

Lecture Six | Realism in Children's Literature

Literary Elements of Children's Literature

Realism in Children's Literature

The Realistic Genre

Literary realism focuses on fidelity to everyday life.

A realistic work depicts the world as it is, not as it could be.

Authors present ordinary people living their everyday lives.

Fantasy, magic, and supernatural events are absent from the realistic story.

The protagonist is ordinary rather than heroic, and the events are commonplace rather than extraordinary.

All fiction is based on artifice but writers of realistic works hide this artifice.

The concept of realism has evolved over the past century.

Earlier realistic novels for children differ from later ones, the latter fall under the category of "new realism."

Prior to the 1970s, realistic novels such as *Anne of Green Gables* and *The Secret Garden* focused on the typical problems of growing up

This pre-1970 form of realism is also called "social realism." Sometimes the stories are also classified as "family novels" since they typically focus on family issues such as conflict with parents or sibling rivalry.

Protagonists in all forms of realistic stories gain greater self-awareness and maturity by facing challenges and overcoming them.

"New realism"

- Many post-1970 realistic novels equate realism with the darker, harsher side of life.
- Realism in these stories is often associated with suffering and unhappiness
- New realism has introduced subjects that were previously thought unsuitable for children.
- These books are sometimes called "social problem novels" because they focus on problems such as divorce, abuse, parental neglect, violence, and gangs.
- In many of these novels, adults – and especially parents – let children down.
- Children must learn to cope without a loving parental figure in many of these stories.

Literary Elements of Children's Literature

- **Characters:** In children's literature, character is used to mean a person or personified animal or object.
 - **Character Development:** collection of features that bring the character to life, inner and outer qualities
 - **Revelation of Character** occurs through the character's thoughts, conversations, actions and behaviors; the author's narration; or the thoughts of other characters
 - **Types of Characters:**
 - o Round Characters: Fully developed in the story—central characters and protagonists
 - o Flat Characters: Less important characters, but essential to the action
 - o Dynamic Characters: Changes in the course of the action
 - o Static Characters: No change in the course of the story—flat characters, stereotypes and foils (a minor character whose traits are in direct contrast to the main character)
 - **Good Picture Books for Character Study:**
 - o *Amazing Grace*—Hoffman
 - o *My Great Aunt Arizona*—Gloria Huston
- **Setting:** the time and place where the story occurs.
 - **Characteristics of Setting:**
 - o Time identified as past, present or future
 - o Setting is developed through text or illustrations
 - o Setting provides details which reinforce the plot and characterization
 - **Types of Settings:**
 - o Time and place influence action, character and/or theme. Characters behave in a given way because of time and place.
 - **Good Picture Books for Setting:**
 - o *Gleam and Glow*—Eve Bunting
 - o *Grandfather's Journey*—Allen Say
 - o *The Relatives Came*—Cynthia Rylant

Plot:

Sequence of events showing characters in action. Sequence is chosen by the author as the best way of telling the story.

· Three Elements of Plot

o **Narrative Order:** the way or the order in which the writer chooses to unfold the story to the reader

§ **Chronological:** Events are related in the order of their happening

§ **Flashbacks:** Writer disrupts normal time sequence to recount some past event

o **Conflict:** the struggles the protagonist of the story faces

§ **Person-against-self:** Character typically faces an internal conflict which pulls her/him toward two courses of action

§ **Person-against-person:** involves a struggle between two or more characters

§ **Person-against-society:** involves a struggle between a character, or characters and either social mores, cultural values or sometimes the law

§ **Person-against-nature:** involves a conflict between a character and some force or forces of nature

§ **Climax:** peak and turning point of conflict, point at which the reader knows the outcome of the action

§ **Denouement:** resolution or tying together of the plot that gives the reader a sense of completeness at the end.

· Good Picture Books for Plot

o *The Ugly Duckling*

o *Harriet and the Promised Land*

Point of View:

The side of the story the reader sees as revealed by the author through the characters. Point of view is seen through the eyes and minds of characters as the plot unfolds.

Types of Point of View

o First Person

§ Story told through first-person narrator "I" whose actions and feelings influence story

§ This character is limited in perspective because she/he cannot tell what another character thinks unless told by the other character

o Objective Point of View

§ Author lets actions speak for themselves

§ Author describes only the characters' actions; the reader is left to infer characters' thoughts and feelings

o Omniscient Point of View

§ Story is told in the third person with author talking about "they, he, or she"

§ Author is not restricted to the knowledge, experience and feelings of one character

§ Feelings, thoughts and even motives of any or all characters can be revealed to give the reader helpful information

o Limited Omniscient Point of View

§ Combination of first-person and omniscient

§ Story is told through the eyes of a single character, usually the protagonist, but is not told in first-person

· Good Picture Books for Point of View:

o *Three Stories You Can Read to Your Dog*—Sara Miller

Theme:

The idea that holds the story together or the author's message to the reader. It is the main idea or the central meaning of the story

· Themes often deal with society, human nature, the human condition, social issues, and good versus evil

· Authors reveal theme explicitly as well as implicitly

· Stories usually have a cluster of themes which are often related

o **Primary theme**—central theme which is of more importance than the rest

o **Secondary theme**—themes which seem of lesser importance than the primary one

· "Themes are the underlying ideas, morals, and lessons that give the story its texture, depth, and meaning....We infer themes."

· "A plot relates to a single story, whereas a theme is applicable to hundreds of stories."

· A bird in the hand is worth two in the bush.

· A friend in need is a friend indeed.

· Absence makes the heart grow fonder.

- Beauty is only skin deep.
 - Better late than never.
 - Don't count your chickens before they're hatched.
 - Don't judge a book by its cover.
 - Early to bed and early to rise makes a man healthy, wealthy, and wise.
 - He who laughs last laughs longest.
- = Necessity is the mother of invention.
- Out of sight, out of mind.
 - The best way to a man's heart is through his stomach.
 - The end justifies the means.
 - Too many cooks spoil the broth.
 - Two heads are better than one.
 - When in Rome, do as the Romans do.

Lecture Seven | Literary Elements

Common Themes in Children's Literature

Literary Elements

Style: Author's choice and arrangement of words in order to create plot, characterizations, setting, and theme.

Devices of Style:

- o Connotation: Associative or emotional meaning of a word; usually used to describe a character or situation
- o Imagery: the appeal of the senses; helps to create setting, establish mood and character

- o Figurative Language: Words used in a non-literal way, giving meaning beyond the usual sense. Ex) personification, simile, or metaphor
- o Hyperbole: exaggeration used for humor or to make a point
- o Understatement: opposite of exaggeration; used to play down a happening or situation
- o Allusion: tends to have more meaning for mature readers; relies on a reference to something in our common understanding, our past, or our literature
- o Symbol: something that operates on two levels of meaning, the literal and the figurative levels
- o Puns and Wordplay

Devices of Sound:

- o Onomatopoeia: words that sounds like their meaning. E.g. splash, wow, gush, buzz, "crash," "whirr," "hiss," "purr," "hush," "boom"
- o Alliteration: repetition of a similar vowel sound within a phrase . E.g. sweet smell of success, a dime a dozen, bigger and better, jump for joy
- o Consonance: close repetition of a consonant sound within a phrase but not in the initial position. E.g. "first and last," "odds and ends," "short and sweet," "a stroke of luck,"

Tone: the author's attitude toward what he or she has written. Ex) humor, mysterious, creepy, straight-forward, matter-of-fact, exciting, boring, etc.

Common Themes in Children's Literature

There are many attributes to a literary work. These include plot, characterization, symbols and themes. The theme helps give focus to the story, and therefore is a fundamental part of the work. Many themes in children's books are similar to those in adult books, especially those dealing with human emotions.

Definition of a Theme

Whereas the subject of the literary work is the topic the author writes about, the theme is a statement about or an opinion on the topic. It is an idea that may be expressed by the feelings, thoughts and conversations of the main character. It may also answer the question, "What does the main character learn in the course of the story?"

1- Friendship

Friendship is a very common need for children and therefore, any book that uses this theme is desirable reading. An example is "*The Outsiders*" by Susan Hinton which deals with friendship as part of gang life. The story develops the theme with a gang from a low income area and one from an affluent one. Fights are as much a part of their lives as competition for girls. Changes in the children's lives focus upon the necessity for friendship and the need for being part of a group. Another book on this theme is "*Bad Fall*" by Charles Crawford. This story shows the importance of friendship between two young boys.

2- Family

All families are different, and yet there is something common in family life. For example, the book, "*Everywhere*" by Bruce Brooks show the relationship between a young boy and his aging grandfather. In "*The Stone-Faced Boy*" by Paula Fox, the young boy seems to be rejected by his family and only as a result of coping with difficult situations does his family come to accept him.

3- Prejudice

Bigotry and prejudice constitute a common theme in many children's books. They show the horrors of racism and their effect on children. "The Gold Cadillac" by Mildred D. Taylor tells of a young black girl and the prejudice she and her family encountered during a trip to the South in the 1950s in the family's new Cadillac. "Lilies of the Field" by William Barrett describes how a young black man helps nuns in a story that covers the themes of racial and religious tolerance.

4- Growing Up

Maturing and facing adolescence are common themes in children's books. An interesting story for middle grades that uses this theme is "*Charley Skedaddle*" by Patricia Beatty. The leading character grew up in a poor neighborhood of New York City, served as a drummer boy in the Civil War and matured to manhood despite many obstacles. "*The Moon Bridge*" by Marcia Savin tells of Ruthie Fox, a fifth grader who lived in San Francisco in 1941. She must adjust her life when her close friend is taken to a Japanese-American internment camp. "*Old Yeller*" by Fred Gipson tells of a boy's frontier life and growth to maturity by accepting the responsibility of manhood

Lecture Eight | Little Red Riding Hood

There was once a sweet little maid who lived with her father and mother in a pretty little cottage at the edge of the village. At the further end of the wood was another pretty cottage and in it lived her grandmother.

Everybody loved this little girl, her grandmother perhaps loved her most of all and gave her a great many pretty things. Once she gave her a red cloak with a hood which she always wore, so people called her Little Red Riding Hood.

One morning Little Red Riding Hood's mother said, "Put on your things and go to see your grandmother. She has been ill; take along this basket for her. I have put in it eggs, butter and cake, and other dainties."

It was a bright and sunny morning. Red Riding Hood was so happy that at first she wanted to dance through the wood. All around her grew pretty wild flowers which she loved so well and she stopped to pick a bunch for her grandmother.

Little Red Riding Hood wandered from her path and was stooping to pick a flower when from behind her a gruff voice said, "Good morning, Little Red Riding Hood." Little Red Riding Hood turned around and saw a great big wolf, but Little Red Riding Hood did not know what a wicked beast the wolf was, so she was not afraid.

"What have you in that basket, Little Red Riding Hood?"

"Eggs and butter and cake, Mr. Wolf."

"Where are you going with them, Little Red Riding Hood?"

"I am going to my grandmother, who is ill, Mr. Wolf."

"Where does your grandmother live, Little Red Riding Hood?"

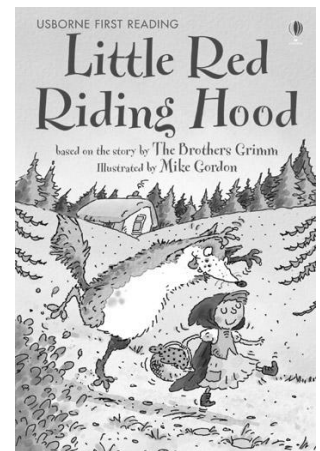
"Along that path, past the wild rose bushes, then through the gate at the end of the wood, Mr. Wolf."

Then Mr. Wolf again said "Good morning" and set off, and Little Red Riding Hood again went in search of wild flowers.

At last he reached the porch covered with flowers and knocked at the door of the cottage.

"Who is there?" called the grandmother.

"Little Red Riding Hood," said the wicked wolf.



"Press the latch, open the door, and walk in," said the grandmother.

The wolf pressed the latch, and walked in where the grandmother lay in bed. He made one jump at her, but she jumped out of bed into a closet. Then the wolf put on the cap which she had dropped and crept under the bedclothes.

In a short while Little Red Riding Hood knocked at the door, and walked in, saying, "Good morning, Grandmother, I have brought you eggs, butter and cake, and here is a bunch of flowers I gathered in the wood." As she came nearer the bed she said, "What big ears you have, Grandmother."

"All the better to hear you with, my dear."

"What big eyes you have, Grandmother."

"All the better to see you with, my dear."

"But, Grandmother, what a big nose you have."

"All the better to smell with, my dear."

"But, Grandmother, what a big mouth you have."

"All the better to eat you up with, my dear," he said as he sprang at Little Red Riding Hood.

Just at that moment Little Red Riding Hood's father was passing the cottage and heard her scream. He rushed in and with his axe chopped off Mr. Wolf's head.

Everybody was happy that Little Red Riding Hood had escaped the wolf. Then Little Red Riding Hood's father carried her home and they lived happily ever after.

The End

Little Red Riding Hood is a fairy tale for young children. It is a story about a young girl and a wolf. The story comes from a folktale which means that it was a *spoken* story for a long time before it was a written story. It was first written down in the late 1600s. The best-known version (the way the story is told) of *Little Red Riding Hood* is by the Brothers Grimm and dates from the 19th century (1800s).

Grimm Brothers

Jacob Grimm was born in 1785 and his brother Wilhelm Grimm was born in 1786. Their parents had nine children, so they had seven other siblings. Throughout their lives they basically did the same thing and achieved the same achievements. They both went to the University of Marburg (**Marburg** is a university town in the German federal state (*Bundesland*) of Hesse) and studied law. They were both influenced by the folk poetry collection of Clemens Brentano and Achim von Arnim, so they began to collect folk tales. When their parents died they decided to get jobs as librarians in order to support their younger siblings. In 1812 they published volume 1 of *Children and Household Tales* that contained 86 folk tales. They published another six editions of this. In 1819 they both received honorary doctorates from the University of Marburg and their scholarly work on linguistics, folklore and medieval studies continued, resulting in many publications. From 1829-1830, they both resigned as librarians and accepted positions at the University of Gottingen as librarians and professors. They continued their scholarly work, political activities and dedicated a lot of their time to their own studies and research. Wilhelm died in 1859 and Jacob followed in 1863.

Tale's History : Earliest Versions

The origins of the *Little Red Riding Hood* story can be traced to versions from various European countries and more than likely preceding the 17th century, of which several exist, some significantly different from the currently known, Grimms-inspired version. It was told by French peasants in the 10th century. In Italy, the *Little Red Riding Hood* was told by peasants in 14th century, where a number of versions exist, including *La finta nonna* (The False Grandmother). It has also been called "*The Story of Grandmother*". It is also possible that this early tale has roots in very similar Oriental tales (e.g. "Grandaunt Tiger").

These early variations of the tale differ from the currently known version in several ways. The antagonist is not always a wolf, but sometimes an ogre or a 'bzou' (werewolf), making these tales relevant to the werewolf-trials (similar to witch trials) of the time (e.g. the trial of Peter Stumpp).

Interpretations

Besides the overt warning about talking to strangers, there are many interpretations of the classic fairy tale, many of them are sexual. Some are listed below.

Natural Cycles

Folklorists and cultural anthropologists such as P. Saintyves and Edward Burnett Tylor saw "Little Red Riding Hood" in terms of solar myths and other naturally-occurring cycles. Her red hood could represent the bright sun which is ultimately swallowed by the terrible night (the wolf). Alternatively, the tale could be about the season of spring, or the month of May, escaping the winter.

Rebirth

Bruno Bettelheim, in *The Uses of Enchantment*, recast the *Little Red Riding Hood* motif in terms of classic Freudian analysis, that shows how fairy tales educate, support, and liberate the emotions of children. The motif of the huntsman cutting open the wolf, he interpreted as a "rebirth"; the girl who foolishly listened to the wolf has been reborn as a new person.

Moral

Children, especially attractive, well bred young ladies, should never talk to strangers, for if they should do so, they may well provide dinner for a wolf. I say "wolf," but there are various kinds of wolves. There are also those who are charming, quiet, polite, unassuming, complacent, and sweet, who pursue young women at home and in the streets. And unfortunately, it is these gentle wolves who are the most dangerous ones of all.

Meanings

As with many fairy tales, hidden messages can be found in *Little Red Riding Hood*. People have very different *interpretations* (ways of understanding the hidden meanings). There are two main ways that the story of *Little Red Riding Hood* can be interpreted.

The first type of interpretation is about morality. It is about what is right and what is wrong.

The easiest message for children to understand is that it can be dangerous to trust strangers.

A more adult interpretation is about sexuality. Some people think that the story of the girl being "eaten" is really a symbol for rape. Susan Brownmiller wrote a book about it, called *Against Our Will*. Some of the other versions of the story seem to be more about rape than the way that the Brothers Grimm wrote it, which was for children.

Charles Perrault makes his meaning quite clear. At the end of the story he writes:

"From this story one learns that children, especially young lasses, pretty, courteous and well-bred, do very wrong to listen to strangers.... all wolves are not of the same sort.... there is one kind [that is not] noisy, nor hateful, nor angry, but tame, obliging and gentle, following the young maids in the streets, even into their homes. Alas! these gentle wolves are ... the most dangerous!"

Some people who are feminists (supporters of the rights of women) do not like this story and say that it does not show women in a good way. This is because, through the story, Red Riding Hood does not think or act for herself. She does not do any of the actions of the story; she only does what she is told to do by a male character, and has things done to her male characters. She does what wolf tells her to do, even though it is against the advice of her mother. She comes near the male wolf when he tells her, against her own fear. She is eaten by the male character. She cannot help herself and is saved only because a strong male character comes along at the right time. Feminists believe that stories like this do not help girls to be independent.

In old French and Italian versions of the story, the girl is independent and clever. She tricks the wolf and escapes without any help.

Lessons in "*Little Red Riding Hood*"

"*Little Red Riding Hood*" is one of the most famous children's books ever. And like most children's books, it has a moral. The story is about a little girl who wants to visit her grandma. But in order to do this, she must walk through dangerous woods alone. Along the way, she meets the Big Bad Wolf, an animal that would eventually eat her grandma.

· **Don't Talk to Strangers**

Even though Little Red Riding Hood didn't talk to the wolf for very long, what she disclosed to the wolf resulted in her grandmother being eaten. The wolf asked her what she was doing out in the woods. She replied that she was going to her grandma's house. It was at that point that the wolf ran along, ate Little Red Riding Hood's Grandma and then tried to eat her.

Little Red Riding Hood said: "I'm on my way to see my grandma who lives through the forest, near the brook."

· **Listen to Your Mother**

Though Little Red Riding Hood intended to listen to her mother and "go straight to grandma's house," she stopped in the woods along the way to pick some flowers. As she was doing this, the wolf approached her. By disobeying her mother, Little Red Riding Hood put herself in a vulnerable position and the wolf pounced on the opportunity to take advantage of her.

Her mother warned: "Remember, go straight to grandma's house. Don't dawdle along the way and please don't talk to strangers. The woods are dangerous."

· **Watch Out For Yourself**

When Little Red Riding Hood arrived at her grandma's home, she was cautious because her "grandma" looked different. She questioned her grandma and observed her appearance to determine if it is truly her. When she discovered that it wasn't, she ran away and prevented herself from being eaten.

Little Red Riding Hood said: "But Grandmother, what big ears you have. But Grandmother, what big eyes you have. But Grandmother, what big teeth you have."

· **Don't Send Your Child Into the Woods Alone**

If Little Red Riding Hood's mother hadn't sent her daughter into the "dangerous" woods alone, she could have prevented grandma from being eaten. Parents should be careful about what they allow their children to do, the book teaches. Even though the trip to her grandma's house might have been a short one, the woods are the habitat for hungry wolves, and are dangerous.

Lecture Nine



The Sleeping Beauty

Once upon a time there lived a good king and his queen. They had no children for many years and were very sad.

Then one day, the queen gave birth to a lovely baby girl and the whole kingdom was happy. There was a grand celebration and all the fairies in the kingdom were invited. But the king forgot to invite an old fairy. She came to the celebrations but was very angry. Soon it was time to gift the baby with special wishes. The good fairies wished her well and said, "May she grow to be the most beautiful girl in the world! She will sing sweetly and dance so well! She will live happily!" All the fairies blessed the baby and gave her beautiful gifts.

When it was the old fairy's turn, she said, "When the baby is sixteen she will touch a spindle, and die!" The king and queen were shocked and begged the fairy to forgive them and take her words back but the fairy refused to do so. When the other fairies saw the king and queen

crying, they said, "We cannot undo what the old fairy has spoken. But we certainly can make it different. Your child shall not die when she touches the spindle. But she will fall into a deep sleep for a hundred years. Then, a prince will come along and wake her up." Hearing this, the king and the queen were relieved. The king forbade everyone from spinning so that the princess would never touch a spindle.

The princess grew up to be a kind girl and helped people in need. Everybody loved her. Years passed. When the princess was sixteen years old, she was walking in the woods when she saw an old lady spinning. "What is this? May I try?" she asked. The old lady said, "Of course, my pretty little child!" And the princess sat down to spin. But the moment she touched the spindle, she fell to the floor in a deep slumber. The old lady took her back to the palace and the king and queen laid her on her bed and tucked her in. They were very sad and called the good fairies. The fairies felt sorry for them and cast a spell over the whole kingdom so that when the princess woke up after a hundred years, she would not be alone in the palace. Everyone, including the guards and the servants and the animals were now fast asleep. For a hundred years, they all slept soundly.

A hundred years passed. There came a prince from a far off land. He, along with his servants, went deep into the forest and crossed many rivers. Once the prince lost his way and was separated from the rest of the travellers. He came to the sleeping kingdom and was amazed. The guards, the servants, the cats and the cows were all fast asleep and snoring.

The prince reached the palace and entered it. No one moved. The prince then found the sleeping princess. She was such a beautiful girl that the prince kissed her. By that time, a hundred years had passed by and everyone was waking up, one by one. The princess yawned and opened her eyes. She saw the prince and smiled. She asked him "Are you my prince?" He was happy to hear her speak. The prince and the princess fell in love with each other. The prince wanted to marry the princess so they went to ask for permission from their parents.

The king and the queen arranged for a royal wedding. All the clothes the bride wore were a hundred years old, but she looked beautiful. Soon, they were married and then they rode away to the prince's kingdom far, far away.

The End

"***The Sleeping Beauty***" (French: *La Belle au bois dormant*, "The Beauty sleeping in the wood") by Charles Perrault or "***Little Briar Rose***" (German: *Dornröschen*) by the Brothers Grimm is a classic fairytale involving a beautiful princess, enchantment of sleep, and a handsome prince. Written as an original literary tale, it was first published by Charles Perrault in *Histoires ou contes du temps passé* in 1697.

Author Information - Charles Perrault

The original story of Sleeping Beauty was written in 1696 by Charles Perrault, a French writer who is best known for writing *Little Red Riding Hood*, *Sleeping Beauty*, *Cinderella*, and many more fairy tales. Charles was born in Paris to a wealthy family, and studied at some of the best schools. Charles Perrault is best known for setting the foundations of a "new literary genre," fairytale.

What is the moral of Sleeping Beauty?

The moral of Sleeping Beauty might be that life, and growing up, presents unavoidable risks. But perhaps it has no moral. Sleeping Beauty is a fairy tale, not a fable. Fables were meant to be instructive and provide moral guidance. Fairy tales were frequently sometimes just the opposite. They provided entertainment, sometimes of a spooky kind, and while some of them might indirectly provide instruction it was certainly not the purpose.

What is the moral of story *Sleeping Beauty*? Love and goodness conquer all.

What is the setting of the story Sleeping Beauty?

The setting of the sleeping beauty is the in a **far away land**...

Who is the villain in Sleeping Beauty?

The wicked fairy who curses the baby princess is the villain in Sleeping Beauty.

SNOWDROP AND SEVEN LITTLE DWARFS

Once upon a time there was a little princess called Snowdrop, who had a cruel step-mother who was jealous of her. The Queen had a magic mirror, which could speak to her, and when she looked into it and asked who was the fairest lady in the land the mirror told her she was, for she was very beautiful; but as Snowdrop grew up she became still more lovely than her step-mother and the mirror did not fail to tell the Queen this.



So she ordered one of her huntsmen to take Snowdrop away and kill her; but he was too tender-hearted to do this and left the maiden in the wood and went home again. Snowdrop wandered about until she came to the house of seven little dwarfs, and they were so kind as to take her in and let her live with them. She used to make their seven little beds, and prepare the meals for the seven little men, and they were all quite happy until the Queen found out from her mirror that Snowdrop was alive still, for, as it always told the truth, it still told her Snowdrop was the fairest lady in the land.

She decided that Snowdrop must die, so she dyed her face and dressed up like an old pedlar, and in this disguise she went to the home of the seven Dwarfs and called out, "Laces for sale."

Snowdrop peeped out of the window and said, "Good-day, mother; what have you to sell?"

"Good laces, fine laces, laces of every color," and she held out one that was made of gay silk.

Snowdrop opened the door and bought the pretty lace.

"Child," said the old woman, "you are a sight, let me lace you properly for once."

Snowdrop placed herself before the old woman, who laced her so quickly and so tightly that she took away Snowdrop's breath and she fell down as though dead.

Not long after the seven dwarfs came home they found that she was laced too tight and cut the lace, whereupon Snowdrop began to breathe and soon came back to life again.

When the Queen got home and found by asking her mirror that Snowdrop was still alive, she planned to make an end of her for good, so she made a poisoned comb and disguised herself to look like a different old woman.

She journeyed to the dwarfs' home and induced Snowdrop to let her comb her hair. The minute she put the poisoned comb in her hair Snowdrop fell down as though dead.

When the seven dwarfs came home they found their poor Snowdrop on the floor, and suspecting the bad Queen began to look for the cause, soon finding the comb. No sooner had they removed it than Snowdrop came to life again.

Upon the Queen's return home she found by asking her mirror that Snowdrop still lived, so she disguised herself a third time and came to the dwarfs' little house and gave Snowdrop a poisoned apple. As soon as the little princess took a bite it stuck in her throat and choked her.

Oh! how grieved were the good little dwarfs. They made a fine glass coffin, and put Snowdrop into it and were carrying her away to bury her when they met a prince, who fell in love with the little dead maiden, and begged the dwarfs to give her to him.

The dwarfs were so sorry for him they consented, and the prince's servants were about to carry the coffin away when they stumbled and fell over the root of a tree. Snowdrop received such a violent jerk that the poisonous apple was jerked right out of her throat and she sat up alive and well again.

Of course she married the prince, and she, her husband and the good little dwarfs lived happily ever after, but the cruel step-mother came to a bad end, and no one was even sorry for her.

The End

THE GOOSE-GIRL

There was once an old Queen who had a very beautiful daughter. The time came when the maiden was to go into a distant country to be married. The old Queen packed up everything suitable to a royal outfit.

She also sent a Waiting-woman with her. When the hour of departure came they bade each other a sorrowful farewell and set out for the bridegroom's country.

When they had ridden for a time the Princess became very thirsty, and said to the Waiting-woman, "Go down and fetch me some water in my cup from the stream. I must have something to drink."

"If you are thirsty," said the Waiting-woman, "dismount yourself, lie down by the water and drink. I don't choose to be your servant."

Being very thirsty, the Princess dismounted, and knelt by the flowing water.

Now, when she was about to mount her horse again, the Waiting-woman said, "By rights your horse belongs to me; this jade will do for you!"

The poor little Princess was obliged to give way. Then the Waiting-woman, in a harsh voice, ordered her to take off her royal robes, and to put on her own mean garments. Finally she forced her to swear that she would not tell a person at the Court what had taken place. Had she not taken the oath she would have been killed on the spot.

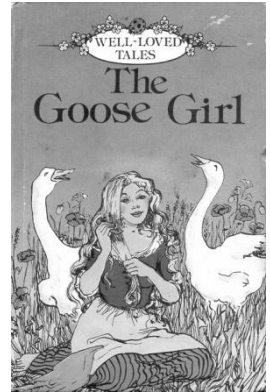
There was great rejoicing when they arrived at the castle. The Prince hurried towards them, and lifted the Waiting-woman from her horse, thinking she was his bride. She was led upstairs, but the real Princess had to stay below.

The old King looked out of the window and saw the delicate, pretty little creature standing in the courtyard; so he asked the bride about her companion.

"I picked her up on the way, and brought her with me for company. Give the girl something to do to keep her from idling."

The old King said, "I have a little lad who looks after the geese; she may help him."

The boy was called little Conrad, and the real bride was sent with him to look after the geese. When they reached the meadow, the Princess sat down on the grass and let down her hair, and when Conrad saw it he was so delighted that he wanted to pluck some out; but she said--



"Blow, blow, little breeze,
And Conrad's hat seize.
Let him join in the chase
While away it is whirled,
Till my tresses are curled
And I rest in my place."

Then a strong wind sprang up, which blew away Conrad's hat right over the fields, and he had to run after it. When he came back her hair was all put up again.

When they got home Conrad went to the King and said, "I won't tend the geese with that maiden again."

"Why not?" asked the King.

Then Conrad went on to tell the King all that had happened in the field. The King ordered Conrad to go next day as usual and he followed into the field and hid behind a bush. He saw it happen just as Conrad had told him. Thereupon he went away unnoticed; and in the evening, when the Goose-girl came home, he asked her why she did all these things.

"That I may not tell you," she answered.

Then he said, "If you won't tell me, then tell the iron stove there;" and he went away.

She crept up to the stove and unburdened her heart to it. The King stood outside by the pipes of the stove and heard all she said. Then he came back, and caused royal robes to be put upon her, and her beauty was a marvel. Then he called his son and told him that he had a false bride, but that the true bride was here.

The Prince was charmed with her beauty and a great banquet was prepared. The bridegroom sat at the head of the table, with the Princess on one side and the Waiting-woman at the other; but she did not recognize the Princess.

When they had eaten, the King put a riddle to the Waiting-woman. "What does a person deserve that deceives his master?" telling the whole story.

The false bride answered, "He must be put into a barrel and dragged along by two white horses till he is dead."

"That is your doom," said the King, "and the judgment shall be carried out."

When the sentence was fulfilled, the young Prince married his true bride, and they lived together in peace and happiness.

The End

The Goose Girl is a German fairy tale collected by the Brothers Grimm. Since the second edition published in 1819, *The Goose Girl* has been recorded as Tale no. 89.

It was first published in 1815 as no. 3 in vol. 2 of the first edition of their *Kinder- und Hausmärchen* (Children's and Household Tales—Grimms' Fairy Tales). It was translated into English by Margaret Hunt in 1884. Andrew Lang included it in *The Blue Fairy Book*.

Fairy tales often share common characteristics—the use of the number three, magical elements, transformations, misleading appearances, and the conquest of good over evil. Additionally, the hero or heroine is often infallible. Which elements did Shannon Hale decide to incorporate into *The Goose Girl*? Which ones did she omit? Why do you think so?

One of the major themes of the *Goose Girl* is **accepting each other's differences**.

Another theme is **discrimination**.

Because the *Goose Girl* is a fairy tale, there must be a villain.

However, in the story there are two.

Lecture Ten

BABES IN THE WOOD



Once upon a time there lived two little children whose parents were ill unto death. They begged their brother to care for the two little ones as he would his own.

The uncle promised he would be a father to them, but he soon began to scheme to possess the money the parents had left in his care for the children. He sent for two robbers and bargained with them to take the two babes into the woods and kill them.

After going many miles into the woods one of the robbers said, "Let us not kill the little children, they never harmed us." The other robber would not consent, so they came to blows. This frightened the children so much that they ran away and did not see the robbers again.

They wandered on and on until they became so tired and hungry that at length they sat down at the foot of a tree and cried as if their hearts would break. The little birds heard them and began to trill sweet lullabies, which presently lulled them to rest.

The birdies knew that the children would die of cold and hunger, so they covered them with leaves of crimson and brown and green.

They then told the angels in Heaven the sad story of the lost babes, and one of the white-robed angels flew down to earth and carried both the little ones back to Heaven, so that when they awoke they were no longer tired and hungry, but were again with their dear mother.

The End

Babes in the Wood is a traditional children's tale, as well as a popular pantomime subject. It has also been the name of some other unrelated works. The expression has passed into common language, referring to inexperienced innocents entering unawares into any potentially dangerous or hostile situation.

Traditional tale

The traditional children's tale is of two children abandoned in a wood, who die and are covered with leaves by robins.

First published as an anonymous broadside ballad, printed by Thomas Millington in Norwich in 1595 with the title "The Norfolk gent his will and Testament and how he Committed the keeping of his Children to his own brother who dealt most wickedly with them and how God plagued him for it". The tale has been reworked in many forms; it frequently appears attributed as a Mother Goose rhyme.

The ballad tells of two small children left in the care of an uncle and aunt after their parents' death. The uncle gives the children to ruffians to be killed, in order to acquire their inheritance. The children, wandering alone in the woods, die, and are covered by leaves by the birds. Unlike many morality tales, the story ends there; no retribution is described as happening to the uncle.

The Queen Bee

Two kings' sons once went out in search of adventures, and fell into a wild, disorderly way of living, so that they never came home again. The youngest, who was called simpleton, set out to seek his brothers, but when at length he found them they mocked him for thinking that he with his simplicity could get through the world, when they two could not make their way, and yet were so much cleverer.



They all three traveled away together, and came to an ant-hill. The two elder wanted to destroy it, to see the little ants creeping about in their terror, and carrying their eggs away, but Simpleton said, leave the creatures in peace, I will not allow you to disturb them.

Then they went onwards and came to a lake, on which a great number of ducks were swimming. The two brothers wanted to catch a couple and roast them, but Simpleton would not permit it, and said, leave the creatures in peace, I will not suffer you to kill them.

At length they came to a bee's nest, in which there was so much honey that it ran out of the trunk of the tree where it was. The two wanted to make a fire beneath the tree, and suffocate the bees in order to take away the honey, but simpleton again stopped them and said, leave the creatures in peace, I will not allow you to burn them.

At length the three brothers arrived at a castle where stone horses were standing in the stables, and no human being was to be seen, and they went through all the halls until, quite at the end, they came to a door in which were three locks. In the middle of the door, however, there was a little pane, through which they could see into the room. There they saw a little gray man, who was sitting at a table. They called him, once, twice, but he did not hear, at last they called him for the third time, when he got up, opened the locks, and came out. He said nothing, however, but conducted them to a handsomely-spread table, and when they had eaten and drunk, he took each of them to a bedroom.

Next morning the little gray man came to the eldest, beckoned to him, and conducted him to a stone table, on which were inscribed three tasks, by the performance of which the castle could be delivered from enchantment. The first was that in the forest, beneath the moss, lay the princess's pearls, a thousand in number, which must be picked up, and if by sunset one single pearl was missing, he who had looked for them would be turned into stone. The eldest went thither, and sought the whole day, but when it came to an end, he had only found one hundred, and what was written on the table came true, and he was turned into stone. Next day, the second brother undertook the adventure, but it did not fare much better with him than with the eldest, he did not find more than two hundred pearls, and was changed to stone. At last it was Simpleton's turn to seek in the moss, but it was so difficult for him to find the pearls, and he got on so slowly, that he seated himself on a stone, and wept. And while he was thus sitting, the king of the ants whose life he had once saved, came with five thousand ants, and before long the little creatures had got all the pearls together, and laid them in a heap.

The second task, however, was to fetch out of the lake the key of the king's daughter's bed-chamber. When simpleton came to the lake, the ducks which he had saved, swam up to him, dived down, and brought the key out of the water.

But the third task was the most difficult, from amongst the three sleeping daughters of the king was the youngest and dearest to be sought out. They, however, resembled each other exactly, and were only to be distinguished by their having eaten different sweetmeats before they fell asleep, the eldest a bit of sugar, the second a little syrup, and the youngest a spoonful of honey. Then the queen of the bees, whom Simpleton had protected from the fire, came and tasted the lips of all three, and at last she remained sitting on the mouth which had eaten honey, and thus the king's son recognized the right princess.

Then the enchantment was at an end, everything was delivered from sleep, and those who had been turned to stone received once more their natural forms. Simpleton married the youngest and sweetest princess, and after her father's death became king, and his two brothers received the two other sisters.

The End

The Queen Bee is a German fairy tale collected by the Brothers Grimm.

The Queen Bee is an updated retelling of the fairy tale about seeking fortune, breaking a spell and discovering the identity of the real prince with the help of ants, ducks, and a regal Queen Bee, with role reversals and undercurrent themes of both the value of education and being kind to animals.

The story teaches some basic and profound lessons. It blends classic fairy tale magic with modern ideas...while still allowing the girl most deserving of praise to marry her fairy tale prince. The book also has a nice reversal of roles, with the heroine saving the enchanted prince...Gwen receives her just reward not because she is the most beautiful girl in the land but because she is genuinely good, intelligent and respectful of her fellow creatures."

This is the timeless folktale of a young prince who undoes the terrible spell on a castle by accomplishing three impossible tasks with the help of some small creatures he saved from cruelty.

Yet the impossible becomes possible with the help of small creatures he rescued from torment.

Vocabulary

wasteful - extravagant, not used in a thoughtful manner

dwarf - a little man

ant-hill - place where ants live (made of dirt)

to suffer someone - impose upon someone to do, or experience something

hollow - empty in the middle

trunk - base of tree

stables - structure that houses horses

marble - hard, decorative mineral that is often used in the construction of beautiful buildings

wicket - small door or gate

bed-chamber - bedroom

eldest - the oldest

tablet - slab of stone upon which something important is written

disenchanted - freed from a magic spell

moss - green plant growth often found on trees, in the grass, etc. usually found in damp places

foretold - something that has been predicted before

tiresome - very tiring

heap - mixed-up pile of things

brink - on the border

syrup - sweet, thick liquid

spell - magic charm

Lecture Eleven | Pinocchio " Carlo Collodi



Geppetto, a poor old wood carver, was making a puppet from a tree branch. "You shall be my little boy," he said to the puppet, "and I shall call you - Pinocchio." He worked for hours, carefully carving each detail. When he reached the mouth, the puppet started making faces at Geppetto. "Stop that, you naughty boy," Geppetto scolded, "Stop that at once!"

"I won't stop!" cried Pinocchio.

"You can talk!" exclaimed Geppetto.

"Of course I can, silly," said the puppet. "You've given me a mouth to talk with." Pinocchio rose to his feet and danced on the table top. "Look what I can do!" he squealed.

"Pinocchio, this is not the time to dance," Geppetto explained. "You must get a good night's rest. Tomorrow you will start going to school with the real boys. You will learn many things, including how to behave."

On his way to school the next morning, Pinocchio stopped to see a puppet show.

"I can dance and sing better than those puppets and I don't need strings," boasted Pinocchio. He climbed onto the stage.

"Get off my stage," roared the Puppet Master. Then he noticed how much the crowd liked Pinocchio. He did not say anything and let Pinocchio stay. "Here, you've earned five copper coins," the Puppet Master told Pinocchio.

"Take these coins and go straight home," said the Puppet Master. Pinocchio put the coins into his sack.

He did not go very far before he met a lame Fox and a blind Cat. Knowing that Pinocchio had money, they pretended to be his friends. "Come with us. We'll teach you how to turn those copper pieces into gold," coaxed the sneaky Cat.

"We want to help you get rich. Plant your coins under this magic tree. In a few hours they'll turn to gold," said the Fox.

"Show me where," said Pinocchio excitedly. The Cat and Fox pointed to a patch of loose dirt. Pinocchio dug a hole and put the sack in it, marking the spot with a stone.

"Splendid!" exclaimed the Cat. "Now let's go to the inn for supper." After supper, the Fox and Cat, who weren't really lame or blind, quickly snuck away and disguised themselves as thieves. They hid by the tree waiting for Pinocchio to come back and dig up the money. After Pinocchio dug up the coins they pounced on him.

"Give us your money!" they ordered. But Pinocchio held the sack between his teeth and resisted to give the sack to them. Again they demanded, "Give us your money!"

Pinocchio's Guardian Fairy, who was dressed all in blue and had blue hair, sent her dog, Rufus, to chase the Fox and Cat away. She ordered Rufus to bring Pinocchio back to her castle. "Please sit down," she told Pinocchio. Rufus kept one eye open to watch what was going on.

"Why didn't you go to school today?" she asked Pinocchio in a sweet voice.

"I did," answered Pinocchio. Just then, his nose shot out like a tree branch. "What's happening to my nose?" he cried.

"Every time you tell a lie, your nose will grow. When you tell the truth, it will shrink," said the Blue Fairy. "Pinocchio, you can only become a real boy if you learn how to be brave, honest and generous."

The Blue Fairy told Pinocchio to go home and not to stop for any reason. Pinocchio tried to remember what the Blue Fairy told him.

On the way to home he met some boys. "Come with us," said the boys. "We know a wonderful place filled with games, giant cakes, pretty candies, and circuses." The boys didn't know that if you were bad, you were turned into donkeys and trained for the circus.

It was not very long before the boys began changing into donkeys. "That's what happens to bad boys," snarled the Circus Master as he made Pinocchio jump through a hoop.

Pinocchio could only grow a donkey's ears, feet, and tail, because he was made of wood. The Circus Master couldn't sell him to any circus. He threw Pinocchio into the sea. The instant Pinocchio hit the water, the donkey tail fell off and his own ears and feet came back. He swam for a very long time. Just when he couldn't swim any longer, he was swallowed by a great whale. "It's dark here," scared Pinocchio said.

Pinocchio kept floating deep into the whale's stomach. "Who's there by the light?" called Pinocchio, his voice echoing.

"Pinocchio, is that you?" asked a tired voice.

"Father, you're alive!" Pinocchio shouted with joy. He wasn't scared anymore. Pinocchio helped Geppetto build a big raft that would hold both of them. When the raft was finished, Pinocchio tickled the whale. "Hold tight, Father. When he sneezes, he'll blow us out of here!" cried Pinocchio.

Home at last, Geppetto tucked Pinocchio into his bed. "Pinocchio, today you were brave, honest and generous," Geppetto said. "You are my son and I love you."

Pinocchio remembered what the Blue Fairy told him. "Father, now that I've proven myself, I'm waiting for something to happen," he whispered as he drifted off to sleep.

The next morning Pinocchio came running down the steps, jumping and waving his arms. He ran to Geppetto shouting, "Look Father, I'm a real boy!"

The End

PINOCCHIO **by Carlo Collodi**

Chapter 1

How it happened that Mastro Cherry, carpenter, found a piece of wood that wept and laughed like a child.

Centuries ago there lived--

"A king!" my little readers will say immediately.

No, children, you are mistaken. Once upon a time there was a piece of wood. It was not an expensive piece of wood. Far from it. Just a common block of firewood, one of those thick, solid logs that are put on the fire in winter to make cold rooms cozy and warm.

I do not know how this really happened, yet the fact remains that one fine day this piece of wood found itself in the shop of an old carpenter. His real name was Mastro Antonio, but everyone called him Mastro Cherry, for the tip of his nose was so round and red and shiny that it looked like a ripe cherry.

As soon as he saw that piece of wood, Mastro Cherry was filled with joy. Rubbing his hands together happily, he mumbled half to himself:

"This has come in the nick of time. I shall use it to make the leg of a table."

He grasped the hatchet quickly to peel off the bark and shape the wood. But as he was about to give it the first blow, he stood still with arm uplifted, for he had heard a wee, little voice say in a beseeching tone: "Please be careful! Do not hit me so hard!"

What a look of surprise shone on Mastro Cherry's face! His funny face became still funnier.

He turned frightened eyes about the room to find out where that wee, little voice had come from and he saw no one! He looked under the bench--no one! He peeped inside the closet--no one! He searched among the shavings-- no one! He opened the door to look up and down the street--and still no one!

"Oh, I see!" he then said, laughing and scratching his Wig. "It can easily be seen that I only thought I heard the tiny voice say the words! Well, well--to work once more."

He struck a most solemn blow upon the piece of wood.

"Oh, oh! You hurt!" cried the same far-away little voice.

Mastro Cherry grew dumb, his eyes popped out of his head, his mouth opened wide, and his tongue hung down on his chin.

As soon as he regained the use of his senses, he said, trembling and stuttering from fright:

"Where did that voice come from, when there is no one around? Might it be that this piece of wood has learned to weep and cry like a child? I can hardly believe it. Here it is--a piece of common firewood, good only to burn in the stove, the same as any other. Yet-- might someone be hidden in it? If so, the worse for him. I'll fix him!"

With these words, he grabbed the log with both hands and started to knock it about unmercifully. He threw it to the floor, against the walls of the room, and even up to the ceiling.

He listened for the tiny voice to moan and cry. He waited two minutes--nothing; five minutes--nothing; ten minutes--nothing.

"Oh, I see," he said, trying bravely to laugh and ruffling up his wig with his hand. "It can easily be seen I only imagined I heard the tiny voice! Well, well--to work once more!"

The poor fellow was scared half to death, so he tried to sing a gay song in order to gain courage.

He set aside the hatchet and picked up the plane to make the wood smooth and even, but as he drew it to and fro, he heard the same tiny voice. This time it giggled as it spoke:

"Stop it! Oh, stop it! Ha, ha, ha! You tickle my stomach."

This time poor Mastro Cherry fell as if shot. When he opened his eyes, he found himself sitting on the floor.

His face had changed; fright had turned even the tip of his nose from red to deepest purple.

Chapter 2

Mastro Cherry gives the piece of wood to his friend Geppetto, who takes it to make himself a Marionette that will dance, fence, and turn somersaults.

In that very instant, a loud knock sounded on the door. "Come in," said the carpenter, not having an atom of strength left with which to stand up.

At the words, the door opened and a dapper little old man came in. His name was Geppetto, but to the boys of the neighborhood he was Polendina, on account of the wig he always wore which was just the color of yellow corn.

Cornmeal mush

Geppetto had a very bad temper. Woe to the one who called him Polendina! He became as wild as a beast and no one could soothe him.

"Good day, Mastro Antonio," said Geppetto. "What are you doing on the floor?"

"I am teaching the ants their A B C's."

"Good luck to you!"

"What brought you here, friend Geppetto?"

"My legs. And it may flatter you to know, Mastro Antonio, that I have come to you to beg for a favor."

"Here I am, at your service," answered the carpenter, raising himself on to his knees.

"This morning a fine idea came to me."

"Let's hear it."

"I thought of making myself a beautiful wooden Marionette. It must be wonderful, one that will be able to dance, fence, and turn somersaults. With it I intend to go around the world, to earn my crust of bread and cup of wine. What do you think of it?"

"Bravo, Polendina!" cried the same tiny voice which came from no one knew where.

On hearing himself called Polendina, Mastro Geppetto turned the color of a red pepper and, facing the carpenter, said to him angrily:

"Why do you insult me?"

"Who is insulting you?"

"You called me Polendina."

"I did not."

"I suppose you think I did! Yet I *know* it was you."

"No!"

"Yes!"

"No!"

"Yes!"

And growing angrier each moment, they went from words to blows, and finally began to scratch and bite and slap each other.

When the fight was over, Mastro Antonio had Geppetto's yellow wig in his hands and Geppetto found the carpenter's curly wig in his mouth.

"Give me back my wig!" shouted Mastro Antonio in a surly voice.

"You return mine and we'll be friends."

The two little old men, each with his own wig back on his own head, shook hands and swore to be good friends for the rest of their lives.

"Well then, Mastro Geppetto," said the carpenter, to show he bore him no ill will, "what is it you want?"

"I want a piece of wood to make a Marionette. Will you give it to me?"

Mastro Antonio, very glad indeed, went immediately to his bench to get the piece of wood which had frightened him so much. But as he was about to give it to his friend, with a violent jerk it slipped out of his hands and hit against poor Geppetto's thin legs.

"Ah! Is this the gentle way, Mastro Antonio, in which you make your gifts? You have made me almost lame!"

"I swear to you I did not do it!"

"It was I, of course!"

"It's the fault of this piece of wood."

"You're right; but remember you were the one to throw it at my legs."

"I did not throw it!"

"Liar!"

"Geppetto, do not insult me or I shall call you Polendina."

"Idiot."

"Polendina!"

"Donkey!"

"Polendina!"

"Ugly monkey!"

"Polendina!"

On hearing himself called Polendina for the third time, Geppetto lost his head with rage and threw himself upon the carpenter. Then and there they gave each other a sound thrashing.

After this fight, Mastro Antonio had two more scratches on his nose, and Geppetto had two buttons missing from his coat. Thus having settled their accounts, they shook hands and swore to be good friends for the rest of their lives.

Then Geppetto took the fine piece of wood, thanked Mastro Antonio, and limped away toward home.

Lecture Twelve | Pinocchio

Chapter 3

As soon as he gets home, Geppetto fashions the Marionette and calls it Pinocchio. The first pranks of the Marionette.

Little as Geppetto's house was, it was neat and comfortable. It was a small room on the ground floor, with a tiny window under the stairway. The furniture could not have been much simpler: a very old chair, a rickety old bed, and a tumble-down table. A fireplace full of burning logs was painted on the wall opposite the door. Over the fire, there was painted a pot full of something which kept boiling happily away and sending up clouds of what looked like real steam.

As soon as he reached home, Geppetto took his tools and began to cut and shape the wood into a Marionette.

"What shall I call him?" he said to himself. "I think I'll call him *Pinocchio*. This name will make his fortune. I knew a whole family of Pinocchi once--Pinocchio the father, Pinocchia the mother, and Pinocchi the children-- and they were all lucky. The richest of them begged for his living."

After choosing the name for his Marionette, Geppetto set seriously to work to make the hair, the forehead, the eyes. Fancy his surprise when he noticed that these eyes moved and then stared fixedly at him. Geppetto, seeing this, felt insulted and said in a grieved tone:

"Ugly wooden eyes, why do you stare so?"

There was no answer.

After the eyes, Geppetto made the nose, which began to stretch as soon as finished. It stretched and stretched and stretched till it became so long, it seemed endless.

Poor Geppetto kept cutting it and cutting it, but the more he cut, the longer grew that impertinent nose. In despair he let it alone.

Next he made the mouth.

No sooner was it finished than it began to laugh and poke fun at him.

"Stop laughing!" said Geppetto angrily; but he might as well have spoken to the wall.

"Stop laughing, I say!" he roared in a voice of thunder.

The mouth stopped laughing, but it stuck out a long tongue.

Not wishing to start an argument, Geppetto made believe he saw nothing and went on with his work. After the mouth, he made the chin, then the neck, the shoulders, the stomach, the arms, and the hands.

As he was about to put the last touches on the finger tips, Geppetto felt his wig being pulled off. He glanced up and what did he see? His yellow wig was in the Marionette's hand. "Pinocchio, give me my wig!"

But instead of giving it back, Pinocchio put it on his own head, which was half swallowed up in it.

At that unexpected trick, Geppetto became very sad and downcast, more so than he had ever been before.

"Pinocchio, you wicked boy!" he cried out. "You are not yet finished, and you start out by being impudent to your poor old father. Very bad, my son, very bad!"

And he wiped away a tear.

The legs and feet still had to be made. As soon as they were done, Geppetto felt a sharp kick on the tip of his nose.

"I deserve it!" he said to himself. "I should have thought of this before I made him. Now it's too late!"

He took hold of the Marionette under the arms and put him on the floor to teach him to walk.

Pinocchio's legs were so stiff that he could not move them, and Geppetto held his hand and showed him how to put out one foot after the other.

When his legs were limbered up, Pinocchio started walking by himself and ran all around the room. He came to the open door, and with one leap he was out into the street. Away he flew!

Poor Geppetto ran after him but was unable to catch him, for Pinocchio ran in leaps and bounds, his two wooden feet, as they beat on the stones of the street, making as much noise as twenty peasants in wooden shoes.

"Catch him! Catch him!" Geppetto kept shouting. But the people in the street, seeing a wooden Marionette running like the wind, stood still to stare and to laugh until they cried.

At last, by sheer luck, a Carabineer[2] happened along, who, hearing all that noise, thought that it might be a runaway colt, and stood bravely in the middle of the street, with legs wide apart, firmly resolved to stop it and prevent any trouble.

[2] A military policeman

Pinocchio saw the Carabineer from afar and tried his best to escape between the legs of the big fellow, but without success.

The Carabineer grabbed him by the nose (it was an extremely long one and seemed made on purpose for that very thing) and returned him to Mastro Geppetto.

The little old man wanted to pull Pinocchio's ears. Think how he felt when, upon searching for them, he discovered that he had forgotten to make them!

All he could do was to seize Pinocchio by the back of the neck and take him home. As he was doing so, he shook him two or three times and said to him angrily:

"We're going home now. When we get home, then we'll settle this matter!"

Pinocchio, on hearing this, threw himself on the ground and refused to take another step. One person after another gathered around the two.

Some said one thing, some another.

"Poor Marionette," called out a man. "I am not surprised he doesn't want to go home. Geppetto, no doubt, will beat him unmercifully, he is so mean and cruel!"

"Geppetto looks like a good man," added another, "but with boys he's a real tyrant. If we leave that poor Marionette in his hands he may tear him to pieces!"

They said so much that, finally, the Carabineer ended matters by setting Pinocchio at liberty and dragging Geppetto to prison. The poor old fellow did not know how to defend himself, but wept and wailed like a child and said between his sobs:

"Ungrateful boy! To think I tried so hard to make you a well-behaved Marionette! I deserve it, however! I should have given the matter more thought."

What happened after this is an almost unbelievable story, but you may read it, dear children, in the chapters that follow.

Chapter 4

The story of Pinocchio and the Talking Cricket, in which one sees that bad children do not like to be corrected by those who know more than they do.

Very little time did it take to get poor old Geppetto to prison. In the meantime that rascal, Pinocchio, free now from the clutches of the Carabineer, was running wildly across fields and meadows, taking one short cut after another toward home. In his wild flight, he leaped over brambles and bushes, and across brooks and ponds, as if he were a goat or a hare chased by hounds.

On reaching home, he found the house door half open. He slipped into the room, locked the door, and threw himself on the floor, happy at his escape.

But his happiness lasted only a short time, for just then he heard someone saying:

"Cri-cri-cri!"

"Who is calling me?" asked Pinocchio, greatly frightened.

"I am!"

Pinocchio turned and saw a large cricket crawling slowly up the wall.

"Tell me, Cricket, who are you?"

"I am the Talking Cricket and I have been living in this room for more than one hundred years."

"Today, however, this room is mine," said the Marionette, "and if you wish to do me a favor, get out now, and don't turn around even once."

"I refuse to leave this spot," answered the Cricket, "until I have told you a great truth."

"Tell it, then, and hurry."

"Woe to boys who refuse to obey their parents and run away from home! They will never be happy in this world, and when they are older they will be very sorry for it."

"Sing on, Cricket mine, as you please. What I know is, that tomorrow, at dawn, I leave this place forever. If I stay here the same thing will happen to me which happens to all other boys and girls. They are sent to school, and whether they want to or not, they must study. As for me, let me tell you, I hate to study! It's much more fun, I think, to chase after butterflies, climb trees, and steal birds' nests."

"Poor little silly! Don't you know that if you go on like that, you will grow into a perfect donkey and that you'll be the laughingstock of everyone?"

"Keep still, you ugly Cricket!" cried Pinocchio.

But the Cricket, who was a wise old philosopher, instead of being offended at Pinocchio's impudence, continued in the same tone:

"If you do not like going to school, why don't you at least learn a trade, so that you can earn an honest living?"

"Shall I tell you something?" asked Pinocchio, who was beginning to lose patience. "Of all the trades in the world, there is only one that really suits me."

"And what can that be?"

"That of eating, drinking, sleeping, playing, and wandering around from morning till night."

"Let me tell you, for your own good, Pinocchio," said the Talking Cricket in his calm voice, "that those who follow that trade always end up in the hospital or in prison."

"Careful, ugly Cricket! If you make me angry, you'll be sorry!"

"Poor Pinocchio, I am sorry for you."

"Why?"

"Because you are a Marionette and, what is much worse, you have a wooden head."

At these last words, Pinocchio jumped up in a fury, took a hammer from the bench, and threw it with all his strength at the Talking Cricket.

Perhaps he did not think he would strike it. But, sad to relate, my dear children, he did hit the Cricket, straight on its head.

With a last weak "cri-cri-cri" the poor Cricket fell from the wall, dead!

Chapter 5

Pinocchio is hungry and looks for an egg to cook himself an omelet; but, to his surprise, the omelet flies out of the window.

If the Cricket's death scared Pinocchio at all, it was only for a very few moments. For, as night came on, a queer, empty feeling at the pit of his stomach reminded the Marionette that he had eaten nothing as yet.

A boy's appetite grows very fast, and in a few moments the queer, empty feeling had become hunger, and the hunger grew bigger and bigger, until soon he was as ravenous as a bear.

Poor Pinocchio ran to the fireplace where the pot was boiling and stretched out his hand to take the cover off, but to his amazement the pot was only painted! Think how he felt! His long nose became at least two inches longer.

He ran about the room, dug in all the boxes and drawers, and even looked under the bed in search of a piece of bread, hard though it might be, or a cookie, or perhaps a bit of fish. A bone left by a dog would have tasted good to him! But he found nothing.

And meanwhile his hunger grew and grew. The only relief poor Pinocchio had was to yawn; and he certainly did yawn, such a big yawn that his mouth stretched out to the tips of his ears. Soon he became dizzy and faint. He wept and wailed to himself: "The Talking Cricket was right. It was wrong of me to disobey Father and to run away from home. If he were here now, I wouldn't be so hungry! Oh, how horrible it is to be hungry!"

Suddenly, he saw, among the sweepings in a corner, something round and white that looked very much like a hen's egg. In a jiffy he pounced upon it. It was an egg.

The Marionette's joy knew no bounds. It is impossible to describe it, you must picture it to yourself. Certain that he was dreaming, he turned the egg over and over in his hands, fondled it, kissed it, and talked to it:

"And now, how shall I cook you? Shall I make an omelet? No, it is better to fry you in a pan! Or shall I drink you? No, the best way is to fry you in the pan. You will taste better."

No sooner said than done. He placed a little pan over a foot warmer full of hot coals. In the pan, instead of oil or butter, he poured a little water. As soon as the water started to boil--tac!--he broke the eggshell. But in place of the white and the yolk of the egg, a little yellow Chick, fluffy and gay and smiling, escaped from it. Bowing politely to Pinocchio, he said to him:

"Many, many thanks, indeed, Mr. Pinocchio, for having saved me the trouble of breaking my shell! Good-bye and good luck to you and remember me to the family!"

With these words he spread out his wings and, darting to the open window, he flew away into space till he was out of sight.

The poor Marionette stood as if turned to stone, with wide eyes, open mouth, and the empty halves of the egg-shell in his hands. When he came to himself, he began to cry and shriek at the top of his lungs, stamping his feet on the ground and wailing all the while:

"The Talking Cricket was right! If I had not run away from home and if Father were here now, I should not be dying of hunger. Oh, how horrible it is to be hungry!"

And as his stomach kept grumbling more than ever and he had nothing to quiet it with, he thought of going out for a walk to the near-by village, in the hope of finding some charitable person who might give him a bit of bread.

Chapter 8

Geppetto makes Pinocchio a new pair of feet, and sells his coat to buy him an A-B-C book.

The Marionette, as soon as his hunger was appeased, started to grumble and cry that he wanted a new pair of feet.

But Mastro Geppetto, in order to punish him for his mischief, let him alone the whole morning. After dinner he said to him:

"Why should I make your feet over again? To see you run away from home once more?"

"I promise you," answered the Marionette, sobbing, "that from now on I'll be good--"

"Boys always promise that when they want something," said Geppetto.

"I promise to go to school every day, to study, and to succeed--"

"Boys always sing that song when they want their own will."

"But I am not like other boys! I am better than all of them and I always tell the truth. I promise you, Father, that I'll learn a trade, and I'll be the comfort and staff of your old age."

Geppetto, though trying to look very stern, felt his eyes fill with tears and his heart soften when he saw Pinocchio so unhappy. He said no more, but taking his tools and two pieces of wood, he set to work diligently.

In less than an hour the feet were finished, two slender, nimble little feet, strong and quick, modeled as if by an artist's hands.

"Close your eyes and sleep!" Geppetto then said to the Marionette.

Pinocchio closed his eyes and pretended to be asleep, while Geppetto stuck on the two feet with a bit of glue melted in an eggshell, doing his work so well that the joint could hardly be seen.

As soon as the Marionette felt his new feet, he gave one leap from the table and started to skip and jump around, as if he had lost his head from very joy.

"To show you how grateful I am to you, Father, I'll go to school now. But to go to school I need a suit of clothes."

Geppetto did not have a penny in his pocket, so he made his son a little suit of flowered paper, a pair of shoes from the bark of a tree, and a tiny cap from a bit of dough.

Pinocchio ran to look at himself in a bowl of water, and he felt so happy that he said proudly:

"Now I look like a gentleman."

"Truly," answered Geppetto. "But remember that fine clothes do not make the man unless they be neat and clean."

"Very true," answered Pinocchio, "but, in order to go to school, I still need something very important."

"What is it?"

"An A-B-C book."

"To be sure! But how shall we get it?"

"That's easy. We'll go to a bookstore and buy it."

"And the money?"

"I have none."

"Neither have I," said the old man sadly.

Pinocchio, although a happy boy always, became sad and downcast at these words. When poverty shows itself, even mischievous boys understand what it means.

"What does it matter, after all?" cried Geppetto all at once, as he jumped up from his chair. Putting on his old coat, full of darns and patches, he ran out of the house without another word.

After a while he returned. In his hands he had the A-B-C book for his son, but the old coat was gone. The poor fellow was in his shirt sleeves and the day was cold.

"Where's your coat, Father?"

"I have sold it."

"Why did you sell your coat?"

"It was too warm."

Pinocchio understood the answer in a twinkling, and, unable to restrain his tears, he jumped on his father's neck and kissed him over and over.

Chapter 9

Pinocchio sells his A-B-C book to pay his way into the Marionette Theater.

See Pinocchio hurrying off to school with his new A-B-C book under his arm! As he walked along, his brain was busy planning hundreds of wonderful things, building hundreds of castles in the air. Talking to himself, he said:

"In school today, I'll learn to read, tomorrow to write, and the day after tomorrow I'll do arithmetic. Then, clever as I am, I can earn a lot of money. With the very first pennies I make, I'll buy Father a new cloth coat. Cloth, did I say? No, it shall be of gold and silver with diamond buttons. That poor man certainly deserves it; for, after all, isn't he in his shirt sleeves because he was good enough to buy a book for me? On this cold day, too! Fathers are indeed good to their children!"

As he talked to himself, he thought he heard sounds of pipes and drums coming from a distance: pi-pi-pi, pi-pi-pi. . .zum, zum, zum, zum.

He stopped to listen. Those sounds came from a little street that led to a small village along the shore.

"What can that noise be? What a nuisance that I have to go to school! Otherwise. . ."

There he stopped, very much puzzled. He felt he had to make up his mind for either one thing or another. Should he go to school, or should he follow the pipes?

"Today I'll follow the pipes, and tomorrow I'll go to school. There's always plenty of time to go to school," decided the little rascal at last, shrugging his shoulders.

No sooner said than done. He started down the street, going like the wind. On he ran, and louder grew the sounds of pipe and drum: pi-pi-pi, pi-pi-pi, pi-pi-pi . . .zum, zum, zum, zum.

Suddenly, he found himself in a large square, full of people standing in front of a little wooden building painted in brilliant colors.

"What is that house?" Pinocchio asked a little boy near him.

"Read the sign and you'll know."

"I'd like to read, but somehow I can't today."

"Oh, really? Then I'll read it to you. Know, then, that written in letters of fire I see the words:

GREAT MARIONETTE THEATER.

"When did the show start?"

"It is starting now."

"And how much does one pay to get in?"

"Four pennies."

Pinocchio, who was wild with curiosity to know what was going on inside, lost all his pride and said to the boy shamelessly:

"Will you give me four pennies until tomorrow?"

"I'd give them to you gladly," answered the other, poking fun at him, "but just now I can't give them to you."

"For the price of four pennies, I'll sell you my coat."

"If it rains, what shall I do with a coat of flowered paper? I could not take it off again."

"Do you want to buy my shoes?"

"They are only good enough to light a fire with."

"What about my hat?"

"Fine bargain, indeed! A cap of dough! The mice might come and eat it from my head!"

Pinocchio was almost in tears. He was just about to make one last offer, but he lacked the courage to do so. He hesitated, he wondered, he could not make up his mind. At last he said:

"Will you give me four pennies for the book?"

"I am a boy and I buy nothing from boys," said the little fellow with far more common sense than the Marionette.

"I'll give you four pennies for your A-B-C book," said a ragpicker who stood by.

Then and there, the book changed hands. And to think that poor old Geppetto sat at home in his shirt sleeves, shivering with cold, having sold his coat to buy that little book for his son!

Lecture Thirteen | Pinocchio " Chapters 34,35,36

Chapter 34

Pinocchio is thrown into the sea, eaten by fishes, and becomes a Marionette once more. As he swims to land, he is swallowed by the Terrible Shark.

Down into the sea, deeper and deeper, sank Pinocchio, and finally, after fifty minutes of waiting, the man on the cliff said to himself:

"By this time my poor little lame Donkey must be drowned. Up with him and then I can get to work on my beautiful drum."

He pulled the rope which he had tied to Pinocchio's leg--pulled and pulled and pulled and, at last, he saw appear on the surface of the water--Can you guess what? Instead of a dead donkey, he saw a very much alive Marionette, wriggling and squirming like an eel.

Seeing that wooden Marionette, the poor man thought he was dreaming and sat there with his mouth wide open and his eyes popping out of his head.

Gathering his wits together, he said:

"And the Donkey I threw into the sea?"

"I am that Donkey," answered the Marionette laughing.

"You?"

"I."

"Ah, you little cheat! Are you poking fun at me?"

"Poking fun at you? Not at all, dear Master. I am talking seriously."

"But, then, how is it that you, who a few minutes ago were a donkey, are now standing before me a wooden Marionette?"

"It may be the effect of salt water. The sea is fond of playing these tricks."

"Be careful, Marionette, be careful! Don't laugh at me! Woe be to you, if I lose my patience!"

"Well, then, my Master, do you want to know my whole story? Untie my leg and I can tell it to you better."

The old fellow, curious to know the true story of the Marionette's life, immediately untied the rope which held his foot. Pinocchio, feeling free as a bird of the air, began his tale:

"Know, then, that, once upon a time, I was a wooden Marionette, just as I am today. One day I was about to become a boy, a real boy, but on account of my laziness and my hatred of books, and because I listened to bad companions, I ran away from home. One beautiful morning, I awoke to find myself changed into a donkey--long ears, gray coat, even a tail! What a shameful day for me! I hope you will never experience one like it, dear Master. I was taken to the fair and sold to a Circus Owner, who tried to make me dance and jump through the rings. One night, during a performance, I had a bad fall and became lame. Not knowing what to do with a lame donkey, the Circus Owner sent me to the market place and you bought me."

"Indeed I did! And I paid four cents for you. Now who will return my money to me?"
"But why did you buy me? You bought me to do me harm--to kill me--to make a drumhead out of me!"

"Indeed I did! And now where shall I find another skin?"

"Never mind, dear Master. There are so many donkeys in this world."

"Tell me, impudent little rogue, does your story end here?"

"One more word," answered the Marionette, "and I am through. After buying me, you brought me here to kill me. But feeling sorry for me, you tied a stone to my neck and threw me to the bottom of the sea. That was very good and kind of you to want me to suffer as little as possible and I shall remember you always. And now my Fairy will take care of me, even if you--"

"Your Fairy? Who is she?"

"She is my mother, and, like all other mothers who love their children, she never loses sight of me, even though I do not deserve it. And today this good Fairy of mine, as soon as she saw me in danger of drowning, sent a thousand fishes to the spot where I lay. They thought I was really a dead donkey and began to eat me. What great bites they took! One ate my ears, another my nose, a third my neck and my mane. Some went at my legs and some at my back, and among the others, there was one tiny fish so gentle and polite that he did me the great favor of eating even my tail."

"From now on," said the man, horrified, "I swear I shall never again taste fish. How I should enjoy opening a mullet or a whitefish just to find there the tail of a dead donkey!"

"I think as you do," answered the Marionette, laughing. "Still, you must know that when the fish finished eating my donkey coat, which covered me from head to foot, they naturally came to the bones--or rather, in my case, to the wood, for as you know, I am made of very hard wood. After the first few bites, those greedy fish found out that the wood was not good for their teeth, and, afraid of indigestion, they turned and ran here and there without saying good-bye or even as much as thank you to me. Here, dear Master, you have my story. You know now why you found a Marionette and not a dead donkey when you pulled me out of the water."

"I laugh at your story!" cried the man angrily. "I know that I spent four cents to get you and I want my money back. Do you know what I can do; I am going to take you to the market once more and sell you as dry firewood."

"Very well, sell me. I am satisfied," said Pinocchio. But as he spoke, he gave a quick leap and dived into the sea. Swimming away as fast as he could, he cried out, laughing:

"Good-bye, Master. If you ever need a skin for your drum, remember me."

He swam on and on. After a while, he turned around again and called louder than before:

"Good-bye, Master. If you ever need a piece of good dry firewood, remember me."

In a few seconds he had gone so far he could hardly be seen. All that could be seen of him was a very small black dot moving swiftly on the blue surface of the water, a little black dot which now and then lifted a leg or an arm in the air. One would have thought that Pinocchio had turned into a porpoise playing in the sun.

After swimming for a long time, Pinocchio saw a large rock in the middle of the sea, a rock as white as marble. High on the rock stood a little Goat bleating and calling and beckoning to the Marionette to come to her.

There was something very strange about that little Goat. Her coat was not white or black or brown as that of any other goat, but azure, a deep brilliant color that reminded one of the hair of the lovely maiden.

Pinocchio's heart beat fast, and then faster and faster. He redoubled his efforts and swam as hard as he could toward the white rock. He was almost halfway over, when suddenly a horrible sea monster stuck its head out of the water, an enormous head with a huge mouth, wide open, showing three rows of gleaming teeth, the mere sight of which would have filled you with fear. Do you know what it was?

That sea monster was no other than the enormous Shark, which has often been mentioned in this story and which, on account of its cruelty, had been nicknamed "The Attila of the Sea" by both fish and fishermen.

Poor Pinocchio! The sight of that monster frightened him almost to death! He tried to swim away from him, to change his path, to escape, but that immense mouth kept coming nearer and nearer.

"Hasten, Pinocchio, I beg you!" bleated the little Goat on the high rock.

And Pinocchio swam desperately with his arms, his body, his legs, his feet.

"Quick, Pinocchio, the monster is coming nearer!"

Pinocchio swam faster and faster, and harder and harder.

"Faster, Pinocchio! The monster will get you! There he is! There he is! Quick, quick, or you are lost!"

Pinocchio went through the water like a shot--swifter and swifter. He came close to the rock.

The Goat leaned over and gave him one of her hoofs to help him up out of the water.

Alas! It was too late. The monster overtook him and the Marionette found himself in between the rows of gleaming white teeth. Only for a moment, however, for the Shark took a deep breath and, as he breathed, he drank in the Marionette as easily as he would have sucked an egg. Then he swallowed him so fast that Pinocchio, falling down into the body of the fish, lay stunned for a half hour.

When he recovered his senses the Marionette could not remember where he was. Around him all was darkness, a darkness so deep and so black that for a moment he thought he had put his head into an inkwell. He listened for a few moments and heard nothing. Once in a while a cold wind blew on his face. At first he could not understand where that wind was coming from, but after a while he understood that it came from the lungs of the monster. I forgot to tell you that the Shark was suffering from asthma, so that whenever he breathed a storm seemed to blow.

Pinocchio at first tried to be brave, but as soon as he became convinced that he was really and truly in the Shark's stomach, he burst into sobs and tears. "Help! Help!" he cried. "Oh, poor me! Won't someone come to save me?"

"Who is there to help you, unhappy boy?" said a rough voice, like a guitar out of tune.

"Who is talking?" asked Pinocchio, frozen with terror.

"It is I, a poor Tunny swallowed by the Shark at the same time as you. And what kind of a fish are you?"

"I have nothing to do with fishes. I am a Marionette."

"If you are not a fish, why did you let this monster swallow you?"

"I didn't let him. He chased me and swallowed me without even a 'by your leave'! And now what are we to do here in the dark?"

"Wait until the Shark has digested us both, I suppose."

"But I don't want to be digested," shouted Pinocchio, starting to sob.

"Neither do I," said the Tunny, "but I am wise enough to think that if one is born a fish, it is more dignified to die under the water than in the frying pan."

"What nonsense!" cried Pinocchio.

"Mine is an opinion," replied the Tunny, "and opinions should be respected."

"But I want to get out of this place. I want to escape."

"Go, if you can!"

"Is this Shark that has swallowed us very long?" asked the Marionette.

"His body, not counting the tail, is almost a mile long."

While talking in the darkness, Pinocchio thought he saw a faint light in the distance.

"What can that be?" he said to the Tunny.

"Some other poor fish, waiting as patiently as we to be digested by the Shark."

"I want to see him. He may be an old fish and may know some way of escape."

"I wish you all good luck, dear Marionette."

"Good-by, Tunny."

"Good-by, Marionette, and good luck."

"When shall I see you again?"

"Who knows? It is better not to think about it."

Chapter 35

In the Shark's body Pinocchio finds whom? Read this chapter, my children, and you will know. Pinocchio, as soon as he had said good-by to his good friend, the Tunny, tottered away in the darkness and began to walk as well as he could toward the faint light which glowed in the distance.

As he walked his feet splashed in a pool of greasy and slippery water, which had such a heavy smell of fish fried in oil that Pinocchio thought it was Lent.

The farther on he went, the brighter and clearer grew the tiny light. On and on he walked till finally he found --I give you a thousand guesses, my dear children! He found a little table set for dinner and lighted by a candle stuck in a glass bottle; and near the table sat a little old man, white as the snow, eating live fish. They wriggled so that, now and again, one of them slipped out of the old man's mouth and escaped into the darkness under the table.

At this sight, the poor Marionette was filled with such great and sudden happiness that he almost dropped in a faint. He wanted to laugh, he wanted to cry, he wanted to say a thousand and one things, but all he could do was to stand still, stuttering and stammering brokenly. At last, with a great effort, he was able to let out a scream of joy and, opening wide his arms he threw them around the old man's neck.

"Oh, Father, dear Father! Have I found you at last? Now I shall never, never leave you again!"

"Are my eyes really telling me the truth?" answered the old man, rubbing his eyes. "Are you really my own dear Pinocchio?"

"Yes, yes, yes! It is I! Look at me! And you have forgiven me, haven't you? Oh, my dear Father, how good you are! And to think that I--Oh, but if you only knew how many misfortunes have fallen on my head and how many troubles I have had! Just think that on the day you sold your old coat to buy me my A-B-C book so that I could go to school, I ran away to the Marionette

Theater and the proprietor caught me and wanted to burn me to cook his roast lamb! He was the one who gave me the five gold pieces for you, but I met the Fox and the Cat, who took me to the Inn of the Red Lobster. There they ate like wolves and I left the Inn alone and I met the Assassins in the wood. I ran and they ran after me, always after me, till they hanged me to the branch of a giant oak tree. Then the Fairy of the Azure Hair sent the coach to rescue me and the doctors, after looking at me, said, 'If he is not dead, then he is surely alive,' and then I told a lie and my nose began to grow. It grew and it grew, till I couldn't get it through the door of the room. And then I went with the Fox and the Cat to the Field of Wonders to bury the gold pieces. The Parrot laughed at me and, instead of two thousand gold pieces, I found none. When the Judge heard I had been robbed, he sent me to jail to make the thieves happy; and when I came away I saw a fine bunch of grapes hanging on a vine.

The trap caught me and the Farmer put a collar on me and made me a watchdog. He found out I was innocent when I caught the Weasels and he let me go. The Serpent with the tail that smoked started to laugh and a vein in his chest broke and so I went back to the Fairy's house. She was dead, and the Pigeon, seeing me crying, said to me, 'I have seen your father building a boat to look for you in America,' and I said to him, 'Oh, if I only had wings!' and he said to me, 'Do you want to go to your father?' and I said, 'Perhaps, but how?' and he said, 'Get on my back. I'll take you there.' We flew all night long, and next morning the fishermen were looking toward the sea, crying, 'There is a poor little man drowning,' and I knew it was you, because my heart told me so and I waved to you from the shore--"

"I knew you also," put in Geppetto, "and I wanted to go to you; but how could I? The sea was rough and the whitecaps overturned the boat. Then a Terrible Shark came up out of the sea and, as soon as he saw me in the water, swam quickly toward me, put out his tongue, and swallowed me as easily as if I had been a chocolate peppermint."

"And how long have you been shut away in here?"

"From that day to this, two long weary years--two years, my Pinocchio, which have been like two centuries."

"And how have you lived? Where did you find the candle? And the matches with which to light it--where did you get them?"

"You must know that, in the storm which swamped my boat, a large ship also suffered the same fate. The sailors were all saved, but the ship went right to the bottom of the sea, and the same Terrible Shark that swallowed me, swallowed most of it."

"What! Swallowed a ship?" asked Pinocchio in astonishment.

"At one gulp. The only thing he spat out was the main-mast, for it stuck in his teeth. To my own good luck, that ship was loaded with meat, preserved foods, crackers, bread, bottles of wine, raisins, cheese, coffee, sugar, wax candles, and boxes of matches. With all these blessings, I have been able to live happily on for two whole years, but now I am at the very last crumbs. Today there is nothing left in the cupboard, and this candle you see here is the last one I have."

"And then?"

"And then, my dear, we'll find ourselves in darkness."

"Then, my dear Father," said Pinocchio, "there is no time to lose. We must try to escape."

"Escape! How?"

"We can run out of the Shark's mouth and dive into the sea."

"You speak well, but I cannot swim, my dear Pinocchio."

"Why should that matter? You can climb on my shoulders and I, who am a fine swimmer, will carry you safely to the shore."

"Dreams, my boy!" answered Geppetto, shaking his head and smiling sadly. "Do you think it possible for a Marionette, a yard high, to have the strength to carry me on his shoulders and swim?"

"Try it and see! And in any case, if it is written that we must die, we shall at least die together." Not adding another word, Pinocchio took the candle in his hand and going ahead to light the way, he said to his father:

"Follow me and have no fear."

They walked a long distance through the stomach and the whole body of the Shark. When they reached the throat of the monster, they stopped for a while to wait for the right moment in which to make their escape.

I want you to know that the Shark, being very old and suffering from asthma and heart trouble, was obliged to sleep with his mouth open. Because of this, Pinocchio was able to catch a glimpse of the sky filled with stars, as he looked up through the open jaws of his new home.

"The time has come for us to escape," he whispered, turning to his father. "The Shark is fast asleep. The sea is calm and the night is as bright as day. Follow me closely, dear Father, and we shall soon be saved."

No sooner said than done. They climbed up the throat of the monster till they came to that immense open mouth. There they had to walk on tiptoes, for if they tickled the Shark's long tongue he might awaken--and where would they be then? The tongue was so wide and so long that it looked like a country road. The two fugitives were just about to dive into the sea when the Shark sneezed very suddenly and, as he sneezed, he gave Pinocchio and Geppetto such a jolt that they found themselves thrown on their backs and dashed once more and very unceremoniously into the stomach of the monster.

To make matters worse, the candle went out and father and son were left in the dark.

"And now?" asked Pinocchio with a serious face.

"Now we are lost."

"Why lost? Give me your hand, dear Father, and be careful not to slip!"

"Where will you take me?"

"We must try again. Come with me and don't be afraid."

With these words Pinocchio took his father by the hand and, always walking on tiptoes, they climbed up the monster's throat for a second time. They then crossed the whole tongue and jumped over three rows of teeth. But before they took the last great leap, the Marionette said to his father:

"Climb on my back and hold on tightly to my neck. I'll take care of everything else."

As soon as Geppetto was comfortably seated on his shoulders, Pinocchio, very sure of what he was doing, dived into the water and started to swim. The sea was like oil, the moon shone in all splendor, and the Shark continued to sleep so soundly that not even a cannon shot would have awakened him.

Chapter 36

Pinocchio finally ceases to be a Marionette and becomes a boy.

"My dear Father, we are saved!" cried the Marionette. "All we have to do now is to get to the shore, and that is easy."

Without another word, he swam swiftly away in an effort to reach land as soon as possible. All at once he noticed that Geppetto was shivering and shaking as if with a high fever.

Was he shivering from fear or from cold? Who knows? Perhaps a little of both. But Pinocchio, thinking his father was frightened, tried to comfort him by saying:

"Courage, Father! In a few moments we shall be safe on land."

"But where is that blessed shore?" asked the little old man, more and more worried as he tried to pierce the faraway shadows. "Here I am searching on all sides and I see nothing but sea and sky."

"I see the shore," said the Marionette. "Remember, Father, that I am like a cat. I see better at night than by day."

Poor Pinocchio pretended to be peaceful and contented, but he was far from that. He was beginning to feel discouraged, his strength was leaving him, and his breathing was becoming more and more labored. He felt he could not go on much longer, and the shore was still far away.

He swam a few more strokes. Then he turned to Geppetto and cried out weakly:

"Help me, Father! Help, for I am dying!"

Father and son were really about to drown when they heard a voice like a guitar out of tune call from the sea:

"What is the trouble?"

"It is I and my poor father."

"I know the voice. You are Pinocchio."

"Exactly. And you?"

"I am the Tunny, your companion in the Shark's stomach."

"And how did you escape?"

"I imitated your example. You are the one who showed me the way and after you went, I followed."

"Tunny, you arrived at the right moment! I implore you, for the love you bear your children, the little Tunnies, to help us, or we are lost!"

"With great pleasure indeed. Hang onto my tail, both of you, and let me lead you. In a twinkling you will be safe on land."

Geppetto and Pinocchio, as you can easily imagine, did not refuse the invitation; indeed, instead of hanging onto the tail, they thought it better to climb on the Tunny's back.

"Are we too heavy?" asked Pinocchio.

"Heavy? Not in the least. You are as light as sea-shells," answered the Tunny, who was as large as a two-year-old horse.

As soon as they reached the shore, Pinocchio was the first to jump to the ground to help his old father. Then he turned to the fish and said to him:

"Dear friend, you have saved my father, and I have not enough words with which to thank you! Allow me to embrace you as a sign of my eternal gratitude."

The Tunny stuck his nose out of the water and Pinocchio knelt on the sand and kissed him most affectionately on his cheek. At this warm greeting, the poor Tunny, who was not used to such tenderness, wept like a child. He felt so embarrassed and ashamed that he turned quickly, plunged into the sea, and disappeared.

In the meantime day had dawned.

Pinocchio offered his arm to Geppetto, who was so weak he could hardly stand, and said to him: "Lean on my arm, dear Father, and let us go. We will walk very, very slowly, and if we feel tired we can rest by the wayside."

"And where are we going?" asked Geppetto.

"To look for a house or a hut, where they will be kind enough to give us a bite of bread and a bit of straw to sleep on."

They had not taken a hundred steps when they saw two rough-looking individuals sitting on a stone begging for alms.

It was the Fox and the Cat, but one could hardly recognize them, they looked so miserable. The Cat, after pretending to be blind for so many years had really lost the sight of both eyes. And the Fox, old, thin, and almost hairless, had even lost his tail. That sly thief had fallen into deepest poverty, and one day he had been forced to sell his beautiful tail for a bite to eat.

"Oh, Pinocchio," he cried in a tearful voice. "Give us some alms, we beg of you! We are old, tired, and sick."

"Sick!" repeated the Cat.

"Addio, false friends!" answered the Marionette. "You cheated me once, but you will never catch me again."

"Believe us! Today we are truly poor and starving."

"Starving!" repeated the Cat.

"If you are poor; you deserve it! Remember the old proverb which says: 'Stolen money never bears fruit.' Addio, false friends."

"Have mercy on us!"

"On us."

"Addio, false friends. Remember the old proverb which says: 'Bad wheat always makes poor bread!'"

"Do not abandon us."

"Abandon us," repeated the Cat.

"Addio, false friends. Remember the old proverb: 'Whoever steals his neighbor's shirt, usually dies without his own.'"

Waving good-by to them, Pinocchio and Geppetto calmly went on their way. After a few more steps, they saw, at the end of a long road near a clump of trees, a tiny cottage built of straw.

"Someone must live in that little hut," said Pinocchio. "Let us see for ourselves."

They went and knocked at the door.

"Who is it?" said a little voice from within.

"A poor father and a poorer son, without food and with no roof to cover them," answered the Marionette.

"Turn the key and the door will open," said the same little voice.

Pinocchio turned the key and the door opened. As soon as they went in, they looked here and there and everywhere but saw no one.

"Oh--ho, where is the owner of the hut?" cried Pinocchio, very much surprised.

"Here I am, up here!"

Father and son looked up to the ceiling, and there on a beam sat the Talking Cricket.

"Oh, my dear Cricket," said Pinocchio, bowing politely.

"Oh, now you call me your dear Cricket, but do you remember when you threw your hammer at me to kill me?"

"You are right, dear Cricket. Throw a hammer at me now. I deserve it! But spare my poor old father."

"I am going to spare both the father and the son. I have only wanted to remind you of the trick you long ago played upon me, to teach you that in this world of ours we must be kind and courteous to others, if we want to find kindness and courtesy in our own days of trouble."

"You are right, little Cricket, you are more than right, and I shall remember the lesson you have taught me. But will you tell how you succeeded in buying this pretty little cottage?"

"This cottage was given to me yesterday by a little Goat with blue hair."

"And where did the Goat go?" asked Pinocchio.

"I don't know."

"And when will she come back?"

"She will never come back. Yesterday she went away bleating sadly, and it seemed to me she said: `Poor Pinocchio, I shall never see him again. . .the Shark must have eaten him by this time.'"

"Were those her real words? Then it was she--it was-- my dear little Fairy," cried out Pinocchio, sobbing bitterly. After he had cried a long time, he wiped his eyes and then he made a bed of straw for old Geppetto. He laid him on it and said to the Talking Cricket:

"Tell me, little Cricket, where shall I find a glass of milk for my poor Father?"

"Three fields away from here lives Farmer John. He has some cows. Go there and he will give you what you want."

Pinocchio ran all the way to Farmer John's house. The Farmer said to him:

"How much milk do you want?"

"I want a full glass."

"A full glass costs a penny. First give me the penny."

"I have no penny," answered Pinocchio, sad and ashamed.

"Very bad, my Marionette," answered the Farmer, "very bad. If you have no penny, I have no milk."

"Too bad," said Pinocchio and started to go.

"Wait a moment," said Farmer John. "Perhaps we can come to terms. Do you know how to draw water from a well?"

"I can try."

"Then go to that well you see yonder and draw one hundred bucketfuls of water."

"Very well."

"After you have finished, I shall give you a glass of warm sweet milk."

"I am satisfied."

Farmer John took the Marionette to the well and showed him how to draw the water. Pinocchio set to work as well as he knew how, but long before he had pulled up the one hundred buckets, he was tired out and dripping with perspiration. He had never worked so hard in his life.

"Until today," said the Farmer, "my donkey has drawn the water for me, but now that poor animal is dying."

"Will you take me to see him?" said Pinocchio.

"Gladly."

As soon as Pinocchio went into the stable, he spied a little Donkey lying on a bed of straw in the corner of the stable. He was worn out from hunger and too much work. After looking at him a long time, he said to himself: "I know that Donkey! I have seen him before."

And bending low over him, he asked: "Who are you?"

At this question, the Donkey opened weary, dying eyes and answered in the same tongue: "I am Lamp-Wick."

Then he closed his eyes and died.

"Oh, my poor Lamp-Wick," said Pinocchio in a faint voice, as he wiped his eyes with some straw he had picked up from the ground.

"Do you feel so sorry for a little donkey that has cost you nothing?" said the Farmer. "What should I do--I, who have paid my good money for him?"

"But, you see, he was my friend."

"Your friend?"

"A classmate of mine."

"What," shouted Farmer John, bursting out laughing. "What! You had donkeys in your school? How you must have studied!"

The Marionette, ashamed and hurt by those words, did not answer, but taking his glass of milk returned to his father.

From that day on, for more than five months, Pinocchio got up every morning just as dawn was breaking and went to the farm to draw water. And every day he was given a glass of warm milk for his poor old father, who grew stronger and better day by day. But he was not satisfied with this. He learned to make baskets of reeds and sold them. With the money he received, he and his father were able to keep from starving.

Among other things, he built a rolling chair, strong and comfortable, to take his old father out for an airing on bright, sunny days.

In the evening the Marionette studied by lamplight. With some of the money he had earned, he bought himself a secondhand volume that had a few pages missing, and with that he learned to read in a very short time. As far as writing was concerned, he used a long stick at one end of which he had whittled a long, fine point. Ink he had none, so he used the juice of blackberries or cherries. Little by little his diligence was rewarded. He succeeded, not only in his studies, but also in his work, and a day came when he put enough money together to keep his old father comfortable and happy. Besides this, he was able to save the great amount of fifty pennies. With it he wanted to buy himself a new suit.

One day he said to his father:

"I am going to the market place to buy myself a coat, a cap, and a pair of shoes. When I come back I'll be so dressed up, you will think I am a rich man."

He ran out of the house and up the road to the village, laughing and singing. Suddenly he heard his name called, and looking around to see whence the voice came, he noticed a large snail crawling out of some bushes.

"Don't you recognize me?" said the Snail.

"Yes and no."

"Do you remember the Snail that lived with the Fairy with Azure Hair? Do you not remember how she opened the door for you one night and gave you something to eat?"

"I remember everything," cried Pinocchio. "Answer me quickly, pretty Snail, where have you left my Fairy? What is she doing? Has she forgiven me? Does she remember me? Does she still love me? Is she very far away from here? May I see her?"

At all these questions, tumbling out one after another, the Snail answered, calm as ever:

"My dear Pinocchio, the Fairy is lying ill in a hospital."

"In a hospital?"

"Yes, indeed. She has been stricken with trouble and illness, and she hasn't a penny left with which to buy a bite of bread."

"Really? Oh, how sorry I am! My poor, dear little Fairy! If I had a million I should run to her with it! But I have only fifty pennies. Here they are. I was just going to buy some clothes. Here, take them, little Snail, and give them to my good Fairy."

"What about the new clothes?"

"What does that matter? I should like to sell these rags I have on to help her more. Go, and hurry. Come back here within a couple of days and I hope to have more money for you! Until today I have worked for my father. Now I shall have to work for my mother also. Good-by, and I hope to see you soon."

The Snail, much against her usual habit, began to run like a lizard under a summer sun.

When Pinocchio returned home, his father asked him:

"And where is the new suit?"

"I couldn't find one to fit me. I shall have to look again some other day."

That night, Pinocchio, instead of going to bed at ten o'clock waited until midnight, and instead of making eight baskets, he made sixteen.

After that he went to bed and fell asleep. As he slept, he dreamed of his Fairy, beautiful, smiling, and happy, who kissed him and said to him, "Bravo, Pinocchio! In reward for your kind heart, I forgive you for all your old mischief. Boys who love and take good care of their parents when they are old and sick, deserve praise even though they may not be held up as models of obedience and good behavior. Keep on doing so well, and you will be happy."

At that very moment, Pinocchio awoke and opened wide his eyes.

What was his surprise and his joy when, on looking himself over, he saw that he was no longer a Marionette, but that he had become a real live boy! He looked all about him and instead of the usual walls of straw, he found himself in a beautifully furnished little room, the prettiest he had ever seen. In a twinkling, he jumped down from his bed to look on the chair standing near. There, he found a new suit, a new hat, and a pair of shoes.

As soon as he was dressed, he put his hands in his pockets and pulled out a little leather purse on which were written the following words:

The Fairy with Azure Hair returns
fifty pennies to her dear Pinocchio
with many thanks for his kind heart.

The Marionette opened the purse to find the money, and behold--there were fifty gold coins! Pinocchio ran to the mirror. He hardly recognized himself. The bright face of a tall boy looked at him with wide-awake blue eyes, dark brown hair and happy, smiling lips.

Surrounded by so much splendor, the Marionette hardly knew what he was doing. He rubbed his eyes two or three times, wondering if he were still asleep or awake and decided he must be awake.

"And where is Father?" he cried suddenly. He ran into the next room, and there stood Geppetto, grown years younger overnight, spick and span in his new clothes and gay as a lark in the morning. He was once more Mastro Geppetto, the wood carver, hard at work on a lovely picture frame, decorating it with flowers and leaves, and heads of animals.

"Father, Father, what has happened? Tell me if you can," cried Pinocchio, as he ran and jumped on his Father's neck.

"This sudden change in our house is all your doing, my dear Pinocchio," answered Geppetto.

"What have I to do with it?"

"Just this. When bad boys become good and kind, they have the power of making their homes gay and new with happiness."

"I wonder where the old Pinocchio of wood has hidden himself?"

"There he is," answered Geppetto. And he pointed to a large Marionette leaning against a chair, head turned to one side, arms hanging limp, and legs twisted under him.

After a long, long look, Pinocchio said to himself with great content:

"How ridiculous I was as a Marionette! And how happy I am, now that I have become a real boy!"

Lecture Fourteen | Pinocchio

Summary Of Pinocchio

Once upon a time there was a woodcarver, called Geppetto who lived without a child. So he decided to make a puppet, naming 'Pinocchio' like a real boy. As he began to carve the wood, in surprise him, Pinocchio laughed at him. When Geppetto was getting finished, the puppet kicked the old man and ran-out of the door.

As Pinocchio was running on the street, a policeman got custody him. But people said to the policeman that puppet belongs to Geppetto. So the policeman arrested the old man instead of Pinocchio.

Pinocchio had to remain alone at home. When he rest in his bed a talking cricket advised to be listen to his father otherwise, sorry in later. Then Pinocchio felt hungry so, he tried to cook an egg. As it put on hot pan a little chicken flew away. Then he sat by fire and began to sleep when

Geppetto came to house. The old man saw the puppet's feed had burnt. He fed some pears to Pinocchio saying-"I'll make you new feet and some clothes to go school like real boy." Geppetto was so poor because he had to sell his coat for Pinocchio's text book.

On the school way, Pinocchio heard some exciting music came from a puppets show. He went there and joined it's show with them. At first the puppet master angry with Pinocchio but later more friend with him and gave five gold coins to Pinocchio

As Pinocchio set off for home, a fox and cat came to steal his money. He escaped from them, by climbing a tall oak tree. luckily Pinocchio rescued by a beautiful blue fairy who lived nearby. The fairy asked about his coins. He said that he had lost his money. Then his nose began to grow longer and longer. The fairy laughed. "that what happens when you tell lies." She said. But he wanted to become real boy , he asked for help from the fairy.

The fox and cat met again to Pinocchio and did steal his coins. When he asked from a policeman about it, he arrested Pinocchio. Meanwhile the old man went to sea for look Pinocchio, but his ship wrecket in a storm.

When Pinocchio was let out of prison, he had to fun with bad boys.

They all became donkeys. As Pinocchio work as donkey in toy land, his leg had broken and throw in to the sea. As soon as he hit to the water Pinocchio turned into the puppet again. In the bottom of the sea, a huge fish swallowed Pinocchio, amazed to see Geppetto also in it's belly. The blue fairy had been watching them, turned to Pinocchio a real boy. At last the old man and Pinocchio became delight and lived happily long.

Pinocchio's Origins

Pinocchio was originally written by Carlo Lorenzini (known by his pen name, Carlo Collodi) between 1881 and 1883 in Italy. Lorenzini began his writing career in newspapers, where he often used satire to express his political views. In 1875, he entered the world of children's literature and used this outlet to transmit his political convictions. The series *Giannettino*, for example, often referred to the unification of Italy.

Pinocchio is a fictional character and the main protagonist of the children's novel *The Adventures of Pinocchio* (1883), by the Italian writer Carlo Collodi. Carved by a woodcarver named Geppetto in a small Italian village, he was created as a wooden puppet, but dreamed of becoming a real boy. He has also been used as a character who is prone to telling lies and fabricating stories for various reasons. The story has appeared in many adaptations in other mediums. Pinocchio has been called an icon of modern culture, and one of most reimagined characters in the pantheon of children's literature.

Aspects of Pinocchio's character vary depending on the interpretation, although basic aspects such as his creation as a puppet by Geppetto and the size of his nose changing due to his lies or stress remain present across the various formats.

Pinocchio is known for having a short nose that becomes longer when he is under stress (chapter 3), especially while lying. His clothes are made of flowered paper, his shoes are made of wood and his hat is made of bread . In this, the original tale, Pinocchio exhibits obnoxious, bratty, and selfish traits.

The Adventures of Pinocchio is a novel for children by Italian author Carlo Collodi, written in Florence. The first half was originally a serial in 1881 and 1882, and then later completed as a book for children in February 1883. It is about the mischievous adventures of Pinocchio , an animated marionette; and his poor father, a woodcarver named Geppetto

Pinocchio teaches many moral lessons to the audience. When the Blue Fairy grants Gepetto's wish, she gives Pinocchio a few conditions. He has to prove himself **brave, truthful, and unselfish** in order to become a real boy. The Blue Fairy tells him that he needs to understand the difference between **right and wrong**, he needs to **be a good boy**, he **shouldn't lie**, and he should **listen to his conscience**.

While Pinocchio is trying to show that he is brave, unselfish and truthful, he gets tempted. On the way to school, Pinocchio gives into Foulfellow's and Gideon's offer to take the "easy road to success." Pinocchio learns his lesson quickly at this point. Stramboli won't let him return home to see his father, but he didn't think about this before he decided to take the easy way out. When he is locked up, he can't get out himself, or even with the help of Jiminy. The only thing that can release him from the captivity is the Blue Fairy-the divine. Once

Pinocchio is out of that bad situation, he is again tempted by Foulfellow. He goes to Pleasure Island which is "a place with no school (knowledge) and laws (morals)" and kids are free to "eat, drink, smoke, fight and destroy at will." Some critics say that Pleasure Island is a metaphor for a life of "ignorance, the search for instant gratification and the satisfaction of the one's lowest impulses " The boys don't receive the lives they thought they would on Pleasure Island. Instead, they are turned into donkeys and used as slaves. Once Pinocchio regains his conscience, he is able to escape the so called "easy road" and go back home.

Characters

Pinocchio Pinocchio is a naughty, pine-wood marionette who gains wisdom through a series of misadventures which lead him to becoming a real human as reward for his good deeds.

Pinocchio is the main character. He is Gepetto's innocent and well behaved puppet who gets the opportunity to become a real boy. Pinocchio must prove that he is brave, unselfish and truthful in order to become a real boy. Even though he manages to do so, he runs into some temptations along the way.

Pinocchio : The little wooden puppet who was brought to life from Geppetto's wish. He is trying to become a real boy, with the help of his friend/conscience Jiminy Cricket.

Mister Geppetto : Geppetto is an elderly, impoverished woodcarver and the creator (and thus father) of Pinocchio. He wears a yellow wig that looks like cornmeal mush (or *polendina*), and subsequently the children of the neighborhood (as well as some of the adults) call him "Polendina", which greatly annoys him. "Geppetto" is a nickname for Giuseppe.

Gepetto is Pinocchio's creator. He has always wanted a son, and because of his extreme generosity his wish for a son is granted. Gepetto is a very "devoted father, as he attempted to teach Pinocchio valuable lessons." When Pinocchio doesn't return home, he proves to be a magnificent father by not stopping to look for him.

Mister Antonio : Antonio is an elderly carpenter. He finds the log that eventually becomes Pinocchio, planning to make it into a table leg until it cries out "Please be careful!" The children call Antonio "Mastro Cherry" because of his red nose.

The Talking Cricket : the Talking Cricket is a cricket whom Pinocchio kills after it tries to give him some advice. The Cricket comes back as a ghost to continue advising the puppet.

Jiminy the cricket is assigned to be Pinocchio's conscience by the Blue Fairy. Jiminy proves to be a very good friend to Pinocchio and he has stayed by Pinocchio's side throughout the entire movie

Jiminy Cricket

Loyal friend and conscience to Pinocchio, Jiminy is charged with teaching the boy the difference between right and wrong.

He also has been trying to teach him about temptation and how to avoid it. He has some difficulty getting through to Pinocchio, but his efforts usually pay off in the end.

the **Serpent**: an enormous snake with a smoking tail.

The Blue Fairy is the one who fulfills "Gepetto's wish, transforms Pinocchio into a living creature, and later into a real boy." She helps Pinocchio and Jiminy out of tough situations. She is the one who teaches Pinocchio the moral lessons of being a good boy, letting his conscience be his guide, and learning to decipher the difference in right and wrong. She teaches Pinocchio that a lie keeps growing and growing, like his nose did when Stromboli had him trapped.

Blue Fairy

Graceful and elegant, the Blue Fairy came from the wishing star, and granted Pinocchio life because Geppetto wished for it to be so. She has charged Jiminy Cricket as Pinocchio's official conscience, and has set him the task of helping Pinocchio to become a real boy.

What Is the Theme of Pinocchio

Some of the themes in the play Pinocchio were: unconditional love, the meaning of being human, and determination of what is right and wrong. Other themes were the role of moderation in helping us live happy lives, and the importance of education to our success in life.

----- ~ ~ *The End* ~ ~ ❀ -----
تم بفضل الله وكرمه .. اللهم اكتب لنا توافيقك