



# **CHILDREN'S LITERATURE**

**DR. IBRAHIM EL SHINNAWY**

**1440**

**ONE PICE**

## Lecture One

### Children's Literature- Historical Background

Children's literature or juvenile literature includes stories, books, and poems that are enjoyed by children. Modern children's literature is classified in two different ways: genre or the intended age of the reader.

One can trace children's literature back to stories and songs, part of a wider [oral tradition](#), that adults shared with children before publishing existed. The development of early children's literature, before printing was invented, is difficult to trace. Even after printing became widespread, many classic "children's" tales were originally created for adults and later adapted for a younger audience. Since the 1400s, a large quantity of literature, often with a moral or religious message, has been aimed specifically at children. The late nineteenth and early twentieth centuries became known as the "Golden Age of Children's Literature" as this period included the publication of many books acknowledged today as classics.

#### Introduction

There is no single or widely used definition of children's literature. It can be broadly defined as anything that children read or more specifically defined as [fiction](#), [non-fiction](#), [poetry](#), or [drama](#) intended for and used by children and young people. Nancy Anderson, of the College of Education at the [University of South Florida](#), defines children's literature as "all books written for children, excluding works such as [comic books](#), joke books, [cartoon books](#), and nonfiction works that are not intended to be read from front to back, such as dictionaries, encyclopedias, and other reference materials".

The *International Companion Encyclopedia of Children's Literature* notes that "the boundaries of [genre](#)... are not fixed but blurred". Sometimes, no agreement can be reached about whether a given work is best categorized as literature for adults or children. Meanwhile, others defy easy categorization. [J.K. Rowling's \*Harry Potter\*](#) series was written and marketed for children,

but it is also popular among adults. The series' extreme popularity led [The New York Times](#) to create a separate bestseller list for children's books.

Despite the widespread association of children's literature with picture books, spoken narratives existed before [printing](#), and the root of many children's tales go back to ancient storytellers [Seth Lerer](#), in the opening of *Children's Literature: A Reader's History from Aesop to Harry Potter* says, "This book presents a history of what children have heard and read... The history I write of is a history of *reception*."

Children's literature can be divided into a number of categories, but it is most easily categorized according to [genre](#) or the intended age of the reader.

### **By genre**

A literary genre is a category of literary compositions. Genres may be determined by technique, tone, content, or length. According to Anderson, there are six categories of children's literature (with some significant subgenres):

[Picture books](#), including concept books that teach the [alphabet](#) or [counting](#) for example, pattern books, and wordless books.

[Traditional literature](#), including folktales, which convey the legends, customs, superstitions, and beliefs of people in previous civilizations. This genre can be further broken into subgenres: [myths](#), [fables](#), [legends](#), and [fairy tales](#)

[Fiction](#), including [fantasy](#), [realistic fiction](#), and [historical fiction](#)

[Non-fiction](#)

[Biography](#) and [autobiography](#)

[Poetry and verse](#).

## **By age category**

The criteria for these divisions are vague, and books near a borderline may be classified either way. Books for younger children tend to be written in simple language, use large print, and have many illustrations. Books for older children use increasingly complex language, normal print, and fewer (if any) illustrations. The categories with an age range are listed below:

[Picture books](#), appropriate for pre-readers or children ages 0–5.

[Early reader](#) books, appropriate for children ages 5–7. These books are often designed to help a child build his or her reading skills.

[Chapter book](#), appropriate for children ages 7–12.

Short chapter books, appropriate for children ages 7–9.

Longer chapter books, appropriate for children ages 9–12.

[Young-adult fiction](#), appropriate for children ages 12–18.

## **Illustration**

Pictures have always accompanied children's stories. A [papyrus](#) from [Byzantine Egypt](#), shows illustrations accompanied by the story of [Hercules'](#) labors. Modern children's books are [illustrated](#) in a way that is rarely seen in adult literature, except in [graphic novels](#). Generally, artwork plays a greater role in books intended for younger readers (especially pre-literate children). Children's picture books often serve as an accessible source of high quality art for young children. Even after children learn to read well enough to enjoy a story without illustrations, they continue to appreciate the occasional drawings found in chapter books.

According to Joyce Whalley in *The International Companion Encyclopedia of Children's Literature*, "an illustrated book differs from a book with [illustrations](#) in that a good illustrated book is one where the pictures enhance or add depth to the text." Using this definition, the first illustrated children's book is considered to be [Orbis Pictus](#) which was published in 1658 by the [Moravian](#) author [Comenius](#). Acting as a kind of encyclopedia, *Orbis Pictus*

had a picture on every page, followed by the name of the object in [Latin](#) and German. It was translated into English in 1659 and was used in homes and schools around Europe and Great Britain for years.

Early children's books, such as *Orbis Pictus*, were illustrated by [woodcut](#), and many times the same image was repeated in a number of books regardless of how appropriate the illustration was for the story. Newer processes, including copper and steel [engraving](#) were first used in the 1830s. One of the first uses of [Chromolithography](#) (a way of making multi-colored prints) in a children's book was demonstrated in *Struwwelpeter*, published in Germany in 1845. English illustrator [Walter Crane](#) refined its use in children's books in the late 1800s.

Another method of creating illustrations for children's books was [etching](#), used by [George Cruikshank](#) in the 1850s. By the 1860s, top artists in the West were illustrating for children, including Crane, [Randolph Caldecott](#), [Kate Greenaway](#), and [John Tenniel](#). Most pictures were still black-and-white, and many color pictures were hand colored, often by children. *The Essential Guide to Children's Books and Their Creators* credits Caldecott with "The concept of extending the meaning of text beyond literal visualization".

In India [Nandalal Bose](#), whose paintings are considered artistic treasures, illustrated books for children from the late 1800s into the 1900s. In the West, twentieth-century artists such as [Kay Nielson](#), [Edmund Dulac](#), and [Arthur Rackham](#) produced illustrations that are still reprinted today. Developments in printing capabilities were reflected in children's books. After World War II, [offset lithography](#) became more refined, and painter-style illustrations, such as [Brian Wildsmith](#)'s were common by the 1950s.

## Lecture Two

### Children's Literature- Historical Background

#### History

According to *Aspects and Issues in the History of Children's Literature* from the [International Research Society for Children's Literature](#), the development of children's literature anywhere in the world follows the same basic path. All children's literature begins with spoken stories, songs, and poems. In the beginning, the same tales that adults enjoy were created specifically to educate, instruct, and entertain children. In the final stage, literature for children became established as a separate category from literature for adults and acquires its own genres, divisions, expectations, and canon. The development of children's literature is influenced by the social, educational, political, and economic resources of the country or ethnic group.

#### Before 50 BC

Every culture has its own [mythology](#), unique [fables](#), and other [traditional stories](#) that are told for instruction and entertainment. The earliest written [folk-type tales](#) included the [Panchatantra](#) from [India](#), which was composed about 200 AD. It may be "the world's oldest collection of stories for children", but some scholars believe it was actually intended for adults. India's [Jatakas](#), about the birth of [Buddha](#), date from the 2nd or 3rd century BC. A few of these stories, particularly those where Buddha takes the shape of an animal, would have been enjoyed by children. The source stories for [The Arabian Nights](#), perhaps also originally from India, have also been traced back to this time.

One example of [oral stories](#) that would've been enjoyed by children is the tale of [The Asurik Tree](#), which dates back at least 3,000 years in [Persia](#) (presently known as [Iran](#)

The great ancient Greek poet [Homer](#) lived sometime between 1200 BC and 600 BC. He is the author of the [Iliad](#) and the [Odyssey](#). Homer's work contributed to the development of all Western literature, including children's literature. Between 750 and 650 BC, [Hesiod](#) told stories that became a major

source of [Greek mythology](#). Some [Irish folktales](#) can be traced as far back as 400 BC. Storytellers who traveled across [island](#) spread these stories of witches, fairies, and magic spells. For centuries, Ireland's geographic isolation helped preserve them.

### **50 BC to AD 500**

In [Imperial China](#), children attended public events with their parents, where they would listen to the complicated tales of professional storytellers. Often rhyming, the stories were accompanied by drums, cymbals, and other [traditional instruments](#). Children also watched the plays performed at [festivals](#) and fairs. Though not specifically intended for children, the elaborate costumes, [acrobatics](#), and [martial arts](#) held even a young child's interest. Smaller gatherings were accompanied by puppet shows and [shadow plays](#). The stories often explained the background behind the festival, covering [folklore](#), history, and politics. Storytelling may have reached its peak during the [Song Dynasty](#) from 960-1279 AD. This traditional literature was used for instruction in Chinese schools until the 20th century.

[Greek](#) and [Roman literature](#) from this age is thought to contain "nothing that could be considered a children's book in the sense of a book written to give pleasure to a child". However, children would have enjoyed listening to stories such as the [Odyssey](#) and [Aesop's Fables](#), since [Aesop](#) and [Homer](#), along with the [Greek playwrights](#), were "at the heart of early reading and writing" in Greece at this time.

### **500-1400**

The [Panchatantra](#) was translated from [Sanskrit](#) into [Kannada](#) in 1035 AD. The first children's book in [Urdu](#) may be *Pahelian* by the [Indian](#) poet [Amir Khusrow](#), who wrote poems and riddles for children in the 1200s-1300s.

[Buddhism](#) spread in China during the early part of this period, bringing with it tales later known as [Journey to the West](#). Chinese children would have enjoyed many of these stories of "fantasy, the supernatural, demons and monsters."

There are two schools of thought about children and European [Medieval literature](#). The first developed from the writings of [Philippe Ariès](#) in the 1960s and holds that, because children at this time were not viewed as greatly different from adults, they were not given significantly different treatment. Those holding this point of view see no evidence of children's fiction as such existing in Europe during the [Middle Ages](#). However, they recognize that instructional texts in Latin were written specifically for children, by [clerics](#) like [the Venerable Bede](#), and [Ælfric of Eynsham](#).

Those who disagree with Ariès make several arguments, explained by Gillian Adams in her essay *Medieval Children's Literature: Its Possibility and Actuality*. One claim is that just because a culture does not view childhood as modern Western societies do, does not mean children's literature cannot develop there. Another claim is that modern Western scholars defined literature for children narrowly, and fail to acknowledge what literature does exist. For example, they point to [Marie de France](#)'s translation of Aesop's fables, and the [Play of Daniel](#) from the 1100s. Daniel Kline, in *Medieval Literature for Children* says modern and Medieval literature for children have common goals: "conveying the values, attitudes, and information necessary for children and youth to survive or even advance within their cultures." Kline divides children's literature in Europe during this time into five genres: [Didactic](#) and [Moral](#), [Conduct](#)-related, Educational, [Religious](#), and Popular.

Examples of literature children enjoyed during this time include [Gesta Romanorum](#), and the [Welsh Mabinogion](#). In Ireland, many of the thousands of [folk stories](#) were recorded in the 11th and 12th centuries. Written in [Old Irish](#) on [vellum](#), they began spreading through Europe, influencing other folk tales with stories of magic, witches, and fairies

### 1400s

During the [Byzantine Empire](#), the Bible and [Christian hymns](#) and stories were popular. The [Ottoman takeover](#) of Greece meant the enslaved Greeks had to rely on songs, lullabies, and other easily shared methods of [cultural preservation](#). According to Vassilis Anagnostopoulos in *The International*



*Companion Encyclopedia of Children's Literature*, these verses constitute the first children's poetry. An early Mexican [hornbook](#) pictured in Tuer's *History of the Horn-Book*, 1896.

[Hornbooks](#) appeared in England during this time, teaching children basic information such as the alphabet and the [Lord's Prayer](#). In 1484, [William Caxton](#) published [Aesop's Fables](#), followed by [Le Morte d'Arthur](#) in 1485. These books were intended for adults, but enjoyed by children as well. [Geoffrey Chaucer](#)'s writings were retold for children by the late 1400s, and often European printers released versions of Aesop's Fables in their native languages.

### 1500s

[Russia](#)'s earliest children's books, [primers](#), appeared around this time. An early example is *ABC-Book*, an [alphabet book](#) published by [Ivan Fyodorov](#) in 1571.

The first [Danish](#) children's book, *The Child's Mirror* by [Niels Bredal](#) in 1568. This was an adaptation of a book of [courtesy](#) for children by the [Dutch](#) priest [Erasmus](#). [Finland](#) had *Abckiria*, a primer released in 1543, but very few children's books were published there until the 1850s. *A Pretty and Splendid Maiden's Mirror*, an adaptation of a [German](#) book for young women, became the first [Swedish](#) children's book upon its 1591 publication.

In [Italy](#), [Giovanni Francesco Straparola](#) released *The Facetious Nights of Straparola* in the 1550s. Called the first European storybook to contain fairy-tales, it eventually had 75 separate stories and written for an adult audience. [Giulio Cesare Croce](#) also borrowed from stories children enjoyed for his books. [Chapbooks](#), pocket-sized pamphlets that were often folded instead of being stitched, were published in Britain, eventually spreading to the [United States](#). Illustrated by [woodblock printing](#), these inexpensive booklets reprinted popular [ballads](#), historical re-tellings, and folk tales. Though not specifically published for children at this time, young people enjoyed the booklets as well. Johanna Bradley in *From Chapbooks to Plum Cake* says that chapbooks kept imaginative stories from being lost to readers under the strict [Puritan](#) influence of the time.

## Lecture Three

### Children's Literature- Historical Background

#### 1600s

The first [picture book](#) published in Russia, [Karión Istomin's](#) *The Illustrated Primer*, appeared in 1694. During the 1600s, the concept of childhood changed drastically in Europe. Adults saw children as separate beings, innocent and in need of protection and training by the adults around them. Because of this shift in thinking, books were now printed and distributed specifically for children. In 1634, the [Pentamerone](#) from Italy became the first major published collection of European folk tales. [Charles Perrault](#) began recording [fairy tales](#) in France, publishing his first collection in 1697. They were not well received among the French literary society, who saw them as only fit for old people and children. In 1658, Jan Ámos [Comenius](#) in [Bohemia](#) published the informative illustrated [Orbis Pictus](#), for children under six learning to read. It is considered as the first picture book produced specifically for children. The [Puritans](#), mainly in England and North America, also played a major role in developing writing for children by publishing books intended to teach children to read and to instruct them in religious teachings. Some of the longest used and most popular were by [James Janeway](#); however, one book from this movement that is still widely read today is [The Pilgrim's Progress](#) (1678) by [John Bunyan](#). There are sources that claim [hornbooks](#) was brought from England by the Puritans to help educate their children before 1633. The first children's book published, in what would become the United States, was a [catechism](#) for children written in verse by the Puritan [John Cotton](#). Known as [Spiritual Milk for Babes](#), it was published in 1646, appearing both in England and [Boston](#). Another early book was *The New England Primer*. [The New England Primer](#), was in print by 1691 and used in schools for 100 years. The [Primer](#) begins, "In Adam's fall We sinned all..." and continues through the alphabet. It also contained religious maxims, [acronyms](#), spelling help and other educational items, all decorated by [woodcuts](#).

## 1700s

China still had no separate stories for children. [\*Dream of the Red Chamber\*](#), written in this period and published in 1791, told a story of romance and friendship that children enjoyed. Greece was still under [control of the Ottomans](#). During the last half of this century, Greeks living throughout Europe had children's books translated, printed, and shipped to Greek schools, bringing European influence into Greece's children's literature. In Russia, [Peter the Great](#)'s interest in [modernizing](#) his country through [Westernization](#) helped Western children's literature dominate the field through the 1700s. [Catherine the Great](#) wrote [allegories](#) for children, and during her reign, [Nikolai Novikov](#) started the first juvenile magazine in Russia. Sweden published fables and a children's magazine by 1766.

In the Netherlands, [Hieronymus van Alphen \(nl\)](#) is still remembered for the children's poems he began publishing in 1778. By the late 1700s, writing for children had exploded in the Netherlands. According to the contemporary novelist [Betje Wolff](#), "This is the era, in which one writes for children". 1719 saw the publication of [Robinson Crusoe](#) by [Danial Defoe](#), an English [Puritan](#). As the first contemporary [adventure novel](#), Robinson Crusoe quickly became "one of the most popular books in all English literature". One year after its publication, it was translated into French. By 1769, Germany published 40 editions and adaptations. At this point, most children's literature in Germany, including juvenile magazines and encyclopedias, was often translated from French .

In 1744, Englishman [John Newbery](#) published [\*A Little Pretty Pocket-Book\*](#). Considered a landmark for the beginning of pleasure reading marketed specifically to children, it reflected [Jean-Jacques Rousseau](#)'s new theories that children should be allowed to develop naturally and joyously. His idea of appealing to a children's natural interests took hold among writers for children, but their stories remained basically didactic. Popular examples included [Thomas Day](#)'s [\*The History of Sandford and Merton\*](#), four volumes that embody Rousseau theories.

Furthermore, [Maria](#) and [Richard Lovell Edgeworth's](#) *Practical Education: The History of Harry and Lucy* (1780) urged children to teach themselves. What may be Italy's first children's book appeared in 1768. [Domenico Soresi](#)'s collection of stories, *Instructive and Pleasant Tales*, was a result of Rousseaus' ideas.

Rousseau's ideas also had great influence in Germany. Those ideas developed into [German Philanthropism](#), a movement concerned with reforming both education and literature for children. According to Hans-Heino Ewers in *The International Companion Encyclopedia of Children's Literature*, "It can be argued that from this time, the history of European children's literature was largely written in Germany".

## Lecture Four

### Children's Literature- Historical Background

#### 1800s

Children's literature boomed during the 1800s for several reasons. Paper and [printing](#) became widely available and affordable, and more people were learning how to read. The population boom across the West meant there was a greater children's literature market, and [European colonization](#) spread books, including those for children, around the globe. *The Crescent Moon* by [Rabindranath Tagore](#) illus. by Nandalall Bose, Macmillan 1913.

In India, [Christian missionaries](#) established the [Calcutta School-Book Society](#) in 1817, creating a separate genre for children's literature in that country. Magazines and books for children in native languages soon appeared. In the latter half of the century, [Raja Shivprasad](#) wrote several well-known books in [Hindustani](#). A number of respected [Bengali](#) writers began producing [Bengali literature](#) for children in the 1800s, including [Ishwar Chandra Vidyasagar](#), who translated some stories and wrote others himself. [Nobel Prize](#) winner [Rabindranath Tagore](#) wrote plays, stories, and poems for children, including only one illustrated work by painter [Nandalal Bose](#). They worked from the end of the 1800s into the beginning of the 20th-century. Tagore's work was later translated into English, with Bose's pictures. [Behari Lal Puri](#) was the earliest writer for children in [Punjabi](#). His stories were [didactic](#) in nature. Furthermore, [Aesop's Fables](#) were translated into [Telegu](#) by [Kandukuri Veeresalingam](#) in 1898.

In Russia, juvenile literature reached children through a number of magazines, which introduced [Russian folk tales](#) to readers and spread around the large country. [Aleksandr Afanasyev](#) collected over 600 traditional stories, releasing a special children's edition of his eight-volume [Russian Folk Tales](#) in 1871. Books written specifically for girls developed in the 1870s and 1880s.

Two scholars in [Norway](#), [Peter Christen Asbjørnsen](#) and [Jørgen Moe](#), collected Norwegian fairy tales and published them in pamphlet form. Their book, [Norwegian Folktales](#) is often referred to as *Asbjørnsen and Moe*. The 1859 translation into English by [George Webbe Dasent](#), helped increase the stories' influence.

Children's literature in Western Europe and the United States began to change in the 1800s. The [didacticism](#) of the previous age began to make way for more humorous, child-oriented books. [Chapbooks](#) were still being published, many specifically for children, [abridging](#) classic fairy tales and popular novels like [Robinson Crusoe](#). Danish author and poet [Hans Christian Andersen](#) traveled through Europe and produced many well-known fairy tales in the first half of the century. In [Switzerland](#), a pastor's son released his father's manuscript, a story keeping with the didactic nature of Swiss children's literature, in 1812 and 1813. [The Swiss Family Robinson](#) by [Johann David Wyss](#) became popular after [Isabelle de Montolieu](#) translated and adapted it into French.

A number of English language books also appeared during the 1800s. [William Roscoe](#)'s story poem [The Butterfly's Ball](#) in 1802 is considered a "landmark publication" in [fantasy literature](#). [Tom Brown's School Days](#) by [Thomas Hughes](#), which appeared in 1857, is considered the founding book in the [school story](#) tradition. [Lewis Carroll](#)'s fantasy [Alice's Adventures in Wonderland](#) appeared in 1865 in England. The first "English masterpiece written for children", its publication opened the "First Golden Age" of children's literature in Great Britain and Europe that continued until the early 1900s. It was also a founding book in the development of fantasy literature. In 1883, [Carlo Collodi](#) wrote the first Italian fantasy novel, [The Adventures of Pinocchio](#), which was translated many times. In the United States, [Clement Moore](#)'s Christmas classic [A Visit from St. Nicholas](#) appeared in 1822.

Publisher and writer [Peter Parley](#) began publishing his geography, biography, history, science, and adventure stories, "Selling a total of seven million copies by ... 1860". After the [American Civil War](#) ended in 1865, children's publishing entered a period of growth. Boys' book writer [Oliver](#)

[Optic](#) published over 100 books. 1868 brought the publication of the "epoch-making book" such as [Little Women](#), the fictionalized autobiography of [Louisa May Alcott](#). This [coming of age](#) story established the genre of realistic family books in the United States. [Mark Twain](#) released [Tom Sawyer](#) in 1876.

## 1900s

In India, many writers of stature in the [Hindustani](#) began writing books for children. The first full-length children's book was *Khar Khar Mahadev* by [Narain Dixit](#), which was serialized in one of the popular children's magazines in 1957. Other writers include [Premchand](#), and poet [Sohan Lal Dwivedi](#). In 1919, [Sukumar Ray](#) wrote and illustrated [nonsense rhymes](#) in the [Bengali](#) language, and children's writer and artist [Abanindranath Tagore](#) finished *Barngtarbratn*. Bengali children's literature flourished in the later part of the twentieth century. Educator [Gijubhai Badheka](#) published over 200 children's books in the [Gujarati language](#), and many of them are still popular. In 1957, political cartoonist [K. Shankar Pillai](#) founded the [Children's Book Trust](#) publishing company. Children's magazines, available in many languages, were widespread throughout India during this century.

The Chinese [Revolution of 1911](#) and [World War II](#) brought political and social change that revolutionized children's literature in China. Western science, technology, and literature became fashionable. The first pieces of literature intended solely for Chinese children were translations of [Aesop's fables](#), Western [fairy tales](#), and [The Arabian Nights](#). China's first modern publishing firm, [Commercial Press](#), established several children's magazines, which included *Youth Magazine*, and *Educational Pictures for Children*.

The [Chinese Revolution of 1949](#) changed children's literature again. Many children's writers were denounced, but Tianyi and [Ye Shengtao](#) continued to write for children and created works that aligned with [Maoist](#) ideology. The 1976 death of [Mao Zedong](#) provoked more changes sweep China. Many writers from the early part of the century were brought back, and their work became available again. In 1990, *General Anthology of Modern Children's Literature of China*, a fifteen-volume anthology of children's literature since

the 1920s, was released Children's non-fiction gained great importance in Russia at the beginning of the century. A ten-volume children's encyclopedia was published between 1913 and 1914. [Vasily Avenarius](#) wrote fictionalized biographies of important people like [Nikolai Gogol](#) and [Alexander Pushkin](#). [Realism](#) took a gloomy turn by frequently showing the maltreatment of children from lower classes. The most popular boys' material was [Sherlock Holmes](#), and similar stories from detective magazines.

The state took control of children's literature during the [October Revolution](#). [Maksim Gorky](#) edited the first children's, *Northern Lights*, under [Soviet](#) rule. People often label the 1920s as the Golden Age of Children's Literature in Russia. The state took control of children's literature during the [October Revolution](#). [Maksim Gorky](#) edited the first children's, *Northern Lights*, under [Soviet](#) rule. People often label the 1920s as the Golden Age of Children's Literature in Russia. In 1932, professional writers in the Soviet Union formed the [USSR Union of Writers](#), which served as the writer's organization of the [Communist Party](#). With a children's branch, the official oversight of the professional organization brought children's writers under the control of the [state](#) and the police. More political changes in Russia after [World War II](#) brought further change in children's literature. Today, the field is in a state of flux because some older authors are being rediscovered and others are being abandoned.

The Golden Age of Children's Literature ended with [World War I](#) in Great Britain and Europe, and the period before [World War II](#) was much slower in children's publishing. The main exceptions in England were the publications of *Winnie-the-Pooh* by [A. A. Milne](#) in 1926 and *The Hobbit* by [J. R. R. Tolkien](#) in 1937.

In the 1950s, the book market in Europe began recovering from the effects of two world wars. In Britain, [C. S. Lewis](#) published the first installment of *The Chronicles of Narnia* series in 1950, [Dodie Smith's](#) *The Hundred and One Dalmatians* was published in 1956, and [Roald Dahl](#) wrote *Charlie and the Chocolate Factory* in 1964. Children's [fantasy literature](#) remained strong in Great Britain through the 1900s.



American children's literature sparked the publication in Chicago of one of its most famous books in 1900, which was [L. Frank Baum](#)'s fantasy novel [The Wonderful Wizard of Oz](#). "By combining the English fondness for word play with the American appetite for outdoor adventure", Connie Epstein in *International Companion Encyclopedia Of Children's Literature* says Baum "developed an original style and form that stands alone". Between the world wars, the field continued to grow in North America, which was largely due to the growth and influence of libraries in both [Canada](#) and the United States. Children's reading rooms in libraries, staffed by specially trained librarians, helped create demand for classic juvenile books. Reviews of children's releases began appearing regularly in [Publishers Weekly](#) and in [The Bookman](#) magazine began to regularly publish reviews of children's releases, and the first Children's Book Week was launched in 1919.

[The Story of Mankind](#) by [Hendrik van Loon](#), 1st [Newbery Award](#) winner  
The [American Library Association](#) began awarding the [Newbery Medal](#), the first children's book award in the world, in 1922. The [Caldecott Medal](#) for illustration followed in 1938. The first book by [Laura Ingalls Wilder](#) about her life on the [American frontier](#), [Little House in the Big Woods](#) appeared in 1932. In 1937 [Dr. Seuss](#) published his first book, entitled, [And to Think That I Saw It on Mulberry Street](#). The already vigorous growth in children's books became a boom in the 1950s and children's publishing became big business. In 1952, American journalist [E. B. White](#) published [Charlotte's Web](#), which was described as "one of the very few books for young children that face, squarely, the subject of death". In 1997, [J. K. Rowling](#) published the first book in the [The Harry Potter Series](#) in England. Despite its huge success, the children's book market in Britain suffered at the end of the century due to a difficult economy and competition from television and video games. However, picture books continue to do well.

**2000s**

### Scholarship

Professional organizations, dedicated publications, individual researchers and university courses conduct scholarship on children's literature.

**@on3pic3**

Scholarship in children's literature is primarily conducted in three different disciplinary fields: literary studies (literature and language departments), library and information science, and education. (Wolf, et al., 2011).

Typically, children's literature scholars from literature departments in universities (English, German, Spanish, etc. departments) conduct literary analysis of books. This [literary criticism](#) may focus on an author, a thematic or topical concern, genre, period, or literary device. The results of this type of research are typically published as books or articles in scholarly journals, including *Children's Literature Association Quarterly*, *Children's Literature in Education*, *Children's Literature*, *The Lion and the Unicorn*, and *International Research in Children's Literature*.

Most educational researchers studying children's literature explore issues related to the use of children's literature in classroom settings. They may also study topics such as home use, children's out-of-school reading, or parents' use of children's books. Teachers typically use children's literature to augment classroom instruction. Scholarly associations and centers include The [Children's Literature Association](#), the [International Research Society for Children's Literature](#), the [Library Association Youth Libraries Group](#) etc...

## Lecture Five

### The origins of children's literature

By the end of the 18th century, children's literature was a flourishing, separate and secure part of the publishing industry in Britain. Perhaps as many as 50 children's books were being printed each year, mostly in London, but also in regional centres such as Edinburgh, York and Newcastle. By today's standards, these books can seem pretty dry, and they were often very moralising and pious. But the books were clearly meant to please their readers, whether with entertaining stories and appealing characters, the pleasant tone of the writing, or attractive illustrations and eye-catching page layouts and bindings.

#### Early writing for children

At the beginning of the century very few such enjoyable books for children had existed. Children read, certainly, but the books that they probably enjoyed reading (or hearing) most, were not designed especially for them. Fables were available, and fairy stories, lengthy chivalric romances, and short, affordable pamphlet tales and ballads called chapbooks, but these were published for children and adults alike. Take Nathaniel Crouch's *Winter-Evenings Entertainments* (1687). It contains riddles, pictures, and 'pleasant and delightful relations of many rare and notable accidents and occurrences' which has suggested to some that it should be thought of as an early children's book. However, its title-page insists that it is 'excellently accommodated to the fancies of old or young'.

Meanwhile, the books that were published especially for children before the mid-18th century were almost always remorselessly instructional (spelling books, school books, conduct books) or deeply pious. Yet just because a book seems dull or disciplinary to us today, this doesn't mean that children at the time didn't enjoy it. Godly books of the sort produced from the 1670s by Puritans like John Bunyan are a case in point. James Janeway's *A Token for Children* (1671-72) gives what its subtitle describes as 'an Exact

Account of the Conversion, Holy and Exemplary Lives and Joyful Deaths of Several Young Children'. These children lie on their deathbeds, giving accounts of the sins too often committed by children – idleness, disobedience, inattention to lessons, boisterousness, neglecting religious duties – but tell those assembled round them that rescue awaits all who abandon such wickedness, and they explain how happy they are to be going to their eternal reward. Hardly fun, we might think, yet memoirs and letters, as well as continuing sales over more than a century, testify to young readers' genuine enjoyment of these descriptions of heroic and confident, if doomed, children

### **The 18th century**

In the first half of the 18th century a few books that didn't have an obviously instructional or religious agenda were published especially for children, such as *A Little Book for Little Children* (c.1712), which included riddles and rhymes ; and a copiously illustrated bestiary, *A Description of Three Hundred Animals* (1730), the second part of which was published 'particularly for the entertainment of youth'. But the turning point came in the 1740s, when a cluster of London publishers began to produce new books designed to instruct and delight young readers. Thomas Boreman was one, who followed his *Description of Three Hundred Animals* with a series of illustrated histories of London landmarks jokily (because they were actually very tiny) called the *Gigantick Histories* (1740-43). Another was Mary Cooper, whose two-volume *Tommy Thumb's Pretty Song Book* (1744) is the first known nursery rhyme collection, featuring early versions of well-known classics like 'Bah, bah, a black sheep', 'Hickory dickory dock', 'London Bridge is falling down' and 'Sing a song of sixpence'.

### **The father of children's literature**

But the most celebrated of these pioneers is John Newbery, whose first book for the entertainment of children was *A Little Pretty Pocket-Book Intended for the Instruction and Amusement of Little Master Tommy and Pretty Miss Polly* (c.1744). It was indeed a pretty book, small, neat and bound in brightly coloured paper, and Newbery advertised it as being sold with a ball (for a

boy) and a pincushion (for a girl) – these toys were to be used to record the owner’s good and bad deeds (by means of pins stuck either to the black side of the ball or pincushion, or the red). Newbery’s books perfectly embodied the educational ideas of John Locke, who had advocated teaching through amusement. But Newbery has become known as the ‘father of children's literature’ chiefly because he was able to show that publishing children’s books could be a commercial success. This may have been because he made most of his money from selling patent medicines, and by publishing for adults .

Nevertheless, his children’s book business flourished, and, following his death in 1767, it was taken over by his descendants, surviving into the 19th century. Newbery was a great innovator too. He produced the first children’s periodical for example, called *The Lilliputian Magazine* (1751-52), a miscellany of stories, verse, riddles and chatty editorials. And his most famous work, *The History of Little Goody Two-Shoes* (1765) has a good claim to be called the first children’s novel. It tells the story of a poor orphan, Margery, who makes a career for herself as a teacher before, like a less glamorous Cinderella (with no fairy godmother, balls to attend, or glass slipper), she marries the local landowner who she has impressed by her honesty, hard work and good sense.

### **A rapid expansion of children’s literature**

The reasons for this sudden rise of children's literature have never been fully explained. The entrepreneurial genius of figures like Newbery undoubtedly played a part, but equally significant were structural factors, including the growth of a sizeable middle class, technical developments in book production, the influence of new educational theories, and changing attitudes to childhood. Whatever the causes, the result was a fairly rapid expansion of children’s literature through the second half of the 18th century, so that by the early 1800s, the children’s book business was booming. For the first time it was possible for authors to make a living out of writing solely for children, and to become famous for it. Children’s literature, as we know it today, had begun.

## Children's Genres

Let's start this analysis by defining children's literature as both fiction and non-fiction books written especially for children from 0 to 12 years old. Let's not include literature for teenagers - from a youth librarian's point of view, that is a different type of book - young adolescent literature or **YA Lit**. Typically, Children's books are classified by the following genre:

- 1- **Picture Books.** Children's books that provide a "visual experience" - telling a story with pictures. There may or may not be text with the book. The content of the book, however, can be fully explained or illustrated with pictures. Note that picture books do not even need to tell stories - they might illustrate letters of the alphabet or numbers. A picture book may even tell a story entirely with illustrations. Many times, these books are published in a small size, something that children can actually hold in their small hands - these books are called hand-books. (Note that "hand-books" are not a genre, but are a format for a book.) There are fun books for young, non-reading children to play with. Often, they can tell the story based on the illustrations, pretending to "read" the book.
  
- 2- **Picture Story Books.** Children's books that contain pictures or illustrations that complement the story, often mirroring the plot. Both the text and the illustrations are important to the development of the story. The pictures are the "eye-candy" that get people's attention, but the text is also needed to complete the story. In well-written picture books, the 2 work together in a seamless fashion. As we read and enjoy the book, we don't even think about which is more important, the illustrations or the text. Often, the pictures are what set the mood or allow us to anticipate what will happen next.
  
- 3- **Traditional Literature.** Stories that are passed down from generation to generation, changing slowly over time are called traditional literature. In many ways, this is what makes them so fascinating - they provide a link between the past and the future. The

stories, while retaining much of their original flavor and content have to evolve in subtle ways to remain meaningful in different eras. Traditional literature is a great starting point to introduce children to the concept of a story and introduce them to different types of stories or genres. We can further break traditional literature down as:

- **Folktales.** These feature common folks, such as peasants, and commonplace events. There may be some "make-believe" elements, like talking animals, but the stories, overall, sound logical - even realistic. Folk tales seek to explain things about life, nature, or the human condition.
  - **Fairy Tales.** Also called "magic stories," these are filled with dreamlike possibility. Fairy tales feature magical and enchanted forces. They always have a "happily ever after" ending, where good is rewarded and evil is punished.
  - **Fables.** Short stories, in verse or prose, with a moral ending. These types of stories are credited Aesop (6th century BC), who told tales of animals and other inanimate objects that teach lessons about life.
  - **Legends.** While based in history, these stories embellish the life of a real person. The facts and adventures of the person are exaggerated, making the individual famous for their deeds
  - **Myths.** Some stories have to be told as related tales to be meaningful. Myths portray themselves as representing a distant past. They contain common themes and characters, often "gods." Myths attempt to explain the beginning of the world, natural phenomena, the relationships between the gods and humans, and the origins of civilization. Myths, like legends, are stories told as though they were true.
- 4- Historical Fiction.** These are stories that are written to portray a time period or convey information about a specific time period or an historical event. Authors use historical fiction to create drama and interest based on real events in people's lives. The characters may be

real, based on real people, or entirely made up. In many ways, these types of books can be more powerful teaching tools than nonfiction, especially for children. Often, historical fiction presents history from the point of view of young participants. There are few contemporary accounts of how children have experienced and participated in history - children's historical fiction attempts to help readers see how history affects people of the same age. When these books are written for young readers, they are called chapter books because they expand the concept of a story by presenting a tale in segments, each building on the last and leading to a final resolution (Note that "hard-books" are not a genre, but are a format for a book). Children's historical fiction features youth playing an important, participatory role in history.

**5- Modern Fantasy.** This broad genre is probably easier to define by example or by what it is NOT. The stories are contemporary or are nondescript as to when they occur. They are imaginative tales require young readers to accept elements and story lines that clearly cannot be true - readers must suspend disbelief. The stories may be based on animals that talk, elements of science fiction, supernatural or horror, or combinations of these elements. When written for young readers, these books are called chapter books - a format that breaks a story into sequential chapters that move towards a final resolution. "Charlottes Web," "Winnie the Pooh," "Alice in Wonderland", "Willie Wonka and the Chocolate Factory," and "The Wizard of Oz" are all examples of modern fantasy written for young readers up to 12 years old.

**6- Realistic Fiction.** Books that are written for today's youths, representing contemporary times, based on real-world situations are called realistic fictions. Similar to historical fiction, except these stories are based on current events. They feature children as their main characters and often allow young readers to "experience" different settings, cultures, and situations than what is the norm for their lifestyle. Children's realistic fiction features main characters of approximately the age (or slightly older than) the book's intended



audience. The books present a "real-world" problem or challenge and show how a young person solves that problem. By nature, children's realistic fiction is positive and upbeat, show young readers how they too can conquer their problems. When written for young readers (up to 12 years old), these books are called chapter books (a format, not a genre)

**7- Non-fiction or Informational Books.** Books that are designed to help readers learn more about real things. They provide young readers information without the literary devices common to fiction. They can be a challenging genre for children because a given presentation about the real-world has to assume something about a reader's abilities, understanding or interests. The challenge is to match high interest topics with appropriate reading levels and background knowledge. For example, many children are interested in jets and rockets, but few are ready to read "rocket science." In schools, these books have traditionally been used for academic study and research projects. Today, more and more librarians are recognizing the value of ALL reading - both fiction and nonfiction. Perhaps the best way to reach out to "unmotivated readers" is to find a high-interest topic and a book that matches that young reader's abilities and understanding. Many reading specialists and librarians believe that we do not promote enough non-fiction to young readers. Studies tend to show that many children that are not interested in fiction will become motivated readers if introduced to appropriate nonfiction - this is especially true of non-majority youth.

**8- Biography.** A form of non-fiction that is based on the life of a person. Children enjoy reading stories about other people - biographies and form an effective "bridge" between storytelling and nonfiction - after all - everyone's life is a story! Because biographies are almost always published about notable people in notable fields, biographies are often used to introduce children to the concept of nonfiction. Biographies can also be extremely motivating - young children love to dream about what they will be when they grow up.

The lives of famous, important people let children see how the process of growing up shapes the opportunities, choices, and challenges people face in life.

**9- Poetry and Drama.** Poems and drama are important genres that introduce children to verse, prose, rhythm, rhyme, writing styles, literary devices, symbolism, analogies, and metaphors. From a librarian's point of view, they are important because they are written at different reading levels so that a young reader's interests can be matched with text that is consistent with their abilities. This is especially important for "reluctant readers" that may read below their age group. The simple language used in some poems and drama can be appreciated by readers of varying abilities, providing a context to teach a variety of language arts skills.

## Lecture Six

### Children's Poetry

Poetry is often the first literature presented to a child, in the form of nursery rhymes or lullabies. Offering lyrical appeal and short, direct themes, these kinds of poetic verse are viewed by some as transitional works which prepare developing minds for longer forms of literature. Yet it is a field under critical pressure, as poets, scholars, and parents regularly debate the defining characteristics of children's poetry. Sheila A. Egoff has questioned, "Is poetry for children a separate territory, or is poetry always simply itself, existing like folklore as a shared ground, held in common by both children and adults? If children's poetry is restricted to that written intentionally for children, does it include adult work chosen and adopted by children as their own? Does children's poetry require a simplification of style and subject matter because of childhood's limitations of experience? Or are such assumptions the result of artificial and patronizing adult attitudes?" There are vast differences in opinion regarding the best way to present poetry to children, with critics arguing over a range of topics from the appropriateness of subject material to the impact of didacticism to the literary quality of verse targeted at young readers.

As a result, despite the wealth of picture books that utilize rhyming couplets and more mature verse collections for developing teens, the genre of children's poetry has gone largely unrecognized in literary and scholastic circles, with only two modern works receiving significant critical recognition—Nancy Willard's *A Visit to William Blake's Inn: Poems for Innocent and Experienced Travelers* (1981), a Caldecott Honor book in 1982, and Paul Fleischman's *Joyful Noise: Poems for Two Voices* (1988), the 1989 winner of the Newbery Medal. Historically, children's poetry is a relatively new phenomenon couched in ancient fabrics. While the oral tradition has a long history of songs and folklore passed down to younger generations, works of written poetry and verse for juvenile audiences were first sparingly

published in the fifteenth century. The first poems written exclusively for children were mostly religious in nature, providing moral instruction, such as John Bunyan's *A Book for Boys and Girls; or, Country Rhimes for Children* (1686).

As published texts became more readily available, children sought their own literary modes and co-opted such adult poetic works as Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" (1797), which proved interesting to young readers with its expressions of adventure on the open ocean, despite its prevailing dark thematic subtext. *Mother Goose's Melody: Or, Sonnets for the Cradle* (1780)—John Newbery's English-language adaptation of Charles Perrault's collection of fairy tales, *Contes de Ma Mère l'Oye* (1695)—brought short-verse nursery rhymes into English for the first time. For many, nursery rhymes serve as the embodiment of children's verse, a form that Egoff has termed "the miniature poetry of early childhood" and famed children's poet Walter de la Mare has called "a direct short cut in poetry itself." With the advent of published nursery rhymes, a few scattered collections of poetry written for children began to appear in England, perhaps most prominently, Ann and Jane Taylor's *Original Poems for Infant Minds* (1804) and *Rhymes for the Nursery* (1806)—a volume that originated the famous verse "Twinkle, Twinkle Little Star."

### *the Star*

*Twinkle, twinkle, little star,  
How I wonder what you are !  
Up above the world so high,  
Like a diamond in the sky.*

*When the blazing sun is gone,  
When he nothing shines upon,  
Then you show your little light,  
Twinkle, twinkle, all the night.*

*Then the trav'ler in the dark,  
Thanks you for your tiny spark,  
He could not see which way to go,  
If you did not twinkle so.*

*In the dark blue sky you keep,  
And often thro' my curtains peep,  
For you never shut your eye,  
Till the sun is in the sky.*

*'Tis your bright and tiny spark,  
Lights the trav'ler in the dark :  
Tho' I know not what you are,  
Twinkle, twinkle, little star.*

***Ann Taylor***

"**Twinkle, Twinkle, Little Star**" is a popular [English lullaby](#). The lyrics are from an early 19th-century English poem, "*The Star*" by [Jane Taylor](#). The poem, which is in [couplet](#) form, was first published in 1806 in [Rhymes for the Nursery](#), a collection of poems by Taylor and her sister [Ann](#). It is sung to the tune of the [French](#) melody which was published in 1761 and later arranged by [Mozart](#) for a [famous set of variations](#). The English lyrics have five stanzas, although only the first is widely known. The beautiful words of Twinkle twinkle little star have been immortalized in the poem and music has been added thus increasing its popularity. The simile 'like a diamond in the sky' teaches children how words can be used to paint a picture in the imagination. The words create a comparison between the twinkling of the star to a sparkling diamond thus providing a perfect illustration of clever imagery and excellent use of the English language. The joint authors of Twinkle twinkle little star were two sisters called Ann Taylor (1782-1866) and Jane Taylor (1783-1824). The first publication date was 1806.

Summary: A little blonde girl gazes out of her window at a twinkling celestial object, greets it with the traditional childhood rhyme of the title, and requests that she might have her wish that night. Her wish comes true when the smiling star appears in her window and takes her on a magical ride through the sky. The combination of serene, lovely landscapes and a cartoon, smiley-faced star has a hodgepodge effect. The poem is called “The Star” by Ann Taylor. Taylor was born in 1782 and lived in Colchester, England. She was a poet, hymn writer, and a children’s author. Because Anne Taylor was a hymn writer her poem, “The Star”, could incorporate God or religion.

“The Star” is quite literal and the vocabulary used is easy to comprehend. The rhyme scheme of the poem is AABB CCDD. The title and the use of the word star inside the poem lets the reader know the exact subject of the poem. Taylor talks about how a star takes over for the sun at night. The mention of a traveler in the poem gives the impression that the writer could be talking about a specific star, the North Star. The North Star was used to guide the way of someone like an explorer or traveler, as used in the poem, wandering in the dark. Taylor also describes how the star never burns out and stays constant throughout the night. The description of the star seems like it could also be a description of God and the light or hope he brings. The second stanza explains how God is present even when no one else is. The third stanza shows how God gives home to the weary traveler.

However, , this poem is actually a tragedy; a metaphor for success. It is about how people who reach vast amounts of wealth and popularity – most notably celebrities – are hopelessly doomed to fail at life. The popular theory about this poem is that it simply tells the story of an unseen narrator, making observation of a so called “Little star”, and contemplating how far away it is. However, if you look closer into the stanzas, you’ll find that this makes no logical sense. First of all, you’ll notice in the very title, the star is described as “little.” However, by no stretch of logic is any star small. Most stars are

millions upon millions of miles wide, such as our own sun, and many reach even multiple times that size.

So since we have concluded that words in the lullaby's title such as "twinkle" and "little" do not work in a logical understanding of our known world, who's to say even "star" does... unless it wasn't a star in the solar body sense. The word "star" has multiple synonyms, which according to dictionary.com are as what follows:

a distinguished or glamorous celebrity, often from the entertainment world. So, out of all the definitions, the most reasonable conclusion we can come to is that the star in "Twinkle, Twinkle Little Star" is actually a distinguished figure. This revelation will change the entire meaning of the well-known six verses.

See, the first verse "Twinkle twinkle little star" is simply showing the tone and setting for the story; a common practice used in most novels. The genius behind this first verse is that it also gives us insight into our unseen character's motives – Twinkle can also be known as "shine on", which means "continue succeeding." So the first verse implies that the character – a celebrity of small stature – is successful and is admired by his populace, indirectly implying that he/she is an egomaniac that holds itself above others. The second verse, "How I wonder what you are" abruptly switches narratives to an outsider that wishes to understand the inner-workings of the celebrity culture. Our current narrator wishes to observe, maybe even become one of the higher class. This person is possibly a member of the paparazzi, or even a rising star themselves.

The third verse, "Up above a world so high" implies two things: 1. the difference of social classes between the rich and the poor, and 2. that the titular character, the "Star", is using recreational drugs. The author impressively uses the one line to imply both dilemmas in this story; that the narrator observing the socialite is on a different social class, but also realize the pointlessness of reaching the pinnacle of success themselves, due to the fact that reaching it only dooms them to a life of misery and shallowness due to peer pressure.

This pressure eventually causes the “Star” to crack, causing a depression that only drugs such as Marijuana and Ecstasy can fix, hence why they are so “high.” It introduces the theme of self-destruction of the “Star”, and the realization of hopeless dreams of the narrator, also proving the versatility of the author’s writing ability.

The fourth and final original verse of the poem “Like a diamond in the sky” immortalizes the titular character. The “diamond” being referenced in the part is actually a Diamond DA40 – a type of aircraft. The final two verses, “Twinkle twinkle little star, how I wonder what you are” is a reflection by the narrator, and brings the narrative full circle. The narrator reflects on the journey he almost took to the top, and remembers the temptation that wanted to take him there. Whether the narrator decided to follow in the Star’s steps is left up to the reader, concluding the story in a tragic but masterfully woven blunt realization. So, due the analysis I’ve just presented, I’ve concluded that the story is a wondrously written tragedy about the glamour of being a socialite and the jealousy it can cause from the lower classes of society. I’ve also decided to revoke its status as a lullaby, due to the story’s unpleasant nature and dark adult themes.



## Lecture Seven

### Children's Poetry

#### THE COW

Robert Louis Stevenson

*The friendly cow, all red and white,  
I love with all my heart:  
She gives me cream with all her might,  
To eat with apple tart.*

*She wanders lowing here and there,  
And yet she cannot stray,  
All in the pleasant open air,  
The pleasant light of day;*

*And blown by all the winds that pass  
And wet with all the showers,  
She walks among the meadow grass  
And eats the meadow flowers.*

**Robert Louis Balfour Stevenson** (13 November 1850 – 3 December 1894) was a [Scottish](#) novelist, poet, essayist, and [travel writer](#). His most famous works are [Treasure Island](#), [Kidnapped](#), and [Strange Case of Dr Jekyll and Mr Hyde](#). In 1885, he wrote "A Child's Garden of Verses" -- a collection of poetry for children which contains about 65 poems including the cherished classics "The Lamplighter," "The Land of Counterpane," and "Bed in Summer." A literary celebrity during his lifetime, Stevenson now ranks among the 26 most translated authors in the world. Stevenson was a celebrity in his own time, but with the rise of [modern literature](#) after [World War I](#), he was seen for much of the 20th century as a writer of the second class, relegated to [children's literature](#) and [horror genres](#)

Year of Publication: 1885, Age Appropriate: 6 – 7, Subject: Description,  
Rhyme: abab

How many stanzas are there in the poem?

What adjectives did Stevenson use in the first stanza to help the reader visualize the cow?

What words rhyme in the poem?

What does the word "lowing" mean?

What did Stevenson mean when he said the cow could not stray?

What is wet from the showers and blown by the wind?

What does the cow eat?

What time of day does the poem take place? How do you know?

### **Bed in Summer**

By Robert Louis Stevenson

*In Winter I get up at night  
And dress by yellow candle light.  
In Summer, quite the other way,  
I have to go to bed by day.*

*I have to go to bed and see  
The birds still hopping on the tree,  
Or hear the grown-up people's feet  
Still going past me in the street.*

*And does it not seem hard to you,  
When all the sky is clear and blue,  
And I should like so much to play,  
To have to go to bed by day?*

Bed in Summer, by Robert Luis Stevenson, is a short poem meant for children. The poem is from the perspective of a child who is not very happy about having to go to sleep during summer due to the extension of daylight

that occurs during the summer. The first stanza compares how waking up in winter is like waking up at night while going to bed in summer is like going to bed during the day. The second and third stanza basically describe why it is so hard for children to go to bed during the summer. The artistic elements are minimum, including rhyming in an aa format and there being stanzas. Bed in Summer is for primary aged children due to the concept of time. I fully recommend this poem because of the educational value as well as the relatively enjoyment the children will get out of it with the rhyming.

### **Dreams**

*Hold fast to dreams  
For if dreams die  
Life is a broken-winged bird  
That cannot fly.*

*Hold fast to dreams  
For when dreams go  
Life is a barren field  
Frozen with snow.*

Ever had a dream that you always wanted to live? Like to be a famous basketball player, the greatest singer, or even to break a world record? But you know that you can't live it? In Langston Hughes' poem "Dreams," he uses similes, metaphors, and personifications to create a theme that shows us that our dreams give our lives meaning and purpose, they allow us to be what we can all be and to accomplish all we can accomplish. Without our dreams, we can't "fly." Without them, our lives are barren; nothing can grow or bloom within us. **To begin**, Langston Hughes uses personifications to create a meaningful and strong mood in the poem. In the first stanza, the speaker, Langston Hughes, says, "Hold fast to dreams/For if dreams die." The personification "Hold fast to dreams" gives us a meaning that Langston Hughes is saying that you should never give up on your hopes and dreams. The speaker uses a human characteristic (holding) to a non-living thing (dreams) which is a personification. So the message is to hold on tight to

your dreams and never let go. **Secondly**, Langston Hughes' use of metaphors also points out to the poem being about never to let go of your dreams. The following lines from the first stanza have metaphor: "Life is a broken-winged bird/that cannot fly. Langston Hughes compares a broken-winged bird to life meaning life can hard at point. The message of this part of a poem is that life can hard and struggling as a broken-winged bird trying to fly but cannot. **Lastly**, Langston Hughes uses similes to create a very cold and sad mood in the poem. In the second stanza of the poem, the speaker says "Life is a barren field/ Frozen with snow." What the speaker is trying to say is that live can and would be cold, nothing would grow within us without our dreams. Langston Hughes compares life to a barren field; empty, nothing but snow. The message is that if you let your dreams go, your life will be frozen as snow. **In conclusion**, through figurative language rhythm and rhyme, Langston Hughes uses a meaningful poem yet powerful. Dreams are an important thing in your life. Everyone should know that. Without dreams, we would not be or we are today.

**James Mercer Langston Hughes** (February 1, 1902 – May 22, 1967) was an American poet, social activist, novelist, playwright, and columnist. He was one of the earliest innovators of the then-new literary art form [jazz poetry](#). Hughes is best known as a leader of the [Harlem Renaissance](#). He famously wrote about the period that "the negro was in vogue" which was later paraphrased as "when Harlem was in vogue".<sup>[1]</sup> On May 22, 1967, Hughes died from complications after abdominal surgery, related to [prostate cancer](#), at the age of 65. His poetry and fiction portrayed the lives of the working-class blacks in America, lives he portrayed as full of struggle, joy, laughter, and music. He wrote novels, short stories, plays, poetry, operas, essays, and works for children.

*Popo and Fifina, with Arna Bontemps*. 1932

*The First Book of the Negroes*. 1952

[Marian Anderson](#): *Famous Concert Singer*. with Steven C. Tracy 1954

*Black Misery*. Illustrated by Arouni. 1969, reprinted by Oxford University Press, 1994.

## Lecture Eight

### Folktales

Folktales are stories passed on from one person to another by word of mouth. These tales were not written down, but existed only in the memory of mankind. It is only now, as the tradition of oral story-telling is giving way to books and television, that such tales are being collected and written down.

Many folktales seek to explain the world around us.

Some such stories are:

Why the Sky is So High

A folktale from Bengal, India

Why the Sea is Salt

A folktale from Karelia

Folktales often centre around favourite character types.

One such type is the clever old woman:

[The Miserly Old Woman](#)

A folktale from India

[How the Old Woman Got Her Wish](#)

A folktale from India

Sometimes stories grow up around real people and places.

One such tale is that of:

[The Two Sisters-in-Law](#)

A folktale from India

[To Vishnu's Wedding](#)

A folktale from India

A **fairy tale** is a type of short story that typically features [folkloric fantasy](#) characters, such as [fairies](#), [goblins](#), [elves](#), [trolls](#), [dwarves](#), [giants](#), [mermaids](#), or [gnomes](#), and usually [magic](#) or [enchantments](#).

Fairy tales may be distinguished from other folk narratives such as [legends](#) (which generally involve belief in the veracity of the events described)<sup>1</sup> and explicitly moral tales, including beast fables. In less technical contexts, the term is also used to describe something blessed with unusual happiness, as in "fairy tale ending" (a [happy ending](#)) or "fairy tale [romance](#)" (though not all fairy tales end happily). Colloquially, a "fairy tale" or "fairy story" can also mean any farfetched story or [tall tale](#); it's used especially of any story that not only isn't true, but couldn't possibly be true. In cultures where [demons](#) and [witches](#) are perceived as real, fairy tales may merge into [legends](#), where the narrative is perceived both by teller and hearers as being grounded in historical truth. However, unlike [legends](#) and [epics](#), they usually do not contain more than superficial references to [religion](#) and actual places, people, and events; they take place [once upon a time](#) rather than in actual times.

Fairy tales are found in oral and in literary form. The history of the fairy tale is particularly difficult to trace because only the literary forms can survive. Still, the evidence of literary works at least indicates that fairy tales have existed for thousands of years, although not perhaps recognized as a [genre](#); the name "fairy tale" was first ascribed to them by [Madame d'Aulnoy](#) in the late 17th century. Many of today's fairy tales have evolved from centuries-old stories that have appeared, with variations, in multiple cultures around the world. Fairy tales, and works derived from fairy tales, are still written today. The older fairy tales were intended for an audience of adults, as well as children, but they were associated with children as early as the writings of the [précieuses](#); the [Brothers Grimm](#) titled their collection [Children's and Household Tales](#), and the link with children has only grown stronger with time. Although the fairy tale is a distinct genre within the larger category of folktale, the definition that marks a work as a fairy tale is a source of considerable dispute. One universally agreed-upon matter is that fairy tales do not require fairies. (The term itself comes from the translation of Madame D'Aulnoy's *conte de fées*,

first used in her collection in 1697.) Common parlance conflates fairy tales with [beast fables](#) and other folktales, and scholars differ on the degree to which the presence of fairies and/or similarly mythical beings (e.g., elves, goblins, trolls, giants) should be taken as a differentiator.

Originally, stories that we would now call fairy tales were not marked out as a separate genre. The German term "Märchen" stems from the old German word "Mär", which means story or tale. The word "Märchen" is the [diminutive](#) of the word "Mär", therefore it means a "little story". Together with the common beginning "[once upon a time](#)" it means a fairy tale or a märchen was originally a little story from long time ago, when the world was still magic. The English term "fairy tale" stems from the fact that the French *contes* often included fairies . Roots of the genre come from different oral stories passed down in European cultures. The genre was first marked out by writers of the [Renaissance](#), such as [Giovanni Francesco Straparola](#) and [Giambattista Basile](#), and stabilized through the works of later collectors such as [Charles Perrault](#) and the [Brothers Grimm](#). In this evolution, the name was coined when the [précieuses](#) took up writing literary stories; [Madame d'Aulnoy](#) invented the term *conte de fée*, or fairy tale, in the late 17th century.

### **History**

The [oral tradition](#) of the fairy tale came long before the written page. Tales were told or enacted dramatically, rather than written down, and handed down from generation to generation. Because of this, the history of their development is necessarily obscure. and fairy tales appear, now and again, in written literature throughout literate cultures, as in [The Golden Ass](#), which includes [Cupid and Psyche](#) .

### **Association with children**

Originally, adults were the audience of a fairy tale just as often as children. Literary fairy tales appeared in works intended for adults, but in the 19th and 20th centuries the fairy tale became associated with [children's literature](#).

The *précieuses*, including [Madame d'Aulnoy](#), intended their works for adults, but regarded their source as the tales that servants, or other women of lower class, would tell to children. Indeed, a novel of that time, depicting a countess's suitor offering to tell such a tale, has the countess exclaim that she loves fairy tales as if she were still a child.

[Fables and Fairytales Main](#) | [The Magic Mirror](#) | [Blue Beard](#) | [Jack And The Bean-stalk](#) | [Jack The Giant Killer](#) | [The Golden Goose](#) | [The Three Bears](#) | [The Twelve Brothers](#) | [One Eye, Two Eyes, Three Eyes](#) | [The White Cat](#) | [Beauty and the Beast](#) | [Cinderella](#) | [Little Red Riding Hood](#) | [Sleeping Beauty](#) | [The Ugly Duckling](#) |

### **The Fantasy Genre**

Events occur outside the ordinary laws that operate within the universe.

Magic is central to the fantasy genre.

Fantasy stories often involve journeys and quests.

### **How does fantasy differ from science fiction and fairy tales?**

Science fiction stories also operate outside the normal boundaries of the real world but they are usually set in the future and involve the wonders of technology. Fairy tales are shorter than most fantasy works. Characters and settings lack specificity. Seldom are place names given or detailed descriptions of characters provided in fairy tales; nuances and subtleties of portrayal are deliberately ignored.

### **Types of fantasy**

There are 3 different ways that fantasy writers set up their worlds. Some novels begin and end in a fantasy world (for example *The Hobbit* or *A Wizard of Earthsea*). Others start in the real world and move into a fantasy world (for example *Alice in Wonderland* or *Peter Pan*). A third type of fantasy is set in the real world but elements of magic intrude upon it (for example *Mary Poppins* or David Almond's *Skellig*). Realistic settings are often called primary worlds; fantasy settings, secondary worlds.



## Why do writers use the fantasy genre?

The major advantage of fantasy is that it can open up possibilities; it is not confined to the boundaries of the real world.

Writers are able to convey complex ideas on a symbolic level that would be difficult to convey otherwise.

Fantasy works can provide a fresh perspective on the real world.

Fantasy stories can suggest universal truths through the use of magic and the supernatural.

Thomas Hardy preferred fantasy over realism, claiming that “a story must be exceptional enough to justify its telling,” and that a writer must have “something more unusual to relate than the ordinary experience of every average man and woman.”

## Lecture Nine

### 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:**

**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)

### **Analysis of characterization:**

- o Physical traits
- o Inner qualities
- o Revelation of the character
- o Relationship to other characters
- o Types of characters

### 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 theme 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.”

**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
- o **Alliteration:** repetition of a similar vowel sound within a phrase
- o **Consonance:** close repetition of a consonant sound within a phrase but not in the initial position
- o Rhythm and Cadence

**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?"

### **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.

### **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.

### **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.

### **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 Ten

### 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.

### **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 .

### **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), and the variations in which she is cut out of the wolf's belly represent by it the dawn. In this interpretation, there is a connection between the wolf of this tale and [Sköll](#), the wolf in Norse myth that will swallow [the personified Sun](#) at [Ragnarök](#), or [Fenrir](#).<sup>[23]</sup> 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.

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 Eleven

### 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.

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.

Who is the author of *Sleeping Beauty*?

**Answer:**

*Sleeping Beauty* is a fairy tale which was handed down through oral tradition and, as such, the original author is unknown.

A version of the story, *Sun, Moon and Talia*, was published by Giambattista Basile in 1634.

Charles Perrault published a version in his *Tales Of Mother Goose* in 1697.

The Brothers Grimm also published a version known as *Briar Rose* (or Rosamund in some translations) in 1812.

The most familiar English version is the Walt Disney animated film which was made in 1959.

What fruit did *Sleeping Beauty* eat?

**Answer:**

*Sleeping Beauty* didn't eat any fruit. A curse was put on her that she would prick her finger and sleep until a prince came and kissed her.

Snow White ate an apple that was given to her by her step mother disguised as an old hag.

What is the moral of *Sleeping Beauty*?

**Answer:**

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 lesson in the fairy tale of Sleeping Beauty?

**Answer:**

Beauty comes from within. The beast is hideous in the beginning of the story which scares Belle but in the end, when the Beast becomes this compassionate creature; his physical feature doesn't seem to bother Belle as much.

What is the setting of the story Sleeping Beauty?

**Answer:**

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

## Lecture Twelve

### 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. <sup>[1]</sup>

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.

## Discrimination

One of the major themes in the Goose Girl is that of the art of communication. Some people are labeled with the gift of “people-speaking” while Ani has the gift of speaking to other things, including animals and the wind.

One of the most important themes in the Goose Girl is that of self-discovery through the character of Ani.

Because the Goose Girl is a fairy tale, there must be a villain. However, in the story there are two. As students have completed at least half of the novel, introduce this lesson. Ask the students who they believe is the true villain of the novel – the Queen, Selia, or Ungolad. Ask them to name some of the qualities of a villain. What makes a villain?



## Lecture Thirteen

### Pinocchio

#### Carlo Collodi Fairy Tales



#### 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 wrecked 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 (*Il Lampione* and *Il Fanfulla* ), 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** ([UK /pi' noukiou/<sup>\[1\]</sup>](#) or [US /pi' noukiou/; \[pi' nɔkkjo\]](#)) 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.<sup>[2]</sup> 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.<sup>[3]</sup>

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.<sup>[4]</sup>

*Main article: [The Adventures of Pinocchio](#)*

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 (page 16 of Collodi's *Le Avventure di Pinocchio*). 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](#) (pronounced [\[piˈnɔkko\]](#) in Italian), 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**. Just like the Bible has rules and regulations which most Christians believe they should follow, Pinocchio has rules and regulations in order to become a real boy. When Pinocchio's mind strays from the things the Fairy has told him, he seems to get into trouble just like Christians do if they stray away from the Word.

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 in this movie. He is Geppetto'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** ([an'tɔ:njo] in Italian, /ɑ:n'tounjɔʊ/ ân·tō'nyō in English; *Mastro 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** (*il Grillo parlante*): 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** (*il Serpente*): 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 is the divine and mystical creature in the film, who 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.

## Lecture Fourteen

### Pinocchio

#### Summary

**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. I He ran to Geppetto shouting, "Look Father, I'm a real boy!"

## 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,[1] 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.

### **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."

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 .

*Good luck*

*One pice*