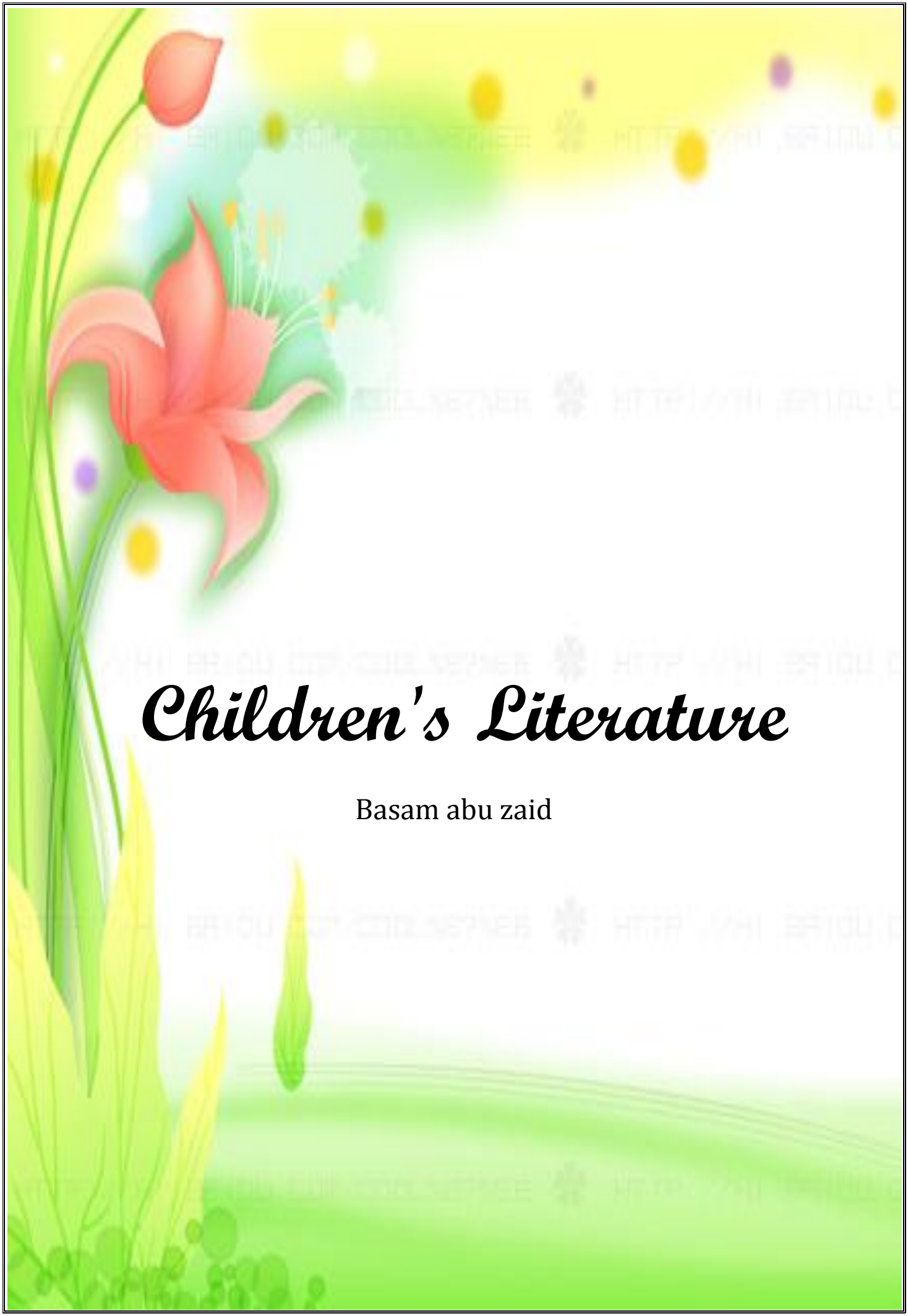

Children's Literature

Basam abu zaid

Lecture One

Introduction to Children's Literature

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*."

Classification

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.

بالتوفيق للجميع أختكم : تقى البغداوي

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

History

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.

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 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*.

1400s

During the Byzantine Empire, the Bible and Christian hymns and stories were popular.

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.

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.

1600s

The first picture book published in Russia, Karion 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.

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.

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.

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.

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.

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 Three

History

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, in 1817, 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. 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.

In Russia, juvenile literature reached children through a number of magazines, which introduced Russian folk tales to readers and spread around the large country.

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*.

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. 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. Benagli 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*.

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. 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. 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.

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.

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.

In the 1950s, the book market in Europe began recovering from the effects of two world wars. In Britain, 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*. 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 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.

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. 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.

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*, 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 etc…

Lecture Four

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'ller 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'ller in the dark :

بالتوفيق للجميع أختكم : تقى البغداوي

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 write 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, unbeknownst to most, this poem is actually a tragedy; a metaphor for the detriment of 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 a miniscule and amateurish 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.

The word “star” has multiple synonyms. One of them, according to dictionary.com, is:

“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.

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.

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.

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 Stevenson (13 November 1850 – 3 December 1894) was a Scottish novelist, poet, essayist, and travel writer. His most famous works are *Treasure Island* and *Kidnapped*,.

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,

بالتوفيق للجميع أختكم : تقى البغداوي

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. This poem is very much recommend because of the educational value as well as the relatively enjoyment the children will get out of it with the rhyming.

Dreams

By Langston Hughes

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/football player, the greatest business person, 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 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 be hard at point. The message of this part of a poem is that life can be 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 life 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".

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.

Books 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 Five

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

Fairy Tales

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) 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.

History of the genre

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

بالتوفيق للجميع أختكم : تقى البغداوي

| The Magic Mirror | Jack And The Bean-stalk | Jack The Giant Killer | The Golden Goose | 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.

Portals between Worlds

Protagonists usually cross some kind of opening or "portal" between the two worlds

Examples of portals:

The Lion, the Witch and the Wardrobe:

Harry Potter books:

Coraline:

Peter Pan:

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 SIX

realism in children's literature literary elements of children's literature

- **realism in children's literature**

- **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 presents ordinary people living their everyday lives.
- Fantasy ,magic and supernatural events are absents from the realistic story
- The protagonist is ordinary rather than heroic.
- and the events are commonplace rather than extraordinary.
- All fictions 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 latter ones, that 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

Anne of Green Gables والحديقة السرية ركزت على مشاكل نموذجية من النمو.

✓ 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 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 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 parents figure in many of these stories.

Literary elements of children's literature

✓ **Characters :** in children's literature character is used to mean a person or personified animal or object.

✓ **Character development** : collection of features that bring the character to life, inner and outer qualities .

✓ Revelations of character occurs through the character's thoughts ,conversations , actions and behaviors ;the author's narration; or the thoughts of other characters.

- **Types of character;**

✓ **Round character:** fully developed in the story –central and protagonists.

✓ **flat characters:** less important characters but essential to action.

✓ **dynamic characters**: changes in the course of the action.

✓ **Staticcharacters**: no change in the course of the story - flatcharacters ,stereotypes and foils (a minor character whose traits are in direct contrast to the main character .

- **Good picture books for character study**
- Amazing Grace-Hoffman
- My Great Aunt Arizona-Gloria Huston

Setting: the time and place where the story occurs.

- **Characteristics of setting:**
- Time identified as past, present ,or future.
- Setting is developed through text or illustrations.
- Setting provides details which reinforce the plot and characterization.
- **Types of setting:**
- 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:**

✓ Gleam and Glow-Eve Bunting .

✓ Grandfather's Journey- Allen Say.

✓ 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 element of plot**

✓ **Narrative order:** the way or the order in which the writer chooses to unfold the story to the reader.

✓ **Chronological order:** events are related in the order of their happening

✓ **flashbacks :**writers **disrupts** normal time sequence to recounts some past events

- **conflict:** the struggles the protagonist face.
- **Person against –self:** character typically faces internal conflict which pull him/her toward two courses of action.
- **Person against –person:** involves struggle between two or more characters.
- **Person against –society:** involves struggle between character orcharacters and either social mores, cultural values or sometimes the law.
- **Person against –nature:** involvesconflict 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 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**

✓ The Ugly Duckling.

✓ Harriet and the Promised I and.

- **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:**
- **First person**

Story told through first narrator "I" whose actions and feelings influence story. This character is limited in perspective because she/he tell what anther character thinks unless told by other character.

✓ **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.

- ✓ **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 feeling of one character feeling ,thoughts and even motives of any or all characters can be revealed to give the reader helpful information.
- ✓ **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**
- Three Stories You Can Read to Your Dog – Sara Miller
- ✓ **Theme:** the idea that holds the story together or the author's message to reader .it is the main idea or the central meaning of the story.

- Themes often deal with society ,human nature ,human condition ,social issues, and good versus evil.
- Authors reveal theme explicitly as well as implicitly .

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

- ✓ **Primary theme:** central theme which is of more importance than the rest.
- ✓ **Secondary theme:** themes which seem lesser importance than the primary one.
- Themes are underlying ideas, moral, and lessons that give the story its texture depth and meaning …we infer themes.
- A plot related to a single story whereas a theme is applicable to hundreds of stories.
- ✓ A bird in the hand is worth to in the bush.
- ✓ A friend in need is a friend indeed
- ✓ Absences makes the heart grow fonder.
- ✓ Beauty is only skin deep.
- ✓ Better late than never.
- ✓ Don't count your chickens before they are hatched.
- ✓ Don't judge book by its cover.
- ✓ Early to bed early to rise makes a man healthy, wealthy ,and wise.
- ✓ He who laughs last laughs longest.
- ✓ Necessity is the mother of invention.
- ✓ Out of sight out of minds.
- ✓ The best way to a man's heart is through his stomach.

- ✓ The end justifies the means
- ✓ Too many cooks spoil the broth.
- ✓ Two heads are better than one.
- ✓ When in Rome ,do as the Romans do.

Lecture Seven

Literary Elements

Common Themes in Children's Literature

Literary Elements

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

Devices of Style:

o Connotation: Associative or emotional meaning of a word; usually used to describe a character or situation

o Imagery: the appeal of the senses; helps to create setting, establish mood and character

o Figurative Language: Words used in a non-literal way, giving meaning beyond the usual sense. Ex) personification, simile, or metaphor

o Hyperbole: exaggeration used for humor or to make a point

o Understatement: opposite of exaggeration; used to play down a happening or situation

o Allusion: tends to have more meaning for mature readers; relies on a reference to something in our common understanding, our past, or our literature

o Symbol: something that operates on two levels of meaning, the literal and the figurative levels

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

- **Tone**: the author's attitude toward what he or she has written. Ex) humor, mysterious, creepy, straight-forward, matter-of-fact, exciting, boring, etc.
- **Common Themes in Children's Literature**
- *There are many attributes to a literary work. These include plot, characterization, symbols and themes. The theme helps give focus to the story, and therefore is a fundamental part of the work. Many themes in children's books are similar to those in adult books, especially those dealing with human emotions.*
- · **Definition of a Theme**
- Whereas the subject of the literary work is the topic the author writes about, the theme is a statement about or an opinion on the topic. It is an idea that may be expressed by the feelings, thoughts and conversations of the main character. It may also answer the question, "What does the main character learn in the course of the story?"

1- Friendship

- Friendship is a very common need for children and therefore, any book that uses this theme is desirable reading. An example is "*The Outsiders"* by Susan Hinton which deals with friendship as part of gang life. The story develops the theme with a gang from a low income area and one from an affluent one. Fights are as much a part of their lives as competition for girls. Changes in the children's lives focus upon the necessity for friendship and the need for being part of a group. Another book on this theme is "*Bad Fall"* by Charles Crawford. This story shows the importance of friendship between two young boys.
- **2- Family**
- All families are different, and yet there is is something common in family life. For example, the book, *"Everywhere"* by Bruce Brooks show the relationship between a young boy and his aging grandfather. In "*The Stone-Faced Boy"* by Paula Fox, the young boy seems to be rejected by his family and only as a result of coping with difficult situations does his family come to accept him.
- **3- Prejudice**
- Bigotry and prejudice constitute a common theme in many children's books. They show the horrors of racism and their effect on children. "The Gold Cadillac" by Mildred D. Taylor tells of a young black girl

and the prejudice she and her family encountered during a trip to the South in the 1950s in the family's new Cadillac. "Lilies of the Field" by William Barrett describes how a young black man helps nuns in a story that covers the themes of racial and religious tolerance.

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

Lecture eight
Little Red Riding Hood

Little Red Riding Hood:

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

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

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

It was a bright and sunny morning. Red Riding Hood was so happy that at first she wanted to dance through the wood. All around her grew

pretty wild flowers which she loved so well and she stopped to pick a bunch for her grandmother.

Little Red Riding Hood wandered from her path and was stooping to pick a flower when from behind her a gruff voice said, "Good morning, Little Red Riding Hood." Little Red Riding Hood turned around and saw a great big wolf, but Little Red Riding Hood did not know what a wicked beast the wolf was, so she was not afraid.
"What have you in that basket, Little Red Riding Hood?“
"Eggs and butter and cake, Mr. Wolf.“
"Where are you going with them, Little Red Riding Hood?“
"I am going to my grandmother, who is ill, Mr. Wolf.“
"Where does your grandmother live, Little Red Riding Hood?“
"Along that path, past the wild rose bushes, then through the gate at the end of the wood, Mr. Wolf.“
Then Mr. Wolf again said "Good morning" and set off, and Little Red Riding Hood again went in search of wild flowers.
At last he reached the porch covered with flowers and knocked at the door of the cottage.

"Who is there?" called the grandmother.

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

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

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

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

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

"What big eyes you have, Grandmother."

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

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

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

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

"All the better to eat you up with, my dear," he said as he sprang at Little Red Riding Hood.
Just at that moment Little Red Riding Hood's father was passing the cottage and heard her scream. He rushed in and with his axe chopped off Mr. Wolf's head.

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

The End

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

Grimm Brothers

Jacob Grimm was born in 1785 and his brother Wilhelm Grimm was born in 1786. Their parents had nine children, so they had seven other siblings. Throughout their lives they basically did the same thing and achieved the same achievements. They both went to the University of Marburg (**Marburg** is a university town in the German federal state (*Bundesland*) of Hesse) and studied law. They were both influenced by the folk poetry collection of Clemens

Brentano and Achim von Arnim, so they began to collect folk tales. When their parents died they decided to get jobs as librarians in order to support their younger siblings. In 1812 they published volume 1 of *Children and Household Tales* that contained 86 folk tales. They published another six editions of this. In 1819 they both received honorary doctorates from the University of Marburg and their scholarly work on linguistics, folklore and medieval studies continued, resulting in many publications. From 1829-1830, they both resigned as librarians and accepted positions at the University of Gottingen as librarians and professors. They continued their scholarly work, political activities and dedicated a lot of their time to their own studies and research. Wilhelm died in 1859 and Jacob followed in 1863.

Tale's History

Earliest Versions

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

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

Interpretations

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

Natural Cycles

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

Rebirth

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

Moral

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

Meanings

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

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

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

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

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

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

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

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

Lessons in "*Little Red Riding Hood*"

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

- **Don't Talk to Strangers**

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

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

Listen to Your Mother

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

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

Watch Out For Yourself

When Little Red Riding Hood arrived at her grandma's home, she was cautious because her "grandma" looked different. She questioned her grandma and

observed her appearance to determine if it is truly her. When she discovered that it wasn't, she ran away and prevented herself from being eaten.
Little Red Riding Hood said: "But Grandmother, what big ears you have. But Grandmother, what big eyes you have. But Grandmother, what big teeth you have."

Don't Send Your Child Into the Woods Alone

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

بالتوفيق للجميع أختكم : تقى البغداوي