

*Books shelved as traditional-literature: The True Story of the 3 Little Pigs by Jon Scieszka, The Ugly Duckling by Hans Christian Andersen, Little Red Ri.*

This doublesided meaning of the word, which gives a truer picture of what tradition actually is, can be traced throughout the Western literary canon. From the earliest examples of literary art, the issue of tradition can be seen. For example, in the Babylonian poem Gilgamesh, the goddess Ishtar is outraged that Gilgamesh dishonors her; to punish him, she sends a bull to destroy him. Yet the idea of tradition implies an appeal to stability, an unchanging order of expectations and events that makes human life possible because tradition presumes that tomorrow will be more or less like today. If the breaking up of expectations is also part of the idea of tradition, then one may question when such rejection is warranted and when it will introduce chaos into ordinary life. This problem of tradition—knowing when to maintain it and when to reject it—is a subject for political philosophy. The establishment of a proposition that is then contradicted is very much like the idea of a word, custom, or ritual handed down and then rejected by another contradictory word, the basic meaning of tradition. According to Plato, the wise statesman is the one who knows when to maintain a political order and when to initiate a change that will cause the city to more closely resemble its ideal. Thus, at the very beginnings of Western literature, in Gilgamesh and in *The Republic*, the idea of tradition contains both a thematic and a political meaning. Intertextuality in Literature A third meaning, of intertextuality, can also be seen in ancient literature: The implication is that these images represent the same civilizational values for the Romans as the cities of war and peace for the Greeks. The purpose of such double-sided representation is exactly what tradition, in the form of intertextuality, does. Will Aeneas be strong enough and wise enough to show the wisdom necessary for a true ruler of a great city, or will his desire for the past in Troy still affect his judgment? Because the images on the shield remind the audience of the glory of republican Rome, the question being asked of them is whether they have the strength and wisdom necessary to go forward into the imperial future in order to create, through their own practice of virtue, an even greater city than the one Aeneas founded. Thus, in *The Aeneid*, Virgil combines the thematic and political meanings of tradition through intertextuality by changing the significance of an important literary symbol. In contrast to what has been handed down, these three actions—conflict, wisdom, and intertextuality—can be seen in later literature. In his book *The Anxiety of Influence*, the literary critic Harold Bloom attempts to describe the stages of change that take place as the ephebe the younger artist asserts his voice over the father the precursor: An earlier critic, T. Eliot shows the necessary interaction between a new work and the context in which it appears. The critic must develop the wisdom to decide which new works of art deserve to move the tradition forward and which do not rise to that level. As we have seen, authors read earlier authors and derive inspiration and innovations from them. The rejection of both subject matter and form creates new subject matter and form for new audiences. Thus, every linguistic group has some sort of literary tradition, whether oral or written, by which stories give meaning to experience. The particular groupings for literary traditions can be national English, German, Chinese, formal epic, tragic, comic, lyric, narrative, poetic, dramatic, or periodic ancient, medieval, modern. For example, postcolonial literature borrows from European models but adds native experience and forms into that tradition; Salman Rushdie is perhaps the best-known writer in this tradition. See also Alexie, Sherman: *Frogs*, *The*; Browning, Robert: *Christmas Carol*, *A*; Dreiser, Theodore: *Room with a View*, *A*; Jackson, Shirley: *Woman Warrior*, *The*; Momaday, N. Biswas, *A*; Reed, Ishmael:

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*Traditional literature is a genre of stories passed down through many generations by word of mouth. At some point, these stories take a fixed form in one or more kinds of storytelling, such as with fairy tales, whose details have been altered to make them more appropriate for children.*

None of the literature available today is primitive in any sense, and only the present-day results can be observed of practices extending over many thousands of years. Speculations therefore can only concern such human needs as may give rise to oral literature, not to its ultimate origin. The nature of oral traditions nor can any evolution in folk literature or any overall developments be spoken of explicitly. Each group of people, no matter how small or large, has handled its folk literature in its own way. Depending as it does upon the transmission from person to person and being subject to the skill or the lack of skill of those who pass it on and to the many influences, physical or social, that consciously or unconsciously affect a tradition, what may be observed is a history of continual change. An item of folk literature sometimes shows relative stability and sometimes undergoes drastic transformations. If these changes are looked at from a modern Western point of view, ethnocentric judgments can be made as to whether they are on the whole favourable or unfavourable. But it must be remembered that the folk listening to or participating in its oral literature have completely different standards from those of their interpreters. Nevertheless, two directions in this continually changing human movement may be observed. Occasionally a talented singer or tale-teller, or perhaps a group of them, may develop techniques that result in an improvement over the course of time from any point of view and in the actual development of a new literary form. On the other hand, many items of folk literature, because of historic movements or overwhelming foreign influences or the mere lack of skillful practitioners of the tradition, become less and less important, and occasionally die out from the oral repertory. The details of such changes have been of great interest to all students of folk literature. The beginnings of written literature in Sumer and Egypt 5, or 6, years ago took place in a world that knew only folk literature. During the millennia since then written literature has been surrounded and sometimes all but overwhelmed by the humbler activity of the unlettered. The emergence of the author and his carefully preserved manuscript came about slowly and uncertainly, and only in a few places initially—the literary authorship that flourished in the Athens of Pericles or the Jerusalem of the Old Testament represented only a very small part of the world of their time. Nearly everywhere else the oral storyteller or epic singer was dominant, and all of what is called literary expression was carried in the memory of the folk, and especially of gifted narrators. All societies have produced some men and women of great natural endowments—shamans, priests, rulers, and warriors—and from these has come the greatest stimulus everywhere toward producing and listening to myths, tales, and songs. To these the common man has listened to such effect that sometimes he himself has become a bard. And kings and councillors, still without benefit of writing, have sat enthralled as he entertained them at their banquets. Page 1 of 6.

**Chapter 3 : Traditional Literature for Teachers by Nicole Carrero on Prezi**

*Traditional literature can fall into a number of categories: proverbs, fairytales, folklore, fables, animal tales, myths and legends, etc. The following are explanations of four of the more common.*

See Article History African literature, the body of traditional oral and written literatures in Afro-Asiatic and African languages together with works written by Africans in European languages. Traditional written literature, which is limited to a smaller geographic area than is oral literature, is most characteristic of those sub-Saharan cultures that have participated in the cultures of the Mediterranean. In particular, there are written literatures in both Hausa and Arabic, created by the scholars of what is now northern Nigeria, and the Somali people have produced a traditional written literature. Works written in European languages date primarily from the 20th century onward. The literature of South Africa in English and Afrikaans is also covered in a separate article, South African literature. See also African theatre. The relationship between oral and written traditions and in particular between oral and modern written literatures is one of great complexity and not a matter of simple evolution. Modern African literatures were born in the educational systems imposed by colonialism, with models drawn from Europe rather than existing African traditions. But the African oral traditions exerted their own influence on these literatures. Oral traditions The nature of storytelling The storyteller speaks, time collapses, and the members of the audience are in the presence of history. It is a time of masks. Reality, the present, is here, but with explosive emotional images giving it a context. And history, always more than an academic subject, becomes for the audience a collapsing of time. During a performance, these envelop contemporary images—the most unstable parts of the oral tradition, because they are by their nature always in a state of flux—and thereby visit the past on the present. It is the task of the storyteller to forge the fantasy images of the past into masks of the realistic images of the present, enabling the performer to pitch the present to the past, to visualize the present within a context of—and therefore in terms of—the past. Flowing through this potent emotional grid is a variety of ideas that have the look of antiquity and ancestral sanction. Story occurs under the mesmerizing influence of performance—the body of the performer, the music of her voice, the complex relationship between her and her audience. It is a world unto itself, whole, with its own set of laws. Images that are unlike are juxtaposed, and then the storyteller reveals—to the delight and instruction of the members of the audience—the linkages between them that render them homologous. In this way the past and the present are blended; ideas are thereby generated, forming a conception of the present. Performance gives the images their context and ensures the audience a ritual experience that bridges past and present and shapes contemporary life. Storytelling is alive, ever in transition, never hardened in time. Stories are not meant to be temporally frozen; they are always responding to contemporary realities, but in a timeless fashion. Storytelling is therefore not a memorized art. The necessity for this continual transformation of the story has to do with the regular fusing of fantasy and images of the real, contemporary world. The artist makes the linkages, the storyteller forges the bonds, tying past and present, joining humans to their gods, to their leaders, to their families, to those they love, to their deepest fears and hopes, and to the essential core of their societies and beliefs. The language of storytelling includes, on the one hand, image, the patterning of image, and the manipulation of the body and voice of the storyteller and, on the other, the memory and present state of the audience. A storytelling performance involves memory: It is the rhythm of storytelling that welds these disparate experiences, yearnings, and thoughts into the images of the story. And the images are known, familiar to the audience. That familiarity is a crucial part of storytelling. The storyteller does not craft a story out of whole cloth: It is the metaphorical relationship between these memories of the past and the known images of the world of the present that constitutes the essence of storytelling. The story is never history; it is built of the shards of history. Images are removed from historical contexts, then reconstituted within the demanding and authoritative frame of the story. And it is always a sensory experience, an experience of the emotions. Storytellers know that the way to the mind is by way of the heart. The interpretative effects of the storytelling experience give the members of the audience a refreshed sense of reality, a context for their experiences that has no existence in reality. It is only when

images of contemporary life are woven into the ancient familiar images that metaphor is born and experience becomes meaningful. Stories deal with change: The storytelling experience is always ritual, always a rite of passage; one relives the past and, by so doing, comes to insight about present life. Myth is both a story and a fundamental structural device used by storytellers. As a story, it reveals change at the beginning of time, with gods as the central characters. As a storytelling tool for the creation of metaphor, it is both material and method. The heroic epic unfolds within the context of myth, as does the tale. At the heart of each of these genres is metaphor, and at the core of metaphor is riddle with its associate, proverb. Each of these oral forms is characterized by a metaphorical process, the result of patterned imagery. These universal art forms are rooted in the specificities of the African experience. Page 1 of 5.

**Chapter 4 : Folk literature | [www.nxgvision.com](http://www.nxgvision.com)**

*Traditional literature is the oldest type of literature our youth will encounter. These stories originated as part of an oral tradition and were recorded at a later date.*

Materials for Youth 6: Traditional Literature from Annette Lamb on Vimeo. To read the transcript of this video, go to the transcript page. Storytelling is the way that people of all ages make meaning in their lives. From simple anecdotes to thought-provoking conversations, we hear and tell stories throughout the day. We share our stories in person, on the phone, and through social media. These stories are told and retold through words and pictures. Traditional literature tell stories that were originally shared through oral tradition. The stories have been spread by word mouth and ultimately recorded as print materials. Often passed from generation to generation, the stories may take a formulaic approach that can be seen across cultures. These types of stories help youth cope with their daily world Bettelheim, Stories of King Arthur and Johnny Appleseed have been shared from generation to generation. Keep in mind that many of the stories we read today have characters, themes, and plots that originated in earlier times. In addition, the popular genre of fantasy plays an important role in traditional literature. Tomie dePaola is well-known for re-telling traditional literature such as The Legend of the Bluebonnet Folklore is a general term that relates to the many traditions included in a particular culture or subculture. Narratives are one element of folklore. Folktales and Fairytales Folktales are the most general stories of a culture. Many of the basic story lines are repeated around the world with different characters and settings. Some folktales have a particular structure. Some folktales often feature specialty characters. For instance, trickster tales feature a cunning or mischievous character that out-wits other characters. They are popular in Native American culture. Similarly, noodle tales feature buffoons or stupid characters that get into trouble and make silly mistakes. Many folktales feature anthropomorphized animals. Gerald McDermott is well-known for his trickster tales with anthropomorphized animals like coyote, monkey, and raven. They may include fairies, witches, magical objects, and even talking animals. Many of his works were rewritten by the Brothers Grimm. Mother Goose is an imaginary author often associated with fairy tales and nursery rhymes. The character was identified in books as early as the 17th century. Charles Perrault published Tales of Mother Goose in The image below is from the electronic version of the book. Classic stories like Snow White and Rapunzel are a couple examples of fairy tales. Although youth probably know Rapunzel best through the Disney movie Tangled, there have been many other retellings such as Paul O. The image below left shows the cover from the traditional story of Rapunzel and the book cover below right shows a leveled reader for children based on the Disney version. He first published the book Fairy Tales in Containing seven chapters and over interactive objects, the book engages school-aged children for hours. Increasingly fairytales are being adapted as ebooks and interactive apps. Ballads, Epics, and Legends The terms ballad, epic, and legend are often used interchangeably, however there are subtle differences. A ballad is a narrative written in verse and set to music. They often involve hero stories. Ballads are sometimes retold as picture books. Casey at the Bat: Thayer and illustrated by Christopher Bing is a faux-scrapbook version of this famous ballad. The image below shows a two page spread from the book. An epic is a work of poetry with a theme related to heroism. The Iliad, Odyssey, and Beowulf are examples. Graphic novel versions of Beowulf are popular. Some scholars also consider epic prose such as Thousand and One Nights in this category. Epic fantasy such as Lord of the Rings by J. Legends are historical narrative that reflect folk belief. They often have roots in fact, but have been elaborated on through history. King Arthur and Robin Hood are examples. Fables A fable is a short fictional story featuring characters such as animals, mythical creature, or other elements of nature that are anthropomorphic. The narrative often includes a moral lesson. Fables by Arnold Lobel is an excellent collection of fables with attractive illustrations. Click the two-page spread below right to read the fable. Think about the relationship between the text and the image. Was the illustration effective? Web-based versions of these fables are common. Myths Myths often tell the story of ancestors, supernatural beings, heroes, gods, or goddesses with special powers. Sometimes myths try to describe aspects of customs or explain natural events such as the sun or lightning. These stories sometimes contain mythical characters such

as mermaids, unicorns, or dragons. All cultures have myths. For example, the classical mythology of the ancient Greeks and Romans is familiar to most people. The stories of Native American people are also well-known. The same myths can often be found in different parts of the world. For example, creation stories related to plants, animals, and people are common among many cultures. The Norse people are another group with well-known myths. Creation Stories from Around the World shown on right by Virginia Hamilton contains a collection of myths focused on the topic of creation. Recently, authors are combining traditional mythology with fantasy elements. The Percy Jackson and the Olympians pentalogy by Rick Riordan weaves Greek mythology with modern fantasy elements. Tall Tales A tall tale is a uniquely American story form that features 1 a larger-than-life, or superhuman, main character with a specific task, 2 a problem that is solved in a humorous or outrageous way, 3 exaggerated details that describe things larger than they really are, and 4 characters who use everyday language. Many tall tales are based on actual people or on a composite of actual people. Exaggeration is the major element in tall tales. Although rooted in American culture, tall tales can be found in other cultures too. The picture book format is popular for tall tales. Steven Kellogg is well-known for retelling tall tales. His endearing illustrations bring stories like Johnny Appleseed and Paul Bunyan to life.

*Traditional literature is a genre that deals specifically with stories that were passed down through oral storytelling from generation to generation. Traditional literature consists of songs, stories, poems and riddles from anonymous sources.*

Garland Publishing, , , ; additional material is summarized from the overlapping prefaces to the following volumes: *The Theory of Oral Composition*: Vuk pursued similar projects of "salvage folklore" similar to rescue archaeology in the cognate traditions of the Southern Slavic regions which would later be gathered into Yugoslavia , and with the same admixture of romantic and nationalistic interests he considered all those speaking the Eastern Herzegovinian dialect as Serbs. Somewhat later, but as part of the same scholarly enterprise of nationalist studies in folklore, [31] the turcologist Vasily Radlov " would study the songs of the Kara-Kirghiz in what would later become the Soviet Union; Karadzic and Radloff would provide models for the work of Parry. Walter Ong[ edit ] In a separate development, the media theorist Marshall McLuhan " would begin to focus attention on the ways that communicative media shape the nature of the content conveyed. *Contest, Sexuality and Consciousness* Cornell, [33] These two works articulated the contrasts between cultures defined by primary orality , writing, print, and the secondary orality of the electronic age. Today primary culture in the strict sense hardly exists, since every culture knows of writing and has some experience of its effects. Still, to varying degrees many cultures and sub-cultures, even in a high-technology ambiance, preserve much of the mind-set of primary orality. The bibliography gives a summary of the progress scholars made in evaluating the oral tradition up to that point, and includes a list of all relevant scholarly articles relating to the theory of Oral-Formulaic Composition. The bibliography would establish a clear underlying methodology which accounted for the findings of scholars working in the separate Linguistics fields primarily Ancient Greek , Anglo-Saxon and Serbo-Croatian. Perhaps more importantly, it would stimulate conversation among these specialties, so that a network of independent but allied investigations and investigators could be established. His Pathways Project draws parallels between the media dynamics of oral traditions and the Internet. Acceptance and further elaboration[ edit ] The theory of oral tradition would undergo elaboration and development as it grew in acceptance. However, numerous innovations appeared, such as the "formulaic system" [42] with structural "substitution slots" for syntactic , morphological and narrative necessity as well as for artistic invention. Examples include the "Beasts of Battle" [48] and the "Cliffs of Death". The methodology of oral tradition now conditions a large variety of studies, not only in folklore , literature and literacy , but in philosophy , [60] communication theory , [61] Semiotics , [62] and including a very broad and continually expanding variety of languages and ethnic groups, [63] [64] [65] [66] [67] and perhaps most conspicuously in biblical studies , [68] in which Werner Kelber has been especially prominent. The most significant areas of theoretical development at present may be the construction of systematic hermeneutics [77] [78] [79] and aesthetics [80] [81] specific to oral traditions. Similarly, it was also discovered in other works of Germanic origin, Middle English poetry , and even an Icelandic prose saga. Dane, in an article [89] characterized as "polemics without rigor" [90] claimed that the appearance of the theme in Ancient Greek poetry, a tradition without known connection to the Germanic, invalidated the notion of "an autonomous theme in the baggage of an oral poet. Kirk argues that Homeric poems differ from those traditions in their "metrical strictness", "formular system[s]", and creativity. In other words, Kirk argued that Homeric poems were recited under a system that gave the reciter much more freedom to choose words and passages to get to the same end than the Serbo-Croatian poet, who was merely "reproductive". In fact, he discounted the Serbo-Croatian tradition to an "unfortunate" extent, choosing to elevate the Greek model of oral-tradition above all others. For example, in what Foley called a "pivotal" contribution, Larry Benson introduced the concept of "written-formulaic" to describe the status of some Anglo-Saxon poetry which, while demonstrably written, contains evidence of oral influences, including heavy reliance on formulas and themes [97] A number of individual scholars in many areas continue to have misgivings about the applicability of the theory or the aptness of the South Slavic comparison, [98] and particularly what they regard as its implications for the creativity which may legitimately be attributed to the individual artist.

Chapter 6 : Oral tradition - Wikipedia

*Literary Tradition Definition. Although most people today might think that the word tradition is a reference to things from the past that are fixed and therefore must be replicated, the English word tradition actually comes from the Latin infinitive tradere literally meaning "to hand across."*

Cinderella tales teaches appreciation of culture and art from different countries portrays the culture accurately and not stereotypically uses dialects and languages of different countries inspires creativity through artistic expression i. Folktales[ edit ] The Bremen Town Musicians. Folktales, literally, were the tales of the folk. Folktales were understandable light literature, which flew orally from the general public. Folktales were divided into several categories. This was a brief introduction of a few that were presented from Types of Folktales. Cumulative tale - repetitive tales that were added on to as the story progressed i. The Gingerbread Man Pourquoi tale - tale used to explain why animals or humans have certain characteristic i. The Grimm Brothers, Jacob " , and Wilhelm Grimm " , were both well-known linguists in Germany and famous for collecting fairy tales and folktales. Another collector of some of the more popular traditional tales, Charles Perrault, preceded the Grimm Brothers by collecting French folktales and modifying them to be appropriate for the aristocratic French courts. According to Lydie Jean , his modified tales were unique because Perrault "remade a popular style by keeping the structure of the stories and some typical phrases, and he created a sense of belonging with intellectuals and aristocrats by using precious vocabulary and respecting the requirements of the salons fairy tale writing" p. In other words, Perrault was able to bridge the enjoyment of several classes of French society without directly offending each class. Jean mentioned that "his success was quite uncommon: An excellent example of a folktale that met the high quality criteria of traditional literature was All the Way to Lhasa: This tale was a simple story about a boy traveling to the holy city and finally reaching it. The small amount of text in this story might help readers with short attention spans focus on the story at hand. Two famous characters were Pecos Bill and Paul Bunyan. A Tall Tale About a Giant Woman with a Great Big Heart by Pat Mora, was about a giant woman who helped her neighbors and the surrounding animals with her big heart and physical strength. These similarities among tall tale characters displayed connections between various types of stories around the world, in accordance with the criteria for traditional literature listed above. Fables[ edit ] Fables were short, brief stories that were intended to teach a moral lesson. Talking animals were featured as having human characteristics in these stories. Each fable was one page in length and was accompanied with a picture and simplified moral. The story was about the Tao philosopher, Zhuangzi, and his followers as they attempt to understand two dilemmas: Zhuangzi, who was good at writing apologues allegorical narratives with morals and seizing every chance to convey his philosophical thinking, related his explanations to the Tao and its Attributes. Ballads[ edit ] A ballad was a folk rhyme told in song form about a sad death, a tragic romance, or a stirring and dramatic adventure of a hero. The Iliad and Beowulf. It originated in Scotland hundreds of years ago and it has no author. This ballad was sung or told to children from generation to generation. Epics[ edit ] Partitioned into The Folk Epic and the Literary Epic, epics were long narratives in verse form that told about the adventure of a hero or some historical events. In some classification systems, an epic was a sub-category of a myth, such as The Odyssey and The Iliad. These major ancient Greek epic poems were created by Homer, a legendary ancient Greek blind poet. One of the more popular epics, The Iliad, has been retold by several authors in order to make it accessible to readers of every age. For example, Sutcliff included, "In the high and far off days when men were heroes and walked with the gods, Myths[ edit ] A myth is a sacred story from an ancient time. Myths also included the powers that control the human world and the relationship between those powers and human beings. Although Greek, Roman, and Norse myths were some of the most famous myths, other myths from around the world had similar attributes. For example, the characters, in general, were gods and goddesses observing human life from a setting that was high above earth. Extraordinary Stories from Around the World retold by Ronne Randall, related to the criteria of teaching appreciation for different countries. Throughout the book, myths and legends from many countries were categorized based on the origins, beliefs, and adventures of different cultures i.

Legends[ edit ] A legend was a saga that concerned people, places, and events from the past. They were usually about a saint, a historic hero, or a major incident that was based on either a true historical happening or associated with a particular place and time in history; for instance, Arthurian Legend and The Story of El Dorado. An Aztec Legend retold by Eric A. The couple was married but they defied a sacred promise, which caused them to become mortal and bound to the earth as two mountains for eternity. Religious Stories[ edit ] Most people did not like to classify religious stories with traditional literature because it insinuates that these stories were fictionalized, like myths, and denounced religion. However, religious tales did have features of traditional literature. Also, tales associated with religious celebrations and holidays were considered religious stories, such as the Christmas story of La Befana from Italy. The Tale of Three Trees: A Traditional Folktale retold by Angela Elwell Hunt, was about three trees who grew up to become the lumber used to create the manger, the fishing boat, and the cross for Jesus Christ. Although this religious tale discussed the hardships Jesus Christ encountered on the cross, the features of traditional literature were present and did include a satisfying ending for its readers. Cinderella Tales[ edit ] Cinderella Tales were types of fairy tales that shared characteristics and motifs with hundreds of other versions from around the world. Some of the shared similarities were:

## Chapter 7 : Children's Literature: Traditional Literature

*Traditional literature is stories that have been passed down over generations, and this quiz/worksheet combo will help you test your understanding of its history. You will learn to identify.*

At some point, these stories take a fixed form in one or more kinds of storytelling, such as with fairy tales, whose details have been altered to make them more appropriate for children. Traditional literature includes a variety of story types such as legends, fables, riddles, myths, epics and tall tales. The Origins of Traditional Literature The origin of these stories is speculative, since information about their authors or original tellers is unknown. Often, a traditional story is not the work of a single individual but of a collective, which modifies the story until it begins to settle into a form. Usually, the telling begins for a purpose such as to communicate beliefs, explain natural phenomena or to hand down values that are important to a culture. Sometimes, stories begin in pre-literate societies in which writing was not possible. Stories can also begin in cultures where writing is not common or was not available as a form of entertainment. Themes in Traditional Literature Oral stories have simple themes such as good vs. These opposite characteristics often pit one against each other in a battle for power, respect or love. The theme then guides the plot elements of the story. Characters in Traditional Literature Just as with themes, characters are simple. The heroes of traditional literature are not nuanced characters with complicated personalities. The characters are one-dimensional, polar opposites who represent good or evil, so the choices between them are clear to children and grown-ups. With simple opposites, listeners and readers can easily relate to a character in the hope that children will emulate a good character. Plots in Traditional Literature Because these stories are passed along by word of mouth, the plot elements are simple but unchanging. In all fairy tales, good and beauty always win out over evil and ugliness. As in the case of Snow White, the evil stepmother is beautiful on the outside but the story tells readers she is ugly on the inside. Snow White is beautiful inside and out, so she is the victor in this story. Settings in Traditional Literature Traditional literature is set in an ambiguous or indeterminate time and place. Because the themes and characters of these stories should have universal appeal, the setting is left vague in order to make it easier to for people to relate. Using a specific setting could potentially alienate a reader. Some Examples The canon of traditional literature is full of interesting and instructional examples. Greek and Roman myths explain the natural world. Sun and moon gods drove their orbs across the sky. Tall tales and legends such as Johnny Appleseed explained the prevalence of apples in certain areas and taught people about the strength and determination that characterized the settlers of the early United States. Fables such as those of Hans Christian Andersen teach good behavior and moral decision-making. Cite this Article A tool to create a citation to reference this article Cite this Article.

Chapter 8 : Library / Traditional Literature

*Evolving Traditions. Traditions are important because they transmit stories, shared values, and aspirations from generation to generation. Traditions offer guidance and assists in a group of people sharing a collective identity.*

While the story itself is simple and true to the traditional tale, what makes this work unique are the illustrations. Gibb uses a combination of collage and black and white silhouettes accented by color. This is a traditional tale all will love, especially since the release of the film Tangled. While the story is quite close to the one readers were probably used to their mothers telling them, what makes this selection unique are its illustrations, which are reminiscent of the images seen in Tim Burton films. Horn Book Starred , Kirkus Review Starred Children reading this book will be able to experience a variety of Cinderella stories. The text covers various renditions of Cinderella based on Mexican, Iranian, Korean, Appalachian, and other folklore traditions. This selection provides an excellent way for readers to see the way the same tale can be told multiple ways across different cultures. The Contest Between the Sun and the Wind: The bright expressionistic illustrations help to captivate the contrast in how the wind deals with getting his way and how the sun does. Children will enjoy not only hearing the story read, but experiencing the action of the text in what they see. Readers are able to view, interpret, and discuss the story as it happens in beautiful artwork. Holiday House, Grades: In return, the cat is able to help the boy sell his fish out of his home so that he can continue to take care of his father. In the end, readers are informed of the significance of the white cat in Japanese culture and how it is placed in shops to beckon customers to purchase goods from them. Candlewick Press, Grades: With beautiful illustrations, this is one of the finest renditions of this tale told. A perfect selection for those who are interested in mythology and battles with evil monsters and dragons. Horn Book A collection of various myths, legends, and gods from different cultures. Readers of this selection will encounter the oral traditions of Greece, China, Rome, and others. The nice thing about this book is that readers will be able to see the parallels between many of these stories across different cultures. The Adventures of Molly Whuppie: Horn Book , Kirkus Review In this collection of folklore, readers will encounter the adventures of Molly Whuppie. The collection includes tales where Molly confronts an ogre, slays a giant, amongst others. The tales themselves are native to that Appalachian region. Millbrook Press, Grades: The story itself is divided into four short chapters and recounts the battles between the two dragons. Browne creatively demonstrates the many ways that a tale can be told and interpreted. Each two page spread as baby bear telling one side of the story on one page, and a blonde-haired Goldilocks on the other. The story shows the juxtaposition of how two different family styles can result in different outcomes, as Baby Bear has very involved parents and Goldilocks is a product of a bleak urban landscape. While readable by those in K-3, this title really invites more advanced discussion for students in grades Horn Book , Kirkus Review This Trukish folktale tells of a shoemaker who at Eid, the holiday marking the end of Ramadan, buys gifts for his mother, wife, and daughter. He also buys a new pair of pants for himself; however, they are four fingers too long. With everyone so busy with preparations for the holiday, Nabeel shortens them himself. Then his mother does the same. Then his wife does it for him, and finally his daughter, too. When he arrives at the celebration his pants are too short. The text also teaches Arabic words and about the Islam faith, so, while it is recommended for K-3, it is appropriate for discussions on world religions in Little did they know that the town has a history and that one of their neighbors is the witch from the days of Hansel and Gretel. This book will entertain those who had a love for Hansel and Gretel in the past, as well as teach the basics of the familiar tale to a new generation of readers.

**Chapter 9 : Materials for Youth**

*Literary tradition is the passing down of stories which give meaning to human experiences, according to Literary Articles. Every linguistic group has a literary tradition, which is transmitted either orally or through writing. Literary traditions can be categorized as national, formal or periodic.*

This means that through literary texts, twenty-first century readers like us can have access to the lives and thoughts, sorrows and pleasures, fears and desires not only of men and women around us, but also those of people who lived hundreds of years before us or hundreds of kilometres away from us, and may not even have shared a language with us. As the etymology of literature from the Latin word for letter suggests, this comprehensiveness largely depends on literature relying on writing. Although none of us can hope to be able to talk to the writers of the Odyssey, the Bible, Beowulf, Hamlet, Pride and Prejudice or even Yesterday in this life any more, we can all engage with their views by reading what they wrote. In this sense, literature helps transcend temporal as well as geographic and even linguistic discontinuities. In one sense, literary tradition simply means such an accumulative process of handing down texts for future generations. Since, however, judgements of what is important and valuable do undergo changes, and as the number of literary works continues to grow due to new works and the discovery of temporarily lost works, the canon itself is also subject to revisions. For instance, ballads, which were not regarded as serious literature for centuries, began to be studied and anthologised in the 18th century, and reached fully canonical status as a genre as they were adopted by the Romantics in works like *S.* As writers tend to have an understandable professional interest in works of other writers, it is difficult to find a literary work which does not show in one way or another the influence of other texts. Indeed, one argument for the positing of something like a literary tradition is the formation of literary conventions, that is, stylistic or formal devices or elements of subject matter which through being repeated in work after work, have become markers of different kinds or genres of writing. This, in turn, was taken up by a number of English poets – including, famously, William Shakespeare – and thus helped to establish the generic conventions of the English sonnet. As mentioned earlier, the passing down of the literary tradition works at many levels, not only the level of formal generic conventions. Equally formidable in this process is the role, for instance, of imagery. Similarly, thematic elements can also be handed down. Not infrequent is the borrowing or re-working of plots and plot elements the latter being also known as stock situations. There are also some character types which become so influential that they virtually become stock characters and have their own conventions. Similarly, successful settings have created their following. One such setting is the island, with its archetypal symbolism of isolation and its potential for representing miniature model societies. The literary tradition can thus affect many aspects of literary works, and also in many different ways. For centuries of pre-Romantic writing, the imitation of other literary works was not just an exercise in learning the craft of writing, but a legitimate way of preserving the achievements of the past while engaging with present concerns and practices. Thus in borrowing devices like the invocation of the muse or the enumeration of characters in Aeneid c. Although the term imitation has largely lost its critical currency in this sense since the Romantic insistence on originality, this idea of the repetition with variation, of creative adaptation and up-dated re-creation of other texts has been an undeniable factor at the birth of many important texts. A more blatantly critical reaction to earlier works is displayed by parodies. Somewhat more constructively, texts can also move authors to improve on works and themes of others. As another extremely widespread form of the engagement with literary tradition, the role of allusion needs to be mentioned, that is, the reference to aspects of another work, usually as an example or parallel. Given the conspicuously foreign name Stephen Dedalus, the figure of the young Irishman and prospective artist in exile is an obvious allusion to the Daedalus of Greek mythology, a creative artisan who had to encounter danger and save himself by constructing wings and flying from the island where he was held captive. Similarly, writers often prefix epigraphs and mottos taken from other works to the beginnings of works or sections of works in order to introduce motifs. More generally, several recent literary theorists like Julia Kristeva and Roland Barthes have argued that the writing and reading of any text happens in the context of various other texts, which results in

what has become known as the phenomenon of intertextuality. According to this argument, the ideal of originality has forced certain authors like many Romantic and post-Romantic poets to exaggerate their independence from predecessor writers by misinterpreting them and thus denying their influence.