

The influence of childhood storytelling

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Abstract

it is important to verify how much the professional storyteller's work results from an appropriation of oral tradition. In this perspective, the research problem was delimited: How can storytelling contribute to inserting the habit of reading in childhood? Therefore, the general objective of the research is to analyze the influence of storytelling on the incorporation of the reading habit in children.

Keywords: school inclusion; pedagogical practice; reading;

1. Introduction

this study seeks to discuss Literature at the interface with storytelling performed in the infant stage, aiming to understand its meanings for the cognitive, emotional and social development of children. In this sense, it is important to verify how much the professional storyteller's work results from an appropriation of oral tradition. In this perspective, the research problem was delimited: How can storytelling contribute to inserting the habit of reading in childhood? Therefore, the general objective of the research is to analyze the influence of storytelling on the incorporation of the reading habit in children. As a specific objective, it seeks to: a) Identify the benefits of storytelling; and, b) Develop pleasure in reading in the child process. Methodologically, the study has a qualitative character, with a theoretical nature, based on Bettelheim (2009), Lajolo and Zilberman (1998), Peres, Naves and Borges (2018), among others. Seeking to achieve the proposed objectives, this investigation is divided into three topics. In the first, entitled "The Book in the Children's Context", the historicity of this source of record is discussed. In the second, "Mas Quem é o Contador de Histórias", an attempt is made to analyze the storyteller. And, finally, "Developing the pleasure of reading", we can see the practices that favor the insertion of reading into everyday life.

2. The book in the child context

it is supported by research by Caldeira (2002) to support the complexity of the subject. The book has approximately six thousand years of history to be told. Man used the most different types of materials to record his passage through the planet and spread his knowledge and experiences. The Sumerians stored their information in mud brick and the Indians in palm leaves. The Mayans and Aztecs wrote on a soft material between the bark of trees and wood. The Romans, on wooden boards covered with wax. The Egyptians developed the technology of papyrus, a plant found on the banks of the Nile River, as its fibers, bound together in strips, served as a resistant surface for hieroglyphic writing. The development of papyrus

took place in 2200 BC and papyrus, in Latin, originated the word paper. In turn, paper, as it is known, emerged in China, at the beginning of the 2nd century, from the cortex of plants, old tissues and fish net fragments. The technique was based on cooking liber fibers – the inner bark of certain trees and shrubs – extended by wooden hammers until a thin layer of fibers was formed. Afterwards, these were mixed with water in a wooden box until turning into a paste. But the invention took a long time to reach the West.

It was the German Gutenberg who invented the printing process with moving characters: typography. In 1442, the first copy was printed in a press, and in 1448, together with his first collaborator, the also German Fust, they founded the “Fábrica de Livros”. Among the best-known productions is the 42-line Gutenberg Bible. From then on, the world would not be the same. From the 19th century onwards, the supply of paper for printing books and newspapers increased, in addition to technological innovations in the manufacturing process. Paper starts to be made of wood pulp in 1845. Allied to industrial production, paper is no longer a luxury item and becomes cheaper. The stories, poetry, short stories, mathematical calculations, ideas and ideals could, from then on, travel across seas and lands and reach people's hands (CALDEIRA, 2002).

Therefore, the commercialization of the traditional book produced with paper occurred due to its popularization and the education of individuals. Likewise, greater value was given to the family, seeking to conquer this new market that opened up possibilities for a prosperous business with purchasing power for literary works, as highlighted by Lajolo and Zilberman (1998). According to the aforementioned authors (1998, p. 15), "for reading to expand to the point of becoming a social practice, another change was also needed, one hitherto unprecedented and from then on permanent: the valuation of the family".

The authors (1998, p. 15) further add that: the family is the miniature of the society idealized by the bourgeoisie, as it contrasts the strength of the ideology that sustains it with the fragility of its political power. Its scope of action is private, leaving the public sphere at the expense and risk of the market economy. [...] But it is still a fundamental part of modern society, as the valorization of domestic life was born from the dismantling of other forces capable of challenging the greater power of the bourgeoisie and the type of state, depersonalized and distant, established by it. Therefore, even though it is not confused with a social layer, a party or an idea, the family builds and consolidates bourgeois society, organizing it below and beyond the social layers, parties or ideals.

As an important easy-to-handle record source, the information was inserted there. Thus, the book appears through political contexts and thoughts, and the contributions to the children's book are manifested through relevant debates on education and the valorization of childhood. In this bias, Lajolo and Zilberman (1998, p. 16) explain that: as happened to children's literature, the leisure industry discovered its primitive material among the rural population. The first examples came from cordel literature, the mold for the manufacture of the serials, a genre that expanded in urban centers, thanks to the newspaper's diffusion and which collaborated with the structuring and strengthening of the novel. It became the model for other expressions of mass literature, until the moment when other products, conveyed more properly by the media, replaced books and reading, satisfying the needs of fantasy and fabulation with more direct languages.

It is in this context that the books express the idea that the author of the time wants to convey, and its use as a form of learning is pertinent. Even in the children's book, traces of the political context of the period in which the work was written can be found. The art of storytelling is very old. The first inhabitants gathered around the fire and told stories that happened during the day or even the legends they knew. Thus,

individuals narrated the events of life, either to serve as a lesson or to rescue and maintain the culture of their people. There are several ways to listen, tell stories, poetry, illustrations, books dedicated to everyday life (ABRAMOVICH, 1989). It is a way for the child to read the world, through a story heard, seen in illustration or read. This activity has expanded beyond time, gaining space in society, due to the content of its relevance.

according to Souza and Bernardino (2011, p. 337): in antiquity, oral storytelling was seen under an eye inferior to writing. Despite this, people gathered around the bonfire and told their legends and tales, disseminating their culture and customs. Getting together to hear stories was a simple-minded activity, which explains why for so long this practice was rejected by society. These legends and tales were stories from the popular imagination belonging to the collective memory, intended for adult listeners and children who could not read.

thus, the first books for children date from the end of the 17th century, appearing with the intention of educating them morally. According to Souza and Feba (2011, p. 100), “these tales of oral tradition that circulated among people of the Middle Ages were used as a form of entertainment for adults, which were compiled and later adapted for the children's audience. Fairy tales are the so-called classic Children's Literature. They are constituted in narratives whose origin is lost in time and which has crossed centuries after centuries, always enchanting children.

as Frantz asks (1998, p. 61): but what is special about these tales to keep them alive, arousing the interest of their readers in a time so different from the one in which they were written? These tales do not lose their relevance because they deal with the human essence, which has been the same since man has existed. These narratives always revolve around fundamental issues that are part of the “existential problem” or the “social problem” of human beings [...]. They speak of deep, essential things that dwell within each one of us. They talk about fears, anxieties, dreams, desires, the search for self-fulfillment, hopes, the same feelings that disturb children and young people today. They present situations of confrontation between good and evil, justice and injustice, challenges that the hero must overcome to succeed. And as the hero overcomes problems, overcoming obstacles, he grows, learning to know himself and to deal with life's adversities; he matures, finally, fully realizing himself as a human being.

all of this is presented through a symbolic language (or images) that makes it easier for the child to understand these deep meanings that are hidden in the human soul. Bettelheim (2009, p. 62) states that “the fairy tale is the primer where the child learns to read his mind in the language of images, the only language that allows understanding before we reach intellectual maturity”.

the first fairy tales probably appeared in Italy, in handwritten form, in the middle of the 16th century”. It was in this perspective that the literary genres were divided into epic, dramatic, lyrical, theatrical, narrative, experimental, fable and essay. Classic fairy tales and also the translation of simple country life or family life can become attractive for children's reading. In this way, Faria (2008, p. 23) reports that: children's books present short narratives that can be considered short stories – designation of traditional stories and narrations, which exist since the most ancient times, which, in their origin, were oral in unwritten society, transmitted from generation to generation. In Europe, Perrault, at the end of the 17th century, and the Grimm brothers, at the beginning of the 19th century, collected popular oral tales from their respective countries and recorded them in writing, according to their conceptions and styles.

Perrault collects popular narratives and makes adaptations, giving his work behavioral values of the bourgeois class. In the 18th century, significant transformations took place in social relations: men were removed from living on the streets and squares for a social environment more restricted to the family. In this way, it started an appreciation of the family and its affective relationships, separating childhood from adulthood (SCHARF, 2000). Following this understanding, Cademartori (1987, p. 33) points out that: children's Literature has as a parameter tales consecrated by the children's audience from different times that, by having won so many reception tests, provide the posters with references regarding the constitution of the literary tone of the text intended for children. In the 17th century, Frenchman Charles Perrault (Cinderella, Little Red Riding Hood) collected tales and legends from the Middle Ages and adapted them, constituting the so-called fairy tales, for so long a paradigm of the children's genre.

thus, Perrault, born in Paris, on 12/011682, starts the Marvelous Tales genre, with the collection of the goose mother, the old woman and the stork, much appreciated by children. The first tales appear, such as: Sleeping Beauty in the Woods, Little Red Riding Hood, The Blue Beard, The Puss in Boots, The Fairies, The Cinderella, Henrique, the Topetudo, The Little Thumb, among others. In the view of Bettelheim (2009, p. 147), there is a need for stories on the part of children:

no traditional fairy tale would deprive a child of the necessary reassurance he derives from the idea that parents know best, with one crucial exception: when parents demonstrate that they have mistaken the child's abilities. Parents, in many fairy tales, look down on one of their children - often called a simpleton - who, as the story goes on, demonstrates that the father has misjudged his judgment. Again the fairy tale is psychologically true. Almost all children are convinced that their parents know more about everything, with one exception: they don't value it enough. It is beneficial to encourage this idea because it suggests to the child that she develop her skills not to be better than her parents, but to correct the parents' low opinion of her.

to learn, the child needs to understand the codes the adult is using. The transmitter, message and receiver need to be in tune. In order for the child to show interest in what he is reading, it is necessary for him to decipher such language precepts. As explained by Freire and Nogueira (1993, p. 32), "I am referring now to the capacity of a good text. It should encourage the reader to oppose it. And there will be a pleasure from these readers as they go back to their own life to propose questions to the text".

in the Brazilian context, in turn, the name of Monteiro Lobato (1882-1948) appears, as a pioneer writer of children's stories, and several works of Literature of his authorship are widely used by children and adolescents over time. He is the creator of the stories of the Sítio do Pica Pau Amarelo and also of works for the adult public, where he emphasized the rural environment. As Carvalho describes (2016, p. 193): Monteiro Lobato revisited and cemented his previous texts, edited since 1920, in *Reinações de Narizinho*. *Rocambole Infantil* announces the continuous series with the same heroes in different scenarios and events, venturing and instructing them in enchanted worlds and realms and in dialogue with figures from folklore, mythology, cinema, fairy tales and others. The crucial thing, in the adventures, was fun or the formula the "art opening the way to science: when will teachers understand that the secret of everything is here?"

the writer was criticized when describing some of his characters with black and brooding characteristics, considering that his universe was the post-slavery rural context. However, his work inspired many stories that were broadcast on television. The characters from the Sítio do Pica Pau Amarelo took shape and many

children were able to follow the adventures that took place in this environment. With so much success, there was also an incentive to read the book, to be able to make comparisons between written and televised. the author has published approximately one hundred titles, including: *Urupês* (1918), *Cidades Mortas* (1919), *Negrinha* (1920), *O Saci* (1921), *Narizinho Arrebitado* (1921), *Fábulas* (1922), *O Marquês de Rabicó* (1922) , *Mundo da Lua* (1923), *O Presidente Negro* (1926), *Peter Pan* (1930), *Reinações de Narizinho* (1931), *Voyage to Heaven* (1932), *Hunts by Pedrinho* (1933), *Emilia in the Country of Grammar* (1934) , *Emília's Arithmetic* (1935), *Dona Benta's Geography* (1935), *Don Quixote das Crianças* (1936), *Emília's Memories* (1936), *Aunt Nastácia's Stories* (1937), *O Poço do Visconde* (1937), *O Pica Pau Yellow* (1939), *The Reform of Nature* (1939), *The Minotaur* (1939), *The Key to Size* (1942), *The Twelve Works of Hercules* (1944) and *Ideias by Jeca Tatu* (1946). Thus, Monteiro Lobato is one of the most renowned Brazilian writers, precisely because of his magnificent work for children. He worked hard for children to have access to children's books, with Literature that addressed the daily life of simple life and the adventurous spirit of Brazilian children. According to Carvalho (2016, p. 201): Monteiro Lobato immensely reformulated the text: from now on the exhaustion of fairy tales is a fundamental theme. The literati accommodated many wonderful characters in the writing, increasing the dimensions of the created universe. The heroes and villains of many children's stories will meet at Dona Benta's farm, freed from the vigilance of Dona Carochinha or from the barrier of books. The meeting takes place despite differences (folklore, fairy tales, modern children's literature, cartoons, etc.) and at different times: times and spaces are fluid.

it appears that the racist criticisms made to Lobatian works were carried out from the moment racism was criminalized. This fact is evident at the time when Monteiro Lobato produced his books and in the way people were in contact with each other. Between blacks and whites there was a certain distance, which was considered "normal" for that period. However, as Carvalho (2016, p. 206) asserts, "Monteiro Lobato ended the inequalities between boys and girls and between rural children and city children. In this case, the inhabitant of the city is not different, rather he held prejudice against his fellow countrymen". In that dimension, Lobato entered the children's world and, in this context, presented stories that described adventures belonging to any child, however, characterizing the characters, physically and psychologically, relevant to his way of writing.

in the conception of Silva Júnior and Silva (2017, p. 46): considering the literary texts of several modernist authors, Monteiro Lobato stands out as a watershed in children's literature, that is, given the importance given by some authors to social phenomena causing in various texts aimed at adult audiences, Monteiro Lobato brings to shows a concern with children's reading, thus bringing works that have marked Brazilian Literature, bearing fruit in literary studies even today.

within this understanding, the school is a place where students practice acts of socialization and it is the teacher who contextualizes the stories, becoming a reference for the child. In this context, the classes taught can lead to learning and comprehension in a playful way, through tales and fables, making it possible to express feelings, expressing the desire to learn and be able to read. Therefore, it is useful to transform a corner of the classroom into a cozy place for the child to experience the pleasure of literature. As Chartier mentions (1999, p. 103): teachers must resist the impatience that often dominates them in the face of activities that are too little directed to their taste, whose development they do not control and with which

they fear that children will waste time. In this case, it is, above all, the seriousness with which the teacher considers the time spent with books that will be a proof of their importance for children. One of the essential points is, therefore, the regularity of this pedagogical moment, whose presence in the timetable must indicate that it is considered as much as other exercise periods and not as a superfluous luxury.

in this way, the school, like other establishments, can encourage the integral development of human beings from an early age. From this perspective, it is opportune to equip such universes with educational books and toys, so that children can have the opportunity to enhance their abilities. In addition, the promotion of events, in order to spread reading and storytelling to children, is an essential strategy to strengthen the reading habit. According to Bettelheim (2009, p. 62), "when fairy tales are being read to children in classrooms or libraries during story time, children seem fascinated", which reveals a valuable teaching mechanism. -learning.

3. But Who is the Storyteller?

when studying the history of cultures and the way in which they were transmitted from generation to generation, "we found that Literature was their main vehicle. Oral Literature or Written Literature were the first ways in which we received the heritage of tradition", as highlighted by Coelho (2000, p. 16). In this sense, the storyteller, in contemporary times, seeks elements to enhance the narrative and, thus, delight the listening public. Aspects such as sound, intonation of words and playful accessories are the target of this representation. The selection of components for the storytelling is essential in order not to distort the child's imagination, as the image enters into their thoughts, attesting to the connection that the word refers to the object, suggesting their fantasy. According to Bettelheim (2009, p. 5): for a story to really grab a child's attention, it must entertain and arouse their curiosity. But to enrich her life, it must stimulate her imagination: help her to develop her intellect and make her emotions clear; extra harmonized with your anxieties and aspirations; fully acknowledge your difficulties and, at the same time, suggest solutions to problems that trouble you. In short, she must, at once, relate to all aspects of her personality, seeking to give full credence to her predicaments and, at the same time, promoting confidence in herself and in her future.

storytelling can take place anywhere: at home or at school, in the square or in the auditorium, in short, in the most diverse places. The storyteller is a teacher, a father, an aunt, a family member... According to Oliveira and Fontes (2014), a good teller needs to have, in addition to passion for what he does, technique to perform his role satisfactorily. By "storyteller" here refers not only to those who have, in this activity, their main source of income, but also to the teacher, who needs to master this art to include it in their school planning, and why not to mention, to fathers, mothers, uncles and grandparents, who can venture into this amazing field at the request of their children. This is because the training of accountants is an infinite and pleasurable process, and the constant search for the improvement of their practice is essential.

in this scenario, Peres, Naves and Borges (2018, p. 152) report that the meanings contained in verbal interactions contribute to children appropriating cultural experiences that are socially engendered and able to act autonomously in their daily lives. . In this work, it is essential to think that the child needs to interact with different experiences and relate them to everyday life so that there is expansion of the imagination.

The schooling stage gives the child the opportunity to make use of the school's spaces and one of them is the library, where many skills can be developed, through the "story time", the handling of books and their loan to take home. House. "The stories told in the library can enhance the use of language by children and the expansion of imagination. In the understanding of Góes (1993, p. 16): the Children's Literature book [...], to provide opportunities for the reader's critical and emotional experience, must be an open work: one that weaves together, woven of multiple threads-point-of-view. Multiplicity that is in the characters, in the language, in the narrator. That respects the reader's freedom; which will place itself, with its option reserved in front of the text, being able to reflect at will, without constraints. Therefore, the reader of Children's Literature [...] that we intend to train is the one who, attributing meaning to the images (graphic/letter/drawing [...]) according to the meaning given by the author, establishes a dialogue with his own experience.

thus, it is possible to mention some episodes in which the stories told to the children were articulated with their life experiences", as mentioned by Peres, Naves and Borges (2018, p. 152). The library is, therefore, a place where students can enjoy more, since, as stated by Peres, Naves and Borges (2018, p. 152): the context of the school library can favor the use of symbolic resources through storytelling, as they participate in the person's psychic development and are seen as internalized modalities that guide imaginary exploration. Access to symbolic resources occurs through mediating cultural elements, such as books, movies or songs used in everyday life, with some intention.

the education of children's readers and the taste for reading is based on the pattern that children are used to witnessing and, thus, if they are usually exposed to books and stories, they will be able to deepen their critical sense with the selection of authors, works and of the stories to be read. In this context, Souza and Bernardino (2011, p. 241) emphasize that reading, listening and telling stories awakens narrative thinking. A way of thinking coexists with scientific logical thinking, linked to subjectivity and the emotional, arising in situations where the subject seeks to understand reality through symbolisms. Thus, the storytelling favors the child's psyche and emotion, who, while growing up, seeks their identity based on the models they live with.

in this sense, the storyteller is composed of multiple other stories heard and read. The listening experience is also essential when representing the story told from the connection between the subjects. According to Oliveira and Fontes (2014, p. 35), "storytellers fulfill, at the same time, a social and cultural function. Social because of the power to bring people together, as it is a collective activity, which requires at least a storyteller and a listener, and cultural, because of the meanings that each story evokes and involves". The act of telling the story improves the intellect, prepares for the events of everyday life without losing the enchantment of magic obtained through the tales.

And, as Abramovich warns (1989, p. 121): it is also important that the teacher, when selecting these stories, gives preference to the full text translated from the original, without adaptations. We see around many of these tales mutilated as they are retold, losing their power, their magic, their symbolizing capacity. Each element of fairy tales has a significant, extremely important role and, if removed, suppressed or attenuated, it will prevent the child from fully understanding the tale.

the storytelling moment is affective, the child gets involved with the characters, identifies himself, showing feelings for the plot. As Souza and Bernardino (2011, p. 240) claim: the relationship of listening to reading

by the child is affective. This feeling is manifested by the identification with the story, with the themes and with the characters; this identification consists in asserting his personality thanks to the book, formulating parameters for ethical judgments regarding the characters and personal experiences and questions. Listening to stories has a formative and ethical character.

a date that honors this profession is March 20 (twenty), as it is celebrated the International Day of the Storyteller. The date began in Sweden in 1991. Known worldwide, it is celebrated in early spring in the northern hemisphere and autumn in the southern hemisphere (MEC, 2018). Regarding the relevance of the profession, due to the fantasy and imagination it awakens, Bettelheim (2009, p. 66) states that: the fairy tale, from its beginning [...] throws itself into fantastic situations. But no matter how great the deviations - [...] the child's uneducated mind [...] - the story process does not get lost. Taking a trip to a fabulous world, in the end the tale brings the child back to reality, as reassuringly as possible. This teaches you what you most need to know at this stage of development: that it is not harmful to allow fantasy to dominate us a little, as long as we are not stuck with it permanently. At the end of the story the hero returns to reality - a happy reality, but devoid of magic.

according to Bettelheim (2009, p. 67), when narrating a story, the parents are, in fact, contributing to the child's emotional state, in the conception that was agreed by them when the parents narrate fairy tales to the child, they give a important demonstration that they regard the child's inner experiences, as personified in the tales, worthy of value, legitimate, and somehow even "real." This makes the child feel that their inner experiences have been accepted by their parents as real and important, and that they - implicitly - are real and important.

just like parents, educators, with regard to the emotions of the little ones, use Literature and the story to encourage certain situations in the children's lives, when they internalize what they are hearing and put themselves in the character's situation. . In this bias, Souza and Bernardino (2011, p. 242) conclude that listening to history is to recover the empirical heritage of man, his fears, discoveries and desires. Children know very well what this empirical heritage is in the whirlwind of feelings they experience, it is where the figure of the teacher/storyteller comes in as a mediator in this learning process to deal with emotions.

thus, it demonstrates the indispensability of a storyteller committed and engaged in the cause of child development made possible by the fantasy and imagination involved in the stories. This is, therefore, the biggest challenge for the professional, whose main requirement is to be a teacher-reader, with extensive knowledge about the interests and stages of child psychological development to adapt them to literary texts involving playful, magical and fanciful that such a step encompasses. As Frantz emphasizes (1998, p. 40), the reader's interests change over time. However, we should not understand each phase rigidly separate from the other, as they can persist longer and even coexist with the following phases. This is just an orientation for teachers who are concerned with offering material that is adequate to the interests and needs of their students, decisive factors in the development of a taste for reading.

4. Developing pleasure in reading

The formation of good habits in children can be cultivated from a very young age. Góes (1993) believes that "the child needs to live and should, in the early years, with books, without text or with a predominance

of images, and should be able to have text-only books available to them, even if they cannot read them. You will know that they exist, even if you don't read them, and that they also have their functionality". Therefore, reading practices can be acquired both at school and in family life. In this way, it is useful and pertinent to encourage such a custom. The awareness that the text and its interpretation lead to quality education is essential to provide the child with a situation where stories are always present. As explained by Bettelheim (2009, p. 65): the child who is familiar with fairy tales understands that they speak to him in the language of symbols and not that of everyday reality. The fairy tale conveys, from the beginning, through the plot, and, at the end, the idea that the narrative is not about tangible facts or real places. As for the child himself, real events become important because of the symbolic meaning he attributes to them or finds in them.

reading, by itself, can be decontextualized, boring and tedious for children, but creativity is essential to arouse interest and could be a possible attempt to increase good school performance. As suggested by Góes (1993, p. 19), "a child wants books! At hand, to read and choose freely. So don't forget to combine access to the freedom to read during recess, for those who want to be able to do so... reading is also recreation". The child takes on an investigative look when he begins to make use of words, forming them, decoding them and attributing meanings and meanings. The text starts to take shape and it is in this aspect that the reading needs to be attractive, so that, at first, it enchants the child and he/she wants to continue reading. As explained by Palo and Oliveira (2003, p. 9), "telling stories to children has always expressed a language act of symbolic representation of the real, aimed at the acquisition of linguistic models. The work with such signs sends the text to something outside it, in order to rescue data of a real believable for the child reader". the media and technologies have conquered countless followers in the children's world as well. Often, a television, cell phone or other similar device is used to occupy spaces in children's daily activities, whether at home or at school. Making reading a pleasant moment is, perhaps, an opportunity to distance them from dangerous products published on the internet. It is up to those responsible for the child to insert the story or book in the school and family context. In the understanding of Palo and Oliveira (2003, p. 5), talking to the child, in the West, at least, is not addressing a class, as it has no power, but a minority that, like another, does not it has the right to have a voice, it does not dictate its values, but, on the contrary, it must be guided by the values of those who have the authority to do so: adults. They are the ones who have enough knowledge and experience to show society that they are given the role of conductors of those beings under construction.

with the growing urbanization, people live increasingly grouped in condominiums and more closed homes, due to crime, leaving children imprisoned in their homes with electronic devices. Children's Literature allows children to use their imagination, traveling along with the characters, adventures without leaving their place. The act of listening and telling stories can contribute to the formation of the child reader by increasing the narratives. At this point, Cascudo (2006, p. 10) states that the short story is a vertex of the angle of this memory and this imagination. Memory preserves the general, schematic outlines, the framework of the building. The imagination modifies, expanding by assimilation, grafting or abandoning details, certain aspects of the narrative. The beginning and end of stories are the most deformed parts in oral literature.

in this perspective, the family in which the child is inserted is of deep interest to the school. Through this,

it is possible to help individuals to fully develop their skills, becoming subjects effectively aware of their roles in society. Currently, the characterization of family arrangements undergoes remodeling, causing paradigm shifts. In this direction, Literature contributes to the insertion of learning and experiences together with the most delicate issues addressed by the family and by the school. When listening to a story, the child imagines the universe that the teller is describing and, by entering the habit of telling a story, he develops his imagination. As emphasized by Palo and Oliveira (2003, p. 44), the speech act is something visceral to the human being. Prior to writing, it keeps a lot of "mimicry". He who tries to immediately show the interlocutor the object of his speech through several simultaneous channels: word, intonation (rhythm), bodily expression. This exclusive oral image acts instantly, in order to provide the direct exchange of experiences between the interlocutors.

based on the gradual development of human beings, who are able to change their scenario, seeking to satisfy their needs, it is pertinent to consider that, in order to produce knowledge, which is transmitted from generation to generation, it is necessary to have the will and desire to the Learn. In the understanding of Palo and Oliveira (2003, p. 6), "this is the simplest thought operation, which goes from the concreteness and immediacy of the parts, to the generality and globalization of the whole. This is the path of Pedagogy, which is based on sequential evolutionary phases, providing for a gradual, linear and continuous learning". as Frantz (1998, p. 16) notes: [...] children and Children's Literature share the same nature - both are playful, magical and questioning - and these affinities make Children's Literature the most powerful ally of teachers and children throughout life, in the search for understanding of the world and of the human being, as there is a very close relationship between the preschool child's coexistence with the literary text and their success in learning Literature and writing in the later phase. Written text and oral text have different characteristics and children who practice the former will find it easier to produce their own texts meeting the requirements of the standard written language, or using the language in a playful or artistic way.

therefore, children's storytelling generates knowledge for the pleasure of listening to a story. The introduction of a children's book in the family circle and in the school environment becomes an incentive to the practice of reading, assuming that habits start with a routine, that is, an action that happens every day repeatedly and is triggered by a stimulus. Knowing the phases of human development, the sooner this habit is strengthened, the more likely the child is to use the book as one of the forms of knowledge construction.

5. Conclusion

given what has been exposed, it is essential to reflect on the valuation of childhood, regarding the influence that good habits can be developed and developed by children through people who live with them. Children are born with their attention focused on meeting basic survival needs, needing to improve their cognitive, emotional and sociocultural skills. The formation of full and conscious subjects is also done through Education, transforming them into critics through the modifying experience of Literature.

storytelling in the family and school environment provides moments of relaxation and learning, as well as of affection between those who tell the story and those who listen. A child's imagination and ability to put themselves in someone else's shoes is a valuable component of storytelling. Based on the stimulus, the child will make the book an object of preference, in the same way as it is for the toy, as it gives value to it.

The educator, by encouraging reading with his example, adding storytelling, causes the child to want to know more. The storyteller is one of the potential agents of Literature, as it fosters the reading habit in children, an action that will last far beyond studies, that is, it will influence the construction of a more politicized subject and, consequently, more enlightened.

6. References

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