MOLWICK

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ORIGINAL FAIRY TALES

FOR CHILDREN

العربية

GLOBAL EDITION

Hobbies: chess, padel and philosophy among others

José Tiberius is the main author of Molwick publisher books.

With over 40 million visitors and two million books downloaded in PDF format, he is surely one of the most widely read authors in Spanish of scientific essays in the current millennium.

There are more than 10000 links to Jose's website, where his books on theoretical physics, theory of evolution, quantitative genetics, cognitive theory, and philosophy of science, metaphysics and children's stories are showcased in five languages. Many of these links –to all these different fields– come from universities, projects done by university students and blogs created by teaching professionals and Educational specialists.

Moreover, it is interesting to note that these links are usually together with links to Wikipedia or pages such as National Geographic.

♦

The only antidote for the egocentrism
of pure reason is Love.

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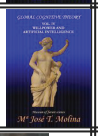	*Willpower and Artificial Intelligence*	978-84-15328-17-9
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ORIGINAL FAIRY TALES FOR CHILDREN

STORY ELEMENTS AND CHARACTERISTICS OF SHORT FAIRY TALES

This little collection of short tales online for kids contains an assortment of *personalized* and *original fairy tales* for an adequate preparation of children at bedtime, usually based on *true stories.*

The online exhibition of the *short stories for kids* permits us to give each one a Web Page with a small commentary or analysis of the characteristics, elements and characters of each story or tale.

We will now see a summary of the principal and most common characteristics of the themes and structures of the already said *stories or spoken tales.*

1. **Loves stories**

   A common characteristic to all the collection of free short stories for kids in this online book is to contain *love stories or tales,* even if it isn't always apparent at first glance. Love is the context or background that gives cohesion to all the stories, its interpretation and its assimilation; it is even a tool, necessary to understand the baddies.

Children detect if the tales and legends are told or read to them by people or if they are reproduced by other means. They appreciate the effort and they understand that it is not always possible to give them all the desirable time.

Learning, the experiences and feelings of boys and girls when they listen to a tale, they would be more surrounded of that fundamental element which is love if they are in the company of loved ones and they feel at home physically and emotionally.

2. **Short bedtime stories**

The *brief or short stories* about love or with a happy ending for babies and small children are ideal for bedtime in the form of spoken tales, because they put them in a state of relaxation ideal for a nice rest and an adequate functioning of the childlike brain in that state.

It would be good to point out that in *spoken tales,* above all in bedtime stories, even in the very short ones, often the boy or girl fall asleep before the story is finished. They have fallen asleep in a world of *fantasy* in which they have probably incorporated new elements to the script.

Another typical characteristic of *bedtime stories for kids* is the active participation of the boys and girls in the tale of the story. In the spoken tale the unfinished words invite the little boys and girls to finish them. Of course, the participation in the story has to be adjusted to the possibilities and wishes of the listener and it is one of the elements of the *personalized stories.*

The analysis of the effect that the *spoken tales* and stories have on the children just before they go to sleep is interesting, because it could be totally impressive. For example, rules that have been tried to explain for months, and that don't manage to stick, can be accepted by a bedtime tale in one night if the message is depersonalized

or the active-passive situation of the characters is inverted regarding the rule exposed and its implications.

An important element is that the boys and girls should have the opportunity to choose the *spoken tale or bedtime story* or, at least, their opinion should always be taken into account.

3. **Short stories for kids**

Even though all the free kids' tales of this online collection are very brief, the extension of the spoken tale permits us to determine some particular goals. Normally they will be very elemental objectives but sufficient to the boys and girls who will be the listeners.

They are *stories for little boys and girls*; from 2 to 7 years old approximately, that's why the style of the *spoken tales* is very simple on occasions, with very short sentences and quite elemental ideas.

In some cases the stories focus on specific concepts or words in English and even in other languages like Spanish; in others, they are more inclined to establish behaviour or moral guidelines using the representation of fictional situations with sufficient similarity to real situations.

In other cases, they are simply *adventure stories* which take the child to a world of fantasy from which they will not wake up from in a while.

4. **Original fairy tales**

Classic or traditional tales usually have an extraordinary quality, not only literary but also of content. *That's why they're classic or traditional tales!*

Of course every child is a world, but my experience tells me that the most important element is not the technical quality of the *personalized or original fairy tale,* but the love

that it manages to transmit.

I don't mean to say that we shouldn't tell *traditional or classic* stories for kids, because a lot of them are really great, but that they can be completed with *original fairy tales* closer to the boys or girls, making them value and ask for one type or another at bedtime with a *spoken tale*.

5. **Personalized tales**

Another relevant characteristic is the presentation through these short online stories for children of ideas close to the real life of children and their world, helping them in the development of their evolutionary state, emotional as well as cognitive.

The little ones are grateful for the attention and care that is given to them and they perceive the difference between *classic or traditional tales* and *personalized original fairy tales,* albeit vaguely and progressively.

To configure a *personalized tale* one has to analyze the problem or situation rose in the life of the child, has to have reflected and imagined a plot for the new story; that is to say, a dedication of time and effort of which the children were not conscious.

That is why a healthy recommendation is to adapt something both in the *classic stories for kids* and in the *original fairy tales* presented here to the real situation like age, sex, number of siblings and other relevant elements in the childish world that can be easily personalized.

One of the advantages of the *personalized tales* is that, when we facilitate the auto identification, the messages or morals arrive with a much higher intensity.

The fact that a short story for kids is a *personalized tale* does not mean that the protagonist has to have the same name as the child who is listening to the *spoken tale*; it doesn't

even mean that the protagonists have to be children.

Another important element is to not do an explicit personalization contrary to the natural one, that is to say, one has to facilitate that the fantasy of the children complete the identification with total freedom.

6. **True stories**

Normally, the images of the *short stories online* correspond to the characters or elements of the true stories. The images of the story are photos although on occasions these are altered so that they look like drawings.

In the tales based on true stories it is a good idea to perform the contrary process used on the personalized tales.

Little children feel strong and clever when they understand the messages and the relations between the story and the real world. For that opportunity that they are offered by these *stories about life* they feel grateful and they have a natural tendency to return the favor by accepting the moral of the story, if it is reasonable, of course.

There is a type of story or tale that I find especially touching, the true stories of the childhood of the person who is telling the story.

They are not only memories of love and special personal situations but they are also, because of the mechanisms of memory, episodes that because of one thing or other represent important elements in the life of a child. Because of this characteristic it is very possible that the *tales or stories* have a profound effect in the mind of the children.

Another added benefit is that the little one gets to know the person who is telling the story better without personal reference; there is no need to tell him the origin of the story, that way the child has a more objective opinion of it.

Furthermore, it is nice to let the child discover it on his own when he's ready.

7. **Fables or moral stories**

   To stimulate the fantasy of children, teach about nature and to avoid a too direct message or moral in stories for kids, one can give them the layout of story fable or tale with talking animals.

SHORT STORIES IN SPANISH

All tales but two are *short stories in Spanish* in their original version. In addition, all the *brief children stories* in this free online book are in *Spanish, English and other languages*.

Other characteristics of these brief *educational stories* related to language are:

1. **Easy stories**

   In the stories in English as well as in the *short stories in Spanish* and other languages, the grammatical structure is very simple and the vocabulary is very basic because of their addressees, limiting themselves to describe very basic aspects or elements.

   Often they are natural elements, like relations between the Sun, the clouds, the rain and the stars.

   Also, the repetition of words in stories reinforces the vocabulary used and the time sequence insists in the idea of the persistence of time like one of the central axes of our life.

2. **Tale speed of stories in Spanish, English and other**

languages

The tale speed is important when the children are very little or it is a *short story in Spanish* or another language that is not their maternal language, because the comprehension of a brief story depends a lot on the speed.

With style, analysis is similar, on occasions the *brief story* or *tale* has to be very simple, so simple that the majority of the times they are short sentences connected with the word "and" and with comas or full stops. A clear example is the use of the symbol "~" in the **fairy story** *The Doctor* (story in English in its original version) which means a longer than normal pause, because if the children are very little they need time to understand the words and sentences.

3. **Games with vocabulary and words**

The use of very similar words shows how the language, be it a *short story in Spanish* or any other language, sometimes uses similar structures for words with related concepts. An example of this characteristic would be the words "arañar, arrastrar, agarrar, amarrar, agachar, etc." in the story for kids in Spanish T*he Lake of Monsters.*

Also, the use of words formed with the root and a lot of derivatives teaches the configuration of a language in a fun way. In the original *short stories in English* the root has a more phonetic than graphic personality.

A characteristic of some **spoken tales** is the employment of a translation of common names like names of characters. Obviously with two words one doesn't learn Spanish or any other language but it is handy for inventing names. In addition, it is possible that in the future, when the child hears those words in Spanish, they will ring a bell, that association of ideas would be an important step in itself.

The normal thing would be to do the inverted process with the names in the *short stories in Spanish* or other languages, like another element of the *personalized and original fairy tales*.

Another typical characteristic of *bedtime stories for kids* is the active participation of the boys and girls in the tale of the story. In the **spoken tale** the unfinished words invite the little boys and girls to finish them. Of course, the participation in the story has to be adjusted to the possibilities and wishes of the listener and it is one of the elements of the *personalized stories*.

We must not forget that relaxed learning is much more powerful and persistent. What's more, the principal objective of a *short story in Spanish* or any other language must never be learning, but the relaxation and happiness of the child.

LOVE STORIES

Brief love stories about a little boy who lived in a very little village. Online book of love stories about Cañaveruelas.

Let us see the analysis of this brief story for kids and commentary about the characteristics and principal elements of its structure:

1. **Love Story**

   A common characteristic to all the collection of free short stories for kids in this online book is to contain *love stories or tales,* even if it isn't always apparent at first glance. Love is the context or background that gives cohesion to all the stories, its interpretation and its assimilation; it is even a tool, necessary to understand the baddies.

2. **Bedtime story**

   The *brief or short stories* about love or with a happy ending for babies and small children are ideal for bedtime in the form of spoken tales, because they put them in a state of relaxation ideal for a nice rest and an adequate functioning of the childlike brain in that state.

   It would be good to point out that in *spoken tales,* above all in bedtime stories, even in the very short ones, often the boy or girl fall asleep before the story is finished. They have fallen asleep in a world of *fantasy* in which they have probably incorporated new elements to the script.

   Another typical characteristic of *bedtime stories for kids* is the active participation of the boys and girls in the tale of the story. In the **spoken tale** the unfinished words invite the little boys and girls to finish them. Of course, the

participation in the story has to be adjusted to the possibilities and wishes of the listener and it is one of the elements of the *personalized stories.*

An important element is that the boys and girls should have the opportunity to choose the *spoken tale or bedtime story* or, at least, their opinion should always be taken into account.

3. **Brief stories for children 2 to 7 years old**

In the stories in English as well as in the *short stories in Spanish* and other languages, the grammatical structure is very simple and the vocabulary is very basic because of their addressees, limiting themselves to describe very basic aspects or elements.

Also, the repetition of words in stories reinforces the vocabulary used and the time sequence insists in the idea of the persistence of time like one of the central axes of our life.

All the stories are educational but the in brief stories for babies (up to 3 years old) this characteristic is always stressed.

In addition, probably lots of little children will think that the free online book of *love stories* about the little village Cañaveruelas (Waves in the Sea of Cane) contains *true stories* with details very close to their reality.

4. **Original fairy tale**

Of course every child is a world, but my experience tells me that the most important element is not the technical quality of the *personalized or original fairy tale,* but the love that it manages to transmit.

I don't mean to say that we shouldn't tell *traditional or classic* **stories for kids,** because a lot of them are really great, but

that they can be completed with *original fairy tales* closer to the boys or girls, making them value and ask for one type or another at bedtime with a *spoken tale.*

5. **Personalized tale**

Another relevant characteristic is the presentation through these **short online stories for children** of ideas close to the real life of children and their world, helping them in the development of their evolutionary state, emotional as well as cognitive.

To configure a *personalized tale* one has to analyze the problem or situation rose in the life of the child, has to have reflected and imagined a plot for the new story; that is to say, a dedication of time and effort of which the children were not conscious.

That is why a healthy recommendation is to adapt something both in the *classic stories for kids* and in the *original fairy tales* presented here to the real situation like age, sex, number of siblings and other relevant elements in the childish world that can be easily personalized.

6. **True story**

There is a type of **story or tale** that I find especially touching, the true stories of the childhood of the person who is telling the story.

They are not only memories of love and special personal situations but they are also, because of the mechanisms of memory, episodes that because of one thing or other represent important elements in the life of a child. Because of this characteristic it is very possible that the *tales or stories* have a profound effect in the mind of the children.

Another added benefit is that the little one gets to know the person who is telling the story better without personal reference; there is no need to tell him the origin of the

story, that way the child has a more objective opinion of it. Furthermore, it is nice to let the child discover it on his own when he's ready.

The structure of the *love stories about the little village Waves in the Sea of Cane (Cañaveruelas),* because it is a collection of brief tales which all begin with the same two paragraphs as the *story of The Cat,* permits us to repeat another paragraph or two when it is considered convenient or it has been a long time since one in particular is mentioned or, simply, we want to make a brief story a bit longer.

Furthermore, the structure of these online *love stories* permits us to combine them so that we can include two or more elements of different brief stories in just one tale.

SHORT STORIES OF THE LITTLE VILLAGE: "WAVES IN THE SEA OF CANE"

STORY OF THE CAT

In a little village near H… (Huete) that was called C… (Cañaveruelas-Waves in the Sea of Cane), a little boy lived in a square in the centre of the village that was called the C… (The Coso).

In the Coso there was a house where the little boy lived with his family: his mommy and daddy and his six siblings, three brothers and three sisters.

In the same house lived some other animals. In a stall lived the Jica, a very good donkey, very strong and a very good worker; and in another stall lived two goats that gave milk for the breakfast of all the little children.

The little boy loved the Jica, he loved her so much, in fact, that his first words were Jica, Jica.

As well, in the house there was a cat that was called The Cat and she was in charge of making sure that there were not many mice, because they could eat the food that was in storage. The Cat was a very fun animal; every time she went

past the little boy she would push him with her big tummy and throw him on the floor.

On top of all that, the house had a corral in the back where there was a small henhouse for the hens who, among other things, laid eggs, and fried eggs were delicious. Just under the henhouse was the pen, a very, very small room where a little fat pig lived.

The little boy was two years old, grabbing the kitchen table, where they had lunch and supper with his hands and getting on tiptoe to try to see what was on top of the table; he didn't like not knowing what was there and he didn't like the fact that everybody else did.

The little boy was very happy to live in the house in the Coso with his family and so many animals, he thought himself very lucky to have been born human instead of donkey, cat, goad, hen, pig or, why not? ant.

He was very keen to learn what was on the table without having to have someone pick him up; to be able to pick the jug of water up without having to wait until someone gave it to him when he was thirsty; and he was keen to avoid getting thrown to the floor when the cat brushed him with her big tummy.

He didn't hurt himself when he hit the ground, but even though in the beginning he thought they were little accidents, he later realized that, instead of accidents, it was a bit like if the cat were saying I'm stronger and I'm the boss here.

Another thing he loved was looking at the fire. In the kitchen floor there was a base of metal stuck to the wall, just under the

chimney, where his mummy cooked the food in pots and pans with the heat of the fire. The continuous changes in strength and colour of the flames and the embers were fascinating and huge pieces of wood were reduced to little mounds of ashes.

The little boy was very happy, and everybody was very good, his mummy and daddy and his six sibling. With so many siblings he was always playing. When someone asked him who he loved more, his father or the Jica, he always answered the Jica, because he thought that the Jica needed more love and was lonelier.

Every day that went by, the little boy was nearer to seeing what was on the table, until one day, finally, he managed it. Then he thought that his next goal would be to avoid being thrown to the floor by the cat.

He now knew that they weren't accidents, and that she usually threw him when he was in the middle of the kitchen. So he needed to be on guard the, because the cat normally caught him off guard, she was very sly. Bit by bit he started to be able to hold the cat's belly with both hands before she pushed him.

It was like a giant's battle, a very fun battle with his friend the cat. When they were eating, he would throw crumbs or bits of bread because the cat was always rubbing around the kitchen table's legs.

Days and days went by, weeks and weeks, probably months and months, even though the boy wasn't really sure what a month was, until the forces were balanced. For a period of time, not long but not short, when the cat and the boy passed by each other, in the middle of the kitchen or in other parts of the house, they didn't know if the boy would end up on the floor, or if he would manage to hold on to the cat without falling.

In the end, the cat began to shirk the battle, the boy had grown, he was very proud but, at the same time, he missed the

gentle rub of the cat pushing him to the ground.

Nevertheless, the cat sometimes rubbed the boy, but as a show of affection and without wanting to throw him.

And they all live happily ever after and now…

NOW, SLEEP!

STORIES FOR KIDS

The Lake of Monsters is a story for kids two to five years old. It is a personalized story for kids about a brief true story of monsters.

This story for kids online stimulates the fantasy while it reinforces the vocabulary of the children.

Let us see the analysis of this brief story for kids and commentary about the characteristics and principal elements of its structure:

1. **Funny story**

   In spite of the title *stories of monsters for kids,* it is not a *scary or horror story* because of the fantastic character that it has and the funny and entertaining monsters that take part in it.

2. **Love story**

   A common characteristic to all the collection of free short stories for kids in this online book is to contain *love stories or tales,* even if it isn't always apparent at first glance. Love is the context or background that gives cohesion to all the stories, its interpretation and its assimilation; it is even a tool, necessary to understand the baddies.

3. **Short bedtime stories**

   The *brief or short stories* about love or with a happy ending for babies and small children are ideal for bedtime in the form of spoken tales, because they put them in a state of relaxation ideal for a nice rest and an adequate functioning of the childlike brain in that state.

   It would be good to point out that in *spoken tales,* above all in bedtime stories, even in the very short ones, often the boy or girl fall asleep before the story is finished. They

have fallen asleep in a world of *fantasy* in which they have probably incorporated new elements to the script.

An important element is that the boys and girls should have the opportunity to choose the *spoken tale or bedtime story* or, at least, their opinion should always be taken into account.

4. **Story for children**

Even though all the free kids' tales of this online collection are very brief, the extension of the **spoken tale** permits us to determine some particular goals. Normally they will be very elemental objectives but sufficient to the boys and girls who will be the listeners.

They are *stories for little boys and girls*; from 2 to 7 years old approximately, that's why the style of the *spoken tales* is very simple on occasions, with very short sentences and quite elemental ideas.

Let it be noticed that the style of the tales about monsters is very simple, with very short sentences and quite basic ideas, like hunger, play, monsters and friendship.

The use of very similar words shows how the language, be it a *short story in Spanish* or any other language, sometimes uses similar structures for words with related concepts. An example of this characteristic would be the words "*arañar, arrastrar, agarrar, amarrar, agachar, etc.*" in the story for kids in Spanish The Lake of Monsters.

Also, the use of words formed with the root and a lot of derivatives teaches the configuration of a language in a fun way. In the original *short stories in English* the root has a more phonetic than graphic personality.

5. **Original fairy tale**

Of course every child is a world, but my experience tells

me that the most important element is not the technical quality of the *personalized or original fairy tale,* but the love that it manages to transmit.

I don't mean to say that we shouldn't tell *traditional or classic* **stories for kids,** because a lot of them are really great, but that they can be completed with *original fairy tales* closer to the boys or girls, making them value and ask for one type or another at bedtime with a *spoken tale.*

6. **Personalized tale**

The little ones are grateful for the attention and care that is given to them and they perceive the difference between *classic or traditional tales* and *personalized original fairy tales,* albeit vaguely and progressively.

Because it is based on a true story of **children-monsters** it is a rather personalized story. It is funny that the children may have certain identification with the monsters in the story.

One of the advantages of the *personalized tales* is that, when we facilitate the auto identification, the messages or morals arrive with a much higher intensity.

Another important element is to not do an explicit personalization contrary to the natural one, that is to say, one has to facilitate that the fantasy of the children complete the identification with total freedom.

7. **True story**

Normally, the images of the *short stories online* correspond to the characters or elements of the true stories. The images of the **story** are photos although on occasions these are altered so that they look like drawings.

The true story consisted of a walk around a large park which had a small lake. The photos are of the lake of the

true story, and one can see that it does indeed look like a **lake of monsters** that provoked more **fear and horror** than the actual story.

In the tales based on true stories it is a good idea to perform the contrary process used on the personalized tales.

Little children feel strong and clever when they understand the messages and the relations between the **story** and the real world. For that opportunity that they are offered by these *stories about life* they feel grateful and they have a natural tendency to return the favor by accepting the moral of the story, if it is reasonable, of course.

8. **Moral story**

It is a funny, fantastic story with a **moral,** because it warns children about the dangers of getting too close to a lake with the excuse of the existence of **monsters** which eat kids.

At the same time, it is insinuated to them that whatever strange thing that children see must be told to their parents.

There are other morals more or less direct but I will leave them to the analysis of the story teller and the children's sense.

THE LAKE OF MONSTERS

Once upon a time,
in a little village near Brussels called Tervuren,
there was a big park and in the middle of the park
there was an enormous wood and in that wood,
there was a dark and gloomy lake
and in that lake there lived a Monster called Monstruo.

Monstruo had eaten all the other monsters
who used to live in the lake and all the children
who used to go near the side of the lake
and for that reason, he had an enormous round tummy.
It was so big that when the monster moved,
it scraped along the bottom of the lake
and so that he could move better,
he had to hold on to the branches of the trees around the lake
and they were all broken and almost touching the water.

Monstruo the M... was hungry; there was no more to eat;
he had eaten all the monsters
and the children didn't go near the side of the lake anymore
because they were scared.

Until one day, near the lake,
a group of children were playing football
and one little boy kicked the ball so hard
that it landed near one corner of the lake.

Montruo, who was getting more and more hungry every day,
looked at the round thing near the corner of the lake
and thought: I could eat that. So he went to the corner,
his tummy scraping along the ground
and holding on to the branches of the trees
and with one gulp in one mouthful he swallowed the ball.

So the monsters and the children who were inside his tummy
began to play a game of football
and one monster kicked the ball so hard that it blew up.
All the air inside the ball began to escape
and the monster's tummy began to get bigger and bigger
until it too exploded.

So all the monsters came out of the monster's tummy
and all the children went running home
to tell their parents "we're here at last"
and to tell them everything that had happened.

Monstruo's tummy was not big and round anymore
and it didn't touch the ground and he was thin.
He could walk without grabbing
on to the branches of the trees,
but most of all he had friends.

There were more monsters in the lake
and he could play with them.
So Monstruo thought:
"I'm not going to eat any more monsters or children".

And from that moment on,
Monstruo only ate fruit from the trees near the lake
and when children went near the side of the lake,
Monstruo gave them rides on his enormous tail.

And they all lived happily ever after

and now... SLEEP

SPRING STORY

This online spring story for children describes in a simple way the marvel of the **Sun** and the **stars** when the **clouds** go away, at day or night time.

Let us see the analysis of this brief story for kids and commentary about the characteristics and principal elements of its structure:

1. **Spring story**

   Because of the content of elements of climate, like the Sun, the clouds, the rain, and the stars, the temporal sequence can be classified into the category of *spring stories.*

2. **Love story**

   A common characteristic to all the collection of free short stories for kids in this online book is to contain *love stories or tales,* even if it isn't always apparent at first glance. Love is the context or background that gives cohesion to all the stories, its interpretation and its assimilation; it is even a tool, necessary to understand the baddies.

3. **Short bedtime story**

   The *brief or short stories* about love or with a happy ending for babies and small children are ideal for bedtime in the form of spoken tales, because they put them in a state of relaxation ideal for a nice rest and an adequate functioning of the childlike brain in that state.

   It would be good to point out that in *spoken tales,* above all in bedtime stories, even in the very short ones, often the boy or girl fall asleep before the story is finished. They have fallen asleep in a world of *fantasy* in which they have probably incorporated new elements to the script.

An important element is that the boys and girls should have the opportunity to choose the *spoken tale or bedtime story* or, at least, their opinion should always be taken into account.

4. **Child bedtime story**

In the stories in English as well as in the *short stories in Spanish* and other languages, the grammatical structure is very simple and the vocabulary is very basic because of their addressees, limiting themselves to describe very basic aspects or elements.

Often they are natural elements, like relations between the Sun, the clouds, the rain and the stars.

Also, the repetition of words in stories reinforces the vocabulary used and the time sequence insists in the idea of the persistence of time like one of the central axes of our life.

All the stories are educational but in the brief stories for babies (up to 3 years old) this characteristic is always accentuated. In this case, in addition to the cited description, it is interesting to note that in the whole of the tale, the **stars** are not mentioned even though they are in the title. Notwithstanding, the telling of the passing of the days and how the sky changes will provoke either questions or explanations of what happens when the same circumstances are present and instead of being during the day it is night.

In other words, the concepts of day, night and stars are also intimately related with this *spring story* and that is why we chose to include the stars in the title of this bedtime story for babies.

5. **Original fairy tale**

Of course every child is a world, but my experience tells

me that the most important element is not the technical quality of the *personalized or original fairy tale,* but the love that it manages to transmit.

I don't mean to say that we shouldn't tell *traditional or classic* **stories for kids,** because a lot of them are really great, but that they can be completed with *original fairy tales* closer to the boys or girls, making them value and ask for one type or another at bedtime with a *spoken tale.*

6. **English fairy tale**

The Sun, the Clouds and the Stars is a English spring story in its original version.

All tales but two are *short stories in Spanish* in their original version. In addition, all the *brief children stories* in this free online book are in *Spanish, English and other languages.*

THE SUN, THE CLOUDS AND THE STARS

By Caroline Sedgwick

Once upon a time, in a land far, far away, there was a country where it was always raining, raining and raining; downpours of rain all day, every day, for years and years and years. And there lived a little boy, in a little house on the mountain, with his Daddy and his dog.

He was nine years old and every day of his life, it had rained and rained, all day and all night.

Can you imagine it always raining and always being wet?

People were always telling him that, before he was born, there had been such a thing as a sun; this was a *big, round, yellow thing,* which gave warmth and light to everything and everybody and it always had a smile on its *big, round, yellow face.* And to see that smile on the sun, people would look at it and smile back at it.

The little boy could not seem to picture the idea of a *big, round, yellow, smiling face,* as he had never seen one. And he couldn't believe that people could look at it and smile, because in his little village, nobody smiled; they all looked sad.

One day, the people began to comment that the skies seemed a little lighter. It was still raining and the black clouds were still there, hanging in the skies, but it did seem lighter.

The following day, people began to comment more, that it seemed to have rained less. The next day, it only rained for half the day. The next, it only drizzled and trickled. The next day, it stopped raining.

The following day, there were white clouds and not black ones. Next, there were bits of blue sky. Until suddenly, there were no clouds at all and a *big, round, yellow thing* sat heavily in the sky, giving warmth and light to everybody. And the people looked up at this thing and they smiled to see it because it had a *big, beaming smile* on its face.

And the little boy sat up in bed and saw a thing he had heard in stories: a *big, round, yellow thing* up in the sky, with a smile on its face. "*That must be the* ***sun***!" exclaimed the little boy, smiling back. And he ran into the streets and saw that everyone else was smiling.

And they all lived happily ever after.

FAIRY TALE FOR CHILDREN

This fairy tale for children is a true story of a little girl cured of a mild problem by a fairy doctor in her eyes.

Let us see the analysis of this brief story for kids and commentary about the characteristics and principal elements of its structure:

1. **Fairy tale**

   Even though it is not really a *fairy tale* it is undeniable that for the little girl the doctor has all the characteristics of a good fairy. One could also say that it is an *adventure story,* because for the protagonist the visit to the doctor had a lot of emotion.

2. **Love story**

   A common characteristic to all the collection of free short stories for kids in this online book is to contain *love stories or tales,* even if it isn't always apparent at first glance. Love is the context or background that gives cohesion to all the stories, its interpretation and its assimilation; it is even a tool, necessary to understand the baddies.

3. **Short bedtime story**

   The *brief or short stories* about love or with a happy ending for babies and small children are ideal for bedtime in the form of spoken tales, because they put them in a state of relaxation ideal for a nice rest and an adequate functioning of the childlike brain in that state.

   It would be good to point out that in *spoken tales,* above all in bedtime stories, even in the very short ones, often the boy or girl fall asleep before the story is finished. They have fallen asleep in a world of *fantasy* in which they have

probably incorporated new elements to the script.

An important element is that the boys and girls should have the opportunity to choose the *spoken tale or bedtime story* or, at least, their opinion should always be taken into account.

4. **Fairy tale for children 2 to 5 years old**

In the stories in English as well as in the *short stories in Spanish* and other languages, the grammatical structure is very simple and the vocabulary is very basic because of their addressees, limiting themselves to describe very basic aspects or elements.

Also, the repetition of words in stories reinforces the vocabulary used and the time sequence insists in the idea of the persistence of time like one of the central axes of our life.

With style, analysis is similar, on occasions the *brief story* or *tale* has to be very simple, so simple that the majority of the times they are short sentences connected with the word "and" and with comas or full stops. A clear example is the use of the symbol "~" in the fairy story *The Doctor* (story in English in its original version) which means a longer than normal pause, because if the children are very little they need time to understand the words and sentences.

5. **Original fairy tale**

Of course every child is a world, but my experience tells me that the most important element is not the technical quality of the *personalized or original fairy tale,* but the love that it manages to transmit.

I don't mean to say that we shouldn't tell *traditional or classic* stories for kids, because a lot of them are really great, but that they can be completed with *original fairy tales* closer to the boys or girls, making them value and ask for one type

or another at bedtime with a *spoken tale*.

6. **Personalized story**

The little ones are grateful for the attention and care that is given to them and they perceive the difference between *classic or traditional tales* and *personalized original fairy tales,* albeit vaguely and progressively.

The fact that a short story for kids is a *personalized tale* does not mean that the protagonist has to have the same name as the child who is listening to the *spoken tale*; it doesn't even mean that the protagonists have to be children.

Because it is based on a *true story* it is a quite personalized story in its origin. In any case, the tales or stories of adventure should be personalized to facilitate the identification of the children with the characters and to stimulate their imagination.

In this *fairy tale,* the personalization can be very simple, because all children go to the doctor's sooner or later.

7. **New tale based on a true story**

Normally, the images of the *short stories online* correspond to the characters or elements of the true stories. The images of the story are photos although on occasions these are altered so that they look like drawings.

This fairy tale is the meticulous description of a true story. All little children have to go to the doctor's for revision and sooner or later something happens that is out of the ordinary.

This fairy tale for children easily describes the social function of doctors and nurses.

It is a good idea to give confidence to a sick child en relation to doctors and nurses, because it will alleviate the

normal tension associated to health problems. In addition, it will reinforce the idea of social behavior in small children; that is to say, not only their near family look after them but that there exists a society in which people help each other.

The fact that the reality is perceived like a fairy story helps the little children to interpret it inside their great world.

In the tales based on true stories it is a good idea to perform the contrary process used on the personalized tales.

Little children feel strong and clever when they understand the messages and the relations between the story and the real world. For that opportunity that they are offered by these *stories about life* they feel grateful and they have a natural tendency to return the favor by accepting the moral of the story, if it is reasonable, of course.

8. **English fairy tale**

The fairy tale for Children *The Doctor* is a English story in its original version.

All tales but two are *short stories in Spanish* in their original version. In addition, all the *brief children stories* in this free online book are in *Spanish, English and other languages*.

THE FAIRY DOCTOR

By Caroline Sedgwick

Once upon a time, there was a little girl called ~~~Susana;
~and she was a very good girl
~and she was very pretty
~and she was very clever;
~and her mummy ~and daddy loved her ~~~very much.

~and one day, Susana, started limping,
she couldn't walk properly,
~and her leg hurt
~and her mummy ~and daddy were very worried,
because they didn't know how it had happened,
or why it had happened or when it had happened.

So they decided to take her to ~~~ the fairy doctor.
So they got into the car ~and they drove out of the garage
~and they drove to the fairy doctor's surgery
~and when they got there

they sat in the waiting room for a while,
waiting for the fairy doctor to come out.

~And when she came out she said:
"*hello Susana ~and what's the matter with you?*"
~and Susana said: "*oh, doctor, my leg hurts,*
~and I can't walk properly"
~and the doctor said:
"*well come into my office*
~and lie down on the bed.
~And we'll see what we can do".

So Susana lay down on the bed
~and the fairy doctor started to feel her left leg
(massage, massage, prod, prod)
~and she worked her way from the thigh right down
to the foot ~and up again
~and then she said: "*no, that's not the leg, it must be the other leg*"
~And she went to the right leg
~and she worked her way from the thigh right down
to the foot ~and up again
~and then she said:
"*I know what the problem is,*
the problem is ~~~ the knee"

~and so she went fiddle, fiddle, fiddle,
prod, prod, prod,
massage, massage, massage.

~~~~~~ CLICK
~And Susana: "*doctor, doctor, my leg doesn't hurt anymore*"
~and the fairy doctor said:
"*get down off the bed ~and walk across the room*"

~and Susana walked across the room ~and she didn't limp
~and she rushed over to the fairy doctor
and she gave her a big kiss
~and she said: "*doctor, doctor, thank you for making my leg all better*"
~~~~~~

~And the magic doctor said:
"*it was a pleasure, come back any time*".
~and Susana ~and her mummy ~and her daddy
got back in the car ~and they drove home
~and when they got home Susana had a lovely warm bath
~and got into her lovely warm pyjamas
~and she had some lovely warm supper.

~And then, she practiced walking,
~and she walked from the telly to the sofa
~and from the computer to the dining room table
~and her leg didn't hurt
~and she could walk properly
~and then she went to bed
~and she went straight to sleep because she was very tired
~and it had been a very long day
~and that's the end of the story
~and they all lived happily ever after.

~and now

~~~~~~- ***SLEEP!***
~~~~~~

SHORT MORAL STORY FOR KIDS

This fable about two tiny ostriches is a personalized short moral story for kids. The talking animals are useful to transmit the moral in a gentle way.

Let us see the analysis of this brief short moral for kids and commentary about the characteristics and principal elements of its structure:

1. **Short moral story**

   The central objective of this *moral story* is to educate the children and to convince them that toys must be put away.

   Making animals the protagonists of the short moral story *the true story* gets a bit depersonalized. Because it is an *educational story* with a central message and some secondary messages we can classify it as a *moral story*.

   Because there are talking animals in this short *bedtime story or tale* we could say that it is also a *fable*.

2. **Love story**

   A common characteristic to all the collection of free short stories for kids in this online book is to contain *love stories or tales,* even if it isn't always apparent at first glance. Love is the context or background that gives cohesion to all the stories, its interpretation and its assimilation; it is even a tool, necessary to understand the baddies.

3. **Short bedtime stories**

   The *brief or short stories* about love or with a happy ending for babies and small children are ideal for bedtime in the form of spoken tales, because they put them in a state of relaxation ideal for a nice rest and an adequate functioning

of the childlike brain in that state.

It would be good to point out that in *spoken tales,* above all in bedtime stories, even in the very short ones, often the boy or girl fall asleep before the story is finished. They have fallen asleep in a world of *fantasy* in which they have probably incorporated new elements to the script.

Another typical characteristic of *bedtime stories for kids* is the active participation of the boys and girls in the tale of the story. In the spoken tale the unfinished words invite the little boys and girls to finish them. Of course, the participation in the story has to be adjusted to the possibilities and wishes of the listener and it is one of the elements of the *personalized stories.*

An important element is that the boys and girls should have the opportunity to choose the *spoken tale or bedtime story* or, at least, their opinion should always be taken into account.

4. **Stories for children 2 to 7 years old**

In the stories in English as well as in the *short stories in Spanish* and other languages, the grammatical structure is very simple and the vocabulary is very basic because of their addressees, limiting themselves to describe very basic aspects or elements.

Let it be noticed that this is a simple story with a message, with short sentences and quite elemental ideas, like obeying, putting toys away, losing toys and family defense.

A characteristic of some spoken tales is the employment of a translation of common names like names of characters. Obviously with two words one doesn't learn Spanish or any other language but it is handy for inventing names. In addition, it is possible that in the future, when the child hears those words in Spanish, they will ring a bell, that

association of ideas would be an important step in itself.

5. **Original fairy story**

   Of course every child is a world, but my experience tells me that the most important element is not the technical quality of the *personalized or original fairy tale,* but the love that it manages to transmit.

   I don't mean to say that we shouldn't tell *traditional or classic* stories for kids, because a lot of them are really great, but that they can be completed with *original fairy tales* closer to the boys or girls, making them value and ask for one type or another at bedtime with a *spoken tale.*

6. **Personalized story**

   The little ones are grateful for the attention and care that is given to them and they perceive the difference between *classic or traditional tales* and *personalized original fairy tales,* albeit vaguely and progressively.

   One of the advantages of the *personalized tales* is that, when we facilitate the auto identification, the messages or morals arrive with a much higher intensity.

   Because it is based on a true story of rebelling children it is a fairly personalized story. Logically the moral stories are rather personalized or very concentrated on one idea or message which clearly affects the addressee of the story

   In this case, the moral story has the two cited characteristics of personalized tale and of an extremely direct and simple message. To avoid a too direct message despite the short age of children, I have given it the format of fable or tale with animals.

7. **New moral tale based on a true story**

   Normally, the images of the *short stories online* correspond to

the characters or elements of the true stories. The images of the story are photos although on occasions these are altered so that they look like drawings.

In the true story of this *moral story* the two boys refused systematically to put away any toys; in a way, they had decided to oppose themselves radically to the idea or obligation to put away toys.

When children are very small I consider that it is better to not impose the putting away of toys, because for them it could be a great effort and it could mean a disincentive for particular games. However, as they grow one has to start incorporating the idea of putting away toys and, logically, the first step is not to make a mess of the toys if they aren't going to play with them for more than 10 seconds. That's where the little battle started that finished with the *short moral story of Long-Legs and Short-Legs*!

In the tales based on true stories it is a good idea to perform the contrary process used on the personalized tales.

Little children feel strong and clever when they understand the messages and the relations between the story and the real world. For that opportunity that they are offered by these *stories about life* they feel grateful and they have a natural tendency to return the favor by accepting the moral of the story, if it is reasonable, of course.

The image of the boys in the waves is not directly related to the moral story but it is nice and it can illustrate what happens to children who don't put away their toys.

LONG-LEGS AND SHORT-LEGS

Once upon a time, in the heart of Africa, in the Savannah,
there lived an ostrich called Avestruz,
and he had two little sons,
one had very long legs and the other one very short ones,
and they were called Long-Legs and Short-Legs.

Also, to look after their home, he had an ostrich called Uuz.

Every day, Daddy Av... would tell the little ostriches
that they had to tidy up all their toys,
because, if not, one day the little elephant Fante would come
and take them all to his house.

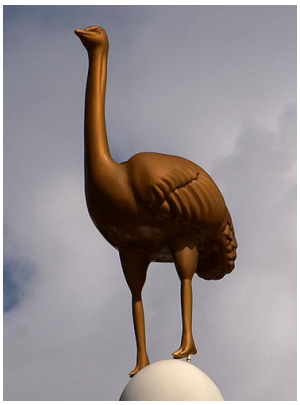
L...-Legs and Sh...-Legs didn't believe it
and they were very lazy
and they didn't take any notice of their Daddy.

Until one day, when everyone was sleeping,
little F..., who was very naughty,
came to see if there were any toys he could take home,
and, because he was so playful, he took all of them.

The next morning, when L...-Legs and Sh...-Legs woke up,
they looked for the toys, and, when they didn't find them,
they ran to wake up their Daddy, Avestruz,
who had his head hidden in the sand
(Because that's how ostriches sleep).

When they managed to wake him up,
they told him they couldn't find the toys.
Avestruz answered them:
I had warned you, but don't worry,
I'll go and speak with little F...
to ask him if he has them,
and then, because he is so proud,
I am going to tell him that I'll race him,
and that if I win, he has to give them back.

And so they raced, to see who could go
to a tree that was in the distance,
turned around and come back first.
And do you know who one? Avestruz.
And do you know why?
Because even though little F... ran very fast,
Daddy A... was the ostrich with the longest legs
of all the ostriches
and he was very strong and powerful.



And so, little F... gave them back all their toys
and also two little wooden elephants,
one with very long legs
and the other with very short legs.

And the little ostriches, from that day on,
always tidied up all their toys before going to bed.

And everyone was happy, and they all ate worms and big eggs.

and now... SLEEP

SHORT MADE UP STORIES

The original fable of Pisi is a made up story for kids that break things. The fable of the made up story consists of a few little lambs that are eaten by the computer Pisi.

Let us see the analysis of this made up fables for kids and commentary about the characteristics and principal elements of its structure:

1. **Made up fable**

   The central objective of this bedtime story is to educate and to convince children that the computer's keyboard can be broken or spoiled if it is crushed savagely.

   Because it is an educational story with a central message and some secondary messages we can classify it as a moral story.

   To stimulate the fantasy of children, teach about nature and to avoid a too direct message or moral in stories for kids, one can give them the layout of story fable or tale with talking animals.

2. **Love story**

   A common characteristic to all the collection of free short stories for kids in this online book is to contain *love stories or tales,* even if it isn't always apparent at first glance. Love is the context or background that gives cohesion to all the stories, its interpretation and its assimilation; it is even a tool, necessary to understand the baddies.

3. **Short bedtime stories**

   The *brief or short stories* about love or with a happy ending for babies and small children are ideal for bedtime in the

form of spoken tales, because they put them in a state of relaxation ideal for a nice rest and an adequate functioning of the childlike brain in that state.

It would be good to point out that in *spoken tales,* above all in bedtime stories, even in the very short ones, often the boy or girl fall asleep before the story is finished. They have fallen asleep in a world of *fantasy* in which they have probably incorporated new elements to the script.

An important element is that the boys and girls should have the opportunity to choose the *spoken tale or bedtime story* or, at least, their opinion should always be taken into account.

4. **Fable for small children 2 to 7 years old**

In the stories in English as well as in the *short stories in Spanish* and other languages, the grammatical structure is very simple and the vocabulary is very basic because of their addressees, limiting themselves to describe very basic aspects or elements.

Let it be noticed the style of the fable is very simple, with short sentences and rather elemental ideas, like obeying, breaking, mending, getting cross and technical collaboration.

A characteristic of some spoken tales is the employment of a translation of common names like names of characters. Obviously with two words one doesn't learn Spanish or any other language but it is handy for inventing names. In addition, it is possible that in the future, when the child hears those words in Spanish, they will ring a bell, that association of ideas would be an important step in itself.

5. **Original story**

Of course every child is a world, but my experience tells me that the most important element is not the technical

quality of the *personalized or original fairy tale,* but the love that it manages to transmit.

I don't mean to say that we shouldn't tell *traditional or classic* stories for kids, because a lot of them are really great, but that they can be completed with *original fairy tales* closer to the boys or girls, making them value and ask for one type or another at bedtime with a *spoken tale.*

6. **Personalized fable**

The little ones are grateful for the attention and care that is given to them and they perceive the difference between *classic or traditional tales* and *personalized original fairy tales,* albeit vaguely and progressively.

Because it is based on a true story of rebelling children it is a quite personalized story. Logically, the fables are fairly personalized or very focused on one idea or message which clearly affects the addressee of the story.

In this case, the fable has two characteristics afore mentioned of a personalized story and a very simple and direct message.

One of the advantages of the *personalized tales* is that, when we facilitate the auto identification, the messages or morals arrive with a much higher intensity.

7. **New story based on a true story**

Normally, the images of the *short stories online* correspond to the characters or elements of the true stories. The images of the story are photos although on occasions these are altered so that they look like drawings.

In the true story of this fable the two children mistreated the keyboard of the computer and there was no way to avoid it.

Little children feel strong and clever when they understand the messages and the relations between the story and the real world. For that opportunity that they are offered by these *stories about life* they feel grateful and they have a natural tendency to return the favor by accepting the moral of the story, if it is reasonable, of course.

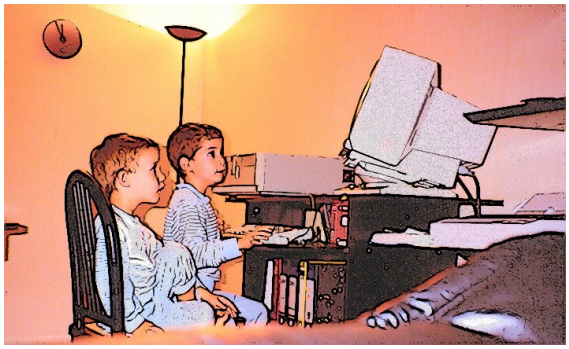
The story is illustrated with photos of the real world fable, and one can verify that the boys were quite pleased with the game of Pac-man, there was almost an addiction to the computer. Games have always been the best way to learn.

This fable for children easily describes the social function of the technicians.

PISI FABLE

Once upon a time, in California,
in the West coast of America,
there lived a family of sheep;
the daddy was called *Carnero* and the mummy *Oveja*
and they had a lot of little lambs,
so many that they didn't know exactly how many.

One day, the daddy, *Carnero,*
thought that it would be a good idea to buy a computer
So that the little lambs would be able to play **pacman**.



When they took it home,
the little lambs started playing and they loved it.
They called the computer Pisi and they liked it so much
they were always in a huge queue to play
and, when one of them finished playing,
he went to the end of the queue to play again.

Also, they treated Pisi very badly,
they pressed the keys down very hard
and they always played *pacman,*
Day by day, week by week, month by month.

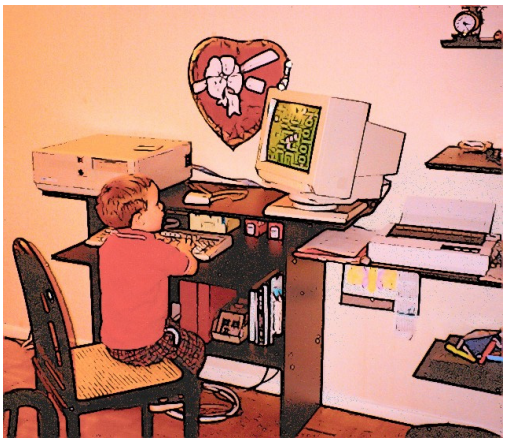
Pisi was very bored and was becoming angry
because the little lambs didn't take any notice
of their daddy and mummy.

They told them that
they needed to press the keys more gently,
with sweetness and love
and that they needed to let Pisi have a rest
every now and then.

Until one day,
when *Carnero* and *Oveja* had laid the table for lunch,
they called the little lambs for lunch but none came;
they called again, and, when none appeared,
they started to look for them.

Because they couldn't find them,
they started to get worried and worried.

Suddenly,
Oveja looked at Pisi
and realized that it was working on its own;
Then, *Carnero* went closer to the screen
and saw how one of the pacmen ate a little lamb
and put it in a diskette.



In this way,
he realized that in each diskette there was a little lamb,
so he took them all out of their diskettes
and called a technician to mend Pisi.

The technician said that they had pressed the keys to hard

and that it had been too long working without stopping,
but that it wasn't serious and he mended Pisi.

And from then on
the little lambs treated Pisi much more gently,
they played Sokoban, chess and lots of other games.
And on top of that they stopped for a while so that it rested.

And they all lived happy ever after and played **pacman.**

and now…

SLEEP!

MYSTERY STORIES

RIDDLE OF THE GRANDMOTHER'S STORY

As other stories for children, non-children and *mystery tales,* the Story of Grandmother Ino was integrated into a science book and now has been put into this book especially for very short stories.

The relevance of the *Story of Grandmother Ino* fits into the play on words and concepts in the form of a riddle and a mystery story about experience as a special predecessor to the *Theory of Relativity*. The idea of the online mystery tale is to emphasize the lack of experience in Physics regarding the theory of gravitation at the beginning of the 20th century and the free fear that provokes certain initial errors remain till today.

At the same time, the cited evolution of Physics is used as a context to recreate an online mystery story or a riddle of different degrees of kinship between experience and science.

The Story of Grandmother Ino is a collection of true stories. One story, about mothers and daughters, is cited with the permission of the marvellous Cristina; another story refers to the popular Spanish saying experience is the mother of science; and the last true story refers to the characteristics of the birth of *Modern Physics*.

Another characteristic of the *online Story of Grandmother Ino* is that it belongs to the category of scary stories and tales, because it refers to the grave faults in *Modern Physics*.

THE STORY OF GRANDMOTHER INO

Talking about the potency of the phrase "*experience is the mother of science"* in the concrete theme of relativity with the grisly Alicia, she said *"and inexperience is the daughter of…"*

Si la experiencia es la madre de la ciencia, la inexperiencia es la ***hija*** *de la…*
???

So she was not only forming the mystery or the riddle in which it was the mother of inexperience, but she also raise the question as to whether there was any relation between said mother and science, or actual experience.

After a while in which there was mixed and united searching about said mystery, it occurred to me that it must be…

The grandmother of experience

The *Special Theory of Relativity* is a very bold theory; it appeared in the moment in which a branch of science couldn't find the way to evolve, even more, it was going backwards, because laws that looked like they were unalterable stopped working with electromagnetism, phenomenon related to light or the fundamental structure of matter.

The total nonsense was completed with the experiment of Michelson-Morley in 1887. It was beginning to be urgent to find a way out of the embarrassing situation. *Patience,* which had never hid its relation to *inexperience,* began to be a scarce good.

To better situate ourselves in this *scary story or tale,* let us remember that the radioactive element Radio was discovered

by the Curies in 1898 and the neutron in 1932.

The ideal conditions were there so that the birth would not be far away. The contractions of space and the dilations of time were more notorious each time. There was a great *experience,* direct consequence of love and the evolution of intelligence.

In addition, the story of humans shows us that they have always had a slight obsession with whatever *experience* related to *love,* fear of death and any form of destroying the inexorable destiny that humble time imposes.

Thus, talking of mysteries and riddles, while we were wandering about, looking for the mother of inexperience, we realized that it was supposed to be the grandmother of experience and the great-grandmother of science. *Even if it seems like it is the opposite, this is not a feminist or hembrist story, nor is a malist tale!*

Si la experiencia es la **madre** *de la ciencia, la inexperiencia es la* **hija** *de la...*

X xx xxx xxx

...que, a su vez, debe de ser la **abuela** *de la experiencia y la* **bisabuela** *de la ciencia.*

Suddenly, there appeared a theory that seemed like scientific-philosophical madness, the so-called experience of time wasn't what it had been until then, nor was space, not even matter was saved; everything was relative to the observer and the glasses that they had on.

Certainly, philosophically speaking it was a very modern theory and very complicated mathematically, but the best thing was that it offered a way out to the evolution of basic physical science.

Inside its free madness, the new theory tied up loads of loose ends and there seemed to be no dark point, everything was light at the sea of sergeants were calm. Contrarily, because it was so complicated it was positive for captains and generals of the profession and time was clearly in its favour.

In little time there appeared new physical and mental experiments which would corroborated its predictions. Some of these said mental experiments were quite scary, because of their boldness from the scientific method point of view and because it looks like they don't have any better experiments. *They don't!*

Science began a new era of births and progresses in knowledge. It didn't matter to pay the price of renouncing logic and losing the intuitive notion of physical reality; it was the other way around, all types of mysteries, uncertainties, extravagances and catlike paradoxes became fashionable.

Who would have thought that the number of lives cats have is relative to the language used: in Spanish they have seven lives and in English nine. Do they have eight in French? And in Arabic?

Another mathematic curiosity is that in these highly specific subjects, occasionally, the most seasoned and knowledgeable people of the details of the theory and those who had most experience were the ones with a clear tendency to study Languages. I suppose it was because of the stories and novels with scientific disclosure in science-fiction. *Just so you know, I'm a super Trekie fan of Star Trek!*

One mustn't forget that the physicists run or hide so that people won't ask them about… *"Jean-Luc or Nambagua"*; or so as to not start conversations with the emotional experts of the last paragraph.

A last factor which is also quite scary is that seized theory that is once accepted and demonstrated, the educational system

and society in its entirety will tend to drag the errors for centuries and centuries, *never better said!* The majority don't understand anything and the minority have done hard and relative exams about reality and their perception for every type of observers, that is, with mathematical telescopes and microscopes looking through the foggy of philosophy.

Si la ***experiencia*** *es la madre de la* ***ciencia****, la* ***inexperiencia*** *es la hija de la...*

INOCENCIA

...que, a su vez, debe de ser la abuela de la ***experiencia*** *y la bisabuela de la* ***ciencia****.*

The solution to the mystery of the *Story of Grandmother* Ino or maternal-filial riddle is innocence. If we look at the scientific progress from the beginning of the last century and compare it with today's, we'll realize that in subjects of elemental particles, of light and of energy, it was rather primal and inexpert.

The solution to the mystery uncountable tales and stories of catlike Physics,
Value and Patience!

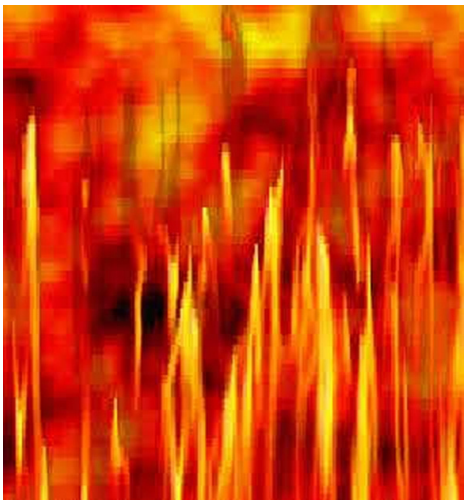
REAL GHOST STORIES

How I have realized that hell exists and is red.

Now I will describe a *true horror story,* including a ghost, about how I discovered, or better, how I felt and understood that **hell** exists and that it is a red concept that represents a great desire for justice for cowards who without limits take advantage of week people.

. HELL IS RED

Once upon a time there was a technician and a real ghost who volunteered to do a small job for free. I thought he was obligated to do it, but I said nothing. Time went by, and the promised job did not appear. For some reason, I guessed that the job consisted of more than just photocopying magic code and giving it to me. The promised time went by, and the ghost's job was noticeable in its absence.



I would say that the ghost was trying to obtain a disproportioned economic compensation, because days, weeks and months had gone by. So much time had passed that the ghost was somewhat ashamed to speak to me, but I insisted; more to investigate the situation than to obtain a result. With so much insistence and patience, the poor ghost finally gave me something like an incomplete page and badly done in HDP.

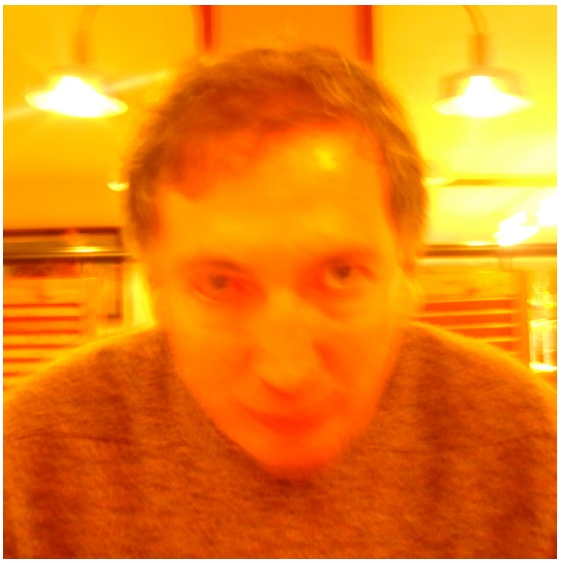
Finally, this *real ghost story* made me understand something

that I had been denying all my life: ***hell exists***. It is not easy to think of a crime whose punishment should be the eternal red fire. He who takes advantage or tries to take advantage without limits of other people's ignorance, the only fair punishment would precisely be hell, because it also has no limits.

At the same time, the real ghost story of this gate to hell justifies the need for compassion, to not with for eye for eye and to settle on eye for tooth.

Also, in the true story, I myself wrote the code that I needed, a couple of A4 pages, slightly correcting the HDP language that I had received. It was a language unknown to me up until that point, and by the way, rather primitive.

Eyevilu



Even if this real ghost horror story about ***what hell is*** is not an exception, I don't consider it the general case at all.

It is not that I now believe that **hell exists** in a physical reality. I also do not believe that **hell is red**, but I understand the concept and the reason behind real ghosts angry at the true story of whoever first defined their characteristics. Even more, I suppose that another *real ghost story* was around…

Even so, I must be grateful to this real story's ghost for his inspiration for my understanding that the *red hell is just a biblical concept* and I hope that I am never the cause of any such inspirations.

Anyway, one thing is to understand the sentiment behind *what hell is* and another completely is to wish it seriously. Another biblical concept and an important roman right is proportional punishment, so instead of punishing the inspirational ghosts of true stories to the eternal fire, we could send them to the ***red purgatory*** with a couple of million years ahead of them. *So they learn!*

So hell exists and it is red. *Are there still any* ***sceptics?***

HORROR STORIES AND TALES

ONLY FOR RECOMMENDED NON-CHILDREN

This *terror story for non-children* was included in the online book of *Love Equation* as an annex, but it was considered more appropriate to place it here instead, with a title expressing the lack of general interest of it. Only to a few people can these stories to think about or the horror story about the Holy Inquisition.

In that case, said people could be recommended to read this horror story for free so they can think about their attitude.

THE SLY ONES OF MODERN INQUISITION

Everything could not be so idyllic and beautiful, one has to make a small effort to understand that sooner or later, the moment in which one abandons one's inner personal ambit and tries to communicate with the rest of the world, a small proportion of people will appear: the sly ones of the Holy Inquisition, ever protecting the established order and addicted to terror stories for non-children.

Some are soft and unaware of their true behaviour, but others are characterized by the mental agony that they have, which is caused by their argumentative impotence or by the argument

of their impotence, *it depends how you look at it, which is to say the objective reality!* And also by leaning on the system's defence when in reality they defend much more personal interests, using various techniques that we could sum up in the phrase: *to throw the stone and hide the hand or group attack.*

In reality, *the sly ones of the Holy Inquisition* are afraid all by themselves and they can't read horror stories; not even very short tales like this one. Some confess that their blood boils, which betrays there herbivorous nature.

For more information, one can consult the black legend and other *terror stories for non-children* about the Holy Inquisition.

I'm sorry to be so direct, but it is important to be conscious of the existence of these figures and not to let oneself be dragged by their horror and scary stories. Their existence is connatural to life and to all the vital impulse systems, as they need mechanisms of control. Because of the complexity, some of them present certain deviations regarding their previous function.

A small review of history, of cinema or of literature of *terror tales and stories for non-children* shows us that they are plagued with examples of this type of behaviour, whether real or fictitious, many of which are famous for their great humane beauty.

Fortunately, the figure of the Holy Inquisition itself is actually more rhetoric. In some places the *Spanish Inquisition* is specially used as a literary figure in horror tales. However, I think other countries' Inquisitions didn't have anything to envy, though they probably disappeared a bit before.

One could tell many horror tales and stories about the *sly ones of the Modern Inquisition* but I only wanted to point out that they idolize the great scientists and geniuses of the human race and if they had been contemporary, they could have been burned on the stake. At the same time, in their blind defence of

established science they despise any glimmer of change in the scientific paradox.

Many of these modern sly ones try to justify their actions and horror stories with a flag of healthy scepticism.

Of course, I don't mean to say or insinuate that some theories or ideas aren't criticisable or erroneous but to say that there are obvious things to point out: one thing is constructive criticism about ideas, always worthy of gratitude, and another is personal declassification without justification, and always with a reflexive personality.

SHORT TALL TALES

FINALITY OF THIS COLLECTION OF TALL TALES TO THINK ABOUT OR NOT

As I have commented previously in the introduction of the book *Equation of Love*, writing so many **thinking stories** or stories to reflect upon is turning into an unhealthy and vicious habit, but the worst thing is that there is a lot of fiction and some fact. *Well, some or a lot or almost everything!*

Taking into account what one has to have, that is, the radical twists of my entire collection of master books, it is probable that all of us will be more inclined to laugh instead of actually thinking. At least everyone to whom I have spoken to about the project has not been able to avoid a big smile, *what is there to do?* The truth is that this is a good sign. I was expecting it as it also happens to me, *above all when I think about having a lot of fiction and…!*

In anticipation of the criticism or sarcastic praise which could be attributed to me, I have thought to enjoy myself as well by collecting some of the most agreeable short tall tales which have arrived at my tiny volcanic ears. As I have said, I see certain amusement in all these thinking stories or stories to reflect upon. *Anyway, that way I can get rid of some bits of morbid criticism!*

To cut a long story short, I hope you like this *collection of very*

short tall tales that I have chosen to think about the rare relativity of reality of Donmagufo and the subjectivity of its circumstances.

I had forgotten, any other *very short tall tale* will be well welcomed if… it gives us something to think about.

VERY SHORT TALL TALES

- The author is completely mistaken and is only here because one of his babes is the director of the editorial program.
- Donmagufo is very hu-mind and distant forces, negative forces and other distinctive forces quickly exhaust his mental capacity for complex reasoning.
- He is the spokesman of a Judea Masonic conspiracy to fool the whole world, with tall tales to reflect upon and false but easily demonstrated theories.
- He has been taught everything he knows by **Plutona**, who is freezing to death and fed up with waiting for us to evolve.
- He has just come out of the madhouse, after meeting the 300 year sentence of the rogues of the inquisition for thinking and reasoning, and has dedicated a relatively dark part of time to the preparation of a few manuscripts, after hoping that present times have slightly more freedom.
- He sublimates the unsublimatable because he doesn't know what else to do. (Although according to very reliable sources, it seems there are witnesses who view things differently)
- He is very lucky because his unsubstantiated suspicions have been confirmed.
- He is a messiah of no particular religion and has a great unreliable creativity. Because of this, he can proclaim that all religions are relatively true and will survive as long as they have followers.
- In the guild of *strip-theories* he is said to be this millennium's

genius even though, however relative imaginary time may be, it seems to be accelerated to grant him the spermium award with only one triennium in the manicenium.

- He dedicates himself to writing very short papyruses and tall tales to reflect upon due to a small decontrol or *typically professional accident*. Consequently he has an extraordinary, anticipated and capless pension, due to total, absolute, permanent and special incapacity.

- Electra and her sisters Protona and Neutrona, who dominate time perfectly, have come to show him the mysteries and marvels of nature. Afterwards, they not only changed time but they gave him thirteen hours to relax before going back to his daily time because…

- He is the most brilliant poet of the **Plutonic style**, which is characterized by conceptual rimes; something like a mixture of divergent and convergent thoughts which show *the beauty of the wild intelligence of love*.

- His real name is "*Al Mansa XXI the Wise*" and the most advanced point of natural technology will become more áabe than ce.

- Einsotro, another alias of this author, thinks that *Relativity* and *Quantum Mechanics* are American tall tales and configure *Quantum Logic* because they delimit a minimum unit of logic and a rather tiny and discrete mental space.

- The deconstantator who deconstantates most constant *constants* of *Modern Frykics* will be a good Einsotro.

- Many misunderstandings think that the author is more pretentious than a webous trying to be funnious. Because of this, Globus rambles on the most, como el rey How King!

- The viper tongues go about commenting on another very short tall tale; they comment that anybody, who doesn't

know Donmagufo, would think that he is right in what he says.

- The same tongues say that Einsotro would derange anybody with his theoretical-practical language games like "vini vidi dividi vinci"

Obviously this is a small representation of short tall tales and popular phrases; and the list could be much longer and wider. For example, one could add the sentence "vini vidi fiki vinci".

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MOLWICK