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VHODNOSŤ ROZPRÁVOK PRE DETI

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## **Abstrakt**

Cieľom tejto bakalárskej práce sú rozprávky, ich pôvod, základné charakteristiky, ich vhodnosť alebo nevhodnosť pre deti. Rozprávky patria k našej minulosti i súčasnosti a stali sa neoddeliteľnou súčasťou detskej literatúry. V priebehu storočí boli rozprávane a prerozprávane ústnym podaním mnohými ľuďmi, až pokým nedostali písomnú formu. Táto práca sa tiež zaoberá dvomi základnými skupinami- ľudová rozprávka a autorská rozprávka a ich slávnymi autormi a zberateľmi. Ďalej predkladáme základné charakteristiky rozprávok ako sú prostredie, postavy, zápletky, témy, motívy a symboly v rozprávkach. Rozprávky majú pozitívne a negatívne vplyvy na deti. K pozitívnym zaraďujeme fakt, že dokážu obohatiť ich život, rozvíjať ich fantáziu, pôsobiť na ich emócie, vzbudiť v deťoch radosť. Avšak niektoré rozprávky zahŕňajú strašidelné prvky ako napríklad vražda, kanibalizmus, zmrzačenie alebo fyzické násilie. Práca dokazuje, že rozprávky majú viac pozitívny vplyv na deti ako negatívny. Táto práca je veľmi užitočná pre nás, aby sme si uvedomili, aké dôležité sú rozprávky pre deti.

## **Abstract**

The focus of this bachelor work is on fairy tales, their origin, basic characteristics, suitability or unsuitability of them for children. Fairy tales belong to our past and present and they have become an inseparable part of children's literature. Over the centuries, they were told and retold by oral tradition by various people until they got a written form. The work also concentrates on two main groups- the folk fairy tales and literary fairy tales and their famous authors and collectors. Further, we present basic characteristics of fairy tales, as setting, characters, plot, themes, motifs and symbols. Fairy tales have positive and negative aspects for children. Into positive aspects we consider the fact that they enrich their life, stimulate their imagination, affect the emotions, and bring children joy. But some fairy tales include elements which can be fearful for children, for example murder, cannibalism, mutilation or physical suffering. The work makes out that fairy tales influence the child positively rather than negatively. This work is very useful for us to realise how fairy tales are important for children.

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## Introduction

Fairy tales play a very important role in children's literature. Fairy tales guide us through our whole life. When we are children, our parents tell us or read us fairy tales. Then, when we are older, we read them alone. In this time, people sometimes read fairy tales to escape from their real lives and imagine that they live in a fairyland where no troubles, no problems are and everything is possible. Everyone can dream and imagine things which we cannot have or possess in real life. Fairy tales have always been a source of imagination, dreams, comfort and pleasure. This is as true for children as for adults. Fairy tales are for all of us, not only for children.

I chose the topic "*Suitability of fairy tales for children*" because I believe that fairy tales are important for children. Fairy tales help them with their imagination, vocabulary and training their mind. They enable children to dream whenever they want, make identifications with main characters, imagine that they can become queens and kings, live in castles and have no miseries. Children like listening to fairy tales, they are familiar with main characters and they can make predictions about what will happen next. They do entertain children, sometimes scare them, teach children how to deal with certain situations in their lives and give them answers to significant questions of a child's life. Fairy tales are ideal introduction to development of mental abilities, socialization or qualifying of values in family life.

Undoubtedly, this bachelor work can help children, teachers, parents, grandparents as well as every people who are interested in fairy tales with understanding of fairy tales. It describes positive and negative aspects of fairy tales and according them people can think about how important fairy tales are, how fairy tales help children, whether in education, social relations, making friendships, entertainment or their imagination, creativity or emotions.

The bachelor work consists of three chapters. Information is organized from general to more detailed.

The first chapter deals with the origin and development of fairy tales. Furthermore, it deals with question why was an oral transmission so important, how fairy tales were transmitted in past or which books were written for children as first. It is very hard to outline the exact origin of fairy tales.

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The second chapter provides reader with the general information about fairy tales, some definitions about fairy tales, defines folk and literary fairy tales as two basic types of fairy tales, describes most famous authors and collectors of fairy tales, states some characteristics as setting, plot, structure, characters, themes, motifs, symbols typical for fairy tales which can be very interesting.

The third chapter describes positive and negative aspects of fairy tales. It shows if and how suitable are fairy tales for children, why are they good for, for example, in affecting children's emotions, satisfying imagination, freedom and stimulating fancy, how children want to follow and make identifications with hero, how fairy tales bring joy into children's life, how fairy tales educate children, improve their reading skills and why children are emotionally involved, have fun and develop powers of aural comprehension by telling fairy tales. But also, why fairy tales contain horrible and terrifying images, deaths, murders, cannibalism, sexism, and racism. And, as will be mentioned later, why illustrations are distracting rather than helpful.

The text is based on the information obtained from different sources, including children's or teacher's books, internet, etc.

Fairy tales are important especially in childhood when children grow up and develop their mental abilities, social relations, relations in family, and friends in kindergarten or school. Children like fairy tales because they contain everything what they need and interest them. They like that fairy tales have always happy ending, when the good is rewarded and the evil is punished, when the hero who rescues a beautiful princess from a giant or witch, marries her and they live happily ever after. They enjoy beauty, play, friends, dreaming, and humour. All these satisfy their aesthetic sense, keep their attention and arouse their curiosity.

Fairy tales have an irreplaceable place in every child's heart and mind. They have great value and significance for every child. Nobody and nothing can give the child as much advice, fun, positive feeling, good mood or freedom as fairy tales. They prepare children for their future life, offer motivating method of learning. They do entertain them, sometimes scare them, but often teach to be growing up and achieve an independent existence.



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# 1 Historical Background

Before answering the questions “What are the fairy tales?” and “What are they good for?” we must deal with the question about the origin of fairy tales.

Fairy tales are as old as mankind and have many versions. Jones (2002) states that the roots of fairytales range over hundred, in some cases, thousands years back. Ashliman (2004) illustrates that fairytales are originated by anonymous oral storytellers and passed orally from generation to generation. Jones (2002) shows that the reason of so many fairy tales in literary connections is because of creative input of hundreds or thousands, even millions, storytellers and writers. As the same author predicates, each narrator has its own style or manner specific for his storytelling. Each of these narrators was in very different historic circumstances. The reason why we have so many versions is because of fairy tales are not only from different narrators, but also they were spread in different societies and cultures. Fairytales are variegated and ever-varying phenomenon (Jones, 2002). Thus, we have so many different versions, we can choose a fairy tale which we want to listen to or read.

The **oral transmission** was the most important way how children can absorb some fairy tales. Jones (2002) describes an oral transmission as a power or knowledge of people to make and retell stories. As Zipes (1997) points out, the fairy tale came out from an oral tradition in which small groups of people interacted with a story teller, a member of a group, who reacted to their needs and requests in a voice with which they identified. Such tales were never owned or published, though it was easy to call them their own. As an oral form, the fairy tale was never categorized as a “children’s” genre. Bobulová et al. (2003, p.47) state that *“folk and fairy tales were originally not composed and aimed at children”*. Children always listened to songs and stories which were presented at ceremonies or they listened to stories which were directly for adults. As the same resource continues, history and development of children’s literature is connected to the conception of childhood and position of children in society. The real beginnings of children’s literature are seen in the middle of the 18<sup>th</sup> century when the adults began to see children as unique individuals and that children had an important position in family and in society too (Bobulová et al., 2003).

Fairy tales were transmitted in many ways. According to Kready (1916), by women compelled to marry into alien tribes, by slaves from Africa to America, by

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soldiers returning from the Crusades, by pilgrims returning from the Holy Land or from Mecca, by knights gathering at tournaments, by sailors and travelers....Each fairy tales could travel as fast as wind (Kready, 1916). That is why we have and know a lot of fairytales all over the world.

The big change came in early-medieval times. Bobulová et al. (2003) point out that oral literature has a great role in this time. Literature was written down by monks, so only wealthy children can read a manuscript or a book, poor children never met any. As the same resource continue, in the mid-fifteenth century was invented a moveable type and printing, so process of making books was simplified. Therefore, books became cheaper and accessible for all people (Bobulová et al., 2003). The invention means a lot and move forward.

Each period in the past was dealing with different attitudes towards children. As Bobulová et al. (2003) claim, in the edge of Enlightenment, in the late 17<sup>th</sup> and 18<sup>th</sup> century, brought new attitudes towards children by the philosophies of John Locke and Jean Jacques Rousseau, who centred on children's distinctive needs and pleasure in learning and education. Instead of the previous Puritanical area when children were educated by the means of threats and punishment. Up to the second half of the 18<sup>th</sup> century literature was intended for children's education, moral instruction, comfort and amusement. As the same resource added, they read alphabet books, grammar books, religious works, the Bible.

The authors began writing books for children. Bobulová et al.(2003) mention that firstly some exceptional books for children were published like *The games and pleasure of childhood (1657)* or *Orbis Sensualium Pictus (1658)*, which is considered to be the first picture book for children written by John Amos Comenius. The book was full of illustrations of natural world.

The authors began to adapt the content of books to the children's needs and interest. As Bobulová et al. (2003) include, John Newbery's *Little Pretty Pocket Book (1744)*, containing rhymes, stories and games, was the first book written for children's amusement, not just for education. As the same resource continues, in second half of 19<sup>th</sup> century different types of books that the reader can choose were written, for example girls' stories (L.M.Montgomery's *Anne of Green Gables*), boys' and adventure stories (Mark Twain' *The Adventures of Tom Sawyer and Huckleberry Finn*), school

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stories (Thomas Hughes' *Tom Brown's Schooldays*), animal stories (R.Kipling's *The Jungle Books*).

Even though fairy tales were not initially written for children, now we have many and many fairy tales and books of fairy tales which are available for anyone.

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## **2 General Information about Fairy Tales**

### **2.1 Introduction to Fairy Tales**

All over the world there exist many definitions of fairy tales. As Windling (2000) says, the term fairy tale comes from the French term *conte de fées*, first used in collection by Madame D'Aulnoy in 1697. Jones (2002) describes the fairy tale as one of the most well-known, most loved, and most influential genres of literature, which has the aesthetic and philosophical function-it provides a sense of order, beauty and meaning in the world. Pokrivčáková (2008, p.22) states that "*Fairy tales are fantastic fictional stories populated by both human and fantastic characters (fairies, giants, talking animals, elves, trolls, witches). Fairy tales started being masively collected in the era of Romanticism when they were considered to represent true folk wisdom and compactness of human beings with nature.*" Kopál J. and Tarcalová Ž. (1985) define a fairy tale as an epic unit marked out by fictional pictures of the world; this fiction moves between real and unreal, fantastic and realistic images. According to Cuddon (1977), fairy tale is a part of the oral tradition and belongs to folk literature, describes the fortunes and misfortunes of a hero or heroine who undergo various adventures and lives happily ever after. As the same author continues, the typical features of these stories are magic, charms and pretence which often create a base for an interpretation of human nature and psychology. Brown (1996) shows that wild theories about origin of fairy tales say that these tales are based on ritual celebrations of the seasons, or initiation rites, or they are the results of dreams and sexual fantasies. The reason is that we know as many definitions as many different kind of fairytales.

### **2.2 Types of Fairy Tales**

Fairy tales in literature can be divided according to the content, type of characters, the child's needs, but the basic distinction is, whether they are folk or literary.

#### **2.2.1 Folk Fairy Tales**

When we want to define what fairy tales are, first, we must define folk tales. Then we can discuss how they are connected with fairy tales.

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Collins English Dictionary (2003) defines a folk tale as a tale or a legend originating among a people which became part of an oral tradition. Kready (2008) mentions that folk tales are the product of a people in a primitive stage when all the world is a wonder-sphere. According to Bobulová et al. (2003), folk tales are general terms referring to the heritage of a nation- folklore, which is based on beliefs, customs, proverbs, music or an art of concrete nation. Pokrivčáková (2008, p.20) states that folk tales *“are of uncertain origin and were passed from generation to generation through oral presentation. Folk tales for children were usually simplified or adapted versions of ancient myths, fables, legends, fairy tales or other forms originally told to adults.”* Cuddon (1977) characterises folk tale as a part of an oral tradition, which includes also legends, fables, fairy tales, ghost stories, stories about giants, saints and devils, husband and wife stories, humorous tales, stories about local characters. Zipes (1979, p.163) states *“The folk tale provides freedom for the child’s imagination in that it deals at first with a problematic real situation which is then imaginatively transformed.”* As the same resource continues, folk tale is perfect and optimistic because it allows for hope and the solutions of problems, the magic and fantastic images enable the child to come to terms with reality. Sedlák (1981) considers a fairy tale as a kind of folk tale, in which real and unreal world are connected and influenced each other, where magic, enchantment and magical characters are seen. Jones (2002) shows that fairy tales, in contrast of other forms of folktales, are dominated by fantasy: they involve significant interactions with the magical and marvelous, the story must include the protagonist’s interaction with something magical as a valid existence of magical things in this world, whether it is a talking mirror, a talking horse or a magic lamp, fairy tales invoke the fantastic. In my opinion all of these definitions are right and good, because folk tales were spread by people and then when people add different elements in them, they dissect into fables, legends, fairy tales.

### **2.2.2 Literary Fairy Tales**

Literary tales (modern tales) come after the folk tales. As Bobulová et al. (2003) say, there are few differences between folk and literary fairy tales: we can identify the author of modern fairy tale (a reason why they are called literary) while folk fairy tales are of uncertain origin and we only know collectors or re-tellers of these

tales. As the same resource continues, the best distinction between these types of tales is seen in this scheme:

<b>Folk fairy tale</b>	<b>Literary fairy tale</b>
oral tradition, the author is anonymous	written, the author is known
created for ordinary people	created for upper classes
traditional, very old	quite recent
community-authored	individual-authored
for adults(adopted by children)	for children(adopted by adults)
fight between good and evil is central	fight between good and evil not always in the centre
not precise as for the time and place	develops in our time, not many centuries ago, time and place more precise

### 2.2.3 The Most Famous Authors and Collectors of Literary Fairy Tales

Some fairy tales became popular because of their famous authors or collectors. As Bobulová et al. (2003, p.67) claim “*The development of the literary fairy tale is closely connected to the traditional fairy tale, its development and changes.*” As the same resource continues, authors create literary fairy tales according to the magical world of the traditional tale, expressing new ideas that agree with time they live and their own personality. To famous collectors of fairy tales we consider **Charles Perrault** with his collection *Histoires ou Contes du temps passé (1698)* translated into English as *Tales of Mother Goose (1729)*, which includes fairy tale as Cinderella, Sleeping Beauty, Red Riding Hood. Or **brothers Grimm** with their collection *Kinder- und Hausmärchen (1812)* translated into English *Children’s and Household Tales*. They adapted fairy tales to suitable form for children and also for educational point in nature (Bobulová et al., 2003). According to Kready (2008), Grimm brothers obtained most of their tales from the lips of people in Germany; they sought the purity of a simple narration; they were against reconstruction to beautify and poetize the legends; they kept close to the original, adding nothing of circumstance or trait but interpreting the stories in a style, language and development of detail in their own literary German. As the same author mentions, Perrault told tales to his son and he had gathered them up, he loved the stories and re-wrote them from memory for his father with such charming naïveté that the

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father chose son's version in preference to his own and published them. Tatar (2005) adds that Perrault offered "morals" right along with entertainment, and they were often framed with both adult and child in mind.

Undoubtedly, among the famous writers of fairy tales belongs **Hans Christian Andersen** who wrote fairy tales for children, but also for adults. As Bobulová et al. (2003) include, while children are impressed by interesting events, toys, etc., adults prefer deeper aspects, such as the autobiographical elements (*The Ugly Duckling*), the treatment of love, sorrow or death theme. Nevertheless, the majority of his fairy tales are sad, melancholic with unhappy ending. He wrote stories in a folk-tale style (*Thumbelina*), fantasies (*The Snow Queen*), humorous tales, satires on adult weaknesses (*Emperor's New Clothes*), tales with humanized objects (*The Constant Tin Soldier*) and he liked writing about objects of nature, about flowers, animals, birds which had human characteristics and could speak. Kready (2008) shows that Andersen, like Perrault, made his tales for the child as an audience and he put the tale into literary form. His tales were original creations, a number of which are based on old folk material. As Bobulová et al. (2003) point out, **Oscar Wilde** used in his fairy tales symbols and allegories to present certain observations. As the same resource explains, consequently, he interpreted a strong social feeling and situation so his fairy tales are full of contrasts- poverty with wealth, joy with sorrow, egoism with altruism and themes- self-sacrifice, love and cynicism (*The Happy Prince*). Authors are responsible for their fairy tales, if they will be good or not, famous or not, spread or not.

#### 2.2.4 Characteristics of Folk and Fairy Tales

Folk and fairy tales have certain features which are typical for them.

##### ❖ Setting

Kopál and Tarcalová (1985) illustrate that in general, most of folk and fairy tales content formulaic patterns, a conventional beginning: "Once upon a time...", where time and place are uncertain, and a conventional ending: "They live happily ever after.", which indicates peace, harmonious and happy ending. Bobulová et al. (2003) note that tales present contrast- incredible wealth or incredible poverty, good and evil, ... According to Pokrivčáková (2006), the basic elements of setting are time and place, which create a surrounding or background, atmosphere and mood of the story.

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### ❖ Characters

Bobulová et al. (2003) describe these typical characteristics of characters: they are clear- we definitely know who is good or bad, who is rich or poor, nice or awful; exaggerated characterization of features; physical appearance often defines the inner nature- witches are ugly, princesses are beautiful, ...; The hero or heroine has some specific domain- high social status (e.g. queens in Cinderella and Snow White), size (e.g. giant in Jack and the Beanstalk), strength (e.g. Spiderman), great knowledge, good heart or braveness. Brown (1996) includes the most typical set of characters: a king with or without a queen; a prince and princess who fall in love; a wicked stepmother who is always cruel and very bad, as opposed to the natural mother; country people, such as millers and woodcutters; talking animals; witches, fairies, giants, dwarfs, elves and other beings with supernatural power. Pokrivčáková (2006) shows that one character can be in more important position than others and the action is revolves around him- **protagonist** (major character); characters which are subordinate are called **minor characters** (figures). A **narrator** is a character who tells the story (Pokrivčáková, 2006).

### ❖ Plot

Pokrivčáková (2006) indicates that the plot is a series of events which must be equal, logical and transparent, and the good plod does not contain any extrinsic reversal or misleading information. Bobulová et al. (2003) indicate, happy endings are the most typical feature, where the good is rewarded and the evil is punished. As Pokrivčáková (2006) describes, plot is traditionally divided into 5 parts: it begins with **exposition** where place, time, characters and conflict are presented to catch reader's attention and curiosity; the exposition is later followed by the **rising action** with amplified conflicts; the rising action gradually moves up to the **climax** that is the point of the highest emotional point after which the **falling action** moves action to the result(**the resolution, the conclusion**) of narration.

### ❖ Structure and style

Bobulová et al. (2003) point out that traditional folk and fairy tales contain simple sentences or coordinate clauses due to the oral tradition, actions are orderly and chronologically organized.



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### ❖ Themes

According to Pokrivčáková (2006), theme is the dominant idea of narration, central and united concept of story which should contain major details and facts of the story. Bobulová et al. (2003) describe that the most discussed themes in tales are fight of the good against the evil, victory of humility over greed, meeting the difficult challenges with compassion, generosity. Brown (1996) adds that the most of fairy tales are about love, whether between prince and princess, parent and child or siblings.

### ❖ Some folk and fairy tales motifs

As Bobulová et al. (2003) observe, usually discussed motifs by authors are: the triumph of the youngest, weakest, most oppressed, magic numbers (3,5,7,12,13), orphans, journeys, wicked stepmother (and stepsisters), magic helpers, impossible tasks, happy ending, talking animals and toys, etc.

### ❖ Language

Pokrivčáková (2006) compares that language of prose work is very close to colloquial style of everyday speech. Although, some authors use poetic and highly expressive language enriched by tropes and figures of speech, like a metaphor, simile, synecdoche, epithet, diminutive, hyperbole, personification, euphemism, but this is not necessary feature of prose (Pokrivčáková, 2006).

### ❖ Symbols

In fairy tales we can find many symbols where each of them stands for something different. Longman Dictionary of Contemporary English (1987) defines symbols as things or acts which represent or suggest something else in meaning, quality, etc. As Ashliman (2004) describes, the most-used natural and traditional symbols in fairy tales are: a forest which represents freedom and danger, a pathway suggests order and security, the sun as a symbol for a God; animals can have symbolic interpretation: the lions represents courage, owls wisdom, bees diligence, bears laziness; objects like a mirror, candle, spindle, comb as symbols; and traditional heraldry can be represents in fairy tales by: crowns, chalices, rings, unicorns. A number of symbolism is also frequent in fairy tales. Three, the number of wishes, tasks, sisters, brothers, pigs, etc., four, seven (days), twelve (apostles of Jesus, months) and thirteen are special numbers of traditional folk tales. In fairy tales also occur colour symbols. According to Ashliman (2004), blood and fire are red, so red colour represents danger and courage; green (plants, meadows) is for hope; blue (heaven, sea) represents purity and piety; gray (old people's

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hair) is associating with the problems (failing health) and the wisdom that come with age; white (snow) symbolizes purity; black as sadness, evil or death; golden, silver, metal represent wealth. Symbols play an important role in fairy tales and we can find many interesting information through the use of symbols. Jones (2002) claims that typical characteristics for fairy tales are: the use of fantasy, the confronting of a problem, the successful resolution of that problem, the use of sympathetic protagonist, presence of a thematic core.

These characteristics are typical for folk and fairy tales. I think it is difficult to confuse these tales with other literary genre.

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### 3 Positive and Negative Aspects of Fairy Tales

Fairy tales play a very important role in children's life. Children feel as the main heroes, experiencing adventures, doing important decisions. But at the beginning we must solve the question why children are so excited at fairy tales, why they are so important for them, why children love fairy tales so much. Fairy tales have place in children's mind, not just in their heart.

As Jones (2002) describes, the fairy tales represent magical or wonderful events or phenomena as a reasonable and acceptable part of human experience. Consequently, they present generic characterization of issues of everyday life with dramatizing the desires and foibles of human nature, where fantastic creations may be seen as metaphoric exaggerations of the thoughts and feelings of audience members. The charm and power of fairy tales is their ability to tap into and give vent to our hidden, eluding source of emotional energy. As the same author continues, these metaphoric dramatizations are expressed in the symbolism of unconscious mind, in the language of dreams. According to Bettelheim (1991), since the child is born and is exposed to world and society in which he lives, he will learn to identify with its conditions and create order in his life. He needs moral instructions and education, he needs to copy the behaviour but not through abstract concepts but through what seems to be right and meaningful to him. As the author continues, the child can find this kind of meaning in fairy tales because they speak to all levels of human personality, communicating in a manner which conveys to the uneducated mind of the child as well as of the adult. Fairy tales send important messages to child's conscious, preconscious and unconscious mind and stories dealing with universal human problems courages and develop building his ego and releasing preconscious and unconscious pressures (Bettelheim, 1991). As Jones (2002) predicted, many scholars and psychologists as Freud, Jung, Lüthi, Bettelheim and others have suggested that fairy tales speak the language of the unconscious mind. *"While the conscious mind may be said to be rationally and logically based, deriving its understanding of the world from and in turn conceptualizing the world by empirical observation and mimetic assesment, the unconscious mind is apparently nonrationally and analogically based, operating through metaphor and association."* (Jones, 2002, p.11)

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Poliak and Klátik (1961) estimate that literature, and fairy tales in particular, leave traces on the nature of the child, often affecting and directing his whole future life. An imagination, knowledge, moral, judgment, emotions and intension are strengthened and fixed deeper in the consciousness and subconscious of the child, if he/she acquired these functions not only intellectually but also emotionally. A fairy tale is a form which offers all of these possibilities of influence to a child, enriches people with new knowledge, develop their intellectual abilities and deepens the emotions (Poliak and Klátik, 1961). Bettelheim (1991) also claims that fairy tales are better than any other imaginative or nonfiction literature for helping children develop their character, nothing can be enriching and satisfying to a child as the fairy tale. As a small child is often confused inside, needs to get a chance to understand himself better-to achieve some congruence between his perceptions and the external world. Fairy tales leave to the child's fantasizing whether and how to relate to him what the story detects about life and human nature. *"The fairy tale proceeds in a manner which conforms to the way a child thinks and experiences the world; this is why the fairy tale is so convincing to him. He can gain much better solace from a fairy tale than he can from an effort to comfort him based on adult reasoning and viewpoints. A child trusts what the fairy story tells, because its world view accords with his own."* (Bettelheim, 1991, p.45)

Child's thinking is animistic. Animism is the child's belief that things are alive or have human characteristics because they move or grow. Longman Dictionary of Contemporary English (1987) defines animism as a religion according to which natural objects, animals, plants, things are believed to have souls. Bettelheim (1991) mentions, for child with animistic thinking the sun is alive because it gives light; the stone is alive because it can move, as it rolls down a hill; a stream is alive and has a will, because its water is flowing; the wind can talk and carry the hero to where he needs to go. The sun, the stone, the wind and the water are believed to be inhabited by spirits very much like people, so they feel and act like people. As the same author continues, to the child trying to understand the world, it seems reasonable to expect answers from those objects which awake his curiosity. Since the child is self-centred, he expect animals do in fairy tales, and as the child himself talks to his real or toy animals. The child may express this by drawing suns or flowers with faces. This animistic thinking remains until the age of puberty (Bettelheim, 1991). Poliak and Klátik (1961) claim that authors must already adapt their books with regard to age of children, they must respect their psychological inner, nervousness of abstract thinking, distraction of children's attention, children's

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natural desire for an unusual, exciting and fantastic events. The fairy tale should attach on contemporary knowledge, experience and the language of the child, also to their interests, ideas and aspirations. Tatar (2005) recognises, the fairy tales have left a mark on nearly every childhood, they have helped us understand all about the values and hypotheses included in tales, because each of this value is true to its time and place. Bosmajian (2005) notes that fairy tales have such an effect on the mental life of the child that the adult will use them later as “screen memories” for the experiences of childhood. Kready (2008) demonstrates, fairy tales must be classic in reality, but enriching the human mind, revealing some eternal passion in that heart where all seemed known and discovered. Brown (1996) estimated that important feature of fairy tales is that they are unbelievable. If a frog talks to a princess; if Snow White does housework for seven dwarfs, we accept these ridiculously unreal situations because “unreal” does not mean “untrue”, it means out of this real world, a fantasy situation. Also, we accept them because those without magic and fantasy in children’s hearts are missing out on wonders of life (Brown, 1996).

To illustrate, fairy tales contain things which are sometimes good and suitable for child, but it also include things which are inappropriate for such young reader or listener. But each child understands fairy tales on it own and see in them what he wants, what interests him.

### **3.1 Positive Aspects of Fairy Tales**

Fairy tales play in every childhood very important role. Fairy tales may not be just for an entertainment, distraction, pleasure, but can be for us also very helpful and useful if we make connections in our lives with that of the fairy tales. Fairy tale teach children to be kind, honest and believe that even the most impossible dreams may come true, that anything can happen.

These positive aspects can be divided depending on what human sphere is affected.

#### **3.1.1 Personal Development of a Child**

As Bettelheim (1991) describes, fairy tales must **hold child’s attention**, they must **entertain him**, **arouse his curiosity**, **enrich his life**, **stimulate his imagination**, **help him develop his intellect**, **clarify his emotions**, **attune his anxieties** and

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**aspirations**, give solutions to the problems which make him worried. Kready (2008) evaluates that fairy tales must contain what interests and attract children, and bring them joy, that interest of children is fundamental. Children enjoy a sense of life, which is the basis for their universal appeal, they love to come in touch with the things they know about. They hate feeling of strangeness, they prefer familiarity: the home and people who live in, the food, the clothing, the garden, the friendly dog and cat, the sky- these are parts of children's world and they feel them their own even in a story. The tale, which is familiar, gives more meaning, organizes, deepens and enriches the child's present life. Especially, they like to **smile** and **surprise** and in fairy tales too. As the same author continues, sense impression must also appear in fairy tales, beautiful flowers, jewels, beauties of sight, colour, of odor and of taste. For example, Cinderella's beautiful gowns stimulate the sense of colour and beauty, the gingerbread house of the witch's house in Hansel and Gretel mix the child's taste for sweets and cookies, lovely fragrance of roses in the Sleeping beauty's rose-garden. Equally important are **wonder**, **mystery** and **magic** which cannot be separated from fairy tales (Kready, 2008). Zipes (1979) suggests that adventure is a form of curiosity and it should be included in fairy tales as in Little Red Riding Hood who met a wolf in a dark forest or Snow White who lived with the Dwarfs. The child likes when someone succeed in the fairy tale; he admires the little pig who outwitted the Wolf in getting to the field of turnips first, whose contrivance ended the Wolf's life. As the same resource continues, children like action in fairy tale as running, jumping, skipping. Equally important is a **joke** and **humour** because humour is the source of pleasure. Poetic justice based on emotional and moral satisfaction suits the child, his sense of right and wrong is satisfied (Zipes, 1979). Kready (2008) shows that only a very few of the child's fairy tales do not contain animals. No tale is suited to the child unless in it there is at least one animal. Brown (1996) adds, **animals** appear in nearly every fairy tale whether useful domestic animals as cows, horses, sheep, dogs, cats or animals from all over the world-lions, wolves, bears, fish, crocodiles, birds which act as messengers. Animals are often able to talk, warn and advise, bring good fortune or have magical power of transformation. Kready (2008) concludes that the child loves sound, sense or meaning. Repetition pleased him because he has limited experience and is pleased to come upon something he has known before, he observes and he wants to compare. Repetition helps the child in following the characters, the story and its meaning, it is a distinct help to unity and to clearness. **Rhythm** and **repetition** also make a physical appealing to the child's motor sense and

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inductively get into his muscles. As the same author continues, the child's sense for the simple and the sincere is typical for Andersen's tales; his speech is characterized by the simplest words and conceptions, an avoidance of the abstract, the use of direct language, and a naïve poetic expression adapted to general comprehension. The world of the fairy tale must be simple like the world of Andersen has given us, world of genuine people and honest occupations in order to form a suitable background for the supernatural. The little child likes a short tale, for it is a unity he can understand; if you tell him a long tale, he has become confused in the mind that has not held the central theme. Unity requests neat, orderly, essential incidents that held together by one central idea (Kready, 2008). Without these characteristics, the fairy tale is not such a good fairy tale.

**Children want to follow main characters**, they identify with them. Fairy tales entertain children, they offer them pleasure time in which they can follow the hero of the story and gain many important thoughts and experiences for their future lives.

According to Bettelheim (1991), the child makes identifications all on his own and the inner and outer struggles of the hero imprint morality on him. It is not the fact that virtue wins out at the end which promotes morality, but that the hero is most attractive to the child, who identifies with the hero in all his struggles. Because of his **identification** the child imagines that he suffers **with hero** his tasks and miseries, and triumphs with him as virtue is victorious. The child can substitute in fantasy and through identification with hero for all inadequacies, real or imagined, of his own body. He can fantasize that he also can climb into the sky, defeat giants, change his appearance, become the most powerful or most beautiful person- have his body be and do all the child could possibly wish for. The child can be satisfied in fantasy; can be more satisfied with his body as it is in reality. As the same author interprets, the characters in fairy tales are not ambivalent-either good or bad, nothing between. Presenting the polarities of character permits the child to comprehend easily the difference between the two, which he could not do as readily were the figures drawn more true to life, with all the complexities that characterize real people. Furthermore, a child's choices are based, not so much on right versus wrong, as on who excites his sympathy and who is antipathy. The easier is for a child to identify with a good character and to reject the bad other. The child identifies with it not because his goodness, but because the hero's condition makes a deep positive appeal to him; the

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child decides this on the basis of projecting himself enthusiastic into one character-if this figure is a very good person, the child decides that he wants to be good, too (Bettelheim, 1991). Arbuthnot (1964) shows, for children identify themselves with their heroes, and when those characters are sensible, courageous human beings, young readers find new courage in themselves. Likewise, fairy tales help little girls to think of themselves in girl's role and boys to identify themselves with the masculine role-an important task of later childhood; this means that when boys are interested in stories of adventure or sports, girls are looking for stories of romance. Kready (2008) analyses that children want to follow the characters in story, for example Andersen's Thumbelina in her travels: as she floats a lily pad, rides on a butterfly, on a back of a swallow. Seeing unusual elements as distinct images feed the imagination and help the child's ability to remove from usual situation. By entering into the life of the characters and identifying himself with them, he develops sympathy and a sense of power; he gains insight into life and a care for interests of the world. As the same resource predicates, fairy tales suit the children because of no boundaries by the law of cause and effect, nor by the necessary relations of actual life. In other words, they are in sympathy with a world where events follow as one may choose, they like the mastership of the universe. A Fairyland-where there is no time, where is no trouble, where youth abides, where things come out all right and everything is possible to do- is a pleasant place (Kready, 2008). A result should be an achievement of free and vigorous life of the imagination.

### **3.1.2 Emotional Development of a Child**

Kready (2008) comments that the fairy tale must have some certain features, literary marks as: a power to affect emotions, a power to affect imagination, a basis of truth and a form more or less perfect. As literature affect not to the personal **emotions** but to the universal ones, the child discovers in it a bit of himself he had not known before. All the great fairy tales as Cinderella, Sleeping Beauty or Three Pigs appeal to emotion of a high moral quality of the spiritual truth-the centre of the tale's unity, holding together all the parts under one emotional theme; variety of emotion is expressed by various characters which are drawn distinctly and their contrasting qualities produce varied emotional effects. As the same author illustrates, the main sources of lasting freshness and charm of the tales are the beauty of truth, the reward of goodness and the duty of fairness. Moreover, emotional power of the child is



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strengthened because in the tale just as truly as in life, action is presented in real situations; this power will carry over into feelings of relation and lead to judgment of values. This evaluation bring child to think from causes to consequences, development into aesthetic sensibilities and in cultivation of taste and an understanding of life (Kready, 2008). Bettelheim (1991) adds that our positive emotions, feelings and our imagination give us strength to develop our rationality and they are necessary if a person wants to be satisfied with himself and with what he is doing. To positive emotions we consider joy, hope, interest, compassion, surprise, approval, relief, negative emotions bring disturbance, sadness, despair, disgust, fear or anger. As the same resource adds, the child cannot control feeling at one and the same moment both good and obedient, yet bad and rebellious, although he is; things are either all light or all darkness; one is either all courage or all fear; the happiest or the most miserable; the most beautiful or the ugliest; the smartest or the dumbest; one either loves or hates, never anything in between. Various characters are drawn distinctly and their contrasting traits produce varied emotional effects. But every figure is essentially one-dimensional, enabling the child to understand its actions and reactions easily (Bettelheim, 1991).

Kready (2008) observes that **energy or force** appeal to the emotions of the reader or listener and have the power to hold their attention. The aesthetic sense of the reader or listener is keeping by an emotional harmony secured by a selection and arrangement of the melody of words, by emotional associations which are tied up in words, perfect adaptation to the thought and feeling expressed by words; these give to form beauty and charm. As the same author continues, **form** is the connection of all means which the writer aims to carry his thoughts and emotions to the reader. Words are instruments to name what the authors mean or suggest what they imply. The words may mean more than they say or they may produce emotional effect not only from meaning but also from sound (Kready, 2008). Nodelman (2007) adds, the words easily focus our attention and they are best at describing relationships of details and pictures are best at giving a sense of the whole; but each can do both, and they can help each other to do both. Bettelheim (1991) comments that even more important is that the form and structure of fairy tales suggest images to the child by which he can organize his daydreams and with them give better direction to his life; through simple and direct images the fairy tale helps the child separate his complex and ambivalent feelings.

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### 3.1.3 Cognitive Development of a Child

Emotion can be caused by showing the objects which provoke emotion and **imagination** is this power to see and demonstrate things in concrete. Kready (2008, p.33) states “*When through imagination we select spontaneously from the elements of experience and combine into new wholes, we call it creative imagination. When we emphasize a similarity seen in mere external or accidental relations or follow suggestions not of an essential nature in the object, we call it fancy.*” Longman Dictionary of Contemporary English (1987) defines fancy as an imagination in free and undirected form. Other dictionaries describe fancy as a synonym to imagination. According to Fox (1999), the word ‘imagination’ usually means the faculty of creating an image of something in our heads and holding it there while we think about it. It is very important that our imagination should be strong rather than weak. A person who has no imagination works on principles, orders, or by precedent, cannot think what will happen if he does such and such a thing; they are planners, slaves to the plan; they are dangerous if they have strong temperaments they end up by destroying their environment and everybody near them (Fox, 1999). Kready (2008) describes 3 classes of imagination. **The associative imagination** is the power of imagination by which we call into association other images that tend to produce the same or allied emotion, it provides to the child intense simplicity, harmony and absolute truth. **The penetrative imagination** shows the real character of a thing, the heart and inner nature of things and describes them by their spiritual effects. The child develops insight, intuition and a perception of spiritual values and gains a love of the ideal truth. Through this imagination the child also forgets himself and enters into the things about him, into the doings of characters of fairy tale. **The contemplative imagination** gives to abstract being consistency and reality. The child gains the significance of meaning and realise the true message of the tale, capacity to see-it gives that ability to image words which results in mental growth. Through it the child realise the meaning of tales, for example, he learns that Cinderella means that goodness brings its own reward, that Three Pigs means that the wise build with care, caution and foresight and that Little Red Riding Hood means obedience (Kready, 2008). Bettelheim (1991) comments that fairy tales have unequalled value, because they offer new dimensions to the child’s imagination which would be impossible for him to discover as truly on his own and function of imagination is vital for a child’s personal development and for continuing its interest in what is to be learnt. Fairy tales satisfy the child’s imagination and stimulate his fancy.

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Beautiful spring day, meadow full of flowers or image of wood make a wonderful images in the minds of children.

According to Kready (2008), all fine emotional effects arise from **truth**, the tale must show an image of life, it must select and combine facts which will suggest emotion but the facts must be a true expression of human nature. The tale, whether it is realistic, familiar, present or romantic, must be idealistic to interpret truly the facts of life by high ideals. The child will gain through the handling of truth a body of facts; it increases his knowledge and strengthens his intellect; the consideration of truth of fairy tales aids the child to clear, definite thinking; continued attention to the facts, knowledge and truth presented in tales help to child's honesty of spirit (Kready, 2008). Bettelheim (1991) demonstrates that fairy tales do not pretend to describe the world as it is; it does not refer to the outer world, although it may begin realistically enough and have everyday features woven into it. The fairy tale simplifies all situations; its figures are clearly drawn: and details, unless very important, are omitted. Only statements which are comprehensible in terms of the child's existing knowledge and emotional preoccupations carry significance for him. For example, to tell a child that the earth rests on a turtle or is held up by a giant is more attractive as explanation that the earth floats in space magnetized by gravity into circling around the sun because the information that the earth does not fall to the sun as the child falls to the ground, seems very confusing to him (Bettelheim, 1991). The "truth" of fairy stories is the truth of our imagination. The same author also includes that a child who has learned from fairy stories to believe that what at first seemed horrible, ugly figure can magically change into a most helpful friend, is ready to believe that a strange child whom he meets and fears may also be changed from scare to friendship. Belief in the truth of fairy tale gives him courage because of the way this stranger appears to him at first. Child believes he may work the same magic as such hero (Bettelheim, 1991).

Kready (2008) reports that children strengthen **fixating the power of emotion, power of imagination, training the memory** and **exercising the reason**. Furthermore, the habit of reexperiencing, of visualization, which they also exercise, improves their ability to see literature as nature study. As the same author suggests, central interest is sense-training, freedom, power of reflection, self-initiated play and developing of natural objects of everyday life. Consequently, all of these activities have helpful meaning for training children's memory.

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### 3.1.4 Social Development of a Child

Fairy tales extend and consolidate the child's **social relations**. Kready (2008) believes that they affect the child by showing aspects of family life. In other words, through them a child realizes his relations to his own family: their care, their love and their responsibility for us. As the same resource claims, he realizes through this also different situations, social relations and simple notions what is right and wrong. In the same way, he understands poetic justice which desires punishment of wrong, unfairness, cruelty or lie. A child gains a many-sided view of life. Fairy tales hold up all those principal moral qualities of love and self-sacrifice which is the ultimate criterion of character- of courage, kindness, gentleness, fairness, bravery, industry, perseverance. Thus fairy tales increase concepts of family life and of ethical standards, extend a child's social sense of duty, and teach him to reflect (Kready, 2008). He becomes more experienced in this qualifying of values in his family life.

Undoubtedly, fairy tales bring **joy** into children's life. As Kready (2008) points out, joy works toward physical health, mental brightness and moral virtue. Happiness together with freedom are recognized as the largest helpful powers that will permit the inexperienced individual to become that final, matured, self-expressed, self-sufficient, social development- the educated man. Joy is the purpose of art and fairy tales are art products. All art, being a product of the creative imagination, has the power to stimulate the creative abilities. As the same author adds, the little child in handling an art product gains a touch of the artist's joy.

Fairy tales satisfy child's wish to **play**. As Bobulová et al. (2003) note, literature can be a great fun, especially games, plays, songs. Games are a very effective mean for indirect learning- create a desire to communicate and have an opportunity for the real language use. A play is the most natural, important and inseparable activity for children based on fantasy and imagination, so children like books which contain these properties. As playing with toys or playing games on playground with friends is an important part of children's lives, fairy tales are meaningful as well. Bosmajian (2005) compares, every child at play behaves like an imaginative writer, in that he creates a world of his own or, more truly, he arranges the things of this world and orders it in a new way that pleases him better. Kready (2008) mentions, play is the highest form in which the native activity of childhood expresses itself. Fairy tales offer the child an opportunity for the training of that self-active inner and because the play presents an

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organized form of human experience, helps to organize the mind and gives to play the values of human life. As the same resource continues, by contributing to the play spirit, fairy tales help to that joy of activity, of achievement, of cooperation, and of judgment, which is the joy of all work. Kopál (1995) claims, a play evokes in children empathy, ability to empathize. It is one of the basic signs of children's activities, a way to recognise and acquire the world. Purpose of a play is to provoke a sensual experience, to entertain to set laughing a child or to understand, detect an importance and to express an attitude to reality. Bobulová et al. (2003) add, children while playing a game or doing some activity contributes to the socialising process, to confidence and to friendly environment which is an essential condition for learning new things. This habit of kindergarten play, with its joy and freedom and initiative is the highest goal of entertaining these difficult reviewers.

### **3.1.5 Development of Language Competences of a Child**

As Kready (2008) recognises, through the fairy tale the child learns the names of things and the meanings of words; he learns to follow the sequence of a story and gains a sense of order; he catches the note of explicitness from the tale which thereby clarifies his thinking; he gains the habit of reasoning to consequences, which is one form of a perception of that universal law which rules the world.

Children's literature can help to **improve** children's **reading skills**. According to Bobulová et al. (2003), children are developing their identity as readers and is very important to support them in this development. Reading is a searching for meaning which requires children to be active participants; they become readers by being fully involved in books and by getting joy and satisfaction from it. Specifically, literature has a social and emotional worth in the development of children's language and literacy. As the same resource include, by reading literature, children find out that reading can be interesting but it should serve the needs and interests of them. Arbuthnot (1964) analyses that literature help to satisfy a hunger of the need to know surely and accurately. As the same author continues, parents need only know a child's particular interests to find appropriate book that will answer his questions reliably, stimulate his new curiosities, and set him to exploring to satisfy his need to know and give him a certain intellectual security. Kready (2008) predicts, in the future the child will enjoy the literature, when he reads later on he will be eager to satisfy his own desires; his

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literature will contribute to his reading without interference, and his growth in language will become an improved. Streit (1992) claims, if childhood is not enriched by fairy tales and fantasy, it could have negative impact on them. The child will become poor to ideas and fancies. As the same author continues, in contrast, fairy tales have more positive factors than negative, for example, moral power, imaginativeness, vitality, joy, development of mental abilities. A poetic man will discover new values in his/her life by reading or listening fairy tales: ability to be amazed at beauty, nature, colourity, it develops love to flowers, trees, rain, sun, butterflies, etc.

Reading or listening fairy tale, presenting a world full of magic elements, enable children to dream and imagine that they can become queens and kings, live in castles. But storytelling is more direct than reading.

“Once upon a time” and “tell me a story” are the magic words in all cultures when every childlike heart is suddenly opened for some fairy tale. Jones (2002, p.xii) states *“Storytelling is a such a natural form of entertainment, and fictionalized exaggerations of life’s experiences are such a common and widespread phenomenon, fairy tales seem as ubiquitous and indigenous as speech itself.”* Ashliman (2004) argues, every human community all over the world has told stories: some as oral history, some as a part of religious rituals and some for pure entertainment. Furthermore, these are the stories that allow to enter to being fictitious: stories are products of fantasy, stories that create new worlds, they make space for our frustrations and fear and a platform for our hopes and dreams. They are also stories that instruct, but they do so entertainingly (Ashliman, 2004). Storytelling is a very useful and thankful activity in every children’s life.

According Arbuthnot (1964), **telling fairy tales** to children give them more fun than they ever had from reading the tales- fairy tales are your own creation when you tell them. Bettelheim (1991) points out, a fairy tale should be told rather than read because if it is read, it ought to be read with emotional involvement in the story and in the child, with empathy for what the story may mean to him; telling is preferable to reading because it allow greater flexibility. Kready (2008) describes, the telling of the tale is an art governed by distinct principles because the life of the story must be transmitted and rendered into voice. Bettelheim (1991) mentions that ideally, the telling of a fairy story should be an interpersonal event into which adult and child enter as equal partners, as can never be the case when a story is read to a child. Kready (2008)

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comments, as the child listens to the tale he is a thinking human being; but in the return which he makes to his tale he becomes a quickened creator- he makes of the ideas he has gained through listening, will be the work of his creative imagination. Arbuthnot (1964) mentions that storytelling is very important because through listening, children develop their powers of aural comprehension. The ability to hear, comprehend and react intelligently to the spoken word is of great importance. Children's ears are becoming familiar to the melody, rhythm and intonation of good language. According to Bettelheim (1991), by telling fairy tales, the parent can encourage him to borrow for his private use fantastic hopes for the future, because good feelings that children have imagining their future are essential for them to survive; without fantasies to give them hope, they do not have the strength to meet the adversities of life.

According to Kready (2008), fairy tale is part of the largest means to **unify the entire work or play of the child**. In relation as the work of art, nature-study, game, etc., it deals with some part of the child's everyday life. It is material best suited to provide the child with real problems. *"As self-expression and self-activity are the great natural instincts of the child, in giving opportunity to make a crown for a princess, mould a clay bowl, decorate a tree, play a game, paint the wood, cut paper animals, sing a lullaby, or trip a dance, the tale affords many problems exercising all child's accomplishments in the variety of his work."*(Kready, 2008, p.12). It makes the story the central interest because it is an organized experience marked by the importances of human life. As the same resource continues, thus the tale may bring union of thought and expression which makes the child live in varied, concrete, active relation to a common world.

Fairy tales have big impact on children. They do entertain children, teach them how to deal with certain situations in their lives. The tale presents the fact that fantasy is very important for a child because it helps him/her to cope with conditions around and it also offers the reader some solutions to solve his/her problems. As Bettelheim (1991) describes his own experience, many young people escape from their real lives into daydreams about magic experiences which can change their lives for better. It is always better to let the child think and live in his own magic world until he becomes young adult and starts to think objectively as almost every adult does.

According to Bettelheim (1991, p.43), fairy tale *"leaves all decisions up to us, including whether we wish to make any at all. It is up to us whether we wish to make*

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*any application to our life from a fairy tale, or simply enjoy the fantastic events it tells about. Our enjoyment is what induces us to respond in our own good time to the hidden meanings, as they may relate to our life experience and present state of personal development.”*

### **3.2 Negative Aspects of Fairy Tales**

Fairy tales are inseparable part of every childhood. They help children affect the emotions, bring them joy and satisfy imagination of the child, improve reading skills, educate and socialise children. But some fairy tales include elements which can be fearful for children.

According to Bettelheim (1991), in every fairy tale good and evil are given body in the form of some figures and their actions, as good and evil are omnipresent in life and the propensities for both are present in every man. Karl Opperl, the author of book *The Parent's Book: Practical guidance for the Education at Home*, criticises some fairy tales because they can fill imagination with horrible and terrifying images, scare, fear or nervousity (Bobulová et al., 2003). Streit (1992) describes that symbols of evil are images of boast, malice, cowardice, stupidity, lust, avarice. But we know that there exist so horrible types of evil. Poliak and Klátik (1961) discuss that some fairy tales can include motifs as sexual life, various depravedness, rough and cruel events. All of these events unfriendly and unhealthy influence to imagination and mental life of children. Nemcová (1994) claims that brutal acts, as cruel suppliciums, public executions, are related to brutality in past when fairy stories were originated. According to Tatar (2007), incest, child abandonment, sexual jealousy, sibling rivalry, mutilation, murder, cannibalism, erotic intrigue, sexism, racism, physical suffering, violent deaths, grim acts of revenge- these are just a few of the preferred themes of fairy tales. But as the author adds, in particular, fairy tales give us exaggerated and distorted forms of internal conflicts played out in the context of family life.

On the other hand, it is better if the children experience by listening or reading such fearful elements, which are contained in a fairy tale to get on a friendly term with the idea that the violence and death is part of our life. As Bettelheim (1991) indicates, the child should be given the opportunity to make a fairy tale his own by bringing his own associations to and into it. Incidentally, this is the reason why illustrated books, so



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much preferred by adults and children, do not serve the child's best needs. The **illustrations** are distracting rather than helpful. "*Studies of illustrated primers demonstrate that the pictures divert from the learning process rather than foster it, because the illustrations direct the child's imagination away from how he, on his own, would experience the story.*" (Bettelheim, 1991, p.60). If a story describes beautiful flowers, the illustrator may catch, his own vision of such a scene, but every hearer of the words will have his own picture, and it will be made out of all the flowers he has ever seen. This is why a fairy tale misplaces much of its personal meaning when its figures and events are given material not by the child's imagination, but by that of an illustrator.

As Kready (2008) reports, fairy tales for little children must avoid fearful elements which are opposed to the interests of the very young child. For example, the witch is too strange and too fearful for the child who has not learned to distinguish the real from the imaginative. A dragon is an awful beast and produces terror in the heart of the child. Cutting off heads of dragons is savage and horrible. The little child is not pleased but shocked by the transformation of men into animals because when the animals are terrifying, the transformation includes horror for the child. As the same author continues, the tales of the witch and the dragon must be excluded not for all time, but for the earliest years, when they are afraid of these creatures.

Concretely, as Bettelheim (1991) claims, *Little Red Riding Hood* presents a form of cannibalism (the wolf swallowing up grandmother and the girl) and violence (including that which saves two females and destroys the wolf by cutting open its belly and then putting stones into it). Little pig in *Three Little Pigs* cooked the wolf who climbed down the chimney and ate him. In *Cinderella*, her mother dies, her stepmother is evil and she locked Cinderella in her room.

According to Bettelheim (1991), parents wish to believe that if a child sees them as stepmothers, witches or giants, is only the result of tales he has heard. These parents hope that if their child is anticipated from learning about such figures, he will not see his own parents in this image. As the same author states, "*Fairy tales are loved by the child not because the imagery he finds in them conforms to what goes on within him, but because-despite all the angry, anxious thoughts in his mind to which the fairy tale gives the body and specific content-these stories always result in a happy outcome, which the child cannot imagine on his own.*"

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Such tales, which contain fearful elements, are not sufficiently simple and good for the little child and should produce a mental confusion. It is much better to read or tell them a fairy tale which emphasizes goodness rather than fear, anger or insecurity.

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## Conclusion

Writing my bachelor work I came to conclusion that fairy tales have many positive influences for children especially in childhood when they grow up, their mental and emotional life is developed; create new relations in family, or in kindergarten.

Fairy tales play a big role in everybody's life. They have the biggest impact where the child is in his/her psychological and emotional development. They prepare them for children's future life. They are very popular because of magic elements; they offer new dimensions to children's imagination, they often learn new things unconsciously. Fairy tales provide a huge space for fantasy and creativity. We develop our intellect and character by reading or listening to fairy tales. They enrich our lives and help us develop our imagination and escape from every day reality.

In my theses firstly I described a historical background of fairy tales. It is hard to find out when fairy tales originated. But we know that fairy tales were passed from generation to generation through oral presentation. Fairy tales were not intentionally created for children. Children only listened to tales which were addressed to adults. Only later these tales were adapted for children. Consequently, I show that in the past there were different attitudes towards children. These attitudes differ according to period, for instance, in the Enlightenment philosophers were centred on children's needs and pleasure in learning and education, instead of the Puritanical area when children were educated by the means of threats and punishment. So, the best result is if books are intended for children's pleasure, comfort, amusement and moral instruction.

Secondly, this work provides the reader with general information about fairy tales. I find out that first who used the French term *conte de fées* which was later translated as fairy tale, was Madame D'Aulnoy 1697. We can summarize that fairy tales are fantastic fictional stories which contain fairies, giants, princesses, talking animals or witches as main fantastic characters and describe the fortunes and misfortunes of a hero or heroine who undergo various adventures. Folk fairy tales have always happy ending and the main theme is the fight of the good against the evil. Next, I analyze distinction between two types of fairy tales- folk and literary. There are a few differences between them, but the basic is that we can identify the author of the literary fairy tale while folk fairy tales are of uncertain origin. Further, I mention some popular authors and collectors of fairy tales. Namely, to famous collectors of fairy tales we consider Charles

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Perrault with his collection *Tales of Mother Goose* (1729) or brothers Grimm with their collection of German fairy tales *Children's and Household Tales* (1812), and to famous writers of fairy tales belong Hans Christian Andersen and Oscar Wilde. In the end of this chapter I include some characteristics about fairy tales, e.g. typical characters, plot, setting, structure and style, themes, motifs, language and symbols.

In the third place this work shows positive and negative aspects of fairy tales. Fairy tales very positively influence the child's life. They have power to affect children's emotions, feelings which give them strength to develop their rationality. Activities like playing and dramatization are very important in expressing their emotions and feeling. They like when they can be part of some action. They need to practice all of these activities for building their own imagination which is so important in childhood. Fairy tales are an ideal way to entertain and train imagination for children. They are possible to see things, which adults sometimes cannot see. If the fairy tale is funny or interesting, it is easier to memorize it for children. Children also want to follow their hero in their travels and adventures. By entering into the life of the characters and identifying himself/herself with them, he/she develops sympathy, empathy and sense of power. Children are amazed of a Fairyland- a pleasant place where is no time, everything is possible to do and things come out all right. Undoubtedly, fairy tales help satisfy wish to play, joy of activity, of achievement, of cooperation and of judgement. Children gain some new information about real life through fairy tales. Fairy tales also provide an educational background. Through fairy tales children learn the names of things and the meanings of words which thereby clarifies their thinking. Fairy tales can help improve their reading skills when children become fully involved and getting joy and satisfaction by reading books. But also telling fairy tales can give the child fun and educational voice if he/she develop his/her aural comprehension and react intelligently to the spoken word. Parents use fairy tales to entertain their children and to motivate them to read.

Besides the fact that fairy tales have many positive influences on children, conversely, some fairy tales can contain elements which can be fearful and harmful for children. For example, elements as violence, death, sexism, physical suffering and mutilation. We should give our children the opportunity to make their own attitude by listening fairy tales but explain that such cruel, bad and painful acts are parts of our lives and society. Another negative aspect of fairy tales is illustrations. On the one hand, they help children to develop their imagination. On the other hand, they are more

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distracting rather than helpful. It is so because when the author describes beautiful flowers, animals, princesses, lands by words a child needs to imagine them. But if the author includes pictures of these things, these are materials not by child's imagination, but by that of an illustrator. Such fearful and unsuitable elements can produce a mental confusion. So, it is better to read or tell children fairy tales which emphasize good feelings rather than bad and fearful.

To sum up, despite all the bad elements, which fairy tales sometimes contain, are always popular among children and play a very important role in their childhood.

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## Resumé

Hlavnou témou tejto bakalárskej práce je vhodnosť a nevhodnosť rozprávok pre deti. Zahrnuté sú aj definície rozprávok, ich pôvod, základné charakteristiky ľudových a autorských rozprávok.

Je veľmi zložité určiť obdobie vzniku rozprávok, pretože ich korene siahajú stovky až tisícky rokov do minulosti. Ľudia ich šíрили ústnym podaním z generácie na generáciu. Rozprávky prvotne neboli určené detskej populácii. Deti iba počúvali piesne a príbehy, ktoré boli určené dospelým, a boli prezentované na rôznych ceremóniách a slávnostiach. Až v 15.storočí sa knihy začali vydávať v písomnej forme. O detskej literatúre môžeme hovoriť až v polovici 18.storočia, kedy dospelí začali vnímať deti ako individuality a prikladať im významné miesto v rodine i v spoločnosti. Spočiatku boli knihy písané pred deti zamerané na ich vzdelávanie, a nie pre zábavu. Prvá obrázková knižka pre deti bola vytvorená J.A.Komenským v roku 1658 pod názvom *Orbis Sensualium Pictus*. John Newbery napísal v roku 1744 prvú knihu, ktorá bola určená pre zábavu pod názvom *Little Pretty Pocket Book*. Dnes už máme množstvo kníh plné rozličných rozprávok, ktoré sú určené predovšetkým detským čitateľom.

Rozprávka je epický útvar, ktorý sa pohybuje medzi skutočným a neskutočným svetom, medzi fantastickými a reálnymi obrazmi. Vyskytujú sa v nich bytosti, ako napríklad strigy, bosorky, trpaslíci, obri, atď., alebo ľudia obdarení nadľudskými schopnosťami.

Rozprávky sa delia do dvoch skupín:

- ❖ ľudové
- ❖ umelé (autorské)

Základným rozdielom medzi týmito dvomi skupinami je ten, že autori ľudových rozprávok sú anonymní, pretože tieto rozprávky boli podávané ústnou formou, zatiaľ čo umelé rozprávky vznikajú písomnou formou a ich autorov poznáme. Medzi najvýznamnejších predstaviteľov ľudových rozprávok patrí Charles Perrault a jeho zbierka rozprávok *Tales of Mother Goose* (1729) a bratia Grimmovci a ich zbierka *Children's and Household Tales* (1812). Najznámejšími autormi umelých rozprávok sú Hans Christian Andersen, a jeho diela ako *The Ugly Ducking*, *Thumbelina*, *The Snow Queen*, a Oscar Wilde a jeho najznámejšie dielo *The Happy Prince*.

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Medzi základné znaky rozprávok patrí boj medzi dobrom a zlom, šťastný koniec, kde dobro víťazí a zlo je potrestané. Rozprávky obsahujú rôzne motívy, ako napríklad siroty, dobrodružstvá, nevlastná matka a sestry alebo rozprávajúce zvieratá. Taktiež v nich môžeme nájsť množstvo symbolov, ktoré majú iný alebo skrytý význam. Líška je typom prefikanosti, levy reprezentujú odvahu, sovy múdrosť, včely usilovnosť; symboly farieb, kde červená predstavuje krv, čierna smrť, biela nevinnosť; magické čísla ako 3, 5, 7, 12; predmety ako zrkadlo, čarovný prútik, hrebeň, sviečka, ktoré vystupujú ako symboly a prostredníctvom týchto všetkých symbolov môžeme zistiť množstvo zaujímavých spojitostí a informácií.

Rozprávky sú veľmi dôležité a zohrávajú významnú úlohu najmä v období detstva, kedy dieťa rastie, vyvíja sa jeho/jej duševný a citový život, utvára si vzťahy v rodine, škôlke i škole. Rozprávky majú pozitívne i negatívne vplyvy na dieťa. Tie pozitívne môžeme rozdeliť na päť skupín podľa toho, ktorú časť človeka najviac ovplyvňujú.

K vplyvom, ktoré ovplyvňujú celkovú osobnosť dieťaťa patrí skutočnosť, že rozprávky udržiavajú jeho pozornosť, musia ho zabaviť, vzbudiť jeho zvedavosť, rozvíjať jeho fantáziu a predstavivosť, pomáhajú mu pri rozvoji jeho intelektu a celkovo obohacujú jeho život. Rozprávky musia obsahovať to, čo deti zaujíma, priťahuje a prináša mu radosť. Deti majú radi ak sa v rozprávkach objavujú veci alebo zvieratá, ktoré sa im páčia, s ktorými môžu prísť do kontaktu aj v reálnom živote. Chcú taktiež nasledovať hlavných hrdinov v ich dobrodružstvách, stotožňujú sa s nimi. Dieťa si predstavuje, že zdoláva prekážky ako hlavný hrdina, predstavuje si, že aj ono sa vie vyšplhať do neba po fazuľovej stonke, poraziť obra, stať sa najsilnejšou bytosťou na svete, dievčatá sa vidia ako princezná, chlapci ako králi. Rozprávky sú obľúbené medzi deťmi, pretože v nich je možné všetko, čas sa tu akoby zastaví, človek nemá žiadne problémy a všetko sa vyvíja správnou cestou. Stotožňovanie s hrdinom dieťaťa prináša rozvoj celkovej osobnosti, nové svetlo do ich života, vedia lepšie reagovať v nezvyčajných situáciách a taktiež sa rozvíja ich fantázia.

Citový život a vývoj dieťaťa je taktiež ovplyvňovaný rozprávkami. Dieťa v nich objavuje svoje „ja“, ktoré predtým nepoznal. Pozitívne emócie ako radosť, prekvapenie, či nádej posilňujú rozvoj racionality a sú nevyhnutné, aby bol človek spokojný sám so sebou a s tým, čo robí.

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Rozvoj kognitívnej stránky človeka a teda najmä fantázie a predstavivosti je základný aspekt, ktorý by rozprávka mala spĺňať. Pomocou ilúzií, kúziel, mágie a nadprirodzených vlastností rozprávka rozvíja detskú predstavivosť a fantáziu a otvára dieťaťu dvere do nových dimenzií, ktoré v reálnom svete nenachádza. Rozprávky totiž neprezentujú svet taký, aký naozaj je. Zjednodušuje všetky situácie, problémy a ich riešenia. Dieťa ale lepšie chápe veci, ktoré sú ľahšie pochopiteľné preňho. Dieťa, ktoré sa naučí z rozprávok brať si iba to dobré, verí, že aj v skutočnom živote sa človek, ktorý na prvý pohľad vyzerá odpudivo, sa môže zmeniť v krásnu a priateľskú bytosť. Predstavivosť ma vitálnu funkciu pre mentálny a osobnostný rozvoj dieťaťa.

Rozprávky taktiež ovplyvňujú sociálny rozvoj dieťaťa. Inými slovami, dieťa prostredníctvom nich chápe vzťahy v rodine, podstatu lásky, zodpovednosti a starostlivosti o nich. Radosť v spojení so slobodou sú považované za sily, ktoré umožňujú neskúsenému človeku stať sa sebavedomým, vyzretým, vzdelaným a sociálnym tvorom. Prostredníctvom hry dieťa nadobúda schopnosť komunikovať, nadväzovať nové kamarátstva spolupracovať, vyjadriť samého seba a naplno využívať svoje schopnosti.

Rozprávky majú tiež vzdelávaciu alebo náučnú funkciu. Učia sa pomenovať veci pravými menami, chápu významu slov, získavajú zmysel pre poriadok. Zdokonaľujú svoje čítanie, kedy sú plne zainteresovaní v deji, prináša im to radosť a spokojnosť. Rozvíjajú svoju slovnú zásobu, vyjadrovanie, morálne cítenie, predstavivosť, energiu a mentálne schopnosti. Naopak, pri počúvaní rozprávok zdokonaľuje svoje sluchové schopnosti a rozvíja svoju flexibilitu pri utváraní predstáv, ktoré získava priamo prostredníctvom počúvania.

Na druhej strane, rozprávky obsahujú taktiež prvky, ako napríklad smrť, vražda, násilie či brutalita, ktoré môžu byť strašidelné a môžu v deťoch vyvolávať negatívne emócie. Riešením by malo byť to, že deťom vysvetlíme, že tieto, aj keď škaredé, bolestivé a kruté akty, sú súčasťou života a spoločnosti.

Rozprávky ponúkajú súhrn mnohých informácií a myšlienok, ktoré umožňujú deťom vytvárať si vzťah k reálnemu svetu. Majú schopnosť zabaviť deti, naučiť ich ako sa vyrovnáť s určitými situáciami v reálnom živote, rozvíjajú ich fantáziu a predstavivosť, čo je pre detskú myseľ nenahraditeľné. Je lepšie nechať dieťa žiť v jeho rozprávkovom svete, pretože sa stane dospelým človekom, ktorý myslí objektívne ako my všetci.



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