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THE PLACE OF THE FAIRY TALE IN THE PERSON'S LIFE SCRIPT

The article discusses the place of the fairy tale in the person's life script. We have defined the overall theoretical and methodological foundation for the investigations of this question, matched set of techniques that are adequate to the objectives of the study, conducted the study, analyzed the issue, provided the guidance on the topic.

Key words: person's life script, favorite fairy tale, personal fairy tale, existential position, motivation, regulations, drivers, exsapist.

The relevance of this topic is clear. The fairy tale means a children's story with magical creatures and interesting adventures. Sometimes we consider the fairy tale to be a polite term for an untrue story [7, p. 297]. Fairy tales have a place of their own in Literature as a popular variant of myths. As such, they were a focus of interest for the founders of Transactional Analysis and they are still relevant for Psychologists and Educators. One can interpret them as a metaphor of social life. When they are told to little children, they contribute to their education by teaching them social roles and shaping their Scripts. Script – unconscious life plan. It is represented in the form of drama. Child accumulates experience, ranks it based on previously acquired, and it is influenced by the child's thinking [6]. Some researches consider fairy tales to be something like escapism [7, p. 297].

Fairy tales belong to the oral tradition. They have been transmitted in the rural world of ages. Myth means stories from ancient cultures about history, gods and heroes. Sometimes it is an untrue or unproved story [7, p. 564]. Contrary to the Greek Myths and the Animal Tales which have inspired the tales of Aesop and Jean de la Fontaine, only lately have they been given in written form. Charles Perrault selected some, which he wrote in verse for the attention of the Court of the King of France in the 17th century. The most famous are Blue Beard, Sleeping Beauty and Cinderella. In the 19th century, the Grimm brothers wrote a transcript of some tales from different parts of Germany together with their local versions. Those translations have been pooled with the common reading fund of European children. Among those are Snow White, Hansel and Gretel and The Pied Piper of the City of Hamelin. Today, the stories that peoples of the world tell their children continue to be transcribed [6].

The publication and research review. Fairy tales help inculcating the norms of the society into young minds consciously, but subconsciously may provide an attractive stereotyped number of roles, locations, and timetables for an errant life script. A lot of scientists have been working at this issue, such as E. Bern, I. Stewart, M. Hulding, R. Hulding, K. Shtayner, F. Inhlisch, T. Harris, T. Calero, J. Hay, V.V. Makarov, G.A. Makarov A. Abulhanova, T.N. Berezina, I.G. Malkina-Pyh, T.D. Zinkevich-Evstyhneyeva, M. James, D. Sokolov and others. But it still represents a scientific interest [2; 3; 4; 5].

The first transactional Analysts, Eric Berne, Stephen Karpman and Fanita English in particular, pointed out the influence of tales on the Scripts of their clients. This influence can be partly explained by non-verbal devices proper to oral tales, be they improvised, told by hear, or read. With a loving glance at her child, a mother can imply: «this is all about you!», thus turning a simple comment into an attribution

Discussion of the topic. What all those stories have in common is to initiate children to social roles. They promote qualities that are all highly valued by our societies, such as courage, energy, solidarity and perseverance. They trigger deep emotions in the audience as well as in the reader, and teach wisdom. They contain a series of messages coming from the Parent Ego State of Mankind. Storytellers transmit them generation after generation for the benefit of young people who wonder what they can expect from Life. In days when many mothers died very young, and our societies had many orphans, those messages could be understood at different levels according to the kind of audience they had. They gave as many opportunities to teach life to little children, who could be bewitched by their fantasy dimension: speaking animals, magical attributes such as seven league boots or flying carpets. People of all age groups were brought back to the world of their childhood. They were listening to those stories from their Child Ego State, like a lesson of hope and trust in Mankind. All those tales contain warning and support and insist on the danger of this world: terrifying or unpredictable characters; fake heroes who do not hesitate to deceive others and betray their own word; characters who are led by greed or taste for destruction. For adults listening to those stories, such dangers deal with death, physical or psychological mutilation, losing one's own family or belongings. They describe heroes who at first are in a weak position, and then succeed and win over trials.

Bruno Bettelheim studies tales in his book *The Uses of Enchantment*, and focuses on the development of emotions and on the different stages of psychic life. Fairy tales talk surreptitiously to children about what they go through in their daily lives: tragic breaks within families, competition between brothers, ambivalent feelings for their parents [2, 21]. Those stories were told during long winter evenings. Storytellers exercised their talent in quite a hypnotic atmosphere that made them more efficient. It is still the case when parents tell their children bedtime stories, or when an educator gathers small children in circle and reads a tale. Such moments favor the learning of emotions: the fear of a hypothetical danger, the anger when confronted to failure, the sadness of a loss, the joy of the final victory. The talent of the storyteller makes it all [6].

We have studied the place of the fairy tale in a person's life script. The relevance of the topic is motivated by the fact, that, on the one hand, the tale is a repository of important information for the child, on the other hand they can also affect a human life scenario. Further, through the definition of favorite fairy tales and writing the own fairy tales we can reveal a person's life scenario and help him or her to correct it. So the tale may serve as a formative diagnostic mechanism and the tool for correction. It is well known that the tale is widely used as a therapeutic method.

There are two things that should be separated in this work, «life script» and «life way». Life script – is unconscious life plan that is «written» by a man being a child and which he/ she resides. Life way – it is what exactly happens to a person during his life, the process of life. Transactional Analysis literature describes lots of scripts of people who are deeply perturbed. They have drawn negative conclusions of their favorite fairy tales or do not know how to use the positive sides of them. However, when we work with those concepts in the field of Education and Training, the people we meet have a rather banal Script [1, 9].

Young children learn those roles at home or at school. Those two places allow them to experiment Up and Down positions, while being guided and nurtured, but also invited to help others and transmit their knowledge to their younger fellows. Role is the pattern of behavioral rights

and obligations that accompanies a particular social position and which the person is expected to learn and perform [8, 211]. The tragedy of handicapped children lies in the fact that most of the time, they stay in a Down position. My hypothesis is that self confidence is generated when one has the opportunity of experiencing the Up position, and of being in contact with one's pride to guide or to help others. Freinet's educational approach relies on that principle.

The Up position is therefore not reserved to the roles of Persecutors and Rescuers, and the Down position to that of Victim. In tales just as in real life, there are constant role shifts. However, such roles are positive when they correspond to a regular change of position from one role to another. They are negative when they imply discounts or the set up of a stereotyped kind of relationship.

During our research, we asked respondents to write 3 favorite tales from different age periods, identify favorite and not favorite characters in these tales, find 3 negative and 3 positive characteristics and write their own story, noting the interesting facts, find 3 negative and 3 positive characteristics of the main character in this tale.

69 people, aged from 20 to 30 years old, took part in the investigation as respondents. The content analysis was used during the investigation. We also paid attention to the stylistic devices that affect the of emotional level, and so on.

The results of the content analysis are presented in percentages shown as diagrams. We have launched a number of criteria for the classification based on the data.

During data analysis, we have selected five criteria: the main theme, motivation of characters, way of overcoming the difficulties, the existential position, the orientation of the plot. The first 4 criteria were taken from Zynkevitch-Evstigneeva. The last one – from TA-literature [2; 4; 5].

We have analyzed the tales for each of the criteria and compared the appearance of each criterion in the favorite fairy tale and in own fairy tale.

Thus, we have found nine main themes (Victory of the good, Happiness by high price, Uniting with the world, Main thing is to be strong (and good), Life of the «little man», Service and sacrifice, Love Conquers Everything, Humanity and altruism, Fairness is the most important). A comparative analysis found that 42% of the main themes in all four tales was the same, at 27% in three tales (one 's own and two favorites) of the four was the same theme, 19% in two tales (one's own and favorite) with four was the same theme, 12% own fairy tale theme is not the same as any topic of favorite fairy tales. Also, the theme of fairy tales formed a number of combinations. Results are displayed on the Figure 1.

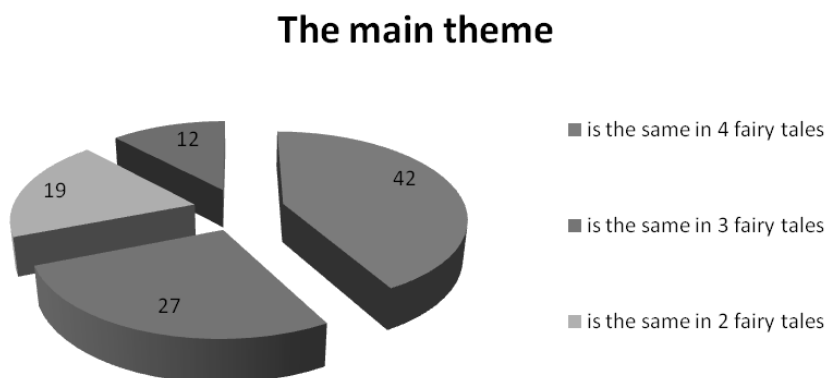


Fig. 1. The main theme

We found 6 dominant motivations (To do good things, To get rid of loneliness, To find yourself, To defeat, To achieve the goal, To establish the order), in 71% of all the characters' motivation in favorite fairy tales and motivation of the protagonist 's own tale was the same, in 17% characters' motivation of two favorite fairy tales and one own was the same, in 12% motivation of the protagonist 's own tale differed from the motivation of his/her favourite characters. Results are displayed on the Figure 2.

Motivation

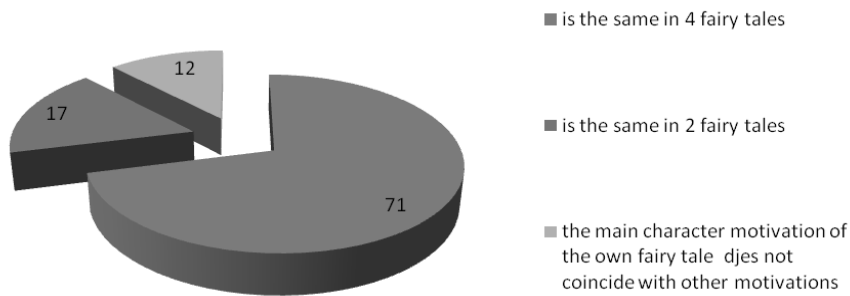


Fig. 2. The motivation

As for ways of overcoming difficulties, in 55% the way of overcoming difficulties coincides in all four fairy tales, that is the end of the fairy-tale is passive or active in 4 tales. In 17% there are 3 coincidences – 2 favorite fairy tales and one own have the same ways of overcoming difficulties. In 16% of the observed presentations of favorite tales 2 coincidences (the ways of overcoming difficulties) are observed – in one own tale and in one favorite tale. In 12% the way of overcoming difficulties in one's own tale is opposite to the way of overcoming difficulties in their favorite tales. Results are displayed on the Figure 3.

Ways of overcoming difficulties

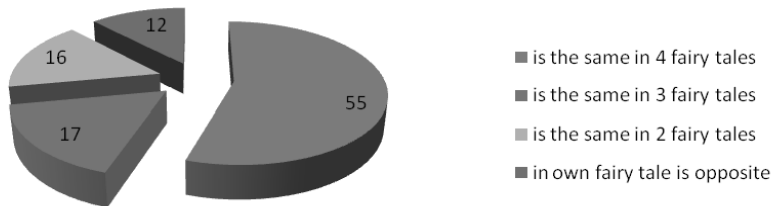


Fig. 3. Ways of overcoming difficulties

In 50% of cases one and the same existential position is common for all the characters, in 18% we observe the radical change of the position: the same position in all of favorite fairy tales characters and the opposite position of their own tale hero. In 20% the existential position of two favorite heroes and one own fairytales hero matches. In 12% the existential position of the hero of one's own tale coincids with the position of only one hero of their favorite fairy tales. Results are displayed on the Figure 4.

Existential positions

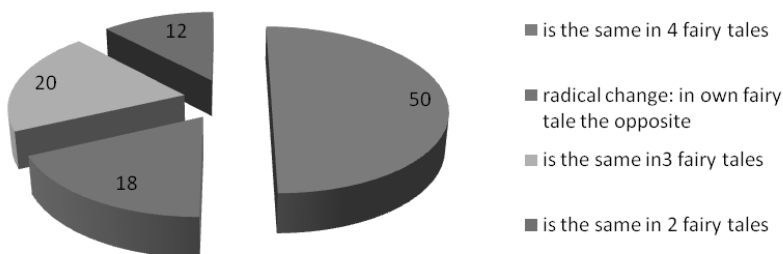


Fig. 4. Existential positions

In 80% the orientation of the plot in all fairy tales coincides. This is the highest rate among all coincidence of criteria by means of which we have held the analysis.

In 10% the orientation of the favorite tales plot is the same, but the orientation of the own tale is full of sharp contrast, often in their favorite fairy tales there is a winner, in one`s own – a loser. In 7% the orientation of the favorite tales of two stories coincide with one`s own tale. In 3% the orientation of all of the favorite tales are different and do not coincide with the orientation of the plot of one`s own tale. Results are displayed on the Figure 5.

The orientation of tales plot

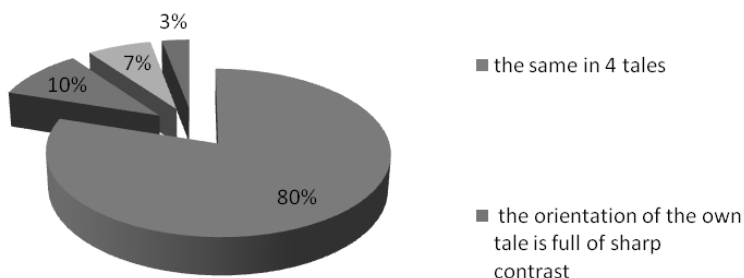


Fig. 5. The orientation of tales plot

Conclusions. In our study, we were able to prove the significance of favorite fairy tales in the development of personality, specifically – in the life script writing. Thus, in the work with clients, the Claude Steiner methods, which were used in the investigation («Favorite Fairy Tales», «Favorite nor favorite characters and their traits», «Own Tale») can be used with classifications and criteria, which have been derived in this paper. Thus we can identify the degree of threat to the life or health of the person, who asked for help, because we remember that Loser, for example, has a strong trend to self-destruction.

The next step – it is important to determine the existential position and identify situations in which the person changes it, with whom, etc. Definition of motivation is to determine the deep human need. Perhaps the root of the problem lies here. Defining the motivation, experienced psychologist – consultant will be able to identify the driver. It is important to take into account the personal tale, comparing with favorite fairy tales from different age periods.

It is also important to pay attention to stories that are recommended for child. Of course, the child makes decisions about themselves and the world long before he starts to read fairy tales. But reading them, she gets so-called matrix, under which can « customize « her/his script. Therefore, we recommend to read children stories and during this to explain different points, give comments, ask questions, stimulate the imagination, for example the development of alternative events, or otherwise. It is also important not to read a child similar tales : give as much various information about the world, people, behavior, senses, and so on as possible.

When writing correction stories the fact that the person is unconsciously identifies the main character with himself should be taken into account, so character must confer active life position, ingenuity, resources and thirst for life, different abilities and skills, given the context and purpose of the new tales as part of the problem, which appealed.

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У статті розглядається місце казки в життєвому сценарії людини. Під час написання статті було визначено загальні теоретико-методологічні підстави для дослідження цього питання, дібрано комплекс методик, адекватних меті дослідження, проведено дослідження, проаналізовано питання відображення казки в життєвому сценарії людини, наведено рекомендації щодо розглянутої теми.

Ключові слова: життєвий сценарій особистості, улюблена казка, особиста казка, екзистенційна позиція, мотивація, приспи, драйвери.

В статье рассматривается место сказки в жизненном сценарии личности. При написании статьи были определены общие теоретико-методологические основания для исследования этого вопроса, подобран комплекс методик, адекватных целям исследования, проведено исследование, проанализированы вопросы воспроизведения сказки в жизненном сценарии человека, приведены рекомендации по рассматриваемой теме.

Ключевые слова: жизненный сценарий личности, любимая сказка, личная сказка, экзистенциальная позиция, мотивация, предписания, драйверы.

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