

SECTION 1. CORRECTIONAL PEDAGOGY**1.1 Historical aspects of fairy-tale therapy origin in special and inclusive education**

In our distant childhood, mothers and grandmothers told us fairy tales, not suspecting, perhaps, that by doing so they used one of the most effective methods of psychological correction - fairy tale therapy. A fairy tale is a means of introducing a child to the world of human destinies, to history; this is the «golden key» to changing the environment, its creative, constructive transformation. The child half lives in an imaginary, unreal world, and not just lives, but actively acts in it, rebuilding it and himself. It is from this treasury that he draws information about the reality that he does not yet know, the features of the future, about which he still does not know how to think [1].

The process of fairy tale therapy allows the child to actualize and realize his problems, as well as to see different ways to solve them [2, c. 84]. A fairy tale metaphor, due to its inherent special properties, turns out to be a way of building mutual understanding between children, an attitude towards oneself as an individual. In fairy tales you can find a complete list of human problems and ways to solve them. Fairy stories contain information about the dynamics of life processes. Therefore, a fairy tale can give a symbolic warning about how the situation will develop, which is important in corrective work [3, p. 35]. K.I. Chukovsky believed that the purpose of a fairy tale «is to educate a child in humanity – this marvelous ability to worry about other people's misfortunes, to rejoice in the joys of another, to experience someone else's fate as one's own. After all, a fairy tale improves, enriches and humanizes the child's psyche, since a child listening to a fairy tale feels like an active participant in it and always identifies with those of its characters who fight for justice, goodness, and freedom».

A fairy tale is a means of working with the inner world of a child, surprising in terms of the strength of its psychological impact, a powerful tool for development. It

is the psychological content of fairy tales, the symbolic reflection of psychological phenomena that make folk tales an indispensable tool for influencing a person [1].

A school psychologist constantly asks himself two questions: «What?» and «How?». In the sense that every day, in the case of providing psychological assistance to a child, a specialist tries to figure out what is actually happening and how to help a small client overcome the difficulties that have arisen. Searching for the answer to the question «what?» are carried out with the help of various methods of psychodiagnostics, observation, conversations with parents and teachers, etc. But when the answer to the first question becomes more or less clear, the question «how?» arises with all its cast-iron simplicity and inaccessibility. At this stage, many school psychologists, unfortunately, give in, because it is necessary to move from diagnostics to full of surprises and risk, the path of psychocorrection and psychotherapy. The enrichment of practical psychology with new means of effective work with children, provided, in particular, by such a direction as fairy tale therapy, is a gratifying fact of the last decade. Now to the notorious question «how?» found one of the beautiful and effective answers. The developing and psychotherapeutic potential of fairy tales, for all its obviousness, was not used enough by the practical psychology of education. But fairy tale therapy is effective in working not only with preschoolers or younger students, but also with teenagers and high school students. Moreover, there are psychotherapeutic fairy tales for teachers. Even a simple reading of fairy tales (especially specially created ones) gives an amazing effect and helps a person overcome various life difficulties.

Officially, fairy tale therapy is a rather young science, although many fairy tales from traditional folklore also contain a corrective effect.

E. Bern is considered to be the founder of the fairy tale therapy method. E. Bern painted various life scenarios and three states of our «Me»: Child, Adult and Parent. The part called the Child, constantly demanding and desiring something, according to Berne, will definitely live out a certain life scenario - an unconscious life plan, which is based on a decision made in early childhood. Depending on the pressure from outside

– parents, significant adults, and personal judgment – the script can either be a good one or an unhappy one.

In the 1970s, the method of fairy tale therapy began to be introduced into practice by D. Brett. The researcher has created a series of short stories «Annie Stories», in which a little girl Anna gets into difficult situations. The plots of the stories are based on life events that are usually experienced by the main character's peers.

In Ukraine at the end of the XX century, M. Molitskaya's original therapeutic tales «Bajki terapeutyczne» were published. Over time, similar publications by other authors began to appear for preparatory educational institutions, children's libraries, and elementary schools.

V. Sukhomlinsky believed that childhood fairy tales, familiar from childhood, lay in the heart «the seeds of humanity that make up the conscience» [4].

The history of fairy tale therapy as a school of practical psychology, combining elements of art, fantasy, special specifics of the cultural context of interaction with the individual, should begin in the 90s of the XX century. However, if we consider it as a method of active influence on the individual, its history will have much more ancient roots.

The first scientific theories on the problem of fairy tales date back to the XVIII century. This is not only a purposeful collection of folk tales, undertaken by the brothers Jacob and Wilhelm Grimm (a little later, the same work was done by Perrault in France), but also attempts to interpret their content (I.I. Winkelmann, I.G. Hamann, I. G. Herder, K.F. Moritz, etc.). For example, I.G. Herder saw in fairy tales a symbolic reflection of ancient forgotten beliefs. Differences in the views of schools that emerged in the nineteenth century are particularly pronounced in relation to the question of the reasons for the striking similarity of the motives of fairy tales that exist in different nations. Thus, we can talk about three main points of view on this problem: the «Indian version», according to which all the main fairy tales and images were born in India and later spread throughout Europe (T. Benfei); The «Babylonian version», which claimed that Babylon was the birthplace of fairy tales, and the transit point on their way to Europe was the peninsula of Asia Minor (A. Jensen, H. Winkler, E. Stucken); «Version

of many centers», which insisted on the impossibility of indicating one specific place of birth of all fairy tales, which implies the emergence of different tales in different countries («Finnish school» founded by K. Kron and A. Aarne). The last point of view is also interesting for the proposed method of determining the «primary» version of the tale: by analyzing all fairy tales with a similar motif, it was proposed to choose the most detailed, poetic and understandable version, which should be considered original. By the way, this view has been subjected to well-argued criticism by M.-L. von Franz, who pointed out that a word-of-mouth tale does not necessarily get worse, but it can improve with the same success.

As an independent direction in practical psychology, fairy tale therapy emerged not so long ago, and immediately gained great popularity. In the scientific world, fairy tale therapy has existed for about 30 years. The official date of the founding of the Institute of Fairy Tale Therapy in Russia in St. Petersburg is 1997.

O.V. Volkova claims that the word «fairy tale» first appears in the XVII th century as a term denoting those types of oral prose, which are primarily characterized by poetic fiction. Until the middle of the 19th century, fairy tales were seen as entertainment worthy of the lower strata of society or children. Currently, a fairy tale is: 1. a type of narrative, mostly prose folklore (fairy tale prose), which includes works of various genres, the content of which, from the point of view of the bearers of folklore, there is no strict authenticity; 2. genre of literary narrative. A literary tale either imitates a folklore tale (a literary tale written in the folk-poetic style) or creates a didactic work. Folklore tale historically precedes literary [5]. K.Levi-Strauss calls a fairy tale a myth in miniature, where the same structures are conveyed on a smaller scale [6].

In the development of the method of fairy tale therapy, the works of D.B.Elkonin, L.S.Vygotsky, research and experience of B. Bettelheim, K.G. Jung, M.L. von Franz, S. Kopp, the ideas of E. Fromm, E. Gardner, E. Bern, positive therapy with parables by N. Pezeshkian, psychotherapeutic tales and ideas by A.Gnezdilov,

T.D. Zinkevich-Evstigneeva, works by I. Vachkov, N. Sakovich, A. Osipova, N. Kiseleva.

Today there is a trend of active use of the method of fairy tale therapy, which is used by more and more specialists: psychologists, doctors, speech pathologists, teachers. In this regard, began to appear fairy-tale therapy programs T.D. Zinkevich-Evstigneeva, N. Sakovich, A. Lisina, etc. Fairy tale therapy as a method became not only children's preschools and schools, but also rehabilitation centers for the disabled, children with various developmental problems, correctional facilities (for adolescents with deviant behavior), higher educational institutions.

Actively developing as a separate direction, the typology of fairy tales proposed by T.D. Zinkevich-Evstigneeva, which includes art (folk and author's), psychotherapeutic, psychocorrective, didactic, meditative ones.

According to T.D. Zinkevich-Evstigneeva's research, in the formation of fairy tale therapy we can distinguish the stage of spontaneous composition and transmission of stories, the stage of scientific analysis of metaphorical material and the stage of using fairy tales as techniques of psychological and pedagogical work [7, pp. 9-10].

In this regard, it distinguishes four stages in the development of fairy tale therapy (in the historical context):

Stage 1 - oral folk art. Its beginnings are lost in the depths of the centuries, but the process of oral (and later written) creativity continues to this day.

Stage 2 - collecting and researching fairy tales and myths. The study of myths and fairy tales in the psychological, in-depth aspect is associated with the names of K.-G. Jung, M.-L. von Franz, B. Bettelheim, V. Propp and others. It is nice to note that the terminology of psychoanalysis is based on myths ... The process of learning the hidden meaning of fairy tales and myths continues to this day.

Stage 3 - psychotechnical (application of a fairy tale as an occasion for psychodiagnostics, correction and personality development);

Stage 4 - integrative, related to «the formation of the concept of Complex fairy tale therapy, with a spiritual approach to fairy tales, with the understanding of fairy tale

therapy as a natural, organic human perception of the educational system, tested by many generations of our ancestors».

However, having finalized this scheme, O.I. Kayasheva identified four main stages in the history of fairy tale therapy as a method:

- stage of oral folk art;
- stage of collecting and researching fairy tales and myths;
- stage of application of fairy tale therapy as psychotechnics;
- stage of complex fairy tale therapy [8, p. 14].

This scheme of formation of fairy tale therapy seems to us to be the most logical and universal.

The stage of oral folk art implies a period during which fairy tales were not considered in any other capacity than as a means of transmitting certain information to a certain audience. Thus, events of various kinds encouraged people to give birth to certain fairy tales. Subsequently, the retelling of well-known stories could be the source of several varieties of already known tales, often transformed almost beyond recognition.

Among the most famous folklorists, whose activities can be considered the basis of the stage of collecting and researching fairy tales, we can mention Charles Perrault in France in the XVII century, J. and W. Grimm in Germany in the XIX th century and collected at about the same time fairy tales of A.N. Afanasyev in Russia.

However, in the study «Historical Roots of a Magic Tale» (1946) the Russian philologist V.Ya. Propp reveals the general basis of the structure of a fairy tale.

Thus, the work of V.Ya. Propp can be considered to be a transitional phase to the next stage of the formation of fairy tale therapy, which brought the work on metaphorical material to a qualitatively new level.

The beginning of the stage of application of fairy tale therapy as psychotechnics can be associated with the emergence of the theory of psychoanalysis in the early twentieth century. Thus, in 1900, Freud pointed out that the fairy tale has a symbolic nature, drew attention to its appeal to the unconscious and suggested that

the analysis of dreams can successfully use fairy tale symbolism [9, p. 248]. This new direction in psychology has forced researchers to rethink the available metaphorical material and see in fairy tales and myths hidden meaning and symbolism.

A new vision of the nature of fairy tales and their content was given by the works of representatives of the Jungian school. In his works, K.G. Jung noted that fairy tales, myths and legends contribute to psychological research, as they reflect the mental reality of man and his inner contradictions. Drawing parallels between a fairy tale and a dream, he pointed out that a fairy tale is a reflection of the collective unconscious to the same extent that a dream reflects the unconscious of one person.

The beginning of the stage of complex fairy tale therapy was the design of fairy tale therapy as an independent psychological concept.

Thus, T.D. Zinkevich-Evstigneeva, T.M. Grabenko, A.V. Gnezdilov and D.B. Kudzilov, who found the Institute of Fairy Tale Therapy in St. Petersburg, adhere to a comprehensive approach, which involves the use of the method in interaction with others, strengthening its effect psychological concepts: isotherapy, puppetry, sand therapy, etc.

Currently, fairy tale therapy is developing intensively in various directions. Thus, T.D. Zinkevich-Evstigneeva, T.M. Grabenko, D.B. Kudzilov, N.A. Sakovich, G.N. El, A. Shimanskaya, O.Yu. Epanchintseva worked out techniques for the joint use of fairy tale therapy and sand therapy. Works by L.G. Grebenshchikova and A.Yu. Tatarintseva dedicated to the use of puppets in fairy tale therapy.

T.D. Zinkevich-Evstigneeva, T.M. Grabenko, N.A. Sakovich dealt with the problem of combining the methods of fairy tale therapy and game therapy. Within the framework of this concept, T.D. Zinkevich-Evstigneeva and D.B. Kudzilov worked out several board games used in the course of fairy-tale therapeutic trainings.

Metaphorical associative cards have also been widely used in fairy tale therapy. One of the preconditions for their emergence can be considered the theory of V.Ya. Propp about the limited number of characters and functions in a fairy tale.

The works of T.D. Zinkevich-Evstigneeva, T.M. Grabenko, O.V. Khukhlaeva, O.E. Khukhlaeva, E.S. Mosina, L.A. Litvintseva, R. M. Tkach, O.N. Kapshuk are

devoted to various aspects of the application of fairy tale therapy in working with children.

Peculiarities of fairy-tale therapeutic work with children's fears and aggression are considered in the works of E.V. Chekh and I.E. Kulintsova.

O. Smirnova developed the issue of using fairy tale therapy with children suffering from severe mental retardation.

A.V. Karpov considers the fairy tale as the main means of establishing contact between adults and children. O.F.Vaskova, A.A. Politykina and V.A.Titarenko worked out methods of children's speech development by fairy-tale therapeutic methods.

Belarusian psychologist I.V.Stishenok has worked out universal working catalogs of author's tales with methodical instructions focused on working with the most typical problems of clients.

Somewhat later, such work was performed by N.A.Sakovich, focusing it on a narrower target audience: adolescents and individuals at risk of suicide.

Features of fairy tale therapy in working with female clients were considered by T.D.Zinkevich-Evstigneeva, D.Frolov, R.P.Efimkina, R.M.Tkach and V.A.Ardzinba. Researchers have not overlooked the most complex topics in the work of a psychologist, often leaving him with a strong emotional mark. Thus, A.V.Gnezdilov described the use of fairy tale therapy in working with terminally ill and their relatives, T.M.Grabenko – with survivors of a traumatic situation, and T.D.Zinkevich-Evstigneeva – with those undergoing treatment for liberation from addictions. M.A.Odintsova described the principles of working with clients with attitudes towards the victim's behavior in her work.

The possibility of using fairy tale therapy for pedagogical purposes also fell into the field of scientific interests of modern researchers. Thus, IV Vachkov proposes to use fairy tale therapy to teach the basics of psychological knowledge to younger students. According to N.I.Olifirovich and G.I.Maleichuk, using fairy tale therapy, you can successfully teach psychology to university students.

In the context of training future teachers-special educators and speech therapists E. Kazachiner and Yu. Boychuk worked out notebooks on a printed basis «Fundamentals of fairy tale therapy» and «Fairy tale therapy: an advanced course». The authors also considered the techniques of fairy tale therapy (for example, «The Way of the Hero»), summarized the approaches to the algorithm for writing a correctional tale, as well as issues of diagnosis with the help of fairy tales.

The works of A.E.Nagovitsyn and V.I.Ponomaryova deserve special attention, in which metaphorical material is systematized, the classification of fairy tales is optimized, and the theory and methodology of fairy tale therapy are developed.

One of the most promising developments of modern fairy tale therapists is the modification of the Jungian doctrine of archetypes under the ideas of fairy tale therapy, which allows psychologists to create a kind of «coordinate system» that can quickly describe the client's problem and navigate. Such a view of the problem is offered by the works of T.D. Zinkevich-Evstigneeva, O.I.Kayasheva and N.Ognenko.

In modern foreign psychological and pedagogical practice, the concept of «fairy tale therapy» does not occurs, but is actively used composing, reading fairy tales in working with clients to develop abilities, when discussing new life strategies and behavior models. Foreign researchers consider the concept of «library therapy» close to fairy tale therapy, which is associated with reading to achieve a therapeutic effect.

A striking example is the works of Polish scientists M. Molytska [10], B.Voznichka-Paruzel [11], which are devoted to the development of therapeutic, relaxation tales. It should be noted that storytelling is becoming widespread in the work of psychologists as a variant of an instructive tale, which foreign scholars use for informal training of employees. Researchers consider fairy tale therapy in four contexts: 1) as a separate psychological and pedagogical method; 2) as a method of psychotherapeutic influence with the help of fairy tales; 3) as a direction of practical psychology; 4) fairy tale therapy is a verbal version of the broader concept of «art therapy»: «verbal technique in the space of art therapy» [12].

Thus, fairy tale therapy is currently being actively developed, new techniques are being used to use fairy tales in psychotherapeutic work, with which it is possible to solve a wide range of different life problems of children of different ages and adults.