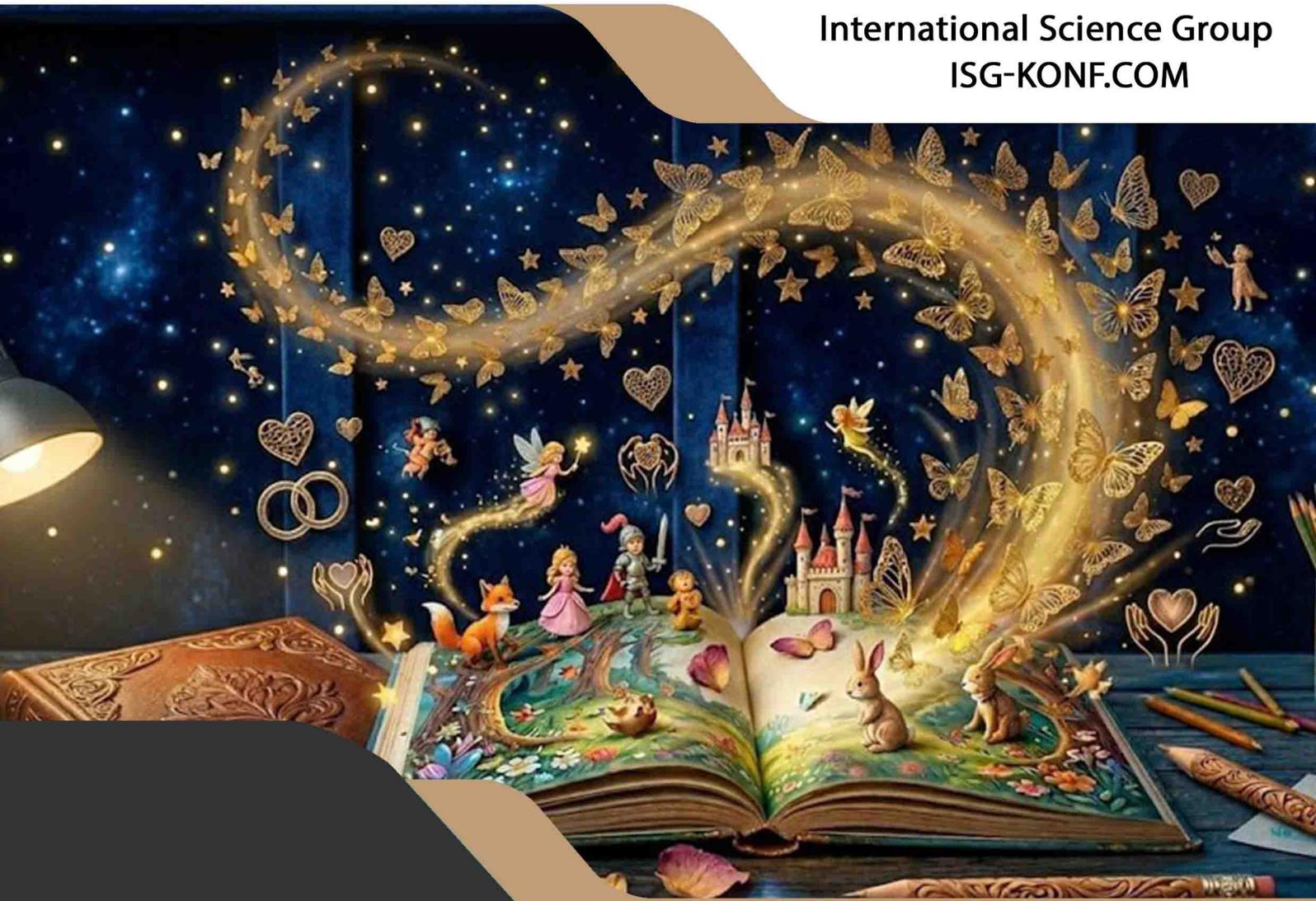




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# PRACTICES OF FAIRY-TALE THERAPY

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**PRACTICES OF FAIRY-TALE THERAPY**

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## PRELIMINARY

Fairy tale therapy is a young, modern and promising direction in practical psychology, which, using the metaphorical resources of fairy tales, allows people to develop self-awareness, become themselves, and build special trusting, close relationships with others.

Fairy tale therapy is an actively developing direction in psychotherapy. A fairy tale helps the psychotherapist and his client to speak the same language, provides a common system of symbols. Sometimes a lot can be understood by simply asking a person what his favorite fairy tale is.

Any fairy tale usually has the following elements: a hero or heroes, a plot, a conflict, and a resolution. But a fairy tale only becomes therapeutic when the child identifies with its heroes, can draw a parallel between the plot and his own life, and learns a lesson or understands a hidden message.

Recently, psychologists have increasingly used therapeutic metaphorical fairy tales to solve children's psychological problems. Sometimes such fairy tales resemble folk or famous author's tales, and sometimes they have no literary value, and to a person not initiated into the process of psychotherapy, they seem vague and uninformative. But regardless of the specifics of the content, a therapeutic fairy tale is always aimed at helping the child organize his inner world, learn something new and make the desired changes.

The child's consciousness accepts the literal content of the fairy tale as fictional: the child feels for the fairy tale hero, identifies with him, and even when he learns about his problem, he still thinks, this is not about me, this is make-believe. The subconscious «believes» what it hears and sets the necessary program of changes in behavior, restructuring of values, views and positions.

# 1. GENERAL APPROACHES TO CORRECTIONAL AND THERAPEUTIC FAIRY-TALE CHILDREN'S LITERATURE

## 1.1. Key approaches to creation fairy-tale children's literature

Children's literature is one of the most important and significant areas in the world of book culture. It is not only a tool for a child's development, but also contributes to the formation of their worldview, emotional perception, and imagination.

Why are some heroes of children's books remembered for a lifetime? For example, Denisko from Dragunsky's story or Tsybulino from Rodari's fairy tale? Probably because their authors made their heroes special. What features can distinguish the hero of a children's book?

Appearance (unusual appearance, beauty or some kind of feature)

Speech characteristics (bright, memorable phrases, unique way of speaking)

Talents (intelligence, ability to play musical instruments, superpowers, etc.)

Soul qualities (kindness, courage, stubbornness, sincerity, naivety, etc.)

Fate (orphan, lost or kidnapped child, person abandoned on a deserted island, chosen by a monster or fairy, etc.)

An antihero is a bad character. They are complex, multi-layered individuals who can capture the reader's attention and become the central figure in a story. But how do you create a hero or antihero who is not only compelling but also beloved by readers?

What do the fairy tales of Hoffmann, Chukovsky, the Brothers Grimm, and other world-famous storytellers have in common? They are all built on the main principle: overcoming loss, grief, and failure by magical means. And what else should be in a fairy tale to win the love of a young reader?

These are the laws that govern a magical story for children.

Law 1. If a hero is faced with a challenge, it must end! No open endings or heroes locked in prison forever.

Law 2. If the heroes are going somewhere – on a trip around the world, a fictional country, or even the edge of the world, they must definitely get there.

Law 3. If you give a riddle, do not leave the little reader without a solution. Treasures must be found, and princesses disappointed. You can write a sequel to the book, but within the framework of one plot all the threads must come together.

While the child is small, of course, the books are bought by the parents. Let's figure out what these books are and take this into account when creating your own fairy tale, if you want it to find a reader.

#### The balance of text and pictures

For example, the books in the Commissioner Gordon series by Nilsson Ulf. These books have elements of the Wimmelbuch (children's books with illustrations that include lots of objects and details), so children can look at the pictures for a long time while their parents read the text aloud. These pictures also allow them to complete tasks: look for certain objects in them, name colors, etc.

#### Cognitive

If parents understand the benefits of a children's book, this motivates them to buy it. What stories are considered useful? For example, Olga Posukh's books «Microsuperheroes», which tell about scientific knowledge in accessible language, with cool plots and illustrations.

#### Familiar stories

Parents often buy into a familiar world, a familiar plot. You can take a well-known story, for example, about Carlson, and create your own based on it. This is what Moni Nilsson did in the book «Licorice and the Ghost»: it also has a creature that only the main character sees.

Children's literature has its own characteristics depending on the age category of the child. Books for the youngest children usually consist of simple stories about animals or objects that help the child learn about the world.

For preschoolers, literature characterized by simple language and large illustrations is successful. These books mainly teach children the alphabet, the basics of mathematics, and develop their mental abilities. For school-age children, there are more serious stories that contain plots with problem identification and solution.

In addition, children's literature often uses repetition, rhymes, and game elements, which makes reading more interesting and memorable for the child.

Literature forms the emotional state of children. Love, joy, sadness, fear – a child can experience all these feelings while reading books. One of the functions of children's literature is to help children understand and realize their emotions and learn to cope with them, developing social skills and moral values in them.

However, the role of children's literature is not limited to entertainment. It also contributes to the development of language, thinking and emotional sphere of the child. Reading books not only expands vocabulary and improves understanding of the text, but also develops imagination and creative thinking.

In books, young readers can travel to other worlds, meet magical creatures, and experience amazing adventures. This stimulates children's creative thinking and fosters their imagination.

In general, children's literature is multifunctional and beneficial for the development of a child. It helps to form their values and moral habits, influences their emotional state and actively develops their imagination. Therefore, choosing quality children's books plays an important role in the life of every child, helping them become emotionally rich, creative and balanced people.

It is worth remembering that the specificity of children's literature is manifested in linguistic features. Texts for children should be written taking into account age characteristics and the level of speech development. The author should use accessible and understandable language, avoiding complex and specific terms. It is also important to use vivid and imaginative wording to capture the child's attention and interest. Books for the youngest children usually have large, vivid pictures and little text on the pages. This makes it easy for children to follow the plot and visualize the events taking place in the book.

An important aspect of children's literature is the moral message. A book written specifically for children often introduces them to important life values, such as friendship, compassion, and honesty. The main characters of the stories usually achieve

a positive outcome by adhering to these values. Such stories are a great example for children about how to behave and make the right choices.

Many works of children's literature are based on fairy tale motifs and fairy-tale characters, such as princesses, fairies, wizards, and superheroes. However, modern children's literature increasingly touches on social and everyday topics to help children better understand the world around them and develop emotional intelligence.

Speaking about the age-specificity of children's literature, we can name several groups based on the age of the reader. In this, it repeats the generally accepted age stages of human personality development:

1) nursery, that is, the younger preschool age, when children, listening to and looking at books, master various works of literature;

2) preschool age. At this time, children are just learning to read, but to a greater extent remain listeners, prefer texts with illustrations, like to comment on drawings and text;

3) younger schoolchildren from 6 to 10 years old. At this age, they prefer small literary texts with pictures, with familiar words and concepts;

4) younger teenagers from 10 to 13 years old. At this age, children read with interest short stories, usually with plots taken from the lives of their peers.

5) teenagers (adolescence) – 13-16 years old. Children's adventure literature is most suitable for this period. Reading them, readers identify themselves with book heroes.

6) youth – 16-19 years old. At this age, children have all the formed features, they choose based on personal preferences.

As we can see, literature for each period has its own specific features. Literature for the youngest consists of short phrases, two or four verses. Most often, such books are bright pictures with explanatory verses for the illustration. Writing short, seemingly simple works requires the author to master the art of words perfectly. It is no coincidence that the best children's poems, heard at an early age, often remain in memory for a lifetime. They become the first experience of communication with the art of words. Very often, it is through them that a person introduces their children to

the world of fiction. Another characteristic feature of literature of this age is its representation in the form of poems. This form was chosen not by chance: the child's consciousness is already familiar with rhythm and rhyme, and therefore it is easier for him to perceive information presented in this form.

At the same time, rhythmically organized gives the child a holistic, complete image and appeals to his individual perception of the world.

We presented the following recipe for a good children's book:

1) A strong beginning

The exposition should immediately introduce the main character and the world in which he lives.

2) No hero – no story

Real witchcraft will not work without an interesting hero, who you want to empathize with and who is interesting to watch.

Children 6-12 years old are interested in secret worlds that are invisible to adults. For example, they want to immediately make friends with the Moomins.

3) A specific ending

Of course, you shouldn't lecture children and educate them throughout the story. But there must be a clear final thought.

In the fairy tale «The Seven-Coloured Flower» there is a clear reference: the happiness of another person is more important than momentary desires.

All the wealth of children's literature is presented in several genres.

The adventure genre in children's literature is distinguished by the rapid development of the plot and the dynamics of events. The heroes always have to overcome dangers, well, or simply get into difficult situations. As a rule, the main character runs away from boring everyday life towards adventures and dangers.

This genre includes, for example, Ernest Seton-Thompson's story «The Little Savages» and even Vitaly Gubarev's «The Kingdom of Crooked Mirrors».

School stories are a genre of exciting stories about school life, the heroes of which are students and, of course, teachers and parents. Such books help children immerse themselves in the school atmosphere, but look at it differently, smile at

familiar situations and learn important lessons for themselves. And such stories are usually liked by mothers and fathers of schoolchildren, and this is important, because they are the ones who buy books for children.

Many Soviet classics were written in this genre – Nikolai Nosov’s «Vitya Maleev at School and at Home», collections of stories by Viktor Golyavkin, Vladimir Zheleznikov, Yuriy Sotnik.

Fantasy in children’s literature is a story about wonderful worlds with unusual inhabitants, talking plants and animals. It is easy for children to believe in the existence of what is described in the book, they quickly immerse themselves in a fictional world with wizards and incredible animals. At the same time, the works raise eternal values and themes of friendship, family, courage, bravery, and honor.

The famous «Chronicles of Narnia» by Clive Lewis, «Coraline» by Neil Gaiman, and «One Hundred Years Later» by Kir Bulychev were written in this genre.

In connection with the above, there is a need to develop a course program for specialists that will be aimed at developing skills and abilities, as well as the desire to create their own fairy tales for children. We have developed the content of the program for two courses of choice: «Features of Children’s Literature» and «Writing Fairy Stories and Fairy Tales for Children».

*Let us present a brief summary of the elective course «Features of Children’s Literature».*

Introduction. What are the features of literature for children?

Books for ages 6-12: what is important and how to determine what age the story is designed for? The psychological potential of a children’s book: can a children’s book teach? And if it should, why and how? What is important to think about before starting and how not to quit after the first chapter?

Genre conventions in children's literature: how to write detective, fantasy and adventure stories?

Many novice authors believe that the main thing is fantasy, which will take them somewhere. But literature exists within clear genre boundaries, which can be violated

only after the basics have been mastered. An introduction to the most popular genres of children's literature and their differences from each other.

Idea, theme and hero – what does a book start with?

How to choose «the one» from a thousand ideas, how to invent a hero that you will want to watch. Who is the main character and who is the secondary character? How does the hero move the story forward? And why does it all start with him?

The creative process. How unpredictable stories are born that captivate from the first words. Improvisation vs planning

Let's speak about how to write unconventionally and use language play in your texts. We will tell you in detail how unpredictable stories are born that captivate from the first words. And is it worth waiting for inspiration?

Plot construction. Composition of a children's story First outline.

The plot of a children's book. How to follow the rules of composition and at the same time make the book lively, unpredictable and real. How to write – according to a plan or without a plan. What keeps interest? Turning points, obstacles, difficulties and how to overcome them. How intrigue works in a children's book.

How do children's books help to believe in miracles?

Life hacks for creating heroes and fairy-tale universes, getting into which the reader simply cannot help but believe in miracles. How to inspire life in a hero and be inspired by reality for the most fabulous-believable stories, why the hero should sometimes be in pain / scared / unlucky.

How to make the hero speak. Dialogue and the hero's speech

How to build dialogues? How to convey the character of the hero through dialogue, to reveal not only his features, but also the features of the world in which he lives? Let's learn to appropriately use different types of dialogues (external and internal) and write two chapters in which the characters of the heroes will be revealed.

Don't they talk about this with children? Difficult topics in children's literature

«A real book, in my opinion, should touch something in the soul, awaken thought, and not «teach», says children's writer, editor and teacher Olga Gromova. She is the author of the legendary book about pre-revolutionary upbringing «Sugar Child»

and an editor with over 30 years of experience. Olga Gromova will tell you how to write about difficult topics. And why there are no «forbidden topics».

Language and style of a children's book. How to find your author's voice and speak to your child in the same language

What language to write for children? How to write so that the child believes? How to make the language involve the child in the story? How will the language of a children's book differ from the language of an adult book: comparisons, metaphors, rhetorical figures. Patterns and clichés, active / passive verbs.

Illustrating a story as a way to immerse the reader in the world of a book

We learn from the illustrator: we refine the appearance of the characters and the atmosphere, we arm researchers with research tools – we add textures, colors, contours to our text.

Editing and self-editing skills for a children's book. The concept of literary correction in children's literature

We correct the content, compositional, semantic elements of the text. We check ourselves for typical errors, we refine the manuscript.

*Let us present a brief summary of the elective program «Writing Fairy Tales and Fairy Stories for Children».*

The grammar of fantasy. How to tell stories from scratch and make them interesting and instructive for a child?

How to come up with new ideas that have never existed before and not fall into the trap of templates and ideas from the first shelf. Creative techniques.

Task: take one of the creative methods and come up with a story that you always wanted to write.

Fairy Tale Structure: Magic World, Composition, and Hero Arc

How to make a magical world and make it magical? How to make a magical fairy tale? And what does a children's book consist of? Let's understand the composition of a children's story, walk through the hero arc and its necessary transformation. We will learn what techniques help create a coherent world, and what plot-forming elements are necessary for any fairy tale.

Task: write a story where the arc of your character is clearly visible: what was he like at the beginning and how will he change at the end?

Fairy tale: history of the genre

What are the features of the fairy tale genre and what does a fairy tale consist of? What contribution have famous storytellers made to the form of a fairy tale from the 19th century to the present day?

Task: try to invent an «ideal fairy tale» according to V. Propp.

How to invent a hero that children will love?

What motivates a child to read? How to make a hero a brand? What will make him memorable? How to make a hero voluminous (desire / contradiction)? How to reveal the character of the hero? Characters – animals, heroes – fictional creatures, real heroes.

Task: invent a main character that will be interesting to children.

What should a fairy tale be like for the youngest reader?

Why is a fairy tale one of the most important tools for a child to learn about the world? Let's figure out what should be in a fairy tale for the youngest, and how, using onomatopoeia, educational information, and the language of images, not only to amuse the baby, but also to help his development.

Task: try to write a fairy tale for a three-year-old child.

Miracles in Simple Objects: How to See the World Through a Child's Eyes

What is more important – building a plot or telling a story? What does it take to captivate the youngest readers? Simple plots for children's books. Simple doesn't mean boring! Honesty is the main rule! Children instantly sense falsehood. Important tips, hints, and the most important rule of every writer.

Task: compose a fairy tale about an ordinary object. For example: «The Secret of the Teaspoon» or «The Adventures of the Old Shoe»

Language. Style. Editing a children's book. The magic of simple words. What is important to know about the style of children's books and how to become your own editor?

In what language should you tell a story for a child? How to work with text Editing and self-editing techniques. Analysis of key mistakes.

Task: write a new story «The Wonderful Helper».

A Literary Fairy Tale for the Whole Family

Let's find out how an author's fairy tale differs from a folk tale. How to create a convincing fairy tale world? How does a fairy tale differ from a magical-fantasy story?

Task: we are writing a new fairy tale on the theme «Trouble in the Fairytale Kingdom».

Thus, we can conclude that children's literature has its own characteristics depending on the age category of the child. Books for the youngest children usually consist of simple stories about animals or objects that help the child learn about the world.

For preschoolers, literature characterized by simple language and large illustrations is successful. These books mainly teach children the alphabet, the basics of mathematics, and develop their mental abilities. For school-age children, there are more serious stories that contain plots with problem identification and solution.

In addition, children's literature often uses repetition, rhymes, and game elements, which makes reading more interesting and memorable for the child.

Literature shapes the emotional state of children. Love, joy, sadness, fear – a child can experience all these feelings while reading books. One of the functions of children's literature is to help children understand and realize their emotions and learn to cope with them, developing social skills and moral values in them.

However, the role of children's literature is not limited to entertainment. It also contributes to the development of speech, thinking and emotional sphere of the child. Reading books not only expands vocabulary and improves understanding of the text, but also develops imagination and creative thinking. In books, young readers can travel to other worlds, meet magical creatures, and experience amazing adventures. This stimulates children's creative thinking and fosters their imagination.

In general, children's literature has multifunctionality and benefits for the development of a child. It helps to form their values and moral habits, influences their

emotional state and actively develops their imagination. Therefore, choosing quality children's books plays an important role in the life of every child, helping them become creative and balanced people.

## **1.2. Basic approaches to creating fairy-tale story and its heroes in fairy-therapy practice**

When telling a fairy tale to a child, we describe many life scenarios. By listening to a fairy tale, the child lives the life of the hero, enriches his experience, learns what situations he may encounter in life. And using the example of fairy tale heroes, he learns to invent his own options for action in different situations. Not yet knowing much about the world, a child gets acquainted with the concepts of good and evil, good and bad, learns about friendship, love, honor.

But what to do if your favorite fairy tales have been read and memorized? What to do if your little listener asks for new and new fairy tales every day? What to do if you want to tell your own special fairy tale? You can make it up!

All children are different: brave and not so brave, fast and slow, lively and shy... And each child needs his own «personal» fairy tale. It will always help and support: when inventing a fairy tale for a child, we, through the actions of the hero, suggest what to do in various difficult situations, work out children's fears or some behavioral features (for example, fear of the dark or protest against bathing).

By inventing and telling a fairy tale to a child, we give them support and attention, the confidence that we are there, and lay a solid foundation for warm, trusting relationships for many years to come.

What about adults? By inventing and telling fairy tales, we ourselves immerse ourselves in a fairy-tale world. We begin to feel lightness, joy, curiosity – we ourselves are interested in finding out what will happen next?

«Fairytale» creativity gives a wonderful mood and a good therapeutic effect. When we invent fairy tales, we heal ourselves through creativity.

Fairy tale therapy is a therapeutic practice in which a person works with fairy tale characters, plots, and symbols. It helps children clarify emotions, resolve trauma, and overcome difficulties. And parents – better understand their child.

What are some other features of fairy tale therapy? It develops individuality and creative potential, helps parents strengthen the emotional bond with their child, and conveys important life lessons.

Through identification with the hero, the adult and the child experience a process of healing, self-discovery, and awareness of their strengths and weaknesses. And the formulated problems can find their reflection in the heroes and plot of the fairy tale.

Fairy tale therapy helps us understand the world of symbols and metaphors. Symbols in a fairy tale can reflect internal conflicts, fears, desires, and values. Studying symbols helps us understand who we are.

As psychotraumatologist, Doctor of Psychological Sciences Oksana Zashchyrynska notes in her book «Fairy tale Therapy in the Work of a Psychologist»: «By understanding the plots of creativity, a person learns to see himself in the actions and thoughts of the characters who live on the pages of a fairy tale. We form a certain opinion about different types of relationships, human characters. The images of heroes invite us to participate in the process of self-knowledge. We begin to think in global, universal categories, accepting and using the experience of many generations».

Fairy tale therapy is older than psychology, said neuropsychologist Valentina Paevska in an interview. You don't have to become a professional at writing fairy tales or completely immerse yourself in art therapy. But writing a fairy tale for a child means creating a basis for revealing children's emotions. This is a self-help format when you don't want or can't go to a psychologist with your child or your goal is simply to spend time with benefit.

Children's literature is probably more diverse than any other. When creating a children's book, keep in mind who you are writing for. Will your audience be toddlers? Are you writing for a secondary school?

Children under 3 years old.

Purpose: to help learn about the world, to show.

Features: most often such books are the joint work of a writer and illustrator. There is very little text here, but such books can be viewed with interest.

Books: In literature for toddlers, you can find nursery rhymes, lullabies, *Wimmelbuch* (interactive comic books), toy books and panoramic books.

Preschoolers and younger schoolchildren.

Purpose: to help learn about the world and society, to help socialize.

Features: at this age, children actively learn to read and find what interests them. It is at this age that you can meet experts on dinosaurs and Ancient Greece.

Books: For younger schoolchildren, they write educational books, publish poems, fairy tales, as well as comics and short stories.

Secondary school, early adolescence.

Purpose: to offer interesting stories, to support a love of reading.

Features: In early adolescence, children are in search of interesting literature and exciting stories, if a stable interest in reading has been formed by this age. In addition, at this age, social interaction and finding one's place in the group come to the fore.

Books: genres are becoming more diverse – younger teens will be interested in both non-fiction and school stories, attracted by adventure and fantasy motifs.

Older teens.

Purpose: to support during «rebellion», to offer stories about finding one's place.

Features: During high school, the reader confronts themselves with the world – parents, school, and the system as a whole. In older adolescence, first love occurs, close friends appear, and an idea of themselves is formed. During this period, teenagers are in search of role models and stories that will support them.

Books: books about the formation of a hero are added to the already familiar books at this age, detective stories, mysticism and fantasy attract attention.

Young adults.

Goal: to provide plots that would respond to the internal conflict and query of a young adult.

Features: The main feature of this category is its vague age limits. Young adult, a genre for young adults, is defined as 21 years old, 25 years old, and in some cases it

is recognized that adults also enjoy reading this literature. What unites readers of this category is that they turn to it in search of a solution (or even a manifestation) of an internal conflict or a conflict with society and the system.

Books: to all the genres familiar from an early age, this category can be added satire, politics, or esotericism.

Sometimes children's literature seems like a simple direction. However, it has a number of features that we should keep in mind. What makes books for children different from those for adults?

1. Variety. Children's literature is a multifaceted field where, depending on age and genre, you can find different books: from a detective story about forest animals to a comic about a pebble who spent his whole life cleaning a frying pan.

2. Excitement. The reader of a children's book should want to continue reading, so special emphasis should be placed on the dynamism of the story.

3. Simplicity. Children's literature requires a balance between the understandable and the serious; the reader of such a book likes to be spoken to clearly, but not flirtatiously or gibberish.

4. Proximity to the reader. The characters of children's books and their problems should be close to children, understandable, and evoke an emotional response.

The urge to write a book for children pushes you to find an idea. It is important to remember that often the idea for a children's book lies in a completely adult plane – a story about serious and «adult» problems can sound surprisingly accurate and piercing in a «children's» genre. Perhaps the most striking example is the world of Tove Jansson and her Moomins, written against the backdrop of the catastrophe of World War II.

So where do you get the idea? Writer Nina Dashevskaya offers several ways:

1. Talk about what's bothering you. This method will allow you to find an idea that sounds sincere.

2. Find and remember what you like. It makes sense to approach this quite seriously – set aside time, take a notebook and write down in detail what brings you

joy, inspires you or makes you think. Often such sources of ideas appear when thoughts of everyday affairs and responsibilities recede into the background.

3. Combine the incompatible. When searching for an idea, it can seem like everything is already invented – all the magical transformations, worlds of little creatures or plot twists have already been written and published, and it is impossible to come up with something new. In this case, unusual combinations come to the rescue – try to imagine how you can combine two or more of your most incompatible sources of inspiration.

4. Turn to the classics. In addition to enjoying good children's literature, in books by Tove Jansson, Agnia Barto, or Vladislav Krapivin, you can find tips on how to write for a child and see how famous children's texts are structured.

5. Turn to children. If you observe children, look and listen, you can find many stories that they will suggest themselves – for this it is not at all necessary to organize a survey and interview children, it is enough to notice their phrases, expressions and pay attention to the stories that concern them.

Even if the fairy tale will not go beyond the boundaries of your child's room, it should still comply with the laws of a good story. After all, in any case, our task is to write a fairy tale that will capture the child's attention and help them make up the necessary conclusions.

Yulia Ivanova, a children's writer, psychologist, and educator, lists several stages that a story goes through:

1. Exposition.

Here, readers are introduced to the characters and the world they live in, and become familiar with their everyday lives.

2. The ending.

An event occurs that changes everything – the hero has a problem, a desire – something that will force him to act.

3. Plot development.

The characters (and not just the main character) overcome obstacles, trying to solve the problem and achieve the desired goal in various ways.

#### 4. Climax.

At this stage, the character finds himself face to face with the main problem.

#### 5. Resolution.

How did it all end? Was the hero's problem solved? Sometimes in the resolution, the plot does not go where the hero would have liked at first – his desire may change, he may understand something about himself and the problem. It is important that you can be happy for the hero in a children's book.

#### 6. The Finale.

What happened after the denouement? Did the main character change? What happened to the rest of the characters? The stages highlighted here will allow you to tell an interesting story. However, the story will not happen if there is no main thing – the characters and their actions that will drive the plot.

The hero in a therapeutic fairy tale plays a key role. After all, he is the central element with which the child identifies. Through the figure of the hero, the young reader is emotionally involved in the plot.

The main features of a good hero in a therapeutic fairy tale:

- Has a purpose.
- He acts, he is the most active figure in the story.
- The hero is transformed (in the finale - a new personality).
- The listener or reader can identify with the main character.
- What else should be considered?
- External similarities with the child.
- Gender coincides with the child's gender.
- Closeness of age (the hero can be a year or two older than the child).
- Focus on which fairy tale characters the child likes.
- The consonance of names.
- The life of the main character is described in such a way that it somewhat resembles the life of the child.

How to make a fairy tale useful for a child?

When our task is to write a fairy tale that would help a child survive a difficult situation or transform emotions, it is important that the fairy tale is not only interesting, but also useful. This can be achieved by following the following laws:

- The hero finds himself in a problematic situation similar to a real one that happened in the child's life.
- The hero looks for a way out of the situation and goes through various trials to cope with the problem.
- In the end, the hero finds a solution to his problem.

However, a fairy tale should not be overtly instructive, giving only one correct ready-made answer. After reading the story, you can ask the child to come up with his own version of the plot development or draw it.

To help your child reach the conclusion you have set out to reach, it is important to discuss the content of the story with your child, asking questions about the characters' actions and possible outcomes. The conclusions your child comes to should not only be taken into account, but also respected.

Most importantly, a therapeutic fairy tale cannot shame or intimidate a child. Otherwise, there is a risk of getting the opposite effect. If the child has unresolved psychological problems or fears, they will only intensify.

In any story, the characters have their own desires. The different desires and aspirations of the characters allow conflict to arise. What can this conflict be?

- between the hero and the surrounding world.
- between the hero and other heroes;
- between the hero and an internal problem;
- between the hero and the author.

Several types of conflicts can appear in a text at once, often in texts we can find almost all of them.

Perhaps the most important thing to remember about a hero is that they are defined by their actions. It is through a character's reactions, actions, and decisions that we form an impression of them, and begin to empathize with them.

How to create an interesting hero?

1. A hero can have a prototype or even several. In children's texts, authors often turn to familiar children, combining stories and situations, appearance and character traits.

2. A character has the right to mystery, character, strength and weakness.

3. The characters of children's literature that we are familiar with are multifaceted. Wherever the author gives them strength, he can also give them the unusual, the comical or the vulnerable.

4. Appearance, speech, and mannerisms are important details that should not be forgotten. A character becomes complete and interesting if the details of his image are consistent with each other.

5. See the world through the eyes of the character. Check if your short character has to stand on tiptoe, if a tall one bends, or if a fidget breaks his knees.

What mistakes can an author make when creating a character?

1. An ideal or «overloaded» character. This is a hero who has collected all the bad and good sides at once, is perfect in everything or, on the contrary, bad in everything, and every event connected with him is a mystery that needs to be solved.

2. The character «upbrings» the reader. The author loses the tone of a conversation between equals, and his hero begins to read morals to the reader. This will quickly become annoying and the hero will cease to be empathetic and believed.

3. The character does not correspond to his age. A six-year-old hero reacts to events like an adult, and a teenager looks like a junior student. Such inaccuracies can also affect trust, the character will cease to be alive and will be perceived as a sham.

4. The hero is completely «written off» from the prototype. When a real person is transferred to the pages of a book, it becomes difficult to control him – often, within the framework of the plot, we have to suggest that the character do something. This becomes problematic if we see the hero as a real person.

### **1.3. “Special” fairy-tale therapy in the work with child’s parents**

A fairy tale is a safe way to show parents a child’s pain without blaming anyone.

Sometimes, to help a child, you need to start by helping them to be heard by those who are nearby. Namely, the parents. But how to tell the parents about the child’s pain so that it does not become an accusation? So that it does not cause defence, shame, protest, but – empathy? This is the power of a fairy tale. Instead of the frontal truth – a metaphor.

Instead of «Your child is aggressive because he feels unwanted», we can say, «You know, he’s like a dragon who has fire inside. And he burns when no one sees how lonely he is».

This is not a «diagnosis». This is the image of a hero who is looking for his own path. A hero who is in pain. Who is confused about something. Who is trying in different ways – and as best he can.

Parents often hear not what we tell them, but how they feel at that moment. If they feel guilty, ashamed, misunderstood - they do not hear the child. And if they hear a fairy tale, they suddenly notice: «But this is also about me...» At that moment, empathy is born. Real. Without resistance. Without protection. Parents begin to not defend themselves, but to listen.

A fairy tale allows parents to see their child not through the eyes of a diagnosis, but through the eyes of their heart. And also to see themselves next to this child. Sometimes even to see their inner child. And then the relationship is restored not because someone gave instructions, but because the connection has come to life inside.

That’s why a fairy tale is so important not only in working with children, but also in working with parents. It becomes a bridge on which we can walk towards each other – not blaming, not correcting, but acknowledging and accepting.

When we want to tell parents about a child’s difficulties, we are often faced with a choice: to tell them directly – to arouse protection or to remain silent – and leave the child alone. But there is a third way – to tell them through a fairy tale.

A fairy tale is a metaphor, not a reproach. It is an image, not a diagnosis.

Through a fairy tale, we can convey the essence of a child's inner state without shame, without accusation, without judgment. Parents can hear the pain without feeling guilty.

Story: «The Hedgehog in the House»

A boy named Sashko, 5 years old. In kindergarten he doesn't talk. He doesn't play with anyone. He sits alone. There is anxiety in his eyes. At home he is hyperprotective: his mother is constantly worried about him (with or without a reason).

At the meeting with his mother, a short fairy tale was told. «Once upon a time there was a little hedgehog. He built a house – a reliable, prickly one, with a small door. This house was quiet and safe. But inside the hedgehog was very lonely. Sometimes he peeked out, but immediately hid: the light was too bright, the voices were too loud.

And immediately Mom-Hedgehog walked by. She stopped, didn't call, didn't persuade. She just sat down next to me. And said: «If you suddenly want to go out, I'll be here».

Sashko's mother listened intently. And then she cried. She said: «It's me ... I built this house. And I closed myself in it with him». And then she added: «I don't know how to just be there and not worry about anything, not care. It means being indifferent ...» It turns out that in order not to seem indifferent to yourself, you need to worry? Is anxiety such a powerful remedy against indifference?

Simply being with your son in a state of acceptance is what will help the child feel protected. This is what the Hedgehog mother meant.

Fairy tales place semantic accents. The mother discovered something important – and at that moment not only her perception of her son and herself changed – the quality of the field of relations between the mother and her son changed. A thin, living, honest bridge appeared. And you can walk along it – towards each other.

Fairy tale therapy is especially important where ordinary speech does not work. Where words fall apart and behavior seems «incomprehensible». That is why special children are often intuitive carriers of figurative thinking, and it is with them that a fairy tale can speak directly even without words.

But here there are different laws. Here the fairy tale does not «work according to the method». Here it is woven into the rhythm, breathing, structure of presence.

With a child with developmental disabilities, the fairy tale works differently: it requires understanding, but gives a semantic form. Even if the child does not speak – he feels the rhythm, catches the intonation, reacts to repetition, an image.

It can be two-worded, but ritualistic: «The cat sleeps – and you sleep», «The wind sings – and we go», «The car drives – and we go». It does not correct, it makes a connection. And in this connection, trust is born.

And for parents, a fairy tale becomes a mirror and comfort. Parents of special children are often exhausted. Sometimes – on the verge of despair. They experience anxiety, guilt, loneliness. And sometimes – they lose contact with their child. Not because they don't love. But because they don't know – how to be there. This is where a fairy tale becomes therapy for the child, and therapy for relationships.

It could be a tale about the Hare, who doesn't talk, but hugs. Or about the Cloud, who everyone wanted to chase away, but she was just looking for a place to be needed. Or about the Leaf, who is not like the others – but it was he who became a bridge over a puddle.

Parents recognize their child – and themselves. Not as a «problem». But as a story. Living. Fragile. Real. And sometimes they just laugh. And this, you must agree, is also therapy.

Special fairy tale therapy is the art of being there. It is not a method, not an instruction, not a diagnosis. It is an invitation to a warm field of meaning, where no one rushes anyone, corrects anyone, or evaluates anyone. It is a space where a mother can hear herself. Where a father can see his son again – not through the eyes of a diagnosis, but with his heart. Where a child can feel: they are not fighting me, they are listening to me.

«Special» fairy tale therapy according to T.D. Zinkevich-Evstigneeva is a method that uses fairy tales for psychological correction and development. It consists in creating fairy tales that reflect certain life situations or problems of the client, and

further work with them. The goal of this approach is to help a person realize their internal conflicts, find ways to resolve them, and develop positive qualities.

The main aspects of «special» fairy tale therapy according to T.D. Zinkevych-Evstigneeva:

- Fairytale Creation:

The client or therapist, in collaboration with the client, creates a fairy tale that reflects certain difficulties, desires, or situations that the client is facing.

- Fairytale Analysis:

After the fairy tale is created, it is analyzed in detail. The client examines the symbolism, images, and events that occur in the fairy tale, trying to find a correspondence between the fairy tale and his or her life.

- Working with images:

Fairytale images, characters and symbols help the client better understand themselves, their emotions and motivations.

- Finding solutions:

In the process of analyzing and working with the fairy tale, the client finds ways to solve their problems, realizes new opportunities and resources for change.

- Personal Development:

Storytelling therapy promotes the development of self-awareness, emotional intelligence, creative thinking, and problem-solving skills.

Why «special»? The term «special» emphasizes an individual approach to each client. T.D. Zinkevich-Evstigneeva emphasizes that each person is unique, and a fairy tale as a tool should be adapted to their specific needs and characteristics.

All of the above allows us to conclude that «special» fairy tale therapy is a method of psychological correction and development that uses fairy tales to work with children and adults, helping them overcome difficulties, develop emotional intelligence, social skills, and creative potential, as well as find ways to solve life problems.

Special storytelling therapy involves a deep understanding of the child's individual characteristics, strengths, limitations, and needs. This allows you to choose stories and methods that best suit their unique situation.

Typically, fairy tales for «special» children are not simply read, but adapted. This may include changing the language, simplifying the plot, introducing additional visual materials (pictures, toys), or even creating new fairy tales that reflect the child's experiences.

Special storytelling therapy helps children become aware of and express their emotions, develop emotional regulation skills, and learn to cope with fears, anxiety, anger, and other difficult emotions.

Special storytelling therapy creates a safe and supportive space where a child can feel comfortable, explore their emotions, and find ways to solve problems.

#### **1.4. Method of comprehensive fairy-tale therapy as a tool for correctional and developmental work with a child**

«Expellers» of fairy tales assure that «fairy tales program» life scenarios. This is a false statement. A fairy tale is safe. It never intervenes directly. It bypasses, shows from the inside, offers options. And that is why it works where a rational approach falters, and a direct question causes silence or protest.

Complex fairy tale therapy is the author's method of T.D. Zinkevich-Evstigneeva, based on 35 years of practice. This approach combines psychology, archetypalism, cultural studies, neuroaesthetics, pedagogical practice, and inner intuition of working with the soul. Comprehensive fairy tale therapy is a method of psychological correction and personality development that uses fairy tales to solve psychological problems, develop creative potential, and improve social adaptation. It includes various approaches and techniques aimed at working with emotional states, developing coping skills, and forming a positive outlook.

Comprehensive fairy tale therapy includes three levels of influence:

1. The therapeutic influence of a finished fairy tale. When we read or tell a fairy tale, it works like finely tuned homeopathic medicines: it annihilates fear, comforts the heart, opens up prospects. Even the simplest fairy tale can «tune» the child's internal rhythm, return to him an irrational sense of security, order and hope.

2. Creating your own fairy tale. When a child (or adult) composes a fairy tale, he speaks to himself in person, discusses internal conflicts on a figurative level, if necessary, even «rewrites» his story, creates an alternative past. A personal fairy tale is a form of delicate reproduction of the internal logic of the movement of content. The right hemisphere, creativity, and semantic self-regulation are active here.

3. Archetypal analysis. Here we are already reading the fairy tale as a map of the unconscious. Who is the hero? What is the essence of his task? Who is his assistant, who is the opponent? What archetypes are active? Such an analysis helps the psychologist to understand more deeply the internal structure of the child's experiences and suggest the necessary fairy tale or image for work.

The principle of fairy tale therapy is simple, but deeply effective: image + rhythm + meaning = safe transformation. The image speaks directly to the imagination, bypassing the defenses of the ego. The rhythm calms, structures perception, gently heals from social arrhythmia, comforts. The meaning launches the process of internal movement, comprehension, choice, goal-setting.

Unlike a logical explanation, a fairy tale does not convince, but reflects. It allows the child to confront the truth about himself through a symbol – not through a direct order. It creates a space in which the child can find a way out for himself – or at least a pointer to it.

Many children will not say: «I got confused in adult games, they are deceiving me». Instead, the child will say: «I am afraid». But at the same time, they will tell us about the Hare, who got lost in the forest, lost his trail. And we will pick up this story and develop the plot so that the hero finds his home.

Many children will not say, «I am angry with my father», but they may come up with a story about a little bear who could not find a place where he was loved. Such

stories are messages from a soul that cannot speak directly but continues to cry out for help.

We share the opinion of T.D. Zinkevich-Evstigneeva that a fairy tale is a language. A language that the soul hears. So, we, professionals, can learn to hear it – and translate it into the language of help. A fairy tale is not a universal key to all doors. But there are such states when it turns out to be the most effective and caring way of interaction. Let's name the main signals by which we understand: a fairy tale is what is needed here.

A fairy tale will be productive if:

1. Contact with feelings is broken. The child cannot or does not want to talk about what he feels. There are no words, but there are emotions. And then in the fairy tale the Bunny, the Stone, the Tram or the Wizard speak for him. Through them, something is said that cannot be named directly.

2. Rational adult speech does not work. You explain something and understand: the child is «not in the listening zone». Neither persuasion nor logic achieves the goal. But a fairy tale does. Because it does not require an answer, it creates a space of image in which the child finds himself.

3. Fear, aggression, or regression are present. These are always signs of an overloaded unconscious. The fairy tale provides a symbolic container in which to place terror, rage, or weakness. Not to forbid, not to pacify, but to acknowledge and transform.

4. The child has a plot that is «stuck». She plays the same game every time, draws the same house or dinosaur, and makes up the same stories. This means that there is an unfinished story inside her. A fairy tale allows her to understand its essence, to finish it. To complete it. To relive it.

5. The child himself demands a fairy tale. This is one of the most reliable markers of the effectiveness of fairy tale therapy. Even if the child does not say «I feel bad», but asks: «tell me something», or «do not go» – therefore, there is already openness inside. A willingness to hear something important. At this moment, a fairy tale is like a window. And it is open.

But for all its profound power, a fairy tale must always be relevant. And our task is to respect this. Fairy tale therapy requires special caution when we observe the following:

1. Acute psychotic state. When the perception of reality is disturbed, a fairy tale can increase disorientation, especially if fantastical images are active.

2. A sharp rejection of images. If a child rejects metaphor, and everything that is «untrue» causes aggression, anxiety, panic – this is a signal: his unconscious is not ready for imaginative work right now. A different «entry point» is needed.

3. The fairy tale is imposed «according to plan». Even the best story, told without coordination with the child's inner state, becomes violence. The fairy tale requires a living presence, not a formal implementation. It is not an instruction, it is an encounter.

Thus, we can conclude that a fairy tale, despite the fact that it affects the psychosphere, is not a «tool of influence» or a «tool of programming». A fairy tale is a tool of adjustment. A tuning fork. With the help of a fairy tale, we adjust contact, trust, an internal process, the movement of growth. We use a fairy tale to tune in to receptivity, the desire to think, feel, comprehend, and make decisions. We tune in to the individual essence organically. Our influence is nonviolent. We build chains of images, events, and meanings. This is how a fairy tale should work. Gently, precisely, deeply. Attentive to the slightest changes.

### **1.5. Characteristic features of the types of fairy tales used in the practice of fairy tale therapy**

A fairy tale is an integral part of a person's life starting from childhood. Thanks to a fairy tale, a child gains life experience, masters life values, learns the essence of good and evil, beauty and ugliness, elementary rules of behavior in society, etc. It is a fairy tale that contributes to the emergence and formation of speech in a child at the early stages and its further development.

Fairy tale therapy helps in solving various psychological, behavioral, and emotional problems of a child. The concept of complex fairy tale therapy is based on

five types of fairy tales: artistic, didactic, meditative, psychotherapeutic, and psychocorrectional.

Thus, the basic principles of fairy tale therapy include the following: 1. The Principle of Vital Force. Everything that represents a vital guide and stimulus is the Vital Force. The work of fairy tale therapy is aimed at restoring, accumulating and understanding a person's vital force. 2. The Bridge Principle. Sometimes it is very difficult to understand the cause of a tense psycho-emotional state without letting go of the situation. The ability to look at it from a different perspective is formed by a fairy tale therapist. He helps the client form a symbolic bridge between the internal and external, material and spiritual. 3. The Principle of Self-Discipline. We are what we think about ourselves... Our future is shaped by our present. It turns out that Self-Discipline is the key to Health, including psychological, and begins with the discipline of thought, imagination, actions, and decision-making. 4. The principle of the Crystal. The words from Ye. Yevtushenko's song will come in handy here: «There are no uninteresting people in the world, their fates are like the histories of the planets. Each of them is unique, its own, and there are no planets similar to it». A fairy tale therapist with a comprehensive approach and tools helps the client see the multivariate nature of the situation, reach the right conclusion, and make the right decision both in health therapy and in improving life in general.

The fairy tale performs several corrective functions: the function of a mirror; the function of a model; the function of mediation; the function of preserving experience; the function of returning to earlier stages of individual development; the function of an alternative concept; the function of changing positions.

As noted above, it is a well-known fact that T. Zinkevich-Evstigneeva distinguishes the following types of fairy tales in the practice of fairy tale therapy: artistic (author's, folk), didactic, psychocorrectional, psychotherapeutic, meditative.

Thus, the types of fairy tales are: 1) fairy tales about animals, relationships between people and animals; 2) everyday fairy tales (form an image of family relationships); 3) scary fairy tales (by repeatedly experiencing and modeling an alarming situation, children are freed from tension and acquire new ways of reacting);

4) magical fairy tales (fill with life wisdom and information about spiritual development).

The main components of didactic fairy tales, the purpose of which is to «package» educational material, are: 1) creating an image of a fairy-tale country. A story about customs, a way of life; 2) destruction of well-being, prosperity; 3) restoration of the country – for this to happen, a certain task must be completed.

Let us present the algorithm for writing a psychocorrective fairy tale: 1. Immersion in a fairyland. 2. Description of customs and life in a fairyland. 3. Description of the main character, who is very, but not directly similar to a child. 4. Creation of a problem situation. 5. Description of the child's moral concerns. 6. Making a morally correct decision. 7. Discussing the moment of acceptance and recognition. 8. Positive ending – acceptance by the world, acceptance of the child and support. 9. Celebrating together.

We will also present the algorithm of a psychotherapeutic fairy tale (one that heals the soul), which is composed using the example of a parable, and the main theme of which is values: 1. It all starts with the beginning of «Once upon a time» or another. 2. Meeting the main character. Here you can describe the client's appearance, habits, and favorite activities so that he can more easily associate with the character. 3. «And then suddenly...» – the beginning of the plot, where the conflict or problem is described. 4. «Because of this...» – the fairy tale changes direction. Now the hero needs to overcome the difficulties that have arisen before him. He looks for ways, new resources, he meets assistant characters, he finds magical objects. 5. «Climax» – the hero of the fairy tale overcomes difficulties, receives encouragement, and a reward. 6. «Denouement» – the negative hero is punished or exiled, the positive one returns home with new skills and artifacts. 7. «Moral» – the main character learns a lesson, his life changes dramatically.

As for meditative fairy tales, there are three types: 1. Meditative fairy tales aimed at self-awareness in the present. They are also oriented towards the development of various types of sensuality. The nature of these fairy tales is a journey. The fairy tale itself is similar to a «Chukot song»: «What I see, I sing about». 2. Meditative fairy tales

that depict images of «ideal» relationships: between parents and children, friends, student and teacher, student and subjects, man and woman. These fairy tales are especially necessary for children and adolescents who have negative social experiences. Positive images of meditative fairy tales enter the unconscious and form the very «energy foundation of the personality», compensating for the lack of parental warmth. In addition, such fairy tales create an image of alternative relationships in the child. 3. Meditative fairy tales aimed at supporting the potential of the individual, revealing the philosophy of relationships and self-realization. These tales also reflect the bright side of the events that occur, helping to accept them. When creating such fairy tales, we fantasize about how a person would live if they listened to their inner rhythm and image more often; how their relationships with the world around them would develop; what harmonious feelings they could have.

The algorithm of a meditative fairy tale is:

1. Transfer to a fairy-tale country.
2. Description of the traditions, customs and rules of life of a fairy-tale country.
3. Detailed description of the ideal model of the client's problem area.
4. Confirmation of this ideal model in the past, present and future.
5. A description of the protagonist's feelings about everything going so well.
6. An ending that completely repeats the beginning (This is what happened once...)

### **1.6. Common features and differences between psychocorrective and psychotherapeutic fairy-tale**

Psychocorrectional and psychotherapeutic fairy tales are the types of fairy tales most often used in working with children who have experienced various problems both in their development and in their own lives.

The relevance of the research topic can be explained by the fact that, unfortunately, there is no fine line that helps distinguish between these two types of fairy tales used in fairy tale therapy. Typically, scientists and practicing teachers

experience difficulties in distinguishing between psychocorrectional and psychotherapeutic fairy tales, which, in turn, causes confusion and incorrect distinction between the above types of fairy tales and, accordingly, their not always correct use in professional activities. These complications are due to the common features that unite these two types of fairy tales.

Psychocorrectional fairy tales are created to have a mild influence on a child's behavior. Correction here means replacing an ineffective behavior style with a more productive one, as well as explaining to the child the meaning of what is happening. It is worth noting that the use of psychocorrectional fairy tales is limited by age (approximately 12-13 years old) and problems (inadequate, ineffective behavior).

Such tales can be tales about a child who is similar to your child. In them, you make the main character a child who finds himself in a situation similar to the situation your child has faced. The tale does not have to directly repeat the plot from your child's life, but it should be similar. The child understands that he is not the only one who may find himself in a similar situation, and using the example of another child, he draws conclusions and learns to solve the problem on his own.

For example, a child is excessively untidy. He does not clean up after himself, his toys, etc. You tell him a fairy tale about a girl (boy) who magically finds himself in the land of the untidy and sees how the inhabitants of this country live. He makes conclusions about how terrible it is to be untidy and promises himself to improve.

Fairy tales about your child differ from fairy tales of the first type in that the main character is your child. When telling fairy tales, it is necessary to use some elements from the child's life, the names of friends and relatives, the name of the street, introduce a favorite toy, household items, etc. into the fairy tale. Thus, the child will really believe that you are telling a fairy tale about him. The main difference of this type of fairy tale is that you endow the main character of the fairy tale (the child) with the quality that you want to instill in him. Roughly speaking, you create an ideal situation for your child, showing what can be achieved if you want.

For example, if your child is rude, in the fairy tale you show them to be very polite, they always greet everyone, say thank you. If the child is afraid of the dark, in

the fairy tale they are brave and heroically help a little kitten that got lost in the dark. A child who has difficulty falling asleep, in a fairy tale, always goes to bed on time and, falling asleep, finds himself in a magical land where incredible adventures and more await him.

Such tales differ from the first type of tales in that the problem you want to solve is not in the central place. The positive quality of the child plays a supporting role, helping the hero fight enemies, protect the weak, etc. The plot of this tale may be a little more complicated, the corrective goal is more veiled.

Examples of such fairy tales are:

M. Rzhetskaya «Tolya and the iPad»,

I. Manichenko «Fedya and the Computer»;

«The Tale of Kapi-Toshka and the Terrible Hair Clipper»,

M. Shkurina «The Kingdom of the Lazy»,

K. Gavrilova «The Tale of Pechalka»,

I. Terentyeva «Zubastyk»;

«A Tale of a Dog Named Tobik. About Children's Jealousy»;

A. Grigoruk «The Best Sister»,

A. Smirnova «Parting. A Tale of Divorce»;

«A Tale for Those Who Don't Want to Put Away Their Toys»;

«A Tale for Children Who Take Other People's Things Without the Owner's Knowledge»,

Ya. Gorbunova «Lemon and the Microbe, or Why Wash Your Hands» and others.

Psychotherapeutic fairy tales are tales that reveal the meaning of the events that occur. They are not always unambiguous and do not always have a happy ending, but they are always deep and insightful. Psychotherapeutic fairy tales often leave a person with a question, which in turn stimulates the process of personal growth. Most psychotherapeutic fairy tales are devoted to the problems of life and death, attitudes towards gains and losses, love, affection, and one's own path. These fairy tales help where other psychological techniques are powerless.

Psychotherapeutic fairy tales can also include the client's own fairy tales, fairy tales composed together with the client, parables, stories from the Old Testament, some fairy tales by H. H. Andersen, etc.

The effectiveness of a therapeutic fairy tale is explained by the fact that its meaning is perceived at two levels: conscious and subconscious. The child's consciousness perceives the literal meaning of the fairy tale as fictional. The preschooler sympathizes with the fairy tale character, identifies with him, but even when he recognizes his problem, he still understands that this is not happening to him. The subconscious mind «believes» what it hears and sets the necessary program for changes in behavior, views, and attitudes.

A therapeutic fairy tale is not intended to be read to an entire group of children. It should be used in psychocorrectional work with one child or a small subgroup of children who have signs of a particular phobia. After all, a fairy tale only becomes therapeutic when a child can identify with its characters, draw a parallel between the plot and their own life situation, and understand the hidden message.

Psychologists advise that when telling such tales, one should create an atmosphere of emotional closeness with the child and constantly maintain eye contact. The success of the therapeutic effect of a tale largely depends on the effective organization of the process of telling it.

Examples of such tales are:

D. Sokolov «The Brave Boy and Aunt Night. About the Boy Who Wouldn't Want to Fall Asleep»,

T. Pysklyukova «Old Man Caries. A Tale for Those Who Don't Want to Treat Their Teeth»;

«A Philosophical Tale of Insult»,

M. Shkurina «Timoshka and Darkness»,

diagnostic and therapeutic tale «The Chicks»,

«The Tale of the Pacifier» and others.

Thus, we see that psychocorrectional fairy tales have a mild effect on the child's behavior, and psychotherapeutic fairy tales contribute to solving psychosomatic problems, including those associated with physical ailments.

Using the example of fairy tales designed to combat children's fears, we will show that this problem has different causes, fears have different types, and, accordingly, to solve problems associated with the emergence of fears, completely different types of both psychocorrectional and psychotherapeutic fairy tales should be used.

Children's fears are a dangerous phenomenon that does not go away with age, but only becomes more complicated and can lead to serious psychological problems. Therefore, it is necessary to fight fears from early childhood and do it correctly.

Children's fears. What are they? A manifestation of natural timidity, capriciousness or a consequence of nervousness and worries? Unlike many other children's problems, about which experts often declare with complete confidence that everything will pass with age, the child will grow out of it, this cannot be said about this one. The child grows, and fears grow with it.

The content of fears is largely determined by age. At two or three years old, children are afraid of loneliness and darkness. By the age of six, they develop a vibrant imagination, imaginative thinking, combined with the naivety and suggestibility characteristic of children.

Books, films, overheard conversations, and real-life events provide rich food for children's imagination, and consequently, for fears associated with impressions received from the outside. Over time, fears increase, become more specific, and begin to be accompanied by aggression. Children are afraid of evil fairy-tale characters, fictional creatures that «hide around the corner» or «live under the bed», scary dreams, parental punishment, quarrels, thunderstorms, storms, fires.

In the first place in terms of the number and intensity of manifestations in modern children are the so-called «medical» fears (of pain, injections, blood, doctors and diseases).

Thus, in the fight against night fears, the fairy tales «My Friend Dragon», «Useful Combatant», «Magic Lantern» (the book of fairy tale therapist R. Tkach «Fairy Tale Therapy for Children's Problems») are used.

The book by Lithuanian artist and writer Lina Žutaute «Tosya-Bosya and the Darkness» is for children aged 3-6. The character is a brave girl who is afraid of the dark. But one day she gains courage and decides to get rid of this fear (for children aged 3-6) (psychotherapeutic fairy tales).

Fear of the dark, increased anxiety, nightmares – «Brave Ear», «Brave Dwarf», «The Bear and Baba Yaga», «The Baby Elephant Who Was Afraid of the Dark» (psychotherapeutic fairy tales).

Fears of vaccinations and doctors – «Brave Fly», «Stargazer in Search of a Whim», «Magic Wand» (psychotherapeutic fairy tales).

Fear of separation from mother – «How the Kangaroo Grew Big», «The Tale of the Sunflower Seed», «The Squirrel-Chant» (psychocorrectional tales).

Is your child going to kindergarten, and you are experiencing separation anxiety with him? Then read Olga Gromova's wonderful book «The Bunny Goes to Kindergarten», which is addressed to children 3-4 years old. Experiencing all unfamiliar situations with the character, the child easily and happily adapts to any team (a psychocorrectional fairy tale).

Fear of independence – anxiety and timidity, «The Tale of Voronenko», «The Incident in the Forest» (psychocorrectional fairy tales).

Problems in learning caused by fear of difficulties – «Kenguryatko Vasya», «Shustryk and Obzhorkin» (psychocorrectional fairy tales).

Fear of doing something wrong; fear of school, mistakes, grades – «The Tale of the Kitten» (psychocorrectional tale).

The main common features and differences between psychocorrectional and psychotherapeutic tales are presented in Table 1.

**Table 1**

Main common features and differences between psychocorrectional and psychotherapeutic fairy tales

	<b>A psychocorrectional fairy tale</b>	<b>A psychotherapeutic fairy tale</b>
<b>Common features</b>		
techniques and technologies	Modeling works, a so-called behavioral technique that involves teaching through demonstration.	
Cases in which fairy tale therapy cannot be used	physiological ailments that do not have psychological causes	
Child's age	up to 12-13 years old	
development features	Each little patient has their own fairy tale story created; focusing on a specific problem	
<b>Differences</b>		
purpose and tasks	Gentle influence on the child's behavior	Solving psychosomatic problems, including those related to physical ailments
The main problems	<ol style="list-style-type: none"> <li>1) bad habits (untidiness, unwillingness to brush teeth, put away toys, keep order)</li> <li>2) low/high self-esteem</li> <li>3) spending a lot of time in front of gadgets/TV</li> <li>4) laziness</li> <li>5) lying</li> <li>6) crisis situations in the family, attitude towards relatives (jealousy, resentment, divorce of parents, relationships between family members, painful attachment to one of the relatives (addiction), etc.)</li> <li>7) problems with finding friends, communicating with them, correction of communication problems</li> <li>8) non-normative behavior (hyperactivity, aggression, fights, insults, use of obscene language,</li> </ol>	<ol style="list-style-type: none"> <li>1) childhood fears (fear of the dark, death, hairdresser, doctor, fear of independent actions, etc.)</li> <li>2) painful conditions (pain, cold, runny nose, cancer, coronavirus, bronchial asthma, allergies, diabetes, etc.)</li> <li>3) sadness, depression</li> <li>4) anxiety</li> <li>5) loneliness</li> <li>6) weaning from a pacifier</li> <li>7) teaching children to go to the toilet before bedtime</li> <li>8) potty training or weaning</li> <li>9) weaning or weaning from the mother's breast</li> <li>10) post-traumatic disorders</li> <li>11) emotional disorders</li> <li>12) stressful conditions of various origins</li> <li>13) psychological crisis conditions</li> <li>14) problems with falling asleep</li> </ol>

	<p>inability to make friends, find a common language with other children, adults, etc.)</p> <p>9) desire to take someone else's things without permission, theft</p> <p>10) conflict situations</p> <p>11) clarification and explanation of various life situations</p> <p>12) teaching children to keep their promises and fulfill their obligations</p> <p>13) self-doubt</p> <p>14) excessive capriciousness and whims, whims</p> <p>15) teaching children not to be late for various events, to value time</p> <p>16) teaching a child how to act correctly in a particular situation</p> <p>17) warning against danger</p>	<p>15) correction of eating behavior</p> <p>16) loss of parents</p> <p>17) situations of grief</p> <p>18) child – a victim of abuse (violence)</p>
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Thus, psychocorrectional and psychotherapeutic fairy tales are the types of fairy tales most often used in working with children who have experienced various problems both in development and in their own lives. However, unfortunately, there is no fine line that helps distinguish these two types of fairy tales used in fairy tale therapy. Typically, scientists and practicing teachers experience difficulties in distinguishing between psychocorrectional and psychotherapeutic fairy tales, which, in turn, causes confusion and incorrect distinction between the above types of fairy tales and, accordingly, their not always correct use in professional activities. These complications are due to the common features that unite these two types of fairy tales.

We have identified common features and differences between psychocorrectional and psychotherapeutic fairy tales. The common features are that both types of fairy tales use modeling, a so-called behavioral technique that consists of

learning through demonstration; cases in which fairy tale therapy cannot be used are physiological ailments that do not have psychological causes; the child's age is up to 12-13 years; development features: for each little patient, a fairy tale story is created, as well as an orientation to a specific problem.

The main difference is that psychocorrectional fairy tales have a mild effect on the child's behavior, while psychotherapeutic fairy tales help solve psychosomatic problems, including those related to physical ailments.

Using the example of fairy tales designed to combat children's fears, it is shown that this problem has different causes, fears have different varieties, and, accordingly, to solve problems associated with the emergence of fears, completely different types of both psychocorrectional and psychotherapeutic fairy tales should be used.

### **1.7. Features of preparing a child for perception a psychotherapeutic fairy tale**

The purpose of this is to christen the ways of preparing a child, which may include various psychosomatic complexities, until the adoption of psychotherapeutic tricks.

The first word lies with the acquired hidden information about the child (becoming, age, state of health, nature of psychosomatic problems, etc.). Secondly, from afar, to the beginning of work, and after getting to know and establishing emotional positive contact with the child, taking into account the taste, similarity, specialist in special and inclusive education, teacher, together with the child's parents, compiles a list of stories related to the child's main psychosomatic problem, collects, analyzes, and edits a collection of didactic and literary material. Thirdly, it is necessary to establish and analyze the state of formation and development of the child's mental processes: the peculiarities of memory, thoughts, respect, realization, thoughts, emotional spheres, etc. (and even for the presence of problems In health, this will change according to what is evident in a child, for example, with behavioral problems, with mischievous speech, etc.). And the last, fourth, step is an analysis of the

background, diagnosis and recommendation of a doctor for the psychosomatic state of the child.

After the required information and didactic and literary material have been collected (organizational stage), the preparatory stage of work is carried out, based on the selected tales (artistic (author's, folk) or composed independently) before reading them, you will be able to unwaveringly review and analyze the characters of the characters in the tale, illustrating before the creation. The character's physical stature, the hero's desire / unwillingness, color, and the reason for his illness are discussed. This should be done delicately and gently so as not to cause negative emotions in the child. It is imperative to focus the child's attention on the fact that illness, disease is a temporary condition, and over time it will change for the better, and to instill hope for recovery and overcoming the disease. In addition, we note that not all children are aware of the presence of the disease and the need to take care of their own health.

Here is an example of a specially created psychotherapeutic fairy tale for a child with diabetes.

*Beauty and the Beast: A Fairy Tale About Diabetes*

*Once upon a time, there lived a little girl. She reminded me a lot of you, my daughter.*

*One day, the girl fell ill. Lying in bed, with a high fever and a sore throat, she fell asleep. She had an interesting dream.*

*The distant and mysterious island on which the girl found herself was deserted. Suddenly, out of nowhere, a wizard appeared.*

*- Hello, sweet girl, what is your name? – he asked.*

*- My name is Ann, and what is yours?*

*- Just call me Melitus, I am the wizard of this island and I want to give you a small gift.*

*Suddenly, a box appeared in the wizard's hand, on which a blue circle was drawn.*

*The girl opened the box, but it turned out to be empty. Melithus explained that inside was a small animal, which would now live with the girl for the rest of her life, and most importantly, she would have to be attentive and constantly take care of it.*

*– Now you will give him the magic serum every day, but there is one condition: you must definitely adhere to it – the elixir can only enter the animal’s body through a magic needle!*

*Mellitus explained that if for some reason Ann gave too much or too little of this serum, the animal would become very ill. And every day she would have to count the amount of the magic elixir herself.*

*“How do I know that the pets are all okay and that I gave them the right amount of elixir for today?” she asked, being worried.*

*“To do this,” said Mellitus, “you will have to prick your finger every day and place a drop of blood in a special machine. This machine will give you a coded message, after reading which you will understand how much elixir is needed and how to further care for your invisible beast.”*

*- Can I let the animal go when it grows up? If I go to my grandmother's, can I leave it at home with my mother?*

*- No, - the wizard answered, - the animal will always be inside you. Your parents will only help you take care of it, but you cannot give it to anyone.*

*The wizard said that the girl would grow up, and her little beast would grow up with her. Over the years, it would become picky, ask for more attention, maybe even want to scratch the girl's legs, kidneys, or heart, but she had to be strong and endure everything.*

*Ann burst into tears, for her the words of the wizard sounded like punishment. Melithus tried to calm her down and said the most important words:*

*– I promise that one day, maybe in 10-20 years, I will save you from taking care of the animal, but on the condition that you, Ann, start taking proper care of it right now.*

*At that moment, the wizard disappeared, and the girl wiped away her last tear and noticed that she was no longer on any island, but sitting in her bedroom in her favorite bed. She changed her clothes and went for a walk outside.*

*Days, weeks, months, years passed. Ann tried to properly care for her beast, but gradually her strength ran out, and more and more often she had to cry in despair. She was tired of constantly thinking about how much elixir she needed today and how much tomorrow. The finger ached from constant punctures for the sake of the cherished drops of blood.*

*Ann wanted to live like everyone else and instead of a picky beast, get a cat or a dog. Every time she fell asleep, she returned to the mysterious island, where she looked for the wizard. She really wanted to ask him to spare her punishment.*

*But instead of a wizard, she found the same boys and girls who also cared for their animals. In the dream, they were friends, joking and laughing, and then it became much easier. Ann began to understand that she was not alone, and many people have similar problems that they can live with.*

*A month later, at school, she met a girl who had the same invisible beast. And if before it was easy only in dreams, now life became easier in reality.*

*Ann realized that she was not alone, and she would have enough strength to pass the test. The day would come when the invisible beasts would leave Anya and her friends forever.*

A performance about a «sweet disease» called «Glucose and Insulin in the Fairytale Land of Harmony» was presented at the medical college by actors from the «Golden Key» puppet theater. It was staged at the request of the Vinnytsia Regional Endocrinology Centre. The adventures take place in the fairy-tale land of Harmony. There, diabetes causes trouble. Prince Insulin rushes to save its inhabitants and his friend Glucose. The puppet theater says that they wanted to explain complex things to children in an accessible way. The actors and director wanted to introduce children to the basics of diabetology, the tools for diagnosing your condition, and the medical tools you need to use to stay in good shape. «We don't always want to talk about it, we don't always want to accept such children. They constantly have to say why they are on a

diet, why they can't have sweets. It can be easier to explain this with the help of such a fairy tale», says viewer Tetyana Panasyuk.

At the content stage, which follows the organizational and preparatory stage, a specialist in special and inclusive education, a pedagogical worker, a child psychologist, and, if necessary, a medical worker, a psychotherapist determine the number, duration, and forms of classes depending on the child's psychosomatic condition.

It should be emphasized that when working on a fairy tale, the child's attention should be focused on the fact that the main character, although in a sick or depressed condition, will definitely overcome it and his life will improve. Thus, the child will also have a desire to recover and live a full life. We believe that this is the last, propaedeutic, stage of preparing the child for the perception of a psychotherapeutic fairy tale, after which the actual process of working on the fairy tale takes place.

We will show the stages of preparing a child for the perception of a psychotherapeutic fairy tale in Table 2.

**Table 2.**

Stages of preparing a child for the perception of a psychotherapeutic fairy tale

Stage	Content
The activity is done before reading and working on the fairy tale!	
organizational	Studying general information about the child (gender, age, health status, nature of psychosomatic problems, etc.) Compilation, analysis, correction of a list of fairy tales related to the child's main psychosomatic problem Establishment and analysis of the state of formation and development of the child's mental processes Analysis of the doctor's conclusion, diagnosis and recommendations regarding the child's psychosomatic condition
preparatory	Based on selected fairy tales (fictional (author's, folk) or composed independently, etc.), a relaxed conversation with the child takes place by reviewing and analyzing the characters of the fairy tale characters, illustrations for the work.
content	Determining the number, duration and forms of classes depending on the child's psychosomatic state
propaedeutic	Focusing the child's attention on the fact that the main character, although in a sick or depressed state, will definitely overcome it and his life will improve.

Thus, we can conclude that the preparation of a child for the perception of psychotherapeutic fairy tales is carried out in 4 stages. The organizational stage involves studying general information about the child (gender, age, health status, nature of psychosomatic problems, etc.), compiling, analyzing, and correcting a list of fairy tales related to the child's main psychosomatic problem, establishing and analyzing the state of formation and development of the child's mental processes, as well as analyzing the doctor's conclusion, diagnosis, and recommendations regarding the child's psychosomatic condition.

At the preparatory stage, based on selected fairy tales (fictional (author's, folk) or independently composed, etc.), a casual conversation takes place with the child by reviewing and analyzing the characters of the fairy tale characters and illustrations for the work.

The purpose of the content stage is to determine the number, duration, and forms of classes depending on the child's psychosomatic state.

At the propaedeutic stage, the child's attention is focused on the fact that the main character, although in a painful or depressive state, will definitely overcome it, and his life will improve.

After the implementation of these stages, the actual process of working on a fairy tale takes place.

### **1.8. Development of an individual educational route and individual program for a child with SEN using elements of fairy tale therapy**

For each child with special educational needs or a child with psychophysical developmental disorders, the psychological and pedagogical support team creates an individual development program and develops an individual educational route, which are implemented in educational institutions, educational and rehabilitation, inclusive and resource centers, as well as in some cases - during individual psychological assistance.

As is known, fairy tale therapy can be used to solve a number of psychological, psychosomatic, and educational problems of a child: learning difficulties, combating fears, depressive and post-traumatic states, behavioral disorders, aggressiveness, shyness, bad habits, loss of interest in life, eating problems, health problems, psychological attitude towards chronic, long-term illness, etc.

Thus, we believe that elements of fairy tale therapy can become one of the tools for implementing an individual program and individual educational path for a child with SEN.

The purpose of the section is to present ways of partially modifying the individual program and individual educational route of a child, which may include the use of elements of fairy tale therapy, as well as to prove the necessity and importance of such modifications.

The procedure for developing and adjusting individual educational programs and routes is based on the Resolution of the Cabinet of Ministers of Ukraine dated 09.08.2017 № 588 «On Amendments to the Procedure for Organizing Inclusive Education in General Educational Institutions», Resolution № 769, which entered into force on January 1, 2022, Resolution of the Cabinet of Ministers of Ukraine dated September 15, 2021 № 957 «On approval of the Procedure for organizing inclusive education in general secondary education institutions with amendments» made in accordance with Resolution of the Cabinet of Ministers № 483 dated April 26, 2022, which allow to streamline the work of teachers and parents by clearly explaining in its content the structure of the individual program or route, the procedure for their development, implementation and adjustment.

An Individual Development Program (IDP) is a written document that is essentially a contract between the teaching staff and the child's parents or guardians. It sets out the requirements for the organization of the child's education, including the nature of educational services and forms of support.

The types of individual educational programs in the early intervention system are: individual adaptation program, individual program for the prevention of early

intervention and undesirable trends in personal development, individual correctional and developmental program.

An individual educational route is a set of multi-level tasks developed on the basis of a child-centered approach to learning.

The features of IER are: taking into account the individual characteristics and interests (requests) of the child; the possibility of expanding the program material; the development of key competencies – communicative, informational, cognitive, self-educational; changing the role of the teacher (teacher – mentor, tutor, consultant, coordinator); support for the child's personal development.

When developing an individual program and individual educational route for a child, it is advisable for specialists in special and inclusive education, teachers and practical psychologists should: firstly, to formulate the main goal and objectives of implementing an individual program and an individual educational route; secondly, to create a list of fairy tales (fictional (author's, folk), didactic, psychocorrectional, psychotherapeutic, meditative) according to the child's existing problem, his age, and peculiarities of perception; thirdly, to determine the forms of conducting classes with elements of fairy tale therapy; fourthly, to determine the number of classes, their topics, and make a calendar plan with a mandatory indication of the material (the authors and the fairy tales themselves); fifthly, conducting classes using elements of fairy tale therapy should be implemented in a coordinated manner with the participation of various specialists: a psychologist, a defectologist, a behavioral therapist, a speech therapist, and others; sixthly, positive / negative changes in the psychological, psychosomatic state of the child, changes in educational activities must be necessarily reflected in the IDP and IER, indicating those fairy tales that had the greatest/least impact, were the best / neutral / worst for the child to perceive; seventhly, the psychological and pedagogical support team must review, adjust, and, if necessary, change the list of fairy tales and fairy-tale works depending on the dynamics of the child's condition and development, forms, methods, and techniques of working with them, and also develop practical recommendations for the child and his / her parents depending on the results obtained during the period of validity of the IDP and IER.

Based on the research of Yu. Razenkova, we have proposed general recommendations for building an individual program using elements of fairy tale therapy:

First stage. Conducting a psychological and pedagogical examination and observing the child's behavioral reactions, analyzing the history of his development. Comparing the data obtained. Recording them in the form of a conclusion. At this stage, it is necessary to outline the emergence of the child's psychological, psychosomatic, and educational problem, the history of its emergence and development (together with the parents), and determine the possibility of its correction using elements of fairy tale therapy.

Second stage. Determining the priority goals and objectives of the child's individual program. This may include: getting rid of fear, bad habits, correcting aggressive behavior, eating behavior, etc.

Stage three. Analyze what the baby can do and what he cannot do yet. For example, it is difficult for a child to correct the appearance of aggression and anger, but under certain circumstances he can gradually calm down.

Fourth stage. Deciding what new things the child needs to be taught first and what needs to be reinforced in the lessons. For example, first of all, it is necessary to teach how to inhibit the emergence of aggression, and in the lessons, using specific examples from fairy tales or fairy tales, it is necessary to teach the child socially acceptable behavior and reinforce these skills.

Stage five. Determining which tasks will be implemented in classes with a defectologist, speech therapist, behavioral therapist, etc., and which ones will be implemented in classes with a tutor / at the lessons with a teacher. So, if a child is shy, at the classes of a behavioral therapist and / or psychologist, the child needs to be taught the skills of communicating with others, at the classes of a speech therapist – to correct speech using speech stories (if the cause of shyness is a speech disorder, and the child is afraid to speak), and at the lessons of the teacher, direct work with fairy tales should be organized in which the shy main character gets rid of this problem.

Sixth stage. Dividing each skill into its component actions. Remember that everything new needs to be introduced gradually, moving in small steps, so that the child is able to learn this new thing. For example, getting rid of a bad habit, fears, etc. is a phased work that should be done step by step.

Stage seven. After the child has mastered one of the tasks of the program, it is necessary to make changes and additions to it. So, if, with the help of fairy tales and fairy tales, we helped the child realize the emergence of fear and overcome it, we need to reflect this in the program, make changes and additions, and then define new tasks, for example, fostering courage and the desire to protect the weaker.

At the same time, it is necessary to understand that regardless of the form of description, the structure of the program should include (recommendations of L. Golovchitz):

1. General information about the child and his / her psychological and pedagogical characteristics.
2. Conditions of development, upbringing and training.
3. Educational and correctional and developmental programs on which training and upbringing are based.
4. Tasks and content of educational activities taking into account the child's readiness to master the main or adapted / modified program.
5. Pedagogical plan and content of correctional work in all areas carried out by specialists (with their division into quarters and stages of training).
6. Methods of upbringing and correctional training and the corresponding methodological techniques (games, exercises, actions with objects and drawings, etc.).
7. Material for work in the family.

We also offer an integrated form for combining an individual educational route and an individual educational program using elements of fairy tale therapy:

1. General information about the child (child's full name, gender, age, family composition, family communication style)

## 2. Internal individual educational route:

- direction of work (the child's problem, which we will correct with the help of fairy tale therapy)

- number of classes (the number of classes per week, half-year, academic year is indicated)

- form of conduct (frontal, sub-group or individual)

- Full name of the specialist / specialists (defectologist, practical psychologist, speech therapist, behavioral therapist, teacher / tutor)

## 3. Creating a «barrier-free» environment

- building a comfortable environment (creating a fairy-tale-game environment)

- resources for the solution (fairy tales)

## 4. Special conditions for organizing the pedagogical process

- areas of activity (within the framework of the problem that the child has, several areas of activity are indicated in order to solve it)

- needs of the child (within the framework of the existing problem)

## 5. Psychological and pedagogical support

- block

- tasks

- forms of implementation

- responsible person

## 6. Mastering the educational program

- educational branches of the EP

- requirements for the results of mastering the EP

- specific tasks for the child for this period

- types of children's activities and forms of educational activity

- monitoring – indicators of achievements (at the level of target benchmarks)

- forms of assessing work results

## 7. Correctional and developmental work

- specialist

- areas of correctional and developmental work (within the existing problem)

- specific tasks for the child for the period (within the existing problem with the use of forms, methods, techniques of working on fairy tales)

- forms of organizing educational activities (frontal, subgroup, individual classes, etc.)

- indicators of achievement (within the existing problem – a conclusion based on work and observations of the child, whether fairy tales and fairy-tale works influenced the solution of the main problem)

- forms of evaluation of work results: («+» – formed; «±» – in the process of formation; «—» – not formed)

#### 8. External educational route

- direction of work (within the existing problem)

- activities (forms, methods and techniques of working on fairy tales both during educational and extracurricular activities)

- tutoring support

- terms

#### 9. Working with parents (providing advice to parents, recommendations for working with fairy tales and fairy tales at home)

#### 10. Bibliography (list of fairy tales and fairy tales for working with a child, as well as literature on the issues of fairy tale therapy)

Thus, we can conclude that it is advisable to make changes to the IDP and IER of a child with impaired psychophysical development in the form of using elements of fairy tale therapy. Selection of fairy tales and fairy tale works, determination of necessary effective forms, methods, techniques of working with them, determination of forms, schedule of classes taking into account the age, the existing problem of the child, the peculiarities of his perception of fairy tales, involvement of specialists, developing recommendations for the child and his / her parents will help in organizing correctional, developmental, and psychotherapeutic work with children who have various psychological, psychosomatic, and educational problems. Competently developed IDP and IER using elements of fairy tale therapy will be useful and can be successfully implemented in correctional and pedagogical activities.

## **2. PRACTICES OF WORKING OVER CORRECTIONAL AND THERAPEUTIC FAIRY-TALES**

### **2.1. Criteria of choosing fairy tales for providing fairy-tale therapy practice**

It is extremely important to wisely choose fairy tales for children that will teach them good things, that are designed to enrich their life experience, solve the child's educational, psychological, and behavioural problems, etc. Among many stories, there are those that can harm a child's psyche, cause fear, aggression, cruelty, or hopelessness. However, there are certain criteria that will help you choose the most appropriate materials for children, such as the age and character of the child, as well as the way the tale is told.

A preschool child masters literature only with the help of an adult. Naturally, the perception of literature by a toddler and an adult is different, tastes and preferences are different. When forming a children's reading circle, educators and parents should try to understand the child's point of view and choose not only the «right» literature, but also take into account the individual needs of children and at the same time guide the development of these needs, taste, and reading interest. It should be remembered that imposing a book that is only interesting to an adult, using the argument of force, can cause a child to reject the book.

You should also not chase the number of books read. That is not what is important. What is important is the quality of understanding the content, the meaning of what is read, the ability to operate with the knowledge gained from the book, the acquisition of positive emotions, the desire to continue reading, and the experience of what is read. It is this, and not the number of books read, that leads to the accumulation of moral and reading experience for both the child and the adult who reads with them.

When buying children's books, you should follow several rules:

- 1) No newsprint – only high-quality coated paper with a nice font.

2) No clumsy decorations in the book – like sequins, vignettes, intricate curls, etc. (children need to develop good taste, and all of the above can be found on the market).

3) No errors (you should immediately review the text and determine whether there was a proofreader).

4) A children's book without pictures cannot arouse proper interest.

5) Pictures should be normal – without sharp corners, distortions of proportions, primitivism, adult refinements.

6) Old, familiar fairy tales from childhood should be without abbreviations.

7) New fairy tales should be read diagonally to understand what link, what energy they carry. And you definitely need to watch the ending. We don't want hopelessness, evil, insecurity, immorality to be implanted in a child's soul.

Children of different ages perceive fairy tales differently:

- for children under 3 years old, simple and short fairy tales are suitable, with few characters, events and details, and should contain bright images, sounds, rhymes and repetition;

- for children aged 3 to 6, fairy tales involve more action, adventure, humor and fantasy, interesting characters who solve different tasks, experience different emotions and learn something new.

- children from 6 to 9 years old are suitable for fairy tales that have more logic, morality, dialogues and symbolism, with a complex plot, conflicts, confrontations, riddles and lessons;

- Fairy tales that are more realistic, historical, cultural, and psychological are suitable for children ages 9 to 12. These fairy tales should include real-life problems, social themes, multifaceted characters, and different points of view.

For children 2-3 years old, poetry of small forms (folklore and author's) is of great importance – nursery rhymes, proverbs, short poems.

Toddlers also need well-known folk tales. The tale should be short, have a simple, understandable to the child, but vivid plot. Repetitions are of great importance

for understanding the tale, which sometimes tire adults, but are very important for children.

Children begin to become interested in oral speech closer to a year old – this is when you can introduce your child to simple fairy tales and poems.

Bright books with large pictures and a small amount of text are best for this. Don't forget about facial expressions and gestures, and the timbre of the voice – children like it when parents actively gesticulate, feel sorry for, and protect the drawn characters during the course of the story.

It is better to start with «Kolobok», «Ripka», «Ryaba the Hen». These tales contain a hidden educational content: for example, «Kolobok» teaches a child to be careful: they say, Kolobok ran away from home without permission – and this is how it all ended.

Recognizing familiar phrases, texts, and events gives children a sense of awareness and stability of the world around them, helping not only with memorization but also with retention and appropriation. It must be said that repetitions of certain texts and events are found in almost all fairy tales. The earliest classic children's fairy tales («Kolobok», «Ripka», «The Mitten») are built on the repetition of the same fragments. In more complex folk tales, the main character necessarily makes three attempts to achieve his goal, or three sisters or three brothers similarly test their luck.

However, it should be remembered that children learn to distinguish between the real and fictional world closer to the age of 3-5. Children of this age can also be read fairy tales, they have a fairly developed imagination.

However, you shouldn't get carried away by the richness of the plot –sometimes children can develop all sorts of fears that they learn from fairy tales, especially for impressionable children.

Repeating the same fairy tale often at the request of the child is not a whim, but a desire to meet familiar characters and events again.

Recognition and predictability give the child a sense of security.

After three years, folk tales and animal tales appear among the reading books. It is worth choosing tales with people, animals and a simple, concrete plot. It is easier for

a child to imagine himself as a participant in a fairy tale if their stories resonate with the lives of ordinary people. It is necessary to show colorful illustrations, the child's imaginative thinking is still being formed.

At the age of 4-5, you can start reading more serious fairy tales, both folk and author's. When choosing specific books, it is important to pay attention not only to the design, but also to the quality of the text (in particular, the translation). Many famous children's fairy tales are not written in a child's language at all. They are full of adverbial and participial phrases, adult words, and overly complex syntactic constructions. All this makes it difficult to understand, and therefore makes reading boring. While reading, you have to explain incomprehensible words or simplify too adult text. The presentation of the fairy tale should be fascinating and accessible to children, that is, have simple vocabulary, short sentences, a clear intrigue (a mystery, a riddle that is solved at the end). And of course, each fairy tale should be read not once, but several times, until the child fully learns it. Repeated repetition of the fairy tale will not bore a preschooler at all. On the contrary, it becomes more and more beloved and «one's own». The child lives and experiences familiar events again and again and never ceases to worry about the fate of the main characters, fear the villains, and rejoice in the happy ending.

It is also important for preschoolers to read stories with cognitive content –about animals, natural phenomena, various adventures, etc. However, one should take into account the age characteristics of preschoolers – their needs and capabilities. This is an age of high cognitive activity, it is sometimes called the «age of questions». The questions of a 4-5 year old child amaze an adult with their surprise. Children of this age are interested in everything: why bears don't wear necklaces and brooches, why fish don't drown and birds don't fall from the sky, what paper is made of, who put the stones in the cherry, etc. Books can help answer them and support children's cognitive activity. It should be remembered that at preschool age, children (even modern ones) learn about the world mainly in a visual and figurative way. They build their images taking into account their experience, connect them and create their own picture of the world. Therefore, it is not at all necessary to give them scientific concepts and natural

science justifications for the structure of the world. Nor should you overload children with anatomical and physiological details of the structure of the human or animal body (as is done in some modern publications). It is enough simply to connect the phenomenon that interests them with what they already know and understand. They are interested in information about what animals and birds are, where they live, what they eat, what their family relationships are, etc. Educational books can provide this information. Here again, accessibility and simplicity of presentation of cognitive material are important. Pictures help to visualize and assimilate all this.

For children 6-7 years old, among all genres of fiction, fairy tales are still in first place, only folk ones are added to the author's. Children 6-7 years old should buy bright books with large font and lots of beautiful pictures, the plot of the book should be interesting so that the child wants to read to the end. A book at this age should bring pleasure. When choosing a book, you should pay attention to the number of dialogues in the works, because you can read in roles.

Thus, younger preschoolers are characterized by:

- the close dependence of understanding a work of art on the child's direct personal experience;
- children are primarily interested in the plot (a chain of interconnected events);
- establishing the most easily understood connections, when events clearly follow one another and the next logically follows from the previous one;
- the ability to listen intently for some time without being distracted;
- the main character is the focus of children's attention;
- the emotional attitude towards the characters is clearly expressed;
- the child primarily sees the actions and deeds of the character, but does not understand the motives of his behavior;
- striving for a rhythmic structure of speech, rhymes (children repeat words that alternate rhythmically in the text, shake their heads, clap their hands, etc.);
- open, direct expression of emotions (smile, laughter, joyful exclamations, expressive facial expressions).

Children of middle preschool age:

- are able to delve deeper into the content of the work, to some extent realize the feelings that arise, and, guided by them, determine their attitude to events and characters;

- can already not only listen, but also listen to the sound of artistic language, distinguish its inherent features;

- easily establish simple causal relationships in the plot;

- when characterizing characters, they most often express correct judgments about their actions, relying on their ideas about norms of behavior and personal experience;

- they show a pronounced reaction to the word, interest in it, a desire to repeatedly reproduce it, to play it.

The improvement of perception in older preschoolers follows the line of increasing comprehension of the literary works listened to and enrichment of feelings.

The following are characteristic of children of this group:

- keen interest in the content of the work, in establishing various connections;

- formation of the ability to perceive a literary work in the unity of content and form;

- increased attention to expressive means of speech;

- the heroes of the work become closer and more understandable to them;

- sympathy for the characters, concern for their fate acquire a conscious character;

- understanding of the complex hidden motives of the characters' behavior;

- children's feelings and experiences when listening to works are already quite deep and stable, and their ways of expression are diverse: in some cases, children smile, laugh loudly, lean back in their chairs, turn to each other, in others, their external activity is inhibited (they become silent, sit still, listen intently to the reader);

- the ability to perform elementary analysis of literary works.

Thus, active perception of a literary work is gradually formed throughout preschool childhood.

Books for preschoolers must necessarily have pictures. Children love to look at pictures, looking for the smallest details in them, endlessly returning to the consideration of the same images. Pictures help to immerse yourself in the content of the text and understand it. Unlike cartoons, they allow you to «stop the moment», return to your favorite episode again and again and independently remember and find out «what the book was about». Therefore, when choosing a book for a child, it is necessary to assess the quality of the illustrations. They should be large, realistic, recognizable – and at the same time conventional. These should not be photographs or naturalistic images, but precisely pictures that convey a holistic image of the character or event.

It is also important that the images are located in the right place. Children read the content of the text from the pictures, the images are a visual support for them to perceive and understand what is happening. Therefore, the pictures should be located next to the text they illustrate.

Of course, when choosing a book in a store, it is quite difficult (and sometimes impossible) to analyze in detail the various aspects of the book and take into account all the recommendations. To facilitate the selection of the right book, special «markers» are needed – icons that indicate that the book as a holistic work of book publishing satisfies the psychological characteristics of a preschooler and can be recommended for children's reading. Modern children's books are not yet marked with such «markers».

Explaining unfamiliar words is a mandatory technique that ensures a full understanding of the work. The meaning of those words should be explained, without understanding which the main content of the text, the nature of the images, and the actions of the characters become unclear. There are different options for explanation: substituting another while reading prose, selecting synonyms; using words or phrases by the teacher before reading, while introducing children to the picture; asking children about the meaning of the word, etc.

At the same time, when analyzing the text, it is important to remember that not all words require interpretation. It is a mistake to ask children what they do not

understand in the text, but questions about the meaning of a word must be answered in a form accessible to the child.

When choosing a fairy tale for a child, you need to take into account the characteristics of their character and temperament. Fairy tales with a fast, active plot are unlikely to be suitable for hyperactive children – in order for the child not to become uncontrollable, it is better to choose a calmer fairy tale. If your child really likes to misbehave, you shouldn't read them fairy tales whose main characters are hardened bullies just yet. However, if in a particular fairy tale the bullies are quite clearly punished, such a fairy tale, on the contrary, should be read to the little bully as an educational moment. And if your little one is overly sentimental, «Grey Neck» or «Thumbelina» with a dead swallow can bring him to tears and hysterics (even if everything ends well).

By the way, about scary fairy tales. Scary fairy tales, despite everything, are extremely useful for a child – because if he hears fairy tales that describe only a world full of good people and creatures, he may grow up unprepared for reality. The main thing here is to take into account the age of the baby and the level of fear that he can withstand.

We have identified the following important criteria for selecting works to read to children:

1. Quality of the text: content (which reflects the universal values of human life) and its artistic execution (which indicates the skill and talent of the writer, his understanding of the nature of childhood).

Children's reading should include works imbued with humanistic ideas that carry the eternal values of goodness, justice, equality, work, health and happiness, peace and tranquility for everyone. These should be moral ideas, but not instructive. Children's literature should not set itself the task of correcting habits. It should talk to the child about what an ideal is and what are the ways to achieve it, what eternal truth is and how to follow it, what true values are and what are false. It should teach the child to think about what is happening around, to analyze and draw conclusions. It should develop his mind and soul.

2. A book should not only provide a reason for reflection, but also be an indicator of the quality of the text, the degree to which it belongs to true literature, which should be equally interesting to a reader of any age who seeks and finds for himself something that will satisfy his mind and soul.

When forming a children's reading circle, it is important to note that children's literature is characterized by the phenomenon of plurality:

- The same writers create a large number of works that have a related theme, the same characters, repeated plots, and the same artistic techniques (works by L. Charska, O. Volkov (The Wizard of the Emerald City), S. Mikhalkov, E. Uspensky, G. Oster, and others).

- Different authors exploit the same plot (the story of the wooden man in K. Collodi, O. Tolstoy, E. Danko, A. Kum and S. Runge, S. Son, L. Volodymyrsky. Countries, plots, ideas changed, but, moving from one writer to another, the children's favorite Buratino remained unchanged).

- The work of the writer is continued by a new writer (books by F. Baum about the country of Oz, M. Nosov about Dunno).

When forming a children's reading circle, it should be taken into account that monotony does not develop in children a persistent rejection of literature.

Since the 18th century, there has been an adapted book, that is, one that is adapted for children's reading. The process of adaptation goes in different ways:

- the book is shortened,
- it is retold,
- the volume of the text is reduced,
- old words that have fallen out of use are replaced with new ones that are understandable to modern people.

Thus, the multifaceted nature of the problem of forming a children's reading circle indicates the need for an adult to be a literate reader, to have the practice of evaluating works of art, and the principles and criteria for their selection.

The basis of our civilization is European culture. Therefore, at the beginning of this list are European and domestic fairy tales. Many interesting facts are associated with them.

In general, German fairy tales are good and often magical (fairy tales of the Brothers Grimm, Sh. Perrault). German culture is quite close to domestic, so reading is very easy and interesting.

At the same time, we should not forget: German fairy tales contain scenes of cruelty and violence. Therefore, for the youngest, it may be worth buying (or finding online) fairy tales in adaptations. But it is still better to simply not read cruel fairy tales (especially since they are far from the majority).

On the other hand, if a child only encounters stories where everything is very positive, he may be very surprised when he grows up, suddenly discovering that not all animals are friendly to humans and that not all people are honest and kind.

French fairy tales are usually very romantic and tell about knights, maidens, and love.

Italian fairy tales most often tell about cunning characters who play good jokes on simpletons. A separate genre is fairy tales with Christian characters (for example, about Jesus and Saint Peter). Ingenuity, easy attitude to difficulties, steadfastness are the traits of the characters of Italian fairy tales.

Spanish and Portuguese fairy tales are difficult to describe as something holistic – they have different plots, but they still have something in common: there is humor in every or almost every fairy tale.

Japanese fairy tales are a special phenomenon. Here there are: stories of success, victories of heroes over the envy and anger of others, the triumph of justice. A lot of attention is paid to the close circle and family, in which, as a rule, not everything is fine.

Chinese fairy tales are a bit similar to Japanese ones, but they have more hierarchy and principles of obedience, and most often the plot features an emperor or his officials, whose actions are beyond question.

Separately, the fairy tales of G.H. Andersen are distinguished. It is believed that G.H. Andersen initially wrote fairy tales for adults. Whether this was actually the case is unknown. But it is immediately noticeable that some of them are very gloomy, some are sad, and somewhere even the happy ending does not look so happy.

Thus, we can conclude that the criteria for selecting fairy tales for fairy tale therapy practice are:

1. Taking into account the child's age. Fairy tales for preschool children should be easy to understand, with a bright dynamic plot development, and short in content. In the middle group, children should be taught to correctly evaluate the actions of the characters, to independently find the necessary words and expressions. In the senior group, preschoolers learn to determine and motivate their attitude towards the heroes of fairy tales (positive or negative). In the preparatory for school group, a special role is played by the analysis of the fairy tale text. During the first reading, it is important to show the fairy tale as a whole. During the second reading, attention should be paid to the means of artistic expression.

2. It is necessary to pay attention to the quality of the book's design: the literacy of the text, illustrations, printing.

3. Explanation of unfamiliar words is a mandatory technique that ensures a full perception of the work.

4. When choosing a fairy tale for a child, you need to take into account the characteristics of their character and temperament, as well as the scope of their interests and preferences.

5. In the fairy tale that we start reading to the baby, everything should end well. Any adventures can happen to the heroes throughout the plot, but in the end, good must win. For the child, this will mean that the world is full of justice and evil will always be punished.

6. Quality of the text: content (which reflects the universal values of human life) and its artistic design (which testifies to the skill and talent of the writer, to their understanding of the nature of childhood).

7. Those characters who look small and helpless in the fairy tale should win. Such fairy tales show a young child that even if you are small and don't know many things, you can still achieve your goals with some effort.

8. The children's reading circle should contain works imbued with humanistic ideas that carry the eternal values of goodness, justice, equality, work, health and happiness, peace and tranquility for everyone. These should be moral ideas, but not instructive. Literature for children should not set itself the task of correcting morals.

## **2.2. Fairy tale therapy as a tool of diagnosing a child's personality**

The fairy tale as a method of diagnostic work is a powerful and effective means of studying mental processes and helping to solve personal problems. Its symbolic language and deep meanings open up new possibilities for understanding the human psyche and personality development.

The diagnostic function of a fairy tale involves identifying the inherent strategies of behavior of the individual. The diagnostic function of a fairy tale consists in the process of searching for meaning, deciphering knowledge about the world and the system of relationships in it directly by the individual himself. Fairy tale diagnostics reveals incorrect (non-working) life scenarios that we persistently follow for some reason. The fairy tale therapy method allows you to quickly overcome stress, remove the effects of frustration. Fairy tale therapy treats outdated images that prevent us from moving on – in all of practical psychology, there is no method that would cope with this task better. In these cases, psychologists ask to compose or continue any fairy tale. After writing the fairy tale, the psychologist analyzes it. With the help of analysis, behavioral stereotypes of the personality that have become habitual ways of reacting, or a basic life scenario, can be identified.

A fairy tale is a powerful tool in the work of a psychologist. This projective technique allows you to see during a consultation what the psyche usually hides, what a person cannot admit even to himself, and even if he admits it to himself, he cannot voice it. In this case, the fairy tale is an ecological key that gently and painlessly opens

the door to the secret corners of the subconscious and brings to the surface what we need to solve the current task, gain balance and vitality.

Fairy tale therapy is a method of psychological assistance that uses fairy tales to diagnose and correct mental states. Within the framework of fairy tale therapy, fairy tales can be a means of identifying deep-seated problems, behavioral patterns, and life scenarios, as well as for their further correction.

A fairy tale is a diagnostic tool for identifying behavioral problems. Fairy tale therapy is a laborious method, and its interpretation takes a lot of time. But at the same time, it is a rather interesting method of diagnosis, which makes it possible to reveal many aspects of the personality, to identify significant problems for it with the help of fairy tale characters.

With the help of fairy-tale diagnostics, we determine:

- character traits, strengths and weaknesses of the personality, resources and talents;
- parental prohibitions and orders;
- outdated images that prevent development;
- the presence of stress, burnout;
- personality states that a person will not talk about out loud;
- the presence of childhood traumas that prevent building harmonious relationships with oneself and with partners;
- intrapersonal conflicts and their causes;
- inherent behavioral strategies of the individual;
- life positions;
- life scenarios that a person follows;
- the most acceptable ways out of a difficult situation.

As a result of diagnostics, we can see the causes and prerequisites of various difficulties and problems in life, determine what life lesson a person is currently going through, understand what value has been lost, and formulate a hypothesis about how it can be returned.

The above allowed us to highlight the following diagnostic functions of fairy tale therapy:

- Identification of problem scenarios: through the analysis of fairy tales created by the client, the psychologist can identify recurring life situations, destructive behavior patterns, and hidden conflicts.
- Identifying character traits and resources: Fairy tales allow us to see the strengths and weaknesses of a person, as well as hidden talents and resources.
- Exploring childhood traumas and resentments: Fairy tale therapy can help identify childhood traumas and resentments that affect a person's current state.
- Analysis of intrapersonal conflicts: Through fairy tales, the causes of intrapersonal conflicts can be identified and understood.

How a fairy tale helps in diagnosis:

- Projective method: a fairy tale allows a person to direct their feelings, thoughts and experiences to the characters and the plot, without being aware of it directly.
- Ecological approach: a fairy tale as a metaphor allows for a gentle and painless exploration of complex psychological aspects of the personality.
- Identification of unconscious attitudes: a fairy tale can help identify unconscious attitudes that influence a person's behavior and decisions.
- Finding a way out of a difficult situation: a fairy tale can suggest ways out of a difficult situation, offering new models of behavior.

In general, fairy tale therapy as a diagnostic method allows the psychologist to obtain valuable information about the client's personality, his problems and resources, using the creative and metaphorical language of the fairy tale for this.

Thus, the following diagnostic possibilities of fairy tale therapy can be named:

- Identifying problem areas: fairy tale therapy helps to identify hidden fears, anxieties, aggression, low self-esteem and other psychological difficulties that may hinder a child's development.
- Assessing the level of development: analyzing fairy tales allows you to assess the level of development of various mental functions, such as memory, attention, thinking and speech.

- Understanding behavioral patterns: Fairy tales can reflect the characteristics of a child's behavior, his attitude towards himself and others, as well as ways of solving problems.

- Identifying individual characteristics: Fairy tales can reveal the individual characteristics of a child, such as his interests, values, motivation and communication style.

There are the following methods of fairy tale therapy used for diagnosis:

- Fairy tale creation: the child is asked to write a fairy tale on a given topic or based on the suggested pictures. Analysis of the content, structure, and language of the fairy tale allows assessing the child's cognitive and emotional characteristics.

- Fairy tale drawing: the child is asked to draw a fairy tale, and then the psychologist analyzes the drawings, revealing the features of perception, imagination, and emotional state.

- Fairy tale retelling: the child is asked to listen to or read a fairy tale, and then retell it. Analysis of the retelling allows you to assess the level of development of memory, attention, and speech.

- Games with fairy tale characters: the child is invited to play with figurines of fairy tale characters, act out the fairy tale or invent a sequel. These games allow to assess communication skills, role-playing behavior and emotional response.

- Dramatization of fairy tales: the child is asked to act out a fairy tale in the form of a theatrical performance. This allows assessing the level of development of imagination, acting skills, and the ability to interact with others.

Fairy tale therapy has the following advantages in diagnosis:

- Non-intrusive method: Fairy tale therapy is a gentle and natural way for a child to express their feelings and experiences without feeling pressure from an adult.

- Emotional involvement: fairy tales allow the child to respond emotionally to the problem, which helps him to better understand himself and his feelings.

- Development of creative thinking: fairy tale therapy stimulates creative thinking and imagination, which contributes to the development of higher mental functions.

There are also special techniques that use fairy tales to diagnose various children's problems: CAT, the projective technique of Dr. Louise Duce, and others.

All of the above allows us to conclude that a fairy tale can be used as a diagnostic tool and involves identifying existing life scenarios and behavioral strategies of a child. The figurative world of fairy tales allows us to identify ourselves with the character of the fairy tale. He combines his thoughts and experiences with the thoughts and experiences of the fairy tale character and talks about them. The child's proposed answers to the adult's questions allow us to draw a conclusion about the child's psycho-emotional state.

In addition, fairy tale therapy is an effective and useful method of diagnosing and developing higher mental functions in children and adults, allowing you to identify problem areas, assess the level of development, and help solve psychological difficulties.

The main methods of psychodiagnostics using a fairy tale, used in the work of a specialist:

- we tell a fairy tale and monitor the client's reactions. To do this, it is necessary to immerse the client in the fairy tale, to enter a state similar to a light trance. This is achieved through numerous repetitions, evenness of voice, the use of vivid figures of speech, ingenious sayings, and endings;

- observe how the client reacts to certain actions of the characters in order to identify value concepts, fears: track the child's postures, movements, facial expressions. In addition to the client's comments, it is necessary to interpret non-verbal signals to identify the most significant places. It is necessary to pay attention to jokes and laughter, to anxiety, to those moments that arouse special interest or, on the contrary, did not attract attention, to comments during the story. It is necessary to note with which of the heroes of the fairy tale the person identified himself; it is easy to guess this by personal reactions, that is, by the emotions that are manifested;

- we ask you to tell us your favorite fairy tale or story. In this case, we started from the position that fairy tales, which have become firmly entrenched in a person's soul, are the fruits of parental orders and lie at the heart of life scenarios. A favorite

fairy tale is most often a crudely simplified life scenario, and by discovering which of the characters – the Hero or the Loser – the client identifies with, it is possible to determine his «program» for his entire conscious life;

- we ask the client to invent and tell a story, a fairy tale. It is this way of working with a fairy tale that provides the richest material for diagnosis. Here, the psychologist should not only monitor the client's reactions, but also make a complete analysis of the product of creativity – a fairy tale, which can be conditionally considered a work of art, the author of which combines images not by chance, as during a dream or a meaningless daydream. On the contrary, the fairy tale follows the internal logic of developing images, and the internal logic is conditioned by the connection that the work establishes between its world and the world of attention.

### **2.3. Using fairy tale at different stages of the consultation process**

Fairy tale therapy in family counseling is a method that uses fairy tales to solve family problems, improve understanding, and develop skills. It allows to work with emotional and behavioral difficulties in a safe and creative environment.

When choosing a fairy tale for consultation, it is important to consider the age and characteristics of the child and the nature of the fairy tale. It is recommended to choose age-appropriate fairy tales with a simple plot and understandable characters, for example, folk tales. Depending on the purpose of the consultation, you can choose fairy tales with different themes and plots, including magical, everyday tales about animals, or tales with psychological subtext.

It is important to remember that fairy tale therapy is not just about reading fairy tales, but working with the deeper meanings and emotions they evoke. Therefore, it is important to listen carefully to the client, ask the right questions, and help them find their own way to solve problems.

Fairy tales can be used at different stages of a consultation for different purposes. They can be an introduction to a problem, a means of research, a tool for finding a solution, or a way to close the work. At the beginning of a consultation, a fairy tale can

help to establish contact with the client, create an atmosphere of trust, and gently tune in to the topic. In the middle of the process, a fairy tale can be used to explore hidden resources, uncover hidden motives, and understand the dynamics of a situation. At the end, a fairy tale can help consolidate results, offer new perspectives, and inspire positive change.

Let us outline the areas of application of fairy tale therapy in family counseling:

- Working with child-parent relationships:

Fairy tales help children express their feelings, cope with fears, adapt to new conditions (for example, in kindergarten), and develop self-confidence.

- Improving marital relationships:

Fairy tales can help couples better understand each other, work through resentments, learn to resolve conflicts, and build more trusting relationships.

- Resolving family crises:

Storytelling therapy can be useful in cases of divorce, loss of a loved one, or other family crises, helping to overcome grief and adapt to new circumstances.

As mentioned above, fairy tale therapy in family counseling allows you to work with emotional and behavioral difficulties in a safe and creative environment.

How it works:

- Diagnosis and identification of problems:

Fairy tales can help reveal hidden conflicts, fears, resentments and other problems that interfere with harmonious relationships in the family.

- Emotional support and processing:

Through fairy-tale characters and situations, participants can experience and process their emotions, find a way out of difficult situations and understand their feelings.

- Skill development:

Fairy tale therapy helps develop communication skills, empathy, conflict resolution, and compromise.

- Positive changes:

Thanks to fairy tales, family members can better understand each other, find new ways to interact, and build more harmonious relationships.

- Diagnosis and identification of problems:

Fairy tales can help reveal hidden conflicts, fears, resentments and other problems that interfere with harmonious relationships in the family.

In our opinion, the criteria for choosing a fairy tale for counseling are as follows:

- Age of the child:

For toddlers (1-3 years old), short fairy tales with repeating phrases and bright illustrations are suitable, for example, «Turnip», «The Mitten». For older children, you can choose fairy tales with a more developed plot and characters.

- The child's personality:

For hyperactive children, it is better to choose calm fairy tales, and for children prone to anxiety, you can choose fairy tales with a positive ending and heroes who overcome difficulties.

- Topic of the consultation:

If the goal of the consultation is to help the child cope with a specific problem, you can choose fairy tales with psychological overtones, created to solve certain difficulties.

- Type of fairy tale:

The choice of fairy tale depends on its purpose:

- Folktales: introduce children to traditions and culture, teach moral values, and help develop imagination and speech.

- Magical tales: develop imagination and fantasy, introduce the concepts of good and evil, and teach how to overcome difficulties.

- Animal tales: help children better understand the natural world and develop emotional intelligence.

- Psychological fairy tales: help the child overcome difficulties, understand their feelings, develop self-awareness.

- Length of the fairy tale:

For children, choose short fairy tales so that they do not lose interest. For older children, you can choose longer fairy tales.

- Reading style:

Read the story expressively, change your voice for different characters, and use gestures and facial expressions to make the reading more interesting and engaging.

Here is how to conduct a consultation using a fairy tale:

#### 1. Choosing a fairy tale:

- Taking into account the client's interests:

Choose a fairy tale that is appropriate for the client's age and interests, and may also be relevant to their current situation.

- Variety of fairy tales:

You can use folk tales, author's tales, or even invite the client to write their own fairy tale.

- Plot and characters:

The fairy tale should be understandable and interesting, with a clear plot and vivid characters, who can be both positive and negative.

#### 2. Preparing for the discussion:

- Emotional storytelling:

Read the story expressively, using intonation and gestures to create an emotional atmosphere.

- Watch for reactions:

Pay attention to the client's facial expressions, gestures and emotions while reading to understand which moments evoke the greatest response.

- Don't prolong the pauses:

Reading should be dynamic so as not to lose the listener's interest.

#### 3. Discussing the story:

- Simple questions:

Start with general questions about the characters and plot to understand what the client already understands and feels.

- Questions aimed at reflection:

Ask questions that force the client to analyze the actions of the characters, their motives and consequences, as well as to look for alternative scenarios.

- Questions aimed at self-analysis:

Invite the client to imagine himself in the hero's place, think about how he would act in a similar situation and what feelings it evokes in him.

- Development of a continuation:

Ask the client to invent a continuation of the fairy tale or a new ending to see how he sees the situation developing.

- Identifying problems:

Notice which moments in the story are of greatest interest to the client, which characters they focus on, and what questions they ask. This can help identify their current problems and difficulties.

#### 4. Using a fairy tale as a tool:

- Finding solutions:

Discussing a fairy tale can help the client find new solutions to their problems, see the situation from a different perspective, and understand how to change their behavior.

- Developing skills:

A fairy tale can help develop empathy, the ability to analyze one's feelings and actions, and creativity.

- Therapeutic effect:

Fairy tale therapy can help cope with fears, anxiety, aggression, and increase self-esteem and self-confidence.

Here is how fairy tales can be used at different stages of counseling:

#### 1. Beginning of the consultation (establishing contact, introducing the problem):

- Getting to know the client through a fairy tale:

Tell the client a fairy tale that indirectly reflects his situation, or invite him to choose a fairy tale that resonates with him. This will help establish contact and create an atmosphere of trust.

- Fairy tale as a metaphor:

Use fairy tale metaphors to describe the client's problem. For example, if the client has difficulty communicating, you can tell a fairy tale about how a little animal was afraid to come out of its hole until it met a wise owl.

- Fairy tale to relieve tension:

Tell a fun, light fairy tale to lighten the atmosphere and create a positive mood.

## 2. Mid-Consultation (Problem Exploration, Resource Search):

- Fairy Tale as Reflection:

Ask the client to retell the fairy tale you told at the beginning, or choose another fairy tale that is relevant to their situation. This will help to reveal the client's hidden feelings, thoughts, and beliefs.

- Resource-seeking story:

Tell a story about a hero who found the strength to overcome adversity. Discuss with the client what qualities of a hero they can use in their life.

- Fairy tale to explore dynamics:

Use a fairy tale to model the client's situation. For example, you can have the client role-play different characters in the fairy tale and analyze their interactions.

## 3. Closing the consultation (consolidation of results, planning):

- Supporting story:

Tell a story that emphasizes the positive changes that have occurred in the client's life.

- A fairy tale for planning:

Offer the client a fairy tale that will inspire them to take further steps. For example, you can tell a fairy tale about a prince who goes on a journey to find his happiness.

- A fairy tale for reflection:

Ask the client to invent their own fairy tale that reflects their experiences and conclusions reached during the consultation.

A number of methods are used during family counseling:

- Reading and discussing fairy tales:

Analyzing fairy tale plots, characters, and their actions helps identify problems and find ways to solve them.

- Writing fairy tales:

Family members can create fairy tales together or individually, which allows them to express their feelings, thoughts, and fantasies.

- Drawing and modeling:

Creating drawings and crafts based on fairy tales helps to express emotions and better understand the essence of the problem.

- Acting out fairy tales:

Role-playing and theatrical productions based on fairy tales help to experience situations, develop communication and interaction skills.

In addition, in our opinion, it is worth adding to this list the transformation of the end of the fairy tale (for example, if the fairy tale ends unhappily for the hero, then you can suggest reworking its ending), the use of the techniques «old hero in new circumstances» («old fairy tale in a new way»), «magic wand», «hero's path» and others.

All of the above allows us to conclude that fairy tale therapy in family counseling is a method that uses fairy tales to solve family problems, improve mutual understanding, and develop skills. It allows you to work with emotional and behavioral difficulties in a safe and creative environment.

#### **2.4. Mistakes while writing therapeutic fairy tales**

Fairy tale therapy is a powerful tool that can help children overcome various difficulties. But its effectiveness depends on proper application. It is important to remember possible mistakes and avoid them so that the fairy tale is truly beneficial.

When composing a story, you should not shame the child, you should not ridicule his shortcomings, even through the hero of the story. You should not write a disaster

story, a story that scares the child. The fairy tale itself inspires joy and confidence. The hero of the fairy tale should not suppress with his abilities and skills, but should be perceived as an «equal», «like me». The fairy tale should have a clear reference, show new possibilities, create an impulse for action, and give rise to hope. A therapeutic fairy tale should contradict the rules of safety of the child's life.

The use of fairy tales and stories is not always enough. In difficult cases, a fairy tale is an auxiliary tool, its use implies the rejection of other forms of medical or psychological assistance.

A successfully written therapeutic story only starts the process of change and requires future work and further support.

At the stage of writing a therapeutic fairy tale, the client (or group member) is invited to tell a fairy tale. The client can write the fairy tale directly during the therapeutic work or come with a ready-made fairy tale written in advance. Sometimes he encounters certain difficulties in the writing process, which are mostly related to the fear of making a mistake, writing a story that is not good enough, looking ridiculous, etc. Therefore, the therapist's task is to accept and support any manifestations of the client's fantasy through direct expressions of approval or questions («who lived?», «What was his name?», «What happened to him?», «How did it happen?», etc.), which rely more on the therapist's interest in the storytelling process than on knowledge of the structure of the tale. This is important so as not to fit the client's tale into an ideal structure. Whether the client himself is familiar with the structure of the fairy tale is of little importance, since the unconscious stereotypes of his life scenario turn out to be stronger than rational knowledge.

As in any business, when reading therapeutic fairy tales, certain rules must be followed. The main principles of building therapeutic activity are: 1. Reading should be emotionally colored. The child should be captivated by the story, actively experiencing it. 2. Do not make too long pauses. A child, especially a hyperactive and distracted one, will drop out of the story, and the effect will not be achieved. The problem that is relevant to the child should not be stated directly, but encrypted in metaphors and allegories. This is especially important for older children. 3. Negative

and positive characters should be clearly distinguished. The child should understand which behavior is negative.

When writing a therapeutic fairy tale, it is important to avoid several common mistakes. When writing a therapeutic fairy tale, it is important to avoid simplification, straightforwardness, and moralizing. You should not use overly complex and abstract images that may be incomprehensible to the child. It is also not recommended to directly impose morality or ready-made solutions to the problem.

We must not forget that a fairy tale should be interesting and understandable to a child, and not just a didactic manual. In addition, we should not forget about the age and individual characteristics of the child when choosing an appropriate plot and style of storytelling. It is important to remember that the goal of a therapeutic fairy tale is to help a child cope with a specific problem, not just to tell a story.

Here are some common mistakes made when writing psychocorrectional and therapeutic fairy tales:

- Too straightforward a solution to the problem: instead of allowing the child to find a way out on their own, the fairy tale can give clear and unambiguous advice, depriving them of the opportunity for independent analysis and growth.

- Overly complex language and imagery: the fairy tale should be written in a language that is understandable to the child, without complex constructions and terms. A therapeutic and psychocorrectional fairy tale should be accessible to the child's understanding. The use of complex metaphors, abstract concepts, and analogies that are incomprehensible to the child can confuse him or her and reduce the therapeutic and psychocorrectional effect.

- Straightforwardness and instructiveness: a fairy tale should not resemble an instructive lecture. Too obvious imposition of morals and ready-made solutions can cause resistance and rejection in the child. It is important that the child himself comes to understand the problem and finds his own way out of the situation. Too obvious a moral can make a fairy tale boring and uninteresting. It is better for the moral to follow from the plot rather than be explicitly stated.

- Ignoring the child's emotional experience: A therapeutic fairy tale should reflect and take into account the child's feelings and experiences. If the fairy tale does not address their emotional sphere, it will not be effective.

- Using stereotypical characters and plots: The story should be original and interesting. Stereotypical characters and plots will not interest the child and will not help him solve his problems.

- Boring plot and lack of interest: If a fairy tale does not capture the child's attention, it can have a therapeutic effect. The plot should be dynamic, interesting and contain elements that are close and understandable to the child.

- Inappropriateness to the child's age and characteristics: a therapeutic fairy tale should be adapted to the child's age and individual characteristics. The plot, storytelling style, and images used should correspond to their level of development and take into account their interests.

- Forgetting that the fairy tale is supposed to be therapeutic. Ignoring the child's problem: a therapeutic fairy tale should be aimed at solving a specific problem that the child is facing. The plot, characters, and events should be chosen with this goal in mind. If the fairy tale does not touch on this problem, it will not be able to have a therapeutic effect.

- Lack of emotional coloring: the fairy tale should be read emotionally so that the child can «live» it with the characters and better understand its meaning.

- Lack of feedback: it is important that after listening to the fairy tale the child has the opportunity to discuss his feelings and thoughts, to share his impressions. This will help to strengthen the therapeutic effect.

- Inconsistency in plot development: the plot of a fairy tale should develop logically and consistently so that the child can easily follow the development of events and understand the relationship between them.

- Violation of the rules of fairy tale therapy: it is important to remember that fairy tale therapy is a method that has its own rules and principles. Failure to comply with these rules can reduce the effectiveness of the fairy tale.

- Reading without discussion: After reading a story, it is important to discuss it with the child so that he or she can share his or her feelings and thoughts.

- Choosing the wrong story: Not all stories are suitable for solving all problems. It is necessary to choose a story that corresponds to the child's specific problem.

- Inability to adapt a fairy tale: sometimes it is necessary to adapt a fairy tale for a specific child, changing names, details, adding or removing elements.

All of the above allows us to conclude that fairy tale therapy is a powerful tool that can help children overcome various difficulties. But its effectiveness depends on its correct application. It is important to remember possible mistakes and avoid them so that the fairy tale really brings benefits.

## **2.5. Analysis of innovative methods of working with fairy tales in the practice of fairy tale therapy**

As is known, traditional forms of working on a fairy tale include: reading a fairy tale, analyzing it, discussing it, telling it, retelling it, dramatizing it, and staging the plot. However, when working with children who have psychophysical development disorders, psychological, educational, and health problems, such traditional forms do not always work. That is why there is a search for innovative forms, methods, and techniques for working with fairy tales in the practice of fairy tale therapy, which should be applied together with traditional ones.

Thus, L. Strelkova, in her extremely important and interesting work «Lessons of a Fairy Tale», suggests using a number of non-traditional forms of working with fairy tales aimed at implementing the tasks of moral education of a child in preschool and primary school age: choosing and using color to express one's own feelings and emotional attitude; analyzing the facial expressions of the characters, engaging the child in active and effective expression of empathy; correctly defining the character of the characters; writing letters, wishes, communicating with fairy-tale characters (desire for support, empathy, negative attitude towards the one who offended), developing the ability to «stop» a fairy tale, making decisions in situations of moral choice; involving

the child in co-authorship in creating a fairy tale; getting rid of fear of scary fairy tales and characters; evaluating the actions and character of the characters using magical attributes and location on the steps/at a party; creating a map of a journey through fairy tales, etc.

Innovative methods of working on a fairy tale are also presented by T. Emanuel. Among the methods of working on a fairy tale, the author highlights the development of imagination, the departure from stereotypes, the ability to think divergently, and the skills of working in other circumstances. By the way, all the methods proposed by T. Emanuel are beautifully and clearly illustrated, and specific examples are also selected:

Exercise «What happens next: 3 endings». Gianni Rodari has a wonderful book in which 3 different endings are presented for each plot. And with an indication of which one impresses the Author himself. So it is useful for us to think: what will happen next after the fairy tale ends? And, if there is time and desire, to come up with several alternative endings. After all, could events have developed completely differently? (For example: Shapoklyak was given balloons for being naughty, and she flew away. And what happened then? Where did she land? How did she explain her appearance?; Wash'em Clean washed the dirty boy, and what happened next? Did the boy become neat? How did his parents and other children react to the fact that he had changed? Did he start to keep clean?)

Now let's look at the techniques themselves. Some of them are divided into opposite pairs: fragmentation (one side) and unification (opposite), dynamics (first) and statics (opposite), etc.

We can also come up with other scenarios based on creative techniques. Using these techniques, we can create our own interesting and unusual stories.

Helping Kolobok basing on the principles of TRIZ (the principle of prior action: feed the Fox BEFORE the meeting or convince her to switch to a healthy diet; the principle of the Mediator; the principle of the coalescence, etc.)

Adaptation (examples of adaptation: a hare changes color before winter, a fox's tail helps cover tracks, a giraffe's long neck helps it get food, etc.; helping heroes

through adaptation: Kolobok can become as red / green as possible so as not to stand out against the background of the Fox / grass).

Helping heroes based on analogies

1) Fragmentation / unification.

Fragmentation of an object into many small ones (a bee swarm as an independent organism consisting of a large number of small elements)

Combining an object with another object (mermaid, centaur)

Combining an object with another phenomenon (wolf + telepathy, toy + weightlessness).

You can also invent a sequel, combining it into a multi-volume story. The task: to present famous fairy tales not as standalone works, but only as the first volumes of a series of books, and then come up with titles for the remaining volumes. (For example: Volume 1. «The Three Little Pigs». Volume 2. «Naf switches to a healthy diet». Volume 3. «Nif enters the Faculty of Civil Engineering and Architecture: Demolition of houses at a discount». Volume 4. «The Wolf gets a job: PE «Grey Guy»: examination of the strength of buildings», etc.).

And we can also create a collage of fairy tales. This method was also described by Gianni Rodari. The point is that we combine several fairy tales into one to imagine what will happen.

Creative techniques. Fairy tale salad (combining characters from different fairy tales in one tale: Aibolit, Wash'em Clean, Cheburashka, Peter Pan in one tale). Look at the pictures. How many fairy tales are depicted here? And which ones do you see? Who do you see here? Mary Poppins? The goldfish? Fedora's grief? And what else?

By the way, you can mix both fairy tales as a whole and individual characters.

2) The next pair of techniques is universalization and specialization

Universalization is something for EVERYTHING. Specialization is something for ONE.

Universalization is performing many functions (a cure for everything; clothes for all occasions)

Specialization – on one function (a pen for happy or eco-letters; a shop for crybabies, etc.)

These techniques allow you not only to embellish your story by adding clever creatures to it, but also to develop new ideas.

### 3) Dynamics / statics

Transforming moving objects into immobile ones and vice versa: the gnome came – the house left; the Earth stopped rotating.

Here, research questions about nature also take place: «What if...?»

What if spring didn't come?

What if the wind disappeared?

What if the sun went out? etc.

### 4) Adding and removing properties.

We can add (get) some properties (magical and not so) inside, or we can remove them outside.

The property of the object is taken out (the death of Koshchei in an egg).

The property can be brought in from the outside (ate a fish – began to understand the language of animals; drank from a bottle – became brave, drank from a hoof – became a kid).

### 5) The next technique is changing the quantity and scale.

The quantity and scale can change both in a larger and a smaller direction. In other words, in our story something suddenly becomes too much, or too little. In addition, this «something» can be increased or decreased in size. After all, we remember both the giant Gulliver and Tom Thumb. And together with them, you can remember these techniques.

So, we can see that the number of Koloboks has increased by rapport. Let's say grandma baked Koloboks for wholesale orders.

In this way, the said matter allowed us to identify traditional and innovative methods of working with fairy tales in the practice of cascotherapy, as well as presenting possible forms of working with fairy tales in Table 3.

**Table 3**

Traditional and innovative methods of working with fairy tales  
in the practice of fairy tale therapy

Traditional methods	Innovative methods
reading tales, ïï analysis, discussion, preaching, retelling, dramatization, dramatization of the plot	1) crushing / processing 2) universalization and specialization 3) dynamics / statics 4) introduced by the authorities 5) change the quantity and scale <p style="text-align: center;">Forms of work</p> mixing fairy tale plots, heroes; changing the character of the hero of the fairy tale; changing the place, time of the event; changing the end of the fairy tale; introducing a new hero into the fairy tale; changing the places of events in the fairy tale; composing a new fairy tale according to the scheme; writing a letter to your favorite fairy tale hero; coming up with a continuation of the fairy tale; composing a fairy tale with characters from other fairy tales; composing fairy tales about fantasy lands and many others

Thus, we can conclude that in the practice of fairy tale therapy it is advisable to use both traditional and innovative forms, methods, techniques and technologies. There are a great many innovative methods of working with fairy tales; they are effective and productive in the education, upbringing and development of children with various psychophysical developmental disorders, with psychological, educational problems, as well as health problems: 1) fragmentation / unification; 2) universalization and specialization; 3) dynamics / statics; 4) introduction and removal of properties; 5) changing the quantity and scale.

Among the forms of work are: mixing up fairy tale plots and characters; changing the character of the fairy tale hero; changing the place and time of the event; changing the end of the fairy tale; introducing a new character into the fairy tale; changing the places of events in the fairy tale; composing a new fairy tale according to the scheme; writing a letter to a favorite fairy tale hero; coming up with a continuation

of a fairy tale; composing a fairy tale with characters from other fairy tales; composing fairy tales about fantasy lands and many others.

## **2.6. Technology of working with the screen version of a fairy tale**

One of the effective derivative fairy tale therapy technologies in working with an existing fairy tale is working with its screen version. Currently, many original and folk tales, fairy tales, legends, and myths can be viewed in the form of a feature film or cartoon. The screen version makes it easier to perceive the fairy tale, during this all mental processes are involved, the child's sensory analyzers work, motivation and interest in reading increase, the child can be involved in discussing the plot, thereby contributing to the development of his dialogical and monological, oral and written speech. However, the literary and screen versions of the same work may differ slightly from each other or have discrepancies.

It should be emphasized that reading a fairy tale does not necessarily have to be preceded by watching a feature film and / or cartoon based on it. The teacher can first involve children in watching the screen version of the work, and then in reading its original. And, conversely, after reading and discussing a fairy tale, it will be interesting to watch a feature film or animated film based on it.

Here are examples of working with the fairy tale by E. Schwartz «The Tale of Lost Time», which has both a literary and a screen version (feature and animated film). Its main corrective goal and purpose is to teach children to value their time, not to be late, not to be lazy, and to help others in need. We emphasize that there are no significant and essential differences in the content of the work and its screen versions. The feature film and the cartoon are full of lively, beautiful music, scenery, and adventurous situations in which the main character finds himself.

When working with this fairy tale, it is advisable to use the following forms, methods and techniques:

Discussion of the character of the main character.

Discussion of Petryk Zubov's actions. Work with illustrations for the fairy tale.

Description of feelings and impressions while reading the fairy tale and watching the cartoon (interactive communication, exchange of ideas).

Discussion of the content of the work and comparison with the screen version:

1) Who helped Petryk escape in the movie? And how did he escape in the fairy tale?  
2) Name the bad deeds of the evil wizards in the movie and cartoon. Are they in the fairy tale?  
3) Describe the conversation between Petryk the old man and the teacher in the movie. Is this episode in the work?  
4) What characters are in the fairy tale, and which ones are in the film and cartoon?  
5) What did Petryk do in the form of an old man in the city? (film). And what happened in the fairy tale? (story).

Establishing the order of events in the tale.

Creating a «hero's journey», evaluating it as positive or negative.

Imagine the path of Petryk if he had not wanted to escape from old age, had not been able to find other children in the big city who had been turned into old people, or had not managed to get to the evil wizards' hut in time and turn back the clock. Briefly describe this path.

Creating a fairy tale journey map (Petryk at home – school – forest – wizards' hut – searching for enchanted children in the city – forest – wizards' hut – Petryk's return home)

Working with proverbs and sayings about time (for example, «You can't catch up with a horse that's a day late») in the form of solving charades and rebuses.

Learning songs from cartoons and movies, singing.

Developing dialogic and monologue speech, retelling fairy tales.

Involving children in formulating the conclusion: the screen version, which differs only slightly from the literary version, is rich in various secondary but interesting events, expands, deepens, and complements the content of the fairy tale, and contributes to expanding ideas about the characters of the work.

In the fairy tale by G.H. Andersen «The Story of the Girl Who Stepped on Bread», the screen version (animated film) differs significantly from the literary version. In the literary version, the ending of the fairy tale is negative (Inge remains punished forever), in the screen version the fairy tale ends happily. The corrective goal

of the work is to educate children in politeness, kindness, and respectful attitude towards others, including a careful attitude towards bread.

When working with this tale, it is advisable to use the following forms, methods and techniques:

Discussion of the character of the main character.

In the work, the author presented Inge as a young lady who insults not only people, but also mocks insects. In the cartoon, the main character is a little girl who, after Swamp woman turns her into a bird, tries to become herself again, changes for the better, and returns home to her mother. In addition, in the cartoon, Inge is shown as a haughty, capricious, arrogant, unkind, but not too cruel towards others (as described in the work). It is possible to suggest comparing Inge's character in the literary and screen versions in the form of a table or mind map.

Discussion of Inge's actions in the work and the cartoon. Work with illustrations for the fairy tale. Here you can discuss why the author, G.H. Andersen, punished Inge forever, and the director of the cartoon gives her a chance to improve. This discussion, in our opinion, is very important, because for children of any age, a fairy tale must have a happy ending.

Description of feelings and impressions while reading a fairy tale and watching a cartoon (interactive communication, exchange of thoughts).

Discussion of the content of the work and comparing it with the screen version.

Establishing the order of events in the fairy tale.

Creating a «hero's path», evaluating it as positive or negative.

The girl Inge is condescending to her mother and other children, does not want to play with them – the mother asks her daughter to take a loaf of bread to her grandmother – Inge goes to her grandmother with the loaf of bread – Inge is captured by Swamp woman because she stepped on the bread while walking through the swamp – Swamp woman turns the girl into a bird and tells her when she will be able to become a girl again – Inge the bird looks everywhere for grain for new bread – Inge turns into a girl – Inge runs home.

We believe that creating a map of the journey through this fairy tale would be impractical, since there will only be 3 key points: Inge's house, the swamp, and the house again. The place where the girl searches for grain for bread is difficult to mark.

Working with proverbs and sayings about respectful treatment of others, politeness, kindness, and careful treatment of bread in the form of solving charades and rebuses.

Learning a song from a cartoon, singing.

Development of dialogical and monologue speech, retelling a fairy tale.

Prediction of further events in the fairy tale: what will Inge become after visiting Swamp woman? What good things will she be able to do? Think about it, can she remain the same as she was? Why?

Involving children in formulating a conclusion: the screen and literary versions can differ significantly from each other. Therefore, the characters, fates, even the ages of the characters, and events in both versions can be completely different. However, this does not reduce the literary value of the fairy tale, but allows us to look at its content and evaluate fairy-tale events from different angles.

Thus, we can conclude that one of the effective derivative fairy tale therapy technologies in working with an existing fairy tale is working with its screen version. Currently, many author's and folk tales, fairy tales, legends, and myths can be viewed in the form of a feature film or a cartoon. The screen version makes it easier to perceive the fairy tale, during this all mental processes are involved, the child's sensory analyzers work, motivation and interest in reading increase, the child can be involved in discussing the plot, thereby contributing to the development of his dialogical and monological, oral and written speech.

## **2.7. Using technique «increasing-decreasing» in practice of fairy-tale therapy**

The basic techniques of fantasy can be counted on the fingers of one hand: increase, decrease, division, union, and vice versa. These simple techniques formed the

basis of many fairy tales and fantasy works. Therefore, today, fiction will help illustrate the technique of increase-decrease.

The essence of the increase-decrease technique is to change any feature of an object by decreasing or increasing. Let's imagine that some object has become extremely huge. Or, conversely, very small. What will happen from this?

Here comes Gulliver: how will he fare among the little people, what difficulties will he encounter?

Or, on the contrary, Karik and Valya have shrunk, becoming smaller than a kitten. How will they move, how will they get food, how will they escape from danger?

The technique of increasing-decreasing is widely used in fairy tales, epics, and fantasy. For example, Thumbelina, Tommy Thumb, Gulliver, the Lilliputians, Gargantua and Pantagruel. You can increase and decrease almost everything: geometric dimensions, weight, height, volume, wealth, distances, and speeds.

Examples can be given from fairy tales and works where the technique of «enlargement» or «reduction» of sizes is used:

Increase:

1. Genie,
2. Giant,
3. Gulliver

Reduction:

1. Dwarves,
2. Lilliputians,
3. Thumbelina,
4. Shorties of the Sunny City

You can increase it indefinitely from real sizes to infinitely large ones and decrease it from real ones to zero, that is, to destruction: increase-decrease of the size attribute (Giant – Lilliputian); increase-decrease of the quantity attribute (the countless soldiers of Urfin Jus or the only Little Prince in the whole world); increase-decrease of a specific attribute (Gelsomino's magical voice, which destroys walls due to the increase in the power of the sound).

Let us present some methodological recommendations for building a training system with children of different ages.

The teacher, together with the children, analyzes literary works for the presence of this technique. Finds out how the object, property, its parts, and the place of action change as a result of meeting the character – the Wizard of Size Change.

Teacher: determine which wizard was in the fairy tale «Tommy Thumb» («Dwarf Nose», «Little Havroshechka», «Gelsomino in the Land of Liars», «The Adventures of Dunno», «Pot of Porridge», «Ilya Muromets and the Nightingale the Robber», etc.).

Children aged 2.5-3 years are introduced to the action of the Wizard of Large Size (Small Size) based on the games «What became large? What became small?»

Children aged 4 years independently transform an object, its parts and places of action in size and describe the situations that arise as a result.

Children of 5 years old independently determine the degree of expressiveness of some feature of an object. Using the techniques of increase-decrease, they make fantastic transformations of this feature. They solve problem situations based on the analysis of the interaction of the changed object with the surrounding world.

Teacher: In the middle of winter, the bear growled so loudly that they heard it in another village... What happened?

Children 6-7 years old independently use the increase-decrease technique when creating a fairy tale or solving a problem situation.

Productive activities are carried out based on the results of the discussion.

Here are some examples of tasks aimed at familiarizing with the increase-decrease technique.

1. The «increase» technique. Waking up in the morning, the city residents saw that the grass in the city had grown to the fifth floor. What will happen next? Who will like it and who will not? What problems will the city residents have? What will be the consequences?

2. The «decrease» technique. We suggest that children reduce all the cars in the city to the size of children's, toy cars. How will people then solve problems with transportation? How to use reduced cars?

3. A child is told: «Here is a magic wand, it can increase or decrease anything you want. What would you like to increase and what would you like to decrease?»

- I would like to reduce my vocal lessons and increase my free time.

- I would like to reduce my homework.

- I want to increase the size of the candy to the size of the refrigerator so that I can cut the pieces with a knife.

- I want to increase the raindrops to the size of a watermelon.

4. We complicate this game with additional questions: «And what will come of this? What will it lead to? Why do you want to increase or decrease?»

- Let your arms become so long for a while that you can grab an apple from a branch, or say hello through a window, or get a ball from the roof, or turn off the TV without getting up from the table.

- If the trees in the forest shrink to the size of grass, and the grass to matchsticks, then it will be easy to look for mushrooms.

- If the child has difficulty in independent fantasy, suggest that they fantasize together, ask them supporting questions.

5. What will happen if our noses lengthen for a while?

- we will be able to smell the flowers in the flowerbed without leaving the house; we will be able to determine what tasty food the neighbors are cooking;

- That's good, but what's wrong with that?

- There's no point in having such a long nose, children, it will interfere with walking, riding in transport, it will even be uncomfortable to sleep, and in winter it will freeze. No, I don't need such a nose.

Invite the child to say what good and what bad will happen if we increase or decrease something. Who will be good and who will be bad? This is already a moral analysis of the situation.

6. Tell me what will be good and what will be bad for you personally and for others if the wizard increases you by 10 times?

If the child has difficulty guessing, help him with additional questions.

- What size will you be then?
- And how many kilograms will you weigh?

Most of the adventures of «Alice in Wonderland» are built on the skillful use of the increase-decrease technique. We will offer a bunch of tasks that allow children to master this technique no worse than Carroll.

1. Imagine that you are GROWING (DECREASING) GRADUALLY, DESCRIBING YOUR IMPRESSIONS AND NEW POSSIBILITIES.

- I am so big that I can reach the ceiling.
- I can put several classmates on my palm.
- I can cross the street in one step.
- I can't see anything – my head is stuck in the clouds! etc.

2. YOU HAVE SHRUNK – RIGHT HERE, IN THE CLASSROOM. WHAT DO YOU SEE, HEAR, FEEL NOW?

- I see an endless green field (blackboard).
- I see huge plants in the snow (flowers on the windowsill).
- I see skyscrapers made of glass and wood (wardrobe).
- I see multi-colored columns moving (legs).
- I feel a strong wind – it's people talking and breathing.

3. YOU GOT BIGGER AND WENT OUT ON THE STREET. The task is the same.

Note: as you get smaller, a person begins to perceive many parts as a whole: the clasp of a briefcase as a mirror, the desk top as a road, the leg of a chair as a tree reaching into the sky. And vice versa: to a giant, whole objects (houses, trees, cars, bridges, fences) seem only parts of something larger. The previously practiced technique of comparing the whole with a part and, conversely, with the union of several objects is very helpful in describing the world through the eyes of a giant and a dwarf.

The famous game «Good-Bad» also successfully helps to imagine Alice's situation of «different sizes».

4. YOU ARE A GIANT. IN WHAT SITUATIONS WILL IT BE GOOD AND IN WHICH WILL IT BE BAD: FOR YOU, FOR OTHER PEOPLE?

The class is divided into two teams: defenders (lawyers) and prosecutors (prosecutors). «It's good to be a giant», the defenders say. «You can walk half the Earth in one hour with big steps». «Nothing good», the accusers object. «Your giant will get to the right place quickly, but how will he communicate with people there? It's impossible to get into the house, and it's scary to walk on the ground, and he might accidentally crush someone».

As a result of this exercise, you can draw comics: «Advantages and disadvantages of a very long nose» (hair, neck, ears, etc.). Finally, (let's get back to the idea of magical objects), if you've played magical objects well, you've probably already realized that you can increase or decrease not only size, but also any other property (temperature, weight, flexibility, magnetism...). Games are similar.

Sometimes, to make a character unique, it is enough to enlarge a single part of it. For example, the eyes. Or a mouth that spreads into a smile, and vice versa – a toothy grin. You can make the paws shorter, lengthen the arms or neck. Reduce the height, but increase the size of the legs and shoes. Widen or narrow the distance between the eyes and «give» the character a big or small nose or huge ears. A dragon can tell tales instead of fire, and a walrus can play chess. That is, there are so many ideas for the image! Moreover, all these actions can be mixed or used in reverse. Moreover, you can invent your own unique situations and qualities in advance, using the increase-decrease technique and write them down in a notebook, and then, when the time comes to invent and draw, you will have a practical guide to the action at hand.

The predicted result of using the technique may be the child's independent use of increasing-decreasing features of objects when solving creative tasks and creating fairy tale texts or in visual activities. For example, in visual activities, tasks are given based on the use of the technique of changing size (make a model of a sunny city where

small residents live and huge flowers and fruits grow; draw the plot of the fairy tale «The Turnip», where the turnip grew very small).

In our opinion, the increase-decrease technique can be successfully used in the practice of fairy tale therapy. For example, when working with children who have aggressive behavior, a specialist can offer a fairy tale in the finale of which, during the course of fairy tale events, the aggressive character turns into a small funny creature, decreases in size or disappears altogether. In the process of working on psychological traumas and stressful events, it is advisable to invent a fairy tale in which all problems gradually decrease, end up in a closed space (for example, in a jug that can be thrown away, etc.) and become manageable.

When working with children with low self-esteem, it is appropriate to use the technique of augmentation, for example, to offer a fairy tale whose purpose is to promote the search for a large number of positive character traits in the main character, as well as the number of internal reserves for forming a life position. Alternatively, you can invent a fairy tale plot in which the main character, initially unsure and timid, is forced to help a large number of other characters in one way or another. To this you can add the charming features of such a hero, which can be large or small. For example, big eyes that see a lot of injustice around. Or big ears that hear gossip, injustice, bad words. It is thanks to such features and invented fairy-tale situations that the hero helps others, punishes offenders and thereby overcomes his insecurity, timidity, and increases his own self-esteem. Magic objects, which, according to the fairy tale plot, can also be made large or small: a small pebble or talisman, a large balloon, a small magic wand (as an option – a branch, fruit or flower of a magic tree, bush), which enlarges or reduces everything around (Romanian folk tale «The Nutcracker»), a large or small bottle (or jug) with a magic liquid, etc.

The technique of «increase-decrease» can also be an opportunity to talk about social inequality, about the problems that a person may have due to a change in one of the features. The following works can be used as material for this: «The Big Little Girl», «Gulliver's Travels», «Food of the Gods» and others.

In addition to the works mentioned above, here are other examples of works that use the augmentation-diminution technique:

A. Lindgren «Pippi Longstocking»

V. Hauf «Little Mook»

«Tales of the Beautiful Fairy. The Giant and the Lilliputian»

O. Wilde «The Selfish Giant»

«Jack the Giant-Tamer»

S. Gayton «The Lilliputian»

E. Kästner «The Boy and the Girl from the Matchbox», «The Boy from the Matchbox»

S. Lagerlöf «The Amazing Journey of Nils with the Wild Geese»

M. Norton «Giants Are No More», «The Gainers»

A. Yudina «If You Are Very Small»

Huovi Hannele «The Giant Woman and the Little Pyrhonen»

M. Konopnytska «About the Dwarfs and the Orphan Marysa»

T. Mikheeva «The Tree-Keepers Shumsy»

N. Dashevskaya «Seven Short Dwarfs»

A. Gardiner «Captain Dwarf and the Sword of Destiny»

D. Drescher «The Dwarfs and the Magic Lemonade»

V. Medvedev «Vovka Vesnushkin in the Land of Clockwork Men»

G. Mikhasenko «Tyrlyami in the Underground Kingdom»

S. Belousov «The Deadly Pan, or the Return of Pechenyushkin»

Hans De Beer «Is it Easy to Be Small? »

O. Grivina «Muchavka and the Giant»

Kir Bulychev «War with the Lilliputians»

O. Sharov «The Adventures of Yozhenka and Other Painted Men»

Hans De Beer «Is it Easy to Be Small? »

O. Grivina «Muchavka and the Giant»

Kir Bulychev «War with the Lilliputians»

O. Sharov «The Adventures of Yezhenka and Other Painted Men»

O. Preussler «Little Baba Yaga», «Little Watery Eye», «Little Ghost»

Ernst Theodor Amadeus Hoffmann «Little Tsakhes, nicknamed Zinnober»

V. Odoevsky «The Town in the Snuffbox»

I. Gunther «Tikki»

A. Ivanov «Lilliput – the Son of the Giant»

Marie Catherine d'Onois «The Yellow Dwarf»

T. Pratchett «The Nome Books», «The Carpet People», «The Flat World», «Arthur and the Lilliputians»

Upton Bill Sinclair «The Gnomobile – Extraordinary News»

Jack Vance «The Dying Earth» and others.

Analyzing the content of these fairy tales, we can state the fact that the technique of increase-decrease can be applied in texts in several ways:

1) be directly based on this technique, that is, be the basis, the foundation of the plot, thanks to which the plot develops;

2) the technique can be used in individual episodes of a fairy tale plot, but be essential and important for its development, the engine of certain events;

3) the technique is used fragmentarily, it does not affect the development of the plot and fairy tale events of the work.

From all of the above, we can conclude that the technique of increase-decrease is widely used in fairy tales, epics, and fantasy. The essence of the technique of increase-decrease is to change any feature of an object by decreasing or increasing.

The teacher, together with the children, analyzes literary works for the presence of this technique. Finds out how the object, property, its parts, and the place of action change as a result of meeting the character – the Wizard of Size Change.

Children aged 2.5-3 years are introduced to the action of the Wizard of Large Size (Small Size) based on the games «What became large? What became small?»

Children aged 4 years independently transform an object, its parts and places of action in size and describe the situations that arise as a result.

Children of 5 years old independently determine the degree of expressiveness of some feature of an object. Using the techniques of increase-decrease, they make

fantastic transformations of this feature. They solve problem situations based on the analysis of the interaction of the changed object with the surrounding world.

Children 6-7 years old independently use the increase-decrease technique when creating a fairy tale or solving a problem situation.

The predicted result of using the technique may be the child's independent use of increasing-decreasing features of objects when solving creative tasks and creating fairy tale texts or in visual activities.

In our opinion, the increase-decrease technique can be successfully used in the practice of fairy tale therapy. For example, when working with children who have aggressive behavior, a specialist can offer a fairy tale in the finale of which, during the course of fairy tale events, the aggressive character turns into a small funny creature, decreases in size or disappears altogether. In the process of working on psychological traumas and stressful events, it is advisable to invent a fairy tale in which all problems gradually decrease, end up in a closed space (for example, in a jug that can be thrown away, etc.) and become manageable.

When working with children with low self-esteem, it is appropriate to use the technique of augmentation, for example, to offer a fairy tale whose purpose is to promote the search for a large number of positive character traits in the main character, as well as the number of internal reserves for forming a life position.

Analyzing the content of fairy tales, we can state the fact that the technique of increase-decrease can be applied in texts in several ways:

- 1) be directly based on this technique, that is, be the basis, the foundation of the plot, thanks to which the plot develops;
- 2) the technique can be used in individual episodes of a fairy tale plot, but be essential and important for its development, the engine of certain events;
- 3) the technique is used fragmentarily, it does not affect the development of the plot and fairy tale events of the work.

## **2.8. The technique «fairy tale journey map» in the practice of fairy tale therapy**

«Traveling» through a fairy-tale country is reality for a child. He experiences transformation, takes part in adventures, and at the same time very easily perceives «fairy-tale laws», norms and rules of behavior that parents and teachers often find difficult to instill in real life. The child understands that they need to listen to their friends, live together, cannot destroy everything around them (because the fairy tale will disappear), and must take responsibility for their own actions.

The «Fairy Tale Journey Map» technique, according to N. Klimenko's classification, is a derivative technology of working with an existing fairy tale. However, we believe that this technique can also be used when creating your own psychocorrectional or psychotherapeutic fairy tale.

When creating a fairy tale journey map, events that happen not only to the main character, but also to other, secondary, characters in the fairy tale are taken into account.

The «Fairy Tale Journey Map» technique is used in practice not with all artistic, didactic, psychocorrectional, psychotherapeutic, and meditative fairy tales. For the implementation of this technique, mostly fairy tales rich in interesting events and journeys are chosen. It is advisable to start working on this technique with a fairy tale that does not have a very large number of «stops». This is especially true for preschool children, who, due to their age, are unable to perceive a large number of events. And, if we are dealing with fairy tale therapy, then such fairy tales should be instructive, corrective, and therapeutic in nature. Among such fairy tales, it is worth mentioning: S. Lagerlöf's «Nils' Amazing Journey with the Wild Geese», E. Schwartz's «The Tale of Lost Time», L. Geraskina's «In the Land of Unlearned Lessons», V. Kataev's «The Seven-Petaled Flower», F. Baum's «The Wizard of Oz» (or O. Volkov's «The Wizard of the Emerald City»), S. Mikhalkov's «The Feast of Disobedience», «The Capricious Princess» (based on the Grimm Brothers' fairy tale «King Blackbeard»), G.H. Andersen «The Snow Queen», «The Wild Swans», «The Steadfast Tin Soldier», V.

Zhilinskaite «The Liars' Castle», O. Wilde «The Star Boy», V. Hauff «The Dwarf Nose» and others.

Using the «Fairy Tale Journey Map» technique, a caregiver, teacher, special and inclusive education specialist, or parents, together with the child, will be able to involve the child in remembering and analyzing fairy tale events and their sequence. Creating such a Journey Map contributes to the formation of cognitive interest, curiosity, development and correction of oral and written, dialogical and monological speech. With the help of the Journey Map, the child seems to «immerse» himself in his favorite fairy tale again; the preschooler or schoolchild has a desire to read it again, to add details to the map.

Before creating such a map, it is essential to draw up a plan for the tale, preferably a detailed one, and reconstruct the sequence of events in the work. This will make it easier to develop the route.

To create a Journey Map, you will need: 1) the actual fairy tale plot; 2) large-format paper; 3) pencils, markers, or paints. In addition, a Journey Map can be created as a collage of previously prepared drawings and details that are glued to the paper. A path-connection should run from one fairy-tale event to another. It can be depicted either directly in the form of a path, a path, or with the help of arrows and various pointers. It should be emphasized that the Journey Map must necessarily include fairy-tale characters who «travel» through the tale – both main and secondary, that is, the Journey Map must be «alive».

In our opinion, it is advisable for an adult to create a Journey Map together with a child, and then invite the child to independently detail what is missing in the map according to the plot of the work. This will bring joy and help involve the child in analyzing and evaluating the character and actions of fairy-tale characters.

When drawing or collage, you need to make short, meaningful captions for the depicted events of the work (up to 4 words). These key phrases will help when creating stories based on the plot, when analyzing a separate «stop» on the route.

After creating the Journey Map, it can be attached either in the classroom for further work on the work, for a future «return to the fairy tale», or, if it was individual work, in a children's corner above the table in the child's room for the same purpose.

In our opinion, another type of work on creating a Travel Map is creating a Travel Map with fairy tales by the same author (fictional fairy tales). For example, a Travel Map with fairy tales by G.H. Andersen, K.I. Chukovsky, the Brothers Grimm, Sh. Perrault, etc. Or it could be a Map of a journey through the fairy tales of the peoples of the world, a Map of a journey through Ukrainian (Czech, Chinese, Bulgarian and other) folk tales separately. Here, working with the Fairy Tale Journey Map has a slightly different, broader purpose: in addition to evaluating and analyzing the character, actions of various fairy tale characters, and the author's own style of writing the fairy tale (which is reflected in the characters), the child's reading horizons are expanded. If suddenly she is not familiar with a particular character (and the adult «invites» him to a fairy tale card), after the adult's story, the preschooler or schoolchild may have a desire to read and learn about him.

Here is an example of the Travel Map of the boy Nils from the fairy tale by S. Lagerlöf «Nils' Amazing Journey with the Wild Geese»:

Nils' house – meeting with the dwarf, magical transformation – domestic birds and Nils – a trip to Lapland – geese on the ice floe, Nils saves the geese from the fox Smirre – a trip to Lapland – meeting with the squirrel Sirle – meeting with a dwarf – journey to Lapland – Glimmingen Castle, Nils makes a magic pipe and saves the castle from a pack of rats – journey to Lapland – meeting with the Bronze King and Rosenbaum, Nils remains in the hat – journey to Lapland – return journey home – meeting with the dwarf, third condition – Nils frees Martin – meeting with the dwarf, dispelling Nils' spell – Nils meets his parents at home.

That is, the Map of the journey of the boy Nils from the fairy tale by S. Lagerlöf «Nils' Amazing Journey with the Wild Geese» can be imagined as a closed circle, in which there are several key stops: Nils' house, a river with ice, a forest, Glimmingen Castle, the city hall and again Nils' house.

The map of the journey of the girl Gerda from the fairy tale by G.H. Andersen «The Snow Queen» will look like this:

Kai and Gerda's house – The Snow Queen, a magic shard of the mirror hits Kai in the eyes and heart – Kai plays in the large square with other boys, the Snow Queen takes him to her – Gerda goes to look for Kai, approaches the river – meeting with the witch, magical garden – The Raven, the Prince and the Princess, the royal palace – Gerda with the robbers, meeting with the little robber girl – Reindeer with Gerda in the north –Lapland, meeting with the Lappish woman – Finland, meeting with the old Finnish woman – the Snow Queen's palace, meeting with Kai, Kai's rescue by Gerda – the children's return home.

Here we also have a closed circle with several key points: a house, a square, a river, a garden, a royal palace, a settlement of robbers, a Lappish woman's dwelling, a Finn's dwelling, the Snow Queen's palace, and again a house.

A mandatory component of working on a Fairy Tale Journey Map is discussing and evaluating the actions, deeds, and characters of both the main and secondary characters. In addition, we emphasize that such a map should be created in stages.

Thus, from all of the above, we can conclude that the «Fairy Tale Journey Map» technique, according to N. Klimenko's classification, is a derivative technology for working with an existing fairy tale. However, we believe that this technique can also be used when creating your own psychocorrectional or psychotherapeutic fairy tale.

The «Fairy Tale Journey Map» technique is used in practice not with all artistic, didactic, psychocorrectional, psychotherapeutic, and meditative fairy tales. For the implementation of this technique, mostly fairy tales rich in interesting events and journeys are chosen. And, if we are dealing with fairy tale therapy, then such fairy tales should be instructive, corrective, and therapeutic in nature. Creating such a Journey Map contributes to the formation of cognitive interest, curiosity, development and correction of speech. In our opinion, it is advisable for an adult to create a Journey Map together with a child, and then invite the child to independently detail what is missing in the map according to the plot of the work. This will bring joy and help involve the child in analyzing and evaluating the character and actions of fairy-tale characters.

In our opinion, another type of work on creating a Travel Map is to create a Travel Map with fairy tales by the same author (fictional fairy tales). Or it could be a Travel Map with fairy tales of the peoples of the world, a Travel Map with folk tales of a particular country. Here, working with the Fairy Tale Journey Map has a slightly different, broader purpose: in addition to evaluating and analyzing the character, actions of various fairy tale characters, and the author's own style of writing the fairy tale (which is reflected in the characters), the child's reading horizons are expanded.

## **2.9. The use of «scary» fairy-tales in the practice of fairy-tale therapy**

Chukovsky's «Barmaley», the fairy tales of Brothers Grimm, the horror stories of Uspensky – many modern parents refuse to read such fairy tales to their children because they believe that there is too much that is frightening in them. But really: why should children be afraid once again? And what is the benefit of scary fairy tales at all?

Reading scary stories helps you develop an internal resource that will help you turn fear into interest. How does this happen?

All scary fairy tales are built on one principle: good encounters evil, it is forced to enter into battle with dark forces, and this struggle does not always quickly bring victory and some achievements. This is the hero's path, the basis of any folk tales.

There are always heroes in a scary story, for example, magical helpers who contribute to the initiation (transition to a new level of development) of the main character. This is the task of Baba Yaga, Frost, the Twelve Months. The hero or heroine is also helped by dwarves, trolls, and giants.

A scary tale gives the reader knowledge about trials and overcoming. It shows how the hero or heroine gets out of a difficult situation, how they experience disaster, how they prepare to accomplish a feat: return the bride, steal a horse, defeat Koschey the Immortal.

Such a story shows how to gain sacred knowledge that will help you return unharmed from a dangerous journey or help your brother out of trouble, and, in fact,

prepares you for independent life, for trials, so that the child will go towards them with an open heart, even if he is a little afraid.

Such fairy tales help develop emotional and social intelligence. They introduce readers to emotions, teach them to live and cope with their condition, and therefore with a number of tasks that life poses to a child at any given moment.

Children themselves will never ask to be read a scary story if they are not ready for it, if they do not have the resources to experience what is happening and make the story interesting for themselves, not scary. In no case should you “rape” a child by reading the story to the end, if this happens.

But by refusing to read scary stories to their children, which contain experiences of trials and overcoming, parents do their children a disservice, blocking the path to development. In this case, the child may give in to difficulties and experience difficulties in communication. After all, she is used to the fact that the green light is always on for her everywhere, the red carpet is rolled out, and no one is able to resist her. And how does one become a hero in such a case?

Scary tales tell us that everyone will die someday, but it won't be long before that happens. They remind us that while we're alive, we can do a lot of good things, and often their moral is that life is actually beautiful – if you just look around.

A scary story that a child constantly asks to read at a certain time can tell a lot about a child. We can understand how he sees himself, what he feels and what he is worried about. Parents just need to listen more carefully to the signals that his bookish hobbies give.

It also happens that a child wants to be afraid, but to be afraid with their parents. Then they ask their mom or dad to read them a scary story so they can curl up and cuddle up to a loved one: this is how they nonverbally demonstrate their need for care, affection, and tactile contact.

And at an older age, approaching adolescence, children solve another task by reading scary books, watching horror movies, and watching horror films. This is how they distract themselves from real-life problems – from difficulties with communication, self-presentation, and interaction with the opposite sex.

«Artificially created» scary stories replace unpleasant and frightening stories from the surrounding reality in the child's mind, pushing them into the background or completely displacing them. And then the teenager often lets his imagination run wild – and rewrites the ending of the story (at least mentally), making it happy. This often allows for a more gentle resolution of a situation that is not allowed in real social space.

The scary and terrifying characters that traditionally scare children (Baba Yaga, Babayka, witch, sorcerer) often have analogues in real life. Experiencing the struggle with them in a fairy tale is a preparation for interacting with negative characters in the world.

The thesis that «children don't need any horror stories» is easily refuted by two facts:

1) many folk tales contain scary episodes and these tales are very popular among children;

2) many adults find special pleasure in the horror genre. These can be books, films, news about tragic events, everyday relishing of the details of crimes, misfortunes, catastrophes.

It must be said that the oldest type of horror story, the purpose of which was precisely to scare (although this fear led to the idea of the danger of the outside world), has practically fallen out of use. Initially, there is no victory of good over evil, no happy ending. That is why it is found either in the form adapted by O. Tolstoy, or is gradually being removed from children's reading. Especially since we teach children that «the basic fairy tale law is that good always triumphs over evil».

In other fairy tales, all the scary characters and episodes are allegorical images of the dangers that a person encounters in real life. It all starts with the rather innocent «Kolobok», who teaches that one should not run away from one's parents and talk to strangers. This was relevant both in ancient times and now. But from the perspective of some ultra-modern parents, «Kolobok» is a bad, evil fairy tale that must be remade in a new way so that Kolobok stays alive.

Skulls, bones, dismemberment of heroes and their murder, roasting and eating people, other horrors – all this was supposed to inform the child that the outside world

is dangerous. It is necessary to be attentive to the words of elders, to learn to give and receive mutual assistance. And ordinary everyday situations are not clear enough for a child. Therefore, such life lessons took on the form of impressive fairy-tale images.

In the literary tradition, scary plots also appeared thanks to folklore. For example, the scary tales of the Brothers Grimm and Charles Perrault are not original plots, but free retellings of folk tales. And all of them in the original version were much more bloodthirsty than in the adapted and smoothed-out versions.

In Charles Perrault's original version, most fairy tales did not have any victory of good over evil. Many fairy tales ended tragically – the main character or heroine died. After the final scene, the author offered readers a poetic moral.

By the way, we can trace the evolution of educational concepts using the example of fairy tales. Most of them gradually lost their naturalistic bloodthirsty details and unhappy endings. Obviously, the younger generation has become more aware of the degree of danger in the surrounding world. Or, perhaps, the conditions in which children lived in the 17th-19th centuries demonstrated this quite clearly, and there was no need to additionally «give children nightmares» with scary tales.

Gradually, literary tradition requires that children's literature adhere to the general fairy-tale law of the victory of good over evil. Attempts to violate it led to the need to rework the book, significantly changing the plot. This is what happened, for example, with the fairy tale by C. Collodi «Pinocchio». In its first published edition, it was a real horror.

The more terrible the trials that befell the hero, the brighter the emotions about his salvation. The more clearly one can determine the conditions that led to a happy ending. Such a game of contrast is the most understandable and accessible technique for a child. However, in the second half of the 19th and early 20th centuries there was an attempt to create a new literary tradition. All characters in children's books were supposed to show exclusively positive examples and desirable models of behavior.

All historical processes, and the literary tradition is no exception, have a pendulum-like movement. So in the 20th century. «Scary» genres began to develop extremely actively – fantasy, gothic novels and horror novels, addressed to teenagers

and adults. In the 21st century, they also entered the circle of children's reading, children's detective stories and children's «horror» novels appeared. They start reading them immediately after they «grow out» of scary fairy tales.

Of course, it is unpleasant if a child loves horror movies and focuses exclusively on the scary episodes, losing sight of the moral of the fairy tale or story. But a prohibitive stance will create the temptation of the «sweetness of the forbidden fruit».

Fascination with such plots can be translated into a cognitive plane, teaching children to compare and analyze the characters and actions of the characters, the causes of events and their consequences. Then, you see, the scary-looking «Huggy-Waggy» will cease to be so repulsive to the mother and so attractive to the child.

We will substantiate the psychological value of scary tales and why it is so important for a child to read such tales.

1. The human psyche is polar. In psychoanalysis, it is generally accepted that there is not only a social mask that a person shows to other people, but also a hidden part of the personality. This side, the Shadow, is often not realized by us, but in one way or another influences our choices and our lives. And it is important to touch upon such a polar structure of the world through a fairy tale, in order to feel all the ambiguity and complexity of one's personality and give outlet (speech, emotion, experiences) to various hidden inner sides. This mission is taken on by fairy tales, where there is a «Hero-Villain» opposition.

2. Adulthood is a process of transition to a new status, with the destruction of old qualities. In this sense, fairy tales describe the same archaic rituals of transition that helped a child or teenager become an adult. An obligatory attribute of such initiation rituals is «dying and rebirth», as well as the trials that the hero must overcome. For men and women, these trials are different. Sometimes the hero experiences deprivation and injustice, or he goes on a journey, or fights a dragon. Behind all these events there is another hidden context – deep internal changes. This is what fairy tales tell, being a kind of guide in real life, as well as in the world of dreams and fantasies. Stories of this kind include: «The Little Red Flower», «Mrs. Windstorm», «The Little Mermaid»,

«Puss in Boots», «Cinderella», «Beauty and the Beast», «The Humpbacked Horse» and others.

3. Internal changes – defining the boundaries of personality, autonomy, sense of self – occur with both teenagers and quite young children. And we can safely suggest that the fairy tales that three-year-old children listen to with pleasure many times («The Chicken Ryaba», «Kolobok»), precisely allow them, through the help of a metaphorical plot, to cope with the withering away of the old and the emergence of the new in the «sense (image) of the Self» or self-awareness.

We have developed several recommendations on how to read scary stories correctly:

1. First, read the story yourself

Parents should read the story without their child, to see if there is anything valuable in it or if it is just an empty tale, which, unfortunately, is happening more and more often now.

If a scary tale contradicts the values of the family or a particular adult, then it is not worth reading at all. And if some of its fragments seem too cruel to you, then postpone reading this book. Otherwise, you will simply pass on your anxiety to the child, and the therapeutic effect of the tale will be spoiled.

2. Read scary stories in the morning or afternoon

It is not worth reading scary stories at night. Even if the child brings a book and chooses just such a story, you read it, discuss it, but then read another one – a meditative one, with an interesting plot. Even if it is about the underworld or the afterlife, the fairy tale should contain reflections on courage, peace, kindness, and mutual assistance.

3. Discuss what you have read and ask your child questions about the fairy tale

Not all fairy tales are as scary as they seem. Let's take the same Kolobok, who was eaten by a fox. It is worth discussing with your child: who exactly is Kolobok? This is a bakery product that was intended for the evening meal of grandfather and grandmother. And he took it and did not want to fulfill his mission (that is, to be eaten and feed the old people) and rolled wherever his eyes looked. And he avoided all troubles with the help of a song – such was his strategy. When his method worked

several times, he decided that he was immortal. However, with the fox approaching him from the other side, the strategy backfired. Why? Because he was too self-confident, only hearing himself. He had no developed emotional intelligence – so he got into trouble with the fox.

The first question you should ask a child after reading any fairy tale (including a scary one) is: «What did this fairy tale teach you?» or «What can it teach you?»

When to start such conversations? It depends on the level of speech development of the child. On average, after 3 years old, you can. Until then, parents work like a radio: they speak all their ideas without feedback. And this is also useful!

4. Invite your child to rewrite the ending or invent a happy sequel.

Ask your child: what could Kolobok have done to avoid an unpleasant fate? Always leave time for discussion and imagination, and for further elaboration.

Then you can go and bake a gingerbread man or at least a pancake and cut it into pieces, treat grandma and grandpa, dad with his brother and sister. And at the same time discuss the issue of proper nutrition, talk about whether a gingerbread man will bring joy to a fox (after all, she is, after all, a predator, and a bakery product is unlikely to satisfy her).

Thus, we can conclude that by listening to a scary story, a child learns to experience fear. Later, when faced with real scary situations, he will be prepared to some extent. A scary fairy tale can be compared to a transitional object that helps a child gradually move from the stage of complete dependence on the mother to objective and full-fledged relationships in the world of real objects.

Scary tales for a child are also an experience of self-regulation. By repeatedly experiencing a disturbing situation in a fairy tale, the child is relieved of tension.

A scary tale allows a child to see for themselves their ability to cope with fear. So, when listening to or watching horror stories, some children hide their heads under the blanket, close their eyes with their hands, and squeeze into a chair. But then they still slowly look out from their hiding place, having overcome their fear, wanting to listen to the end and being ready to accept everything that happens to the characters.

After all, while reading or watching fairy tales, a person involuntarily identifies himself with a book character and lives incredible adventures with him, feels similar feelings and gains new experience. In addition, the experience of fear is necessary for a child, it saturates his psyche with the protection of «fear» and restrains aggressive emotions with frightening images.

Scary tales are training for life. Our world can be scary, especially for children who are just starting to learn about it. Encountering monsters in fairy tales helps children to realize and accept their emotions, such as fear, anger, disappointment, they understand that being afraid is normal, that fear is a natural part of life and can be experienced.

Finally, such stories teach children how to cope with frightening situations, as book monsters symbolize the difficulties and fears that children face.

When observing children at play, you can see that they build plots precisely from the conflict and personal situations they are experiencing, thereby helping themselves to find not only a way out and a solution, but also to reduce emotional tension. That is why scary tales should be read to a child! If, of course, the child likes them.

However, there are also arguments against scary tales and horror stories. In what cases can they cause real harm? Of course, the worst thing about a scary tale is if it is told or read to a child of the wrong age. Horror stories that are «not appropriate for your age» can really lead to fears and nightmares. If this happens, it is worth talking to your child and convincing them that everything they saw or heard is fiction.

Any story and fairy tale, especially a scary one, can only be beneficial when the parent discusses them with the child. Otherwise, they will only cause harm. Reading or telling a scary fairy tale without any comments means leaving the «scary topic» open and unfinished. It is important to tell your child that it is normal to be afraid and that you can continue doing what you started.

And, of course, scary tales are contraindicated for sensitive and overly impressionable children. You don't need to «temper» your child with scary stories if you think they're too tearful and timid – most likely, this will have the opposite effect.

And if the kid asks the adult to stop and not read further because he's scared, you should fulfill his request.

Each fairy tale has its own hint, speaks of something important, and scary tales raise topics that are not always customary to discuss out loud: loneliness, loss of loved ones, fear of death – these issues begin to worry children as early as 5–7 years old. And if we constantly postpone conversations about reality until later, trying to protect them from disturbing topics for as long as possible, then children suffering from anxiety will still look for answers to their questions in other sources and come up with their own explanations.

## **2.10. The «healing fairy tale» methodology in working with children who need therapeutic procedures**

Fairy tale therapy as a method of art therapy can be used in healthcare institutions, especially in the conditions of inpatient treatment of children.

Children's stay in the hospital causes the appearance of a number of maladaptive psycho-emotional states in both the children themselves and their parents. Hospitalization of children due to illness leads to increased psycho-emotional stress, anxiety, irritability, physical sensitivity, decreased self-esteem, and interest in favorite activities. In some cases, an illness suffered by a child under the age of three can disrupt their physical, intellectual, and personal development.

When hospitalized in a medical institution, a child is not only separated from his usual environment, but also becomes the object of painful manipulations and procedures, his movements and communication are limited. Therefore, the sick child's adaptation reserves are reduced, which significantly affects the body's resistance and well-being.

From the age of seven, children who are inpatients experience social problems – isolation from friends, inability to continue school activities, etc.

Therefore, to make a child's stay in the hospital easier, it is very important for parents and psychologists to maintain children's faith in a speedy recovery, using

methods of body-oriented therapy (hugs, breathing exercises, etc.) and art therapy (drawings, therapeutic fairy tales, toys, music, etc.).

Using therapeutic fairy tales, where the main character resembles the child, has the same name, experiences the same fears, and successfully overcomes life's difficulties, will help improve the child's psycho-emotional state and show an alternative model of behavior in the current situation.

An analysis of scientific works shows that the issue of developing a healing fairy tale still remains understudied, however, among the authors who have studied this problem, one should mention S. Karpenko, L. Ruban, and others. We have revealed the features of the content and development of a healing fairy tale for a child with psychosomatic disorders as a way of forming a stable intention for recovery in him.

Here are some examples of «healing» fairy tales:

1) Galyna Karanda. Forest Hospital. Age: 2-5 years. Goal: to reduce children's fear of being in the hospital.

2) How Mishko was afraid of doctors and injections. Age: 5-10 years. Goal: to reduce children's fear of being in the hospital and undergoing medical procedures.

3) The Doctor-Magician. Age: 2-6 years. Goal: to reduce children's fear of visiting the doctor.

4) Yulia Voroshnina. Brave Fly. Age: 2-7 years. Goal: to reduce children's fear of preventive vaccinations. 5) Maria Molitska. Trustworthy. Age: 3-7 years. Goal: to reduce children's fear of doctors and treatment in the inpatient department of the hospital.

We offer a description of the «Healing Fairy Tale» technique in working with children who require the use of therapeutic procedures, as well as recommendations for its application.

As an example of such a fairy tale, we chose a fairy tale for children with type 1 diabetes «Glucose and Insulin in the Fairyland of Harmony».

Let's show you its content. The adventures take place in the fairy-tale land of Harmony. There, troubles arise due to diabetes. Prince Insulin rushes to save its inhabitants and his friend Glucose.

It is necessary to explain complex things to children in an accessible way: they constantly have to tell them why they are on a diet, why they mustn't eat sweets, and also to introduce children to tools for diagnosing their condition, and to medical products that they need to use to stay in good shape.

After the goal of the fairy tale is determined, you need to invent fairy tale characters. They will be positive and negative. Among the positive ones are Princess Glucose and Prince Insulin. By using the technique of «reviving objects», we will offer the inhabitants of the country of Harmony – Blood Droplet (with normal sugar levels), as well as cheerful Vegetables and Fruits or other healthy food products. Among the negative heroes of the fairy tale can be Sweets, Sugar, fast food products.

We draw attention to the fairy-tale spaces: the description of the Land of Harmony, where the princess lives (wonderful, beautiful, has many interesting things, healing rivers, etc.), and the description of the Sweet Country (beautiful, bright, but the inhabitants of the country eat only sweets, which is harmful, etc.).

Approximate plot of the fairy tale (which can be changed if desired):

- 1) The fairyland of Harmony. Its description.
- 2) The life of Princess Glucose. Emphasis on her health.
- 3) Characters who help the Princess be healthy
- 4) The City of Sweets. Description.
- 5) Who harmed the Princess and wanted her to get diabetes.
- 6) What happened to the Princess in the City of Sweets? Why did she end up there? Describe her adventures.
- 7) Prince Insulin rushes to the rescue and helps Princess Glucose get home to the Land of Harmony. The Princess's life is getting back on track.

When composing a fairy tale, the characters of fairy-tale characters should be clearly depicted: for example, Princess Glucose is capricious, loves sweets, which is why she ended up in the Sweet Country, does not want to eat healthy food, etc. or, on the contrary, kind, fragile, but influenced by Cakes, Candies, Ice Cream; Prince Insulin – kind, brave, honest, handsome, has a weapon – a Syringe, enters into battle with Sweets and saves Princess Glucose, helping her maintain normal blood sugar levels.

Thus, we can conclude that a therapeutic fairy tale is an effective tool in working with children who need therapeutic treatment, are hospitalized, or receive treatment at home.

Healing fairy tales can have different purposes: 1) to explain to the child in an accessible form what he or she is sick with and how to get rid of or correct the painful condition; 2) to reduce negative emotions associated with treatment or a stay in the hospital; 3) to form in the child a strong intention to recover if the illness is difficult to overcome.

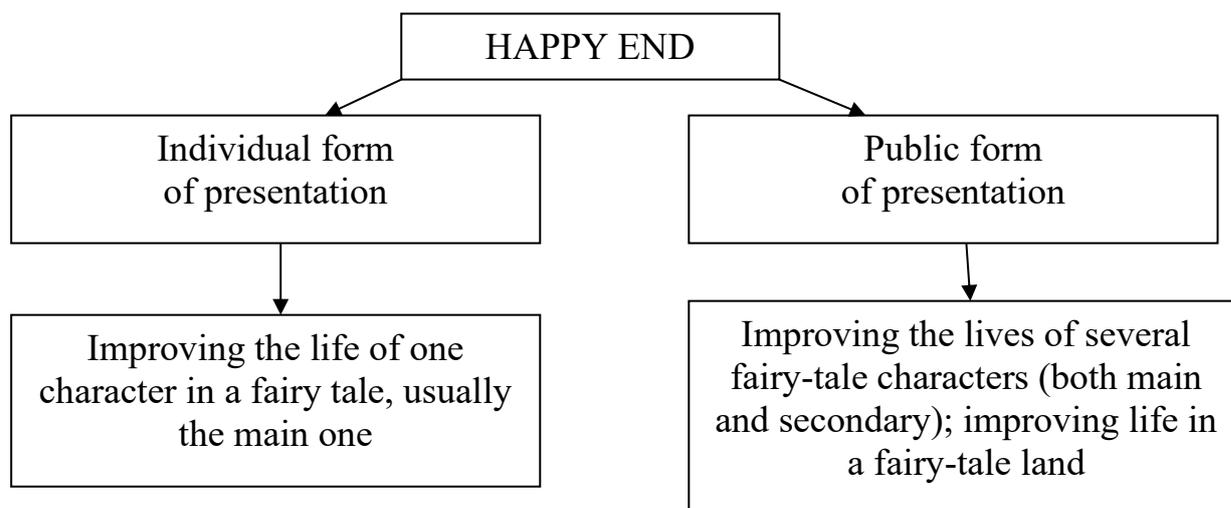
### **2.11. «Happy end» in practice of fairy-tale therapy**

Fairy tales reflect all aspects of human life: relationship models are projected, values and ideals are defined, which contributes to the formation of a spiritually healthy, competent personality. And the obligatory HAPPY END becomes the main means of this type of art therapy, helping children get rid of fears and complexes. A fairy tale with a «bad ending» is also a means of education and upbringing. It shows a child how to behave appropriately, what not to do, how to avoid bad choices, and how to reduce the negative consequences of actions.

Fairy tales mostly have a happy ending. This creates a sense of psychological security in the child, an image of a bright future. The trials that befall the heroes are necessary to make them wise and strong. Even though this is not the case in real life, we must remember: in a fantastic reality, everything always ends well, and bad characters either lose to positive characters and leave forever, or take the true path and change for the better.

In fairy tales and fairy tales, HAPPY END can be presented in both individual and social forms. The individual form of HAPPY END is manifested in the improvement of the life of a certain, only one, fairy tale hero. Usually this is the main character, with whom changes for the better occur throughout the fairy tale plot: the hero gets what he wants, his living conditions improve, he can acquire magical positive

qualities, etc. The social form concerns the improvement of life both for several fairy-tale heroes and in the fairy-tale country as a whole (Fig. 1).



**Fig. 1.** Forms of presentation of HAPPY END in fairy tales

Therefore, there is a need to systematize the manifestations of HAPPY END in fairy tales.

1. The main character of the fairy tale improves his living conditions, perhaps the spell is lifted. The main character begins to live better, he has, for example, money, a beautiful house, magical objects, new good friends.

For example, in the Korean folk tale «A Man Cannot Live Without Work», the main character, a lazy boy named Pudor, gradually becomes hardworking, handsome, and helps his parents with the housework. We see a similar plot line in the Ukrainian folk tale «Oh».

In the Czech folk tale «The Twelve Months», a poor girl receives a reward from her moon brothers and becomes the mistress of her house, while her stepmother and sister remain punished.

Ivanko, the main character of P. Yershov's tale «The Humpbacked Horse», also improves his living conditions and appearance.

It should be emphasized that the hero's life improves only as a result of certain fairy-tale difficult trials. At first, the main fairy-tale character experiences difficulties, other characters may even harm him (for example, the fairy tale «Cinderella»).

However, throughout the plot, the hero's life changes; for example, he can help others, not refuse this help, for which fate rewards him (for example, the fairy tales «Morozko», «Geese-Swans», etc.).

2. The main character gets rid of bad habits. For example, in V. Žilinskaite's fairy tale «The Castle of Liars», the little boy Dinas becomes truthful as a result of adventures.

In the cartoon «The Capricious Princess» (based on the Brothers Grimm fairy tale «King Blackbeard»), the princess gets rid of her capriciousness, whimsicality, stops being capricious, and marries a handsome king.

In S. Marshak's fairy tale poem «Hryts' Books», the mischievous boy Hryts will treat books with care.

There are many examples of fairy tales in which the hero gets rid of bad habits (capriciousness, capriciousness, fickleness, lying, sloppiness, etc.). Among them: N. Shorina «About Buka», Yu. Kuznetsova «The Tale of Vereda», S. Mikhalkov «About the Girl Who Didn't Eat Well», V. Vorobyov «Whimsy», L. Legostayeva «The Invisible Monster»; cartoons: «Sportlandia», «Sisters-Habits», «Whimsy», «The Mirror», «Lazy Vasilisa» and others.

3. Changing the appearance of the main character for the better. In the fairy tales known to all children by K. Chukovsky «Wash'em Clean», «Fedora's Sorrow», S. Mogilevska «About Mashen'ka and the Toothbrush Queen», the cartoon «Tara the Bird», as a result of the adventures, the main characters begin to monitor their appearance and follow the rules of personal hygiene.

In G.H. Andersen's fairy tale «The Ugly Duckling», a small, ugly duckling turns into a beautiful white swan.

4. Fighting the forces of evil, winning victory over the enemy or negative fairy-tale heroes. For example, in the Chinese folk tales «The Liu Brothers», «The Yellow Stork», «The Magic Brush of Ma-lyan», poor but kind and beautiful people win over cruel Chinese emperors.

In the fairy tale by G.H. Andersen «The Snow Queen», the girl Gerda saves her friend, the boy Kai, and they defeat the Snow Queen. By the way, in this fairy tale,

G.H. Andersen shows the victory of warmth over cold, in particular, of spiritual warmth over spiritual cold.

5. In the fairy-tale country, the political, economic, and life situation in general changes for the better. For example, we observe the improvement of life in the Land of Vegetables and the Land of Liars in the works of G. Rodari «The Adventures of Tsybulyno», «Gelsomino in the Land of Liars». The author shows a political revolution; through victory, life is being established in a country that was captured in various ways, in which there were wrong orders. V. Gubarev's work «The Kingdom of Crooked Mirrors» has a similar goal.

The main characters of the fairy tales by L. Geraskina «In the Land of Unlearned Lessons» and M. Volpin «Island of Mistakes» save the inhabitants of the fairy tale country from various mistakes of their own due to incorrectly completed school tasks.

In S. Mikhalkov's fairy tale «A Merry Dream, or Laughter Through Tears», the main character, a fifth-grade boy, helps the chess pieces, the inhabitants of the Land of Games, to defeat the playing cards.

It should be noted that these works have in common the existence of some fairy-tale country, the order of life in which someone violates. The life of the inhabitants of this country deteriorates. Either someone kind, strong, not dependent on this life gets into the fairy-tale country (for example, Jelsomino («Jelsomino in the Land of Liars»); the boy Andriyko Popov («A Merry Dream, or Laughter Through Tears»)), or someone who directly violated this order (for example, the little slacker Vitya Perestukin («In the Land of Unlearned Lessons») or Mykolka Sorokin «The Island of Mistakes»). This hero has to help the inhabitants of the fairy-tale country improve their lives.

Thus, HAPPY END in this case consists in saving the fairy-tale country and establishing a normal life in it.

The ways of presenting HAPPY END and examples of fairy-tale works that correspond to these ways are given in Table 4.

**Table 4**  
Representation of HAPPY END in fairy tales

Generalized manifestations of HAPPY END in fairy tales	Examples of fairy tales
Improving the living conditions of the main character, removing the spell	Ukrainian folk tale «Oh», Korean folk tale «A Man Cannot Live Without Work», Czech folk tale «The Twelve Months», P. Ershov «The Little Humpbacked Horse», G.H. Andersen «Thumbelina» and others
The main character gets rid of bad habits	V. Zhilinskaite «The Castle of Liars», S. Mikhalkov «The Feast of Disobedience», S. Lagerlöf «Nils' Amazing Journey with the Wild Geese», cartoon «The Capricious Princess» (based on the Brothers Grimm fairy tale «King Blackbeard»), O. Wilde «The Star Boy», G. H. Andersen «The Story of the Girl Who Stepped on the Bread», V. Vorobyov «Whimsy», N. Shorina «About Buka», cartoon «Sportlandia», S. Marshak «Hryts' Books» and others
Changing the appearance of the main character for the better	K. Chukovsky «Wash'em Clean», «Fedora's Sorrow», S. Mogilevska «About Mashen'ka and the Toothbrush Queen», G.H. Andersen «The Ugly Duckling», cartoon «Tara the Bird» and others
Fighting the forces of evil, defeating the enemy or negative fairy-tale heroes	Chinese folk tales «The Liu Brothers», «The Yellow Stork», «The Magic Brush of Ma-lyan», G.H. Andersen's «The Snow Queen», «The Wild Swans» and others
In a fairy-tale country, the political, economic, and overall life situation is changing for the better.	J. Rodari «The Adventures of Tsybulino», «Jelsomino in the Land of Liars», L. Geraskina «In the Land of Unlearned Lessons», M. Volpin «Island of Mistakes», S. Mikhalkov «A Merry Dream, or Laughter Through Tears», V. Gubarev «The Kingdom of Crooked Mirrors» and others

Each fairy tale can be modified and the plot developed differently depending on what is relevant for the child at the moment. You can continue the fairy tale, changing its ending so that it teaches how to find a way out of a difficult situation and shows the child models of behavior that will be useful in life.

It should also be emphasized that the happy ending, the finale of a fairy tale, a cartoon (including one based on a fairy tale) can also be teaching children true friendship, valuing friends, learning to distinguish true friendship, friends from false ones, and help in a difficult situation (for example, the cartoon «The Greatest Friend»).

Here are a few examples of exercises and tasks that will be useful to educators, primary school teachers, language and literature teachers, specialists in the field of special and inclusive education (speech therapists, corrective teachers), practical psychologists and other specialists in working with children both during the lesson, in extracurricular activities, and during correctional and developmental work. These activities and tasks are universal, that is, they can be used when working with various fairy tales and fairy-tale works.

1. A fairy tale with an unfinished final part. You need to complete the plot so that the ending is happy.

2. 3-4 pictures are offered, depicting variants of the end of the same fairy tale. Children / the child should / must choose the one that best suits the plot, or the one that they would like to end the fairy tale. Justification of the choice is mandatory. Finals can be both positive and negative.

3. Transformation of the negative ending of the fairy tale into a positive one.

4. Come up with the plot of your own fairy tale with an unhappy ending. Transform the unhappy ending into a happy one. Alternatively, transform the ending of an existing fairy tale into a positive one in pairs, microgroups or individually.

5. Come up with the plot of your own fairy tale with a happy ending.

6. Familiarization with the screen version of a fairy tale that has a not-so-happy ending. Watching a cartoon or children's film. It is suggested to find and take a «freeze frame» from where the negative development of events begins. After the «freeze», we suggest that the main character do something that will lead to a happy ending to the fairy tale.

7. Working with images of individual fairy-tale characters from the same fairy tale. These should mostly be negative characters. We suggest that the child/children come up with ways to change their bad behavior, come up with how these characters

will change for the better, and why. After that, we suggest that they modify the fairy-tale plot.

8. If a conflict situation arises in the fairy tale, we suggest finding a special character who would help resolve the conflict.

9. Comparison of different endings of the same fairy tale by the Brothers Grimm and Sh. Perrault (humane and inhumane). Conversation. This exercise is better offered to older children.

10. Come up with a reward for positive fairy tale characters / punishment for negative fairy tale characters (fairy tale of your choice). We make sure that the punishment is deserved and not too cruel – we give this character the opportunity to improve.

An example is the film adaptation of the Brothers Grimm fairy tale «Mrs. Windstorm». In the film and the original version (1963), the ending of the fairy tale is unhappy for one of the main characters, she remains punished. In the modern German film based on the fairy tale of the same name (2008) (<https://www.youtube.com/watch?v=QRcz4Ej6mJU>), the ending of the fairy tale is different. A lazy and impudent girl is given a chance to correct her mistakes and become very beautiful both on the outside and on the inside. The voice of Mrs. Windstorm even tells her: «Everything can change! Even tomorrow! If you want it!» And the girl sincerely helps those who need her help: a butterfly to escape from a spider, a little dog to pull a thorn out of its paw; she returns the brooch she took from her sister. At the end of the tale, the heroine receives a reward – the opportunity to dance at a holiday with a kind and handsome boy she has always liked, and to live in harmony with her family and fellow villagers.

11. We suggest that you familiarize yourself with how historical changes influenced the fairy tale, how fairy tale characters changed (snake – devil – iron-nosed woman – stepmother).

12. We suggest you consider the following: «Women are passive young ladies who can only be saved by men», «Marriage is the best reward (not being married is a failure)», «The common feature of Disney princesses is their increased domesticity».

Such stereotypes are found in various fairy tales. In which fairy tales do they occur? Should we support them?

13. In ancient fairy tales, good heroes were helped by various characters in the fight against evil. We encourage children to remember them and draw who helped whom. You can suggest that they invent their own hero (superhero).

14. Transformation of option 13: someone harmed the good fairy-tale heroes. We involve children in remembering them and drawing who harmed whom. You can suggest that they come up with their own hero.

15. Based on the analysis of different fairy tales, identify different types of conflicts that occur in these tales (for example, the conflict between a stepmother and an orphan). We suggest giving examples of the same type of conflict in different fairy tales.

16. «What distinguishes Ukrainian fairy tales is the absence of one hundred percent negative characters». «In ancient Ukrainian fairy tales, evil could be, on the one hand, formidable, and on the other, helpful». «The world of a fairy tale is a world of endless transformations and transformations that reflect changes in society and human thinking. This is especially noticeable in Ukrainian fairy tales, for example, in the transformations of the main villain». We involve children in discussing these positions, expressing arguments «for» and «against».

Thus, the above allows us to conclude that fairy tales for children must have a happy ending. This creates a sense of psychological security in the child, an image of a bright future. Many fairy tales by authors known to us, in particular the Brothers Grimm, were originally more cruel and harsh, so they were reworked in such a way as to change the ending of the fairy tale for the better.

## CONCLUSIONS

A fairy tale accompanies a person throughout his life, helping him to successfully socialize and effectively learn life lessons. A fairy tale for a child is not just a fiction, a fantasy. It is a special reality of the world of feelings. A fairy tale pushes the boundaries of ordinary life; only in fairy tale form do children encounter such complex phenomena and feelings as life and death, love and hate, anger and compassion, betrayal and deceit. A fairy tale is an ancient way to support a person with the help of words.

Psychologists and educators have long talked about the therapeutic properties of fairy tales, that a child's preferences in this genre can also reveal what difficulties and fears the child is most worried about, and how the main features of a favorite fairy tale can correspond to the child's abilities and inclinations.

The difficulties of using well-known author's fairy tales in fairy tale therapy include: possible loss of interest; a multitude of plot lines makes the tale very long; an author's fairy tale necessarily carries the author's views, and they are not always consonant with the views of the psychologist, as well as the views of the client; The author's fairy tale requires a careful attitude towards itself, therefore, changing the plot, proposed by a psychologist as a method of work, is not always acceptable. The change can be perceived as destruction, spoiling the fairy tale, which disrupts the atmosphere of psychological contact.

If fairy tales are created specifically for fairy tale therapy, most of these difficulties can be avoided. Fairy tales consist of problems typical of the group with which the psychologist works; sometimes the fairy tale is written for a specific client. Fairy tales created for psychological work contain «clues» that are specifically laid out for the client. The current problem is presented in the fairy tale in metaphorical form; as a rule, it is attributed to a significant hero.

«Traveling» through a fairyland is reality for a child. They experience transformation, take part in adventures, and at the same time very easily perceive

«fairytale laws», norms and rules of behavior that parents and teachers often find difficult to instill in real life.

Fairy tale therapy is one of the most common types of work with children of different age categories. It is increasingly used by teachers, psychologists, and social workers. This method of work is also relevant when raising children at home.

The use of fairy tales in correctional and therapeutic processes is extremely diverse. Fairy tales are listened to, read, remembered, analysed, discussed, interpreted, absurdized, completed, supplemented, rewritten again (rewriting of well-known fairy tales), are told, created (orally and in writing, individually and collectively), recorded from the words of the storyteller, composed of elements, rhymed, drawn, sung, spoken in «gibberish», played out in dramatizations, imagined in visualizations, embodied in life actions, used as an oracle.

Despite the demand for this method, it cannot be used in acute psychotic states, high risk of developing convulsive syndrome, significant brain damage, decompensation of somatic pathology.

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