

THE ROLE OF TALES IN THE FORMATION OF THE ELEMENTS OF ARTISTIC- AESTHETIC CULTURE STUDENTS IN PRIMARY CLASSES

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Abstract

The author aims to inventory the specific characteristics of folk tales, at the level of poetic language and message, in order to establish a system of literary-artistic values suitable for primary school students. It has been found that folk tales, as a message, are based on moral and ethical universals, expressed by a universal language, the folk tales of the peoples of the world having, in large part, the same poetic characteristics, fact that can contribute to the perception and understanding of the universal values of humanity by reading/ hearing the Romanian folk tales and of other peoples.

Approached from a methodological perspective, the tales are one of the forms of play – the first in importance of dominant activity in primary classes, from which it is established that dramatization, one of the artistic forms of play, is the most appropriate method of teaching-reception-comprehension of tales in primary classes.

Keywords: *tales, artistic-aesthetic, culture, language, models*

1. INTRODUCTION

The tale – fiction text. The tale – through its predisposition to fantasy – presents a general theme: The struggle between good and evil, ending with the victory of good. To these are added secondary themes, which nuance – through artistic details – the real-life situation from which the writer starts, identifying love, hate, envy, kindness, mischievous, but respecting the general aspects of the tale, they are put in antithesis.

The promoters of the tales were:

Romanian collectors: Petre Ispirescu, Ion Pop Reteganul, Ovidiu Bârlea.

The creators and collectors:

In Romanian literature: Ion Creangă, Mihai Eminescu, Ioan Slavici, Alexandru Vahuță, Barbu Delavrancea, Mihail Sadoveanu,

In international literature: Ch. Perrault, Brothers Grimm, H.C. Anderson, A. Pushkin, M. Gorki, A. De Saint Exupery.

The miraculous is a specific element of the tale. It is characteristic of situations, of heroes belonging to the supernatural world. Usually, the miraculous elements are auxiliary to the main character, helping him to get out of the deadlock. The main character retains its vulnerability – a specific element of real life, but the protective solutions are usually fantastic – a tavern, a cloak, a magic twig.

2. MATERIALS AND METHODS

The specificity of the tale is given by features such as:

Timelessness – indefinite time, rendered by original formulas like: *Once upon a time*, which imposes from the beginning the possibility of a fantastic world or the impossibility of action in real life.

Space inert or unreal: In the other realm, overseas and countries, which also rendered the indefinite character of the action space in the tale.

The dream, representing an element of transcending the hero into the fantasy world, either introduces the hero to *the underworld* or shows the key to solving the initial conflict.

A specific process of conflict resolution is usually conditional, and in order to be transformed, the hero must pay by a good deed – it is a privilege gained (Breaz, 2012, p. 42)

The prototypes generated by the dream multiply to infinity, mixing with elements from other tales, with elements from real life, and with elements specific to each people. The tale becomes a norm of the respective society in which people are divided into privileged or unprivileged social classes.

The tale is defined in DEX as the species of epic (folk or cultivated) in prose in which the fantastic tales of imaginary characters in battle with evil characters are told and in which the good triumphs. The tale is structured as a work in which realistic happenings intertwine with fantastic ones, highlighting realistic characters or characters endowed with supernatural powers, representing forces of good and evil in conflict, from which always emerge victorious the forces of good.

The tales take from the popular style the oral, anonymous, syncretic character. There are contouring elements to arouse curiosity, with dynamic action and the introduction of new, fantastic characters along the way. These characters complicate the action – which is generally wide – with extraordinary happenings, having miraculous interventions, their reporting being made at a fast pace. The hero of the tale often crosses an initiatory path, he must overcome obstacles – with or without help, based on his native qualities. (Costea, 1997, p. 56)

Recourse to magical objects is another adjacent form of initiation: Without these magical objects, the hero's entire path would be unattainable – for this very reason others before him fail. That is how it is, it shows us unequivocally a few situations. For example, without the magic object acquired by the hero from an initiate (God, a Santa, a girl, a mitofolchloric connotations saint – Monday, Wednesday, Friday, Saturday, Sunday, etc. A fairy, etc.), an object stolen or substituted with a similar one (but without the magical attributions of the original object), the hero is either ridiculed or is in the vicinity of imminent death: *Ivan Turbincă*, *the donkey skin* or *the cat*. Help is given by others – generally older, already initiated.

The main positive character is often in collaborative relationships with the other positive characters, most of the time afflicted. The relationship of the hero's collaboration is also found with the elements of nature. Nature also separates itself according to the characters that dominate the action – unwelcoming, full of spiky plants, ravens, wolves, scorched, dry, in the world of the negative or fairy character, with colorful plants, pleasantly smelling, with bird chirping in the space of the positive character.

The tale has a traditional structure: There are always tales about certain events in which the same types of characters take part – positive and negative, the physical characteristics being usually in correspondence with the soul ones – the father's face is beautiful and good, the girl of the old woman is ugly and bad. Very rarely do characters meet in which the physical appearance is in opposition to their character – the stepmother of Snow White is beautiful – but in this case, by the end of the tale, the physical appearance is made known in correspondence with the acts undertaken: The stepmother becomes an ugly old woman and a goblet.

The language of tales has features such as:

- time and space (chronotype) are indefinite: the events always take place long ago, in a kingdom;
- The narrative begins with a specific formula: *Once upon a time*, it marks the entrance into a fabulous world where everything is possible.
- the action begins with a lack or a departure;
- the appearance of the hero is always preceded by other unsuccessful attempts – older brothers or sisters, other young people from other kingdoms;

- The main character of the tale is always a young man with special qualities, which he does not reveal from the beginning, who goes on an initiatory journey, during which he faces some obstacles, usually unusual, which he gradually overcomes;
- the hero often lets himself be deceived, thus unwittingly helping the enemy;
- the wrongdoer hurts someone in the family;
- the tale always takes place in two realms: in our world and in the other realm, where everything is possible, the hero comes into possession of an enchanted tool that helps him remedy the situation;
- the forces of good always face the forces of evil, apparently stronger and more numerous, which they defeat, thus demonstrating the confidence of the people in the victory of good; the recognition of the hero and the popularization of his actions are always carried out at the end of the tale;
- the tale character has some helpers: some belong to real world, others belong to the fantasy world; he always has a mission to accomplish. Its fulfillment does not mean the end of events;
- the defining feature of the tale is the presence of fantastic elements: happenings, human characters with supernatural qualities, fantastic objects;
- the false hero or impostor appears: Cinderella's step sisters;
- the truth always comes out, the guilty are punished, and it all ends with a wedding.
- the construction (composition) of the tale attributes a gradual character to the action;
- fantastic adventures occur, from which the conception of the life of the people/ writer is detached (Casangiu, 2007, pp. 83-84).

The tale can be done in two directions: *The linear narrative*, which involves a uniform exposure with fewer complications, being made at a single level of the tale (*Red Riding Hood*), and *the ascending narrative*, which is distinguished by a more complex narrative, the conflict appearing in the foreground, and the hero accomplishes extraordinary things, but is in second place.

The tale is circumscribed to the miraculous space, where the characters are good or bad, and the actions of the characters unfold according to the given pattern (positive or negative) leading to reward or punishment.

Another aspect that stands out in most tales and fairy tales is the fact that they raise a series of problematic situations that the hero (to whom the reader students usually want to resemble, identifying with him imaginary) will eventually solve, the encounter with the forces of evil proves to be even beneficial. All the tales have a well-established ending: Good conquers Evil, and the protagonist marries the emperor's daughter, the wedding taking three days and three nights.

It sometimes happens that this stereotype is broken, but the exit from the *word of the initiates* results in the punishment of the main hero. Thus, in *Youth without old age and life without death*, where the hero, ignoring the advice of the horse, returns home, to the changed lands of time, to the parental home where death awaits him bored. Therefore, in terms of the themes dealt with by tales and fairy tales, one can talk about many similarities and stability elements found in almost all tales, of stereotypical sequences of progressive actions (pattern sequences), but also of a certain predictability that some elements require. The tale involves promoting a “model of heroic behavior, depicting the difficult trials to which the protagonist is subjected, rewarding good and punishing evil, overcoming the condition of inferiority (poverty, deprivation, ignorance) and accessing a higher condition, and fulfillment through marriage.

Regarding the compositional structure, a special aspect must be specified when the tale includes Christian elements. Thus, the tales written by the Brothers Grimm contain either beliefs, fears, rituals (divine or not) or religious allusions. Sometimes they appear from the very beginning – from the formulas of initiation – *Once, long ago, while God was walking on Earth* – a formula that is also found in *Ivan Turbincă* or *Făt-Frumos din lacrimă*. Of religious origin are also the various symbols of the passage that appear in the Romanian fairy tales: The bridge, the pass, the gate, the threshold, all these representing an access to another universe, but also crucial tests in an initiation process. The religious

allusions in many of Creanga's tales are more to the comic side of things than to the symbols of sacredness, the myth of evil being totally disfigured, disfigured. *God appears to be represented as a gentle and tolerant old man, and the demons are minimized, being sketched as a bunch of foolish fools who just laugh at the end.* Some examples of tales in which the image of the devil appears ironized would be: Ivan Turbincă, Danila Prepeleac or the tale of Stan Pătitul.

The characteristics of the language and message of the tales highlight the didactic and moralizing function imbued with strong Christian accents that stand out in most tales, but also the magical and playful function, on the interference of the supernatural in the plane of normality. All this is meant to awaken the imagination of readers, to transpose them into another dimension and to guide them in setting values. Many of the texts of the current tales were not originally written in the form we know. Sometimes their collectors had to remodel them so that they were suitable for children.

Categories of the lexicon present in the tale. The whole discourse of the tale is fantastic, proper in terms of wording, and is distinguished by an oral style, in which direct address, monologue, dialog, speech, proverbs, sayings, exclamative passages, and interrogation serve to enhance the orality and to arouse the reader's/listener's interest in the tale.

Thus, the distinctive elements are outlined: The starting formula, the median formulas and the closing formula.

The introductory formula *was once upon a time...* it is meant to introduce the reader into a world where the miraculous and fantastic rule.

The median formula marks, on the one hand, the orality of the style, and on the other – it draws the attention of the reader/ listener, while fixing the facts: *And now with the tale, that it is still before!* A brief return to the real world is made, promising the reader/listener an even more attractive action in the future.

The tale ends with a typical formula, "which marks the exit from the fantasy world closing formula aims to bring the reader back to the real plane: *I was riding on a saddle and telling you so...*" (Costea, 1997, p. 60)

The language in the tales – regarded as such – has something specific, differentiated both in the immortal tales and in the tales of the well-known writers, differentiated by the area of vocabulary and expressions used. The lexicon is not necessarily a regional or colloquial one, but more precisely it tends toward popularity. Most of the time it is a homogeneous one, repetitive in all tales, neologisms almost completely lacking. Common words are used for the environment in which the action takes place with the deliberate observance of a past, old-time character of the action. The proverbs and sayings used are intended to mark and emphasize the spoken character of the vocabulary used. The style is characterized by orality, achieved through several artistic means: Popular words and expressions, regionalisms, interrogative sentences and dialogs.

Popular language is used in its solemn version. The language of the tale is characterized by the energy and simplicity of expressiveness. The orality, according to DEX, is „*the quality of the style of a literary writing to appear spoken, giving the display a spontaneous and vivid character both in the dialogs that note the peculiarities of the characters' speech and in the narrative itself; a set of peculiarities of the spoken language, of the living language.*”

As I have specified, a source of popular elements, proverbs, interjections, but also aspects of life specific to the respective environment – the life of prince and princess, elements specific to the magical world: Unicorns, fairies, elves, wizards and witches, but also illustrations of the community environment with everything it involves: servants, officers, punishments, traditions, customs.

Another specific element of tales is humor, a fine one, which illuminates the irony of the negative aspects of life and punishment – usually quite decisive, put in parallel with the deeds done by the negative character.

The names of the characters are usually suggestive, representative of one of their characteristics: *Snow White, Cinderella, Charming prince, the harpy.*

An important first element in the realization of the orality is the interjections. They mark spontaneity and are not much different from exclamative constructions. Interjections occur with a predictive role and are often part of elliptical constructions: In interjections structures, repetitions appear, which only emphasize the idea conveyed by certain structures or words. Repetitions occur not only in interjections, but also in verbs, D. e., "*and he goes and goes, until he faint.*"

Proverbs, sayings or quotations from popular songs are another way of expressing the orality; in fact, they are categorized as popular expressions. Given the use of the popular language, the use of these methods is often used in tales. No matter where they are used, these structures have the role of creating an image, a movie in the mind of the reader.

Another aspect that marks the orality is the clutter of verbs. Tales use as many verbs as possible in a single phrase to express as many actions as possible. We try to involve the reader in the tale by direct addressing, and by using the dialog, we try to avoid monotony and at the same time involve as many characters as possible, but also through expressions in which the reader is involved - *so be it, not be it - who knows!, and when there, what to see!*

The style of tales is distinguished, first of all, by originality and only then by the skill of the most elaborate combination of all elements meant to transform creation into something novel and even precious, we could say, in using particular elements, specific especially to the spoken language. Thus, its characters find it much easier to use sayings, proverbs, lyrics, which only provide a humorous air to the text.

The relationship between the thematic universe of tales and its vocabulary. The tales speak about human values, for good and beauty, especially addressing children. They represent ways of educating children by adults, of transmitting information and strategies for manipulating conflicts, examples of the consequences of positive and negative behaviors.

The elements of compositional structure are repeated in most tales, however, the themes approached in the tales are different, inspired by society. We will present the topics addressed in some well-known tales and analyze the specific vocabulary.

We will start with *Snow White*, Brothers Grimm. The theme of this tale is the evil of the stepmother, a moment frequently encountered in the fairy tales of all peoples. The main characters are conceived in the antithesis: The message of the tale is the victory of justice and goodness over injustice and evil. The language approached is a simple, comprehensible one, which does not make the epic thread difficult, however a sequence of morbid verbs is observed *to kill it, to cut it, dead, fallen*. All of this is just to fill the atmosphere.

The Red Riding Hood, Perrault is one of the most beloved tales of children. The theme is the presentation of the tragic consequences of naivety and credulity, and the message emphasizes the need-to-know reality. In *the Red Riding Hood*, the girl represents kindness. She is obedient, naive, credulous, cheerful, sensitive to the beauties of nature. The vocabulary used is also accessible, emphasizing the suggested naivety of the text. The words used are mostly verbs, which accentuate the speed of events.

Starting from a reason of widespread circulation in national and universal folklore (Europe, Asia, America), Creangă created *Capra cu trei iezi*, it presents the drama of a mother whose children have been mercilessly killed and who will punish the one who has trampled underfoot the unwritten laws of mankind. Creangă's vocabulary is specific to the Moldavian language, making connections with the specific life of Moldova. In *Capra cu trei iezi*, Capra appears in two poses: The caring mother and the skilled and hardworking housewife. She is sensitive, tender, but hates her treacherous enemy and is unyielding in the act of justice. However, the terminology used is specific to the Romanian rural environment: *Cumătru, megieș*. The wolf is from the beginning an enemy of the wolf loaded with vices, indiscreetly *peeking at the squares behind the house when the goat talked to them*, cruel. He is an artist of concealment with the taste of protocol, sententious speech, as from the scriptures - occasion on which we find in the vocabulary elements specific to Popa Oșlobanu's speech, from *Amintiri din copilărie* - perfing, insinuating that the bear is the culprit.

In *Fata babei și fata moșneagului*, of the same author, the old man's daughter is beautiful, hardworking, obedient and kind to heart. She, though "forlorn" by the evil stepmother and her daughter, "was a patient girl, for otherwise she would have been woe and bitter to her skin." She was overwhelmed by a lot of housework, yet she did not please the old woman and her "daughter's room." Modestly by nature, the girl chooses as her reward the "oldest and ugliest" chest in her mistress's attic. The oven, the fountain, the hair and the puppy (personified beings and objects rather than fantastic elements) reward her richly with pies grown and browned, with "clear water as it tears, sweet and cold as it ice", with "yellow pears, like baked wax, which was sweet as honey" and with a gold money chain. Greed and envy lead the evil sister to take her heart in her teeth and go out into the world. Unlike the old man's daughter, "it starts with a strange snarling and biting." She restores the itinerary but everywhere "everything was surly, insolently and foolishly behaved". She had the children of St. Sunday, she made smoked, burned and bleated dishes. She chose the new and the most beautiful, as a reward for her greed. The specific vocabulary follows the diligent/ lazy dichotomy, the tale thread being led to the punishment of the latter. The language is not pretentious but cumbersome, specific to rural-inspired writings, justified also by the space and time in which it was written.

In *Cinderella*, the black-and-white antithesis strongly highlights the defects of the stepmother and her daughters: Pride, conceit, contempt for work, malice of almost unbelievable proportions, envy, desire to be exalted by lying and imposture, lack of word. Cinderella is the ideal female type: Beautiful, kind, honest, hardworking, modest, patient, full of love and forbearance to his father, who does not defend him, submissive, sensitive to the beauties of nature. She has the right to receive the reward of her deeds and of her heart. The vocabulary of the tale is found in parallel with the tale *Fata babei și fata moșneagului* however, there are differences generated by the cultural specificity of the authors" (Bădărău, 2003, p. 76)

As a general idea it can be seen that the vocabulary used is determined by the theme addressed, but that it is limited both by the specificity of the space and time of writing the tales, but also by a bent of the authors toward diminutive, the tales appearing as filigree dedicated to children, with a moralizing role.

Expressions are constructions that reflect central processes and structures of human reason, in most cases binary. The annulment of the particular meanings of the lexico-semantic elements entails the annulment of the status of free syntactic construction of the expression. Apart from the linguistic variable, semantically the expressions behave as a monolithic whole ("a stable combination of words having a single meaning/meaning together) and behave as a single part of speech, the part in which their semantic equivalent falls" (Zugun, 2000, p. 79)

Defining expressions in relation to phraseological constructions and/or housing, etc., is important. The differences in interpretation are determined/ deeply justified, in the literature, by the variable of the approach criteria: structural criterion, stylistic-functional criterion, morpho-syntactic functional criterion.

The unity of expressions is also given by the incidence of a particular model, usually specific to a culture, characteristic which we consider the first index of individualization of idiomatic expressions (compared to non-idiomatic expressions). The speaker is not free to arbitrarily substitute this model, since maintaining or substituting the cognitive element involves the question of the cultural dimension of the context. "The isolation of language from culture, from religion, presupposes the isolation of language from the history, cultural and religious values of a given community" (Groza, 2004 , p. 56)

3. RESULTS

Dramatization - method of assuming the world of tales and forming the elements of artistic-aesthetic culture. Tales give children an imaginary world full of charm. Through dramatizations, children engage and enter this world. Drama requires increased effort from children. To help children it is necessary to support them by reading after images, talking and role playing. Children will be provided with texts that are easy to reproduce, easy to interpret. The characters must have stable behaviors that

become portraits to which the child manifests his dislike or sympathy, from which he chooses ethical models or to which he expresses his rejection.

Dramatization of tales allows children to perceive the characters as such, to understand them and to assume their behaviors. The characters' experiences can be justified or judged by analyzing the behavior and reactions of the other characters, thus managing to transmit typologies of certain characters and cultural models.

In order to ensure the accuracy of the interpretations, such activities can be organized in the form of a contest with the pupils, through which we ask them to observe the rhythm of the breaks, the tone of the voice during the reproductions. The expressiveness of children's speech is given by the intensity – the power with which sounds, words or sentences are spoken. Thus, a reflection of the aesthetics of the tale language is made in the usual language of children.

Games will be held in order to form the habit of emphasizing an idea, a feeling, a desire, an opinion (in addressing and reproductive speech). To highlight the nuance and intensity of speech, we can focus on fragments of tales, fairy tales or play situations that we carry out in the form of creative games or dramatizations.

To take the break we can select fragments from the known tales with sequences that require dramatic moments: The moments when the stepmother learns that Snow White lives after the failed attempts; the moment the goat returned home and the discovery of the disaster caused by the wolf, emphasizing the consternation of the goat. These moments we also use to practice the changes in physiognomy to exteriorize certain feelings or thoughts, mimic, gesture thus managing to form a map of mimic expressions for children, given that in everyday life there are many gestures and expressions of subculture to which children are - increasingly - exposed

The literary text offers admirable moments of hearing an expressive fragment sprinkled with figures of style that excites the child. Through dramatizations we seek to detach the ethical and human message, good and bad deeds, and at the same time give children the opportunity to exercise their speech. It also exercises children's abilities to use the most appropriate means of expression, to reproduce the dialog between the characters and to display a fragment of known tales fluently and logically.

This method used in school is not only a fun activity for schoolchildren, it becomes an essential tool for learning. The child learns through experience, because he becomes an "actor" of social life and has the opportunity to learn new things, to form beliefs and to face complicated situations, in which he finds himself having to find creative solutions to overcome them. Through dramatization, the child explores his imagination, acquires new elements of language and develops his vocabulary, enriches his social skills, becomes aware of the effects or consequences of an action on others. At the same time, through active involvement, the student gains confidence in himself and in his own strength and finds creative solutions to various problems, ensuring the formation of an artistic-aesthetic culture.

Researchers in child psychology have shown that dramatization not only uses and stimulates emotional side, language or motor skills, but also plays an essential role in the development of a child's intelligence. Other researchers believe that "role play and dramatization stimulate early brain development, which regulates child behavior" (Golu, 1993, p. 98)

4. DISCUSSION

The teacher must take care not to turn a pleasant activity, based on spontaneity and emotional motivation, into a dull one, tense, full of directorial indications. The main objective of these dramatizations must be to educate children's ability to express their feelings, ideas freely, putting children face to face with cultural models, using texts already built. The final goal, however, must be in line with the stages of the perception of beauty: "Only by awakening the student's imagination to fit a particular concept [...] Only by severe criticism can it be avoided that the examples offered to him are taken by him as archetypes and models to imitate" (Kant, 1981, p. 249). Therefore, students should be

allowed free to internalize the dramatized text and to be able to reproduce it through words, gestures and attitudes so that the process of forming the elements of artistic-aesthetic culture is carried out.

5. CONCLUSIONS

The tales are folk narrative models, having a poetic language that suggests accessible messages appropriate to the age of children in primary school - the level of general, artistic-aesthetic and literary-literacy development. Through tales, children know the moral and ethical universalities of humanity, they approach the elements of poetic language, they develop their perception, imagination, thinking and artistic creativity. One of the methods widely applied and validated by children's behaviors is the dramatization of tales or fragments, because dramatization presents a form of play, which, for children in primary school, alongside learning, is the dominant activity.

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