



“It Is Only with the Heart That One Can See Rightly...” – Tales as Triggers of Emotional Intelligence and Resilient Behaviour

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Abstract. Fairy tales establish a secure value system for children. During story listening, the dual consciousness – referred to as “enchanted consciousness” by Sartre – leans towards unreality, acting as a source of joy, a bearer of tension, and simultaneously a means of tension release. This dual consciousness in fairy tales is a journey between reality and illusion. Fairy tales play a crucial role in the development of emotional intelligence (EQ). Furthermore, story listening forms the foundation for internal image creation, enabling children to become proficient readers. Acquiring knowledge of Propp’s defined fairy tale structure enhances text comprehension and facilitates the development of critical and creative reading skills during pedagogical practice.

Keywords: fairy tale, emotional intelligence, individuum, resilient behaviour, world order

1. Introduction

Emotions are the colours of the soul; without them, the world would be duller and our human relationships empty. However, contemporary schools and society today tend to value IQ much more than emotional intelligence, or “the sight of the heart”. This underscores the urgent need for educators to foster emotional intelligence alongside cognitive development, encouraging personal growth in their students. It is essential that when we interact with our students, we do not merely impart knowledge or influence their cognitive abilities; rather, we should make our presence felt in the broader aspects of their self-development. While subject acquisition inherently incorporates elements of personality development,

these elements often arise from a narrow perspective. Yet, there is a pressing need to focus on personality formation and to expand its horizons.

The concept of emotional intelligence encompasses two ability areas outlined by Gardner: social intelligence and intrapersonal intelligence. Detailed analyses identify five key factors. Daniel Goleman emphasizes the importance of perceiving emotions; he posits that emotionally intelligent individuals accurately perceive their emotions, possess a rich emotional vocabulary, and can articulate their emotional states. Effective emotional management is equally crucial; rather than suppressing them – which can lead to physical manifestations of tension –, individuals should engage with their feelings. Perseverance, defined as the ability to persist in pursuing long-term goals despite immediate temptations to abandon them, is another vital component of emotional intelligence. The capacity for empathy, accurately perceiving and, if appropriate, reflecting others' emotions, is a fundamental prerequisite for co-existence. The establishment and maintenance of social relationships and the endeavour to develop assertive behaviour are also characteristics of emotionally intelligent individuals. The ability to establish and maintain social relationships, along with the development of assertive behaviours, are additional traits of emotionally intelligent individuals (Goleman 1997: 25). Collectively, these qualities enable individuals to lead fuller, more meaningful lives, and thus should be a primary educational goal for all educators.

In 1990, Salovey and Mayer proposed their three-branch model of emotional intelligence, distinguishing three broad classes of mental abilities associated with this concept: 1. perceiving and expressing emotions, 2. regulating emotions, and 3. using emotions in problem solving encompassing flexible planning, creative thinking, flexible attention deployment, and motivation. Their revised model in 1997 extended this framework by adding a fourth branch: the ability to understand emotions and apply emotional knowledge, including labelling emotions, interpreting their meanings, grasping complex emotions, and recognizing potential transitions between different emotional states (Mayer–Salovey 1997: 7).

2. The role of fairy tales in the development of emotional intelligence

Fairy tales likely emerged from humanity's need for metaphysical exploration, existential connection, and the search for companionship. This need acts as a motivating factor in the creation of tales, reflecting not only the creator's desire but also the collective longing of recipients to comprehend and possess that which is unknowable (Tímárné Hunya 2003: 105). Childhood metaphysical anxiety underscores the *raison d'être* of fairy tales and the act of story listening.

Fairy tales play a fundamentally important role in the process of developing emotional intelligence. We are captivated by the values of the fairy-tale world, the archetypes of literature, and that island of the human psyche capable of providing security to both adults and children. As anxious children banish dangers and psychological terrors into dreams and tales, the justice rendered in fairy tales alleviates spiritual anguish across all ages. They make taboo subjects, secrets, dreams, and desires accessible and comprehensible (Erdélyi 2013: 1). A fairy tale is a linguistic phenomenon through which participants in storytelling can achieve dual identity creation via the narrative text. On the one hand, they become integrated into a linguistic tradition; on the other, it allows for self-interpretation – a synthesis of understanding the self and the world (Bódis 2011: 88).

The fairy tale – and, indeed, the child's worldview – operates on the fundamental belief that order prevails in the world. Even if this order is temporarily disrupted, harmony will ultimately be restored. While the outcome of the story is predictable, the path to this conclusion is filled with unforeseeable events arising from unpredictable occurrences. Consequently, fairy tales evoke different (more instinctive or spiritual) modes of understanding. The world of fairy tales is morally ordered, just, based on a cosmic world order, and capable of restoring any imbalance. Its optimistic outlook has a therapeutic effect, nurturing the child's positive perspective (Boldizsár 2010: 54). In this way, fairy tales enable children to cultivate or regain inner harmony, making it understandable why they turn to the storyteller (be it an educator or parent) with hope and devotion.

The storyteller, diligent in dispensing justice, opens up a wide space in the world he creates; his storytelling aims to balance evil with good. According to János Honti, the fairy tale world serves as an ideal correction of the real world, illustrating how both the physical and moral order ought to be (Honti 1962: 16). Concurrently, the fairy tale text upholds collective wisdom derived from life experiences and centuries-old moral norms, providing solutions (survival strategies) to disrupted or fundamentally deficient life situations and promising rebirth in various manifestations of death found within tales (Bálint 2013: 15).

Fairy tales communicate with us through the language of symbols. Verena Kast notes that fairy tale imagery is multi-layered, and the more fairy-tale-like an image is, the more challenging it becomes to assign a singular meaning to it. A fairy tale acts as a mirror, reflecting our inner selves and allowing for diverse interpretations based on our current emotional needs. This multiplicity of meanings underscores why fairy tales should not be merely explained; rather, they should exert their influence on an emotional level. The obvious didactic intention causes the essence to be lost and dissipate; the magic vanishes (Kast 2002: 10). Bettelheim corroborates this notion, asserting that through stories and fairy tales we plant seeds in a child's consciousness that should not be disturbed until they are ready to mature (Fischer 2009: 3). Symbolic thinking also enables confronting unpleasant, unacceptable

qualities. Just as a beloved fairy tale resonates with the child and reflects their current challenges, a favourite fairy-tale hero serves to tame the tensions residing in the unconscious (Kádár 2013: 142).

Fairy tales not only lay the groundwork for the deep structures of mother tongue usage through their sound and linguistic formulation but also address a crucial educational task: refining human relationships. The circumstances of storytelling, enriched by atmospheric elements, open children to shared experiences and genuine learning. Their content bathes their audience in the richness of moral and aesthetic emotions. Through the art of storytelling, the adult storyteller imparts valuable lessons, encouraging imitation and helping children navigate their relationships with themselves, others, their environment, and the transcendent (Zilahi 2003: 115). He nurtures and broadens these paths through the tools provided by language.

Behind every story lies an emotional framework built on specific emotional charges. Different types of tales offer appropriate contexts for conveying these emotions (Boldizsár 2004: 15). Thus, fairy tales serve as a rich toolkit for emotional education in the hands of educators.

Aesthetic experiences are unique and unrepeatable, and fairy tales significantly impact both the conscious and subconscious minds of their recipients. By following the battle between good and evil, readers are enabled to recognize moral laws and confront cause-and-effect relationships. Meanwhile, educators can highlight the interactions between fairy-tale heroes (Todorov 2005: 361). Understanding such connections is increasingly challenging for children today.

Traditional folk tales have preserved both a mythical-archaic worldview and the ambiguity inherent in archetypes and ancient symbols. There is hardly any life situation or human existential problem for which a traditional tale does not offer an appropriate answer (Bálint 2011: 12). While listening to a fairy tale, we constantly ponder the inevitable response to the storyteller's call. Each fairy tale serves as an injunction and an invitation, prompting teaching and interpretive engagement. The ancient notion of the fairy tale as "inventive" suggests that it guides us in navigating mysteries and dangers in our disrupted existence, helping us to become what we are destined to be. The storyteller provides tales to facilitate an escape from fate, inevitable destiny (death), and the burden of life's meaninglessness, allowing listeners to reflect on their possibilities "in relation to death" and thus make life bearable. From this perspective, the fairy tale is not merely a world of horror but becomes an art of resolution (Bálint 2013: 16). Such resolutions are liberating for individuals.

Storytelling stimulates the formation of internal images, and through identification with fairy tale heroes and the "anything is possible" wish-fulfilling dynamic, storytelling becomes one of the most important protective factors in a child's life. Fairy-tale heroes exemplify resilient behaviour for children; for them,

crises are not insurmountable problems but life tasks to be solved (Kádár 2013: 49). Within the framework of Jungian psychology, fairy tales are viewed as symbolic narratives articulating universal human dilemmas and their possible resolutions. "A fairy tale is always about something that threatens the course of life itself; this usually forms the initial situation of the tale and illustrates the developmental path out of this problem into a new life situation" (Kast 2002: 9). This suggests that in decisive moments of our lives, we can draw on our inner reserves of strength, allowing us to continue our journey with confidence after confronting challenges.

In the upbringing of young children, the stories they read hold great significance. The choice of narratives that capture their attention can foster their mental and emotional development, alleviate anxieties, and assist in problem solving. Fairy tales are effective in recognizing both conscious and unconscious issues, encouraging children to articulate their dreams and desires while assisting them in making sound decisions. Many psychological challenges arise in childhood, often remaining obscure, with only tentative understanding of their nature. Fantasy can help resolve emotional challenges, processing chaos, danger, and negativity in ways that do not hinder the child's development in the conscious self (Erdélyi 2013: 8). Thus, creative fantasy serves as a complement to the objective self, affirming its role within the entirety of one's personality.

Ildikó Boldizsár explains that fairy tales offer essential guidance for navigating practical life challenges. They have persisted through time because they contain vital insights about human existence. Listeners and readers decode this information, allowing it to be applied in their daily lives, thereby demonstrating the pragmatic function of fairy tales (Boldizsár 2003: 71). Fairy tales present behavioural models and problem-solving strategies to face life's challenges. Beyond their role in promoting mental hygiene, they also liberate energy sources essential for healing.

In the context of Indian tradition, fairy tales are considered life-forming agents, capable of mobilizing physical or mental potentials that are unavailable elsewhere or manifest differently. Bettelheim interprets fairy tales as projective companions to psychological development, capturing existential dilemmas in powerful imagery. This allows these narratives to become comprehensible on multiple levels, facilitating the maturation of the psyche, enhancing self-understanding, and fostering the formation of self-identity (Bettelheim 2013: 40).

Fairy tales not only help overcome external obstacles but also address the fundamental question of "Who am I?" They guide individuals in overcoming challenges arising during personality formation, illustrating how harmony can be restored. Two viable paths emerge from these narratives: the masculine and feminine principles of life. Following the masculine principle, the hero's mission is to cleanse the world of things that do not belong and to regain what once belonged, thereby restoring the world's harmony. Conversely, the feminine principle focuses

on restoring balance by retrieving, preserving, and reviving lost, forgotten, or hidden values in the world (Boldizsár 2004: 56). Recognizing and accepting these roles contributes to the saturation and restructuring of personality.

From the outset, the fairy-tale hero must confront the realization that, in a disrupted world, their task is to eliminate chaos, end disorder, and establish a new order while grappling with existential concerns (Bálint 2011: 12). Viewed from a hermeneutic perspective, a fairy tale serves as a pathway to understanding, with storytelling as its original and natural medium – a privileged communicative situation. The motifs of paths, journeys, or wandering form the backbone of the story's progression, indicating its direction. The hero often encounters unexpected and unavoidable situations, mirroring the listener's journey, who generates new interpretative variations (Biczó 2003: 17). As we embark on our path towards self-realization, we must come to understand ourselves and recognize our essence; through trials, we awaken and gain consciousness. This journey reflects the path of both fairy-tale heroes and ourselves, emphasizing the development of emotional intelligence.

According to the tale of *The Tree That Reached the Sky*, even a good king needs continuous renewal. The king's goodness is demonstrated by the lush garden of the palace and the harmony within it. If the king or princess resists change, a dragon may suddenly appear. The dragon is not necessarily a negative character; it represents necessary evil, facilitating essential development. Sometimes, adverse events must occur to propel us beyond stagnation and initiate progress. The dragon symbolizes the avoidance of empty forms devoid of true content (Pressing 2009: 27). Fairy tales consistently encourage us in this context, reminding us that the hero and the helper are often the same person (PROPP 2005: 45). The hero ultimately finds solutions within himself by delving into the purified depths of his soul.

Almost every fairy tale begins with a promise. The hero encounters this promise in a life situation where he exists in a pre-egoic state or is displaced from normal life order. It is inherent to fairy tales that the hero receives guidance precisely when needed most. This advice relates to solving tasks with prudence, reason, and composure, all essential for personal growth (Lévinas 1999: 198).

The guidance offered to the bewildered hero serves as a call or "suggestion" for interpretative actions (Benjamin 1969: 98). However, the initial promise only becomes a gift if the hero opens himself to the call and shows willingness for a responsible response. The storyteller's narrative matures through the hero into a message about life's reality, offering moral and existential insights that extend beyond the story itself. In this manner, the promise becomes a gift: wisdom in the form of an understood life bestowed upon the audience (Ricœur 1999: 262). Thus, the gift matures into a valuable treasure for the audience.

Finding one's identity is not solely the hero's task; the storyteller's narration also contributes to narrative identity. Our storytellers transmit a wealth of

existential possibilities for individual destiny and long-established communal expectations (Bálint 2011: 14).

In fairy tales, events or life situations become comprehensible through narration. Storytelling essentially embodies the act of self-interpretation. The discourse we engage in is an unstructured, chaotic assemblage of sensations; through storytelling, it acquires a linguistic structure that expands with local meaning. This linguistic framework ultimately shapes our self-identity, encompassing our past, memory, future, desires, and expectations (Bódis 2011: 94). Fairy tales exemplify a distinct form of narrative, as their formal elements, communicative structure, and function ultimately aim to create the identity of both the storyteller and their community.

Although fairy tales do not dictate the heroes' decisions, they facilitate our ability to assess them. Ildikó Boldizsár examines how fairy tales impart wisdom, illustrating this with the story of *Hans in Luck* from the Brothers Grimm collection. Through this narrative, individuals learn the importance of renouncing desires, consciously accepting loss, and letting go of attachments to achieve freedom and happiness (Boldizsár 2004: 70). Ultimately, true personal development can only take place within the context of freedom.

The seeds sown by stories heard or read are imbued within us. Fairy tales have a profound and lasting symbolic effect. As Scheherazade beautifully articulates in the tales of *One Thousand and One Nights*, these narratives lighten the heart and nurture the soul to the point where the seeds of dreams effortlessly sprout within (Kádár 2013: 272). Fairy tales accompany our lives like shadows, integral to our existence as *Homo sapiens*, much like the air we breathe. Their absence would be keenly felt, akin to being deprived of our imagination, fantasy, future visions, plans, dreams, and desires (Antalfai 2006: 17).

In fairy tales, metamorphosis constitutes part of the wonder, transformation, and change necessary for problem solving. The optimistic philosophy embedded within these narratives demonstrates that difficulties are temporary, reinforcing the idea that perseverance and hope are worthwhile. Fairy tales serve as hymns affirming life, encouraging us not to give up, to confront obstacles with courage, and to perceive trials as developmental tasks (Kádár 2013: 270). Following the resolution of these tasks, we can emerge more valuable and authentic individuals.

3. Conclusions

Building on Honti's insights, we assert that a fairy tale becomes truly comprehensible only through its functionality, representing the essence of storytelling as a communicative relationship aimed at immersing oneself in the "fairy-tale world" and engaging with the narrative (Honti 1962: 9).

Folk tales are often critiqued for potentially instilling fear in children due to their frightening figures and brutal events. However, this wildness and cruelty are not alien to the child's psyche. When a child reacts with fear to a fairy tale, it is typically not the figures or events that disturb us but rather what the tale symbolizes. A particularly strong emotional response to a fairy tale often indicates that the conflict it portrays resonates deeply with the child, touching on anxieties they cannot confront even indirectly (Bettelheim 2013: 18). In such cases, we must understand that the fear evoked by the tale actually originates from within. It may not be more difficult for them if their amorphous, swirling anxiety takes the shape of a fairy tale character rather than enduring a formless, hovering anxiety.

Bruno Bettelheim emphasizes the importance of hearing fairy tales told orally, ideally by parents. Because fairy tales often address profound conflicts within the child's psyche – many of which reflect the parent–child relationship –, it is reassuring for children when their parents acknowledge these natural struggles through storytelling. For the child's unconscious, this acceptance signifies parental recognition of their difficulties and agreement with the solutions presented in the fairy tales (Fischer 2009: 7). It is essential for a child to encounter as many fairy tales as possible throughout their life to find those that resonate with their most pressing concerns.

Ildikó Boldizsár notes that while children are hearing fewer fairy tales, they still encounter fairy tale situations through computer games. The distinction between a child listening to a fairy tale and one controlling their fate through a game is significant: the former engages with the story through imagination and heart, while the latter navigates reality using their eyes and intellect. The child in control learns about the destructive capacities of the world and how to eliminate threats, while the child identifying with fairy tale heroes learns how to construct a world enriched by diverse knowledge and reclaim lost elements (Boldizsár 2004: 150). This knowledge is timeless and irreplaceable.

Bruno Bettelheim critiques the adaptation of fairy tales into films or illustrations, arguing that a fairy tale achieves its true impact only when it can emerge in forms that resonate with the child's unconscious. While listening, children visualize images borne from their unconscious, aiding them in organizing internal chaos. This process helps the child connect the universal truths of the tale with their personal emotions. Premade images disrupt this connection (Fischer 2009: 7). Illustrators cannot know how a particular child envisions a dragon; they can only depict their own imaginative conception. A princess, likewise beautiful in countless ways, can resonate deeply only through each individual's personal vision.

Beyond fostering social cohesion, fairy tales must resonate within the lives of individuals. Although the historical era of fairy tales has passed, curating and making these tales accessible individualizes their effects. It transcends mere survival; it allows individuals to rediscover their lost connection to nature

through the fairy tale (Weiss 2003: 87) – the nature from which he has distanced himself, secluding himself in an artificial world of his own creation.

The world of fairy tales should be approached as any other work of art. We must access the soul of a fairy tale by unlocking the doors behind which truth, beauty, and magic reside, one by one. Beyond the last door awaits each individual's own magical steed, enabling them to transcend the constraints of space and time (Komáromi 2001: 296). This pursuit of a broader existence, enriched by new dimensions, constitutes the ultimate aim.

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