

PROGRAMME OFFER OF SELECTED CHILDREN'S TELEVISION CHANNELS IN SLOVAKIA

Andrea RYSOVÁ

ABSTRACT:

Stories have been a part of civilisation since time immemorial, with fairy tales having a very specific position among them. Fairy stories have accompanied us, as individual personalities, since early childhood. They are a guide for us, a manual that introduces us to the world in its multiple forms. They help us create a moral code for the rest of our lives. The period of pre-school age is also referred to as the 'age of folk tales', because folk stories (both classic and modern) provide a universal appeal for youngsters. The development of cognitive processes and ways of thinking takes place very intensively during childhood, while fundamental shifts with regard to the reception of the story occur in children of pre-school and early school age. Media currently produce a large amount of content intended for children and classic fairy tales, although these stories form only a part of the space dedicated to children in this regard. Very popular are especially cartoon stories (whether in television or film) that are very well-liked especially by pre-school children. Contemporary young ones are in intense contact with traditional stories – they 'consume' them much more often, while the range of plots, characters and themes they have at their disposal is really wide and diverse. In our study, we seek to focus in more detail on the programme selection of various children's television channels in Slovakia.

KEY WORDS:

broadcast content, children's television channels, fairy tales, pre-school age, typological classification

1 Introduction

It was already Plato who mentioned in his records that old women were telling children symbolic stories related to their upbringing, and fairy tales were also found on Egyptian papyri and stelae.¹ The fact that they have survived for such a long time testifies to the fact that they did not and do not only serve as entertainment,

¹ Remark by author: Several fairy-tale motifs and themes date back to the period of 25,000 years BC. The first comprehensive fairy stories we know come from India, Sumer and Egypt. The oldest fairy tale is considered one which was found on an Egyptian papyrus from 1,250 BC. Its main characters are two brothers Anub and Bata. Here, we can see a parallel to the tales of two brothers, a motif found in many European tales. See: FRANZ, M. L.: *Psychologický výklad pohádek: Smysl pohádkových vyprávění podle jungovské archetypové psychologie*. 2nd Edition. Prague : Portál, 2008, p. 167.



PhDr. Andrea Rysová, PhD.
Faculty of Mass Media Communication
University of Ss. Cyril and Methodius
Nám. J. Herdu 2
917 01 Trnava
Slovak Republic
andrea.rysova@ucm.sk

Andrea Rysová is a graduate of Constantine the Philosopher University in Nitra, Slovakia. She works as a lecturer at the Faculty of Mass Media Communication at the University of Ss. Cyril and Methodius in Trnava, Slovakia. Her scholarly specialisation includes verbal and written communication in Slovak language, psycholinguistics and the relationship between language and culture.

but have a much deeper meaning for humans.² The term “fairy tale” most frequently refers to classic fairy tales and traditional texts associated with folk literature and folk/folklore tale as a genre. In terms of the terminological definition, the interpretation of the notion of the “fairy story” according to Propp is considered as a basis; Propp in his core work *Morphology of Fairy Tales* (first published in 1928) elaborated its generical-structural essence and characterised the functioning of regularities within its composition. He leaned on the definition of “fairy tale” according to Nikiforov (1922).³ *The Dictionary of Literary Theory* defines a fairy tale as a “*prosaic genre of folk literature, the narration of which presents objective reality as supernatural with naïve naturalness, as if everything were real; despite its fictitiousness, it usually affects some basic human desires, ethical norms, and general life truths*”.⁴ A similar interpretation of the term was proposed by Timofejev and Turajev, who point to the specific features of a fairy tale from the viewpoint of its national character.⁵ Despite the relatively wide scientific interest in the genre of traditional stories, there is still no uniform scientific classification.⁶ However, the authors most often appropriate as the most typical groups the following: fairy tales about animals, fantastical/magical fairy tales (most common and typical type), adventure tales and fairy stories from real life.

Several experts point out that a fairy tale plays an important role in a child’s life, mainly during pre-school age (Bettelheim,⁷ Čačka,⁸ Streit,⁹ Řičán¹⁰ and others). For the child’s mind, proper behaviour is not a matter of course, but it must be learned.¹¹ An effective way is to inculcate values in their minds by pointing to a given value and its opposite. In this regard, fairy tales and children’s stories are excellent ‘guides’. The fundamental role of classic fairy stories – to bring meaning and order to this world for children, is in its modern variants extended by other intentions, such as educating or developing certain key competences (for example, thinking and ruminating, creativity, respect for others, cooperation and so on). Media are changing the way of reception of a fairy tale story – they move it into the sphere of spending free time and entertainment. Modern fairy stories (literary, film or televised) are presented in new ways and it is difficult to characterise them by calculating several common features, as classic fairy tales. What is more, digital technology and modern animation make the fairy tale an intense visual experience that often dominates over the story’s content.

Most authors who deal with this issue define the period of pre-school age as the stage from three to six years of age. They also agree that the first seven years of a human life are crucial for a person, in many ways. This is the period of personality development, cognitive abilities development (children’s imagination, thinking, attention, memory, language and communication competences evolve significantly). Similarly, it is also a stage of mental maturation and socialisation of an individual. Steiner characterises a child at this time period as a

“*whole sensory organ*”.¹² The youngster is extremely curious, highly interested in everything around and thus gains deeper knowledge about the world and its functioning. They also solve the basic questions of being (Who am I? Where did I come into the world from? How did the world emerge?) and learn to interpret the world in a certain way.

As the evolution period of pre-school age significantly shapes the individual’s personality and further direction in the following stages of a person’s life, we were interested in what kinds of fairy tales are offered to our minor viewers. We focused on programme services that are available by Slovak retransmission operators.¹³ At present, the selection of children’s channels is relatively wide; however, only a small number of them are from Slovakia and provide also domestic production (majority of the available children’s TV stations are based in the USA or the UK). Naturally, the Slovak public-service television channel also provides space for young viewers, but it is questionable to what extent it is able to compete with the rapidly evolving children’s television market. In this respect, the public broadcaster tries to take advantage of its exceptional position in the Slovak television environment and comes up with several changes and proposals for modifications in the structure of children’s broadcasting.¹⁴

In order to narrow the examined area, we carried out a short questionnaire survey. Its aim was to find out the preferences of minor viewers – which children’s channels they prefer, which fairy tales they love best, but also how much time they spend watching fairy tales (including at what times). The results of the survey also served as a stepping-stone for a follow-up analysis – when selecting the investigated sample.

2 Traditional Story and a Child of Pre-School Age

At the age of three to four, the child “*gradually acquires a certain ability to distinguish between their own feelings and external reality*”.¹⁵ However, the young person’s thinking is still very inaccurate and limited. The absence of knowledge of the laws of logic is reflected in the way information is selected and processed, in the way of thinking or solving problems.¹⁶ From the age of three to five, children have a great opportunity to learn the customs, values and culture that surround them, so this period is considered the stage of greatest influence.¹⁷ According to Steiner, imitation and models play an important role in this process.¹⁸ At this age, the character of a child is fundamentally formed, and in the opinion of many authors, the personality of the youngster is already completely shaped at pre-school age.¹⁹ As stated by Lievegoed, a pre-schooler intensively perceives the moral content of the behaviour of their surroundings. This is then placed into the child’s soul, remaining there on the basis of the later subconsciousness.²⁰

2 Remark by author: Myths have played a similar role in the past. Although they are much the same as fairy tales, fundamental differences can be identified between them, making them two different types of stories. More by, e.g.: RUSŇÁK, R.: *Moderná rozprávka a jej detská recepcia*. Prešov : University of Prešov, 2008; STANKOVÁ, L.: Pohádky a jejich vliv na psychický vývoj dítěte. In ŠULOVÁ, L. (ed.): *Problémové dítě a hra*. Prague : Jozef Raabe, 2003, p. 3-58.

3 Remark by author: A. I. Nikiforov characterised it as an oral narrative that exists in folk literature for the purpose of entertainment. If compared to everyday life, they depict unusual events of a fantastical, miraculous and mundane nature, while they are characterised by a specific compositional-stylistic structure. See: MÁSIAROVÁ, K.: Typologická klasifikácia žánrových variantov ruskej folklórnej rozprávky. In *Proudy*, 2012, Vol. 3, No. 2. No pagination. [online]. [2021-08-18]. Available at: <<https://www.phil.muni.cz/journal/proudy/filologie/studie/2012/2/Masiarova-Typologicka-klasifikacia.php>>.

4 VLAŠIN, Š. et al.: *Slovník literární teorie*. Prague : Československý spisovatel, 1984, p. 281.

5 TIMOFEJEV, L. I., TURAJEV, S. V.: *Slovník literárnovedných termínov*. Bratislava : Slovenský spisovateľ, 1981, p. 204.

6 Remark by author: Numerous authors offer their classifications; for example, let us mention: AARNE, A., THOMPSON, S.: *Typy ľudových rozprávok: Klasifikácia a bibliografia*. Prague : Spolok československých národopisců a Slovenská národopisná spoločnosť, 1960; VOLKOV, R. M.: *Skazka. Rozyskanija po sjužetosloženiju narodnoj skazki 1. Skazka velikoruskaja, ukraínskaja, beloruskaja*. Odessa : State Publishing House of Ukraine, 1924; WUNDT, W. M.: *Völkerpsychologie: Eine Untersuchung der Entwicklungsgesetze von Sprache, Mythos und Sitte*. Leipzig : Alfred Kröner Verlag, 1915; BENEŠ, B.: *Česká lidová slovesnost. Výbor pro současného čtenáře*. Prague : Odeon, 1990; DVORÁK, K.: *Nejstarší české pohádky*. Prague : Argo, 2001; VLAŠIN, Š. et al.: *Slovník literární teorie*. Prague : Československý spisovatel, 1984.

7 See: BETTELHEIM, B.: *Za tajemství pohádek*. Prague : NLN, 2000.

8 See also: ČAČKA, O.: *Psychologie imaginativní výchovy a vzdělávání s příklady aplikace*. Brno : Doplněk, 1999.

9 Compare to: STREIT, J.: *Proč děti potřebují pohádky*. Prague : Baltazar, 1992.

10 See: ŘIČÁN, P.: *Cesta životem. Vývojová psychologie*. Prague : Portál, 2007.

11 Remark by author: Therefore, it is necessary for them to be led to such behaviour. It is of importance for a child to get acquainted with the good and the evil by means of substitute tools and through direct confrontation. As a result, the child gradually becomes aware of the moral dimension of the world.

12 STEINER, R.: *Výchova dítěte a metodika vyučování*. Prague : Baltazar, 1993, p. 22-26.

13 Remark by author: In the territory of the Slovak Republic, retransmissions are most often carried out via cable distribution systems (KDS) and via the Internet [IPTV]. In 2020, in Slovakia there were registered four holders of a licence for multiregional TV broadcasting and 187 licences for digital broadcasting. According to: *Zoznam držiteľov licencií na televízne vysielanie stav v roku 2020*. [online]. [2021-08-20]. Available at: <http://documents.rvr.sk/_file_system/Zoznam_TV_licencii_2020_aktualizovany_k_31_12_2020_zverejneny.pdf>.

14 Remark by author: The proposal of the share of broadcasting time, which is allocated for children and young people (excluding programmes intended for universal viewers and programmes of family-type) and the determination of the plan of the share of broadcasting for children and the youth can be found in the programme concept of RTVS for 2021. As stated by it, RTVS does not intend to replace *YouTube* and other online platforms, but at the same time, it is these platforms that it wants to provide secure and inspiring content on while linked to the TV broadcasting. The main intentions in the structure of children’s broadcasting: The first big change should be the creation of a daily afternoon block around 3.30 p.m. – 5.00 p.m. during the working week, focused on teenagers. The second one is formation of a package for children. The package will be aired on Saturdays from 7.30 to 10.00 a.m. and divided into three parts according to the age – preschool, first grade, second grade. More at: *Obsah programového konceptu vysielania Rozhlasu a televízie Slovenska*. [online]. [2021-07-23]. Available at: <https://www.rtv.s.org/media/a542/file/item/sk/0002/programovy_koncept_rtv_s_a_explikacia_na_rok_2021.pkgL.pdf>.

15 STREIT, J.: *Proč děti potřebují pohádky*. Prague : Baltazar, 1992, p. 41.

16 Remark by author: Vágnerová summarized several typical symptoms, such as: centring, closely connected with cognitive egocentrism; magic, that is the tendency to seek explanations outside the real world; causality – children want to know from various reasons (meteorological phenomena, functioning of the world, rules, etc.); presentism – thinking in the present tense, connection to the current time and other characteristics. See: VÁGNEROVÁ, M.: *Vývojová psychologie I.: Děství a dospívání*. Prague : Karolinum, 2012, p. 181-194.

17 MELGOSA, J., POSSE, R.: *Umění výchovy dítěte*. Prague : Advent-Orion, 2003, p. 60.

18 STEINER, R.: *Výchova dítěte a metodika vyučování*. Prague : Baltazar, 1993, p. 22-26.

19 Remark by author: However, recent research shows that educational changes continue later and that personality formation does not end even in adulthood and old age. See: ČÁP, J., MAREŠ, J.: *Psychologie pro učitele*. Prague : Portál, 2001, p. 227.

20 LIEVEGOED, B. C. J.: *Vývojové fáze dítěte*. Prague : Baltazar, 1992, p. 43-49.

From the age of three, social controls and norms are also instilled, which further shape the individual's value orientation, understanding of morality, moral behaviour and the child's character. Čáp refers to this starting point for the development of value orientation as the formation of "people's attitudes to values".²¹ According to Eyr and Eyr, children of pre-school age should learn the values of being and the values of giving. They chose the values according to the criteria so that they would help them in their social and personal lives. The first category includes, for example, honesty, courage, peaceableness, independence or loyalty; the values of the second category involve devotion, reliability, respect, esteem, love, justice, forgiveness, and so on.²² Although the process of socialisation takes place from birth, in pre-school age the child's interaction with the environment is also transferred to other individuals outside the family, which significantly benefits socialisation.²³ The primary form of acquisition is imitation (of parents, loved ones), but the child at this age also interiorises the values through talking, discussing, playing games, playing roles or their own experience. It is correctly the fairy tale and games – two things that are closely connected with the children's world and are of great importance for the maturing of an individual. While the game can be perceived as an external manifestation of a child's activity and imagination, the fairy tale represents an inner space where the young person's inner emotional life develops.

Importance of Fairy Stories in a Child's Life

According to Vágnerová, fairy stories in this developmental period correspond to the typical way of thinking and living of children. That is why they are so close to them. The traditional-story world has its own structure and order, and such a world seems to be safe for youngsters.²⁴ *"A child needs to know the values in their pure forms. They are not able to distinguish between opposites in the nature of one character or story. Therefore, they prefer a distinct, unambiguous style."*²⁵ As stated by Černoušek, the basic function of fairy tales is to bring meaning and order to a world that is initially chaotic and incomprehensible to young people and which they cannot understand. As maintained by him, they are "a unique guide to the psychological development from birth, through adolescence to the final search for one's own identity; as each fairy story touches on other components of psychic development".²⁶ In the same ways, Bettelheim points to the fact that bedtime stories help children discover their own identities and understand their inner living. They also help them realise what experience they will need for the further development of their personalities. They provide them with entertainment, but also morals about themselves. Fairy tales assure children that a successful and good life can be achieved even though obstacles and adversity are getting in our way. But only if a human being does not let oneself be discouraged.²⁷ In this way, as Chan argues, fairy stories "activate specific children's latent abilities and resources by creating positive attitudes in overcoming disappointments and frustrations, as well as in proposing creative ways to cope with developmental problems".²⁸

Fairy tales thus have a number of meanings in a child's life. The most important definitely involve the following:

- help with socialisation – contribution of stories and tales in the field of interpersonal relations, help in making mutual communication more effective, building trust, sense of belonging together, teaching children respect and esteem,²⁹

21 ČÁP, J., MAREŠ, J.: *Psychologie pro učitele*. Prague : Portál, 2001, p. 150.

22 EYR, L., EYR, R.: *Jak naučit děti hodnotám*. Prague : Portál, 2000, p. 11-14.

23 Remark by author: The inculcation of social controls and norms is gradual and is supported by the system of praise and rewards or enforced by punishments. The child thus learns about external controls and behaves according to them by internalising social norms.

24 VÁGNEROVÁ, M.: *Vývojová psychologie I.: Dětství a dospívání*. Prague : Karolinum, 2005, p. 187.

25 Compare to: RICHTER, L.: *Pohádka a divadlo*. Prague : Dobré divadlo dětem, 2004. Remark by author: According to Richter's words, the child can choose as a model a positive as well as a negative hero. Therefore, it is important to carefully choose the content that is suitable for children at this age. And pay attention to what characters the child identifies with.

26 ČERNOUŠEK, M.: *Děti a svět pohádek*. Prague : Albatros, 1990, p. 28.

27 BETTELHEIM, B.: *Za tajemstvím pohádek*. Prague : NLN, 2000, p. 12-26.

28 CHAN, D. W.: Stories and Storytelling in Teaching and Child Psychotherapy. In *CUHK Primary Education*, 1993, Vol. 3, No. 2, p. 27.

29 See: ČÁČKA, O.: *Psychologie imaginativní výchovy a vzdělávání s příklady aplikace*. Brno : Doplněk, 1999; ORENSTEIN, C.: *Little Red Riding Hood Unlocked: Sex, Morality, and the Evolution of a Fairy Tale*. New York : Basic Books, 2002; COULACOGLOU, C.: *Exploring the Child's Personality: Developmental, Clinical and Cross-Cultural Applications of the Fairy Tale Test*. Springfield-Illinois : Charles C. Thomas Publisher, 2008.

- passing on values – they help to adopt attitudes, exemplary relationships, desirable ideals,³⁰
- offer of alternative ways of behaving – they allow to deal with difficult and problematic situations differently, helping children cope with events and problems, offering them the opportunity to consider other options and learn from the story itself,³¹
- support of imagination and creativity – symbolic language of fairy stories is easily comprehensible for children – they effortlessly understand what is good and what is bad; they develop creativity, symbolic thinking, imagination, power of visualisation,³²
- help in building one's own identity – a minor gradually identifies with fairy tale heroes, thus tries different roles; verifies and ascertains who they are and who they would like to be; fairy stories bring opportunities for personal growth,³³
- cognitive contribution – lies in the story's ability to pass on knowledge, improve learning and help solve problems,³⁴
- development of emotionality – space for working with one own's emotions; evolution of spiritual experience mediated through the feelings of the characters of the story; catharsis allows us to give vent to tension, anxiety, fear and brings effect in the psychological area; progress of inner intelligence.³⁵

Content Selection and Reception Methods

Fairy stories have an enriching effect on the development and life of a child; however, it depends a lot on the choice of the tale and also on its presentation. As we have already mentioned, children's attention³⁶ is still volatile, focused mainly on interesting stimuli. The youngster prefers a story and conversation to a professional explanation. *"Children's thinking in pre-school age is primarily figurative, concrete, syncretic and animistic. It is not a problem for a child's mind to revive everything, to breathe in a life-giving spirit into the things around them with a magic word and various pieces of sorcerous conjuring."*³⁷

30 Remark by author: The children identify with the heroes when listening to the fairy story. They compare what they have in common with them and how it turns out with the characters at the end of the story. The child, identified with the hero, then experiences first-hand the rule that is always true in a fairy tale, namely that the good is rewarded and the evil is punished. According to Streit, this experience establishes and strengthens children's morale. If a young person experiences an onslaught of evil and fear in a fairy tale, they will perceive and accept legitimate justice in a more intensive way. More: STREIT, J.: *Proč děti potřebují pohádky*. Prague : Baltazar, 1992, p. 46-52; ČERNOUŠEK, M.: *Děti a svět pohádek*. Prague : Albatros, 1990; ČÁČKA, O.: *Psychologie imaginativní výchovy a vzdělávání s příklady aplikace*. Brno : Doplněk, 1999; RUSNÁK, R.: *Moderná rozprávka a jej deťská recepcia*. Prešov : University of Prešov, 2008; BLATTMANNOVÁ, E.: *Výchova a zdraví našich dětí*. Hranice : Fabula, 2007; MOLICKA, M.: *Příběhy, které léčí*. Prague : Portál, 2007.

31 Remark by author: Land highlights the following benefits of storytelling: direction of the attention; creating of environment for reflection; planting new ideas and growing motivation; reframing of the problem; reducing the resistance; proposing a solution. More: LAND, K.: Storytelling as Therapy: The Motives of a Counsellor. In *Business Communication Quarterly*, 2007, Vol. 70, No. 3, p. 377-381; HEINEY, S.: The Healing Power of Story. In *Oncology Nursing Forum*, 1995, Vol. 22, No. 6, p. 899-904; DAVIES, E.: Reframing, Metaphors, Myths and Fairy-Tales. In *Journal of Family Therapy*, 1998, Vol. 10, No. 1, p. 83-92; CASHDAN, S.: *The Witch Must Die: The Hidden Meaning of Fairy Tales*. New York : Basic Books, 1999.

32 See: STREIT, J.: *Proč děti potřebují pohádky*. Prague : Baltazar, 1992; BETTELHEIM, B.: *Za tajemstvím pohádek*. Prague : NLN, 2000; CAMPBELL, J.: *Tisíc tváří hrdiny*. Prague : Portál, 2000; BLATTMANNOVÁ, E.: *Výchova a zdraví našich dětí*. Hranice : Fabula, 2007.

33 See: ČÁČKA, O.: *Psychologie imaginativní výchovy a vzdělávání s příklady aplikace*. Brno : Doplněk, 1999; BETTELHEIM, B.: *Za tajemstvím pohádek*. Prague : NLN, 2000; ČERNOUŠEK, M.: *Děti a svět pohádek*. Prague : Albatros, 1990.

34 See: HEINEY, S.: The Healing Power of Story. In *Oncology Nursing Forum*, 1995, Vol. 22, No. 6, p. 899-904; BURNS, G. W.: *101 Healing Stories for Kids and Teens: Using Metaphors in Therapy*. London : John Wiley & Sons, 2004.

35 See: ČERNOUŠEK, M.: *Děti a svět pohádek*. Prague : Albatros, 1990; BETTELHEIM, B.: *Za tajemstvím pohádek*. Prague : NLN, 2000; ČÁČKA, O.: *Psychologie imaginativní výchovy a vzdělávání s příklady aplikace*. Brno : Doplněk, 1999; ČÁČKA, O.: *Psychologie imaginativní výchovy a vzdělávání s příklady aplikace*. Brno : Doplněk, 1999; HEINEY, S.: The Healing Power of Story. In *Oncology Nursing Forum*, 1995, Vol. 22, No. 6, p. 899-904; CHAN, D. W.: Stories and Storytelling in Teaching and Child Psychotherapy. In *CUHK Primary Education*, 1993, Vol. 3, No. 2, p. 27-31.

36 Remark by author: In this context, Čáčka states that positive reinforcement can also occur through watching TV, however he also adds that such watching is of value only if followed by the talk with the child about the given programme, or at least drawing on the given topic. Attention can be supported, for example, by a constructive play. More: ČÁČKA, O.: *Psychologie imaginativní výchovy a vzdělávání s příklady aplikace*. Brno : Doplněk, 1999, p. 56.

37 ČERNOUŠEK, M.: *Děti a svět pohádek*. Prague : Albatros, 1990, p. 8.

At the age of four and five, the quality of perception and reproduction of the fairy story is improved by children. In fairy tales, little ones prefer simpler, shorter, closed-story tales without difficult plots.³⁸ A popular theme for tales are animal hero stories,³⁹ tales that are dynamic, with a lot of direct actions, a clear storyline with repetition of plot episodes.⁴⁰ And, naturally, stories that have a happy ending, where evil is punished. It is the magic of 'happy ending' that gives the child hope for the future, represents comfort and a sense of security. According to Černoušek, children need fairy tales to believe that good always wins and that they can believe in the future.⁴¹ Then, they can enter life with confidence.

When choosing a suitable fairy tale, not only the child's age and their needs have to be taken into account, but also what fairy stories the young one responds to (which will appeal to them or awaken something). As stated by Bettelheim, it is a good idea to be led by a child, because we cannot know which fairy tale is the most important for a particular boy or girl at their specific age. This can be identified and openly revealed by a child themselves who responds to what the tale evokes in their conscious and subconscious minds. They will reveal which fairy story is important to them by reacting to it, demanding it again and again. And when the traditional story fulfils its role (i.e., the young one has taken everything they needed from it; or when the problems that the child was solving are replaced by problems of a different nature, etc.), the youngster loses interest in a particular tale and will demand to hear another story, which could meet their current needs.⁴²

As we have mentioned, pre-school children have an intense contact with traditional stories, which are available through the media on a virtually continuous basis. In this media environment, they are presented in the form of an audio or video, while inevitably changing the entire reception of the tale. The diversity of colours, the rapidly changing image and the plot cause that the child's attention is diverted in several ways, so that the reception of the content as such is more difficult. The fact that fairy tales are stories that were originally destined for storytelling – passing on through personal interaction between an adult and a child, is pointed out by many authors (Černoušek,⁴³ Rusňák,⁴⁴ Klimková,⁴⁵ etc.). For instance, according to Schwartzkopff, fairy stories are not dramatic, but epic, and should be narrated or simply read, without dramatic peaks, as when a thread is unwound.⁴⁶ The reason is that dramatic tension places too big demands on a child and causes too much excitement and the youngster is unable to cope with it. But even more dangerous, as stated by her, is the fact that when dramatizing a fairy tale, the child creates images based on what they can see (what happens, what the characters look like, and so on), so in the little one's mind the character will remain forever in the forms as it was visually portrayed. The child will accept it as reality and their inner imagination is thus suppressed.⁴⁷ Similar conclusions were reached by Bettelheim, who also says that the illustrations in the fairy tales, and even more their film adaptations, do not provide any space for imagination, and in this way, in his opinion, a traditional story loses its personal significance for a child.⁴⁸

Boys and girls love fairy tales and since it is not always possible for their parents to read them, available substitute fairy stories are offered through electronic media. This consumption of stories has become very popular. As shown by the results of the study *Children's Media Use and Attitudes 2020/21*,⁴⁹ which was carried out by the British agency

38 Remark by author: Approximately by the age of five, the plot itself and the unravelling of the story are not meaningful for the child, but rather the experience of significant and important moments for them (this period often requires the repetition of several favourite tales). Contact with the narrator/reader is of importance, it is vital for a child to enjoy the story in the presence of a close person. More: TRÁVNÍČEK, J.: *Výprávěj mi něco... (Jak si děti osvojují příběhy)*. Příbram : Pistorius a Olšanská, 2007.

39 ČERNOUŠEK, M.: *Děti a svět pohádek*. Prague : Albatros, 1990, p. 12.

40 See: KÁDNEROVÁ, B.: *Metodika literární výchovy v mateřské škole*. Prague : SPN, 1984.

41 See: ČERNOUŠEK, M.: *Děti a svět pohádek*. Prague : Albatros, 1990.

42 BETTELHEIM, B.: *Za tajemství pohádek: Proč a jak je číst v dnešní době*. Prague : Nakladatelství Lidové noviny, 2000, p. 21.

43 See also: ČERNOUŠEK, M.: *Děti a svět pohádek*. Prague : Albatros, 1990.

44 Compare to: RUSŇÁK, R.: *Moderná rozprávka a její dětská recepce*. Prešov : University of Prešov, 2008.

45 See: KLIMKOVÁ, T.: *Autorská rozprávka v pôvodnej slovenskej tvorbe pre deti a mládež od roku 2000*. In KUBÍČEK, J. (ed.): *Ročenka Sdružení knihoven České republiky*. Brno : Sdružení knihoven, 2009, p. 31-34.

46 SCHWARTZKOPFFOVÁ, S.: *Pohádky a povídky*. Brno : Defensor Pacis, 1994, p. 16.

47 BOM, P., MACHTELD, H.: *Moderna péči o děti od 1 do 4 let*. Hranice : Fabula, 2002, p. 126.

48 Remark by author: Storytelling is of value mainly due to the fact that a child uses exclusively their imagination to incarnate the world of the tale. In this way they thus train their imagination. At reading fairy tales from the books, there appears for the first time a combined perception of an image and a word in the children's worlds. More: BETTELHEIM, B.: *Kinder brauchen Märchen*. Stuttgart : Deutsche Verlags-Anstalt, 1977.

49 Remark by author: The report focuses on the use of media, access to media and understanding – among children and young people at the age of 5-15. They also oriented on the attitude to media and usage of media by small children aged 3-4. In addition, it includes findings

Ofcom, almost all children aged 5 – 15 in the UK in 2020 were online (laptops, tablets and intelligent mobile phones were mostly used for this connection). Children were very fond of watching TV programmes, whether broadcast live (56%) or by means of the increasingly popular VoD services (video-on-demand, up to 91%). In addition, VSP (video-sharing platforms), gaming and social networking were also extreme favourites.

The study also looked in more detail at the category of pre-school children. As the results show, in 2020 more than eight out of ten children aged 3 – 4 (82%) were online. Pre-schoolers, like older children, are gradually 'moving' from watching TV programmes to the system of video-on-demand (VoD), to a much greater extent (up to 90%). When watching content, children still preferred to watch animated cartoons, short films or songs. The vast majority (91%) of pre-schoolers used VSP to watch video content (the *YouTube Kids* app is especially popular). The fact that youngsters are fascinated by animated fairy stories, and they often choose this form of a fairy tale is caused by several facts, according to Křišková.⁵⁰ First of all, it is the fact that the smallest recipients cannot yet read, and therefore audio-visual fairy stories are an important information channel for them. The second reason, as stated by her, is a positive relationship of children towards drawing. But even the attractiveness of the adaptation does not guarantee that the little ones will really understand the story.

In case of watching fairy tales on TV, it is often vigilant and deliberate watching. The key element should be that the parent deliberately selects this time and volume for the child and verifies that it is appropriate.⁵¹ The fact that the fairy-tale world of young ones is moving into the television environment is no longer considered a good situation. Řičan,⁵² but also other authors (e.g., Spitzer,⁵³ Beland and Murphy,⁵⁴ Bleakley, Jordan and Hennessy⁵⁵) consider television as an inappropriate tool that should not develop the world of a child. It paralyzes their initiative, creativity and mental freshness. Frequent consuming of television causes nervousness and impaired concentration. It is in connection with fairy stories that Klimková points out that a child is left at the mercy of themselves and hungers for a fairy-tale world to satisfy themselves only in front of the TV set or later that they do not read on their own, they do not get the full wealth that fairy stories carry within them.⁵⁶ In the same way, Trávníček also talks about the importance of the presence of an adult at the reception of fairy-tale content (especially as support and guidance).⁵⁷ An adult person is a guide who can emotionally support a child, calm them down, share with them the joy from a fairy story, or lead a dialogue and answer all the questions. This is an extremely important task, and mainly in the pre-school period, when a close adult person is a guarantee that enhances the safe living of any story. Moreover, as stated by Streit, thanks to this communication interaction, the child later acquires the ability to read (understand) the fairy story in the correct way.⁵⁸

about the opinions of the parents on the use of media by their children and how they monitor them and how to manage it. The aim was to provide a complex view on media experience of children in the years 2020/21. More: *Children and Parents: Media Use and Attitudes Report 2020/21*. Released on 28th April 2021. [online]. [2021-07-12] Available at: <https://www.ofcom.org.uk/_data/assets/pdf_file/0025/217825/children-and-parents-media-use-and-attitudes-report-2020-21.pdf>.

50 KRÍŠKOVÁ, L.: *Animovaný film a dětská myseľ*. In *Slovenské divadlo*, 2015, Vol. 63, No. 3, p. 269.

51 Remark by author: Qualitative studies addressing the increase in time children spend in front of the screens suggest several reasons for this. The survey calling attention to parents of pre-schoolers, carried out at the Rutgers University in New Jersey showed that many parents choose TV or other electronic devices as a form of spending free time for their kids because there is a lack of another affordable alternative to entertainment. Others mentioned factors, such as their own exhaustion, busyness with their households or other duties, or bad weather which prevented other activities. More: MARTIN-BIGGERS, J. et al.: *Beliefs and Barriers to Limiting Screen Time Behaviors by Parents of Preschoolers*. In *Journal of Nutrition Education and Behavior*, 2015, Vol. 47, No. 4, p. 61-74. [online]. [2021-06-12]. Available at: <[https://www.jneb.org/article/S1499-4046\(15\)00286-9/fulltext](https://www.jneb.org/article/S1499-4046(15)00286-9/fulltext)>; PAPPAS, S.: *What Do We Really Know about Kids and Screens?* In *Monitor on Psychology*, 2020, Vol. 51, No. 3, p. 42; A study published in *JAMA Pediatrics*, which monitored watching TV and using electronic media by children of age 1-3 found out that little ones at the age of 12 months consumed TV or used a PC or a mobile device approximately 53 minutes per day. In the time when the children reached the age of 3 years, the number steeply rose to roughly 150 minutes in a day. See: LARDIERI, A.: *Most Children Exceed Recommended Screen Time, Study Finds*. Released on 26th November 2019. [online]. [2021-06-20]. Available at: <<https://www.usnews.com/news/health-news/articles/2019-11-26/study-most-children-exceed-recommended-screen-time>>.

52 See: ŘIČAN, P.: *Cesta životem. Vývojová psychologie*. Prague : Portál, 2007.

53 Compare to: SPITZER, M.: *Kybernetec*. Brno : Host, 2016; SPITZER, M.: *Digitální demence*. Brno : Host, 2018.

54 See: BELAND, L., MURPHY, R. J.: *Communication: Technology, Distraction & Student Performance*. London : London School of Economics and Political Science, 2016.

55 See: BLEAKLEY, A., JORDAN, A. B., HENNESSY, M.: *The Relationship between Parents' and Children's Television Viewing*. In *Pediatric*, 2013, Vol. 132, No. 2, p. 364-371.

56 See: KLIMKOVÁ, T.: *Autorská rozprávka v pôvodnej slovenskej tvorbe pre deti a mládež od roku 2000*. In KUBÍČEK, J. (ed.): *Ročenka Sdružení knihoven České republiky*. Brno : Sdružení knihoven, 2009, p. 31-34.

57 Compare to: TRÁVNÍČEK, J.: *Výprávěj mi něco... (Jak si děti osvojují příběhy)*. Příbram : Pistorius a Olšanská, 2007.

58 STREIT, J.: *Proč děti potřebují pohádky*. Prague : Baltazar, 1992, p. 41.

3 Analysis

In our study, we focus in more detail on the programme offer of selected children's television channels in Slovakia. We are interested in fairy tales which boys and girls are most frequently in contact with. Prior to the analysis itself, we conducted indicative preliminary research, the aim of which was to obtain an overview of the basic preferences of minor viewers. The selection of the sample was intentional – we placed emphasis on pre-school age children. 150 respondents took part in the questionnaire survey (137 were left after having selected the answers). As this was meant to be only a preliminary survey, the goal of which was to find out the audience's preferences, we considered the number of respondents to be sufficient. The questionnaire involved six questions – questions 1 and 2 looked at basic data about the respondents (gender and age), questions 3 and 4 focused on audience's preferences (favourite children's channels and stories), questions 5 and 6 brought to the fore the time spent watching fairy tales (total time spent watching and parts of the day when children most often consume fairy tales). The composition of the respondents was relatively balanced (we tried to have an equal representation of girls – 44 % and boys – 56 %), which made it possible to obtain relatively proportional information. The results of the survey confirmed the already mentioned trends, namely that watching television programmes via TV sets is increasingly being replaced by *YouTube* or other online platforms. Very often it is a combination of both sources, while the content watched often overlaps, i.e., young ones watch online the same fairy tales that they know from television channels. The most popular children's TV channels include *Ľuki*, *Minimax*, *Jim Jam*, *Jojko*, but public service TV broadcasting also made it into the top five, thanks to the popular programme *Večerníček* (TV bedtime story).

The obtained data (as expected) showed that the most preferred times for watching were early evenings, evenings and mornings (Figure 1). It is most often a combination of both time intervals (40% of parents stated that their children watch fairy tales twice a day, namely in the morning and in the late afternoon/evening). Watching TV fairy stories often replaces a traditional good night tale. Children most frequently spend an hour a day watching fairy tales (49%). The other most common responses were half an hour and two hours a day (identically 21% of all responses). Only about 9 % of the parents claimed that their offspring do not watch fairy tales on TV (or on the Internet) and their contact with traditional stories is only through the read texts (a bedtime story or reading during the day). We did not notice significant differences between the sexes.

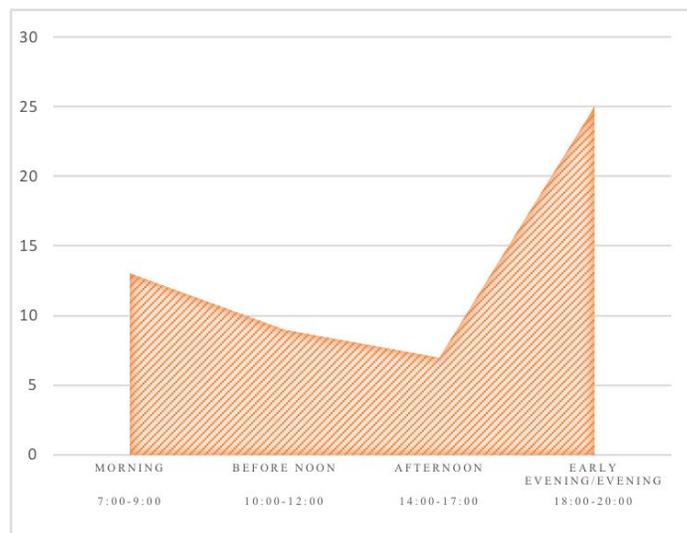


Figure 1: Preferred times for watching TV fairy tales

Source: Own processing

In the follow-up analysis we have thus focused on the two most popular children's TV channels – *Ľuki*⁵⁹ and *Minimax*.⁶⁰ We were interested in the programme structure which they provide. We chose a period of one week as the time interval.⁶¹ Since in both cases the offered content is repeated cyclically, the weekly selection is still the same with only minor time lags.

Both TV channels supply a relatively rich programme pattern. *Ľuki* broadcasts 28 titles of fairy tales a day (despite the shorter airtime), *Minimax* offers slightly less titles – 23. In both cases, the vast majority are short popular animated fairy tales (fairy tale series). Each of the televisions offers different shows, so they do not overlap in terms of the content (they put on the air only one fairy tale together). In addition to animated series, *Ľuki* also included three educational and entertaining programmes – the music show *Neposlúšník* (4 times per day), the dance show *Tani tani s Nely* (once a day) and the educational-entertaining show *Čím chceš byť* (once a day). Similarly, the programme of the TV station *Minimax* also consists mainly of animated fairy stories. However, movies are also included in the broadcast (3 times per day).

Both TV stations focus mainly on foreign production. *Minimax* broadcasts fairy stories exclusively from abroad and the programmes are in Czech. In the menu of *Ľuki*, we can also find fairy tales of domestic production – from Slovakia, the Czech Republic, or fairy tales that were created in the former Czechoslovakia. The programme service is broadcast exclusively in Slovak.

The more significant difference between both TV channels is in what kinds of content – from the perspective of the period of its production (Figure 2). While *Minimax* focuses only on contemporary production, *Ľuki* is a bit more varied in its offer. We can also find stories that are older and therefore show more than just a modern vision and interpretation of the world. Nevertheless, both stations accent primarily on fairy tales that were created after 2000. The TV *Minimax* does not even provide any kid's programmes that are more than 10 years old. The broadcasting of the TV *Ľuki* is, again, more varied. Although the vast majority of the content is made up of modern/contemporary fairy stories, the menu also contains stories that originated in the years 1957, 1975 or before 2000 (however, this is only a small percentage – app. 13 % of the broadcast content per day). No classical (original, folk, folklore) traditional stories were included in the programme.

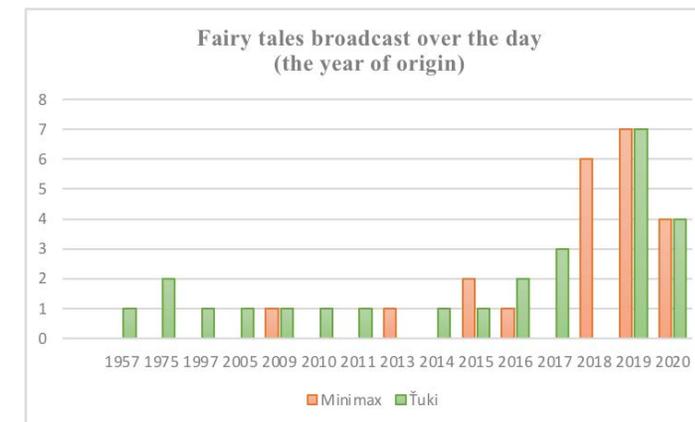


Figure 2: Overview of the programme composition of *Minimax/Ľuki* – broadcast content according to the year of production

Source: Own processing

59 Remark by author: On 1st June 2015, The Council for Broadcasting and Retransmission (RVR) granted a nationwide broadcasting license to the TV channel *Ľuki*, which is operated by MAC TV. It is a children's channel in Slovak, which is available exclusively to the customers of Magio TV and Magio Sat. *Ľuki* was tailor-made by the company MAC TV for Slovak Telekom. Therefore, the programme is not available from other operators. It broadcasts 16 hours a day from 6:00 am to 10:00 pm programmes for the youngest viewers aged 3 to 10.

60 Remark by author: *Minimax* is a Central European television channel spotlighting broadcasting for children (most often orienting on animated fairy tales), which broadcasts in Central European countries, including Slovakia and the Czech Republic. It is a part of the AMC Networks International Central Europe. It has been operating in Slovakia since 2003 in the Czech version. Since 2018, it has been airing 24 hours a day.

61 Remark by author: With regard to the following time intervals: *Minimax* – 23rd August – 29th August 2021; *Ľuki* – 26th June – 1st August 2021.

We know that the motifs contained in fairy tales are, in fact, metaphors of the real world and describe the typical features of human lives. As we have already mentioned, traditional stories have taken on an important role in the civilisation process in passing on values, norms or aesthetic taste. J. Zipes is convinced that classic (and especially folk) fairy tales, mainly in their original versions, play a key role in the socialisation of children in the modern world. According to him, fairy tales express universal truths and values, but also problems and challenges that people all around the world have faced during different periods. That is why fairy tales are an important factor in transmitting cultural values to children. However, if the continuous thread is broken, there is nothing to build on.⁶² Links to the past, references to the traditions, cultural heritage and legacy of our ancestors (which actually make fairy tales close to myth), are then missing.

From the age of 4 to 8, boys and girls develop imagination to a large extent and therefore they are the most suitable listeners to traditional stories. Although modern fairy tales are, to some extent, imitations of classic ones (leaning on similar principles), they cannot fully replace them. The fact that at the moment the vast majority of the offer is focused only on modern stories, may thus be considered as alarming.

Since in fairy-tale stories there is always encoded information related to the specific cultural context where they originated, we wanted to know which countries have the largest share in the broadcast content (Table 1). In this respect, we can find similarities, but also (minor) differences. As already mentioned, the majority of the broadcast stories are of foreign production. In most of the cases, *Minimax* includes into its broadcasting scheme fairy tales from the production (or co-production) of the USA, France and Canada. They are followed by Denmark and the United Kingdom. Despite the fact that *Minimax* is a TV station broadcasting for the region of the Central and Eastern Europe, we do not find in its programme composition fairy tales that would arise in any of these countries (with two exceptions).⁶³ The TV *Ľuki* has a slightly more varied programme structure. Most kid's programmes are from Canada, the USA and the UK (followed by the Czech Republic, France and Germany). Two new Slovak titles are also included in the schedule.⁶⁴

The programme pattern is constructed in such a way that the fairy tales from the individual episodic cycles are repeated during the day – which means parts of one series are broadcast. In this perspective, *Minimax* has the highest repetition rate. Within the content structure, the child has the opportunity to ‘encounter’ one series up to 11 times during the day. *Ľuki* uses a similar system. However, the level of reoccurrence is much lower – the maximum number of tales from one series is five during the day.

Table 1: Programme composition of the broadcasting by *Minimax*/*Ľuki*

Countries with largest share of the broadcast content					
Minimax			Ľuki		
	Number of tales in programme structure, in which a country was involved authorially*	Number of broadcast fairy tales in a day**		Number of tales in programme structure, in which a country was involved authorially*	Number of broadcast fairy tales in a day**
USA	11	26	Canada	5	14
France	5	20	USA	4	4
Canada	3	12	United Kingdom	4	7
Denmark	2	7	Czech Republic	3	12
United Kingdom	2	4	France	3	12
			Germany	3	12

62 Compare to: COULACOGLOU, C.: *Exploring the Child's Personality: Developmental, Clinical and Cross-Cultural Applications of the Fairy Tale Test*. Springfield-Illinois: Charles C. Thomas Publisher, 2008, p. 31-33.

63 Remark by author: Concerning the fairy tales *Masha and the Bear (Maua u Medvedь)* – Russian animated series; *4 and a half friend (4 1/2 Freunde)* German-Spanish animated series.

64 Remark by author: Animated fairy tale *Ľuki a mesto morčiar* (2019), put out exclusively on Ľuki; animated story *Príbehy orchestra* (2019). Czech fairy tale series and Polish series are also included in the broadcasting, but in our cultural context they are so established that they are perceived as “ours” by children.

*Many series originated in co-production – we took into account this fact during the summarisation (each country was listed independently).

** All the rebroadcasts over one day are included.

Source: Own processing

We also took notice of which age categories the broadcast content is primarily intended for. Both TV stations focus on pre-school viewers. Within the basic periodisation, it is most often the period between the age of 3 to 6, but we may meet with an even more detailed classification, namely to younger pre-school age (1 – 3 years or 2 – 4 years) and older pre-school age (3 – 6, possibly 5 – 7 years). These intervals vary by source or author. The organisation *Common Sense Media*⁶⁵ works with a similar classification, and it focuses on the evaluation of media content (books, films, TV shows, digital games, applications, music or websites). In its reviews, it lists the recommended classification of individual products for specific age categories. What was taken into account were basic developmental characteristics, which are specific to each stage of the child's development. When analysing, we primarily leaned on this categorisation, but we also monitored the classification of the content for individual age categories through other sources, such as, the official websites of the series creators and producers, Ofcom,⁶⁶ Internet film databases such as IMDb, ČSFD, filmspourenfants.net, etc. (Figure 3). Not all the sources would match the content to the same age categories, and in some cases, the recommendations differed even more. In this case, we considered every guidance and this fact was allowed for at the final summarisation.⁶⁷ The investigated results showed that both TV stations with their broadcast contents more primarily focused on the audience category of the older pre-school age (5 to 7 years) – approximately half of the shows. The TV station *Ľuki* had slightly more balanced broadcasting and it also aired sufficiently for a younger pre-school age child. On the contrary, *Minimax* focused its broadcast content on the age category of younger school age (6 – 11 years).⁶⁸

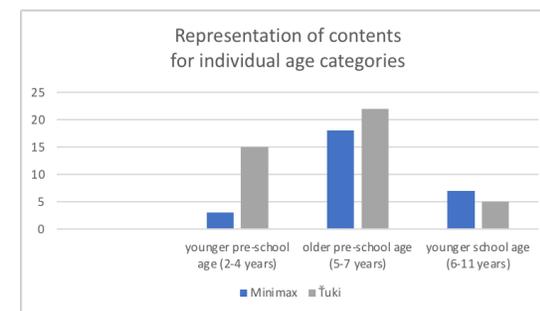


Figure 3: Overview of the programme composition of *Minimax*/*Ľuki* – aired contents according to age categories

Source: Own processing

65 Remark by author: The company *Common Sense Media* is an American non-profit organisation founded in 2003. Its mission is, among other things, to serve as an advisory body for parents who make decisions about media use and the selection of appropriate contents or entertainment for their children. As part of the evaluation, they developed a set of criteria by which they assess media content (criteria such as educational value, level of violence, positive models and representations, degree of consumerism, positive message, inappropriate contents – sex, drugs, smoking). On their website, they summarise information and recommendations for parents, which are based on current research, but also on the experience of families, teachers and users. Research reports provide reliable and independent data on the impact of media and technology use on children's physical, emotional, social and intellectual developments. Evaluations and reviews of *Common Sense Media* are considered independent because it operates as a non-profit organisation. They assess media on the basis of their suitability for individual age categories, in the case of digital media also in relation to their educational potential. More at: *Common Sense Media*. [online]. [2021-09-22]. Available at: <<https://www.commonsensemedia.org/>>.

66 Remark by author: Ofcom – *Office of Communications* – a British agency that regulates television and radio companies and postal services. It was created under the Communications Administration Act in 2002 and was empowered under the Communications Act in 2003. It has broad state-approved powers. According to Ofcom's statute, it represents citizens by supporting competing broadcasters and protecting the population from harmful and offensive material. More at: *Ofcom – Making Communications Work for Everyone*. [online]. [2021-09-12]. Available at: <<https://www.ofcom.org.uk/>>.

67 Remark by author: For example, if the series was included among the content suitable for younger and also older school age (or at the interface of two age categories), we included it into both age categories.

68 Remark by author: In the context of media content assessment, we encounter an age periodisation, which divides the period of younger school age into following periods: 8 – 9 and 10 – 12 years. Each age category is characterised by a different cognitive and emotional development and also by different media behaviour.

The genre orientation of both TV stations is the same (Figure 4). Both of them broadcast almost exclusively animated fairy-tale series (88% of the content), while these are mostly family-focused, adventure, comedy and fantasy genres. This spectrum is complemented by, for instance, the criminal, musical, espionage genre or western. However, they appear only randomly.

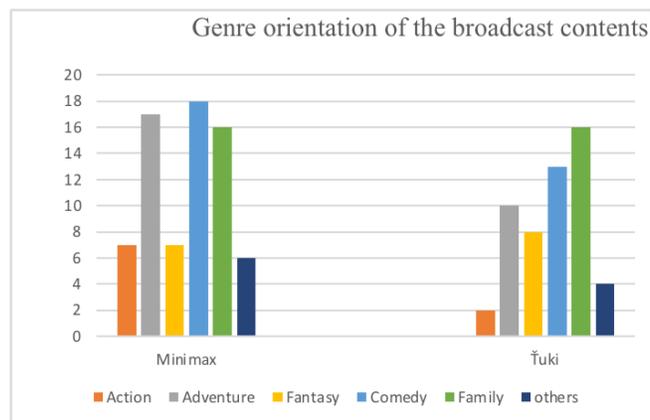


Figure 4: Genre orientation of the broadcast contents

Source: Own processing

In the second phase of the analysis, we focused on the latest (most modern) fairy-tale series.⁶⁹ Within the programme structure, children could come across them quite often, and, in addition, they represent the latest trends in this genre. We were interested in how the creators work with the genre of fairy tale and what type of literary fairy tale they lean towards. Within the categorisation, we utilised typologies based on our literary-scientific context. The typological definition of literary tales was dealt with by several authors (e.g., Genčiová,⁷⁰ Žemberová,⁷¹ Toman,⁷² Urbanová,⁷³ etc.). Primarily, we worked with the typologies according to Klátik,⁷⁴ Zigová and Obert⁷⁵ and Rusňák⁷⁶ (Table 2). At this time horizon, we also monitored the changes in the definition of individual fairy tales' types. The mentioned typological definitions applied to prosaic texts, so that their application to animated TV fairy-tale series was not always possible or unambiguous. In some cases, the given fairy-tale series was subject to different classifications, or the individual definitions overlapped (Table 3). Modern fairy stories have largely adapted to the visual medium. Innovative shifts manifested themselves not only in the selection and depiction of characters, but also in terms of the story, plot and its direction, or also as unconventional behaviour of characters in terms of genre.

69 Remark by author: Series that were created in 2020. There were 4 fairy tales on both channels. *Minimax: Ovočné včely (Berry Bees), Máša a medved (Masha and the Bear), My Little Pony, Poníci z fantázie (Filly Fantasy), Ľuki TV: Ovečka Shaun (Shaun the Sheep), Máša a medved (Masha and the Bear), Petronela Jablčková (Petronella Apfelmus), Kid Lucky.*

70 Remark by author: Genčiová divides fairy tales according to thematic orientations to: animal (the oldest type of tale that has its subtypes), foster (didactic that evolved from animal fairy tale), cumulative (based on repetition and addition of motifs) and magical fairy tales. According to: GENČIOVÁ, M.: *Literatúra pro děti a mládež: Ve srovnávacím zánrovém pohledu*. Prague: Státní pedagogické nakladatelství, 1984, p. 24-41.

71 See: ŽEMBEROVÁ, V.: *Autorská rozprávka v deväťdesiatych rokoch*. Prešov: Náuka, 2000.

72 Remark by author: Toman built the typology of literary fairy tale on the principle of narrative procedures and poetics. In this context, he speaks of imitative-innovative, nonsense-parodical and imaginative approach. See: TOMAN, J.: *Česká autorská pohádka devadesátých let 20. století*. In *Cesty současné literatury pro děti a mládež: Tradičnost – inovace*. Slavkov u Brna: BM Typo, 2003, p. 47-53.

73 Remark by author: Urbanová defines fairy-tale types in a proprietary characteristic – she talks about Andersen's fairy tale, Čapka's (imitative-innovative) and Nezval's fairy tale, which is closest to a nonsense-type fairy tale. According to: URBANOVÁ, S.: *Šedm klíčů k otevření literatury pro děti a mládež 90. let XX. století (Reflexe české tvorby a recepce)*. Ostrava: Votobia, 2004.

74 KLÁTIK, Z.: *Slovo, klíč k detstvu*. Bratislava: Mladé letá, 1975, p. 132-162.

75 ZIGOVÁ, E., OBERT, V.: *Literatúra pre deti a mládež s metodikou*. Bratislava: SPN, 1983, p. 80.

76 RUSŇÁK, R.: *Moderná rozprávka a jej detská recepcia*. Prešov: University of Prešov, 2008, p. 59-78.

Table 2: Typological definition of authorial fairy tales

Klátik 1975	Zigová and Obert 1983	Rusňák 2008
folklore-authorial	parodying folklore model	parodic-non-sense
parodying folklore model	animated	imaginative
animated animal	biological	symbolic-philosophical
biological	symbolic	didactical
symbolic	non-sense	subversive
non-sense		

Source: Own processing

The largest part of the investigated fairy-tale series (one third) was typologically closest to fairy tales parodying the folklore model. These are fairy tales that are based on the imitation of the classic fairy tale model, although with their depiction they surpass the classic fairy tale framework. As stated by Zigová and Obert,⁷⁷ the innovativeness lies in a humorous to comic change. This type of a traditional story is based on imitating a serious art formation, its motifs, topic, characters, atmosphere and magic (e.g., *Petronela Jablčková, My Little Pony*). Similarity can also be found in compositional and linguistic procedures. This principle of construction offers many possibilities of actualisation; therefore, these fairy tales tend to be varied and diverse, and probably also for this reason popular and offered by broadcasters. At the same time, some of them implied the features of an animated animal tale, which is based on the parallelism of two plans: animated and human, in which animals represent masks, behind which people hide, human problems, feelings, relationships (*Masha and the Bear, Shaun the Sheep*). As an innovative element can be defined the fact that the animal character in a fairy-tale series (unlike the literary form of this fairy tale type) usually goes beyond the scope of 'competency' belonging to a given animal and its meaning has human motivation. They might be better described by the term animated fairy tale⁷⁸ from the viewpoint of the main characters, they were rather animal characters (or beings) than human protagonists. The main figures retained the features of a fantastic fairy-tale character. In the case of human characters, they were children's characters; the adult characters were only representatives of the parallel world of adults, who mostly performed only secondary functions in the stories. The figures are distinctive and have simple character traits. This straightforwardness is easy to be understood for a child of pre-school age (who still perceives the world in black and white) and makes the orientation in the story and its understanding easier.

77 ZIGOVÁ, E., OBERT, V.: *Literatúra pre deti a mládež s metodikou*. Bratislava: SPN, 1983, p. 80.

78 See: ZIGOVÁ, E., OBERT, V.: *Literatúra pre deti a mládež s metodikou*. Bratislava: SPN, 1983.

Table 3: Typological classification of fairy-tale series

	Name	Age category	Length in minutes	Type of fairy tale	
A	Ovocné včely	7+	11	'subversive'	Minimax
	Berry Bees				
B	My Little Pony	6+	11	parodying folklore model	Minimax
				animated animal	
C	Poníci z fantázie	3+	30	parodying folklore model	Minimax
	Filly Fantasia			animated animal	
D	Máša a medveď	4+	6 – 8	parodical-nonsense	Tuki TV
	Masha and the Bear			animated	
E	Ovečka Shaun	6+	7	animated	Tuki TV
	Shaun the Sheep			animated animal	
G	Petronela Jabíčková	6+	11	parodying folklore model	Tuki TV
	Petronella Apfelmus			'subversive'	
I	Kid Lucky	5+	11	'subversive'	Tuki TV

Source: Own processing

As already mentioned, animal motifs are very popular with the creators, as evidenced by our examined sample. According to Piaget, the child is in the stage of animism until the age of eleven, when they attribute the adjective 'living' or 'human' to those who do not belong in the real world.⁷⁹ Since animism influences a child's perception and thinking for a relatively long time, it is understandable that they are attracted to the screen by animated films. Fairy tales with animal characters are an ideal model on which to build in this regard and also suit the specific stage of the child's psychological and social developments. At the age of 5 – 6 years, the phase of so-called cultivation appears, i.e., evolution of cultural interests and value preferences. Animals as bearers of human qualities (they act like humans, speak like humans, solve human problems, move in the emotional realm of humans) are a suitable model for building up experience or acquiring social and other skills. The little one easily identifies with this type of a hero and can attribute to them in a controlled way their feelings, experiences and conflicts taking place inside them, or the child can try to solve a specific situation on their own in this way, to draw a conclusion. They can also take a lesson from bad examples (learning the positive through a negative counterpart – by the age of 7, children can learn from negative examples, in which a character does something wrong and is eventually punished or feels remorse). As stated by Zigoová and Obert, these fairy tales are popular with children due to the fact that there is a stable moral order in the animal world, but similarly to humans, there are also struggles resulting from the character and situational differences.⁸⁰ Another reason why this type of a fairy tale is still popular is that these stories are characterised by a great deal of imagination. For children, there are eye-catching elements of miracle and mystery. Magic can justify all 'special' situations, objects and their functions or natural phenomena in the story. This is the basis of most fairy tales, whose causal connections are based on magic, conjury and mystery. This element represents a binder with the basic essence of the fairy tale as such (magic as a characteristic element of a sorcerous fairy tale). It is possible to identify a connection to the folklore tradition in it.

79 ROECKELEIN, J. E.: *Elsevier's Dictionary of Psychological Theories*. Boston : Elsevier, 2006, p. 29.

80 Compare to: ROECKELEIN, J. E.: *Elsevier's Dictionary of Psychological Theories*. Boston : Elsevier, 2006, p. 95; ZIGOVÁ, E., OBERT, V.: *Literatúra pre deti a mládež s metodikou*. Bratislava : SPN, 1983.

Another group consists of fairy tales that are typologically closest to the parody-nonsense type. In these fairy stories, the reality and actuality are deliberately caricatured, hyperbolised and distorted, and it is in this way that the recipient is brought to new knowledge, which should open up more seriously perspectives of awareness in comparison with the lightened way of rendition.⁸¹ This spoofery represents a playful to ridiculous form – the viewer is presented with more serious facts in a ridiculous to parodied form, so in their refined way they represent a means/way to bring a child to knowledge of what is important. Klátik explains nonsense in a similar way in the fairy tale, when he speaks about nonsense as an organising principle (not as random improvisation), which, however, follows a certain logic.⁸² Basically, it pursues a rational goal and wants to contribute to deeper knowledge by overturning all relations and established order. A common feature of fairy-tale series of this type is the effort to seize, make fun, find a new perspective in a ridiculous way – a caricatured reality (thing, phenomenon) appears in a new (often unexpected) light. Thematic and pictorial absurdities, situational humour, and hyperbola are used. In this fairy-tale type, we also encountered animal protagonists more often.

Children's love of adventure and action is reflected in the last group of fairy tales. This type of stories would in the smallest way coincide with the unusual typological definitions of the literary fairy tale and their classification was therefore only partially possible. In this respect, this type of stories describes the terminological definition of the genres much better – specifically action or adventure. In the case of the fairy-tale series *Ovocné včely/Berry Bees* it was a rendition that is typical of the criminal or spy genre. In all cases, the main characters are children's (human) characters, who experience adventures. A substantial part of the story takes place in a 'children's' world, which is 'separated' from the adult world. In this way, these fairy tales approach the subversive type of literary fairy tales, so we have included them in this type within the classification. Rusňák characterises the subversive fairy tale as a new type of fairy story that abolishes the canon of traditional (folk) fairy tales, their meaning, mission and *de facto* autonomy of the genre. The fundamental conflict is the generational conflict – more precisely, the antagonism between childhood and adulthood, which does not only persist, but becomes also more pronounced.⁸³ In this perspective, the examined sample coincided only marginally with the terminological definition. The story really took place in the children's world and the world of adults only accompanied and supplemented it; however, the point and the intention of the story is not the conflict, contradiction, or the conflicting relationship between the generation of parents and children. Nevertheless, the interpretation by Preložníková is closer, she says that in the subversive type of the fairy tales the child "suffices on their own, acts on their own, makes decisions, does not need adults, not even parents".⁸⁴ Truly, children's characters in the investigated sample acted as autonomous figures. They solved problems independently, creatively and without the help of grown people (at some moments they even appear as those who save the world of the adults). On the contrary, mature people had no idea about the exceptional abilities (experiences or activities) of their children. However, the coexistence of kids and parents (grown-up people) is portrayed as harmonious. Within the way and direction of the plot development, this type of fairy tale series is characterised by dramatic tension, action scenes and a number of humorous situations that ease the tense situation.

4 Conclusions

At the pre-school age, the child's relationship to the fairy tale culminates; at this age, they experience them in the most intense way. The development of cognitive processes, ways of thinking, social skills, but also the creation and consolidation of the value system takes place very intensively in the period of pre-school age. A large part of this information is conveyed to the child not only by an example, but also through images and metaphors – myths, legends, children's stories and, of course, traditional stories, which are complemented by an inseparable imagination and magic. While the little one is fascinated by the story line and an interesting

81 RUSŇÁK, R.: *Moderná rozprávka a jej detská recepcia*. Prešov : University of Prešov, 2008, p. 59.

82 KLÁTIK, Z.: *Slovo, kľúč k detstvu*. Bratislava : Mladé letá, 1975, p. 162.

83 RUSŇÁK, R.: *Moderná rozprávka a jej detská recepcia*. Prešov : University of Prešov, 2008, p. 74.

84 PRELOŽNÍKOVÁ, E.: Podoby modernej anglickej literatúry pre deti a mládež. In ŽEMBEROVÁ, E. (ed.): *Vývinové a druhové zákonitosti literatúry v literatúre (Národný a nadnárodný kontext v literatúre pre deti a mládež)*. Prešov : Náuka, 2000, p. 185.

plot, a psychological legacy penetrates their minds, which affects them in a positive way. The youngster thus processes certain 'model' social-psychological situations and considers possible ways of solution or adaptation.

As already mentioned, the time that children spend in front of television screens, or using computers and tablets, has been constantly growing. Similarly, also pre-schoolers live in a world that is increasingly more online. Most of the children use these media mainly for watching fairy tales, whereas there is a constantly growing trend to be noticed, where the kids choose/select the content they watch themselves (the aforementioned trend of VoD) and do not rely on the pre-fixed programme offer of the children's TV stations. So far, however, television fairy tales make up a very substantial percentage of the fairy stories a child encounters. In our study, we focused on the selection of children's TV channels in Slovakia and on the basis of the obtained data, we concentrated on the two selected – *Minimax* and *Ľuki*. Prior to the analysis itself, we conducted indicative preliminary research, which brought the following findings:

- watching TV programmes via TV sets is increasingly being replaced by the popular *YouTube* service and other online platforms;
- the most popular children's TV channels include *Ľuki*, *Minimax*, *Jim Jam*, *Jojko*, and it is also necessary to mention the public broadcaster *Jednotka*'s popular bedtime story;
- the most preferred viewing times are late afternoons/evenings and mornings; most often it is a combination of both time intervals;
- children most frequently spend an hour a day or half an hour a day or two hours a day watching fairy tales;
- only a very small percentage of little ones have no contact with TV fairy stories.

In the follow-up analysis, we focused on the two most popular children's channels:

- both of them offer a relatively rich programme composition – *Ľuki* 28 titles a day, *Minimax* slightly less – 23 shows a day;
- each of the stations offers different fairy tales, so that they do not overlap in terms of the content;
- both channels concentrate mainly on foreign productions;
- a more significant difference between the channels is in what content – in terms of the time of production – they focus on; *Minimax* pays particular attention to contemporary production, *Ľuki* also offers stories that are older, and thus depict not only modern visions and interpretations of the world;
- majority of the broadcast tales are of foreign origin; *Minimax* overwhelmingly includes fairy tales from the production (or co-production) of the USA, France and Canada; *Ľuki* airs the most fairy tales from Canada, the USA and the UK;
- with the broadcast content both stations accent more on the viewer's category of older pre-school age (5 to 7 years); *Ľuki* has slightly more balanced broadcasting and puts out sufficiently also for the younger pre-school age; *Minimax*, on the contrary, focuses more on the group of younger school age (6 – 11 years);
- the genre orientation of both channels is the same – both send out almost exclusively animated fairy-tale series, most commonly family, adventure, comedy or fantasy genres.

In the second phase of the analysis, we concentrated on the latest (most modern) fairy-tale series; we wanted to know how the authors work with the genre of fairy tale and what type of literary fairy tale they lean towards:

- the largest part of the examined fairy-tale series was typologically closest to fairy tales parodying the folklore model; these are fairy stories that are based on the imitation of the classic fairy-tale model, although with their portraying they overcome the classic fairy-tale framework;
- another group consists of fairy tales that are in terms of typology closest to the parody-nonsense type; actuality and reality are deliberately caricatured, hyperbolised and deformed, and it is in this way that new knowledge is brought to the recipient in the end;
- some of the modern fairy-tale stories could not be clearly typologically classified and their classification was therefore possible only partially; they were closest to the subversive type of the literary tale, however, they differed in many points.

The investigated children's TV channels try to keep up with the trend of including modern authorial work in their broadcasting. They try to attract viewers of a young age and include a number of new and popular titles in the programme. They focus mainly on the entertaining side of the fairy-tale genre; they use a number of action and adventure themes. In the current stories, we can find only a few things that we remember from classic fairy tales. At their creation, it seems as if the way in which the reception will take place has, to some extent, already been assumed – the child themselves in front of the TV screen or tablet. However, not only does the fairy tale genre change, so does its reception. The intimacy of the narrated story is lost, although numerous authors point out that in order to correctly understand it is important to 'complete' the story in communication with the adult. Despite the fact that classic fairy tales (or at least literary fairy tales based directly on the folklore model) are demonstrably very beneficial for a pre-schooler; the child practically does not encounter them in the broadcasting structure. What is also very unfortunate is the fact that the links with the past and references to domestic cultural traditions and cultural heritage in the broadcasting structure are almost completely missing.

BIBLIOGRAPHY:

- AARNE, A., THOMPSON, S.: *Typy ľudových rozprávok: Klasifikácia a bibliografia*. Prague : Spolok československých národopisců a Slovenská národopisná spoločnosť, 1960.
- BELAND, L., MURPHY, R. J.: *Communication: Technology, Distraction & Student Performance*. London : London School of Economics and Political Science, 2016.
- BENEŠ, B.: *Česká lidová slovesnost. Výbor pro současného čtenáře*. Prague : Odeon. 1990.
- BETTELHEIM, B.: *Za tajemstvím pohádek*. Prague : NLN, 2000.
- BETTELHEIM, B.: *Kinder brauchen Märchen*. Stuttgart : Deutsche Verlags-Anstalt, 1977.
- BLATTMANNOVÁ, E.: *Výchova a zdraví našich dětí*. Hranice : Fabula, 2007.
- BLEAKLEY, A., JORDAN, A. B., HENNESSY, M.: The Relationship between Parents' and Children's Television Viewing. In *Pediatric*, 2013, Vol. 132, No. 2, p. 364-371. ISSN 0031-4005.
- BOM, P., MACHTELD, H.: *Průvodce péčí o děti od 1 do 4 let*. Hranice : Fabula, 2002.
- BURNS, G. W.: *101 Healing Stories for Kids and Teens: Using Metaphors in Therapy*. London : John Wiley & Sons, 2004.
- CAMPBELL, J.: *Tisíc tváří hrdiny*. Prague : Portál, 2000.
- CASHDAN, S.: *The Witch Must Die: The Hidden Meaning of Fairy Tales*. New York : Basic Books, 1999.
- Common Sense Media*. [online]. [2021-09-22]. Available at: <<https://www.common sense media.org/>>.
- CHAN, D. W.: Stories and Storytelling in Teaching and Child Psychotherapy. In *CUHK Primary Education*, 1993, Vol. 3, No. 2, p. 27-31. ISSN 2716-4217.
- COULACOGLOU, C.: *Exploring the Child's Personality: Developmental, Clinical and Cross-Cultural Applications of the Fairy Tale Test*. Springfield-Illinois : Charles C. Thomas Publisher, 2008.
- Children and Parents: Media Use and Attitudes Report 2020/21*. Released on 28th April 2021. [online]. [2021-07-12] Available at: <https://www.ofcom.org.uk/_data/assets/pdf_file/0025/217825/children-and-parents-media-use-and-attitudes-report-2020-21.pdf>.
- ČAČKA, O.: *Psychologie imaginativní výchovy a vzdělávání s příklady aplikace*. Brno : Doplněk, 1999.
- ČÁP, J., MAREŠ, J.: *Psychologie pro učitele*. Prague : Portál, 2001.
- ČERNOUŠEK, M.: *Děti a svět pohádek*. Prague : Albatros, 1990.
- DAVIES, E.: Reframing, Metaphors, Myths and Fairy-Tales. In *Journal of Family Therapy*, 1998, Vol. 10, No. 1, p. 83-92. ISSN 1467-6427.
- DVOŘÁK, K.: *Nejstarší české pohádky*. Prague : Argo, 2001.
- EYR, L., EYR, R.: *Jak naučit děti hodnotám*. Prague : Portál, 2000.
- FRANZ, M. L.: *Psychologický výklad pohádek: Smysl pohádkových vyprávění podle jungovské archetypové psychologie*. 2nd Edition. Prague : Portál, 2008.
- GENČIOVÁ, M.: *Literatura pro děti a mládež: Ve srovnávacím žánrovém pohledu*. Prague : Státní pedagogické nakladatelství, 1984.
- HEINEY, S.: The Healing Power of Story. In *Oncology Nursing Forum*, 1995, Vol. 22, No. 6, p. 899-904. ISSN 1538-0688.

KÁDNEROVÁ, B.: *Metodika literární výchovy v mateřské škole*. Prague : SPN, 1984.

KLÁTIK, Z.: *Slovo, klíč k detstvu*. Bratislava : Mladé letá, 1975.

KLIMKOVÁ, T.: Autorská rozprávka v pôvodnej slovenskej tvorbe pre deti a mládež od roku 2000. In KUBÍČEK, J. (ed.): *Ročenka Sdružení knihoven České republiky*. Brno : Sdružení knihoven, 2009, p. 31-34.

KRIŠKOVÁ, L.: Animovaný film a detská myseľ. In *Slovenské divadlo*, 2015, Vol. 63, No. 3, p. 269-283. ISSN 1336-8605.

LARDIERI, A.: *Most Children Exceed Recommended Screen Time, Study Finds*. Released on 26th November 2019. [online]. [2021-06-20]. Available at: <<https://www.usnews.com/news/health-news/articles/2019-11-26/study-most-children-exceed-recommended-screen-time>>.

LAND, K.: Storytelling as Therapy: The Motives of a Counselor. In *Business Communication Quarterly*, 2007, Vol. 70, No. 3, p. 377-381. ISSN 1080-5699.

LIEVEGOED, B. C. J.: *Vývojové fáze dítěte*. Prague : Baltazar, 1992.

MARTIN-BIGGERS, J. et al.: Beliefs and Barriers to Limiting Screen Time Behaviors by Parents of Preschoolers. In *Journal of Nutrition Education and Behavior*, 2015, Vol. 47, No. 4, p. 61-74. ISSN 1499-4046. [online]. [2021-07-21]. Available at: <[https://www.jneb.org/article/S1499-4046\(15\)00286-9/fulltext](https://www.jneb.org/article/S1499-4046(15)00286-9/fulltext)>.

MÁSIAROVÁ, K.: Typologická klasifikácia žánrových variantov ruskej folklórnej rozprávky. In *Proudý filologie*, 2012, Vol. 3, No. 2. No pagination. ISSN 1804-7246. [online]. [2021-08-18]. Available at: <<https://www.phil.muni.cz/journal/proudý/filologie/studie/2012/2/Masiarova-Typologicka-klasifikacia.php>>.

MELGOSA, J., POSSE, R.: *Umění výchovy dítěte*. Prague : Advent-Orion, 2003.

MOLICKA, M.: *Příběhy, které léčí*. Prague : Portál, 2007.

Obsah programového konceptu vysielania Rozhlasu a televízie Slovenska. [online]. [2021-07-23]. Available at: <https://www.rtv.slo.org/media/a542/file/item/sk/0002/programovy_koncept_rtv_s_a_explikacia_na_rok_2021.pkgL.pdf>.

Ofcom – Making Communications Work for Everyone. [online]. [2021-09-12]. Available at: <<https://www.ofcom.org.uk/>>.

ORENSTEIN, C.: *Little Red Riding Hood Uncloaked: Sex, Morality, and the Evolution of a Fairy Tale*. New York : Basic Books, 2002.

PAPPAS, S.: What Do We Really Know about Kids and Screens? In *Monitor on Psychology*, 2020, Vol. 51, No. 3, p. 42. ISSN N/A.

PRELOŽNÍKOVÁ, E.: Podoby modernej anglickej literatúry pre deti a mládež. In ŽEMBEROVÁ, V. (ed.): *Vývinové a druhové zákonitosti literatúry v literatúre (Národný a nadnárodný kontext v literatúre pre deti a mládež)*. Prešov : Náuka, 2000, p. 178-196.

RICHTER, L.: *Pohádka a divadlo*. Prague : Dobré divadlo dětem, 2004.

ROECKELEIN, J. E.: *Elsevier's Dictionary of Psychological Theories*. Boston : Elsevier, 2006.

RUSŇÁK, R.: *Moderná rozprávka a jej detská recepcia*. Prešov : University of Prešov, 2008.

ŘÍČAN, P.: *Cesta životem. Vývojová psychologie*. Prague : Portál, 2007.

SCHWARTZKOPFFOVÁ, S.: *Pohádky a povídky*. Brno : Defensor Pacis, 1994.

SPITZER, M.: *Digitální demence*. Brno : Host, 2018.

SPITZER, M.: *Kybernetec*. Brno : Host, 2016.

STAŇKOVÁ, L.: Pohádky a jejich vliv na psychický vývoj dítěte. In ŠULOVÁ, L. (ed.): *Problémové dítě a hra*. Prague : Jozef Raabe, 2003, p. 3-58.

STEINER, R.: *Výchova dítěte a metodika vyučování*. Prague : Baltazar, 1993.

STREIT, J.: *Proč děti potřebují pohádky*. Prague : Baltazar, 1992.

TIMOFEJEV, L. I., TURAJEV, S. V.: *Slovník literárnovedných termínov*. Bratislava : Slovenský spisovateľ, 1981.

TOMAN, J.: Česká autorská pohádka devadesátých let 20. století. In *Cesty současné literatury pro děti a mládež: Tradičnost – inovace*. Slavkov u Brna : BM Typo, 2003, p. 47-53.

TRÁVNÍČEK, J.: *Vyprávěj mi něco... (Jak si děti osvojují příběhy)*. Příbram : Pistorius a Olšanská, 2007.

URBANOVÁ, S.: *Sedm klíčů k otevření literatury pro děti a mládež 90. let XX. století (Reflexe české tvorby a recepce)*. Ostrava : Votobia, 2004.

VÁGNEROVÁ, M.: *Vývojová psychologie I.: Dětství a dospívání*. Prague : Karolinum, 2005.

VLAŠÍN, Š. et al.: *Slovník literární teorie*. Prague : Československý spisovatel, 1984.

VOLKOV, R. M.: *Skazka. Rozyskanija po sjužetosloženíju narodnoj skazki 1, Skazka velikorusskaja, ukrainskaja, belorusskaja*. Odessa : State Publishing House of Ukraine, 1924.

WUNDT, W. M.: *Völkerpsychologie: Eine Untersuchung der Entwicklungsgesetze von Sprache, Mythos und Sitte*. Leipzig : Alfred Kröner Verlag, 1915.

ZIGOVÁ, E., OBERT, V.: *Literatúra pre deti a mládež s metodikou*. Bratislava : SPN, 1983.

Zoznam držiteľov licencií na televízne vysielanie stav v roku 2020. [online]. [2021-08-20]. Available at: <http://documents.rvr.sk/_file_system/Zoznam_TV__licencii_2020_aktualizovany_k_31_12_2020_zverejneny.pdf>.

ŽEMBEROVÁ, V.: *Autorská rozprávka v deväťdesiatych rokoch*. Prešov : Náuka, 2000.

