

Telling stories between fairy tales and Storytelling: a concept of valuing, understanding, and enjoying learning through a model of telling stories in the context of the Qur'an

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Abstract

Fairy tale in the sense of fiction / fiction telling stories, such as: fable, sage, saga, legend, mythe, ephos. Telling stories are interpreted as narrations about events. Fairy tale delivered continuously will be boring, over time the audience is not enthusiastic about listening. Telling stories in fairy talekan differ in taste if they are equipped with movements that reflect the roles and character of characters who are refined talekan, in this case termed storytelling. The purpose of this article is to examine the concepts of fairy tale, telling stories and storytelling and the Qur'an about respecting, understanding, and enjoying learning through this model of telling stories. The conclusions of this article are: 1) Telling stories do not use improvisation, fairy tale improvisation in several parts, Storytelling uses the totality of improvisation; 2) Mastering the technique of menfairy tale, telling stories & storytelling well, educators have the opportunity to explore the potential intelligence, emotional and spiritual intelligence; 3) The Qur'an alludes to, but does not teach fairy tale, not even fable perspectives, but teaches stories and parables which in this context are amtsaal.

Keywords: fairy tales, telling stories, storytelling, Quran, appreciating, understanding, and enjoying learning.

A. Background

Children love fairy tale (Kusmiadi, Sriwahyuningsih & Nurfalalah, 2008: 198; Kurniawan, 2016: 3; Rosyadi & Azhar, 2016: 127; Rosdianah, Lismawati, Lembang, Jurniati, Samsidar, Laynia, Ulfa, 2018: 5) Almost no children dislike reading or hearing fairy tale (Sarumpet, 1979: 61; Piris-P, Amahorseya, & Pentry, 2000: 103). Through fairy tale, life values are revealed (Muhajirin, 2006: 121). The formation of character is possible (Digest, 2005: 497). There is always a good moral value instilled in children (Kurniawan, 2019: 23). At least, children feel supported & their insights increase (Formiatno, 2010: 81)

Bunce, (1878: 51; 2019: 23) describes the story of Eros-Psyche, in "Metamorphoses", written almost two centuries ago. The story of Urvation and Pururava (referring to human

desire (Pururava) for water (Urvashi), which was found in one of the oldest Vedas of 1500 BC (Pattanaik, 2010: 16), contains the legend of the Aryan race before it was fragmented south to India, west to Persia and Europe and many other myths (Warner, 2018) emerged among branches of the Aryan family, such as Teutons, Scandinavians, and Slavs, and Greeks (Bunce, 1878: 51; 2019: 23; Peck & Stockton, 1901: 1863; Garnett, 1899: 386; Garnett, Vallée & Brandl, 1923: 386) This fairy tale map still contains many unexplored angles and many terra incognita, and the desire to find new parts grows among different audiences (Warner, 2018).

Telling stories are made verbally to with or without tools as messages, although as fairy tale to please (Ronda, 2015: 35; Madyawati, 2016: 162; Agusniatih & Manopa, 2019: 135), people who present interesting

storytelling tell it (Dhieni, 2008: 63; Siswati, 2016: 27; Siswati, 2016: 27; Azhari, 2018: 36; Dinanti & Syafri, 2019: 342). The message is absorbed by the children through the telling stories (Adhimah & Simatupang, 2014; Siswati, 2016: 28). Along with the development of advances in technology and information, telling stories are not only done verbally, but are assisted by using audio visual (Siswati, 2016: 28).

More like natural law, lighthouses function to guide penfairy tale around shoals and jagged reefs (Haven, 2000: xxiii). One of the keys to being an effective penale is to understand the audience, communicate, connect, interact, and understand it (James, 2002: 136). Menfairy tale further illustrates the way the process works naturally. Effective insight and understanding, guiding us consistently more successful telling stories (Haven, 2000: xxiii), of course, have to think about expectations about time, boredom, or preoccupation is influenced by the physical condition of the room and psychological audisens (James, 2002: 136).

Most dictionaries do not even include the word menfairy tale which includes a lame definition of "mentelling stories a story" True, but there is no real information there (Haven, 2000: xxiii)... all you can say is "just talk about it". Gahigogesgi, now he is a "liar." The 'liar' will speak or mentoring his story, "(Teuton, 2012: 34). At first glance it seems simple. The dictionary is correct. It only mentions a story telling a story (Haven, 2000: xxiii). The Qur'an refers to the fairy tale we encounter in (Surah Al Baqarah [2]: 78) as a lie and guess; (Surat Al Anfaal [8]: 31) fairy talean of the ancients; (Surah An Nahl [16]: 24) a previous person (Surah Al Qalam [68]: 15) or an ancient person. The Qur'an does not teach fairy tale, nor is it a fable perspective, but stories and parables, at least 20 stories and parables and not animal fables, we find in the Qur'an: Camels, flies, crows, horses, termites, Hud Hud Hud, Spider, Bee, Ant, Dog, Donkey, Frog, Flea, Pig, Wolf, Mosquito, Whale,

Snake, Cow, Sheep.

B. Purpose

The purpose of this article is to study the concepts of telling stories between fairy tales and storytelling about appreciating, understanding, and enjoying learning through a model of telling stories in the context of the Qur'an.

C. Study Literature

1. Fairy tale

Fairy tale is fun to provide imaginative and educational entertainment (Rosidatun, 2018: 97), entertain, inspire emotions, imagination, and creativity, as well as improve language skills, and increase vocabulary of children (Kusmiadi, Sriwahyuningsih, & Nurfalah, 2008: 199). Fictional-imaginative characters are implied in fairy tale, on the other hand, fairy tale has a pleasant and educational character (Kurniawan, 2016: 7; Rosidatun, 2018: 97). Fairy tale from the beginning was created to provide fun and education, contemplation and thoughts of good things that can be used as guidelines for behavior and behavior, related to honesty, obedience, kindness, glory, friendship, and so on. (Kurniawan, 2016: 7; Rosidatun, 2018: 97).

Most children like to live in fantasy conditions (Shirran, 2012: 189) where there is no difference between fantasy and reality (Hertzog, 1999: 57) which stimulates dancing imagination (Rosdianah, Lismawati, Lembang, Jembangati, Samsidar, Laynia, Ulfa, 2018 : 5). The theme of Telling stories, fairy tale and Storytelling must be precise, interesting, adjusted for age, for example: a). Age 0-4 years, likes fables and horror; b) Ages 4-8 years, like antics, heroism, ingenuity; c) Ages 8-12 years, love fantastic rational adventures (sage) (Rosdianah, Lismawati, Lembang, Jurniati, Samsidar, Laynia, Ulfa, 2018: 5). Considering the ability to digest telling stories, fairy tale experts concluded; a) 4 years, 7 minutes; b) 4-8 years, 10-15 minutes;

c) 8-12 years, up to 25 minutes (Rosdianah, Lismawati, Lembang, Jurniati, Samsidar, Laynia, Ulfa, 2018: 6). the material for telling stories is adjusted to the atmosphere. So in line with the telling story material with the event, not one or several telling stories for all situations (Rosdianah, Lismawati, Lembang, Jurniati, Samsidar, Laynia, Ulfa, 2018: 6)

2. Storytelling

Listening to telling stories is one of the most authentic and popular activities for all children as a form of literacy activities to stimulate potential (Suhendan, 2013 in Mulyani, Pamungkas & Inten, 2018: 208) and pentelling stories use it as an additional listening exercise (Pinter, 2017). Storytelling is a technique or ability to tell stories, scenes, events, and dialogues (Pangbudhy & Putra, 2018: 4; Sya'adatun, 2013 in Ariani & Hariyono, 2019: 2) as an alternative method to increase children's empathy (Arifin, Kartika, & Gautama, 2017; Ayuni, Siswati & Rusmawati, 2013) using the ability to convey with intonation and style as well as interesting tools (Arifin, Kartika, & Gautama, 2017; Putri & Purbaningrum, 2018: 3), said to be successful, if the listener is able to absorb the groove and entertained. besides, moral messages are the most important. (Rukayah, & Thaba, 2017; Bint Kassim, 2018; Harahap, 2018; Burhan, 2019).

Over time, this oral art form gained a wider audience because of its universal appeal. As Marsh Cassidy explains: "The purpose of menfairy tale, like any other art, is to entertain, present knowledge, teach behavior and morals," also informs and explains (Luongo-Orlando, 2001: 122).

The last decade, there was a resurgence of interest in menfairy tale as an art form (Luongo-Orlando, 2001: 122), the art of living that provides aesthetic elements (Kosasih, 2013 :) and has a lasting appeal (Luongo-Orlando, 2001: 122), telling stories develop from personal experiences, family history, and interactions with literature (Luongo-Orlando, 2001: 122) which eventually melts

into bonds with the reality of life (Zabita, 2018). Adults and children alike enjoy sharing telling stories with different audiences in various settings in our daily meetings. The point is a natural part of the interaction of personal and social life (Luongo-Orlando, 2001: 122). imaginative drawing and skills (kurniawan, 2019: 5) penfairy tale gives life, color and feeling to the characters and the story as told by the story (Mushoffa, 2006: 59). Face, voice, body, personality, and background of penfairy tale are tools to convey meaning, mood, and acts of telling stories (Luongo-Orlando, 2001: 122) both denotative and connotative (Rokhmansyah, 2014: 15) simultaneously the listener creates Imaginative telling stories in his mind or in other words are in two associations (bisociation) simultaneously (Saidi & Budiwaspada, 2015) form a mental picture when the story unravels (Luongo-Orlando, 2001: 122). Both penfairy tale and listener reproduce their own telling stories in a personal way using a variety of skills and knowledge (Luongo-Orlando, 2001: 122).

Generic Structure Storytelling, is a paradigm, or model, dramatic structure (Rubie & Provost, 1998). 1) structure, in the same way as special requirements to build a house to stay strong in all weather and must rely on instincts and analyze why telling stories don't function properly. 2) Orientation, in the initial paragraph (Puspitasari & Aziz, 2013; Ciptaning, 2017), events which are usually arranged in order of time (Warohmah, I, M., 2018). contains information with narrative text about what events, who the perpetrators are, where and when they occur. 3) Complex stage includes conflict, climb conflict (Nurhidayati, 2017) This paragraph becomes the core of naarative text (Lubis, 2014) mentoring stories that occur with or befall the perpetrators (Tinarriyadi & Fitrawati, 2013). Complication generally contains friction between the perpetrators of events. 3) Resolution, a dispute must be closed with a settlement.

D. Discussion

Fairy tale is one of the typical forms of telling stories (Kurniawan, 2019: 26). as a fantastic story with deeper meaning (Zipes, Greenhill & Magnus-Johnston, 2015) than ordinary telling stories (Harris, 2016: 54). The uniqueness of fairy tale in its dominant aspect of imagination. Starting from the characters, settings, time, to the problems and events that are imaginative, meaning that they are out of the actual reality. Everything is empowered to imagine (Kurniawan, 2019: 26). And even in fairy tale the narrator can tell simple stories with great truths that are hidden. Warner, (2018) outlines the main characteristics of fairy tale: 1) short narratives, less than one page, 2) familiar stories, whether passed down from generation to generation or similarities with other stories with certain parts of the *tambak*, such as *photofit identikit*. Fairy tale experts distinguish original fairy tale (*Marchen*) and literature or 'art' fairy tale (*Kunstmarchen*); usually anonymous and cannot be recorded.

In contrast to Leeming's opinion, (1926: 50) which states "fairy tale [should] not be children's lies but ideal truths, and far truer than actual truths", therefore Islam in this context displays the language "amsal", which people Greece calls "parabole", "comparison". A parable is an allegorical story that teaches basic truths or religious principles. In western perspectives this category usually includes normal people who face moral dilemmas, or they must make moral decisions and deal with the effects of those decisions (which are usually negative, to help teach the lesson). Most legends from all cultures fall into the category of parables. There is always a fundamental theme that teaches the listener (or reader) how to act and behave.

In the context of the Qur'an fairy tale it offends but does not teach, at least 20 fables (only animals and not dead) in the Qur'an, an example of the camel: how the camel was created (Qs. Al Ghaasyiyah [88]: 17), the characteristics of *bahiirah*, *saibah*, *washiilah*

and unintentional *haam* (Al Maa-idah [5]: 103), grace, kindness and ethics slaughtered it ((Qs. Al A'raaf [7]: 77), Qs. Al Hajj [22]: 36), a miracle (Qs. Huud [11]: 64), a sign that cannot be interrupted (Qs. Al A'raaf [7]: 73, Qs. Ash Shams [91]: 13), which is denied the Quraysh (Qs. Al Israa '[17]: 59) and slaughtered them (Al Qamar [54]: 29, Qs. Ash Shams [91]: 14), who called on Hajj worship (Qs. Al Hajj [22]: 27), the vengeance of evil denies the verse, it is impossible (like a camel's needle) to open the doors of heaven and not (into) heaven, (Qs. Al A'raaf [7]: 40), a three-day limitation on murderers the Holy Prophet (Qs. Huud [11]: 65), as a trial (Qs. Al Qamar [54]: 27), as media water divider (Qs. Al Qamar [54]: 28), the parable of the most precious, but abandoned (Qs. At Takwiir [81]: 4), which God accepted as a sacrifice not of flesh and blood but of obedience (Qs. Al Hajj [22]: 37), the cruelty of banning camels and cows (Qs. Al An'am [6]: 144), gifts of lost kings (Qs. Yusuf [12]: 72), depictions of torment in hell drinking water like a thirsty camel (Qs. Al Waaqi'ah [56]: 55), additional grain of heavy camel load (Qs. Yusuf [12]: 65), illustration of yellow camel accompaniment (Qs. Al Mursalaat [77]: 33); 2) Flies: as a parable (Qs. Al Hajj [22]: 73).

Telling stories in the verses above actually do not have a fable element, but the model of parables or in Islam is known as "amsal". "The parable that comes after the description of abstract things (*al-ma'ani*) or abstract things is stated briefly in the form of *matsal* appearance and transferred from its original forms to the *matsal* form, surely the *matsal* form (parable) will change the appearance of abstract meanings to be grand and beautiful, sharp, classy, powerful, and multiply its power in moving the soul of the listener and taking his heart. If the *matsal* is in the form of criticism, then the touch is more painful, usually more stinging, the punch is harder, and the boundaries are sharper. If it is in the form of *hujjah*, then the argument is brighter, the power is more compelling, and the

description is clearer. If it is in the form of pride, then the aim is more prospective, the glory is greater, and the speech is more fierce. If it is an apology, it is more easily accepted, more charming, more eliminates grudges, drowns more anger, encourages reconciliation, and encourages new commitments. If it is in the form of advice, it will heal the heart more, encourage more thinking, more pervasive in consciousness, more effective in preventing, more illuminating darkness or ignorance, more illuminating purpose, healing the sick, and alleviating emotions. "(Al-Sabhani, 1420: 13 in Fatih, 2019: 2).

On the other hand, according to al-Ashbihani 1041-1042 in Fatih, (2019: 2), *amtsal* is also believed and proven capable of silencing fierce opponents' arguments and defeating wild and ambitious enemies, because the influence of *amtsal* in the heart is far more imprinted than ordinary expressions without language in *amtsal*. From this can be agreed-upon that Allah uses many *usts clubs* in all of His books. *Uslub amtsal* also functions to remind (*tadhkir*), advise (*wa'dz*), encourage (*hats*), forbid (*zajr*), take lessons (*i'tibar*), establish (*taqir*), deactivate the purpose of conversation to reason, and illustrate meaning in a description that can be sensed, because *amtsal* illustrates abstract meanings in concrete figures or objects so that it is easier to digest and stick to the mind because of the support of sensory devices (Al-Suyuti, 1992: 1041-1042 in Fatih, 2019: 2 -3).

E. Conclusion

From the results of the discussion concluded as follows:

1. Telling stories do not use improvisation, fairy tale improvisation in some parts, Storytelling uses totality of improvisation;
2. Mastering the technique of menfairy tale, telling stories & storytelling well, educators have the opportunity to explore the potential intelligence, emotional and spiritual intelligence;

3. The Qur'an alludes to, but does not teach fairy tale, nor does the perspective of the fable, but teaches stories and parables which in this context is *amtsaal*.

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