

SECTION 5. HISTORY OF UKRAINIAN LITERATURE

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5.1 The role of interdisciplinary research in the formation of methodology of Ukrainian fairy tale science

Actually, Ukrainian folkloristics of the first half of the 19th century based on ethnographic research, avoiding the limitation of its subject to the field of poetic creativity. While recording the fairy tale, the ethnographers tried to record the folk speech, the worldview, and the people's idea of themselves through the story. Mykola Sumtsov wrote about the dying/disappearance of certain folklore narratives that many of the dead genres had signs of an idealized future (utopia). The overwhelming number of those everyday forms and moral concepts that disappeared from the life of more cultured peoples died not because they did not meet the highest criterion of good, or did not satisfy the interests and needs of the majority who lived in these conditions. However, because they did not withstand struggle (competition) with other household types and genres with which they had to compete [595, p. 1-2]. In the life of the people, cultural relics both from the time of the scientist and to this day stand independently of each other, forming heterogeneous and different time fragments of antiquity. In his articles, M. Sumtsov suggests not to divide cultural relics according to known rubrics: mythical, historical-literary, comparative-ethnographic, or to divide them according to their formal similarity to rites and customs. Each phenomenon of cultural remains has its place and deserves a separate study as a local phenomenon.

Based on the works of folklorists of the 19th, 20th, and 21st centuries, in particular: O. Potebnia, P. Kulish, M. Drahomanov, I. Franko, M. Hrushevskiy, V. Hnatyuk, G. Sukhobrus, I. Khlanta, I. Berezovsky, L. Dunaevska, M. Dmytrenko, O. Brytsina, M. Chornopysky, L. Mushketyk, O. Ivanovska, I. Hryshchenko and others, we will define the periodization of Ukrainian folktales. Let us conventionally define four periods:

The first period - "from fixation to study" (due to the historical development of science and the formation of criteria for studying folk tales);

II period – theoretical (determined by discourses between Ukrainian folkloristic schools (mythological, cultural-historical, psychological, anthropological); temporally, it is the end of the 19th – the first third of the 20th century);

III period – popularization period (caused by the predominance of publications of popular collections of fairy tales; at this time, the study of the nature of tale is presented mainly in introductory articles to publications);

The IV period is the post-Soviet period (marked by the search for new ways of recording and studying folk tales; temporally coincides with the opening of folklore studies departments at the universities of Kyiv (1991) and Lviv (1992)).

Started in the 19th century massive notation of fairy tales conditioned their scientific study. The first researchers recorded and published works at their own expense or at public gatherings of "indifferent countrymen". The lack of state support for Ukrainian science will be the main drawback in its development. The beginning of the scientific understanding of the artistic specificity of the folk tale as a folklore genre belongs to folklorists-theoreticians of the 19th century, in particular M. Kostomarov, O. Potebna, I. Rudchenko, M. Sumtsov, M. Drahomanov, I. Franko, V. Hnatyuk, M. Pavlyk, A. Krymskyi, S. Savchenko and others.

It should be noted that fairy-tale studies of this period had several stages of formation and development: 1) reproduction of the folklore poetics of the fairy tale in the works of writers through the artistic versification of traditional plots, motifs and images; 2) creation of fairy-tale funds by collecting and publishing texts by both scientists and amateurs (priests, officials, government officials, teachers, students); 3) research of the fairy tale genre, attempts at classification; 4) understanding of individual problems of folk culture through a fairy tale.

We cannot clearly delineate the boundaries of the end of the first and the beginning of the second period in the history of Ukrainian fairy-tale studies, because the maturation of the methodology of studying folk tales was formed gradually, and already in the works of the forties of the nineteenth century, scientific problems and a critical attitude towards European scientific schools (in particular, mythological and

historical). An important aspect for our research was reviews of the works of scientists who present a separate scientific direction in the history of folkloristics.

5.1.1 Mykola Kostomarov and the mythological school

Among the scholars of the Ukrainian school of mythology, let us pay attention to the works of the historian, ethnographer, folklorist, founder and ideologist of the Cyril-Myfodiyiv Society Mykola Kostomarov (1817-1885), who in 1843 published the monograph “Pro istorichne znachennya rus'koï (ukraïns'koï) narodnoï poezii” (“On the Historical Significance of Russian (Ukrainian) Folk Poetry”), and a year later he defended it as a master's thesis. The innovative reading of "male" poetry was evaluated by I. Sreznevsky in the form of a review published in the magazine "Moskovytianin" (1844. No. 3. Ch. II. p. 144-154), where the importance of work for domestic and European science M. Kostomarov's book is valuable "for the Grimms and the Talls as much as for the Sakharovs and Snehirovs, the Karadzhiks and the Kollars," the reviewer wrote. The author's views are news to us; but in the West they are even bigger news." The theory of Kostomarov, a mythologist, can be found in the works: “Pro narodni svyata i narodnij kalendar” (“On National Holidays and the National Calendar”) (1843), "On Religious Cult" (1843), "Slavic Mythology" (1847), “Pro mifichne znachennya Gorya-Zloshchastya” (“On the Mythical Meaning of Grief-Misfortune”) (1856), "Regarding P. Kulish's Notes on Southern Rus" (1857), "From Grave Traditions" (1860), "Two Russian Peoples" (1861), "Synthesis of Slavic and Ukrainian Cosmic Worldviews" (1872), "A few words about Slavic-Russian mythology in the pagan period, mainly in connection with folk poetry" (1873), "About M. Drahomanov's "Malorusskikh narodnykh predany i raskassov" (1877). And in each of them, the methods and techniques of working with the texts of epic folk genres can be seen. As M. Drahomanov later noted, analyzing the life path and creative work of M. Kostomarov, "underneath all Kostomarov's scientific works, even those that seem to be far from Ukraine, the heart of a Ukrainian narodov can be heard [539, p. 16]".

The lectures published by M. Kostomarov were delivered at the University of St. Volodymyr in the second half of 1846 under the name "Slavic Mythology" had a great

influence on the formation of science [557] and interfered with the views of the scientist on the origin of the fairy tale from the myth. The scientist explained the reason for the appearance of myths not by mechanical concepts (repositioning of ancient Greek ones, etc.), not as something descended from above or born unknown when, where and how; myths had a natural origin in the long-term mental process of people's life, the formation of their character, physical and spiritual factors [536, p. 70]. In fact, his interpretation of the nature of myth is identical to the views of other mythologists, but tends toward psychologism. The concept of a mythological symbol, proposed by M. Kostomarov, had a two-stage classification based on signs that can be conditionally called genetic and thematic-semantic. The genetic ones include: 1) some symbols that have a natural origin and are completely understandable; 2) symbols based on the historical use of a certain object in the life of the people's ancestors; 3) symbols based on ancient mythical or traditional stories and beliefs that make up the treasury of folk mythology. M. Kostomarov formed the thematic-semantic group as follows: 1) symbols of heavenly bodies and elements with their phenomena; 2) local symbols; 3) fossil symbols (minerals); 4) symbols of the plant world; 5) symbols of the animal world. M. Hrushevskyi and O. Pypin wrote about M. Kostomarov's superficial study of the problem, pointing out the lack of an explanation of the symbol in the Ukrainian tradition, or comparing the "naive" interpretations of the author with the brilliant works of O. Potebny [529, p. XXII]. M. Kostomarov's research on Slavic mythology was a kind of tribute to the times and went not only in the direction of the Cyril-Myfodiyev Society, but also in the stream of interest in the archaic worldview as evidence of the antiquity of the origin and uniqueness of the Slavic peoples (the search for the "spirit of the people"). *"With our ancestors,"* reflects M. Kostomarov, *"the process of separation (separation) of myths from objects of physical nature and their human embodiment did not take place, and, apparently, it has only just begun. For example, Strybog is the grandfather or father of the winds (in the Ukrainian fairy tale "father of the winds")"* [558, p. 66]. Proof of this is the Sun's mother, sister and other relatives who help the fairy-tale hero. About introducing into Ukrainian science the foundations of the systematic study of myth, symbol, folklore in general and history as a kind of

"psychology of the past", on which such giant thoughts and words as O. Potebnia, V. Antonovych, M. Drahomanov grew in Ukrainian historical and philological science, I. Franko, M. Hrushevskyi [536, p. 84], we have enough information about M. Dmytrenko.

Among the first published records of fairy tales written by M. Kostomarov in 1843 were the plots "Torba" ("Bag") and "Lovy" ("Catch"), included in the pages of the Ukrainian literary collection "Molodyk" by I. Betsky (Kharkiv, 1843-1844) (the texts can be found in the collections of I. Rudchenko (1870), L. Dunaevska (1990)). Modern folklorist O. Kukharenko, analyzing this edition, noted that the folk origin of the stories does not cause doubts among scientists, but draws attention to the question of the degree of editing by M. Kostomarov as a compiler of the texts of fairy tales. After all, representatives of the educated classes saw the lack of proper processing and perfection in oral works. Actual practice (despite calls for accuracy of fixation) was often marked by more or less significant interventions by collectors and publishers in texts and their processing. The second question, which the modern researcher needed an answer to, is the determination of the place and time of recording fairy tales. Taking into account the possibilities of science, O. Kuharenko established that the fairy tales were written down in one of the villages near Kharkiv. This is evidenced by a professional linguistic analysis of the texts involved in the work [562, p. 5]. Therefore, in his publications, M. Kostomarov did not violate the rules developed by science regarding the accuracy of recording the narrative, he supported the formation of the methodology of studying and notating folk tales. Deciphering the pages of his works, L. Mushketyk points to the scientist's innovation in anthropological approaches to the study of folklore, noting that a person's self-reflection, his desire to know himself and his surroundings are vividly reflected in Ukrainian mythologies and the genre of folk tales, in particular, where the universality of the narrative is connected with "structure of structures" (according to O. Nod), with "fairy tale balance" (according to E. Meletynskyi, N. Neklyudov, O. Novyk) and "sublimated image method" (according to Z. Uyvari, V. Anikin) [573, p. 9-10].

5.1.2 Mykhailo Maksymovich and the cultural and historical school

The foundations of the cultural-historical school in Ukraine (according to M. Hrushevskiy) were laid by the works of Mykhailo Maksymovych (1804-1873), a scientist-encyclopedist, poet, professor of botany, the first rector of the Kyiv University of St. Volodymyr (1834-1835), one of the most outstanding Ukrainian thinkers and ascetics of national science. On the example of his works on history, language, literature, traditional oral and material culture of the people in Ukrainian humanitarianism, one can see the transition from blossoming romanticism to a new positivist doctrine. Brought up in the spirit of the school of natural philosophy, M. Maksymovich believed that the knowledge of nature and society must be based on the results of scientific research, "strictly analytical and carefully synthetic, and therefore positive", because "philosophy can be in every creation of the mind" and "all science must to be philosophical". As for "different sciences or individual branches of knowledge, - wrote M. Maksymovich, - they also have one, general view that should extend to the smallest details." This principle, as emphasized by V. Kachkan, M. Maksymovych carried through all his historical, folkloristic, philosophical and natural, ethnographic, literary and linguistic studies [536, p. 163-164]. Already in the preface to the collection "Malorossiysk songs" (1827), the scientist posed and solved a number of questions: the selection and systematization of song material, a comparison of Ukrainian and Russian songs taking into account psychological characteristics (the richness of Ukrainian folk poetry, the element of folk self-knowledge; the issue of Ukrainian spelling, the scientist's attitude to historical events and modernity, etc. His work "Days and Months of a Ukrainian Peasant" is interesting for us, which belongs to the type of ethnographic studies that described folk customs and rites throughout the calendar year. Here he tries to explain the meaning and origin of folk games, mythological images, etc. The researcher compares various manifestations of the spiritual culture of Ukrainians with the customs and mythology of many Indo-European peoples, primarily Slavic, and compares the peculiarities of calendar rites of Ukrainians of different regions. This folk calendar is also a collection of oral poetic creativity of Ukrainians. Here we can meet both poetic and prose genres, in particular

fairy tales. Comparing the poetic (song) and epic (tale) types of folklore, M. Maksymovich noted that the soul of the people sounds in the song, and the folk fantasy is reflected in the fairy tale. *"In them, we often see mythology, beliefs, customs, character, character, and often real events that have not been preserved in other monuments [569, t. 2, p. 439]"*.

In 1845, the records of M. Maksymovich "Three fairy tales and one fairy tale" [568] were published separately. Later, the scientist's notes were published in the collections of O. Afanasyev. In particular, the V edition of folk tales (1861) included three Ukrainian fairy tales in his edition: "Mina", "Pokotygoroshek" and "Ivan Suchenko and White Polyanin". During the 1880s, the works of M. Maksymovich were published in Kyiv [569]. In the first volume of the "Historical Department" the article "In what century did Ilya Muromets live?" and one of the many old Ukrainian tales recorded by the western traveler Lyasota in Kyiv in 276 years (in the 16th century) "About Ilya Muromets, nicknamed Boot: how he was attacked by robbers when he was wearing only one boot and how Ilya beat the robbers with the other boot, which is why they nicknamed him Boot". The recording of this fairy tale debunked the myth of the Russian origin of the famous hero Ilya Muromets, proving the folk Ukrainian basis of this image, sung in epics. Evaluating the activity of M. Maksymovych, M. Hrushevsky noted: *"Neither historical romanticism nor ministerial instructions distorted the realistic, documentary analysis of phenomena and facts in Maksymovych the researcher... The mass of the Ukrainian people as a product of certain geographical, economic and cultural conditions became the center of research attention and cultural work" [528, p. 2]*.

5.1.3 Kulish's method of ethnography in Ukrainian folklore

The most prominent figure in Ukrainian folkloristics of the second half of the 19th century, who developed the methodology of fairy-tale studies, was Panteleimon Kulish (1819-1897) – a writer, literary critic, historian, folklorist and ethnographer, translator, linguist, cultural researcher. He was the first to start writing scientific works in the Ukrainian language, using the author's spelling – "kulishivka". The scientist also used

it when recording samples of folk art. After graduating from Kyiv University, in the 1940s, P. Kulish taught in Lutsk, Rivne, and Kyiv. This time was marked by the active recording of folklore.

Traveling through Ukraine, P. Kulish collected folklore and ethnographic materials. Some of them were included in the collection "Ukrainian folk tales", which was planned for publication in 1847, but was delayed by censorship until 1893 [560]. In addition to his own notes, materials by V. Bilozerskyi (from Chernihiv Oblast) and O. Markovych (from Poltava Oblast) have been added to the publication. These are the following fairy tales and legends: "Kyril Kozhummyak", "Svyridov's grave", "Falcon and the bee", "Transformation", "Ivas", "Stepmother". P. Kulish printed the records detained by censorship in the 1857 edition, but some of them had a different certification or name. S. Savchenko explained the peculiarities of such a replacement by negative events in the life of the folklorist and his close friends in 1847, namely the arrest of the Cyril-Myfodiyev brothers and the book "Read..." by O. Bodyansky for the publication of the translation of Fletcher's notes. The aforementioned collection of P. Kulish was also planned to be printed on the pages of this edition. No one knew about the existence of this edition, except the publisher, until 1887, when the famous second-hand book dealer Shibanov announced the sale of one copy of "Ukrainian folk tales". However, part of the materials of the collection was presented by P. Kulish in the section "Fairy Tales and Storytellers" of "Zapiski o Yuzhnoj Rusi" ("Notes on Southern Rus") as an example of an attempt to study the prose performance of all East Slavic folkloristics. The main problem that P. Kulish tried to solve was the accuracy of recording the spoken text. The researcher of P. Kulish's creativity V. Ivashkiv in the article "'Ukrainian folk tales" of Panteleimon Kulish: to the question of creative history" made public for the first time documentary materials reflecting the field and editorial practice of the outstanding scientist. Thus, in a letter to M. Pogodin dated October 15, 1843, P. Kulish reported that he had made a two-month trip to Malorossia in the summer and had many stories written down from the mouths of the people [550, p. 38]. While preparing for publication in 1843 his first collection of prose folklore, organized on the basis of these records, P. Kulish resorted to partial editing of folklore

texts with the aim of improving their language - however, after some time, in the preface to the publication, at the end of the year, he regretted is: "It would be much better to print them as they were sent to me." While working in the Institute of Art Studies, Folklore and Ethnography named after M. Rylskyi (IMFE) manuscript collections (f. 3-2, collection unit 116), V. Ivashkiv discovered an unpublished preface to the collection, written in the same year 1843, in which P. Kulish declared his principles of recording folklore. He stated that he "tried to meticulously copy nature and wrote down folk tales word for word, preserving not only the content, not only the general color, but also every small feature of these precious sketches".

Also, P. Kulish became the author of the first prospectus in the history of Ukrainian folkloristics of a multi-volume serial edition of folklore under the broad comprehensive title "Life of the Ukrainian People" (1844). The eight planned volumes were to include folklore materials of various genres: songs, sayings, fairy tales, legends, tales, proverbs, riddles, etc. (it is no coincidence that fairy tales are the third, this emphasized the antiquity, popularity of the narrative and its quantitative indicators). This is known from the letters of P. Kulish to M. Pogodin and M. Yuzyfovich. The idea of the publication was implemented by P. Chubynsky 30 years later.

Despite a number of life troubles, in the history of Ukrainian ethnography and folklore, the name of P. Kulish is etched in his "Notes on Southern Rus" (Vol. 1, 1856; Vol. 2, 1857) [599, p. 288]. The publication of two volumes became a significant event in the folkloristic and ethnographic thought of the time, which had the goal of "comparing the internal image of the former Ukraine with the current state, drawing the attention of collectors, researchers and writers, generally educated and wealthy people to the need to turn to inexhaustible folk sources [536, p. 177]. T. Shevchenko read "Notes" with enthusiasm, noting the manner (methodology) of presenting folklore texts in everyday scenes with a positive, successful decision: *"I have never read such a smart book, such a pure word of ours... It (the book) is so alive, so charming to me I vividly reminded my beautiful, poor Ukraine that I was talking to the living with its*

blind lyrniks and kobzars. Beautiful, noble work. A diamond in modern historical literature" [602, p. 333].

The second volume of "Notes..." contains fairy tales: "Ivan Golyk and his brother", "About Nightingale the robber and the blind prince", "The fairy tale about Ivas and the witch", "The fairy tale about the persecution of the stepmother", "The fairy tale about Kirill Kozhum" which" etc. The author's valuable work is a summary of fairy tales and storytellers. According to estimates, the publication contains 31 fairy tales, legends and beliefs about witches, the dead, evil spirits, transformation. The work was peer-reviewed by: Lazarevsky, M. Kostomarov, O. Pypin, M. Maksimovich, thus it reached a wide audience and had both supporters and and critics. In particular, M. Kostomarov [559, 564, 567, 590] noted the absence of the concept of "original" for P. Kulish and condemned the compiler's arbitrary arrangement of texts, additions, corrections, and discarding. *"Mr. Kulish's edition is not similar to previous editions of verbal monuments of the Little Russian (Ukrainian) nation,"* he wrote in the review, *"here are not only words and songs, as in previous collectors, but also stories in prose about historical persons and events as of historical and private reality, which are important for a scholarly observer, stories recorded word for word from the mouths of the people, which complement the words and songs in the people's transmission of the events of antiquity. These traditions (stories, superstitions, legends) have their own special advantages, their unlearned but living language acquaints us with the flow of the folk language, the way of expression and all the nuances of folk speech [544, p. 243].* M. Kostomarov focused on the fact that the time of superficial study of folklore and folk life has passed, that it is no longer necessary to resort to stylizations, forgeries, falsifications, retellings, resingings – it is time to look closely at folk life, language, creativity, up close, in scientific And that a new era in folkloristics was initiated, in his opinion, by P. Kulish: *"... It became necessary to know and depict one's people thoroughly, with all the twists and turns. No one so impeccably satisfies this need for a scientific meaning as Mr. Kulish in his legends, stories, and stories written down by him from the words of the people. No matter how talented the writer adapts to the vernacular, his personality will always leave an imprint in the work. Mr. Kulish*

conveys to us the folk language about the past life of the people without the admixture of complicity." Subsequently, "Notes..." was evaluated by I. Franko in the work "Essay on the history of Ukrainian-Russian literature until 1890" as a significant phenomenon in the cultural and fairy-tale life of Ukraine. He wrote: *"...In the history of Ukrainian ethnography, Kulish's name is permanently recorded in his "Notes on Southern Rus"* [559].

However, from the time of making the first records to the publication of "Notes on Southern Rus" by P. Kulish, the scientist already clearly saw the errors of his methodology, which were used by folkloristics in the 1840s, namely: inaccurate recording, recording from memory (itself record), arbitrary transfer of text [547, p. 130-131]. The field and editing practice of the Romantic era in the mid-1850s was already outdated, so it is not surprising that P. Kulish understood the importance of the communicative context, recording directly from the mouths of the people, therefore he was wary of resorting to self-recording, trusted only his notes, although he could not very accurate, but made directly from the mouths of the performers: *"It wouldn't be bad to show the whole conversation between me, Taranukha, and the cooper to people who have never spoken in a friendly way with Ukrainian settlers. But I rarely wrote down phrase by phrase in those days, mostly because of the impossibility of such a thing, and sometimes because I relied on my memory. Perhaps I would have remembered her twelve years earlier, but now I have to limit myself only to what was preserved in my notebook, that is, the memories that Taranusi was inspired by our conversation* [544, p. 237].

However, regardless of the importance of the scientist's work, most of the critical remarks related to the second volume of "Notes on Southern Rus" (1857), namely the first chapter "Fairy Tales and Storytellers" [561]. For each fairy tale at the end of the book, P. Kulish provided a summary, the main plot, which was important at the time when there were no indexes. The originality of the versions of the tales is also due to the fact that the records of L. Zhemchuzhnikov are presented here for the first time (7 tales, legends: etymological and demonological (about transformations, werewolves, the dead, healers, witches, devils), one anecdote and a superstition). Fairy tales are in

the rubric "Tales and storytellers" in the stream of stories about the circumstances of collecting samples, conversations with storytellers, drawing scenes from folk life and everyday life. Which helps to better understand the functioning and specificity of the works themselves, their broad context. In his review, M. Kostomarov also drew attention to the fact that the description of L. Zhemchuzhnikov is too similar to the description of P. Kulish himself in the first volume. This alarmed M. Kostomarov, but he did not draw any significant conclusions: *"There are fairy tales, superstitions and fantastic stories written down word for word by the artist Zhemchuzhnikov, who handed over his collection to Mr. Kulish. Mr. Zhemchuzhnikov paints us quite vividly the atmosphere and home life of grandfathers-storytellers, ending long tales with conversations with storytellers, just as Mr. Kulish does, conveying his conversations with old musicians-musicians in the first volume. This method seems unsuccessful at first glance; the lack of order in the story strikes the reader as something strange and unusual, but the more you read, the more you are convinced that it has the advantages of strict naturalness, and as if transports the reader to these dwellings of rural simplicity, from where the writer brought out the treasures of folk fiction"* [544, p. 264]. As a historian, M. Kostomarov was primarily interested in the content of folklore samples, he did not engage in textual research. However, in the second volume, in the comments of P. Kulish to the records of L. Zhemchuzhnikov, there is a statement that reveals the style of the editor's work with other people's records and, in fact, his view of the folklore text (which has not yet freed itself from the influence of romanticism) as a literary example, which can be artistically perfect or substandard, incomplete. In view of this, a peculiar understanding of the accuracy of the recording and the accuracy of the editorial reproduction of the text was stipulated, where editing, shortening, and rejection of "bad" samples were allowed [524, p. 62-64]. Then P. Kulish noted that he would print only two of the entire notebook of fairy tales written by Mr. Zhemchuzhnikov in the sewing room. Others need story clarifications and may be printed later [547, p. 134].

This is what caused sharp criticism of P. Kulish's methodology from another collector and publisher of fairy tale epics – I. Rudchenko (as you know, he published

his two-volume "Ukrainian Folk Tales" 12 years later (1869-1870): "In our opinion, doctor Kulish is completely guilty as an ethnographer. A man who calls himself an ethnographer should not throw out a single word..." [593, p. 362]. A. Britsyna, having carried out thorough textological work on the manuscripts and two different publications of these tales, found out that some texts were first published in the 1847 edition and certified as records of V. Bilozerskyi in Chernihiv Oblast and O. Markovich in Poltava Region, and later – in "Notes on Southern Rus" only in a different language edition, with a different certification and description of the circumstances of the recording. Noting that P. Kulish's essay "Fairytales and Storytellers" "became one of the first attempts not only of Ukrainian, but also of all Slavic folkloristics in the study of prose performance", she nevertheless emphasized that it "essentially had a fictional character, determined by popular at that time in the form of "notes", which explains "the publisher's freedom of dealing with materials" [524, p. 65]. Relying on archival documents stored in the Institute of Art Studies, Folklore and Ethnography named after M. Rylskyi (IMFE), O. Britsina proved that, for example, the legend about Kyril Kozhumiak was not written down by L. Zhemchuzhnikov, but by V. Bilozerskyi, it is not clear why P. Kulish resorted to this (according to V. Ivashkiv) "obvious folklore mystification" [550, p. 44].

It is worth reminding that all these conclusions and remarks are made from the point of view of more than a century and a half development of folkloristics (see the works of M. Sivachenko, O. Britsina, V. Ivashkiv), but from the point of view of that time, P. Kulish's publications were the beginning of a new, scientific stage development of folkloristics and folklore textology. The accuracy of recording and reproduction of verbal texts in the form in which they were performed for a long time, until the end of the 19th century. were only conditional. And not only P. Kulish, but also I. Rudchenko, who criticized him, also resorted to editing and shortening the texts of fairy tales written verbatim. And this is because the understanding of the accuracy of recording and publication at that time could only be conditional, but science was moving forward and looking for ways to solve this problem. Methodology of the 1930s and 1950s in the 1960s and 1970s. did not satisfy scientists anymore. In the Russian

Geographical Society (RGT) program (1847), a mandatory scientific requirement was to ensure the verbatim recording and accuracy of the publication of any folklore work. And in the "Rules during recording", formulated by M. Bilozersky in 1854, it was emphasized the need to record not only under the dictation of the narrator, but also in the process of live performance – in fact, all the recorders of that time resorted to this, including P. Kulish and I. Rudchenko. The same folklorists used other methods, which are mentioned in the comments – shorthand, recording under dictation, repeated listening in order to restore omissions, etc. From the point of view of modern science, these methods also could not provide adequate reproduction, but at that time they were progressive and the most effective.

Already P. Kulish was equated the terms "folklore" and "ethnography" and explained them as a product of history. The researcher paid special attention to those phenomena of the worldview and cultural artifacts that precede the plot (motive) underlying the text. Theses about the folklore aesthetics of P. Kulish boil down to the beauty of the verbal text, its artistic quality as a prerequisite for viability and the prospect of transitioning into the sphere of folk traditions. That is why his fairy tales are interspersed with descriptions of folk life, appear from the cause-and-effect relationships of tradition, which conditions validity and sacredness as a mediator, tracing the unity of culture and man in it in the role of creator, executor, custodian and transformer of ethnic values. "In the arrangement of folklore materials, Kulish," wrote the German scientist Friedrich Scholz, "was far ahead of his time." He was systematized the texts by narrators and singers. Also important are his instructions about singers and storytellers, about their daily life, the way they perform folklore works [549, p. 314].

So, for the first time, P. Kulish deeply and multifacetedly raised the complex problems of attribution, the nature of the creative act, the peculiarities of collective and individual creativity, performance and recording methods. The folklorist and writer collected a lot of information about the bearers of oral traditional creativity, he elevated the role and social importance of the folklore collector to an extremely high level. Even during the lifetime of P. Kulish, his contribution to Ukrainian folkloristics was

considered by O. Pypin in "History of Russian Ethnography" (Vol. 3: Ethnography of Maloruska (1891)). O. Pypin spoke of "Notes" as an unusual phenomenon of the scientific and cultural and educational life of the middle of the 19th century. By genre, it was not a scientific treatise, not a "bare" collection of folk poetry, but a new, peculiar form of folkloristic and ethnographic research [589, p. 194]. As M. Dmytrenko notes, "it seems that researchers of P. Kulish's creativity and scientific activity do not always take into account those features of innovative approaches to the study of the traditional oral intangible culture of the people, behind which, although romanticism stood, positivist pragmatism was already observed, the breath of a peculiar "scientific realism". His folkloristic and ethnographic activity testifies, in addition to the romantic one, to other matrices as well - those based on facts, arguments, methods and approaches to scientific recording and understanding of oral folk material [536, p. 189]. As L. Biletsky noted, in "Notes" P. Kulish raised and resolved "several methodologically fundamental questions: 1) folk works are a living history of the folk spirit in its past; 2) folk works best preserved the high idealism of the deeply moral soul of the Ukrainian; 3) folk works should be the basis on which the highly moral poetry of the civilized stratum of Ukrainian society should be revived both in its historical and everyday tradition and in moral and idealistic purity; only such works of individual poets will continue the creative and highly cultural work of the true Ukrainian spirit; 4) modern Ukrainian poets are the only heirs of ancient rhapsodes of Ukrainian poetic creativity. All these principles in further literary and scientific work become the main criteria for Kulish's criticism and artistic and poetic activity [523, p. 88]. The work of P. Kulish in the field of Ukrainian folkloristics and ethnography in the middle and second half of the 19th century awakened scientific thought, stimulated the development of collecting, the study of traditional folk art. Continuing to study folk tales, P. Kulish, in the article "Views of Ukrainian oral literature" (1876), made an attempt at typology of Ukrainian fairy-tale material, singling out "three types" in it: 1) fairy tales from the dawn of time about snakes and cannibals; 2) "prudent" (in the sense of meditateness, philosophicalness); 3) laughable. The first type is conditionally correlated with Ukrainian mythological representations. The second - gravitates to the

bykar base, which H. Skovoroda also wrote about. The third is fairy tales-jokes, language puns, jokes, popularly called "pobrehenky". Following the plots of Ukrainian fairy tales, scientists agree with the anthropomorphization of phenomena in them and the manifestation of moral and ethical norms of the Ukrainian people. On this occasion, P. Kulish noted: *"she (the fairy tale) likes to masculinize images from the super-historical world, and in peace human reason and truth prevail over force and pride"* [522, p. 431]. Special interest in P. Kulish's edition can be traced over the next two centuries. About him we have O. Vertii's research "Panteleymon Kulish and folk creativity" and Zh. Yankovska's protected dissertation "Panteleymon Kulish's folkloric activity" [604].

5.1.4 Methods of studying the Ukrainian folk tale by O. Potebnia

Historians of folkloristics considered Oleksandr Potebnia (1835-1891) like a mythologist, although his research methods based on historical, migration, and psychological schools. Max Azadovsky said in the second volume of "History of Russian Folklore": *"Potebny's mythology was special, such that it significantly distinguished him from other representatives of the school. ...He was not interested in the reconstruction of the myth as such, but the fate of popular opinion, its consistent path of development, its history"* [519, p. 93]. M. Dmytrenko considered O. Potebnia, the mythologist, in the section "Perception and evaluation of mythological theory" of the dissertation study "Theory of folk literature as a direction of domestic philological science of the 1860s – 1880s (Folkloristic works of O. Potebnia)" (1983) [535]. O. Potebnia treated mythologists' inventions somewhat ironically, considering the myth as a historian, and considering mythological thinking as the first stage in the study of popular opinion. He also considered these criteria, turning to the theory of borrowings, defining the "assimilative power of the people" [586, p. 124-125] as the main factor. The thesis proposed by the researcher about the continuous creativity of popular opinion, its independence, was somewhat reminiscent of the "theory of opposing currents" of O. Veselovskyi, but deepened its meaning and significance.

O. Potebnia followed F. Buslaev also, establishing the closest connections between language and folklore, which together could generate judgments about the genesis of folk worldview. Because in the phenomena of language and folk art, those elementary ways of thinking, the origin of which dates back to ancient times, have been preserved. O. Potebnia repeatedly supported these judgments with facts in folkloristic studies: the first dissertation "On some symbols in Slavic folk poetry" (1860) [586], "Thought and language" (1862) [584], "On the mythical meaning of some rites and beliefs" (1865) [585], "Ukrainian folk song in the list of the 16th century" (1877) [583], "A word about Igor's regiment" (1878) [580], an analysis of Ya. Holovatskyi's collection "Folk songs of Galician and Hungarian Rus" (1880) [579], "Explanation of Ukrainian and related folk songs" (1882-1887) [587], etc. In 1894, after the scientist's death, based on student notes [582] was published one of O. Potebnia's lecture courses on the theory of literature. In 1905 were selected and printed under the general title "From notes on the theory of literature" [581] his separate notes on the theory of folk poetry, myth, the problem of nationality in relation to the study of language and folklore, on issues epic, individual genres of folklore, about tropes and figures, about the essence of poetic and mythological thinking, etc.

In the monograph "On the Mythical Significance of Some Rites and Beliefs" (1865), O. Potebnia revealed the mythological basis of the worldview of the Slavs on the basis of rites, customs, beliefs, fairy tales, legends, proverbs, and songs, according to language, folklore and ethnography proved that Christian holidays and rites of the Slavs are transformed archaic achievements of autochthons. *"Every unbiased and conscientious ethnographer,"* wrote M. Sumtsov, *"will find in O. Potebnia's work a valuable and useful guide too many sections of folklore."* The main propositions about the mythical meaning of the Yaga are correct, at least until now they have not been shaken [596, p. 211]. In response to F. Buslaev's remarks about the poverty and unformedness of Slavic mythology, O. Potebnia ironically said, *"If the Slavs did not have time to develop these personifications, but did not forget them, then they are a rare and incomprehensible exception"* [581, p. 134]. O. Potebnia's mythological interpretation of fairy-tale material [585] laid a cornerstone in the construction of

Ukrainian fairy-tale studies, creating a methodological basis for the works of scholars of the 20th and 21st centuries. (H. Sukhobrus, I. Berezovsky, L. Dunaevska, V. Davidiuk, etc.).

Being well acquainted with the views on the myth of his contemporaries (M. Müller, A. Kuhn, V. Mannhardt, V. Schwartz, F. Buslaev, O. Afanasyev), O. Potebnia, as is known, did not share many of their positions. The position regarding the genesis of the myth was especially controversial. Here, O. Potebnia revealed an independent scientific position, *"he did not act as an epic snake-wrestler hero against the authorities-mythologists"* (according to M. Dmytrenko), but as a scientist who searches for the truth, has his own understanding of the process of the emergence and development of thinking, language, and the myth of poetry. Unlike M. Müller and O. Afanasyev, O. Potebnia did not believe that the language was originally consciously metaphorical, expressing the high development of poetry (shepherd, contemplative), and then, because of forgetting the original metaphoricity, began to give rise to myths, that the basis of myths – "speech disease", forgetting the original meanings of words. It is all the same, the scientist quipped, that a sick, infirm body predicts a healthy one in the future... Language corruption has never happened. The mythical type of thinking, the researcher emphasized, is the predecessor of poetic thinking; originally, not general, but specific meanings prevailed in the language. O. Potebnia, like O. Kotlyarevskyi in his review of O. Afanasyev's work, rejected "language corruption" as a source of mythology [581, p. 601]. In O. Afanasyev, "the history of myths becomes the history of the decline of human thought" [581, p. 586].

Scientists was often mentioned the figure of O. Potebnia in writings about scientific schools, as a representative of the Kharkiv historical and philological school. In particular, this is O. Presnyakov's monograph "Poetics of cognition and creativity. The theory of literature O. Potebnia" (1980) [588], I. Fizer's "Psycholinguistic Theory of Literature of Oleksandr Potebny: A Metacritical Study" (1996) [598], our study "The Role of the Psychological School in Ukrainian Fairy Tale Studies" (2017) [553]. Potebnia the philologist (V. Franchuk [601], V. Horlenko [527], N. Ishchuk-Pazunyak [551] and others) mostly opened biographical reviews of the figure of the scientist to

readers. O. Dej [532], I. Dzuba [533], M. Dmytrenko [534], I. Gunchyk [530], O. Yeremenko [543] and others over the past few decades, has touched upon O. Potebnia's folklore heritage.

Paying attention to the fairy-tale aspect of Oleksandr Potebnia's research, it is worth noting that at one time his thoughts on the psychology of the mythological representations of the Slavic peoples were original in nature, anticipating the views of authoritative scientists by half a century. In the research cycle "On the Mythical Significance of Some Rituals and Beliefs" (1865) [585] (in three books: "Christmas Rituals", "Baba Yaga", "Snake. Wolf. Witch"), the scientist carried out an analysis of fairy-tale plots somewhat intuitively using the methodology different schools: mythological, historical, migration, philological and psychological. Relying on Ukrainian and all-Slavic beliefs, customs and traditions, he traced in detail the fairy-tale motifs of plowing with the Snake, honoring bread (the tale of the bread and the snake) in the context of Christmas rituals. Throughout the book, he considered the cultural and mythological diversity of the image of Baba Yaga, in particular, her counterparts in the fairy tales "Blizzard" ("Metelytsa"), "Frost" ("Morozko"), "The Tale of the Witch" (also known as "Ivas and the Witch", "Telesyk") using the mythical image of the German Holda (Berta) and Slavic counterparts. The scientist drew attention to a number of variants of the plot about the grandfather and grandmother's daughter, which openly projects the Animus and Anima archetypes.

Separately, O. Potebnia's research studies animal fairy-tale and mythical characters, which in the traditions of many European nations correlated with human character traits. In particular, he studied in detail the stories about the fox as a transformation of the image of Baba Yaga/Golda/Marena and the existence of fairy tales about the fox and the wolf in the European folklore tradition. The researcher made an analogy between the stories about wild and domestic animals, in particular, the cat/cat playing the roles of the fox/Holda/Baba Yaga. Separately submitted intelligence about fairy-tale plots where Baba Yaga/Mare's head acts (as parallels); stories about heroes (Kyryl Kozhumyaka, Kotygoroshko); about werewolves, witches. However, fairy tale historians did not take the work seriously mainly due to careless reading and

prejudiced attitude towards the achievements of the mythological school. Using the methodology of mythologists (W. and Y. Grimm, W. Mangardt, H. Wolff, M. Müller, A. Kuhn, F. Buslaev, O. Afanasyev, etc.), O. Potebnya in the study "On the mythical meaning of some rites and Believers" (1865) actually summed up the mythological studies. His work was innovative in its spirit and richness of researched material. With her courage, determination to search for new ways of research, confession of not only patriotic ideals, democratic beliefs, but above all the truth of scientific knowledge, she, according to O. Presnyakov, alarmed supporters of the gradual accumulation of facts, which led to devastating criticism from P. Lavrovsky (scientific supervisor of the first dissertation O. Potebny) [534, p. 21]. His negative feedback influenced the decision of the Council of the Faculty of History and Philology of Kharkiv University rejected O. Potebny's work by its decision of March 18, 1866, and refused to award him the scientific degree of Doctor of Philology. The main reason, according to O. Presnyakov, was that O. Potebnia "had already taken a step into the future of philological science, while P. Lavrovsky remained in its past." In addition, the worldview positions of the student and the teacher on the Ukrainian issue also differed.

Following the European traditions of the methodology of fairy tale research, O. Potebnia classified fairy tale material for research into three categories: 1) animal; 2) semi-animal; 3) human. The scientist further divided the fairy tales of each category in half: the first and second parts. Analyzing the fairy tales of the animal category [585, p. 112], he considered *the motif of kidnapping, in particular "the fox steals the rooster"* in 4 versions from the collections of O. Afanasyev [520]: (A) (T. 2, No. 3), (B) (T. 4, No. 19), (B) (T. 4, No. 23), (D) (T. 4, No. 22). The scientist divided the analyzed texts in half according to the results of the fairy tale (the theft of the rooster - the return of the rooster) and related options. The scientists this technique is still used today (L. Dunaevska, O. Britsyna, L. Mushketyk and others). It is convenient for a three-dimensional perception of the investigated fairy-tale phenomenon and allows you to draw conclusions systematically.

The scientist presented the category of semi-animals *as a motive "Yaga kidnaps a child"*. Variants: (A) (T. 2, No. 113), (B) (T. 2, No. 115) – according to Afanasyev's

collections, (B) (Czech "O smoličkovi") (T. VIII, No. 28). The first pre-climactic part tells about Yaga's kidnapping of a child, the second – about the rescue (like Ivasik, the hero wants to be roasted and put on a shovel, and he pretends that he does not know how). In the Czech version, Smolicek stolen by Jeskinkas (small creatures, pitiful in appearance, able to transform, very strong). Summing up, O. Potebnia noted: from the comparison of the above fairy tales about the fox and Yaga, it can be seen that their first halves are the most similar, even in details: the fox invites the rooster to drop golden apples, and Yaga lures Filushka with an apple; the rooster and Filushka call for help with almost the same words. The second half is slightly different, but in version (A) of the fox tale, it is said that she was going to roast a rooster, which is a main feature of Yaga tales; on the contrary, in version (B) of the tale about Yaga, Smolicek does not free himself, as in versions (A) and (B), but is saved by a deer, as in the tale about a fox, a rooster is saved by a cat, or a cat and a ram. Thus, Zhikharko, Filushka and Smolicek of the tales about Yaga correspond to the rooster of the tales about the fox, from which we conclude that in the last roosters it is also a child. The secondary, from the point of view of the storytellers, meaning of the rooster's brothers, or the child, or those with whom he lives, can be seen from the fact that their images are variable in each version [585, p. 116-120].

In the category conventionally called human [585, p. 220], O. Potebnya turned to the following plots: (A) "About Ivasya and the Witch" (T. 1, No. 16), (B) "About Telpushek and the Witch" (T. 1, No. 20), (B) (T. 1, No. 91, 92) [520], (D) Serbian. "Stepmother and stepdaughter" [514] (No. 35), (D) (Sloven. "About cannibals" – Slov. Pov. 334), (E) "Hansel and Grettel" [513] (T. I, No. 79), (F) "Old Frikka" (Norddeutsch Sag. 319). Having conducted scientific observations, the scientist made the following conclusions [585, p. 125]. The indicated fairy tales in the pre-climactic part have two editions. In the first, a witch kidnaps a child, in the second, a brother and their stepmother pursues sister (or three sisters), and they themselves come to the witch. The Serbian (G) and Ukrainian (A) versions, despite their differences, have in common the episode of the children's return and eavesdropping under the window (similar to Ivas) followed by an exclamation like "we are here". In the second part, the given tales are

identical to each other to the extent that they can be identical only in the folk memory of the beliefs of tribes separated for many centuries. Ivas functionally corresponds to Zhiharko and Filyusha from previous stories. The witch in the tales of the third grade is identical to Yaga of the tales of the second grade. In variant (F), the witch is called die Alte Frick; Frikka (according to Mangardt) corresponds to Golda/Berta, and, accordingly, to Yaga. The appearance of the Jews in option (D), instead of the man-eater in option (D), arose from the widespread belief that Jews kill Christian children. In version (D), Baba Yaga splits into grandfather and grandmother. Relate the fact that the ogre called the wind in one version to the association of Holda-Berta or Fricka with Wodan, the clouds driven by the wind [515, p. 284-285].

As for the common meaning of the above tales, these tales are proof that the Fox/Yaga kidnaps children. The scientist considered the abducted Pivnik, Filushka, and Ivasya to be human children, the kidnapper to be the goddess Yaga/Moran/Golda, and the abduction process to be death. The geese-swans that bring Filushka/Ivasya home, as well as the duck mentioned in the German fairy tale, have a close connection with the creature from which they free the children. The relation of geese to the cloud, snow, evidences this and Golda [515, p. 259], in German mythology, the swan personified the soul and accompanied it [515, p. 342]. We also find this last feature in Russian fairy tales [520] (T. 6, No. 118), comparing it with the other two (T. 1, No. 13, 92), it is obvious that the geese serve Yaga and replace her (carry out Yaga's orders): "Geese-swans gained a bad reputation a long time ago; they flew everywhere and kidnapped small children."

O. Potebnei's research on another pair of animals popular in fairy tales – the wolf and the fox – in the symbolism of which reveals their mythical meaning appears comprehensively exhaustive [585, p. 132]. The kinship of mythical animals emerges from folk poetry and language. Blood kinship (according to Grimm) appeared in the later Baikal period, where the wolf is the uncle, the fox (der Fuchs, le renard) is the nephew, while in older sources the fox is only the godfather of the wolf, who baptized his son. In Ukrainian fairy tales, a wolf and a fox are not only best man and best man, but also brother and sister, and the latter is older than the former. Our fairy tales about

the fox have preserved more antiquity than the medieval epic about animals, and that we can observe deep antiquity in each independent feature of these tales, this is evident from the fact that the feminine gender of the word fox is older than the masculine fox [510, p. 14-15]. Taking into account the similarity of the wolf with the fox, and, accordingly, with the image of Yaga and the Transnistrian belief that one cannot spin from Christmas to the New Year, so that wolves do not spoil livestock [510, p. 145], an indication of the relationship of the wolf to spinning, or the patronage of spinning, the goddess. O. Potebnia suggested that fairy tales, where the wolf functionally corresponds to Yaza, have a mythical meaning. For consideration, the scientist chose the fairy tale "The Wolf and the Goat" ("The Wolf and the Seven Goats") in the following versions: (A) (T. 2, No. 4), (B) (T. 4, No. 51) [520], (B) (Czech. Skult. A Dobš. 486), (G) (T. I, No. 5) [513]. Having proved the parallelism between the mentioned plot and the fairy tale "About Ivas and the Witch", the researcher determined the roles of the characters: the goat is Ivas's mother, the goats are Ivas, and the wolf is Yaga. The goat's revenge corresponds to the burning, drowning of death (Morana). Considering the mythical nature of the fox, the scientist drew a parallel to another animal – a cat. In fairy tales, the fox is the bride and then the wife of the cat Kotofey Ivanovich; in another version, the fox marries the cat as a widow. The Grimms have two fairy tales about the marriage of a fox: in the first case, the fox died, in the second – the nine-tailed fox pretends to be dead to make sure of the wife's fidelity. In both stories, the mediator between the fox and the bridegroom is a cat (Frau Katze) (T. I, No. 38) [513]. The plots of fairy tales about the matchmaker's fox have the variation of the matchmaker's cat (Puss in Boots), which helps the poor man marry the princess. O. Potebnia compares Slavic (fox) and Romano-Germanic (cat) variants, mentioning Puss in Boots from French, Italian and Norwegian editions. The scientist considers the Ukrainian story about "Kostyantyn Kostyantynovich" borrowed from an Italian source (in Straparola's edition, the hero is named Kostyantyn). So, in the named version, instead of a cat, there is a fox, instead of a king, there is Tsar Grom, or Tsar Vogon and Tsarina Molonya, instead of an ogre (French), in the tales about Marquis Karabas and the troll (Norwegian), Tsar Zmiulan or Snake, or Zmiy Zmievich, Raven

Voronovych and Kokosh Kotovych [520, T.4, No 10, 11, 39]. O. Potebnia does not give a clear explanation of the mythical connection of the fox/cat with fire-thunder and lightning, on the one hand, and the snake, on the other. However, he does not reject the mythical nature of these animals. Referring to the works of Grimm, Manngardt, Wolfe, Sumlork, the researcher establishes a connection between Holda and the cat as a servant of the goddess (messenger), as well as a parallel between the belief in the transformation of witches into cats and the witches' coven and cat gatherings.

The scientist considers separately the stories about the stepmother and the stepdaughter [585, p. 141]. Options: (A) (German [513, t.1, No 24]), (B) (Slovenian [517, No 250]), (B) (Ukr.12, t.1, No 12), (D) (Serbian [514, No 178]), (D) (Serbian [514, No 172]). Concluding about the above versions of fairy tales [585, p. 146], O. Potebnia believed that the German version (A) explains all the others. Golda's well in version (B) symbolizes a bridge over the river; in version (D) the woman is sitting by a stream, which in the Slavic tradition is an indication of the elemental basis of Yaga's character. The well of option (A) leads not to the bottom, but to the top, to the heavenly meadows illuminated by the sun, from where snow falls to the ground. In version (B), the river is the personification of the heavenly river, through which in the above-mentioned versions the duck carries Hansel and Gretel, and in the heavenly space, Geese-swans carry Ivasya.

In contrast to the witch in the tale of Ivasya, the creatures that represent Yaga, although formidable in appearance, are positive towards the hero and reward for diligence and kindness. The hut of Yaga, Jerzy-Baba stands in the forest (var. B, B, D), or it is not mentioned. Option (D) is important because we have a beautiful image of Yaga as a woman with fragrant hair. In other fairy tales, it mentioned that one of the tasks of a girl is to comb (comb with a comb) the head of the host. In the German plots [513, t. 3, No 41], the girl had to skat to the hostess and her animals: a bear and a monkey; another German fairy tale [513, t. 3, No 42] speaks of a rattling in the head of a coughed-up Nixa (a water creature that lives in a well). In the Serbian version – Alla (snake, according to the idea, has no hair); in Belarusian - the Czech mother with the head of the Witch Yaga, who kidnapped the child; the Czech version speaks of the

White Lady. Options (E) [520, t. 1, No 92] and (J) [520, t. 1, No 13] are interesting, which relate more to the category of child abduction. According to Mangardt, the common meaning of the plots A-D is that "two souls (good and evil) fall into the kingdom of the dead, which belongs to Holda, and begin to act, each revealing their own moral principles". A good soul enters the world through the golden gate (with sunrise); an evil soul comes out through the gate covered with tar, spits out vile after every word, which in nature is personified as hail or rain [513, No 300, 438; 585, p. 152]. Proposing his interpretation, O. Potebnia noted that the appearance of girls in the human world not so much personified as a natural phenomenon, but as a birth in a new body with new manifestations of good and evil character traits and tendencies, external defects that constitute a reward or punishment for a previous life.

In the Ukrainian fairy tale, which attracted the attention of O. Potebna, there is an unusual image of Yaga – Mare's head [585, p. 153]. According to the plot of the fairy tale, the girl fulfills the request of a strange creature (a mare's head knocks, rumbles, "Who is in my hut? Open it"), which needs to be transplanted over the threshold, put on a pole, given dinner, and told a story. The last request to get in one ear and out the other – changes the hero, she becomes beautiful and rich. The grandmother's daughter destined to be eaten by the Mare's head. O. Potebnia believes that all the wonderful horses (Syvka Burka, even the cow in the fairy tale "Hanna Panna") in fairy tales are similar to Mare's Head and Yaga. The identity of Yaga and the Mare's Head is confirmed by the fact that around the time when Baba Korizma, Didova Baba, Pokladnia Baba appears in Serbia and elsewhere, in Dubrovnik and the Principality of Serbia, Turitsa, a creature with a mare's head, who had large teeth and clicked them. A Turkish woman who went to Stritennya in the company of Choroye and Vila scared the children when they asked for meat during Lent (according to Karadzic). Based on a Ukrainian fairy tale, O. Potebnia suggests that Yaga once had the form of a mare [585, p. 157]. This animal image is also because in subsequent tales about Baba Yaga, the mares are her daughters.

Tracing the development of the above-mentioned fairy-tale characters in plots with elements of charm, O. Potebnia *considered fairy tales with the motive of abducting*

a woman by a snake and freeing her with the help of a magical horse borrowed from a grandmother. In the researcher notices, analyzing and comparing the texts, is the successful or unsuccessful combination by the narrator (editor-collector) of several fairy-tale plots into one, trying to create an adventure story about several exploits of the hero-hero. About his magical birth, childhood, twinning, marriage with the best girl in the world (often a sorceress), the appearance of offspring and (sometimes) their actions (as the completion of the father's work). In the versions below, the scientist was not so much looking for a final explanation of the meaning of fairy tales (an explanation, in most cases, is impossible using only Slavic and German materials), but rather to establish a connection between known fairy tale motifs and individual characters.

For analysis, the scientist chose the following options: (A): Serbian. "Golden apple and nine peacocks" [585, p. 157]; (B): Czech, "About three holubicich" (Kuldy Poh. a pov. nar. Mor. 108); (C): Rus. "Fyodor Tugarin and Anastasia Preskranaya" [520, t. 1, No 70]; (G): Slovene "O svlenniku, mēsicniku, vĕtrniku, o krasnĕ Ulianĕ a dvou Tatršikach" [516, No 414]. Turning to the mythological theory in explaining the plots, the scientist noted that the first part of the fairy tales is quite different in the ways of obtaining a bride, while the second part is the same in all different readings. The characters of the fairy tale interconnected that when talking about some, namely Baba and her filly daughters, one cannot leave out the others. The snake and Ulyana (Anastasia) should considered clouds: the snake is a black, stormy cloud; Ulyana is a light cloud, a heavenly woman. The hero is a thunder deity (equivalent to Indian mythology). The princess is identical to the German Valkyrie [515, p. 563-566], or the Slavic Willa [514 t. 1, No 65, 188, 191; t. 2, No 134, 233]: a golden-feathered peacock, a dove flies (A), (B); defeats three armies (B), (G), has a magic sword (G). Focusing on the role of assistant animals, the scientist analyzed two Slavic fairy tales: "Ivica išel oca iskat" (Valjav. 150) and "Ālovĕk oslobodil zakletu devojku" (Valjav. P. 152; Škult. a Dobs. P. 263, 536 [513, t. 1, No 62]), where animals help to get Baba's daughter (plots about a cursed girl are also found in Ukrainian tradition) [585, p. 176-178]. The identity of grazing a mare and making a marriage observed in the analysis of Indian and Greek

fairy tales, where a magical horse is born from a marriage with a girl who could turn into a mare, which in the fairy tales is most likely the son of a mare-daughter of Baba Yaga. Such a blood union of magical (divine) creatures of the mythical world has an ancient tradition.

In the third chapter "Snake. Wolf. The Witch" O. Potebnia considered fairy-tale motifs: *the birth of a hero* (15 variants, among them from the collection "Notes on the Southern Movement" by P. Kulish – "Ivan Golyk", A. Novoselskyi [517] – "About Suchich", O. Afanasyev – "Ivan Suchenko and White Polyanin", "Pokotygoroshko") [585, p. 240]. *The victory of the snake and the release of the maiden* (in the collection of O. Afanasyev – "Three kingdoms: copper, silver and gold). *The fight with the snake and the release of the sun* (in the collection of O. Afanasyev – "Zvirine milk", in the collection of P. Kulish – "About the Robber Nightingale and the Blind Tsarevich"). *Courtship of the daughter of a snake or sea king* (in the collection of P. Kulish - "Ivan Golyk", in the collection of O. Afanasyev – "Legless and blind heroes", "Prophetic dream"). The scientist explains fairy-tale characters through mythology and an archaic world structure. Briefly retelling the stories, he dwells on those moments that can be related to popular beliefs or can be found in the literary tradition. The international aspect of such research aimed at the search for a proto-plot, which is reduced by scientists to Indian sacred books.

According to our calculations, O. Potebnia considered fifteen fairy-tale motifs in his research: *the motif of ritual plowing of the field* (in fairy tales it is plowing with a snake (wolf, bear)), *the motif of abduction* (the fox steals the rooster, Yaga – a child, the wolf – a kid), *the motif of fulfillment of social roles* (thematic cycle of fairy tales about a wolf and a fox: the fox godmother, crybaby, confessor, judge, etc.), *the motive of the innocent persecuted* (tales about the evil stepmother and the stepdaughter), *the motive of completing a difficult task* (in the fairy tales "Metelitsa", "Mare's Head", "About grandfather and grandmother's daughter"), *the motif of abducting a woman by a snake (Koshchii) and freeing her with the help of a magical horse borrowed from a woman* (here we also talk about the role of assistant animals), *the motif of snake wrestling* (the fight of Ivan the son of a man on the viburnum bridge, the fight of Kotygoroshka on

the iron stream), *the motif of matchmaking to the daughter of a snake or a sea king* (images of magical helpers are considered here: Eating, Drinking, etc.), *the motif of the power of the bride in virtue (virgin hero)*, *the motif of snakes, the lover* (flying to the princess, the hero's sister), *the motif of promising the wizard what at home you don't know and others*. From such a large list of motives, which studied in sufficient detail by O. Potebnia, it becomes clear that the scientist's achievements unfairly almost ignored by Ukrainian fairy tale historians. After all, taking into account their theoretical positions, the study of the Ukrainian fairy tale in the international context acquires a new, more influential sound. All of the above testifies to the existence of the late 19th century in Ukrainian folklore. a clear methodology regarding the analysis of the plot basis of a folk tale, the search for connections between fairy tales and folk beliefs and narrative traditions, the possession of experience in world fairy-tale studies and an appeal to the history of mankind. Part of the material from the above-mentioned work by O. Potebnia was included in the second and third volumes of O. Afanasyev's three-volume "Poetic views of the Slavs on nature" [521]. The pages of O. Potebnia's folkloristic legacy remain open for study, in particular, his views on the folk tale as a certain system, mechanism of folk creativity and imagination. Ukrainian fairy-tale plots in the paradigm of international studies, in particular German and Slavic ones, with which the scientist appealed to the origins of the migration school in folkloristics, also did not receive a proper evaluation.

O. Potebnia's observations regarding symbolism in various folklore genres (songs, fairy tales, incantations, etc.) open up new perspectives for research at the genetic and typological levels. Storytellers of the 20th century, restoring the functioning of traditional Ukrainian schools of folkloristics, often refer to the methodology of O. Potebnia. For example, L. Dunaevska in her monograph "Ukrainian folk tale" divides symbols into several levels depending on their nature and functions and, in particular, notes: "The symbolism of a fairy tale is primary," that is, the closest to the source of the symbol's generation [542, p. 44]. Regarding the study of fairy tales and songs, V. Davidyuk also applied the research methodology of O. Potebnia in the work "Primitive Mythology of Ukrainian Folklore". Reflecting on the importance of O. Potebnia's work

as a mythologist and semiotician, M. Dmytrenko notes that the scientist, "starting his research in close connection with the mythological school, developed his own mythological concept, which was based on historical-genetic, structural-typological methods, linguistic-ethno-psychological approaches that took into account the genesis, formation, development of consciousness and language with the formation of worldviews – mythical, poetic systems in the interaction of spiritual and practical development of the world and the universe by an individual, a collective, a people. O. Potebnia was ahead of the ethnolinguistic ideas of E. Sapir and B. Whorf, the concepts of German neo-Humboldtianism of the 20th century, and approached the questions posed by American cognitive anthropology (F. Lovensbury, D. Hymes, and K. Pike) in recent decades. Historian of domestic psychology V. Romenets emphasized: *"Psychology of nations", as it appears in Potebny's writings, shows in a balanced state the participation of the individual and the people in the creation of language; reveals the "individualistic" psychology of peoples, in which the creative individuality of a person is extremely important"* [536, p. 363-354]. Researchers (M. Tolstoy, V. Franchuk, S. Hrytsa, V. Presnyakov, A. Toporkov, N. Lysyuk, etc.) note that O. Potebnia created the foundations of the semiotic and psychological study of myth, giving his works the impetus for the emergence of structural - typological method, to the method of interpretation, to the emergence of such branches of science as semiotics, ethnolinguistics, communication theory. O. Potebnia paved the way to the structural studies of V. Propp, K. Levi-Strauss, R. Jakobson, Ya. Mukarzhovsky, ahead of them by half a century [527, p. 214-215]."

5.1.5 I. Rudchenko's contribution to Ukrainian folktales

On the example of Ivan Rudchenko's two-volume publication "Narodni yuzhno-russki kazky" [591] (1869, 1870) and the discussion surrounding the collection, one can observe the tradition of views on folklore of representatives of different periods, from the old, romantic, to the new, scientific. The problem was not the artistic quality of the work, and the accuracy of its recording, the faithful reproduction of the text as it functions in the oral tradition. According to scientists, I. Rudchenko's edition laid "the

foundations of the edition of Ukrainian folk prose" [524, p. 123; 547, p. 143]. A number of reviews evidences this: the magazine "Kyianin"; "Kyiv Telegraph" (I. Malinovsky); KyivGV; SPBV; "Pravda" [571, 552, 604]. A wide range of discussion in the reviews is positive. In addition, the publication has a censorship permit, which was a pass to the world. The value of fairy tales, according to the conviction of the compiler of the collection, lies in the fact that they reflect the ancient mythological ideas of Ukrainians, the struggle of paganism with Christianity, and real everyday reality, as well as the morals and ideals of the people [593]. This was the first scientific systematization of fairy tales in Ukrainian folkloristics. The compiler considered it necessary to publish fairy tales and their variants *"exceptionally recorded from the mouths of the people and not published anywhere before"* [591, p. IX]. Therefore, there are no reprints in his collection. The two issues contain 137 fairy tales (83 and 54). I. Rudchenko and P. Mirny in Kyiv Oblast, Poltava Oblast, Chernihiv Oblast, Podilla, and Volyn Oblast made recordings. The materials organized according to popular systematization (the compiler was also inclined to this classification): about animals, about birds; about evil power; about snakes, heroes and similar oddities, and purely everyday ones – about whips, commonplaces. In the preface to "Southern Russian Folk Tales" (1869), I. Rudchenko emphasized the need to collect and publish folk epics, to avoid using records from Polish collections and folk tales in literary processing. For the first time, the scientist argues for their scientific publication, i.e., submission without changes, preserving dialectal and other features, transformation of content, discarding of parts, etc. Based on the traditional classification, I. Rudchenko's collection includes fairy tales of three groups: magical, household, and about animals. For example, the following plots: "Mother Lynx", "Popovych Yasat", "Catches", "Flying Ship", "Unfortunate Danylo and the Smart Woman", "Pot of Acid", "Music-Ohrim", "About Prince Ivan and the devil's daughter", "Nepriakh and Nedbacha", "Tsarenko navishniy", "Yavdoha the saint", "Uzh-tsarevich and the faithful wife", "Egg-raitse". This publication was one of the first to include a large number of animal tales. In the first volume, the author placed 27 fairy tales, and in the second - 7. Some fairy tales in the collection presented in several versions. Here are the names of these fairy tales:

"The Poor Wolf", "The Tailor and the Wolf", "Poor Marco and the Wolf", "Dog and Wolf", "Sirko", "Old Dog", "Sister Fox", "Fox, Bear and Man", "Fox and Chicken", "Bear, Wolf, Fox and Hare" ", "Fox and Wolf", "Fox, Cat, Wolf, Bear and Boar", "Mr. Cat", "Fox and Cat", "Fox, Cat and Rooster", "Bunny, Fox and Rooster", "Crane and Fox", "Poor Man and Fox", "Poor Man", "Rooster", "Fleshed Calf", "Sheep and Goat", "Goat and Ram", "Goat-Dereza", "Vyun and Pike", "Sparrow and Blyna", "Glove", "Kolobok", "Cat and Rooster", "Fox-Sister and Wolf-Panibrother", "Fox-Matchmaker", "Cat", "Straw Bull". All these stories passed from collection to collection, from one generation to another.

I. Rudchenko's example later imitated by other ethnographers not only of the South-Western Department of the RGT, but also of the Kharkiv Historical and Philological Society. M. Sumtsov also guided by this principle when publishing folklore in the collections of the Kharkiv Society. The only exceptions were the fairy tales published in the Chernihiv Provincial News, which had already become a bibliographic rarity at that time, as for other editions, I. Rudchenko made references to variants. While preparing the texts of fairy tales for printing, the folklorist kept not only dialectal words, but also all kinds of "ugly" words (distorted Russianisms) in order to convey the language of the people, their "artistic sense" as accurately as possible [82, p. IX-X]. The compiler did not remove fairy tales recorded in a non-folk environment either. He was the first to pay attention to the sphere of fairy tales, their differences depending on the social status of the narrators (footmen, soldiers, peasants, etc.), education (non-literate, semi-literate). Regarding the classification of fairy tales, I. Rudchenko also gave preference to the folk systematization, rather than the scientific one: tales about animals, about birds, about snakes, about heroes, about a whip, a fairy tale, that is, according to the plot-thematic principle. In another part of the work, I. Rudchenko noted: *"Given that the external classification of monuments of literature in general, and especially folk ones, is very variable, under the rubric of fairy tales, my edition will include not only fairy tales in the narrow sense of the term, but also fables, stories and the like"* [591, p. X]. As we can see, even at that time it was quite difficult for folklorists practically show theoretical developments for a clear distinction between

fairy tale and non-tale narrative. A similar principle of publication, by the way, can be seen in the II volume of P. Chubynskyi's "Works", where mythological and demonological legends and anecdotes are found next to fairy tales. In the preface to the first edition of I. Rudchenko's fairy tales, it stated that this edition was prepared "thanks to the assistance of some compatriots" [591, p. VIII].

In addition to the records of the compiler himself, we have the records of various collectors, members of the Kyiv Old Community and the South-West Department of the RGT O. Lonachevskii and I. Novitskii, B. Poznanskii, A. Svidnytskii, and other folklore enthusiasts whose names are listed on the pages of the collection. Despite the fact that the compiler in the preface convinces readers of an unbiased attitude to the options, he nevertheless resorted to the selection of material, striving to publish the best fairy tales from an artistic point of view. The collection was highly appreciated by scientists – M. Drahomanov, P. Kulish, O. Afanasiev, F. Buslaev, O. Veselovsky, and others. However, there was also criticism, which indicates that not all contemporaries accepted the editorial principles proposed by I. Rudchenko. Thus, I. Malinovskyi and O. Pypin advocated the formation of consolidated texts, a perfect single model. I. Rudchenko, on the other hand, resolutely rejected contamination, believing that the tales of one storyteller are more important for science than purposeful literary revisions, although he resorted to editing, a kind of "cleansing" of everything that clutters the text (extra clarifying expressions, proverbs). Investigating the criteria for recording folklore texts by I. Rudchenko, M. Sivachenko noted that the scientist tried to use the criteria for recording historical prose, as P. Kulish did, presenting fairy tales with all the details, indicating the recording conditions [594, p. 360]. After all, each work was important to him to the extent that it could have the value of a scientific fact: *"Of course, I highly value the artistic value of a fairy tale, but, in my opinion, its scientific value is much more important"* [593, p. 382].

5.1.6 M. Drahomanov's methods of comparative studies in fairy-tale studies

Publicist and scientist Mykhailo Drahomanov (1841-1895), according to I. Butych's modern assessment, belongs to those figures whose names entered the

treasury of not only Ukrainian, but also world culture. His numerous works, published in French, Italian, German, Bulgarian and other languages, deal with issues of history, philosophy, economics, literature, folklore and ethnography. M. Drahomanov was a talented public educator, educator and organizer of generations of young scientists and politicians, a popular publicist and careful publisher, the creator of the first non-censored organ in Geneva – the collection and magazine "Community"(Gromada). As a prominent figure, a universal scientist, he played a major role in strengthening ties between Eastern and Western Ukrainian cultural figures, in the development of public opinion from the late 1860s to the mid-1890s, in the promotion of Ukrainian culture in Western Europe, and in raising its authority among the nations of the world. He steadfastly defended the national rights of the Ukrainian people, their language and culture, speaking out against the policies of the Russian autocracy, various reactionary forces, chauvinists-great public officials, etc. As for the coverage and evaluation of M. Drahomanov's folkloristic heritage, we have Olesya Naumovska's protected candidate's thesis in 1999 on the topic "The folklore heritage of Mykhailo Drahomanov" [574], N. Kukhta's article "Mykhailo Drahomanov - a researcher of folk tales" [563] and more general articles by I. Romanchenko (1966), F. Pustova (1966), P. Odarchenko (1995), S. Myshanich (1991), O. Kuts (1995), Ya. Garasym (1996), O. Naumovska (1994, 1996, 1997), M. Hrushevsky (1924), by K. Hrushevsky (1927, IMFE reprint 2004), O. Dey (1958, 1965), M. Azadovskyi (1963). Soviet historians of folkloristics did not objectively assess M. Drahomanov's contribution to the development of the science of oral folk art. There are still ongoing discussions regarding the definition of the scientific method of M. Drahomanov, a folklorist. Most researchers believe that the scientist practiced the comparative-historical method with the use of various theoretical approaches to the analysis of folklore material, but the predominance of the theory of borrowings over others is quite noticeable... they generally lean towards the "synthetic theory" (synthesis of several theories). However, at the end of the 19th - at the beginning of the 20th century (V. Horlenko, I. Franko, B. Grinchenko, M. Sumtsov, etc.) noted the falsity of some of M. Drahomanov's propositions because of the abuse of comparativist methods, the desire to find a "first

look" in the folklore environment among many options through the theory of borrowings. As a fairy tale expert, M. Drahomanov is notable precisely in the direction of the theoretical understanding of the fairy tale motif. Its origin, distribution, assimilation and deformation in the process of borrowing. In the article "Echoes of chivalric poetry in Ukrainian songs", M. Drahomanov mentioned three different theories, thanks to which it is possible to identify similar motives and plots in the fairy tales of different peoples: the theory of self-genesis of plots; mythological-Aryan theory; theory of borrowings. However, the researcher declared the greatest inclination to the last one, to the "comparative method" [537, p. 83-84].

M. Drahomanov began his folkloristic activity by recording and compiling collections of folklore. He was an activist of the South-Western Branch of the Russian Geographical Society and the Kyiv "Old Community" (Stara Gromada) (he headed its left wing). In a letter to Meliton Buchynsky dated November 26, 1871, M. Drahomanov emphasized that the Ukrainian creative elite will be able to solve high tasks after carrying out a number of mandatory preliminary cultural, educational and scientific activities: *"... Until we practice with the preparatory work, i.e. academic-publishing, until we publish the complete works of all folk works, all the monuments of our old literature, and we do not build a dictionary and grammar on a purely folk basis, we have nothing to think about new literature and journalism"* [592, p. 47]. In the investigation about the scientist, M. Dmytrenko points out: "It is natural that I. Franko, having met M. Drahomanov in 1875, later highly respected and appreciated his senior colleague and noted his direct influence on the formation of a large cohort of folklore collectors in Galicia. "An unusually critical mind, a professional historian with a broad European education, he brought a strict historical method to the study of ethnographic material, sharply opposed dilettantism and mythological a priori fantasies, longing for a comparison of studies and a detailed distinction in ethnographic materials between what is international, borrowed, and what is which arose on its own soil. The era was created here by the publication of Ukrainian historical songs, completed by him in collaboration with Antonovych (2 vols. 1873-74), as well as his speech at the Kyiv archaeological congress in 1874 with a demonstration of how some

novelistic and song subjects traveled from the west to the east, and on the Russian territory from the south to the north," wrote I. Franko in 1900 in the "Review of works on the ethnography of Galicia in the 19th century" [536, p. 238-239]. Records of folk tales with comments were published by M. Drahomanov in a large collection of folk prose "Malorusskie narodnye predaniya i raskassy" (1876), "Sholudyvy Bunyak in Ukrainian folk tales" (1887), "Slavic stories about donating one's own child" (1889), "Slavic variants of one evangelical legend" (1890)". The most complete collection of folkloristic investigations and articles was prepared for printing and published by the Shevchenko Scientific Society in Lviv by M. Pavlyk: these are 4 volumes under the common title "Investigations of Mykhailo Drahomanov about Ukrainian folk literature and writing" (Vol. 1 1899, Vol. 2 1900, Vol. 3 1906, Vol. 4 1907). The South-Western Department of the Imperial Russian Geographical Society (existed in Kyiv for three years - from 1873 to 1876) was a center for collecting folklore records. Some of the materials collected by the scientific society during this time were printed, some were lost, and the rest were transferred for the preparation of publications, one of which was the collection compiled by M. Drahomanov in 1876, "Malorussian Folk Tales and Stories". The collection had a volume of 436 pages and a section of fairy tales "A fantastic fairy tale, a game of words and wit" (21 p.) [572]. F. Kolessa noted that the collection "deserves close attention as the first and still only attempt to systematize the works of Ukrainian oral literature [555, p. 177]. In the preface "Remarks on the systematic edition of the works of the Little Russian folk literature" (pp. XIV-XXV), M. Drahomanov revealed the peculiarities of the systematization of poetic and prose works of the folk literature. In the future, most of the compilers of folklore collections, including P. Chubynskyi, B. Grinchenko, and others, relied on this systematization. It was not by chance that F. Kolessa noted: "With his writings from the 1870s, Drahomanov outlined the methods, directions, and paths that his critical thinking followed in later research" [556, p. 98]. In addition to the records of M. Drahomanov, the collection includes materials by I. Manzhura, Ya. Novitskyi (25 fairy tales and 27 legends and tales – Oleksandria district of the Katerynoslav province; in the manuscript collections of the Institute of National Academy of Sciences of Ukraine there is a

notebook of fairy tales records – f. 4-3, unit coll. 164), N. Murashki, V. Menchyts, S. Rudanskyi, I. Rudchenko, O. Lonachevskyi, H. Kupchanek, A. Dymynskyi, and others. This evidenced by the collectors' marks on the collections. For example, Ya. Novytskyi indicates the date of the start of collecting folklore in his notebooks 1873. Already in the first publication, he defined the basic principles of collecting and publishing folk art: *"We transmit verbatim the stories we recorded from a Ukrainian (Maloros) without translating them into Russian; we do this because we treat each original word of the Malorosia storyteller too sparingly"* [575, c. 38]. These principles observed in folklore records of legends and fairy tales. The book contains prose texts of Ukrainian folklore - fables, fairy tales, legends, tales, beliefs, etc. M. Drahomanov presents the following classification of folk prose: 1) representations and stories about natural phenomena and inventions; 2) signs and beliefs; 3) witchcraft, prayers and their parody; 4) beliefs and stories about devils; 5) stories about Ertsy; 6) beliefs and stories about people with a strange goal (for example, climbing to the sky); 7) about treasures; 8) stories about churchmen and epiphanies; 9) stories about family and social life; 10) legends about political and historical figures; 11) local legends; 12) ancient times; 13) fairy tales, wordplay and wit. The last section contains the stories: "Bear's Ear, Wernigora and Krutivus", "Potty Pea", "Cinderella of Korshbur", "Smart Woman - Sister of the Sun", "Oh", "The Child with an Angel's Voice and Marko the Cursed", "Ivasik and the Witch", "About King Matthias", "White Rozhanin", "Oat Mountain", "Ivan Tsarevich and the Iron Wolf". At the end of the work, the place of recording and the name of the storyteller indicated, as well as links to versions of the tale in other collections. He classifies records as his own and borrowed, and considers fairy tales to be rather an aesthetic expression of folk life, rather than everyday life.

O. Ogonovsky in his "History of Russian Literature" (1894) presents "Dragomanov's new view of folk literature", expressed in a letter to the author dated April 8 (20), 1894: "Regarding my comparative studies, in order to reduce misunderstandings that were critics, I must say this in general: I divide our folk literature into 1. National and 2. International or wandering (wandernde Geschichten). ...Most of the prose in our folk literature belongs to international stories. I do not

inconspicuously infer their source from India, like Benfey, but I think that it almost always lies in the literature of old cultural peoples: Egyptians, Chaldeans, Iranians, Indians, Chinese, Jews, Greeks – a smaller part was composed in the Middle Ages by Talmudists, Christians, Mohammedans. These themes came to our people through the lives of saints, apocrypha of all kinds, and by word of mouth, sometimes through the western border, then through the eastern border, then to the sea. Comparative research must reach a certain source of any topic, trace its path, show how it changed along the way, and finally show national differences in options. For all that, the researcher must pay attention not only to the aspects that agree in the variants. But to their differences, and, when arriving at a certain source, must pay attention to the correspondence of its features to the geographical and historical circumstances of a certain country, and then only fix the prototype in a known country and day, when the correspondence is obvious. I call such a method comparative-historical and I think that only after a small experiment with such a method of folk literature can it become an unmistakable material for characterizing nationality” [576, p. 315-316].

M. Drahomanov's publication brought fame to the collector of folk art, Ya. Novytskyi, whose records were included in the scholar's collection. I. Sreznevskyi, O. Potebnia, M. Sumtsov became interested in his person, and many magazines were invited to cooperate. Folk prose, published in the pages of M. Drahomanov's collection in 1876, became a Ukrainian folklore classic and was reprinted dozens of times in various editions throughout the 20th century. From the research of O. Kuharenko (2009), it known that the Bogodukhiv, Izyum, and Lebedyn counties of the Kharkiv province, as well as the cities of Kupyansky and Kharkiv represent the Slobozhan folklore in it; I. Manzhura made all these records in the period 1872-1875. The works from Slobid Ukraine, included in the collection, gravitate towards the genres of legend, retelling or anecdote, which is a characteristic feature of the regional tradition of that time. Even the actual fairy-tale works recorded by the storytellers of the region, in most cases, are devoid of repetitive formulas, beginnings and endings traditional for the genre. In all texts, the mythological perception of the world, which transformed under the influence of Christianity, is palpable [562, p. 9]. M. Kostomarov noted that "the

creation of the collection of "Malorosia folk tales and stories" (1876) by M. Drahomanov (1841-1895) was a planned task of the South-Western Department of the IRGT. Two series published in parallel, which did not duplicate each other: a series of expedition records and a collection of folklore, which would include both previous publications and new records (those not included in P. Chubynsky's series). One of the tasks of Kyiv the Old Community – the center of the future department of the RGT in Ukraine – was the preparation of a collection of Ukrainian fairy tales by I. Rudchenko. Therefore, joint progressive steps of scientific academic centers planned the creation of three editions, which should include folk tales. Two editions by I. Rudchenko (1869-70), the collection of M. Drahomanov and the second volume of "Works..." (1878) by P. Chubynskyi. However, the editions have a significant number of differences, which consist in the specifics of the classification of fairy tales, the systematization of collections, different methods of selecting material (in the first and last cases recorded mainly by the compiler himself. In the second - transmitted by other recorders and reprinted from rare editions), the concept of editions, their purpose and the principles of creating the first scientific and at the same time satisfying the aesthetic requirements of the reader collection or edition, designed to serve the historical and philosophical questions of contemporary science (collection of M. Drahomanov). The compiler noted in the preface that folk prose is conventionally divided into sections (some genres are devoted to three sections; others are limited to one). He considers the most expedient system to be the one that corresponds to "the distribution of monuments according to their correlation with the people's life and the reflection of the people's worldview in them" (preface to the collection of S. XV). The scientist associated the feasibility of systematizing folklore works with the emergence of a scientific approach (in addition to the long-standing aesthetic one) to oral folk literature. According to M. Drahomanov, his personal work consisted almost exclusively in the selection and systematization of material. Geographically, the records of fairy tales that got to the compiler covered Halychyna, Bukovyna, Podillia, Polissia, Poltava region, Katerynslav region, Kyiv region. The scientist obtained part of the materials from the archive of the South-Western Department of the Russian State Technical University,

part from the private collections of A. Dyminsky and other recorders, reprints from collections and journals. Most of the material of the highest quality (as assessed by M. Dragomanov, M. Kostomarov, and O. Veselovskyi) came from I. Manzhura. The compiler received the entries of Y. Novitskyi, M. Murashka, V. Menchyts, and S. Rudanskyi from O. Kotlyarevskyi from the materials of the former editorial office of the *Osnova* magazine. O. Lonachevskii-Petruniaka handed over the notebook of the unknown. Review article by M. Petrov "Southern Russian legends. Bibliographic note" on M. Drahomanov's work "Little Russian folk tales and stories" (Kyiv, 1876) became a typological study, where the author reflected on Ukrainian legends and fairy tales, citing parallels from Russian, Greek and Indian epics [578].

5.1.7 P. Chubynskyi's ethnographic method in the science of fairy tales

The name of Pavlo Chubynskyi (1839-1884), a Ukrainian poet and ethnographer, is associated with quite a few scientific studies. Seven volumes of oral folk art published by P. Chubynsky ("Proceedings of the Ethnographic and Statistical Expedition to the Western Russian Territory" (1872-1878)) [597] awarded the gold medal of the Russian Geographical Society (1873), the medal of the International Congress in Paris (1875) and the Uvarov Prize of the Russian Academy of Sciences (1879). Striving for a "place under the sun" for Ukrainian science in the Russian Empire, P. Chubynskyi, while in leadership positions in the South-Western Department of the Russian Geographical Society (1873-1876), which had 192 members, including the most outstanding figures of Ukrainian science and culture (V. Antonovych, M. Drahomanov, etc.), sought to make his collection all-Ukrainian. As O. Ivanovska notes, "the activity of the researcher marked the vector of domestic folkloristics in the direction of the analysis of the living functioning of folklore texts, which was reflected in their content [548, p. 21]. Raising the question of the classification of fairy tales in the preface, P. Chubynskyi, taking into account the European classification, divided fairy tales into only two types: mythical and everyday. In the 1st volume of the "Works of the Ethnographic and Statistical Expedition to the Western Russian Territory" in the preface, the researcher noted the criteria for collecting material, the principles of

presenting it in volumes and the purpose of the publication, justified the need for a detailed survey of the South-Western Territory, characterized his method of collecting folklore materials: "Ethnographic research allows you to act in two ways: either to present your own subjective impression as a result of observations, or to collect materials related to various aspects of the people's life, thus giving everyone the opportunity to see the people regardless of the impressions of the observer. I chose the second method" (Vol. 1, p. XII). Further, P. Chubynskyi explains the reasons for his choice: *"Until now, there has not been a complete comprehensive ethnographic study of Ukrainians (Little Russians). Collectors of materials touched only a certain aspect of people's life; the collections of songs of various people, as well as the collection of sayings of Nomis, most fully presented. Relative to beliefs, rites, omens, fortune-telling, whispers, spells, games and amusements, legal customs, daily life and shades (differentiation) of speech - quite a few materials have been collected"* (Vol. 1, P. XII). While recording folklore samples, the scientist followed the phonetic and grammatical features of local dialects, and paid the most attention to ritual songs and tales of "mythical content"... (Vol. 1, pp. XIV-XV). During three expeditions (1869-1870), P. Chubynskyi, together with his assistants I. Cherednychenko and V. Kravtsov, surveyed 56 counties of the Kyiv, Volyn, Podil, Grodno, and Poltava provinces. According to experts, P. Chubynskyi received materials from more than 70 counties in various ways [545, p. 244]. Thus, he had about three hundred tales. However, in his review of the edition, M. Drahomanov [541] criticized "Works ..." for the poor organization of the material, for neglecting the rules of recording folk works. F. Vovk also noted that P. Chubynskyi's "Works of the Expedition" are a huge, unusually rich and therefore precious collection, but the collection somehow stitched together, almost not systematized and very poorly edited, despite the fact that its editors were mature scientists M. Kostomarov and P. Hildebrandt, who belonged to the mythological school. The intentions of P. Chubynskyi to make this collection all-Ukrainian not achieved, or at least not fully achieved. 40 years later, M. Sumtsov wrote that "after Chubynsky, valuable works by Holovatskyi, Ivanov, Rudchenko, Grinchenko, Manzhura, Hnatyuk, Franko, Yavornytskyi, Novytskyi, Myloradovich appeared from

Ukrainian ethnography, none of them in terms of completeness and versatility, in terms of internal richness of content cannot replace Chubynskyi's "Labours", which both before and now remain the capital asset of Ukrainian ethnography, thus cementing for P. Chubynskyi the glory of a worthy son of his people, a man with a pure, noble heart and great historical merits" [546, p. 177]. Later, the Kyivan magazine published the preface from the first volume of P. Chubynskyi's edition (1873) [577], and in 1880, I. Sreznevskyi submitted "Notes to P. Chubynskyi's "Works..." in the "Peterburg" magazine [594].

The second volume is valuable for our research – "Malorosky Tales" (1878) [598]. In terms of the number of included texts, P. Chubynskyi's collection became one of the most significant publications of the 19th century. The number of fairy tales presented in it far exceeded the total number of works of this genre published up to that time. In the preface to the edition, the compiler noted that by that time, all Ukrainian folk tales published in various editions numbered up to 170 (of which 137 were in the collection of I. Rudchenko). *"The collection is insignificant, compared to the recording of fairy tales preserved in the people's memory and insignificant compared to the number of published Great Russian fairy tales"* [597, t. 2, p. 3]. The material of the volume divided into two cycles: mythical tales (148 units) and everyday tales (145 units). He classified fairy tales as: 1) actually mythical, in which anthropomorphic forces, objects of nature, mythical creatures act; 2) an epic about animals; 3) an epic about heroes, where snakes and heroes act, or only heroes; 4) fairy tales about spirits (evil and good spirits); 5) about anthropomorphic spirits (about people who have special abilities characteristic of evil and good spirits); 6) about Fate, Happiness, etc.; 7) reincarnation (people turn into animals under the influence of spells or independently, but are not harmful to the environment). The places where the texts were recorded are Poltava, Kyiv, Horoden, Volyn, Kharkiv, Podil, Katerynoslav, and Chernihiv provinces. The scientist made a subject index to the first part of the collection. Among the fairy tales, we can mention the following: "The girl is a lice coat", "About Marusya - the Cossack's daughter", "Kyrik", "Ivan Ivanovich, the Russian Tsarevich, his sister and the snake", "About Persicky Tsarevich", "About Pokotigoroshka", "The Godfather" Ivan",

"About Suchenko-Baghatyr", "Yurza-Murza and the well-done shooter", "About Three Sons", "About Fear", "God, Death and Moskal", "Three Brothers and God". P. Chubynsky's collection, according to O. Kuharenko's conclusions, thanks to the efforts of Stolbin and H. Zalyubovsky, became an important stage in the publishing of Slobojan fairy tales. However, during the approbation of these texts, a number of problems arose, primarily related to the absence in a significant number of records of the location and name of the recorder. The publication contains 34 records that made in Slobozhanshchyna. They have a clearly defined belonging to this region. Because of the examination, O. Kukharenko established that in 31 texts, the fixation of which belongs to H. Zalyubovsky, there is no indication of the place of recording. However, L. Ivannikova, researching the figure of H. Zalyubovskyi, notes "In the preface to Volume II of *Trudov*, P. Chubynskyi reports that 48 fairy tales sent by H. Zalyubovskyi and others are included here. Nevertheless, in fact, 69 fairy tales, legends and anecdotes from the records of H. Zalyubovsky printed on the pages of the second volume. Most of the fairy tales (fantasy, domestic, animal tales) published for the first time and at that time there were no variants. Their texts are highly artistic, written in the living vernacular, full, imaginative - most of them have become classic examples of Ukrainian folklore ("About Suchenko", "Tryomsyn Boris", "About the Firebird and the Wolf", "Wretches", "Frost", "About the stepmother and stepsons", etc.). The geography of these records: Lebedynsky district of Kharkiv province, Nikopol city, Pavlograd and Bakhmutsky districts of Katerynoslav province, one or two samples each from Kursk and Chernihiv provinces. Knowing H. Zalyubovsky's careful approach to folklore texts, which was evident even in his early records – attention to dialectal forms, extensive commenting, extensive information about storytellers and settlements in which legends and other folklore samples are recorded – we have the courage to assume that not this most valuable information was taken down by the collector himself, and the compilers – the names of villages and the names of the tellers of tales, legends and anecdotes. Unfortunately, due to the lack of manuscripts of H. Zalyubovsky, we cannot restore the exact addresses of all recorded folk tales... The texts of H. Zalyubovsky's tales are extremely complete, competently written down, not from memory, but from

the words of the narrators, saturated with dialectal and outdated language forms, inflections, which gives them a lively national flavor. For example, the fairy tale "About the mare's head" (No. 28, pp. 97-102) is the most complete version of all records known so far, the same applies to the fairy tales "About Prince Ivan and Princess Marusya" (No. 49, pp. 152-156), "Holopuz" (No. 59, pp. 219-226), "About Suchenko" (No. 68, pp. 252-256), "Evil mother and sister Sereda" (No. 75, pp. 285-290), "Tryomsyn Boris" (No. 76, pp. 290-297), "About grandfather's daughter and a golden apple tree" (No. 141, pp. 459-466) and others. In the village The fairy tale "Olenka, Ivashechka and the snake" (No. 148, pp. 468-473) was recorded by the Buimers of Lebedynsky District - it is original not only in terms of its plot, but also in terms of the semantics of the images: here the snake and its servant act as positive heroes. When in 1873 the South-Western Department of the RGT was found in Kyiv, G. Zalyubovsky (as head of the Katerynoslav District Court) became one of its most conscientious employees" [546, p. 115-116]. A. Maidachevsky and V. Danilov wrote about the professionalism of H. Zalyubovsky as an ethnographer, noting the high level of documentation of his records. Following the publication, D. Mordovtsev published an article about "Trudov..." by P. Chubynskyi (in particular, vol. 2) "A Woman in a Ukrainian Fairy Tale" [572]. Own folklore and ethnographic research and the involvement of comparative material make P. Chubynskyi's works an encyclopedic manual of folk spiritual culture. He significantly expanded the boundaries of contemporary research, improved the collection and processing of folklore on a scientific basis, managed organically combine historical, statistical, legal, economic data with folklore and ethnographic materials. Modern theoreticians of folkloristics, in particular O. Ivanovska, consider P. Chubynsky "a forerunner of the contextual school in Ukrainian folkloristics." His "Works..." showed all possible variants of the verbal text according to regional specificity, which made it possible to make a synchronous section of the folklore repertoire of the population of Ukraine in the second half of the 19th century. In addition to a huge array of songs, P. Chubynskyi's records contain a significant number of Ukrainian fairy tales, beliefs, folk rhymes, as well as a description of legal customs, statistical materials and a number of studies

(K. Myhalchuk, V. Antonovych, O. Kistiakivskyi) [548, p. 19]. He felt the need to investigate folklore in a comprehensive manner, realizing folklore as collective traditional knowledge that must be studied in a social context. His collecting activities laid the foundations for the creation of fundamental scientific works by O. Veselovskyi, F. Vovka, O. Biletskyi, and V. Propp. Collections of fairy-tale prose edited by M. Drahomanov and P. Chubynsky became an example for collectors and publishers in the 1990s, and contributed to the strengthening of the methodology of fairy-tale studies.

Result. The researches of scientists of various scientific schools created the basis for the modern works of fairy tale historians. Interdisciplinary aspects of the study of the folk tale concern both the history of the origin of the plots and the structure of the text. On the example of the research reviews of P. Kulish, M. Dragomanov, I. Rudchenko and P. Chubynskyi on folk tales, we have only partially outlined the boundaries of Ukrainian fairy-tale studies. The rapid development of science and technology has led to cosmopolitanism in social relations between countries and peoples. At first glance, the positive consequences of such a policy give rise to a number of problems that cannot be solved either by one person or a separate branch of science. Cultural and linguistic issues in the modern world are gaining relevance at the intercultural level. Young people's attention to their own or foreign language and culture ensures the continued existence of value orientations, preservation and transmission of cultural information to descendants. The problem of the integration of cultures is more painful than the educational one, because the mental consciousness of generations is being destroyed.