Svitlana Karpenko

UKRAINIAN FAIRY TALE STUDIES :
RESEARCH METHODOLOGY
AND
UNIFORM PRACTICE

Monograph

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The monograph presents fairy tale studies as a separate branch of folklore studies. The proposed publication is devoted to the research methodology and uniform practice of Ukrainian fairy tale studies over two centuries (nineteenth - twenty-first centuries). The author examines: terminology, scientific methods and schools used to study the fairy tale narrative; figures of academic scholars and amateur collectors of folk tales; prospects for the development of national fairy tale science as a separate field of knowledge that finds expression in pedagogy, philosophy, art and traditional culture of the present.

Recommended for scholars, higher education students and anyone interested in Ukrainian fairy tale studies.

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INTRODUCTION

The rapid development of science and technology has led to cosmopolitanism in social relations between countries and peoples. The seemingly positive consequences of this policy have given rise to a number of problems that cannot be solved by one person or a single branch of science. In today's world, cultural and linguistic issues are gaining international relevance. The problem of integrating cultures is more painful than the educational one because the mental consciousness of generations is being destroyed. That is why the activity of cultural and scientific centres that will study folk monuments is becoming an everyday necessity. The promotion of folk customs and traditions, everyday life, and verbal creativity with the help of the latest technologies in a modern format will undoubtedly draw attention to the cultural heritage of the nation itself. Folklore and literary monuments reflect the life of an ethnic group. Given the persistence of some of the customs, beliefs and traditions of the people, M. Sumtsov called unrecorded examples of folk poetry "*fragments of antiquity*". If you want to study a people, study their folklore, in particular fairy tales. This type of oral folk art exists among all nations, regardless of their level of civilisation. Praising the folk tale as a type of epic, given its philosophical and mental basis, scholars note: *"The fairy tale, unlike some other genres of folklore, is purely anthropocentric, human-dimensional, focused on the individual... The universality of the fairy tale lies in the collectivity of the universe. This universe lives and develops within one community, is orally transmitted from generation to generation; a fairy tale is a moral code, a motivating and restraining principle"(Myshketyk, 2014, p. 5, 9).* Based on the surviving examples of folk tales, we can talk about the peculiarities of the mentality of the people. Humanity has chosen the fairy tale as a means of familiarising the younger generation with the cultural values of the tribe, as a way of drawing attention to the understanding of the society created by grandfathers (ancestors), as a way of learning about the world, as a form of preserving sacred and professional cultural information. The plot repertoire of the folk tale, its variability, makes elements of everyday life, behaviour, and thinking available for analysis. The plot basis of a fairy tale is thoroughly traditional, containing collective and personal creativity, as well as elements of the history of a people or ethnic group.

In dictionary entries, we find dozens of attempts to characterise the fairy tale as a folklore narrative that differs from legends, traditions and fables by its emphasis on fiction, poetic speculation, idealisation of reality, and the original (creative) imagination of the storyteller. The tales included in the fairy tale epic vary in their formal features: plot construction, character system, problematics, and emotional characteristics. Each fairy tale (legendary, magic, fantasy, social, anecdotal, animal) is

based on a true story, an incident from life, a folk tradition. Through the prism of a fairy tale, ethnic stereotypes, cultural traditions and beliefs, character, disposition and historical fate of a people become clear. Tracing the genesis of the fairy tale, it is worth noting that at the tribal level, our ancestors had a system of mythical tales (the first tale, the oldest fairy tale, "prakazka") in which they passed on important, vital information from grandfathers to grandchildren (from generation to generation). The heroes of such mythical tales were the gods of the clans, and along with them, unusual, profane human helpers (f.e., the half-body Cockerel from the eponymous tale, etc.) Mythologists have written about the mythical nature of fairy tales that it is a faint (meaning, so ancient in time that we can see its fuzzy or episodic outlines) and transplanted myth, namely, a "primitive", "tribal", "Indo-European" myth (Kotliarevsky, 1893, p. 39). The persistence of the fairy tale motif is explained by the prevalence of the typical and traditional over the individual in the folklore consciousness. The "collective consciousness" presents man as a biological species, as a natural substance. All this allows us to emphasise that the fairy tale should be understood as a way of transmitting information and a means of preserving the experience of the human community.

The folk tale as a peculiar phenomenon is becoming an object for researchers in various fields of knowledge. The dialectic of the fairy tale as a philosophy of a certain ethnic group explains many phenomena of society, and is present in verbal and non-verbal (semiotic, textual) forms. I. Franko, deeply understanding the idea of a fairy tale narrative, wrote: *"Those simple rural fables, like small, thin roots, root in our souls the love for the native word, its beauty, simplicity, and magical melody. You will forget a thousand things in life, but you will never forget those moments when your dear mother or grandmother told you fables" (Franko, 1979, Vol. 20, p. 170).* Supporting the opinion of his teacher, V. Hnatyuk emphasised: *"No literary work has ever been as widespread as a fairy tale, nor has it had such a long life"* (*Hnatyuk, 1966, p. 205).* According to the observations of our contemporaries, *"the best examples of folk tales, despite the antiquity of their origin, still excite and fascinate because every fairy tale image, no matter how intricately dressed in the clothes of poetic imagination, actually has a deep life basis. The breadth of generalisation in a fairy tale is such that through the thickness of historical layers and the haze of artistic convention, we always see specific aspects of human life, and this or that image or motif is filled in our imagination with real meaning" (Berezovsky, 1969, p. 3);*

"The fairy tale is not didactic, it is wise... Man is sung in folk tales as its careful child, as a companion of peace and goodness, not destruction and wars. A hero who has suffered in the fight against evil will be revived by a fairy tale with miraculous life-giving water and blessed for further good deeds" (Dunayevska, 1990, p. 16);

"A perfect work of folk imagination that has been one of the most effective means of satisfying the aesthetic needs of the people for many centuries, the fairy tale is perhaps the most studied genre of folklore" (Britsyna, 1989, p. 3);

"Fairy tales, like larger or smaller rivers, fill the world's treasury of folk tales. Fairy tales resemble the ocean in their plasticity and fluidity, their events are as swift and dynamic as fast-moving water. Their wisdom is as deep and eternal as the ocean" (Ortutay, 1985, p. 37).

For two centuries, the study of folklore genres of the small epic has been a discursive manifestation of the positions of representatives of various folklore schools. The **purpose of** our study is to outline the discourses around the folk tale, which proved to be a positive factor in the disclosure of the theory and unified practice of Ukrainian fairy tale studies in general. Accordingly, the **tasks** are: to describe the conditions of formation of Ukrainian fairy tale studies as a separate area of folklore studies; to establish its periodisation; to clarify the issues, terminology, tools, basic concepts, indicating the names of researchers of a particular issue; to consider the methodology of compiling collections of fairy tales.

The use of methods and techniques to study the issue is determined by the tasks set and appeals to descriptive, historical, analytical and theoretical methods of processing materials, which, in turn, requires observation, experimentation and structuring in order to formulate the necessary conclusions. The research covered heterogeneous materials (from theoretical works, dictionaries to collections of fairy tales and websites for various purposes), which allowed us to create a holistic picture of Ukrainian fairy tale studies, to answer questions about the genesis, self-sufficiency as a scientific field and a separate academic discipline.

CHAPTER 1.
FAIRY TALE AS A PHENOMENON
OF TRADITIONAL CULTURE

1.1   THE BEGINNING OF THE FORMATION
OF EUROPEAN FAIRY TALE STUDIES

The nineteenth century was marked by the syncretism of scientific disciplines and the lack of a clear distinction between the humanities. The romantic concept and evolutionary theory made a significant contribution to the development of folklore and fairy tale studies on a global scale. In particular, V. Petrov believed that *"romantic ethnographers attributed all ethnographic heritage of the people to prehistory, to the so-called mythological period, when, they say, the people, history, poetry and religion were a unity"* (Petrov, 1949, 185, also see Ivanovska, 2012, 7). The nation became the object of ethnographic research. Those for whom folklore was a holistic picture of the worldview tried to see it as a social and functional unity, breaking the boundaries between art, words, and ethnography. Researchers' views on folklore as a general body of folk knowledge, the oldest stage of cultural development, forced them to recognise that ethnography as a branch of social science assigns folklore a purely philosophical way of knowing. In fact, Ukrainian folklore studies of the first half of the nineteenth century were based on ethnographic research, avoiding the restrictions of its subject to the field of poetry. By recording fairy tales, ethnographers tried to capture the folk dialect, worldview, and people's perceptions of themselves through storytelling. On the extinction/disappearance of certain folklore narratives, M. Sumtsov wrote that many of the extinct genres had signs of an idealised future (utopia); the vast majority of those everyday forms and moral concepts that disappeared from the lives of more cultured peoples died not because they did not meet the highest criterion of goodness or did not satisfy the interests and needs of the majority living in these conditions, but because they could not withstand the struggle (competition) with other everyday forms and genres with which they had to compete (Sumtsov, 1892, 1-2). In folk life, cultural vestiges from the time of the scientist to the present stand independently of each other, constituting heterogeneous and multi-temporal fragments of antiquity. In his articles, M. Sumtsov suggests that cultural vestiges should not be divided into well-known categories (mythical, historical and literary, comparative and ethnographic) or by formal similarity to rituals and customs. Each phenomenon of cultural relics has its place in the chain of ethnic history and deserves a separate study as a local phenomenon.

Turning to the issue of the methodology of studying folk tales, we note that from its paraphrase in the literary tradition, scholars have come to the need to fix it in the folk

version, preserving all stylistic features. Fairy tale prose attracted the attention of many European scholars in the early nineteenth century. Such prominent mythologists as K. Muller, M. Muller, H. Lubeck, F. Kreitzer, A. Kuhn, W. Schwarz, F. Liebrecht, W. Mangardt, E. Taylor, J. Grimm, A. Afanasiev, and O. Potebnya tried to find myths in fairy tales. Potebnya tried to find the mythological sources of plots, images and motifs of epic genres, offering various research methods through the analysis of cosmogony, theocracy, ethnic religions, anthropomorphism, animism as forms of primitive beliefs that contributed to the transition of their images into symbolism. In fact, it was at this time that the process of collecting and creating the first manuscript collections of folk tales began.

The middle to second half of the nineteenth century was marked by the search for historical sources of folk epics, comparative study of the genesis of fairy tale images, and the collection and recording of numerous plots, motifs, and characters. From observations on fairy tales and storytellers by P. Kulish, poetics by A. Veselovsky, Aarne-Thompson's catalogue of plots, comparative works by M. Drahomanov, J. Bolte, Ir. Polivka, to the structuralist method of the Tartu School, folk epic has become the object of fundamental research by many Slavic scholars. For two centuries, folklorists have studied the genesis of the diachronic section of the epic, i.e., they have been interested in the development of folklore motifs rather than their structure. As a positive result of this work, schools were formed: mythological, historical, ethnographic, anthropological, and plot borrowing, whose achievements became the property of academic science in the nineteenth - and twentieth centuries.

The basis for Romantic aesthetics was the opposition of the "natural" to the "artistic", which was always resolved in favour of the former. At that time, the understanding of the text was quite simplistic: the process of recording was seen as a means of reproducing the semantic features of the work, and, therefore, the need to find original ways of recording traditional oral texts was not yet fully understood (Britsyna, 2006, 21-22) . However, already in the second half of the nineteenth century fairy tale texts were recorded in accordance with their further use: 1) for the purpose of a detailed description of the dialect (philological approach); 2) for the purpose of fixing the plot (possible retelling in other languages, e.g. Polish); 3) the text of the fairy tale was interspersed in everyday scenes for the purpose of an ethnographic excursion into the folklore environment. Of course, the scientific school to which the researcher belonged played an important role here. In particular, the mythological school, which first studied the mythologies of Greece and Rome, and later the mythologies of Germany, Scandinavia, and the peoples of the East, outlined a number of problems of scientific knowledge of language, myth, folklore, rites, and customs, intensified the collection of oral folk art, and raised the collection of folklore to the height of a national task. One such work was German Mythology by J. Grimm (Grimm, 1835). Highly appreciated by European scholars, it had a significant impact *"on the intensification of the process of studying national mythologies of both European and Slavic peoples"* (Dmytrenko, 2004, 23-25). J. Grimm's ideas became the basis for the foundations of the mythological school and were based on the idea of ancient man as an integral part of nature, as a harmonious being contemplating nature. In the preface to the 1850 edition

of the collection of fairy tales, J. Grimm noted that the folk tale is a jewel of oral folk art, and its didactics - is a natural environment for raising a child. *"Many parents will consider a fairy tale harmful to a child because it contains 'immoral elements' that are at odds with Christian teachings. But if a child is brought up only according to the Bible, won't it be like a gardener who is afraid to plant a young plant he has cherished in the open? Yes, he can protect it from excessive exposure to wind, sun, and water it with warm water, but such conditions will only make the plant vulnerable to the slightest changes in the natural environment" (Grimm, 1850/2022, 8).* Considering J. Grimm "the ideologue of the synthetic principle in scientific research" (according to L. Biletsky (1998, 76)) and analysing his work "German Mythology", scholars have identified several important approaches to understanding mythology that have significantly influenced the ideas of fairy tale studies, in particular, the understanding of the relationship between fairy tales and myth: 1) sacred "animistic" (spiritualised poetisation of nature); 2) rudimentary positivist (extensive use of facts, etymological similarities, linguistic and folklore-customary comparative data as evidence of truth and the basis for theoretical reasoning); 3) reconstruction and interpretation (not only description and reproduction of the system of mythopoetic worldview, but also analysis of "living examples" that existed in the German tradition available to the author - poetry, rites, beliefs - and contained artefacts of antiquity). Some of these positive qualities of J. Grimm's mythological theory were once pointed out by O. Bodianskyi, I. Sreznevskyi, M. Kostomarov, O. Potebnia, O. Kotliarevskyi, M. Sumtsov, I. Franko, M. Hrushevskyi, F. Kolessa, and others (Kolessa, 1938, 114). Reflecting on the genesis of European science, the Italian scholar Giuseppe Cocchiara noted in his monograph The History of Folklore in Europe (Toronto, 1952) that *"the merit of the Enlightenment was the study of the origins of society, religions, and the state through the history of the ages, which did not ignore primitive peoples" (Cocchiara, 1960, 111).* In the second half of the eighteenth century, the German philosopher and writer J.-H. Herder already spoke about the duty of every educated person to collect samples of oral folk literature (his works "On the German Folk Character and Art" (1773), "Ideas for a Philosophy of Human History" (1784-1791)). He was one of the first to set out to create a theory of folklore, prophetically predicting its philosophical nature, which explained the belief in myths, fables, fairy tales and dreams (Dmytrenko, 2004, 16).

The followers of the mythological theory, called among scholars "younger mythologists" (Germans: A. Kuhn, W. Schwarz, W. Mannhardt, W. Hahn, English: M. Müller, J. Cox, Italian A. de Gubernatis, etc.), tried to consolidate their views through the publication of notes on folklore samples, in particular, these are well-known volumes of German folk tales ("Children's and Family Fairy Tales", compiled by the Grimms in 1812-1814), the English collection "Fairy Tales".), the English collection Mother Goose's Tales, tales by A. Hoffmann and S. Perrault based on folk tales, scientific commentaries and notes to texts, as well as treatises tracing the development of mythology and comparative studies of mythological systems of different peoples (primarily European). The views of the Brothers Grimm were developed by Albert Kuhn (1812-1881; his works: "The Origin of Fire and the Drink of the Gods" (1859), "Studies in Mythmaking" (1887)) and his student Wilhelm

Schwarz (1821-1899), who represented the so-called *meteorological doctrine* in their views on explaining the myths of *the astral-lunar group*, where the original features of the gods of Aryan myth were associated with natural objects and phenomena: clouds, storms, thunderstorms, fog, and later with the stars, moon, etc. Confirmation of this can be seen in W. Schwartz's work "The Origin of Mythology from Greek and German Stories" (1860). In particular, he was one of the first to draw attention to earthly spirits ("lower mythology"), which were vividly represented in German folklore.

The views of the English linguist (German by birth), historian of religion Max Mueller (1823-1900), author of Comparative Mythology (1856), who created the *solar theory of myth*, believing that it is based on the idea of the sun's movement across the sky, have also become relevant. M. Muller deduced the origin of myths from a linguistic fact: the decline of the former ancestral language, the "disease of language" and the "disease of thinking" of post-primitive people. Long-term work on the monuments of the East (in particular, the Vedas, which he was preparing for publication in Oxford) gave the scientist grounds (through comparative analysis) to compare a large array of linguistic phenomena, to suggest the existence of a single Aryan language in the pre-Sanskrit period; in this language, every word was a myth, every name was an image. Over time, the meaning of words was "obscured", forgotten, phonetic sound (and meaning) underwent transformations, the name itself (the name of any object, thing) became a common name. And this "language disease" (metaphorisation) created myths. Although M. Muller's concept drew attention to the problem of "language and myth," it was generally vulnerable already in the second half of the nineteenth century, due to the limited number of folklore narratives that would fall under the theory proposed by the scientist, as well as the appearance of works by W. Schwartz and W. Mangardt, who, partially sharing the positions of A. Kuhn and M. Muller, derived mythical images from the veneration of "lower mythology" - demonology, illustrating their statements with fairy tales and ethnographic elements of German culture. The theory of W. Mangardt (works: "German Myths" (1858), "Forest and Field Cults" (1875-1877) on the cult of ancestors) and W. Schwarz was called the *demonological theory of myths,* which resembled an allegory to the solar theory in its logical structure.

Disputes between mythologists and representatives of other schools were almost simultaneous. Each work that was published was subject to free peer review, which sometimes resulted in a new study that would refute the previous one. Thus, for example, in contrast to J. Grimm, G. Gervinus (defending the educational ideas of didactics) in his work "History of German Poetry" (1835) argued that the fable should be the primary element in a folk tale, because it teaches, which is the purpose of a folk tale. In 1846, W. Herzberg criticised J. Grimm's theory in his work on the folk tale "*The Fables of Babrio translated into German by Choliamben. In addition to W. Herzberg's treatise on the concept of fable and its historical development among the Greeks*". He argued that it is impossible to create a folk tale from a myth because myth is sacred information about beliefs, the emergence and formation of an ethnic group, and a tale is a source of entertainment. Like G. Gervinus, the scholar considered Greek animal tales and fables to be the basis of folk tales.

The supporters of the *Indian theory (migration school) are the* Germans R. Keller ("*On European Folk Tales*", 1865), M. Landau ("*The Sources of the Decameron*", 1869), I. Voltaire; the French E. Cosquin ("*Folk Tales in Lorraine*", 1886), G. Paris ("*Oriental Tales in Medieval Literature*", 1875), the English A. Clouston (Folk Tales and Fictions, Their Migration and Transformation, 1887), Italians A. d'Ancona and D. Camporetti argued that India should be the birthplace of the animal epic, and the plots of the tales should be fables from the Panchatantra and Hithopades. They developed a logical scheme of the movement of fairy tales from India to other countries, explaining their choice by trade and political ties. Such views are now being supported by some contemporary Ukrainian ethnologists and folklorists: O. Halko (Halko, 2005, No. 4. P. 256-260, O. Sobetska (Sobetska, 2006. P. 335-344; Sobetska, 2008) and others.

The famous German literary critic and researcher of cultural monuments G. Meisner rejected the mythological hypothesis, emphasising that the first fabulists were not shepherds, farmers or hunters because all fabulist poetry is contemplative, an artificial product and the property of the school. According to G. Meissner, the medieval epic was created on the basis of Latin fables used in school education. He categorically denied the existence of such a genre as the "animal saga" proposed by J. Grimm. G. Gervinus and R. Keller in their works (in particular, R. Keller in his study "On European Folk Tales", 1865) sought to determine the primacy between fairy tales and fables. G. Gervinus relied on the moralising ability of the human brain (formula: *dispute among animals + human experience + ability to analyse = conclusions).* In R. Keller's case, the animal epic was constantly moving from a naive element to a didactic one. In other words, animal tales claim primacy, because the urge to tell a story is stronger than morality (modern tribal peoples (savages) do not have fables, but only animal tales) (Kolmachevsky, 1882. VIII, pp. 5-11; 18; 30).

The experience of eliminating various shortcomings of the folk tale by European writers of the classical and romantic periods contributed to the emergence of the genre of literary fairy tales. Among the adapters of folk epics, we can name Charles Perrault and Madame d'Onois, whose fairy tales were performed at court extravaganzas, and read in salons. Their themes were parodic and their style was poetic. But with the appearance of the collections of the Brothers Grimm and thanks to the philosophical ideas of the Romantic era, the attitude towards folk tales changed. Disillusionment with enlightenment ideals, the Romantic authors' desire to reunite with nature, the desire to escape from reality, the study of folk art, the study of the inner world of man, and the idea of a child as a spiritual purity, a natural person, unspoiled by civilisation, contributed to a new interest in folk tales. In the nineteenth century, we have a large number of folk tales adapted for children (English - Andrew Lang, J. Jacobs, Howard Pyle; Italian - Carlo Collodi; German - Ludwig Bechstein), and since the second half of the nineteenth century, the author's fairy tale has also developed, which did not always adhere to the composition, character system, traditional openings and endings. Among the latter, we would like to mention fairy tales by the British - Lewis Carroll, J. Macdonald, Edith Nesbit, Kenneth Grahame, Barbara Potter, Rudyard Kipling and others. The periods of war in Europe required psychological detachment of children

and adults from reality in order to treat the psyche. Therefore, the authors' fairy tales (Alan Milne, H. Lofting, J. Barrie, Dr Seuss, Maurice Sendak, and others) offered the reader a return to the world of childhood with toys or kind animals endowed with human qualities. Since the mid-twentieth century, the fantasy genre has gained popularity as an attempt to mentally transport oneself into a fictional world and learn about it. This genre used elements of fairy tale fiction and introduced fairy tales into the everyday life of its characters. Among the famous works of fantasy are J.R.R. Tolkien's "The Lord of the Rings" and "The Hobbit", J.K. Rowling's "Harry Potter", R. Howard's "Conan the Cimmerian", works by H.L. Oldie and others.

Thus, mythologists systematised a huge amount of folklore material, raised the question of studying the historical relationship between folklore and literature, and the national foundations of art. At the same time, they idealised the old days, detached fairy tales from specific social and domestic conditions (which was not allowed), and were fascinated by relic and mythological motifs. Ukrainian folkloristic conceptions of the early nineteenth century had a significant basis and motivation for studying examples of folk art, including short fiction, and among them the fairy tale, which so vividly combined folk mythology, folk language, and tradition.

1.2 FAIRY TALE STUDIES AS A FIELD OF FOLKLORE STUDIES

Fairy tale studies as a branch of folklore studies was shaped by the European mythological school (works of the Brothers Grimm). Since the first decades of the nineteenth century, the Grimms have been actively recording folk tales, sagas and fables. By the end of the 1920s, the first collections of fairy tales had already been published and attempts had been made to analyse them. According to our observations, the attention of domestic scholars to folk prose, its richness of themes and everyday life also occurred in parallel with European research. In Ukrainian scholarship, fairy tale studies have been mentioned since the middle to second half of the nineteenth century. In fact, during the half-century, Ukrainian folklorists created their own school of fairy tale studies using various methodological approaches to research. Traditionally, the founders of Ukrainian fairy tale studies are considered to be I. Sreznevsky, P. Kulish, I. Rudchenko, M. Drahomanov, P. Chubynsky, A. Potebnia, M. Sumtsov, V. Hnatiuk, I. Franko, R. Volkov, and other philosophers, scientists, and practitioners who, under the influence of various folklore schools, raised the problem of collecting, processing, and systematising fairy tale epics in their works.

The nineteenth-century research on Ukrainian folk tales cannot be considered separately from the formation of folklore studies as a science. Folk prose, including fairy tales, was studied in a variety of schools and methods of the time. Drawing on the experience of European fairy tale studies (works by brothers V. and J. Grimm, T. Benfey, J. Bolte, P. Sebijo, E. Kosken, K. Krohn, A. Aarne, and others), a number of studies were carried out on the combination of regional and world motifs and travelling plots in fairy tales. The first classification of fairy tale epics (division into mythical, epic and fantasy-humorous) is found in a letter by I. Sreznevsky to I. Snegiryov, dated the beginning of the nineteenth century (See "Uchenye Zapiski

Moskovskogo Universiteta", part VI, 1834, 145). Studying Ukrainian folklore, I. Sreznevsky drew attention to a special group of stories that had significant genre differences. He distinguished folk tales from literary ones, and proposed to divide fairy tale material into *mythological, epic, and fantasy-humorous* (along with animal tales). Travelling plots that transferred an alien motif to the consciousness of the people, which could become a "history of a different plan of manifestation," encouraged scholars to use the methods of the comparative historical school (O. Potebnia, I. Franko, M. Drahomanov, M. Sumtsov, M. Hrushevsky, and others). They proposed a catalogue of motifs that would contribute to the predictability of the range of fairy tale plots. Analysing the components of the fairy tale in both syntagmatic and paradigmatic aspects, O. Potebnya, in particular, emphasised the special role of the motif in building the plot form. In addition, the activities of scholars (I. Franko, V. Hnatiuk, M. Dashkevych, M. Hrushevsky, B. Grinchenko, R. Volkov, S. Savchenko, and others) were coordinated by special institutions and programmes with the aim of comprehensive development of the science of folk life and creativity. One of the first centres of Ukrainian fairy tale studies was the Ethnographic Commission of the Taras Shevchenko Scientific Society in Lviv (1898), which published fairy tale materials from Galicia and Transcarpathia in the Ethnographic Collection (38 volumes edited by V. Hnatiuk were published between 1895 and 1916). Similar scientific societies functioned later at the universities of Kharkiv (Kharkiv Historical and Philological Society), Kyiv (Southwestern Department of the RGT; Ukrainian Scientific Society, later the Ethnographic Commission of the Ukrainian Academy of Sciences), and Odesa (Ethnographic and Dialectological Section of the Odesa Commission of Local History of the Ukrainian Academy of Sciences).

The leading role in organising the international study of fairy tale motifs, plots, and types was played by scholars of the Finnish school of folklore (K. Kron, A. Aarne), with whom V. Hnatiuk tried to establish cooperation (Karpenko, 2016, No. 44, 24-29). The scientist compiled the Ukrainian bases for the index of animal tales plots, but the proposals of Ukrainian fairy tale scholars were not properly evaluated by Finnish colleagues (apparently, due to the competitive attitude to the national roots of a large number of plots). Hnatiuk's efforts were not lost, but gained momentum in the creation of a prototype of a national index of plots and motifs (more on this in the article about the scientist). In 1907, the International Federation of Folklorists (FFC) was founded in Helsinki, and since 1910 it has been publishing a periodic series of monographs and indexes of types of fairy tales from different nations. Along with folklore records, the FFC collections published review articles on systematisation, mapping, and publication of archival materials. All this testifies to the high level of development of fairy tale studies as an independent science. In the 1920s and 1950s, East Slavic fairy tale studies significantly weakened its efforts to record and study folk tales. This was due to ideological considerations such as "whether a Soviet child needs a fairy tale". Since the 1960s, the number of monographs on the study of East Slavic fairy tales based on interethnic material has gradually increased, where scholars have studied the plot, imagery, and stylistic levels of fairy tales, taking into account ethnic, regional, contact, and typological connections with world folklore. These are the studies of

I. Berezovsky, H. Sukhobrus, V. Yuzvenko, M. Hiryak, L. Dunayevska, O. Britsyna, and other Ukrainian fairy tale scholars who always took into account international experience and referred to the works of foreign scholars (in particular, B. Levy-Brühl, Ir. Polyvka, K. Khoralek, C.-G. Jung, S. Thompson, B. Kerbelite, C. Levi-Strauss and others).

The international journal of fairy tale and non-fairy tale folk prose studies Fabula, which began publishing in 1957 in Berlin and is still a specialised publication in fairy tale studies, where scholars from all over the world can publish. "Since 1975, K. Ranke's "Encyclopaedia of Fairy Tales" has become a reference book for historical and comparative fairy tale studies. In particular, an article on Ukrainian folk tales was written by O. Britsyna. The encyclopaedia was bilingual: the English version was published in New York and the German version in Berlin. The project was completed in 2015. An electronic version of the publication is available for researchers. Also considered international are the scientific series of fairy tales of the peoples of the world of the Academy of Sciences in Berlin, which also publishes works by East Slavic fairy tale researchers. In addition to the FFC, there is interest in international fairy tale studies: The International Society for Folk Prose Studies, the International Society for Ethnology and Folklore of Europe, and the International Committee of Slavic Studies.

Fairy tale studies as a term is used rather sparingly in Ukrainian folklore studies. Although scholars, in particular, researchers of Ukrainian folk tales, point to a large body of scholarly work on fairy tales in Ukraine, devoted to their nature, methodology, textual features, functioning, etc., there is still no written textbook on fairy tale studies for folklorists that would contain both the theory of fairy tale study and practical advice for analysing and understanding them. However, the idea of Ukrainian fairy tale studies as a type of folklore existed. For the first time, the Ukrainian term "fairy tale studies" is found in B. Hrinchenko's bibliography (1901) and a similarly updated edition by O. Andrievsky (Andrievsky, 1930, 471, No. 73). The index of terms to both editions includes "fairy tale studies" with reference to the 1895 work of Czech scholar Dr Jiří Polivka (Polivka, 1895), which provided an overview of research on fairy tales, had parallels to Ukrainian fairy tale plots, and bibliographic notes. The term began to be used more freely in theoretical works by twenty-first-century fairy tale scholars (Z. and M. Lanovyk (2006), S. Pylypchuk (2006), S. Karpenko (2008), N. Tikholoz (2005), O. Oliynyk (2007), and others) to refer to the theoretical body of comprehensive knowledge about folk tales as a type of folklore and a system of scientific methods that were formed in the process of unified practice of both previous (nineteenth and twentieth centuries) and contemporary fairy tale scholars. With fragmentary theoretical provisions in the works that collectively constitute the body of scientific knowledge about fairy tales, fairy tale studies is one of the most developed branches of modern Ukrainian studies (cited by Z. and M. Lanovyk).

In view of the need to clarify the nature and practice of the terms "fairy tale" and "fairy tale studies", let us turn to the sectoral dictionaries of the late twentieth century and our time. Thus, in the academic Dictionary of Scientific and Folk Terminology. East Slavic Folklore" (Kabashnikov, 1993), *a fairy tale* (skazka, baika, tale, faery tale, das Märchen, die Fabel) is one of the main types of oral folk prose that differs from

other oral narratives (beliefs, fables, legends, stories) that are informative in nature, focus on fiction (fantasy, inventiveness in the development of the plot by the storyteller), that is, the dominance of the aesthetic function. Fairy tales are told for entertainment and instruction. However, the focus on fiction cannot truly determine the place of fairy tales among narrative prose. For example, the American folklorist S. Thompson uses the term **tale** to cover all forms of prose narrative, written or oral, that have been passed down from generation to generation for a long time. E. Kostiukhin (the author of the dictionary entry) finds confirmation of this in medieval literature, from which many fairy tale plots originated (his work "Types and Forms of Animal Epics", 1987). The difficulty of defining the boundaries of a fairy tale is due to the lack of content unity in it. Traditionally, fairy tales are divided into: animal tales (tale, fabel, fable, sage), magic tales (faery tale, Märchen, sage), and household tales (fable, tale, Märchen, Fabel). In addition, fairy tales include stories with signs of cumulativity (cumulative tales), legends (tales-legends), adventures (adventure tales based on medieval book plots), and tales-anecdotes, all of which significantly affect the species-specific understanding of the fairy tale layer. In Western European practice, fairy tale scholars use two terms: Märchen (fairy tales and household tales with an element of magic) and Fabel (household and animal tales), contrasting them with sagas. According to these criteria, the fairy tale motif dates back to mythological times. The oldest are considered to be magic tales, the motifs of which are interpreted with ritual and mythological semantics. The etiology of ancient myths about cultural heroes who had zoo-anthropomorphic resemblance is embodied in fairy tales about animals. However, as false prose, the fairy tale could only emerge in times of the collapse of ancient society, when the power of archaic mythology, which became the material for fiction, was lost. The tricks of ancient tricksters became the basis for animal tales and household tales, and mythological stories associated with ancient social and domestic institutions were transformed into fairy tales. Scholars consider the most productive type to be the household fairy tale, where new, often literary, plots are constantly appearing alongside reinterpreted archaic ones (about difficult tasks, wise advice) (see the diagram below).

Table 1: "Mythological nature of fairy tales"

Archaic mythology		
Tricks of the ancient tricksters		Mythological tales about social institutions
Fairy tales about animals	Household fairy tales	Magic fairy tales
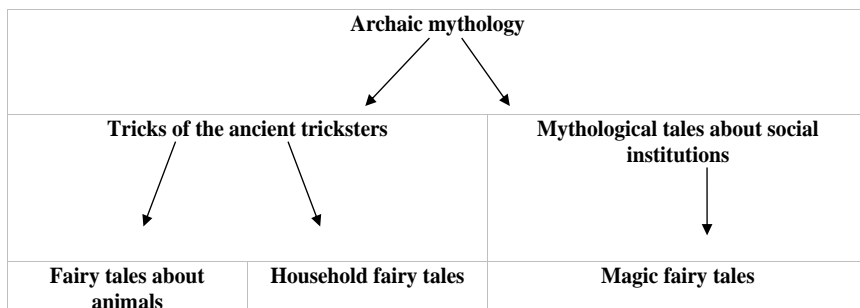
The problem of fairy tale studies, which arose in the nineteenth century and was only partially resolved, is the combination and constant interaction of the national and international. With their national peculiarities clearly expressed through language and everyday realities, fairy tales are mostly international plot types (based on works by I. Franko (1955), N. Godz (2004) and I. Gryshchenko (2015)). The analysis of the plot fund of East Slavic fairy tales identified not only their own/alien, but also questioned its integrity, preferring the idea of international borrowing as a result of contact between peoples who do not belong to a common language group. The history of fairy tales, both of an individual nation and of humanity as a whole, remains a topical issue in fairy tale studies.

Thus, the fairy tale narrative was sufficiently studied already in the early twentieth century, but even today there are many clarifying articles on its various aspects. The genre-species diversity of fairy tales is represented by unique studies that dealt with each individual type:

➢ *adventure* (novelistic) fairy tale (in Ukraine, in particular, L. Dunaevska (Dunaevska, 1997)) about travelling and unusual adventures of heroes, their tricks and solving complex tasks that are life-threatening; *adventure-novelistic* tale about real events and a hero (merchant, soldier) who, due to his professional lifestyle, could find himself in distant lands; *novelistic fairy tales* can combine all types of fairy tales except for magic and animal tales; division of fairy tales into "about animals" and "about people", and among the latter - magic and novelistic; these tales have an adventure character, a certain plot, peculiarities of the figurative system and its main character, a peculiar style, dynamism of the development of events. The main feature of such tales is an instructive plot with elements of fantasy, witchcraft, folk beliefs, and observance of ancient sacred rituals. Scholars have also identified the themes of these tales, which in the East Slavic Index to Fairy Tales (ESIFT) coincide with the motifs: 1) about the hero's marriage to a beautiful woman (the marriage of a girl), when in order to achieve the goal, he resorts to tricks, deception, solves riddles, performs complex tasks that are impossible in the usual sense; 2) about loyalty, infidelity, correction and punishment of a stubborn woman (bride) - "submission of the proud one" 3) about the fate that the hero tries to avoid by running away, travelling, getting married, etc.; 4) about robbers and thieves, who are most often fought by girls, secretly entering their homes; 5) about clever words and deeds usually associated with the name of Solomon and those related to the plot "Solomon and his unfaithful wife" (ESI 920). The novelistic fairy tale is characterised by an interest in the individual, his/her qualities (character traits), which is a rather late type of thinking of the people (Renaissance), where folklore and literary traditions were combined;

➢ *fairy tale-anecdote* (humorous fairy tale and anecdote) (P. Kulish, K. Sheikovsky, V. Hnatiuk (1899), B. Hrinchenko (1859, 1888), F. Kolesa) about a comic situation from life, enriched with artistic details, other episodes, mostly about unusual funny events and has a satirical overtone;

➢ *bogatyr tale* (coined by I. Sreznevsky, later used by S. Savchenko (1914)) refers to a group of magic tales whose heroes are human heroes who stand in opposition to fantastic creatures. This type of tale is associated with the epic (plot types in the

Index to Fairy Tales (ITT): 300-305 (about snake fighters), 361, 400, 465, 552, 650 (about heroes));

➤ *the household* (social and everyday) fairy *tale* (S. Savchenko (1914), O. Britsyna (1989)) tells about the activities of ordinary people by means of exaggeration, grotesque, in a humorous reflection of social and family phenomena, everyday life and life of the people, ridiculing human flaws, rooting of folk ideals. These fairy tales are divided into thematic groups: about a king, a lord and a peasant, a poor and a rich peasant, a priest and a peasant (man), a cunning thief, a swindler, a soldier, a fool, an unfaithful woman, etc. These tales are close to novelistic, adventurous, and anecdotal;

➤ *magical, fantastic fairy tales* (I. Rudchenko, P. Chubynskyi, M. Hyriak, V. Yuzvenko, L. Dunayevska and our contemporaries: V. Shabliovskyi (1997), O. Oliynyk (2007), O. Tychovska (2011)) are named in the dictionary as the main genre of fairy tale creativity, where miracles, creative imagination of the storyteller and the listener are present. The roots of the fairy tale go back to ancient myths and related rituals. The formation of this type of story took place outside of ancient culture, when certain rituals lost their significance as a household norm and gained the interest of the miraculous, and mythological images of the natural forces of nature were transformed into fairy tales, gaining a social connotation. These fairy tales are based on the functions of the protagonists − the human hero, his antagonist, assistant, pseudo-hero, as well as the traditional structure and form of the story. Established expressions-formulas are signals of the transition to another event in the tale or a new status of the hero. The fantasy of these fairy tales is associated with the search for progressive ideas to make work and life easier. The magic tale combines national and international, collective and personal creativity. According to L. Dunayevska's observations (1997), the traditional East Slavic fairy tale has a kind of closed composition and stylistic form, a somewhat stable plot repertoire that is subject to creative rethinking and contamination. The storytellers began to use internal monologues, portrait and landscape sketches, which are not typical for this type of fairy tale;

➤ *the heroic-fantasy tale* (the term was coined by I. Berezovsky, used by I. Hlanta and P. Lintur) combines mythical and fantastic elements with the heroic. The differences between heroic-fantasy fairy tales and magic fairy tales are determined by the system of images and poetic means by which the heroic principle finds its vivid expression;

➤ *a boring fairy tale is a* laconic, witty parody of a magical "long" fairy tale (I. Berezovsky, V. Davidyuk). It is in verse, short, abruptly cut short or endlessly repeated. The texts are non-narrative, built on the final or initial formulas of fantastic fairy tales with a pile of phrases, words, and sound imitations. These fairy tales are common to all nations;

➤ *cumulative fairy tale* (V. Davydiuk (1997)) − a group of fairy tales or a separate type of fairy tale that has a specific composition and stylistic features. Most often, cumulation is found in formulaic ("The Turnip") and epically calm ("The Mine", "The Beasts in the Pit") tales about animals. The name comes from the Latin cumulare − to accumulate, pile up, increase − and reflects the basic principle of construction: a

repeated repetition of similar actions that end in a merry disaster or unraveling of the chain of events in the opposite direction. Compositionally, cumulative fairy tales have an exposition, a climax and a finale;

➢ *legendary fairy tale* (M. Drahomanov, L. Dunayevska) is a transitional genre from an explanatory and instructive religious legend to the fairy tale genre, where fiction is associated with the image of God, Christ, saints, angels, devils, and serves mainly to comprehend social and domestic relations and contradictions (plot types 750-849). Plots are based on the literary sources of the Bible and the Apocrypha. A folk legendary tale combines a legendary plot with the framework of a magic or household tale. The clergy are often satirised;

➢ *animal tales* (M. Dashkevych (1904), S. Savchenko, I. Berezovsky, L. Dunayevska, S. Karpenko (2008), N. Pastukh (2001) and others) are one of the oldest types of fairy tale epics, in the system of artistic images of which the central place is occupied by the characters of fauna and flora. According to the types of themes, these are: archaic hunting tales, where human experience takes precedence over nature; animistic and totemistic representations of humans; satirical tales, where social conflicts of the class level are expressed in an allegorical form. The formation of this type of fairy tale may have been influenced by etiological myths about zoomorphic cultural heroes-tricksters. Tales about animals have a clear composition and completeness; they use songs, proverbs and sayings, sound imitation, rhyming, and lengthy dialogues that allow for improvisation. Some of the plots are built on a cumulative principle. Contamination of plots of Ukrainian animal tales: ESI 1+2, 1+2+3, 1+2+158; 56A+56C; 101(+100)+102. Fairy tales about animals are popular mainly among children, introducing them to the environment, the interaction of objects in it, actions, and living beings. They retain an educational, cognitive, communicative (verbal, non-verbal) and aesthetic function;

➢ *realistic fairy tale* (I. Berezovsky, I. Khlanta (1976), O. Britsyna (1989)) − appears among household, novelistic, social and everyday fairy tales; it features realistic characters, but the events are far from what is called reality. It is distinguished by the artistic method of expressing reality;

➢ *satirical fairy tale* (P. Lintur (1962, No 1, pp. 94-97), I. Hlanta) − the latest in origin, its purpose is a satirical and realistic depiction of social relations, thoughts and interests of the people. Satirical types embodied the most characteristic features in the appearance, behaviour and actions of representatives of certain class groups. The traits and qualities of these characters are revealed by individual laconic touches revealed in the dynamics of an action of an elementary-comic or social-comic nature. Thematically, satirical fairy tales cover all aspects of social and family life. They expose the flaws of both the peasants themselves and the ruling elite and those in power. However, the self-revelation is of an elementary comic nature, and representatives of other classes are subjected to sharp, devastating, harsh criticism;

➢ *The soldier's tale* (P. Ivanov, I. Gryshchenko (2010)) is a type of social or novelistic tale defined by the profession of the protagonist − a soldier, a servant. He is endowed with the advantages of sharpness of mind, wit, luck, ingenuity, and cunning. He creates a comical situation for his opponents, but often falls victim to his own tricks;

➢ *social and household tales* (P. Chubynsky, V. Hnatiuk, B. Grinchenko, I. Khlanta) − aimed at condemning social inequality, social and spiritual oppression. It is divided thematically into anti-lord, anti-serf, anti-pope, anti-clerical, anti-religious. The heroes are ordinary people who find themselves in possible life situations and successfully resolve them thanks to their prudence, mental abilities, and foresight. The antagonists (the lord, the rich man, the priest) are depicted satirically, ridiculed. The researchers emphasise the social acuteness of such tales, the reflection of the life and morals of peasants. Intensive recording, publication, and study of social and household tales began in the 1920s and 1930s, when the term social and household tale itself gained popularity;

➢ *humorous fairy tale* (I. Khlanta, P. Lintur, V. Boyko) − Unlike satirical fairy tales, gently and wittily criticises people's shortcomings without focusing on their social status. There is no clear distinction between satirical and humorous fairy tales. In collections, they are often in the same group, not always clearly recognisable. Humorous fairy tales are extended anecdotal tales with a broader meaning and multiple episodes. Researchers note the active contemporary use of humorous tales.

In order to compare the previous classification, we will present the imperfect but generally accepted *classification by Aarne-Thompson*. In his 1912 index, Antti Aarne divided fairy tales by subject matter and content into animal tales (fabel), magic tales (Märchen), religious, romantic, tales about a foolish ogre, jokes and anecdotes, formula tales, and unclassified tales (Multilingual Folk Tale Database. Electronic resource. Access mode: http://www.mftd.org). Continuing to work on the index, in 1927 Stith Thompson published the first edition of the expanded system, and in 1961 − the second edition "*Types of Fairy Tales. Classification and Bibliography*". In it, he divided fairy tales into plots and groups, and assigned a unique number to each case.

Animal Tales (No. 1-299) − describe animal relationships as human, or human-animal relationships where the animal is attributed human qualities. For example, living in a house, wearing clothes, working, speaking, and following customs. It also includes fairy tales with animate inanimate objects and phenomena whose relationships are modelled on real ones (helping each other, deception, etc.);

Tales of Magic (No. 300-749) − tales involving persons with supernatural powers (advisors - experts in secret knowledge or rituals, relatives with unusual abilities, such as the ability to transform into animals, and assistants with supernatural powers and persons giving extraordinary tasks), magically performing difficult tasks, and helpers with supernatural powers and people who give extraordinary tasks), or using supernatural powers (spells, places, supernatural creatures, or ordinary creatures with unusual properties);

Religious Tales (No. 750-849) − involving religious characters and ministers of worship, as well as those where the plot unfolds in accordance with certain religious ideas. For example, God's punishment of sinners or reward of the pious, stories about visiting the afterlife;

Romantic Tales (No. 850-999) − stories about the marriage of people belonging to different classes (for example, a poor man and a queen), the fight against injustice, punishment for unworthy actions, and unexpected wise decisions,

Tales of the Stupid Ogre (No. 1000-1199) − are tales about deceiving unfriendly monsters (devil, giant, *ogre)* or repairing the damage they have done;

Jokes and Anecdotes (No. 1200-1999);

Formula Tales (№ 2000-2400) − include cumulative tales (where a list of something is made and, as each subsequent element is added, all the previous ones are repeated);

Unclassified Tales from (No. 2401 to 2500).

When there were not enough intermediate digits to number the plots, Latin letters were used in addition. To further expand into the depths, Roman numerals were added, and even deeper − small Latin letters. Large tales consisting of many plots could have more than one number, and, accordingly, the number of individual unique plots in this work. For example, the Ukrainian fairy tale "Kotyhoroshko" has magic in its plot, so its plot number is 312D; the German fairy tale Hansel and Gretel also has magic in its plot, so it has the number 327A; the anecdote about the priest with the goat's voice has the plot number 1834.

All major archive descriptions in the world are sorted by this index (e.g. Bloomington, Copenhagen, Marburg, Göttingen). Despite criticism for its Eurocentrism, due to its restriction to European tales, lack of classification by descriptive types such as saga or legend, etc., this index is still of international importance (Multilingual Folk Tale Database: Aarne-Thompson-Uther Classification of Folk Tales. Access mode: http://www.mftd.org).

As we can see, the Ukrainian fairy tale tradition has all the variants of the proposed international index, which may partially differ in local names. This gives grounds for speculation about the genesis of the genre, its maturity and diversity.

Table 2: "Types of Ukrainian fairy tales"

A kind of fairy tale	Researchers
adventure tale (novelistic)	L. Dunayevska
fairy tale-anecdote (humorous tale and anecdote)	P. Kulish, K. Sheykovsky, V. Hnatiuk, B. Grinchenko, F. Kolesa
heroic tale	I. Snegiryov and I. Sreznevsky proposed the term, and S. Savchenko later used it
household (social) tale	C. Savchenko, O. Britsyna
magical, fantastic fairy tales	I. Rudchenko, P. Chubynskyi, M. Hyriak, V. Yuzvenko, L. Dunayevska
a heroic fantasy tale	The term was coined by I. Berezovsky and used in collections by I. Hlanta, P. Lintur and others.
boring fairy tale	The term was coined by A. Afanasiev and studied by M. Drahomanov
cumulative tale	V. Davydiuk
legendary tale	M. Drahomanov, L. Dunayevska
novelistic tale	L. Dunayevska
animal tale	M. Dashkevych, S. Savchenko, I. Berezovsky, L. Dunayevska, S. Karpenko
the fairy tale is realistic	M. Hnatiuk, O. Britsyna

satirical tale	P. Lintur, I. Hlanta
a soldier's tale	P. Ivanov, I. Gryshchenko
a social fairy tale	P. Chubynskyi, V. Hnatiuk, B. Grinchenko, I. Khlanta
a humorous tale	P. Lintur, I. Hlanta

Based on the works on storytellers (fabulists) (V. Lesevych, V. Hnatiuk, S. Savchenko, M. Hiryak, L. Barah, P. Lintur, O. Britsyna (2006), I. Berezovsky (1974), V. Besaraba (1972), L. Deg (1997), V. Ivashkiv (2009), O. Kukharenko (2009)), the compilers of the dictionary (Kabashnikov, 1993) have defined their place in the folklore narrative tradition. He is necessarily a naturally talented performer (storyteller) of fairy tales who has a sufficient repertoire and is a keeper (accumulator) of the fairy tale tradition, which significantly affects its state. His life experience, possession of the folklore tradition inherited from his mentors, in its global sense, are directly or indirectly reflected in his manner of telling fairy tales, peculiarities of style, development of a particular plot. The dictionary article reviews the works of scholars on the personality of the storyteller, indicating the current classifications by V. Propp, I. Khlanta, V. Hnatiuk: epic storyteller (magic tales prevail), novelist storyteller (social and anecdotal tales), moralist storyteller (instructive legends) and universalists (skilfully present all types of tales); by P. Kulish, P. Ivanov, M. Hrushevsky, P. Lintur, V. Besarabia: a storyteller-artisan, a storyteller-soldier, a storyteller-tramp (a social class feature that influenced the repertoire and manner of storytelling). Professional storytellers (the so-called bayuns, baykars) are a special cultural phenomenon in the Slavic tradition. Instead, the people are dominated by non-professional storytellers, representatives of the older generation (grandparents) who used to tell fairy tales to their grandchildren. The Ukrainian school of storytelling preserves the memory and repertoire collections of such prominent storytellers as R. Chmihal, V. Korolovych, A. Kalyn, M. Halytsia, and others. This method of fixing fairy tales has aroused a special position of scholars regarding the formation of collections of fairy tales based on the repertoire of the storyteller, rather than on the species characteristics of the tale.

Among the modern Ukrainian reference literature, fairy tale terms are found in the following publications: "Lexicon of General and Comparative Literary Studies" edited by A. Volkov (2001), "Literary Encyclopedia" in two volumes edited by Y. Kovaliv (2007), "Small Encyclopedia of Ukrainian Folklore" edited by S. Pavliuk (2007), dictionary-reference "Ukrainian Folklore" edited by M. Chernopisky (2008), the two-volume "Ukrainian Folklore Encyclopaedia" compiled by M. Dmytrenko (2018, 2020) with a large article on fairy tale studies by our authors, "Ukrainian Folklore Encyclopaedia" (2019) edited by H. Skrypnyk.

The "Lexicon of General and Comparative Literature Studies" edited by A. Volkov (2001) contains the following articles: fairy tale (pp. 241-243, F. Yevseev), animal tale (pp. 243-244, A. Volkov), household tale (pp. 416-417), magic (fantastic) tale (p. 618, A. Volkov). The article "Fairy Tale" presents the European equivalents (English folktales, French contes, German Märchen) and calls the fairy tale the predominant genre of folklore epic of many peoples of the world. This is "*a special type of story in which mythological intellectual achievements played a constructive*

role in the creation of content, structure, semantics, poetics, and features of fiction. Tracing its origins to the semantic structures of sacred mythological consciousness, the fairy tale has evolved into a folklore genre in the system of a transitional (from mythopoetic to conceptual) type of thinking. In the process of forming the fairy tale, mythological structures were regrouped, radical changes in semantics and structure took place − in each fairy tale story in a different way" (Volkov, 2001, 241). Functioning in the space and time of the historical era, the fairy tale went through a stage of desacralisation, gaining new meaning and aesthetic properties - a factor of folk worldview, morality, and national self-awareness. The article also provides a historical overview of works on the study of fairy tales, indicating the role of folklore schools in the development of fairy tale science, the importance of discovering the concepts of "motive" and "plot".

Explications of the concept of fairy tale in one way or another took into account fiction, giving it the status of one of the genre factors. I. Sreznevsky's essay on the overview of the genres of Ukrainian folklore (1834) made it possible to take a decisive step towards differentiating the folk tale from its literary "twin". The works of P. Kulish, M. Maksymovych, I. Rudansky, M. Drahomanov, and I. Franko began its comparative study. I. Franko's identification of the motif as a formative component of the plot allowed him to study the fairy tale both in terms of syntagmatic and paradigmatic dismemberment of its components. Directly developing the ideas of European fairy tale scholars, R. Volkov created a structural and syntagmatic invariant model of several plots of a related theme ("about innocent children"). Arguing with A. Veselovsky's "atomic" concept of the plot, he proposed a structural and semantic formula for the dynamic functions (actions) of typologised characters, which, according to him, is relevant to a fantastic fairy tale. Along with R. Volkov, the theory of the East Slavic fairy tale was developed by V. Propp and M. Nikiforov. Based on the achievements of the ethnographic school of folklore studies, the scientist came to the conclusion that the ethnographic substrate of the fantasy tale is the ritual of initiation or initial. The ideas of W. Propp became the methodological basis for the development of the ethnographic trend in East Slavic folklore studies (B. Putilov, L. Dunayevska, V. Davidiuk, S. Karpenko, etc.). It should be noted that the fairy tale primarily attracted the attention of scholars when trying to explain the mythological sources of verbal folklore and art (in particular, representatives of the mythological trend of J. Grimm, A. Kuhn, M. Muller, F. Buslaev, A. Afanasiev, K.Y. Erben, O. Potebnya, and others).

The efforts of mythologists, representatives of the anthropological school (E. Lang, J. Fraser) and the migration school (T. Benfey, A. Veselovsky) have solved the fundamental problem of fairy tale studies − the similarity or even identity of the plots of the world fairy tale epics. Today, this phenomenon is explained by the isomorphism of semantic complexes (myths, magical and ritualistic actions, etc.) inherent in the social consciousness of all archaic ethnic groups. The mythoritic isomorphism of mental structures led to their similarity at the highest level of artistic and cognitive thinking − at the level of folklore. A new stage in comparative fairy tale studies was initiated by the German researcher of medieval semi-folkloric works

J. Bolte and the Czech folklorist I. Polivka with their "Notes on the Grimm Brothers' Children's and Household Fairy Tales" (Bolte, Polivka, 1913-1932). This edition contains three volumes of a comparative overview of Slavic, Western European and non-European fairy tales and two volumes of the history of fairy tales of the peoples of the world with indexes of plots. The work went through several reprints (1937, 1963), which allowed it to be distributed among libraries and private collections of scholars.

In parallel, the activities of the geographical-historical or Finnish school were developing. This school explained the genetic similarities, which were complicated by the active international borrowing of fairy tale plots in historical times. Of fundamental importance for solving the problem of similarity of foreign plots were domestic indexes of plot types by M. Andreev, and later by a group of East Slavic scholars (where Ukrainian themes were developed by I. Berezovsky), created according to the system of the Finnish comparativist A. Aarne (Aarne, (FFC 8), 1912; Andreev, 1929; Barag, ESIFT, 1979; Karpenko, 2015).

The fairy tale (according to F. Evseev (Volkov, 2001, pp. 241-243)) is the result of a conceptual rethinking of ancient mythological heritage. Tales about animals preserved totemistic beliefs, according to which human communities were considered descendants of this or that animal − the deified patron saint and ancestor of the community. A person of a certain totemic phratry could call himself or herself by the name of a totem. It is likely that fairy tale animals hide people, their relationships and actions. However, most of the stories show a general respectful attitude of man to the animal world, which he spiritualised and deified. This explains the extraordinary diversity and "regulation" in the relationships between people and animals, on the one hand, and animals among themselves, on the other. A special group of fairy tales is made up of stories about tricksters, the so-called tricksters. Fairy tales of this type are widespread among the peoples of Africa, Asia and America and are less common in European creativity. At the same time, Slavs actively use stories about a cunning fox, birds that can cruelly mock a man who has harmed chicks, etc. According to scholars, fairy tales about cunning animals reproduce the most archaic psychological processes of the human being through zoomorphic means. Some animal tales are distinguished on the basis of a well-established composition − these are cumulative tales such as "The Mitten", "Beasts in the Pit", "How the Beasts Went to the Sun" and others. Animal epics are extremely diverse in terms of artistic features and plot types. In Slavic folklore, Ukrainian animal tales are the most representative.

Magic (fantasy) tales constitute a distinct genre of folklore epic, and its relative integrity is determined by the aestheticisation of the fantastic. The latter is a metamorphotic expression of mythological mentality − folklore features of creative thinking were formed on its basis. Characterised by the perfection of artistic content and poetics, the fantastic fairy tale has preserved the peculiarities of mythological worldview to the greatest extent. Through the verbal veil of the text, the diverse system of characters' images and the fascinating charm of their actions, the rapid, almost detective-like course of events with the inevitable victory of good forces, a powerful intellectual mythological basis clearly emerges. Almost all magic trees, mountains and "ladders to heaven" in fairy tales embody the universal mythological concept of the

universe − the "world tree" − and this model of the universe is a determinant of all folklore, especially fairy tales, triplets, both at the level of deep semantics (three actions of the hero, etc.) and at the level of fairy tale style. The deification of birds (pairs of birds) and their solar symbolism contributes to the emergence of the fairy tale "firebird". Zooanthropomorphic fairy tale characters (Ivan the Bear's Son, Ivan the Suchenko, the Frog Princess, the Crayfish Tsarevich, the Hedgehog Tsarevich, and others), combinations or subdivisions of characters are nothing more than modified forms of totemistic cults and beliefs.

P. Kulish, M. Sumtsov, M. Drahomanov, and other scholars have clarified the role of initiatory rituals in the overall structure of fairy tales, which also helps to explain the last division of the world into "this" and "otherworldly". Just as a neophyte who undergoes the rite of "initiation" (initiatory) temporarily "dies" and is "reborn" in a new social and age status with the right to enter into marriage, so the hero of a fairy tale goes to the "other world" to get magic objects, and most often - a bride. After various trials, he returns to this world and to the same place where his journey began. This circular composition of the fairy tale is determined by the sun's circular symbolism.

Fairy tales (if understood as a set of plot variants) are marked by the formalisation of their components and the general structure of the discourse. That is why we see several structural levels in them: a) linguistic and syntagmatic (P. Kulish, M. Sumtsov, R. Volkov); b) syntagmatic of "elementary plots" (B. Kerbelite, A. Britsyna); c) linear structural and functional (I. Franko, M. Hnatiuk, V. Davydiuk); d) component paradigmatic-syntagmatic (M. Drahomanov, L. Dunaievska, L. Naumovska, I. Gryshchenko); e) causal relations "struggle"/"victory", which take the form of a spatial "lattice" (O. Kyryliuk). The structural and stratification organisation of the discourse is combined with the cognitive, philosophical, didactic, ethical, aesthetic, entertaining and narrative functions of fairy tales.

Like fantastic fairy tales, household tales contain a lot of the unreal and illogical, which appears in "realistic" household forms. Given this "realism", the emergence of the household tale was associated with the aggravation of social relations in the sixteenth and seventeenth centuries. Today, its early creation on the basis of mythological and ritual traditions can be considered proven. The household tale reflected the processes of "sociologisation" of the social consciousness of the transitional period − from the social and tribal to the feudal one. A certain part of the established structures of the mythoritic spiritual heritage was involved in the reproduction of social processes. That is why, for example, the outward realism of the fairy tale "about the deceived imp" ("Balda") conceals complex mythological and ritual ideas that are reproduced by scientific reconstructions. The combination of the new social with the traditions of mythology often produced the effect of the unreal, illogical, and often comical. According to the ancient differentiation of good and evil, the heroes of household tales are grouped into positive and negative: on the one hand, the clever labourer or hired hand, on the other, the clumsy master, lord, priest. The poeticisation and aestheticisation of the comic in a household tale allowed it to be considered as one of the important components of the folk "laughing culture" (according to P. Lintur, I. Khlanta, etc.).

Along with the "classical" term household tale, a number of definitions have been proposed. Some of them are used to denote the entire genre, to replace the term household tale: novelistic, social, realistic. Others − as separate genre varieties: adventure, novelistic, humorous, household novelistic, family and household, satirical and humorous, satirical, soldier's, social and household. A. Aarne separately distinguished tales about the devil as a genre. The term novelistic fairy tale emphasises the proximity to the Renaissance novella and facetiousness, between which and the household tale there is a "mutual exchange" of plots. It should be noted that there is a big difference between East Slavic and Western European terminology. In European fairy tale studies, a household tale is not considered a fairy tale (e.g., German Märchen − magic tales, Fabel − animal tales). In fact, it is a genre of folk storytelling that gained popularity in the sixteenth century and survived in the form of collections. In the Ukrainian narrative tradition, social and household tales acquired the status of tall tales and fables and, again, belonged to folk stories.

According to the artistic and stylistic parameters, household tales can be divided into three groups. The first group contains anthropomorphic or zoomorphic creatures alongside real persons: Fate, Grief, Misfortune, Poverty, Injustice, and antithetically, Happiness and Truth as remnants of the mythological worldview. It is a mistake for fairy tale scholars to perceive these characters as allegorical images. These plots belong to the older ones. The second group consists of tales about the devil. The third group includes purely household tales. These groups are also distinguished by their plotting. Tales of the first group have a developed multi-episode plot, sometimes with traditional folklore combinations. Plots of the third group tend to be simple, single-episode (mostly). Tales about the devil tend to fall either into the first or the third group. A small number of historical tales can be attributed to a separate thematic group.

The oldest folk tales are those that tell the story of people who have a certain psychological (mostly negative) trait. Because they ridicule evil human ganja (such tales are known to all nations). They are close to anecdotes, from which they probably evolved. The most common fairy tales are about stupidity ("The Fool Tereshko"), excessive prudence ("The Loudmouth Antsya"), naive simplicity ("Mina"), inability to keep secrets ("The Tongue-tied Hveska"), miserliness ("The Punished Miser"), etc. Instead, a fraudster (a thief, a jester, a soldier) is told with some sympathy. Family and household tales have more complex plots. They reflect the conflicts of family life: about a man and a woman ("Shaved and Cut"), about a stepmother and stepdaughter ("Grandmother's Daughter and Grandfather's Daughter"), about parents and ungrateful children ("Ungrateful Son"), about poor and rich brothers ("Two Brothers"). Social and household tales are of a later genesis. They are divided into thematic cycles: the rich and the poor, the lord and the man. Here, sympathy is always on the side of the offended.

The poetics of the household fairy tale is, in general, similar among all peoples. The characters are sharply contrasted, divided into positive and negative. In family and household tales, it is a troubled, silent man and a stubborn, evil woman. In tales about the innocently persecuted, it is the stepmother and stepdaughter: the haughty, cruel idler - the grandmother's daughter and the simple, sincere, friendly worker - the

grandfather's daughter. In social tales, the lord or priest is contrasted with a simple peasant, hired hand, or soldier. The characters' actions are also contrasting. Contrast is observed in the language characteristics, dialogues (often questions and answers or arguments). The motives for the clash (often as a result of a meeting) of contrasting characters are often the opening of the plot. Episodes of the same type are strung together to form cumulative chains, or combined according to the folklore rule of plotting − tripling. The action unfolds rapidly. It is activated by dialogues that make up the majority of the text. This is what makes household tales similar to animal tales, but different from magic tales. There is no slowness, solemnity, or retardation. There are almost no fairy tale rituals, except for the initial and final formulas. The openings immediately introduce the original plot situation, and the endings have a moral or a humorous rhyming saying.

A magic (fantasy) tale (Volkov, 2001, 618) is the most developed and typical genre of folk tales, a fairy tale itself. Its main feature is the predominance of fantasy over reality. A prerequisite for the emergence of fairy tales is the belief in magic. The origins of the fairy tale can be traced back to primitive society, to the New Stone Age. As a genre, it was formed outside of primitive culture. After the destruction of mythological thinking, mythological ideas, images, and motifs in fairy tales were transformed to bring them closer to social and real life. Fantastic components-motifs (terrible punishment) and images (snakes-dragons) are identical to similar mythological ones, but are not part of the religious and mythological canon. Unlike myth, a fairy tale is based on artistic fiction and entertainment, and always has a moral element: the struggle between good and evil. The common idea of all fairy tales is the inevitable victory of goodness as the embodiment of the human dream. Hence the sharp distinction and opposition between positive and negative characters. Along with mythology, magic, animism, and most importantly, rituals were the prerequisites of fairy tales. The latter, losing their significance as life norms, were perceived as something extraordinary, amazing, connected with the world of fantasy.

Analysing the research on the structure of the fairy tale, we see that it is the most studied at both regional and national levels. The action takes place on the border of the magical and the real in an indefinite, specific, purely fairy tale time and place. The images/characters are divided into several groups: heroes (in male fairy tales), heroines (in female fairy tales), antagonists, and assistants to the hero. A peculiar and important group is represented by magic objects. Here, the events are presented through specific patterns that are inherent in fairy tales. There is a traditional connection between the previous event or situation and the next one. The structural laws of a fairy tale are repetition, triplets, and a stepwise increase in action. The contrasting comparison of characters determines the plot organisation with parallel contrasting episodes. Hyperbole and traditionally formalised language are required.

As for the genesis of the genre, the author of the dictionary article A. Volkov (2001, p. 618) briefly notes that fairy tale scholars have repeatedly searched for the "ancestral home" of the fairy tale genre. Sometimes they found such an ancestral home in the East, proving that the genre originated in ancient India and through Iranian and Arab mediation (the collection "1001 Nights") passed to Europe (T. Benfey,

M. Drahomanov). The second hypothesis sought the roots of the fairy tale in ancient Greek mythology (M. Sumtsov). There is a common view that the plots of European fairy tales originated in ancient times on a common Indo-European territory, at a time before the division of peoples and languages. According to another hypothesis, fairy tales emerge polygenetically, i.e. in each nation independently of the other

Table 3: "Hypotheses of the origin of a fairy tale"

№	Hypothesis.	The essence of the hypothesis
1	Migration	*Establishing the ancestral home of the fairy tale story. This ancestral home has sometimes been sought in the East, and it has been argued that the genre originated in ancient India and, through Iranian and Arab mediation (the collection 1001 Nights), moved to Europe (T. Benfey, M. Drahomanov).*
2	Mythological	*The hypothesis suggested looking for the roots of the fairy tale in ancient Greek mythology (M. Sumtsov).*
3	Indo-European	*There is a common view that the plots of European fairy tales originated in ancient times on a common Indo-European territory, at a time before the division of peoples and languages (Ivan Franko).*
4	Polygenetic	*According to the hypothesis, a fairy tale emerges polygenetically, that is, in each nation independently of the other (O. Potebnya, M. Sumtsov, L. Dunayevska).*

The Literary Encyclopaedia in two volumes edited by Yurii Kovaliv (2007) contains the most complete series of articles on fairy tale studies: fairy tale (pp. 450-451), animal tales (pp. 541-452), household and magic tales, fairy tale-anecdote (p. 452), storyteller, fairy tale studies (p. 452). Focusing on the Ukrainian aspect of coverage and use of terms, the compiler briefly provides information about the types of fairy tales in the article "Fairy Tale", focusing on the history of unified practice and research, naming a number of scholars who have made a significant contribution to the study of Ukrainian folk tales. At the beginning of the formation of Ukrainian fairy tale studies, the fairy tale was studied by writers and literary critics I. Sreznevsky, E. Hrebinka, O. Bodiansky, P. Kulish, M. Kostomarov, I. Verkhradsky, T. Rylsky, M. Sumtsov, P. Zhytetsky, H. Yashchurzhynsky, and others. The scientific foundations for the study of fairy tales were laid by I. Rudchenko ("Folk South Russian Fairy Tales", 1869-70), P. Chubynskyi (the second volume of "Works of the Ethnographic and Statistical Commission in the Western Russian Region...", 1878), M. Drahomanov ("Two Ukrainian Fabliaux and Their Sources", "Ukrainian Folk Tales in French"), I. Manzhura ("Fairy Tales, Proverbs, etc., recorded in the Ekaterinoslav and Kharkiv

provinces...", 1890), B. Hrinchenko (third issue of "Ethnographic materials collected in Chernihiv and neighbouring provinces", 1897), I. Franko ("Fairy Tale", "Songs and Fairy Tales about Truth and Falsehood", "National Colour in Bodiansky's Fairy Tales", "The First Edition of Bodiansky's "Nasky Tales", "Fable about Fable"), V. Hnatiuk (the first volume of Ethnographic Materials from Hungarian Rus, 1890; Ukrainian Folk Literature, 1916; Folk Fables, 1919), M. Hrushevsky ("History of Ukrainian Literature". Vol. 1), F. Kolesa ("Ukrainian Folk Literature", 1938), and others. Important observations on the fairy tale are available in the folkloristic works of O. Potebnya ("On Some Symbols in Slavic Folk Poetry", 1860). The specificity of the folk tale is revealed in the studies of R. Volkov ("Studies on the plotting of the folk tale", 1924), S. Myshanych ("Folk stories", 1983; "Ukrainian folk tale", 1986), A. Britsyna ("Ukrainian folk social and everyday tale. Specificity and Functioning", 1989), L. Dunayevska ("Ukrainian Folk Prose (Legend, Fairy Tale) − Evolution of Epic Traditions", 1997), I. Khlanta ("Social and Household Fairy Tale"), and others. This far from complete list of names of researchers and their works undoubtedly becomes a guideline in the ongoing developments in the field of Ukrainian fairy tale studies. Y. Kovaliv also notes the lack of genre unity of fairy tales, which causes the uncertainty of its semantic boundaries. According to semantics, he divides fairy tales into magic, household and animal tales; according to structural features − cumulative, adventurous, legendary, anecdotal, satirical, humorous (Kovaliv, 2007, pp. 450-451).

The article "Fairy Tale Studies" Kovaliv, 2007, p. 452) states that this is a branch of folklore studies formed in the nineteenth century, the subject of which is the fairy tale, the problem of its collection, processing, systematisation, and coverage by various schools and areas of folklore studies. The International Association of Ukrainian Studies, the International Committee of Slavic Studies, the International Society for Ethnology and Folklore of Europe, and the International Society for Folk Prose Research are interested in Ukrainian fairy tale studies, promoting the publication of popular and popular science folk tales and funding folklore expeditions.

The Small Encyclopaedia of Ukrainian Folklore edited by S. Pavliuk (Pavliuk, 2007, p.253) contains an article by V. Sokol "Fairy Tale", where the folk tale is identified as a genre of oral folk prose. The author defines the genre features of fairy tales: artistic fiction and entertainment; complete, dynamic plot; hyperbolisation of physical and spiritual qualities of characters. In terms of content, the author of the article supports the position of scholars on the division of fairy tales into genre varieties − animal tales (genetically the oldest) with a kind of cumulative; fantastic (magic, heroic, adventure), which combines mythical, fantastic and heroic principles; the third genre − social and domestic, which reproduce the stratification of society. Here, the themes are defined: about capricious, tongue-in-cheek women, a greedy man, and an inventive thief. The article is rather fragmentary, does not fully cover the peculiarities of the small epic and does not touch upon the achievements of Ukrainian fairy tale studies.

In the reference dictionary "Ukrainian Folklore Studies" edited by M. Chornopyskyi (2008), the concept of "folk tale" (pp. 176-178) is defined within the fairy tale as a story of fantastic content that expresses the moral and ethical ideals of

folk philosophy about the victory of good over evil. Citing the theoretical works of Ivan Franko on Ukrainian folk tales, M. Chornopyskyi attempted to describe its peculiarities of structure, themes, varieties, and poetic means. The article has a popular science style and explains the reasons for the gaps in Ukrainian fairy tale studies. Thus, referring to his publication "Franko's Concept of Folk Tales in the Context of Twentieth-Century Fairy Tale Studies" (Chornopyskyi, 2005, 375-405), the scholar notes "what hinders V. Hnatiuk's attempts to publish the richest fairy tales. Hnatiuk's attempts to publish the richest Ukrainian fairy tale epic among European nations were hindered by the First World War and the post-war dismemberment and enslavement of Ukraine by the new occupation, and the proclamation of the folk tale as a harmful work for the "proletarian child" in the 20s and its vulgar sociological reparation by the so-called "Marxist science" in the following decades and the physical destruction of the most prominent encyclopaedic scholar, fairy tale scholar M. Hrushevsky. Hrushevsky and a whole cohort of prominent Ukrainian scholars finally slowed down the development of Ukrainian fairy tale studies. That is why even today Ukrainians do not have a complete academic edition of their national fairy tale epic, and why, due to a shallow theoretical understanding of the genre, folk tales are still mixed with novels, anecdotes, and various stories, children's cumulative poetic "infinite" and even the voices of animals and birds are added to it, and the intra-genre classification traditionally remains empirically selective − "about animals", "heroic-fantastic" or "magic", "social and domestic". The existence of definitions such as "cult-animistic (mythological)" tales, "tales-legends", "tales-parables", "tales-anecdotes", etc. testifies not only to the complexity of the typology of the fairy tale epic, but also of the genres of folklore prose in general, which are divided even more conventionally into "fairy tale" and "non-fairy tale".

The Ukrainian Folklore Encyclopedia (Vol. 1, 2018), edited by M. Dmytrenko, contains our article on fairy tale studies (pp. 542-555), as well as the articles "Fairy Tale", "Heroic Tale", "Cumulative Fairy Tale" by O. Britsyna and a short message "Fairy Tale Therapy" by M. Vovk. In these articles, we are interested in the definitions of terms by researchers. In particular, the term "fairy tale" is defined as "*a genre of prose that, together with non-fairy tale prose, constitutes a layer of traditional oral folk prose*". According to A. Britsyna, "*a fairy tale is based on fiction, has an attitude of fiction, i.e. does not imply recognition of the story as true, requires the aesthetic function to prevail over all others (including informative), but the fairy tale is not as contemplation of beauty, but as fun, a verbal game that activates the imagination of the listener and the narrator*" (Dmytrenko, 2018, p. 540). Separate articles by O. Britsyna present the bohatyr tale and the cumulative tale. The article on the cumulative fairy tale mentions the folk name - the endless fairy tale, which has recently been referred to in science as the term "recursive fairy tale" (from the Latin recurso - returning, running back) to mean a sequence with a return. In the large article "Fairy Tale Studies" (M. Dmytrenko, S. Karpenko) defines that "*a fairy tale is a folklore narrative story about fictional, often fantastic events that happen to a person or an animal; a type of oral folk prose: epic works of allegorical, instructive, entertaining,*

magical, fantastic, adventure, heroic or everyday realistic content with an emphasis on fiction and a happy ending for the protagonist" (Dmytrenko, 2018, p. 542).

In the late 20s of the twenty-first century, work on the publication of encyclopaedias by academic institutions intensified. In particular, the "Ukrainian Folklore Encyclopaedia" compiled by V. Sokol (2018) and the "Ukrainian Folklore Encyclopaedia" compiled by H. Skrypnyk (Skrypnyk, 2019, pp. 373-377). These encyclopaedias roughly repeat the thoughts of previous editions. And they, in our opinion, are aimed at recording the personalities of researchers, their brief biographies and scientific activity.

Thus, Ukrainian scholars do not have a precise definition of the species and genre features of the fairy tale epic, which is reflected in the articles of dictionaries, reference books and encyclopaedias. Understanding the fairy tale as a genre (literature) contradicts certain aspects of its perception as a type of oral folk prose. Thus, we have: a fairy tale as a genre of oral folk prose (V. Sokil); a folk tale as a type of story (M. Chornopyskyi); a fairy tale as a genre of folk epic (A. Volkov); one of the most accurate definitions is a *fairy tale as one of the main types of oral folk prose, which differs from other oral narratives (beliefs, fables, legends, stories), which have an informative character, an attitude to fiction, that is, the dominance of the aesthetic function.* Undoubtedly, fairy tales are told for entertainment and instruction. However, the attitude to fiction cannot accurately determine the place of fairy tales among narrative prose (Y. Kovaliv).

Table 4. "Definition of a fairy tale"

№	Definition.
1	fairy tale as a genre of oral folk prose (V. Sokil)
2	Folk tale as a type of story (M. Chornopiskyi)
3	fairy tale as a genre of folklore epic (A. Volkov)
4	fairy tale as one of the main types of oral folk prose, which differs from other oral narratives (beliefs, tales, legends, stories), which are informative in nature, focus on fiction, that is, the dominance of the aesthetic function (Y. Kovaliv).
5	Fairy tales are a unique monument of the past, where religious, moral, aesthetic norms and values of our ancestors are encoded; the main feature of a fairy tale is fiction, creative dream, fantasy. All of this has deeply realistic foundations, because it reflects the true dreams, hopes and aspirations of our distant ancestors... Fairy tales are the embodiment of worldly wisdom, have logical and artistic perfection..., and are a guardian of good traditions (I. Khlanta)
6	fairy tale is a genre of prose that, together with non-fairy tale prose, constitutes a layer of traditional oral folk prose (A. Britsyna)

7	a fairy tale is an epic story of a magical and fantastic, allegorical and socially-economic nature with a peculiar traditional system of artistic means subordinated to the glorification of positive, satirical exposure of negative images, often grotesque depiction of their interaction (L. Dunayevska)
8	fairy tale - a folklore narrative story about fictional, often fantastic events that happen to a person or animal; a type of oral folk prose that includes epic works: allegorical, instructive and entertaining, magical and fantastic, adventure, heroic or everyday realistic content with an emphasis on fiction and a happy ending for the protagonist (according to M. Dmytrenko, S. Karpenko)

Although the informative and didactic functions of the folk tale are the main ones, scholars put the entertainment (emotive) function first. The explanation for this can be found in the understanding of any story as information and experience, and the fairy tale required a certain attunement of the listener to its perception and the inclusion of the creative imagination of the participants in the communication. Despite the fact that fairy tale studies as a field of folklore studies has existed for over a hundred years, there is still no comprehensive definition of a fairy tale that can accommodate the full breadth of fairy tale imagination, plots, and language structure. In order to understand the folk tale as a folklore phenomenon in the world fairy tale studies of the twentieth century, comparative, anthropological, psychoanalytic, and structuralist theories only provided a catalogue of the artistic texture of the plots and laid the foundation for further study of the fairy tale.

Based on the works of fairy tale scholars of the nineteenth, twentieth, and twenty-first centuries, in particular: O. Potebnya, P. Kulish, M. Drahomanov, I. Franko, M. Hrushevsky, V. Hnatiuk, H. Sukhobrus, I. Khlanta, I. Berezovsky, L. Dunayevska, M. Dmytrenko, A. Britsyna, M. Chornopysky, L. Mushketyk, O. Ivanovska, I. Gryshchenko and others, we will define the periodisation of Ukrainian fairy tale studies. We will conditionally define four periods:

The first period is *"from recording to studying"* (due to the historical formation of science and the formation of criteria for the study of folk tales);

The second period is *theoretical* (caused by discourses between Ukrainian folklore schools (mythological, cultural, historical, psychological, anthropological); temporally, it is the end of the nineteenth and the first third of the twentieth century);

The third period is the *popularisation* period (due to the predominance of publications of popular and popular science collections of fairy tales; at this time, the study of the nature of the minor epic is presented mainly in introductory articles to publications);

The fourth period − *post-Soviet or modern* (marked by the search for new ways of recording and studying folk tales; in terms of time, this period coincides with the opening of the departments of folklore studies at the universities of Kyiv (1991) and Lviv (1990)).

Table 5. "Periodisation of Ukrainian Fairy Tale Studies"

Period	*Period name*	*Content of the developments*
And the period (1830-1870)	"from fixation to study"	is due to the historical formation of science and the formation of criteria for the study of folk tales.
The second period (1870-1920)	theoretical	is due to the tracing of discourses between Ukrainian folklore schools (mythological, cultural and historical, psychological, and anthropological). Temporally, this is the end of the nineteenth century − the first third of the twentieth century.
The third period (1920-1990)	promotional	correlated with the publication of popular and popular science collections of fairy tales, as well as occasional studies of the nature of the minor epic (mainly in introductory articles to publications).
The fourth period (1990-2020)	modern	coincides with the opening of folklore studies departments at the universities of Kyiv and Lviv, and the development of multidisciplinary research on folk tales.

The first and second periods of development of Ukrainian fairy tale studies were the beginning of scientific comprehension of the artistic specificity of folk tales as a type of folklore, which is reflected in the works of folklorists-theorists of the nineteenth and early twentieth centuries. (M. Kostomarov, O. Potebnia (mythological, psychological schools), I. Rudchenko, M. Sumtsov, M. Drahomanov, I. Franko (comparative studies), V. Hnatiuk, M. Pavlyk, A. Krymsky, S. Savchenko, etc:

✓ life, historical development, mythological perception of reality;
✓ the utilitarian purpose of fairy tale texts;
✓ the interethnic mechanisms of borrowing fairy tale plots and motifs were considered;
✓ the image of the storyteller as a carrier of folk epic memory was studied.

The result of studying the fairy tale epic is:

✓ reflection of the folklore poetics of fairy tales in the works of writers, taking into account the artistic transmission of traditional plots, motifs and images;
✓ creating fairy tale collections by collecting and publishing texts;
✓ studying the fairy tale epic and attempting to classify fairy tales;
✓ studying some issues of folk culture through the prism of fairy tales.

An attempt to periodise the fairy tale studies of the nineteenth century is also found in I. Gryshchenko's dissertation (Gryshchenko, 2015, 2017).

The Romantic era, and the Enlightenment before it, were favourable for addressing a number of cultural and social issues related to the interest of the upper classes in ethnography, folk life (customs, rituals) and oral creativity. A number of studies of chronicle and story literature have made it possible to trace the conventional

boundaries of the fairy tale tradition and to find the oldest plots and motifs of fairy tales. Throughout the entire period of development of ancient literature, the folk tale as an independent work of fiction and a self-sufficient genre model was not perceived, studied, or recorded in any form. It was in the aesthetic consciousness of ancient Ukrainian society as a living artistic tradition. For example, ancient literary monuments preserved the fairy tale story of Kozhumiak, who defeated the Pecheneg hero in an unequal battle and thus defended the honour of the Motherland (Polek, 1994, p. 30) ("The Tale of Bygone Years"). "The Tale of Igor's Campaign" depicts the image of Yaroslavna crying on the wall of Putivl, longing for her husband, appealing to the Wind, the Dnipro, and the Sun to help Igor return from captivity. Here, we can guess the heroine of a folk tale, who in difficult moments of life asks for help from the miraculous forces of nature. "Their help in Ihor's escape from captivity is certainly marked by the influence of a folk tale," noted B. Stepanyshyn (Stepanyshyn, 2000, p.347). The use of fairy tale motifs and plot segments of folk tales can be found in philosophical, didactic and apocryphal books of the Renaissance (XV-XVI centuries): "The Gates of Aristotle, The Secret of the Secret, Lucidarius (Horbonos, 2013). The existence of fairy tale motifs in the Ukrainian literature of the Baroque period (XVI-XVIII centuries) was discussed by H. Sukhobrus (considering polemical, preaching, and story literature: the didactic story "Stefanit and Ikhtilat", the story "The Indian Kingdom") (Sukhobrus, 1958, p. 358), V. Shevchuk (pointing to fairy tale fiction in works about miracles (miracles) by seventeenth-century writers: Petro Mohyla, Afanasii Kalnofoiskyi, Ioanikii Haliatovskyi, Dmytro Tuptal's Lives of the Saints, the story of Samiilo Velychko's Satyr) (Shevchuk, 1992, p. 6), L. Dunaievska traced fairy-tale motifs and plots in the works of I. Vyshenskyi, Kh. Filalet, L. Baranovych, I. Haliatovskyi, A. Radyvylovskyi, F. Prokopovych, H. Skovoroda (Dunayevska, 1987, p. 7).

The gradual discovery of ancient, ancient and ancient artefacts about the existence of the folk tale genre in the book tradition began to play the role of a scientific method of Ukrainian fairy tale scholars. Thus, the use of the folk tale in Ukrainian ancient literature, characterised by its constancy, stability, and consistency in its texts in its dominant essence, can be traced to the use of motifs, images, and methods of folk fiction in depicting reality as a means of fiction in canonical religious and non-canonical secular works, which was especially intensified in Ukrainian literature of the Baroque era, in the development of the seventeenth-century genre system. Along with the promotion of travelling and ethnic fairy tales, there was also a ban on "telling fairy tales." For example, in the twelfth-century teaching of Cyril of Turov, hell's torment awaited those who "tell tales" (Derkach, 1983, p. 37).

In the written monuments of the princely era, the storytellers of fairy tales, legends, parables, talented connoisseurs of folk wisdom who could fascinate with the artistic word, inspire the appropriate mood, were called "bayuns". Bayuns were the professional stratum of society, and those who knew many fairy tales or something similar could find a job and a way of living. Given these circumstances, the oral tradition of retelling and preserving in memory has always been relevant. Folklorists recorded the word "fable" in the vernacular in the nineteenth century: *"We would tell a*

fairy tale, we would sing a fable to the end of the world" (I. Rudchenko); *"What they say, they will say - what they sing, they will sing"* (M. Nomis). Detailed information about the term "fairy tale" as true information and as the name of the genre of certain epic examples of folklore among different peoples is contained in the study by J. Bolte and Ir. Polivka (1915), which traces the superposition of the lexemes fairy tale, fable, myth, fabula, fiaba, favola, märchen, tails, conte (Bolte, Polivka, 1915, pp.1-3), etc. Therefore, it sounds paradoxical to think that the fairy tale layer of folklore includes something that is not believed, that has ceased to be relevant. Indeed, fairy tales are not always unambiguously understood. Given the mixing of terms, the narratives themselves have also been mixed up (fairy tales, fables, myths, etc. have been grouped under one heading). The problem for compilers of collections and recorders (collectors of folklore) is to divide folklore records of epic narratives by genre (today, the distinctive criteria (features) of each genre are more or less clearly defined). In conclusion, regarding the nature of the fairy tale, we agree with the opinion of A. Krymsky, R. Volkov, and others that the unity of origin of Indo-European tribes does not explain the most important and interesting thing - the preservation of favourite fairy tale images by all peoples over the centuries. These images would not have been preserved by the people's memory if they did not symbolise the inevitable, immortal values of human life. Only those things that are somehow valuable to humanity are remembered and passed down from generation to generation. This persistence of fairy tale tradition proves that a fairy tale necessarily contains something important and necessary for all peoples and all mankind, and therefore unforgettable (Krymsky, 2009; Volkov, 1924). Thus, the fairy tale is complex and multifaceted in its depiction of unique human destinies, fairy tale conflicts, and contradictory domestic and social relations. It intertwines with reality and transforms it (carnivalises).

The folklore narrative tradition uses the term "baika" to describe a fairy tale (for more information, see V. Krekoten in his work "Fables in Ukrainian Literature of the Seventeenth and Eighteenth Centuries" (Krekoten, 1963)), which by its nature tends to the ancient Slavic word "bayati" − to speak, enchant, divine. Given the historical formation of the terms, it is worth noting that H. Skovoroda did not see a fundamental difference between a fable and a fairy tale. In his work "Aesop's Fable" about the Wolf-music, he noted at the end: *"This is a tale about the musician Wolf...".* In the cycle "Fables of Kharkiv" at the beginning of the work "Fable 3. Larks" the Ukrainian philosopher wrote: "A lark was sitting not far from the place where one of the tortoises, according to the tale of the wise Aesop, ended its flight safely on a stone...". And the work "Fable 24. Mole and Lynx" he began as follows: *"According to the fairy tales, the beast Lynx imitates such a sharp eye that it can see through the ground for a few arcs of land."* In other words, here G. Skovoroda already notes some essential properties of fairy tales, namely, the fantastic, the improbability of the actions of a fairy tale character unknown in real life (Derkach, Kosyachenko, 1983, pp. 19, 140). Although biologists have proved that moles, in particular, being blind by nature, have echolocation abilities, which makes the information in H. Skovoroda's fable true. The first recordings of fairy tales in collections are found under the headings "fables and fables, lies and lies," "stories from the people's mouths," "fairy tale prose," etc. At the

beginning of the twentieth century, V. Hnatiuk clearly wrote out a theoretical explanation for the distinction between prose narratives: fairy tales are "fantastic stories in which reality is mixed with a miraculous element. The heroes of fairy tales are people, and animals act as their assistants, who often play the main role. Fairy tales date back to very ancient times and are all vandrivni and international" and fables − "also fantastic stories in which the heroes are animals, and people appear only occasionally and in subordinate roles. These stories also go back to ancient times and belong to vandalistic, international themes" (Hnatiuk, 1966, p. 131). However, this division is moderately arbitrary, given the existence of a whole layer of animal tales that are not fables (see works by I. Berezovsky (1979), V. Davydiuk (1997), S. Karpenko (2008)).

Although the term "fairy tale" can be found in the Synonym of the Slavonic language (a manuscript dictionary of the mid-14th century) as equivalent to the concepts of "fable" and "byka" in the later dictionary by Lavrentiy Zizaniy ("Lexis, or sentences, briefly collected and translated from the Slovenian language into the simple Russian dialect by L. Z." (1696, Vilna)), there is evidence of the use of the term "fairy tale" in the later dictionary by Pamva Berinda ("Lexicon of the Slavonic language and names interpreted by L. Z." (1627). Z." (1596, Vilno)), and later by Pamva Berinda ("Lexicon of Slovene and Names Interpretation" (1627)), but there is information about the use of the word "tale" to mean a true testimony (in particular in Polish sources), and the word "fable" to mean didactic stories. The word "fairy tale" originally meant a completely opposite concept than it does today. It was used to denote a spoken or written word that had legal force. In the vernacular of the fifteenth and sixteenth centuries, "to take a tale" corresponded to our "to take testimony" from witnesses. In N. Gogol's Dead Souls, "revisionist tales" were documented lists of peasants (serfs) belonging to one landowner (see also the archives of the seventeenth century). V. Dahl also testified to the use of the term "tale" to refer to a truthful record or document. In his dictionary, the scholar quotes a documentary record from the seventeenth century: "*In 1672. Jan. 15, a tale of the defeat of Stenka Razin was told by the Polish order*". It is worth noting that even today in Bulgarian, a "tale" is a documentary story, lecture (Krekoten, 1963, p. 43).

During the seventeenth and eighteenth centuries, the themes and plots of European folk tales were formed. The sources were religion, ancient works, Aesop's fables, folk books about feudal society, the stories of Tristan and Isolde, The Song of Roland, The Song of Sid, The Epic of the Nibelungs, the medieval collection of miracles "The Great Mirror", G. Boccaccio's "The Decameron", Don Quixote by V. Cervantes, Lenora, Count Dracula, folk books about King Matyash, Cossack Mamai, Mamaryga, and others. Schooling and church fraternities ensured the dissemination of highly artistic works of world classics through textbooks for reading (chytanky), all of which was combined with the folk narrative tradition, which was not without creative imagination, patriotic education, and ethnic formation of the individual as a connoisseur of the customs and rituals of his or her people. The Enlightenment contributed to the formation of scientific theories and a change in

historical formation, which created the conditions for the search for the rational and irrational, and thus returned society to self-knowledge through the word.

Since the 1990s, Ukraine has seen a multidirectional study of fairy tales in the humanities. These works are devoted to: the theory of folklore schools (M. Dmytrenko, V. Horlenko); the study of the peculiarities of fairy tales of different types (L. Dunayevska, O. Britsyna, S. Myshanych, S. Zakharkin); the study of the literary fairy tale as a genre (V. Volochai (2010), L. Dunayevska, M. and Z. Lanovyk, F. Vashchuk). The magical folk tale is gaining popularity in the studios. The following aspects are studied: linguistic and semantic-syntactic structure (S. Lavrynenko, Z. Vasylko, O. Bilodid, L. Kadomtseva, I. Yevtushenko, N. Pastukh); temporal characteristics (N. Lysiuk); aesthetic function (O. Maslo, M. Chornopyskyi); poetic and stylistic traditions (V. Shabliovskyi, N. Smahlo); peculiarities of anthropocentrism (L. Mushketyk). In their studies, folklorists pay attention to the genesis of the structure and semantics of fairy tales (L. Dunayevska, O. Kyryliuk). In their scientific articles, scholars regularly discuss the nature of genres, the emergence of fairy tale images, symbolism, the magic of numbers, character names, and the cosmogonic component of Ukrainian folk tales (S. Myshanych, V. Davydiuk, L. Mushketyk (2014), S. Karpenko, N. Godz (2004), M. Demediuk (2010), I. Yevtushenko (2004), O. Kirilyuk (2005), O. Kukharenko (2009), S. Lavrynenko (1995), N. Lysiuk (2006), O. Oliynyk (2007), S. Onysenko (2013), O. Sobetska (2008) and others).

From the philosophical point of view, the text of a fairy tale is considered as a cultural phenomenon (M. Demediuk). Psychoanalysts have substantiated the peculiarities of children's perception and understanding of fairy tales (V. Solodukhov, O. Prokopova), as well as the interpretation of Ukrainian folk magic tales in accordance with the dream theory of S. Freud and C.-G. Jung (O. Tikhovska). Revealing the nature of the fairy tale, constructing a general layout or cliché, fairy tale scholars focus on artistic images, psychology of characters, artistic details of the fairy tale epic, specifics of reflecting reality in the artistic form, customs and expectations of the people in a certain period of historical time. Using communicative linguistics, scholars have projected such concepts as theatricalisation, one-actor theatre, storyteller/ storyteller, improvisation, audience interests, and ways to achieve the entertainment value of a fairy tale onto the folk tale.

The problem of fairy tale studies, which arose in the nineteenth century but has been only partially resolved, is the combination and constant interaction of the national and the international. With their national peculiarities clearly expressed through language and everyday realities, fairy tales are mostly international plot types. Modern research by N. Godz and I. Hryshchenko is based on the opinions of fairy tale scholars of previous centuries, significantly supplementing the theory of fairy tales with new facts. The analysis of the plot fund of East Slavic fairy tales identified not only their own/alien nature, but also questioned its integrity, preferring the idea of international borrowing as a result of contact between peoples who do not belong to a single language group. The history of fairy tales, both of an individual nation and of humanity as a whole, remains a topical issue in fairy tale studies.

CHAPTER 2.
THE FIRST PERIOD OF UKRAINIAN FAIRY TALE STUDIES: FROM RECORDING TO STUDYING

From recording and comparative study of songs, dumas and epics (in particular, collections by M. Tserteliev, I. Sreznevsky, brothers Osyp and Fedir Bodiansky, etc.), folklorists turned to folk prose, which constituted a large array of genres, among which the folk tale, which had a long narrative tradition and constituted a whole system of plots and motifs, stood out. The study of fairy tales by European scholars (J. and W. Grimm, W. Müller, W. Schwartz, V. Benfey, I. Polivka, and others) influenced the beginnings of the recording of fairy tale narratives by Ukrainian researchers and the methodology of recording texts, which required the establishment of uniform special rules for recording. At the first stage of recording fairy tales, there was a tendency to retell, process, and approximate translation of their content (Polish, French, German editions, etc.). Examples of Ukrainian folklore, including folk prose, that were literarily processed and translated into Latin, can be found in S. Kłonowicz's poem Roxolania (Krakow, 1584). In one of the later reprints, we find the fairy tale "Rural Fiction" about a peasant drowning in a hollow with honey, and a bear saving him (Klonowicz, 1851). During the eighteenth century, folk tales became the raw material for the creation of literary fairy tales or legends. And it was only in the second decade of the nineteenth century that people began to talk about recording it directly from the people's mouths (Britsyna, 2006, p. 59). As early as the 1820s, scholars of folklore, ethnographers, ethnographers, historians, and writers (E. Hrebinka, P. Hulak-Artemovskyi, M. Tserteliev, M. Maksymovych, I. Sreznevskyi, L. Borovykovskyi, M. Kostomarov, P. Kulish, O. Bodianskyi, and others) responded to the call for recording the "disappearing without a trace" antiquity. At first, it was poetic genres (songs, dumas) and rituals. The recording of customs and rituals contributed to the recording of folk prose, including fairy tales, legends, fables, etc. In particular, M. Tserteliev, considering the publication of fairy tales, noted the importance of publishing prose works "exactly as they were preserved in oral tradition" (Tsertelev, 1820. Part 60, book VII. p. 5), which indicates the existence of a generally accepted methodology for recording folklore works, determining the peculiarities of the written embodiment of the oral text.

The first period of recordings and publications of Ukrainian folk tales dates from the 1840s to the mid-1870s. The recordings of fairy tale texts of this period primarily reproduced the content of folklore works, which, according to the collectors, were rapidly disappearing from everyday folk use. The specifics of the artistic form and performance, in the vast majority of cases, remained outside the collectors' attention. In folklore and ethnographic collections and periodicals, the first publications of purely folk tales were edited to varying degrees. In order to reproduce the peculiarities of the Ukrainian language and its regional dialectal specificity, collectors used various

recording methods, most often resorting to the resources of the Russian spelling common at the time, which could not provide an adequate reflection of the phonetic features of the Ukrainian language. The only exceptions are the Osnova magazine, whose editors used the so-called Kulishivka, and the collection by K. Sheykovsky, where the compiler resorted to creating his own spelling, which resembled a cross between Kulishivka and Drahomanivka. Spelling also played an important role in ensuring the phonetic and morphological accuracy of the narrator's speech patterns.

The mass recording of fairy tales, which began in the nineteenth century, led to their scientific study. The first researchers recorded and published works at their own expense or at public meetings of "concerned countrymen". The lack of state support for Ukrainian science would become a major drawback in its development. The beginning of scientific comprehension of the artistic specificity of the folk tale as a folklore genre belongs to the folklorists-theorists of the nineteenth century, in particular: M. Kostomarov, A. Potebnya, I. Rudchenko, M. Sumtsov, M. Drahomanov, I. Franko, V. Hnatiuk, M. Pavlyk, A. Krymsky, 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 fairy tales in the works of writers through artistic versioning of traditional plots, motifs and images; 2) creation of fairy tale collections by collecting and publishing texts by both scholars and amateurs (priests, officials, government officials, teachers, students); 3) research of the fairy tale genre, attempts at classification; 4) comprehension of certain problems of folk culture through fairy tales.

Table 6: Stages of Development of Ukrainian Fairy Tale Studies
of the First Period

№	Stages of development
1	Reproduction of the folklore poetics of fairy tales in the works of writers through the artistic versioning of traditional plots, motifs and images.
2	Creation of fairy tale collections through the collection and publication of texts by both scholars and amateurs (priests, officials, government officials, teachers, students).
3	Research of the fairy tale genre, attempts at classification.
4	Understanding certain problems of folk culture through fairy tales.

The methodology of recording fairy tales was taken from European fairy tale studies, in particular from the Grimm brothers, who in their two-volume collection of German folk tales "Children's and Family Fairy Tales" (1812-1814) presented texts edited by Wilhelm Grimm close to the folk source. This publication did not completely solve all the problems, but it did open the way to a new understanding of the accuracy of fairy tale recording. One of the first literary and folklore examples of fairy tales in

verse in the Ukrainian language was Osyp Bodiansky's Naski Ukrainski kazky (Ukrainian fairy tales of the Cossack Isko Materynka) (1835), which contains three stories that are still known today. The poetic presentation of traditional folklore stories borrowed from the folk environment was commonplace in the literary tradition of the time. This position of the writers was in line with the romantic aesthetic concept that prevailed at the time. It encouraged the search for the remnants of antiquity, sources of knowledge of the national spirit and identity, that is, attention was focused on the content (plot) aspects of folklore. There were cases of deliberate concealment of the editing of fairy tales. For example, in the preface to the edition of Russian fairy tales, I. Sakharov claimed that he "*did not dare to add a single word to them or change anything in his own way*" (Novikov, 1971, p. 43), but twentieth-century fairy tale scholars pointed to a high percentage of falsification in the collections he edited. Reasonable claims about the authenticity of published texts were also made against contemporary figures of Ukrainian folklore, including I. Sreznevsky and P. Kulish in S. Savchenko's work on the history of collecting and studying folk tales, published almost a century later (Savchenko, 1914, p. 189).

Most articles on folk tales begin a historiographical overview of the issue from the 40s of the nineteenth century. The works of M. Maksymovych, O. Bodianskyi, M. Kostomarov, and P. Kulish from the 1820s to 1850s already show the use of cultural and historical methodology to understand the historical and poetic reality of the people. For example, Mykhailo Luchkay's Grammar of the Slavic-Russian Language (Luchkay, 1830, p. 165-168.) contains seven small texts of spoken language, which are fairy tales. Another example, already the beginning of a comparative study, is the observation of folk tales from the west and east of Ukraine by the famous cultural figure Yurii Venelin-Hutsa (1802-1839), a native of the village of Tybava (now Svaliava district). When he was in Poltava region, he "*asked the carriage driver to tell him fairy tales so that he could compare the stories of Transcarpathia with those of the Naddniprians*" (Shumada, 1961. № 4, p. 74).

According to most scholars, the 1840s marked the beginning of active recording and research of folk fairy tales. These were fables, folk tales of fantastic, unusual content, incidents from life, everyday life, where people's beliefs in various forces, elements of mythologisation, fetishism, and magic (a kind of folk tales) were observed. That is why fairy tale prose was included in ethnographic collections, samples of dialect recording (linguistic studies), school readings and grammars, as separate sections on the pages of periodicals, etc. Examples of the latter include fairy tales published by M. Kostomarov in "Molodyk" (1843), I. Sreznevsky in "Galatea" (1839), I. Holovatsky's "Wreath for Rusyns on Rye" (1847), and, since the 1860s, Monthly Dictionaries with literary appendices in Transcarpathia, which mostly contained translations from foreign languages into the dialect.

Folklore bibliographers actually start dating the publications of texts of Ukrainian folk tales and their research (notes to the texts) from 1841, when the "Appendix to the Collection of Polish and Russian Folk Songs" by Cyril Turovsky was published (Turovsky, 1846). Some Ukrainian fairy tales were published in the Polish journal Atheneum by R. Podbereski ("The Tale of Vasilisa Zolotovolosa and Ivan Horokh"

(1841), "The Tale of Seven Seeds, Born Brothers" (1842)), where in his notes the compiler of the texts reflected on fairy tales in general, relying on the European tradition of researching this genre. He also wrote the article "Sources of texts, a brief overview and a list of Russian (Ukrainian) fairy tales" (in Polish) (Podbereski, 1841, VI, pp.114-127; 1842, I, pp. 140-169; 1841, I, pp.169-177; 1843, I, pp. 189-193). Among the first attempts at theoretical comprehension of the Ukrainian fairy tale epic, we should also mention E. Izopolski's studies "Badania podań ludu (Pamiątki Ukrainy)" (Izopolski, 1843, I, pp. 19-30; IV, pp. 65-77; 77-84; V, pp. 39-75) and "O Wernyhorże" (1843), where the object of study was fantastic tales; an anonymous article "Bajka, czyli kazka ukraińska (Kilka naprędce rzuconych uwag i myśli)" (Dzien. Warsz., 1853. pp. 269-273). E. Izopolski's activities were quite extensive: he published a collection of "Dumy, pięci i kazki ukrayinskoho ludu" (1858), which includes stories about Mazepa, Vernyhora, and two fairy tales (Izopolski, 1858, t. II, April, pp. 73-92). His folklore records include the following sections: superstitions, cosmogonic poetry, pagan beliefs, religious Christian chants, performances of Ukrainians with public religious rounds, and amusements. In this way, Ukrainian folk tales became the object of attention of European fairy tale studies in the first half of the 19th century. Prominent scholars of the time applied the methods and techniques of the mythological and historical schools popular at the time to its study. Each theory found rich grounds for its existence, awakening the inner fervour of the national community to reveal its essence and see the ancient history of its mythical ancestors.

2.1 BODIANSKY'S CONTRIBUTION TO THE UNITY OF THE UKRAINIAN FAIRY TALE

Undoubtedly, the contribution of **Osyp Bodiansky** (1808-1877), one of the founders of national Slavic studies, the founder of the Ukrainian cultural and historical school, was significant in the formation of Ukrainian fairy tale studies. His theoretical works deserve the attention of scholars: "On the Folk Poetry of the Slavic Tribes" (1837) as the first dissertation research in folklore (master's thesis of a candidate at Moscow University); "On the Origin of the Slavic Writing System" (1855), one of the first monographs on the Slavic writing system in the Slavic world (defended as a doctoral dissertation), numerous works on history, linguistics, literary studies, etc. "*Bodiansky's talent as a Slavic scholar and his patriotic service to Ukraine were revealed during his years as a professor at Moscow University, secretary and editor of the Society of History and Antiquities... Through the efforts of O. Bodiansky, Moscow University became an important centre of Ukrainian studies...*" The scientist approached the understanding of the people and their creativity from the standpoint of historicism, identity, and pietism. O. Kotliarevskyi recalled O. Bodianskyi as a man of "*firm and steadfast character" who "did not give up a single inch of land without a fight and did not compromise his conscience*" (Readings in the Historical Society of Nestor the Chronicler. 1879. Book 1. P. 297). In his master's thesis "On the Folk Poetry of the Slavs," O. Bodiansky developed the idea of native and foreign, of the people's preservation of their own identity: *"The time of seductive ideas of cosmopolitanism is*

over... The time of monkeying around is over... Nowadays, any nation strives to remain what it is, what it can become... It strives to be itself, to live its indigenous life, to think with its head, to feel with its heart, to desire with its will, to act independently and directly and, thus, to live with all the forces of its being..." (Bodiansky, 1837, pp. 4-5). According to O. Bodiansky, the national separateness or originality of a people stems from its religion, philosophy, rights, customs, history, location, faith, language, and numerous living conditions; however, "*nothing is so bright, strong, and pure as the literature*" (Bodiansky, 1837, p. 8). Accordingly, the researcher looked at the folklore of the Slavic peoples pragmatically, emphasising the characteristic. For example, the folk literature of the Czechs, Moravians, and Poles is lyrical, that of the Slovaks is idyllic, that of the Serbs is youthful, heroic, epic, and that of the Ukrainians is dramatic, surpassing all of these in terms of development, language properties, elasticity (later O. Veselovsky would develop the "law of plasticity of the image"), and various images and forms of poetry, expression of feelings and understandings.

O. Bodiansky's collection Naski Ukrainski kazki zaporoztsia Isko Materynky (1835) preserved the literary treatment of folk tales and elements of the vernacular, and also testified to the existence of international fairy tale motifs. Three fairy tales in verse (1. "The Tale of the Tsars Garden and the Living Piper"; 2. "The Tale of the Fool and His Horse"; 3. "The Tale of Little Yvas, the Snake, His Daughter Olesya and the Hind Goslings"), based on the burlesque and herbal Aeneid by I. Kotliarevsky and fables by I. Hulak-Artemovsky, excited the Ukrainian fairy tale movement for many years. In 1903, I. Franko made a scientific description of the collection in the series of the NTSH (Scientific Society in Lviv by Taras Shevchenko) "Texts and Explanations of Selected Works of Ukrainian and Other Literatures" (Franko, 1903).

Franko's research included a biography of the scientist "Osyp Bodiansky", an article "The first edition of Bodiansky's "Naski Ukrainski kazki" with a description of the copy donated to the library of the National Technical School in Lviv by Professor A. Krymsky. Ivan Franko pointed out the value of the collection and the reasons for its reprinting: *"A single book by Bodiansky, published in Ukrainian, has long been one of the great rarities of Ukrainian bibliography. That's why, reprinting it in a new edition, we present here a detailed description of it: the cover is made of rough bronze paper, with a printed woodcut in a linear double frame in the middle: Amor sits on a sidecar launched into the sea instead of a boat; an arrow is stuck on the side of the sidecar instead of a mast and Amor pushes an inflated sail onto it. The title is above this drawing: Our Ukrainian fairy tales. Below: Moscow, 1835. The back cover and its third page are blank, only on the latter page is a drawing in the same linear frame, of a bull threatening someone with its horns pointing downwards. Behind the cover is the first title card, in our copy, glued on later to replace another one that had been torn out; this first card is printed on slightly different, thinner paper than the rest of the book. This means that there was some story, probably a censorship one, that was hanging over this title card and forced the publisher to make a second edition of the book before it was released. The first page of that card reads only: Ukrainian fairy tales, and on the back the rhyme: as we have, as we have - songs and fairy tales: listen, good people, by your grace. Below: "In the University Printing House".* Already here,

O. Bodiansky named the two main Ukrainian genres - song and fairy tale. The next page contains the full title, place, and year of publication, and on the back is an order to allow printing by the Censorship Commission, with three copies of the collection to be sent to its funds. The dedication to the publication is quite idyllic, given that O. Bodiansky was unmarried, and it has a patriotic and philosophical overtone: *"To my dear mother, old woman, beloved, dear Ukraine".* The book is followed by a foreword by two Ukrainians who picked up the book and are looking through it, commenting on what they have seen and read, a kind of epilogue. Three fairy tales follow: 1. "The Tale of the Tsars' Garden and the Living Piper" (with the epigraph: Better to have your own mended than someone else's grabbed), 2. "The Fool and His Horse: A Silver Hair, a Gold Hair" (epigraph: Not everyone can play the fool), 3. "The Tale of Little Yvas, the Snake, His Daughter Olesya, and the Hind Goslings" (epigraph - Though Small, it is Knotted).

I. Franko also notes the spelling, which in O. Bodiansky's case *"is completely his own, it sometimes acquires the value of a historical document for us because it allows us to understand Bodiansky's views on the sounds and forms of the Ukrainian word. The spelling is not sequential, but basically phonetic, coherent for people who are used to reading civil writing with a Russian accent."* Next, I. Franko presents a reprint of the collection, and at the end - his research "National flavour in Bodiansky's fairy tales", where he notes their popularity in Ukraine (collections: Rudchenko I, p. 56, Kulish II, 20-21, Manzhura, p. 58, Chubynsky, Hrinchenko, Drahomanov), the travelling basis of the tales' plots, citing parallels with the research of Wol. Bugel's research "Tlo ludowe "Balladyny"" ("Wisla" vol. VII, 1893, pp. 339, 557, 665): the first tale of fratricide or sisterhood, revealed with the help of a magic flute, is associated with the belief in metempsychosis; the second tale with ancient Egyptian origins, studied by Cosquin (Em. Cosquin, Contes populaires de Lorraine. Paris, 1886, vol. II, p. 97) and I. Franko (Ethnogr, vol. I, p. 36-39), the third tale is not studied as a travelling tale, but has hints of cannibalism and cannibalism.

O. Pypin wrote about the life and work of O. Bodiansky most fully (Pypin, 1891, pp. 104-113), then we find some clarifications in I. Franko: he was born in Poltava region, educated as a seminarian, graduated from the historical and philological department of Moscow University in 1834, and in 1837 He defended his master's thesis "On the Folk Poetry of the Slavic Tribes" and was the first to be granted a scholarship by the imperial government for research purposes, which allowed him to visit Austria, Turkey, Italy, Germany, Prussia, and Warsaw. He also belonged to the liberal wing of the Slavophiles. A diary with travel notes has been preserved, published by L. Kochubynsky (Historical Bulletin, 1887, December, pp. 505-537). Correspondence with M. Pogodin was published after O. Bodiansky's death in Chtiatky and separately in the book Letters from Slavic Lands to Pogodin, vol. I (1849).

As a professor of Slavic studies at Moscow University, O. Bodiansky was also the secretary of the Russian Historical Society in Moscow and the editor of the Society's "Readings...", which allowed him to publish many old Ukrainian chronicles, chronicles, notes, and documents (History of the Ruses, Chronicle of the Samovydets) between 1846 and 1858. It was he who had to become the publisher of P. Kulish's

collection of folk prose. In a letter dated 31 August 1846, P. Kulish addressed O. Bodiansky with a request to preserve all the dialectal features of the narrators' language in the collection of Ukrainian Folk Traditions: *"(I) have partially preserved the dialect characteristic of different provinces, so if there is a mistake somewhere, it is better to print it as in the manuscript, except in cases where it would be obvious that it is an oversight"* (Ivashkiv, 2009, p. 43). L. Ivanikova attributes the reasons for the edits that the scholar did make to the comments of the censorship committee, which in the nineteenth century gave passes to the press. *"Did scholars resort to editing folklore texts out of goodwill, or were they forced to violate the textual principles declared in the prefaces to their collections under pressure from external circumstances (political, economic)? Only one thing is certain: everything that was declared represents the scientific and theoretical thought of the time, and if it was not possible to adhere to it in practice, it is no longer the fault of the scholars. At least until the archives were opened, the reader believed that there were no discrepancies between theory and practice, and this was what ensured the further development of science"* (Ivanikova, 2014, 132).

Also, under the supervision of O. Bodiansky, O. Potebnya's work "On the Mythical Meaning of Some Rites and Beliefs" was published (Potebnya, 1865, pp. 85-310; pp. 85-232 (Baba Yaga), 121 (the tale "Ivas and the Witch), 125 (tales about the witch), 153-154 (the tale of Baba Yaga / Mare's Head), which summarised the achievements of the mythological school and outlined the ways for comparative studies, historical and ethnographic schools. Although it never received academic recognition (the scholar's master's thesis did not pass the defence procedure), O. Potebnya's monographic study laid the foundations for a catalogue of fairy tale motifs and principles of fairy tale studies. The Readings also published a translation of Fletcher's sixteenth-century English book describing life in Moscow during the time of Ivan the Terrible, which caused "a well-known disaster over Bodiansky (accused of liberalism) and over the Readings he published." After that, Bodiansky did not write in Ukrainian (or rather, was not published). The one hundred volumes of "Readings" edited by him became a monument to his tireless scholarly activity.

2.2 'INVOLUNTARY' COLLECTORS OF FOLK TALES

Of great cultural and historical importance was the governmental Archaeographic Commission ("Commission for the Analysis of Ancient Acts"), founded in 1843 to prove by historical means that Right-Bank Ukraine was not a Polish but a "Russian land", which immediately became a Ukrainian scientific institution. The above-mentioned sources absorbed the ideas and views on the folk epic of progressive scholars and formed the methodology for studying oral folk traditional creativity. The main criterion of scientific thinking was the principle of historicism, which brought significant results not only in the richness of the collected material, but also in its comprehension. The new phase of historical research combined written documents and living monuments, such as P. Kulish's Notes on Southern Rus, and the historical works of M. Kostomarov.

There were also cases of unintentional recording of folk tales among scholars and amateurs. This was mainly due to large research projects aimed at studying the language, descriptions of dialects, and various official registers introduced by the Russian government for state purposes.

Vladimir Dahl (1801-1872) carried out extensive folklore research while working on the selection of materials for the Russian language dictionary. The project of compiling the dictionary was of national importance and received appropriate funding. The description of lexical items in the publication required the compiler to pay attention to a large folklore layer in the entire genre and species set. It was in this dictionary that the illustrative material for word usage contained many examples of Ukrainian folklore, including fairy tales. His folklore collecting activities took place in the Slobozhanshchyna region. Therefore, the dictionary presents the specifics of the dialect and dialectal features of this region. Having a huge number of entries, using the pseudonym Kozak Luhanskyi, in 1846 V. Dahl published a large collection of stories, tales and short stories in 4 parts (Dahl, 1846. Pp. 450-475 "The Witch" is a Ukrainian fairy tale), which includes fairy tales among other prose genres: "The Witch" (on p. 454 there was a note by V. Dahl: *"This fairy tale was sent to me by a Cossack, Hrytsko Osnovyanenko, when I knew him"* (the first edition of the tale was in the Literary Supplement to the Russian Invalid, 1837, no. 5. pp. 39-42), "The Tale of the Jew", "The Tale of George the Brave and the Wolf", "Omelko the Fool" and others. Entries taken from periodicals often contained editorial errors, as they were altered to conform to spelling and style norms. However, the plot of fairy tales and folk stories was reproduced in full, which allowed scholars of the next generation to use the materials in compiling indexes of plots and motifs (V. Hnatiuk, M. Andreev, I. Berezovsky).

A special hallmark of fairy tale prose of that time in western Ukraine was the collection by **Ivan** (1816-1899) **and Yakiv** (1814-1888) **Holovatsky** "A wreath for Rusyns on the rye" (literary and scientific almanac, books 1-2, 1846-47, Vienna). 1-2, 1846-1847, Vienna), which included 16 fairy tales that were later listed in M. Andreev's indexes of fairy tale plots (1929, 1940) and the East Slavic Index to Fairy Tales (1979) as exemplary. The publication is based on reprints from their almanac Rusalka Dnistrova. Among them are anecdotal stories about the competition between a man and a devil (Andreev 1072, *1084, 1115), which clearly demonstrate the folk wit and laughing culture of the Ukrainian people. Ivan Holovatskyi's active social, cultural, and educational activities (he was a doctor, belonged to the Ruska Trinity group, and was the editor of the Galician-Rusyn Herald in Lviv and Vienna (a newspaper called the Herald... for the Rusyns of the Austrian State (1850-1852), and was a Muscophile in his views) contributed to the popularisation of folk art. His brother, Yakiv Holovatskyi, was a Slavicist, folklorist, ethnographer, and while studying at Lviv University, he travelled to the villages of Boikivshchyna, Hutsulshchyna, and Zakarpattia, collecting folklore and ethnographic materials, studying manuscripts and old prints kept in churches and monasteries. He attended lectures on philosophy at the University of Pest (Hungary), where he met the figures of the Slavic Renaissance − J. Kollar, M. Hodja, K. Kuzmani, F. Kurelac, and F. Pavlovych. With their support, he organised the publication of the almanac „Rusalka

Dnistrova" (1837) in Hungary. This publication raised an important issue for Galicians: the development of the Ukrainian literary language. Turning to the vernacular, focusing on the beauty and richness of the language of oral poetry, the figures of the "Ruska Trinity" (M. Shashkevych, Y. Holovatsky, I. Vahylevych) showed their contemporaries the only correct way to solve the language problem. They strongly advocated the civil alphabet, which had already served the literatures of the East Slavic peoples. A selection of sections of the Rusalka Dnistrova almanac − "Folk Songs," "Compositions," "Translations," and "Antiquities" − traced the connection of national literature with folklore, with the literature of other nations, and with the artistic experience of the past. But, elevating the literary language above the vernacular in terms of maturity, publishers and editors of periodicals resorted to processing the language of folk tales, legends, and anecdotes. An example is the literary fairy tale Olena by M. Shashkevych (based on a folk model), which vividly presents the possibilities of the narrative tradition of Western Ukraine. M. Maksymovych, praising the almanac, pointed to the fresh exuberance of life on its pages, where the true flowers of the "Chervonos'ka" muse bloomed. And I. Franko recognised the revolutionary nature of the publication, primarily for scholars and intellectuals, in terms of solving the language issue.

A rather loose type of recording was characteristic of the early recordings of fairy tales in the collections of Polish folklorists − E. Izopolski, L. Siemienski, K. Wojcicki, A. Nowosielski, etc. This was due to both historical and ethnic reasons. Summing up the results of the work of Polish collectors and publishers of folklore at this stage, I. Rudchenko noted that Polish scholars and writers, when including South Ruthenian fairy tales in their publications, were almost always guided by their political tendencies. The aim was always to prove, or at least to make the reader feel, that the folklore works they published (mostly in translations and arrangements in Polish) belonged to a people who were only various the Polish people. It is clear that *"the folk models created in this way, and illuminated in this way, were far from being acceptable for the study of the South Russian people"* (Rudchenko, t. 1, 1869. P. VI; Yuzvenko, 1961). According to the above, some texts appear before us with all the lexical and stylistic details, while others are presented only in summary, without preserving the original language. For example, Polish folklorists O. Kolberg, M. Moszyńska, and S. Rokosowska recorded Ukrainian fairy tales preserving the main linguistic features of the original, while K. Wojcicki, S. Baroncz, and B. Sokalski presented them in translation (in the form of a brief paraphrase) in Polish, which effectively deprived them of their scientific value. Along with the publication of Ukrainian fairy tales, their genre features, poetics, and folk worldview of Ukrainians are being studied. For example, Ukrainian folk tales in their original form can be found in K. Wojcicki's Polish collection "Klechdy, starożytne podania i powieści ludowe" (Wojcicki, 1837), where the stories are presented without editing: "Valygora", "Vyrvydub", "The Wizard and the Disciple", "The Glass Mountain", "The Duck", "The Hare's Heart", "The Sea Eye", "Madej", "The Frog", "The Three Brothers", and "The Brother and Sister". The chapters are accompanied by commentaries on each story, a total of 20 stories. This edition had five reprints under the same title, published between 1837 and 1879, partially supplemented

with illustrations and other auxiliary material (1851 − Wydanie drugie pomnożone, 2 volumes, over 500 pages; 1876 − Wydanie trzecie, pomnożone, 237 pages (with a portrait of the author); 1879 − Wydanie czwarte).

The collection "Half a bunch of fairy tales..." (Vilno, 1848, dated 1850) was compiled by folklorist and fairy tale scholar Spyridon Ostashevskyi based on folk tales. It includes the author's own fairy tales based on folk stories in verse form, taken from memory, overheard at fairs, and adapted from literary works. The author used the humorous style of I. Kotliarevskyi's Aeneid. This way of presenting the stories was due to the demand of the time. But the collection is interesting precisely because of the plot types that were later included in the indexes by M. Andreyev and SUS. The book is valuable for its use of the dialects of central Ukraine, which, according to the author, were little influenced by Polish and Russian. The publication has a foreword by Dr V. Shchurat, an introduction by the author, and a glossary of dialectisms. From the above-mentioned collection, the author took the story "Grave of the Magpie", which contained extensive ethnographic material and was published in the Polish magazine "Atheneum" (Ostaszewski, 1848, 1850, 1910). The publication contains 29 fairy tales, for example: "The Serpent's Wall", "The Devil and Mykytykha", "Trouble", "The Bald Man", "Matej", "The Three Shaky Ones", "The Two Sorceresses", "Grandfather and Grandmother", "The Ghoul", "The Castle over Syniukha", "The Black Mountain", "Death on a Pear Tree", "The Reaper", "The Headman and the Keyman", "The Cat and the Dog", and others. In 1869, the collection was reprinted with an addition entitled "Half a Hundred Fairy Tales" (300 nomeres). Both books quickly became rare. Thus, this edition represented one of the first fairy tale studies projects to include the language of the storytellers and the manner of performance, as well as comparative commentary.

The inaccurate recording of fairy tales is often attributed to the unskilledness of the recorders (intellectuals, civil servants, landlords), who were mostly ignorant of the peculiarities of folk life and the poetics of the oral tradition. Methods of working with folklore texts can be illustrated by quotes from folklorists themselves. Thus, M. Maksymovych, describing his experience of working on songs, wrote that *"it sometimes happened that I would combine two into one, or divide one into two; I chose the one I thought was more appropriate with the right meaning and, as far as I understood, with the spirit and language of the people"* (Maksymovych, 1962, p. 20). These attempts were not condemned, as at the time it was believed that such editing ensured maximum accuracy of the folklore sample due to its variable existence and imperfect memory of the carriers. Free handling of folklore samples continued until "the last quarter of the nineteenth century," noted K. Hrushevska, studying the principles of working with I. Sreznevsky's texts (Hrushevska, 1927, p. 36). The author's interpretation of the narrative was opposed to the collective nature of folklore, and thus the recorder levelled out individual embodiments of "common" folklore knowledge.

Separate rules were followed in the process of publishing the recorded verbal text. The compilers resorted to partial accuracy in reproducing dialect speech and the text of the recorded tale, considering the capabilities of the printing device. In the mid-nineteenth century, the collections of P. Kulish and I. Rudchenko, as well as the discussions among scholars that resulted from the publication of their collections,

became exemplary in terms of the proportionality of recording and publishing folk tales.

2.3 THE ROLE OF SCIENTIFIC SCHOOLS IN SHAPING METHODOLOGY OF UKRAINIAN FAIRY TALE STUDIES

We cannot clearly outline the boundaries of the end of the first and 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 issues and a critical attitude towards European scientific schools (in particular, mythological and historical) are visible. An important aspect of our research was the review of the works of scholars who represent a separate scientific field in the history of folklore studies.

2.3.1 M. Kostomarov and the Mythological school

Among the scholars of the Ukrainian mythological school, we would like to draw attention to the works of historian, ethnographer, folklorist, founder and ideologist of the Cyril and Methodius Society, **Mykola Kostomarov** (1817-1885), who in 1843 published a monograph "On the Historical Significance of Russian (Ukrainian) Folk Poetry" and a year later defended it as a master's thesis. I. Sreznevsky appreciated the innovative reading of "peasant" poetry in a review published in the Moskovityan (1844, No. 3, Part II, pp. 144-154), which stated the importance of the work for national and European science. M. Kostomarov's book is valuable *"for the Grimms and the Talls as much as for the Sakharovs and the Snegirevs, the Karadzhichs and the Kollars,"* the reviewer wrote. *"The author's views are news here; but in the West they are even more news."* Kostomarov's theory of mythology can be found in his works: "On Folk Holidays and the Folk Calendar" (1843), "On Religious Cult" (1843), "Slavic Mythology" (1847), "On the Mythical Meaning of Grief-Alashes" (1856), "On the Notes on Southern Rus by P. Kulish" (1857), "From Grave Traditions" (1860), "Two Russian Nationalities" (1861), "A Synthesis of the Cosmic Worldview of Slavic and Ukrainian" (1872), "A Few Words on Slavic-Russian Mythology in the Pagan Period, Mainly in Connection with Folk Poetry" (1873), "On M. Drahomanov's "Malorussian Folk Traditions and Stories" (1877). Each of them contains methods and ways of working with texts of epic folk genres. As M. Drahomanov later noted, analysing Kostomarov's life and work, *"under all of Kostomarov's scientific works, even those that seem far from Ukraine, one can always hear the heart of a Ukrainian folklorist"* (Drahomanov, 1901, p. 16).

The lectures published by M. Kostomarov, delivered at St. Volodymyr's University in the second half of 1846, entitled "Slavic Mythology" had a great influence on the formation of science (Kostomarov, 1847) and included the scientist's views on the origin of fairy tales from myth. The reason for the emergence of myths was explained by the scientist not by mechanical concepts (re-enactments of ancient Greek ones, etc.), not as something descended from above or born when, where and

how; myths had a natural origin in the long mental process of the people's life, the formation of their character, physical and spiritual factors (Dmytrenko, 2004, 70) . In fact, his interpretation of the nature of myth is identical to the views of other mythologists, but tends to be psychological. The notion of mythological symbol proposed by M. Kostomarov had a two-stage classification according to the features that can be conditionally called genetic and thematic-semantic. The genetic ones include: 1) some symbols that are of natural origin and are absolutely understandable; 2) symbols based on the historical use of a certain object in the life of the ancestors of the people; 3) symbols based on ancient mythical or traditional stories and beliefs that make up the treasury of folk mythology. M. Kostomarov formed the thematic and semantic group as follows: 1) symbols of the heavenly bodies and elements with their phenomena; 2) symbols of the terrain; 3) symbols of fossils (minerals); 4) symbols of the flora; 5) symbols of the animal world. M. Hrushevsky and A. Pypin wrote about the superficial study of the problem by M. Kostomarov, pointing to the lack of explanation of the symbol in the Ukrainian tradition, or comparing the author's "naive" interpretations with the brilliant works of A. Potebnya (Hrushevsky, 1930, 22). M. Kostomarov's research on Slavic mythology was a kind of tribute to the times and was not only in line with the Cyril and Methodius 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" − S.K.). *"Our ancestors,"* reflects M. Kostomarov, *"did not complete the process of separating myths from objects of physical nature and their human personification, and, apparently, have just begun. For example, Strybog is the grandfather or father of the winds (in the Ukrainian fairy tale "winds father")"* (Kostomarov, 1994, 66). The proof of this is the Sun's mother, sister and other relatives who help the fairy tale hero. M. Dmytrenko has written extensively about the introduction into Ukrainian science of 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 giants of thought and words as O. Potebnia, V. Antonovych, M. Drahomanov, I. Franko, and M. Hrushevsky grew up in Ukrainian historical and philological science (Dmytrenko, 2004, 84).

Among the first published records of fairy tales made by M. Kostomarov in 1843 were the stories "Torba" and "Lovy", published on the pages of the Ukrainian literary collection "Molodyk" by I. Betsky (Kharkiv, 1843-1844) (texts can be found in the collections of I. Rudchenko (1870), L. Dunayevska "From a Living Source" (1990)). Contemporary folklorist O. Kukharenko, analysing this publication, noted: "*There are no doubts about the folk origin of the stories and their traditionality, but the question of the extent of Mykola Kostomarov's editing of the folk text attracts attention. At that time, even the most advanced researchers and publishers had a contradictory attitude towards folklore. On the one hand, they were interested in the life, creativity, and worldview of the people; at the same time, representatives of the educated classes saw oral works as lacking proper processing and perfection. Therefore, the understanding of the accuracy of recording concerned mainly the content features of the texts, and the actual practice (despite calls for accurate recording) was often marked by more or less significant interventions of collectors and publishers in the texts and their*

processing. On this basis, and considering M. Kostomarov's attitude to folk literature, we consider the fairy tales in "Molodyk" to be records of folk works that were made with the degree of accuracy that was determined by the state of science at the time. The second question that needs to be answered is the determination of the place and time of recording the tales. The analysis of many bibliographic sources shows that until 1843 M. Kostomarov was almost constantly in Slobozhanshchyna. We assume that the fairy tales were recorded either in one of the villages near Kharkiv, or in Yurasivka or Ostrohozk in Voronezh region between 1836 and 1843. The professional linguistic analysis of the texts involved in the work also testifies in favour of the former. Thus, the first attempt to reflect the tradition of Sloboda Ukraine belongs to M. Kostomarov, and it was made in line with the prevailing understanding of the accuracy of recording at that time" (Kukharenko, 2009, 5).

Thus, in his publications, M. Kostomarov did not violate the rules developed by science regarding the accuracy of recording narrative, supported the formation of a methodology for studying and recording 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 human self-reflection, his desire to know himself and his environment are vividly reflected in Ukrainian mythology and the genre of folk tales, in particular, where the universality of the narrative is associated with the "structure of structures" (according to O. Nod), with the "fairy tale". Nod, with the "fairy tale balance" (according to E. Meletynskyi, N. Neklyudov, O. Novyk) and the "sublimated way of depicting" (according to Z. Uivari, V. Anikin) (Mushketyk, 2010, 9-10).

2.3.2 M. Maksymovych and the Cultural and Historical School

The foundations of the cultural-historical school in Ukraine (according to M. Hrushevsky) were laid by **Mykhailo Maksymovych** (1804-1873), an encyclopaedic scholar, poet, professor of botany, the first rector of St. Volodymyr's University of Kyiv (1834-1835), one of the most prominent Ukrainian thinkers and doers of national science. His works on the history, language, literature, traditional oral and material culture of the people in Ukrainian humanities demonstrate the transition from flourishing romanticism to a new positivist doctrine. Brought up in the spirit of the natural philosophical school, M. Maksymovych believed that knowledge of nature and society should be based on the results of scientific research, "strictly analytical and cautiously synthetic, and therefore positive" because "philosophy can be in every creation of the mind" and "all science should be philosophical". As for "different sciences or separate branches of knowledge," M. Maksymovych wrote, "even in them, the same general view should extend to the smallest details. According to V. Kachkan, M. Maksymovych carried this principle through all his historical, folklore, philosophical and natural science, ethnographic, literary and linguistic studies (Dmytrenko, 2004, pp. 163). Already in the preface to the collection "Little Russian Songs" (1827), the scientist raised and solved a number of issues: selection and systematisation of song material, comparison of Ukrainian and Russian songs, considering 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 the present, etc. Of particular interest to us is his work "Days and Months of a Ukrainian Peasant", which is a type of ethnographic research that describes folk customs and rituals throughout the calendar year. Here he tried 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, especially Slavic peoples, and examines the peculiarities of the calendar rites of Ukrainians in different regions. This folk calendar is also a collection of Ukrainian oral poetry. It contains both poetic and prose genres, including fairy tales. Comparing poetic (song) and epic (fairy tale) types of folklore, M. Maksymovych noted that the soul of the people sounds in the song, and the folk imagination is reflected in the fairy tale. "*In them, we often see mythology, beliefs, customs, manners, character, and often real events that have not been preserved in other monuments*" (Maksimovich, t. 2, 1877, 439).

In 1845, M. Maksymovych's notes "Three Fairy Tales and One Fable" were published as a separate edition (Maksimovich, 1845). Later, the scientist's notes were published in the collections of O. Afanasiev. In particular, the V issue of folk tales (1861) included three Ukrainian fairy tales in his edition: "The Mine", "Pokotyhoroshek" and "Ivan Suchenko and the White Glade". During the 1880s, M. Maksymovych's works were published in Kyiv (1876, 1877). The first volume of the Historical Department contains the article "In what century did Ilya Muromets live?" and one of the many old Ukrainian fairy tales recorded by the western traveller Lyasota in Kyiv 276 years ago (in the sixteenth century) "About Ilya Muromets, nicknamed Chobotko: how he was attacked by robbers when he was wearing only one boot and how Ilya beat the robbers with his other boot, for which he was nicknamed Chobotko". The recording of this fairy tale debunked the myth of the Russian origin of the glorious hero Ilya Muromets, proving the Ukrainian folk background of this image, sung in epics.

Assessing M. Maksymovych's work, M. Grushevsky noted: "*Neither historical romanticism nor ministerial instructions distorted the realistic, documentary analysis of phenomena and facts in Maksymovych, the researcher... The Ukrainian masses as a product of certain geographical, economic and cultural conditions became the focus of research attention and cultural work*" (Grushevsky, 1927, book 6, p. 2).

2.3.3 P. Kulish's Method of Ethnography in Ukrainian Fairy Tale Studies

The most prominent figure in Ukrainian folklore studies in the second half of the nineteenth century who developed the methodology of fairy tale studies was **Panteleimon Kulish** (1819-1897), a writer, literary critic, historian, folklorist and ethnographer, translator, linguist, and cultural critic. He was the first to write scientific works in Ukrainian, 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 active recording of folklore.

Travelling around Ukraine, P. Kulish collected folklore and ethnographic materials. They were partially included in the collection "Ukrainian Folk Tales", which was planned for publication in 1847 but was delayed by censorship until 1893. In addition to his own records, the publication includes materials by V. Bilozerskyi (from Chernihiv region) and O. Markovych (from Poltava region). These are the following tales and legends: "Kyrylo Kozhumiaka", "Svyryd's Grave", "The Falcon and the Bee", "Transformation", "Ivas", "Stepmother". P. Kulish published the censored entries in the 1857 edition, but some of them had different certification or even titles. S. Savchenko explained the peculiarities of this replacement by negative events in the life of the folklorist and his close friends in 1847, namely the arrest of the Cyril and Methodius Brothers and the book "Readings..." O. Bodiansky for publishing a translation of Fletcher's notes. The aforementioned collection by P. Kulish was also planned to be published in this edition. No one knew about the existence of this publication except the publisher until 1887, when the famous bookseller Shybanov announced the sale of one copy of Ukrainian Folk Tales. However, some of the materials from the collection were presented by P. Kulish in the section "Skazky i skazochnyky" ("Fairy Tales and Storytellers") of "Notes on Southern Rus" as an example of an attempt to study the prose performance of all East Slavic folklore. The main problem that P. Kulish tried to solve was the accuracy of recording the oral text. The researcher of P. Kulish's work V. Ivashkiv in his article "Ukrainian Folk Traditions by Panteleimon Kulish: To the Question of Creative History" for the first time published documentary materials reflecting the field and unit practice of the outstanding scientist. Thus, in a letter to M. Pogodin dated 15 October 1843, P. Kulish reported that he had made a two-month trip to Little Russia in the summer and had many legends recorded from the mouths of the people (Ivashkiv, 2009, p. 38). Preparing his first collection of prose folklore for publication in 1843, based on these records, P. Kulish resorted to partial editing of folklore texts in order to improve their language - but after a while, in the preface to the publication, he regretted it in his old age: "*It would have been much better to print them in the form in which they were delivered to me*." While working in the manuscript collections of the Institute of Art History, Folklore and Ethnography of the Academy of Sciences of Ukraine (IMFE, f. 3-2, item 116), V. Ivashkiv discovered an unpublished preface to the collection, written in 1843, in which P. Kulish declared his principles of recording folklore. He stated that he "tried to scrupulously copy nature and wrote down folk stories word for word, preserving not only the content, not only the general colour, but also every small feature of these precious sketches."

P. Kulish also became the author of the first in the history of Ukrainian folklore studies prospectus for a multi-volume serial publication 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, dumas, fairy tales, legends, legends, proverbs, riddles, etc. (it is no coincidence that fairy tales were the third, which emphasised the antiquity, popularity of the narrative and its quantitative indicators). This is known from P. Kulish's letters to M. Pogodin and to M. Yuzyfovych (Kirdan,

Collectors of folk poetry, 211). The idea of the publication was realised only 30 years later by P. Chubynsky.

Despite a number of life's troubles, in the history of Ukrainian ethnography and fairy tale studies, P. Kulish's name is engraved in his "Notes on Southern Rus" (Vol. 1, 1856; Vol. 2, 1857) (Franko, t. 41, 1984, p. 288). The publication of the two volumes was a significant event in the folklore and ethnographic thought of the time, which was intended to "*compare the internal image of the former Ukraine with the current state, to draw the attention of collectors, researchers and writers, generally educated and wealthy people, to the need to turn to inexhaustible folk sources*" (Dmytrenko, 2004, p. 177). I read Taras Shevchenko's Notes with enthusiasm, noting the manner (methodology) of presenting folklore texts in everyday scenes as a positive, successful solution: "*I have never read such an intelligent book, such a pure word of ours... It (the book) reminded me so vividly, so charmingly vividly of my beautiful poor Ukraine that I feel as if I am talking to the living with its blind lyre players and kobzars. A beautiful, noble work. A Diamond in Modern Historical Literature*" (Shevchenko, t. 5, 1985, 333).

The second volume of "Notes..." contains fairy tales: "Ivan Holyk and His Brother, The Nightingale of the Robber and the Blind Prince, The Tale of Ivasy and the Witch, The Tale of the Persecution of the Stepmother, The Tale of Kyrylo Kozhumiaka, and others. The valuable work sums up the author's thoughts on fairy tales and storytellers. According to estimates, the publication contains 31 fairy tales, legends and beliefs about witches, the dead, evil spirits, and werewolves. The work has been reviewed: Lazarevsky (ChernGV, 1857, no. 47), M. Kostomarov ("Otechestvennye zapiski", 1857, vol. CXII, no. 6, pp. 41-47; vol. CXIV, no. 9, pp. 1-26.), O. Pypin ("Sovremennik", 1857, vol. 5, p. 63), M. Maksymovych ("Russkaya besseda", 1857, book VI. (See his "Works", vol. 1, p. 248)), thus it became widely known and had both supporters and critics. In particular, M. Kostomarov , noted the absence of the concept of "original" for P. Kulish and condemned the compiler's arbitrary arrangement of texts, additions, corrections, and deletions. *"Mr Kulish's publication is not like previous editions of verbal monuments of the Little Russian (Ukrainian) nation*," he wrote in his review, "*it contains not only dumas and songs, as in previous collectors, but also prose stories about historical figures and events of both historical and private reality that are important for a learned observer, stories recorded word for word from the mouths of the people, which complement dumas and songs in the transmission of ancient events by the people. These legends (tales, beliefs, legends) have their own special advantages, their unlearned but living language introduces us to the flow of the vernacular, the way of expression, and all the shades of the folk dialect*" (Hrushevsky, 1930, p. 243). M. Kostomarov emphasised that the time for superficial study of folklore and folk life has already passed, that it is no longer necessary to resort to stylisations, fakes, falsifications, retellings, re-singing − it is time to look at folk life, language, creativity carefully, closely, scientifically. And that a new era in folklore studies was initiated, in his opinion, by P. Kulish: *"There is a need to know and portray your people thoroughly, with all the bends. No one satisfies this need in a scientific sense as perfectly as Mr Kulish in his legends, stories, and beliefs*

recorded by him from the people. No matter how talented a writer is at adapting to the vernacular, his or her personality will always leave an imprint on the work. Mr Kulish gives us the vernacular of the past life of the people without any admixture of complicity." Subsequently, "Notes..." were evaluated by Ivan Franko in his work "Outline of the History of Ukrainian-Russian Literature until 1890" as a significant phenomenon in the cultural and fabulous life of Ukraine. He wrote: "*In the history of Ukrainian ethnography, Kulish's name is permanently recorded in his "Notes on Southern Rus".*

However, from the time of the first recordings to the publication of P. Kulish's "Notes on Southern Rus", the scholar clearly saw the errors of his methodology, which were used by folklorists in the 1840s, namely: inaccurate recording, recording from memory (self-recording), arbitrary paraphrase of the text (Ivannikova, 2014, pp. 130-131). The field and unit 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, of recording directly from the mouths of the people, so he was wary of resorting to self-recording, trusting only his notes, though perhaps not very accurate, but made directly from the mouths of the performers: *"It would be nice to show people that we never spoke in a friendly way to Ukrainian settlers, the whole conversation between me, Taranukha, and the cooper. But in those days I rarely wrote down phrase by phrase, mostly because it was impossible, and sometimes because I relied on my memory. Perhaps I would have recalled it twelve years earlier, but now I must confine myself to what is preserved in my notebook, that is, the memories that were inspired by our conversation with Taranusa"* (Kulish, t. 1, 1856, 137).

However, despite the significance of the scholar's work, most of the criticisms concerned the second volume of Notes on Southern Russia (1857), namely the first section "Fairy Tales and Storytellers" (Kulish, t. 2, 1857, pp. 3-101). At the end of the book, P. Kulish provided a summary of each tale, the main plot, which was important at the time when there were no indexes. The originality of the versions of fairy tales is also because for the first time L. Zhemchuzhnykov's records are presented here (7 fairy tales, legends: etymological and demonological (about transformations, werewolves, dead, witch doctors, witches, devils), one anecdote and a belief). The fairy tales are located in the section "Fairy Tales and Storytellers", in the flow of narrative about the circumstances of collecting samples, conversations with storytellers, and depictions of scenes from folk life and everyday life, which helps to understand the functioning and specificity of the works themselves, their broad context. In his review, M. Kostomarov also drew attention to the fact that L. Zhemchuzhnykov's description is too similar to P. Kulish's own in the first volume. As a historian, M. Kostomarov was primarily interested in the content of folklore samples, he did not resort to textual research. However, in the second volume, in P. Kulish's comments to L. Zhemchuzhnykov's notes, there is a statement that reveals the style of the editor's work with other people's notes and, in fact, his view of the folklore text (which was not yet free from the influence of Romanticism) as a literary model that can be artistically perfect or of poor quality, imperfect. In view of this, a peculiar understanding of the accuracy of recording and the accuracy of a single reproduction of the text was determined, where

editing, reduction, and rejection of "ugly" samples were allowed (Britsyna, 2006, 62-64). P. Kulish, following M. Maksymovych, believed that folklore prose, like songs, is forgotten, and in the process of transmission is destroyed in the people's memory. Considering the above, it becomes clear that editing, determining what is necessary or unnecessary for publication, is not the job of the recorder, who must truthfully reproduce everything he hears, but the job of the editor, the compiler of the collection, that is, the problem of unity. P. Kulish further noted that out of the entire notebook of fairy tales recorded by Mr Zhemchuzhnykov in the sewing room, he would publish only two. The rest require plot clarification and may be published later (Ivannikova, 2014, p. 134).

This is what caused another collector and publisher of fairy tales, I. Rudchenko, to sharply criticise Kulish's methodology (as you know, he published his two-volume collection Folk Ukrainian Fairy Tales 12 years later (1869-1870): *"In our opinion, Dr Kulish is completely at fault as an ethnographer. A man who calls himself an ethnographer should not throw out a word: words are not thrown out of a song − and they are not thrown out of a fairy tale (...). Perhaps in those "colourless and tedious tall tales", in that "rubbish (...)", something precious was swept away... Yes, Dr Kulish did not act like a scientist, but that's all! True, his fairy tales turned out to be washed out, but can we say that here, as if, is the sincerest folk singer! No, you can't say that, dear friends*!" (Sivachenko, 1974, p. 362). O. Britsyna, having carried out thorough textual 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 by V. Bilozerskyi in Chernihiv region and O. Markovych in Poltava region, and later in the "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 "Fairy Tales and Storytellers" "*was one of the first attempts not only of Ukrainian but also of all Slavic folklore studies to study prose performance*," she nevertheless stressed that it "*was essentially fictional in nature, due to the popular form of 'notes' at the time, which explains the publisher's "freedom of handling the materials*" (Britsyna, 2006, p. 65). Based on archival documents stored at the Institute of Art History, Folklore and Ethnography of the Academy of Sciences of Ukraine, O. Britsyna proved that, for example, the legend of Kyrylo Kozhumiaka was recorded not by L. Zhemchuzhnykov, but by V. Bilozersky, and it is not clear why P. Kulish resorted to this (in the words of V. Ivashkov) "obvious folklore mystification" (Ivashkiv, 2009, t. 47, 44).

It is worth recalling that all these conclusions and remarks are made from the point of view of more than a century and a half of folklore development (see works by M. Syvachenko, O. Britsyna, V. Ivashkov), but at that time P. Kulish's publications were the beginning of a new, scientific stage in the development of folklore studies and folklore textology. The accuracy of recording and reproduction of verbal texts as they were performed for a long time, until the end of the nineteenth century, was only conditional. And not only P. Kulish, but also I. Rudchenko, who criticised him, also resorted to editing and abridging the texts of fairy tales recorded 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. In the 60s and 70s of the nineteenth century, the methodology of the 30s and 50s no longer satisfied scientists. In the programme of the Geographical Society (RGS, 1847), a mandatory scientific requirement was to ensure the verbatim recording and accuracy of the publication of any folklore work. And the "Rules for Recording" formulated by M. Bilozersky in 1854 emphasised the need to record not only under the narrator's dictation, but also during live performance - this was actually done by all the recorders of the time, including P. Kulish and I. Rudchenko. The same folklorists used other methods mentioned in the commentaries, such as shorthand, dictation, repeated listening to fill in gaps, etc. From the perspective of modern science, these methods also could not provide adequate reproduction, but at the time they were progressive and effective.

Already P. Kulish put a sign of identity in 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 artefacts that precede the plot (motif) that underpin the text. The thesis on P. Kulish's folklore aesthetics is reduced to the beauty of the verbal text, its artistic quality as a prerequisite for viability and the prospect of transition to the sphere of folk traditions. That is why his fairy tales are embedded in descriptions of folk life, emerging from the cause-and-effect relationships of tradition, which determines reality and sacredness as a mediator, tracing the unity of culture and the individual in it as a creator, performer, preserver, and transformer of ethnic values. "In compiling folklore materials, Kulish was far ahead of his time," wrote the German scholar Friedrich Scholz. "*He systematised the texts by narrators and singers. Important are also his instructions about singers and storytellers, about their way of life, the way they performed folklore works*" (Ivashkiv, 2001, 314).

Thus, for the first time, P. Kulish raised the complex problems of attribution, the nature of the creative act, the peculiarities of collective and individual creativity, performance and recording techniques in a deep, multidimensional way. The folklorist and writer collected a lot of information about the bearers of traditional oral creativity, and he raised the role and social significance of the collector of folklore extremely high.

Even during P. Kulish's lifetime, his contribution to Ukrainian folklore was considered by O. Pypin in his History of Russian Ethnography (Vol. 3: Ethnography of Little Russia (1891)). O. Pypin spoke of the "Notes" as an unusual phenomenon of scientific, cultural, and educational life in the mid-nineteenth century. In terms of genre, it was not a scientific treatise, not a "bare" collection of folk poetry, but a new and original form of folklore and ethnographic research. "The author introduced the reader," emphasised O. Pypin, "*into the process of ethnographic observation: he not only presented ancient dumas, fairy tales, songs, and legends, but also introduced the reader to the everyday environment, to the people in whose midst he listened to these stories. A work of folk poetry was not an anecdotal fact, like a flower torn from its roots, but, on the contrary, it opened up to the reader with all the details of everyday life, individual folk characters and concepts among which it actually exists*" (Pypin, 1891, t. 2, 194). As M. Dmytrenko notes, that researchers of P. Kulish's work and

scientific activity do not always consider those features of innovative approaches to the study of traditional oral intangible culture of the people, which, although romanticism was behind them, were already marked by positivist pragmatism, and the breath of a kind of "scientific realism" was felt. That is why it is difficult to agree with the generally accepted (mainly in literary studies) thesis that P. Kulish is a "typical romantic" (D. Chyzhevsky). „*Firstly, if he is a romantic (as V. Petrov once argued), he is not a typical one, and secondly, P. Kulish was not always a romantic. Obviously, P. Kulish, in our deep conviction, is too "romanticised", he cannot be confined to the limits of romanticism. His folklore and ethnographic activity shows, in addition to the romantic one, other matrices - those based on facts, arguments, methods and approaches to scientific recording and comprehension of oral folk material*“ (Dmytrenko, 2004, p. 189). And although P. Kulish's arguments are sometimes vulnerable, his opinions are contradictory, or even polar opposite (this was also noted by T. Shevchenko, M. Maksymovych, M. Kostomarov, O. Pypin, P. Zhytetskyi, O. Ogonovskyi, I. Franko, M. Hrushevskyi, K. Hrushevska, A. Loboda, I. Kalynovych, L. Biletskyi, F. Kolessa, O. Day, B. Kyrdan, A. Bondarenko, M. Zhulynsky, E. Nakhlik, O. Shokalo, V. Ivashkiv, O. Vertiy, J. Yankovska, M. Rozumnyi, R. Kharchuk, T. Dziuba, V. Vladimirova, I. Andrusiak, and others), yet he introduced many conceptual considerations into scientific folklore and literary criticism that have not lost their significance even after a century. According to L. Biletsky, in his Notes P. Kulish raised and resolved "*several methodologically fundamental issues: 1) folk poetry is a living history of the national spirit in its past; 2) folk poetry best preserved the high idealism of the deeply moral soul of the Ukrainian; 3) folk poetry should be the basis on which the high moral poetry of the civilised stratum of Ukrainian society should be revived both in its historical and everyday tradition and in its moral and idealistic purity; only such works by individual poets will continue the creative and highly cultural work of the true Ukrainian spirit; 4) contemporary Ukrainian poets are the only heirs to the ancient rhapsodies of Ukrainian poetic creativity. These principles become the main criterion for criticism of Kulish and his artistic and poetic activity in further literary and scientific work*" (Biletsky, 1998, 88).

P. Kulish's achievements in the field of Ukrainian folklore and ethnography in the middle and second half of the nineteenth century awakened scientific thought, stimulated the development of collecting and study of traditional folk art. And although contemporaries (M. Kostomarov, O. Pypin, O. Potebnia, M. Petrov) and later researchers − up to the present − pointed out certain flaws (lack of a clear scientific system for classifying materials, reduction of two or more textual variants to one, textual editorial interventions, publication of falsified works, etc. Kulish's activity was enormous − generative, mobilising, serving as an example of worthy service to the native people, ideas of enlightenment and national optimism.

Continuing to study folk tales, P. Kulish in his article "Views on Ukrainian Oral Literature" (1876) attempted to typify Ukrainian fairy tale material, identifying "three types" in it: 1) fairy *tales from the ancient world* about snakes and ogres; 2) *"reflective"* (in the sense of meditative, philosophical); 3) *laughing*. The first type is conditionally correlated with Ukrainian mythological ideas. The second type tends to be based on

fables, which was written about by H. Skovoroda. The third type is tales-anecdotes, linguistic puns, jokes, popularly called "pobrehenky".

Tipishcha	Theme, motif	The nature of fairy tales
Fairy tales from the dawn of time	about snakes and cannibals	conditionally correlates with Ukrainian mythological ideas.
Sensible fairy tales	meditative, philosophical	have a fabulous basis.
Smiling fairy tales	funny life situations	tales-anecdotes, linguistic puns, jokes, popularly called "pobrehenki".

Tracing the plots of Ukrainian fairy tales, scholars agree with the anthropomorphisation of phenomena in them and the manifestation of moral and ethical norms of the Ukrainian people. In this regard, P. Kulish noted: "*it (fairy tales) likes to mannish images from the prehistoric world, and in the world of human reason and truth it gives the upper hand to power and pride*" (Berezovsky, 1979, p. 431).

Particular interest in P. Kulish's editions can be traced over the next two centuries. We have O. Vertii's study "Panteleimon Kulish and Folk Art" (Vertiy, 1998) and Zh. Yankovska's defended dissertation "Folklore Activity of Panteleimon Kulish" (Yankovska, 1998).

2.4 SOURCES OF RECORDING FOLK TALES: PLOT AND MOTIF FUND

During the 1950s, ethnographic descriptions were an important source for replenishing the fairy tale plot and motif fund of collections. The fictional form of *"Zapisky"* was represented by publications that recorded folklore and ethnographic materials from different counties of Ukraine. One of the first editions of this type was "Notes on Poltava County" in three parts compiled between 1848 and 1852 by M. Arandarenko (although they were collected in manuscript as early as 1846). The second part of this publication contains texts of folk tales in a separate section on 66 pages (Arandarenko, 1851). The folklorist also commented on the variable existence of fairy tales about an orphaned child and the fox-sister.

Another similar publication of that time belongs to Hryhorii Karpenko. This is an ethnographic essay "Kunovolia of Kyivan Ukraine", where fairy tales are presented on 20 pages (Karpenko, 1851, pp. 27-46). Among them is the popular fairy tale "The Wolf and the Old Dog" or "Sirko" (Fairy tales and stories. Kyiv, 1890. pp. 27-46), which will later be found in I. Rudchenko's collection.

Another types of publications where folk tales could be found were the so-called *"Samples of dialects".* Thus, A. Tulub, publishing Samples of Chernihiv Gubernia (1852), presented two fairy tales in the folk language, which were later reprinted in B. Grinchenko's collection Iz ustov narodu; priest N. Mikhnevych compiled Samples

of Kamianets-Podilskyi Gubernia (Tulub, 1852, no. 26, pp. 280-283; Mikhnevich, 1852, part VI, book 1, pp. 23-40. (Fairy tales are mentioned on pp. 32-36). The absence of authentic recordings of fairy tales allowed compilers and publishers to reproduce only sketchy retellings of stories heard by adults in childhood. The best material for publication was fable texts that had a tradition in the literature of the fifteenth and sixteenth centuries (for example, fables by H. Skovoroda and Aesop). They were easier to remember and did not always require verbatim reproduction. Examples of publications of the first half of the nineteenth century include: A. Glinski's four-volume collection of fables, stories, and other folk genres in Polish, which includes Ukrainian fairy tales and fables among Polish material (Gliński, 1853, t. I-IV); G. Danilevsky's arrangements of the Ukrainian fairy tale "The Snow". Danilewski's arrangement of the Ukrainian fairy tale "Snow Maiden" (the myth of winter) (Danilevsky, 1853, part 6, no. 23 (Dec.), book 1, pp. 135-137); V. Dundra's collection of folk tales and proverbs in the annual "Monthly Words" (Dundra, 1853); the folk tale "Madea's Bed", which is also known as " Godfather's Bed" (Made's bed. A fairy tale from the mouths of the people. Sb., 1853, no. 3-4).

Analysing the methodological prerequisites for the surge in collecting activities of Ukrainian ethnographers, it is worth noting that in the late 1840s and early 1850s, the Commission for the Description of the Provinces of the Kyiv Educational District (1851-1864) was established at Kyiv University, and in 1854, the Department of Ethnography was opened within it, which became the first official scientific centre in Ukraine for the ethnographic study of its people, marking the transition to the systematic collection of ethnographic materials. To expand this work more widely, in 1853 the Commission developed and published the first in the history of Ukrainian ethnography (at that time folklore was a part of it), the Programme for the Ethnographic Description of the Provinces of the Kyiv Educational District, created by V. Dabiza and A. Meteor. Dabizha and A. Metlynskyi. Printed in 670 copies, the programme presented the new achievements of ethnographic thought of the time. It contained the following methodological guidelines: accuracy of recording when interviewing informants, annotation of collected materials, mandatory submission of biographical information about informants, including their social affiliation. The programme included point C, "The degree of folk development": the study of superstitions, beliefs, rituals, legends and other genres of folklore. Unfortunately, it was distributed only within the Podillia, Volyn, Kyiv, Chernihiv, and Poltava provinces that were part of the Kyiv educational district, but the work was carried out much more widely. From the mid-1850s, ethnographic descriptions and manuscript collections of folklore began to arrive from various parts of Ukraine to the Commission (Ivannikova, (Dmytrenko), 2014, pp. 112-113, 115.). In addition to the network of correspondents, the Commission launched another important area of science − *expeditionary work,* which had been carried out spontaneously by individual enthusiasts. In the 1850s, for the first time in the history of Ukrainian ethnography and folklore, its members made official expeditions to the Dnipro region of Ukraine; these expeditions were staffed by university students and funded by the Commission. In 1852, such an expedition was led by O. Afanasiev-Chuzhbynskyi, and in 1853 by A. Metlynskyi and M. Markevych.

The result of M. Markevych's work was the dictionary "Folk and Book Modern Old Language". Among the 45,000 words collected, as well as proverbs, sayings, songs, extracts from ancient documents and chronicles, the compiler also included records of Ukrainian folk tales.

The fiction writer, poet, and ethnographer O. Afanasiev-Chuzhbynskyi (1816-1875), a native of Lubny, was one of the most active members of the Kyiv Commission. Since 1854, he had been sending records of folklore to St. Petersburg with the aim of publishing them in general imperial collections. However, his records were used sporadically in notes to other texts as evidence of the spread of fairy tales in the regions of Ukraine. In his essay "A General View of the Life of a Naddniprians Peasant" (Afanasyev-Chuzhbinsky, 1856, no. 10, pp. 1-39; no. 14, pp. 45-74.), the scholar touched upon the functioning of the folk epic. His thoughts are valuable primarily because at that time fairy tales and legends were just beginning to be written down and the first single publications of these works appeared. There were no classical collections of fairy tales, where the compilers would have outlined the main genre features of fairy tales, so it is not surprising that the ethnographer did not separate fairy tales from legends, confused their themes and images, although he tried to present this genre in a pan-Slavic context, to find out the original, actually Ukrainian plots and images of fairy tales and legends. The scholar noted that these works are similar to the fairy tales and legends of all Slavic and other peoples, in particular, in his opinion, the most common are animal tales, legends about the walks of God and St Peter on the earth, as well as about witches, werewolves, and mermaids. The legends of St. Peter, according to the scholar, have very few variants in steppe Ukraine, and tales about robbers are new creations that arose under the influence of real events of the eighteenth century. O. Afanasiev-Chuzhbynskyi considered mythological tales about giants, dog-eaters, and poverty to be especially original, as they deserve a separate study in the circumstances that they are on the verge of absolute oblivion (Afanasyev-Chuzhbinsky, 1856, no. 10, 1-39; no. 14, 45-74, 47). The folklorist said that he has several collections of fairy tales, and most of them are original and rare. Although some of them were lost due to the writer's nomadic lifestyle, he still intended to restore the lost stories and publish them in variants. The ethnographer also described the environment in which certain types of folklore exist in an interesting way. For example, he noted that each social, age, and subcultural group had its own repertoire, including narrative folklore. Children are the closest to the subject (to the fairy tale), so sometimes they are better at storytelling than adults. In the comparison of girls/boys, the recorders advise giving preference to girls, for the reasons that boys decorate fairy tales with slang and obscene vocabulary or simplify the plot (without embellishment). Among the good storytellers, he mentioned fishermen and mills, but noted that they also have foreign stories, of foreign origin, "retold by some literate person". In general, Afanasiev-Chuzhbynskyi considered girls and women to be the best carriers and keepers of the oral storytelling tradition. Warning his contemporaries against taking notes from male literates who often use Russian words that are not typical of the living Ukrainian language for the sake of boasting, he emphasised: "*Girls and women in general, except lordly maids, are the most reliable source in this case*" (Afanasyev-Chuzhbinsky, 1856, no. 14, 47).

The interest in the rich narrative tradition of the Ukrainian people crossed the borders of Europe. Comparative studies in fairy tale studies required the publication of texts of Ukrainian fairy tales. As a result, folk tales were spread far beyond the borders of Ukraine and became the hallmarks of our nation. For example, in 1853, the Warsaw-based Dziennik Warszawski published an article entitled "Fable or Fairy Tale Ukrainian" (Bajka czyli kazka ukraińska // Dzien. Warsz. 1853, pp. 269-273), and two Bukovinian tales, "The Death of a Godfather" and "The Gypsy and the Bear," were translated into German (Waldburg, 1853, pp. 358-462). Undoubtedly, such interest in Ukrainian folk tales is due to the deep conviction of researchers that our folk tradition of creating fairy tales developed in the European context and on common story material.

Work continues on ethnographic descriptions of Ukrainian localities and publications of collected material. For example, A. Shyshatsky-Illich submitted materials "On the Folk Language and Dialects of the Kozelets District," which includes fairy tales: "Shkapa-Moskal" and "Moskal-fisherman" (in I. Rudchenko, II, nos. 40, 41). This work is quite voluminous and was published during 1852-1859 on the pages of local periodicals (Shishatsky-Ilyich 1853, no. 37, pp. 367-370; no. 40, pp. 385-388; no. 41, pp. 391-394). M. Bilozersky and P. Kulish were inspirational advisers to the collector and compiler. The collected ethnographic materials were often sent by A. Shyshatsky-Ilyich to the collections of P. Kulish, A. Metlynsky, and P. Halahan. In 1855, the researcher published the work "On the Monuments of the Local People", where he presented two fairy tales and made notes on them: "The Tale of the God Posvystach" and "The Tale of Ivas" (in the collection by L. Dunayevska (1990) it is stated that it was retold by Lesia Ukrainka from memory) (Shishatsky-Ilyich, 1855, no. 16, 17). In the same year, the Zemleborobska Gazeta published a literary treatment of the folk tale "King Matyash" (by K. Ihnatii, 1855, no. 12) and the folk tale "Maiden's Coffin" as a variant of the travelling story about Lenora (A girl's coffin. ZG, 1855, no. 9, 10).

2.4.1 Records of Ukrainian fairy tales in the collections of O. Afanasiev

Having a fairly large field of activity, scholars understood the need for a unified methodology for collecting and recording samples of folk prose. The centre for creating a unified scientific system for studying folklore was initially the Geographical Society (known as the RGT), the most powerful scientific, methodological, and organisational centre at the time, which contributed to the intensification of field and unit work in Ukraine (Ivannikova, (Dmytrenko), 2014, pp. 109-110). Since the mid-1940s, this scientific institution has brought together ethnographers and amateur folklorists, giving their spontaneous activities a scientific direction. The most famous Ukrainian scholars and ethnography enthusiasts of the time became its full members: Kostiantyn Sementovskyi, Mykola Markevych, Opanas Markovych, Mykhailo Maksymovych, Ambrosii Metlynskyi, Oleksandr Afanasiev-Chuzhbynskyi, and others. Full members and associate members of the society had privileges: the RGT sent them its printed publications free of charge: "Zapiski..." and "Vestnik..." (with the possibility of

publishing in them), which helped to familiarise them with the scientific principles of collecting primary sources, their systematisation and publication. An important methodological document of the scientific society was the programme developed in 1847, which described the mandatory criteria that recorders of folk samples had to adhere to. These included: the narrator's appearance, language, home and public life, mental and moral qualities, education, folk traditions and monuments (Materials on the history of ethnology in Ukraine: Catalogue, 1994, p. 8). As noted by V. Horlenko (Gorlenko, 1957, no. 3, pp. 128-142), for its time, the programme considered all aspects of folk culture and life, and was based on the most advanced theoretical positions. In 1848, more than 7,000 copies of this programme were published, some of which found their way into Ukrainian academic centres. Also in 1852, the programme was reprinted in 5,000 copies, about 800 of which were sent to Ukraine and distributed equally among all the provinces. In addition, it was published in the Kyiv Provincial Gazette (Nos. 42 and 43 of 1852). Thus, in 1848, systematic collecting work began throughout Ukraine, involving hundreds of people of different classes and levels: teachers, priests, minor officials, landowners, and other educated amateur ethnographers. By the mid-1850s, the RGT had received about 150 manuscripts - responses to the programme from different parts of Ukraine. Thus, a new type of scientific essay appeared in Ukrainian ethnography − a monographic description of the culture, life, traditions, and customs of the inhabitants of individual settlements. Almost every manuscript, among the descriptions of rituals and customs, contained sections with fairy tales, which included hundreds of examples.

Paying attention to the publication of Ukrainian folk tales in collections of that time, let us focus on the figure of O. Afanasiev, a representative of the mythological school and author of the project of scientific collections, such as those of the Brothers Grimm. As is well known, manuscript collections of fairy tales from the early nineteenth century were sent to the archival collections of the Geographical Society, which had a generative function. Having many such collections, the Society at the Academy of Sciences began a serial publication of Folk Tales, headed by O. Afanasiev (Afanasiev, 1855). Ukrainian collectors and publishers of folk tales (M. Kostomarov, P. Kulish, I. Sakharov, B. Bronnytsyn, V. Dal, G. Kvitka-Osnovianenko, and others) could not finally determine their attitude to folk art: to use it as a source for author's literary works or to publish it in a form as close as possible to the recorded one; to make editorial changes to publications or to leave the text untouched; to record all samples that are popular among the people or to choose only the best ones. The peculiarity of Afanasyev's work was that he had texts of fairy tales from different peoples that were part of the Russian Empire, and the collection was to insidiously unite peoples with different traditions under the supervision of one. In the preface to the first volume of Folk Tales, he defended the importance of such a study and specified the criteria for dividing and selecting the material. The publication reflected the scholars' idea of presenting the texts by headings, themes, and in a variant aspect (tales that differed in plot were presented in the text in footnotes or notes indicating the location and ethnic group. Later, a comparative study by the scholar "Fairy Tale and

Myth" (Afanasiev, 1864) summarised opinions on the common foundations of ancient epic genres.

In general, O. Afanasiev's theory of myth did not deviate from the views of European mythologists J. Grimm and M. Müller. The myth-making was based on the idea of the historical development of language as an act of artistic creativity. Along with the birth of the word, language, the people's view of themselves and nature was formed, and, therefore, a close relationship between language and myth can be traced. O. Kotliarevskyi, in his review of O. Afanasiev's folklore works, agreeing with the author, was also inclined to relate the fairy tale to myth (Kotliarevsky, 1893, t. 2, p. 39). However, O. Kotliarevskyi (ethnographic school) did not accept the idealistic concept of mythologists. Firstly, he denied the static nature of fairy tales, believing that the development of folk tales is closely connected with the development of history, with the real facts of life. According to O. Kotliarevskyi, "a fairy tale makes a person and his or her affairs the subject of observation, so a funny joke and even a caricature are possible in it," and "a joke is appropriate and timely only when it is taken directly from living reality" (Sukhobrus, 1958, t. 1, p. 365) O. Afanasiev, like all scholars of the Romantic era, made up for the lack of evidence with his poetic imagination and fantasy. It is not for nothing that the researcher was said to be more of a poet than a scientist (F. Buslaev, O. Pypin, A. Potebnia, O. Kotliarevskyi, O. Veselovskyi, A. Balandin, V. Ivanov, B. Kyrdan, M. Tolstoy, A. Toporkov, E. Kostiukhin). This is what later became the main drawback of his works and caused ridicule among reputable scholars when newcomers (postgraduate students) referred to O. Afanasiev in their statements.

Afanasiev also expressed his thoughts on the folk tale in his later work "Poetic Views of the Slavs on Nature: Experience in the Comparative Study of Slavic Legends and Beliefs in Accordance with the Mythical Tales of Other Related Peoples" (Afanasyev, 1865-1869). In particular, he noted that a comparative study of fairy tales of Indo-European peoples gave rise to two conclusions: first, fairy tales were composed based on the ancient perception of nature by the Aryan people; second, probably already in the ancient Aryan era, the main types of fairy tale epic were polished, which spread through different tribes to the places of their new settlements and were preserved in folk memory, similar to beliefs, rites and mythical representations (Afanasyev, 1995, t. 1, p. 28). The researcher used records collected by Ukrainian amateur ethnographers, as well as expeditionary materials collected in the funds of district commissions for the description of counties. Among the compiler's own recordings are the fairy tales "Chudesna Dudka" and "The Witch" (recorded in Bobrovsky district of Voronezh province). The bilingual form of these folk tales was not the result of Afanasiev's interference with the texts, the authenticity of which is evidenced by their comparison with much later recordings made by folklorists in the Voronezh region in the 70s of the twentieth century. Afanasiev's collections of folk tales demonstrated the originality of the folk epic tradition and did not mix plots, but presented variants in the comments to the texts. The publication was reprinted with additions long after its first publication and became a significant event in world folklore studies.

Here is a list of the Ukrainian folk tales included in the collections:

The first edition of 1855 contains 3 Ukrainian fairy tales: on p. 91, Ukrainian parallels to the tales "Baba Yaga", "The Witch", and "The Goat-Deer" are quoted (*hereinafter in the editions, page-by-page notes are based on the bibliography of O. Andrievsky (1930) − S.K.*).

III issue of 1857 − 1 fairy tale: "Kotyhoroshek" (the tale was submitted by M. Maksymovych to O. Afanasiev for volume 1; in L. Dunayevska (1990)). Issue III of 1860 (2nd edition) on p. 108 quotes Ukrainian versions of the fairy tale "Kotyhoroshek".

IV issue of 1858 − 2 fairy tales: "The Little Fox Sister" and "The Sun, the Moon and the Raven". The fourth issue of O. Afanasiev's collection started with the fairy tale "The Little Fox Sister", which was recorded "in Kharkiv uyezd by G.V. Kvitka" (Kukharenko, 2009). In issue IV of 1860 (2nd edition), on pp. 11-14, under the letter (B), there is a Ukrainian version of the fairy tale "The Little Fox Sister". The Ukrainian fairy tale "Wonderful Horses, Goat and Candle" is presented on pp. 149-155. The Ukrainian version of the fairy tale "The Sun, the Moon and the Raven" is quoted and summarised on p. 170.

V issue of 1861 − 4 Ukrainian fairy tales: on pp. 52-54 the tale "Mina" (submitted by M. Maksymovych to O. Afanasiev for volume 3; in L. Dunayevska (1990)), on pp. 71-74 the semi-Ukrainian tale "Chudesna Dudka" (recorded in Bobrovsky district of Voronezh gubernia).), on pp. 118-120 the Ukrainian fairy tale "Pokotigoroshek" (sent by M. Maksymovych), on pp. 214-250 the Ukrainian fairy tale (in Russian) "Ivan Suchenko and Beloy Polyanyn" (submitted by M. Maksymovych).

VI issue of 1861 − 3 fairy tales: on pp. 109-111, the Ukrainian fairy tale "The Witch"; on pp. 146-150, under the letter (B), the Ukrainian version of the fairy tale "The Pig's Case" (recorded in Poltava province, Pyriatyn district); on pp. 279-283, the Ukrainian fairy tale in Russian "The Witch and the Sun Sister" (note "Recorded in Ukraine").

VII issue of 1863 contains 2 fairy tales: on pp. 174-179 the Ukrainian fairy tale "Verlioka" (note "Recorded by N. Tikhorsky in Southern Russia"), on pp. 337-338 the Ukrainian fairy tale "Lubok" (reprinted from SamarGV, 1853, no. 7). In the same year, the first and second issues of the collection were reprinted (3rd edition). On pp. 38-39, there is a semi-Ukrainian version of the fairy tale "The Witch" (recorded in Bobrovsky district, Voronezh province). On pp. 102-103 are Ukrainian versions of the fairy tales "The Slapped Goat" and "The Goat-Tree". On p. 118, Ukrainian variants of the fairy tale "About a Witch" are quoted, and on p. 119 − to the fairy tale "Truth and Wrong" (in the collection by L. Dunayevska (1990) it is stated that the same plot was recorded by P. Lintur from V. Korolovych). See p. 186 for a note on the Ukrainian fairy tale "The Goat-Tree". The VII and subsequent VIII issues were published by K. Soldatenko.

VIII issue of 1863 − many fairy tales: on pp. 263-264 Ukrainian "Tale of the Tailor and the Wolf", "Tale of the Goat and the Ram" (reprinted from ChernGV, 1860, no. 21, pp. 129-161), on p. 278 is a Ukrainian version of "Annoying Tales" (in L. Dunayevska (1990), note - recorded by I. Manzhura in Katerynoslav region), on pp. 313-314 is an excerpt from the Ukrainian fairy tale "About the murdered sister and the

viburnum pipe", on pp. 331-335 is the Ukrainian version of the fairy tale "Mykyta Kozhumyaka" (the story "Kyrylo Kozhumyaka" was recorded by L. Zhemchuzhnykov from Onopriy Levchenko in Pyriatyn district in Poltava region; published by P. Kulish, L. Dunayevska (1990)), on pp. 406-407 Ukrainian version of the tales "Grief" and "Two Fates", on p. 426 Ukrainian version of the tale "Merchant's Daughter and Maid", p. 457 quoted Ukrainian version of the tale "About a man with cunning riddles", on pp. 483-484 and 490 quoted Ukrainian versions of the tales "Thieving man", "Dead body", "Flying ship" (recorded by I. Rudchenko in Hadiach, Poltava region; I. Rudchenko (1870), L. Dunayevska (1990)), on pp. 505-507 the Ukrainian fairy tale "The Cunning Man", on p. 565 the Ukrainian version of the fairy tale "The Magic Mirror", on p. 585 a quote about the Ukrainian fairy tale "About Ivashka − the Bear's Ear". O. Andrievsky concluded his review of the collections with a note: "Issue II is studied according to the 3rd edition, and III and IV according to the 2nd edition, because the first editions of these issues were not found in Kyiv libraries".

In 1873, Soldatenko republished books I-IV of Afanasiev's fairy tales (Afanasiev, (Soldatenko), 1873, books 1-4) , where he placed the texts of the tales differently, and M. Andreev (Andreev, (Karpenko) 2015), analysing the collection in an index of Ukrainian fairy tales, drew attention to this and pointed out the page-by-page arrangement of Ukrainian stories.

At the end of the nineteenth century (1897), another reprint of Afanasyev's collections of fairy tales edited by A. Hruzynskyi was published in 5 volumes (Afanasiev, (Gruzinsky) 1897, t. 1, 2). Compared to the previous editions, this edition has a different arrangement of fairy tales and some differences (volume 5 includes the collection "Malorosian Anecdotes" (1857)). In his analysis of the work, O. Andrievsky, in the bibliography on pp. 86-89, provided an extract about Ukrainian fairy tales from this edition. Let us quote it: "Volume I. On pp. 3 and 4, under the letters (B) and (D), variants of the fairy tale No. 1 "The Fox Sister and the Wolf." − On pp. 34-35 to No. 19, the notes contain the Ukrainian fairy tale "The Cat, the Goat and the Ram" (from ChernGV, 1860, No. 21, part neof, On pp. 41 to 24, the notes also include the "Tale of the Tailor and the Wolf" (from "ChernGV", 1860, no. 21, pp. 159-161). − On pp. 46-47, again in the notes to no. 28, the Ukrainian fairy tale "The Goat and the Tree". − On pp. 74-75, under no. 55, the Ukrainian fairy tale "The Mare's Head". − Under the letter (C), a variant to no. 62, "Ivashko and the Witch". - On p. 107, the Ukrainian version of the fairy tale "Truth and Dishonesty" (no. 66) is quoted. − On pp. 141-142, the Ukrainian fairy tale "Pokotyhoroshok." − On pp. 298-300, under the letter (C), the Ukrainian version of the fairy tale no. 106 "The Pig with the Golden Hair, the Duck with the Golden Feathers, the Golden Horned Deer, and the Golden Mane Horse."

Volume II. On pp. 66-68, under the letter (C), the Ukrainian version of fairy tale No. 125 "The Sea Tsar and Vasilisa the Wise." − On pp. 109-110 in the notes to fairy tale No. 132 "The Princess Solving Riddles" there is an excerpt of a song from A. Metlynskyi's collection "Folk Songs of the South Russians" about a Cossack asking a girl 7 riddles. 119-120, under No. 137, the fairy tale "The Magic Flute", with songs in Ukrainian. − On p. 238, as an appendix to the fairy tale "Two Fates" (No. 172), there is "Malorussian story from over the Zbruch and Smotrych" (from the collections of the

journal "Osnova"): "Human Destiny." – On pp. 370-371, under no. 228, letter (C), the Ukrainian version of the tale "Mina" (to exchange). – On pp. 400-401, in the notes to the tale no. 238 "The Informer's Wife," the Ukrainian version "The Cunning Man" (from "ChernGV", 1860, no. 15). – Under no. 244, on pp. 404-405, the Ukrainian tale "Lubok." – On pp. 411-412, under the letter (M), the Ukrainian version of the story "The Story of the Foreigners" (no. 248): about a gypsy and a peasant who agreed to eat a piglet to the one who would have a better dream; on pp. 414-415, under the letters (R) and (S), two anecdotes about a "Man and a Jew." – Under No. 249, on pp. 422-427, "Folk Anecdotes" (Ukrainian) under the letters (A-Z), (AA-FF) (30 anecdotes)." These are texts from the 1857 edition of "Little Russian Anecdotes". Thirty-three anecdotes were written down by Ostrovsky, a teacher at the Hraivoronsk district school, between 1847 and 1852 and were in the RHT's collections. The third edition, edited by A. Gruzynsky, was supplemented with biographical information about Afanasiev and indexes of the stories.

L. Gruzynsky's 5-volume collection was reprinted in 1913. Compared to the previous editions, this one has changed the arrangement of fairy tales and has some differences. In particular, Volume I contain Ukrainian fairy tales: "The Little Fox Sister and the Wolf" (pp. 3-4); "About the Cat, the Goat and the Ram" (pp. 34-35); "The Dereza Goat" (pp. 46-47); "The Mare's Head" (pp. 74-75); "The Pig with the Golden Hair, the Duck with the Golden Feathers, the Golden Horned Deer and the Golden Mane Horse" (pp. 298-300) (Afanasyev, 1913). In 1936, a collection of fairy tales by O. Afanasiev was republished under the editorship of M. Azadovskyi, M. Andriiev, and Y. Sokolov (1936-1940). Three leading scholars: the first was friends with F. Kolesa, the second created a Ukrainian index of fairy tales, and the third followed P. Kulish's methodology (ethnographic essay) in recording folklore samples. The materials of each volume were compared with the first edition by O. Afanasiev and scientifically processed in the light of the achievements of fairy tale studies of the time. Each volume was accompanied by extensive commentaries that raised questions about the Ukrainian fairy tale material in the collections. The first volume was commented on by M. Andreyev, and the second by M. Azadovsky. In addition to the above-mentioned scholars, H. Vinohradov also contributed to the commentary in the third volume (Afanasyev, (Azadovsky, Andreev, Sokolov) 1936; 1938; 1940; Andreev, 1936, pp. 507-636; Azadovsky, 1938, pp. 577-658; Azadovsky, 1940, pp. 407-484). Subsequently, V. Propp created an "Index of Plots" to Afanasiev's fairy tales (Propp, 1958, pp. 454-502), and also republished Afanasiev's collections under his own editorship, with his own amendments.

When O. Afanasiev began to create a collection of fairy tales (50s-60s of the nineteenth century), it turned out that the biggest obstacle to its publication would be not a number of methodological or scientific problems, but tsarist censorship. Under its pressure, the collector, compiler, and publisher had to abandon certain texts, often most of the manuscript collection (some notebooks sent to the Geographical Society were used for 2-3 versions). M. Novikov described in detail Afanasyev's work on the first edition of Folk Russian Fairy Tales, so for our study we will use his comments (Novikov, 1966, 72-101). Given that Afanasyev did not yet have a clear idea of what

the collection should look like, and the material was submitted for publication in parts, the publication was not systematised. Later reprints of the collection by K. Soldaternko, O. Hruzynskyi, K. Azadovskyi, and M. Andreyev somewhat improved its scientific apparatus, but the next reprint by W. Propp and E. Meletynskyi again underwent editorial revisions.

The second problem, after censorship, was the dialectal colourfulness of the fairy tales: whether to print them as they were recorded or to bring them under a single language standard. O. Afanasiev chose dialectal colourfulness and corrected only where speech errors were obvious, in particular the illiterate bookish language of the recorders who allowed themselves to "correct syllables and grammatical errors". As a result, this could have led to the removal of the tale from the collection.

O. Afanasiev's genre division was virtually absent, since the theoretical provisions on the system of dividing fairy tales into mythical, realistic (fable), and fantastic-humorous ones were only drafted in 1834 by I. Sreznevsky to I. Snegiryov (see "Scientific Notes of the Moscow University", part VI, 1834, p. 145), were of a theoretical/hypothetical nature and required thorough clarification and detail. Already in the second edition of the collection of fairy tales, O. Afanasiev used the system of grouping fairy tales proposed by W. Miller (Miller, 1866, pp. 93-106). Another nuance was the scientist's appeal (on the advice of O. Hruzynskyi) in the fourth edition of the first collection to the so-called consolidated texts (under the influence of O. Pypin's article-review on folk tales, published in the third issue of "Folk ... tales" in 1857 as an appendix). According to O. Pypin and many other fairy tale scholars, a fairy tale belongs to a certain collective, and it is necessary to reject the variants added by one storyteller and create a typical text of the tale through the selection, sorting and combination of variants (Otechestvennye zapiski (National Notes), 1856, vol. 105, pp. 49, 51). If the recorder heard parts of the same whole in two variants, he had the opportunity to combine them into a separate version.

Another problem with Afanasyev is that he belonged to the mythological school, which could not always explain the living connection between fairy tales and reality. The desire of folklorists to depict the "living physiognomy" of the people, their character, in a collection becomes one of the main tasks of compilers of fairy tales. And this hints at the use of ethnographic essays, such as those by P. Kulish and Y. Sokolov. In general, Afanasyev's collections and the scientific debates around him by scholars such as F. Buslayev, O. Pypin, M. Dobrolyubov, O. Kotliarevsky, and others, contributed to the formation and development of national fairy tale studies, in particular, they not only contributed to the development of the principles of collecting/recording and publishing fairy tales in Ukraine, but also formed scientific criteria for the publication of fairy tale collections (for example, the 3-volume edition by M. Vozniak (1946-1948) and the 7-volume edition by M. Hyriak (1965-1979)).

Conclusions. To summarise the first chapter, we note that by the mid-nineteenth century, Ukrainian fairy tale studies had formed a peculiar view of the folk tale as a source not only of didactics and ideas for literary fairy tales, but also as a historical monument and a philosophy of cognition of the spirituality of the people. Collections

of fairy tales clearly demonstrate the unity of the fairy tale tradition throughout Ukraine, regardless of geopolitical location. The peculiarities of Ukrainian fairy tales were humour, the use of speech formulas for opening and ending plots, themes and the author's style of telling the tale. That is, everything that could distinguish one nation from another and vice versa, everything that could indicate the nationality of the speakers, belonging to one nation that had a long history, dating back to Kyivan Rus. Another topic of this period that took on scientific forms is the development of Ukrainian fairy tale studies in an unbroken tradition to the European one. The use of scientific experience in recording Grimm's fairy tales, compiling collections, and ways of disseminating and using folk didactics. Progressive views on man and his purpose influenced the topics of scientific research of our scientists, which led to the emergence of interdisciplinary studies, where folk epics became an artefact.

The first period of Ukrainian fairy tale studies, conditionally defined by us as the time of recording the minor epics, was justifiably realised by a number of tasks set for scholars: from the standardisation of Ukrainian spelling, ways of recording the folk version of the fairy tale plot to the methodology of compiling collections and international cooperation in folklore studies. The small number of names of scholars mentioned in the chapter who stood at the origins of Ukrainian fairy tale studies are only landmarks on the map of scientific search for research topics and require further detailed study.

CHAPTER 3.
THE SECOND PERIOD OF UKRAINIAN FAIRY TALE STUDIES: THEORETICAL

Awareness of the need for a scientific understanding of published and manuscript collections of fairy tales, and the accumulation of regional and interethnic material, led to an appeal to international experience, in particular European experience. There is no clear boundary between the first and second periods, as records of fairy tales continue to appear both in separate collections and in ethnographic sketches of the Ukrainian region. It is the established methodological apparatus that gives us grounds to say that the last two decades of the nineteenth century marked the beginning of the second period of development of Ukrainian fairy tale studies. The number of scientific works is large enough to specify the merit of each scholar, but even small comments on folklore texts in the journal meant a lot to the Ukrainian science of fairy tales.

3.1 FINDING THE BEST METHODS FOR STUDYING FOLK TALES

The peculiarity of the search for new methods of studying folk tales was the appeal to various scientific schools that sometimes offered vectorially opposite approaches to understanding folk tradition. Among the representatives of the historical method of studying the phenomena of folk life (language, oral creativity and rituals), attention is drawn to the figure of the Slavic philologist **Oleksandr Kotliarevskyi** (1837-1881), who combined myth, folklore and everyday life (mythological and cultural-historical schools) in his research. In his review of Afanasiev's eight-volume collection of folk tales (Kotlyarevsky, 1864, no. 94, 100, 108, pp. 379-380, 403-404, 435), O. Kotliarevskyi presented valuable views on the rebirth (metamorphosis) of myth. The transition (transformation) of myth into a fairy tale (or mythical into fairy tale) took place through a universal, fantastic form, not "tied" to a particular (specific) people. In a fairy tale, the truth is internal, ideal − like a glimpse of a religious idea that has passed from the primitive myth, so the scientist did not consider the fairy tale to be the original form of folk poetry. He also noted that in the myth, the people transcend reality, reveal the participation of deities in their history, in the everyday life that surrounds them, and bring the celestials to earth, forcing them to control human destinies. The reviewer, agreeing with the author, was also inclined to relate the fairy tale to the myth of the Indo-European community (the fairy tale is "...a faded and transplanted myth," and "primitive," "tribal," and "Indo-European" myth) (Kotliarevsky, 1893, t. 2, 39). Here, O. Kotliarevskyi's views (ethnographic school) echo those of A. Potebnyi (psychological school), who also rejected the idealistic concept of mythologists, believing that an epic legend appears on the way from myth to poetry. The achievements of O. Kotliarevskyi, the mythologist, the only representative of *comparative mythological theory in* Ukrainian science, were partially

summarised by L. Biletskyi. The core category for O. Kotliarevskyi was the category of nationality. Under nationality, the scientist understood the innate property of the people and the result of its history, the result of everything experienced. Elements of the innate property in the times of prehistoric unity are language, religion, poetry, disposition (character, pride) and customs. The study of language becomes the beginning of the study of the entire spiritual treasure of the people, where the word is the embryo of their poetic ideas, and fairy tales are nothing more than ancient myths, universal forms of representation that have survived from the times of Indo-European; the criterion for studying them is the same as for mythology: comparative and historical (Biletsky, 1998, 272-273). It is noteworthy that almost a hundred years later, Mircea Eliade expressed similar thoughts of O. Kotliarevskyi regarding the use of the historical method in the comparative-historical method, which "leads to the last limit, to the oldest element, beyond which there is no place to go; after that, the method of comparison (comparativism) is used, which, through comparison with the languages of other peoples, leads to an understanding of the original meaning of the word" in his numerous studies: "Cosmos and History", "Sacred and Profane", "Aspects of Myth", etc.

Commenting on O. Kotliarevskyi's concept of the origin and development of myth in the context of the realities of folk life, M. Dmytrenko believes that it has become one of the bases for understanding folk tales. According to the scientist, the cognition of mythology is achieved by comparing: 1) mythical names and terms, 2) mythical images and representations in various folk tales, and this leads to the restoration of myths. Having understood the meaning and form of primitive mythical representations and beliefs, O. Kotliarevskyi traces the historical and ethnological changes of these simpler elements in accordance with changes in the life, historical and social fate of nationalities by means of the historical method. Thus, the comparative historical study of myths helps to clarify: a) the origin of the primary content of mythical representations and their historical life and b) their significance in the conditions of individual nationalities (Dmytrenko, 2004, 97). O. Kotliarevskyi combined the ancient myths with the analysis of those historical and ethnographic forms of life in which these myths were further developed (Balandin, 1988, 177), i.e. in epic and lyrical genres of folklore.

However, in the history of fairy tale studies, other research methods were also used. For example, ethnographic and folklore studies of various subjects were aimed at the past and present life of the Ukrainian people. The combination of extensive descriptions of everyday life and samples of verbal creativity (such as P. Kulish's "Notes") in the 1860s presented a certain region of Ukraine to the reader as a perfect economic and cultural unit in all dimensions. For example, in 1856, Gr. Danilevsky published an overview of the four seasons in Malorossia, "Preferences and customs of Ukrainian Chumaks" (Danilevsky, 1857, vol. 142, March − pp. 119-158; vol. 142, April − pp. 243-266; vol. 143, May − pp. 19-41; vol. 143, June − pp. 137-151). The table of contents includes, among other things, the following headings: "Telling Tales in the Rain"; "Tales of the Cossacks and Pesyholovtsy"; a sample of a tale about the Ukrainian Hercules is presented (Danilevsky, 1858, no. 7). In particular, the tradition

of telling certain fairy tales at special times (in the rain, at night (never in the morning), during illness, etc.) was in line with the European (German) tradition, which leads to the existence of another type of folk classification of fairy tales. In the following years, in the magazines "Pidsnizhnyk" and "Family Illustrated Leaflet" Hryhorii Danylevskyi set in verse the "Fairy Tale of the Fox Godmother, the Shepherd, the Fisherman and the Charioteer", the fairy tale "Death" (Danilevsky, 1859, no. 7, 8, 9), and a collection of Ukrainian fairy tales (Danilevsky, 1858, vol. XIII, January, book 1, pp. 210-216; vol. XIII, February, book 1, pp. 569-576).

In 1859, D. Mordovtsev published the "Malorussian Literary Collection", which included 4 Ukrainian fairy tales in its 4th section: "Oh" (recorded in Hadiach, Poltava region; Rudchenko 1870; Dunaevska 1990), "The Goat-Tree", "About Ivashechko and the Witch" (recorded in Hadiach, Poltava region; Rudchenko 1870, another title "Telesyk"; Dunaevska 1990), "About Queen Catherine" (Mordovtsev, 1859). The publication of the same year was positively reviewed by A. Storozhenko (OtecZapiski) and Ol. Gatsuk (MoskVid) (Mordovtsev, 1859, no. 5; Gatsuk, 1859, no. 98; Storozhenko, 1859, vol. 126, no. 9).

There are some periodicals of folk tales in state district publications: Volyn − in several issues publish fairy tales and superstitions of Polissya people (Fairy tales, 1859, no. 20, 37); Chernihiv − A. Tyshchynskyi's research on Ukrainian proverbs and sayings, which includes one fairy tale that was later reprinted in the collection by B. Grinchenko's collection (Tishchinsky, 1859, no. 29); Zemlekhozemozhirska Gazeta publishes the folk tale "Korzhburskyi Popleuh" (Korzhbursky, 1856, no. 8, 9) (a variant of the well-known story about a younger son, a fool, and a magic horse that helped him win the princess and defeat three enemy armies).

The expedition resulted in A. Novoselski's work "Lud Ukraiński" (Vilno, 1857) about songs, fables, superstitions, riddles, incantations, medical secrets, clothing, and dances of the Ukrainian people (Nowosielski, 1857, t. I-II). In addition to the samples, the author provides comments and explanations. In particular, he reflects on the refrains in the famous fairy tale "The Goat and the Tree", which may indicate that the original text was completely rhymed, and over time, the narrators preserved only certain elements. A. Novoselsky also analyses the characters (the king, the serpent, and others) to show the multitude of Ukrainian fairy tale motifs where they occur. In the section of fables (fairy tales) we find stories about animals, magic and household tales. Here are some of the titles: "About Suchich", "About the Serpent and Kirill Kozhumiak", "About the Poor Girl and the Footprint on the Rock", "The Bird King and the Sea Queen", "About the Fiddlers". The texts are accompanied by the author's comments in the footnotes. In a separate section, the folklorist examined Ukrainian fairy tales borrowed from the Greeks (Aesop's fables).

Among the young talented figures of this period, it is worth mentioning the historian of literature and folklore O. Pypin. **Oleksandr Pypin** (1833-1904) was a representative of the cultural and historical school, an academician of the St. Petersburg Academy of Sciences since 1896, and a full member of the Shevchenko Scientific Society in Lviv (1903). As a contributor to such journals as Otechestvenni Zapyky, Vestnik Evropeyky, and Sovremennik, the scholar raised issues of the history of

Ukrainian literature and methods of its study on their pages. His fundamental research "Outline of the Literary History of Ancient Russian Tales and Fairy Tales" (Pypin, 1857) was influenced by Ukrainian professors of Slavic studies V. Gryhorovych and I. Sreznevskyi, who opened up the richness of the Ukrainian word to the young scientist. He is the author of about 1200 scientific works, including articles on folklore, ethnography, and the history of Slavic literature. Although moderate, the scholar constantly emphasised the independence and self-development of Ukrainian literature. During Pypin's lifetime, Ivan Franko proclaimed the following words: "*Pypin worked more than any other Great Russian scholar, and more than many Ukrainian scholars, for Ukrainian literature, for Ukrainian history, and that for this reason Ukrainians should know and respect him as their own*" (Franko, 1881, no. 3; 1905, no. 21).

Since the mid-1860s, Ukrainian science and culture have been in a pause for a while (due to cultural, historical, and political events), which became a time of accumulation of intellectual forces and formation of scientific potential.

In the collections of the second half of the nineteenth century (the so-called classical period in the history of folklore studies), we can observe a much higher level of scholarship and more careful handling of texts. In the 1870s, for example, the largest number of fairy tales was recorded in the Slobozhanshchyna region compared to other periods. This was written in detail in his dissertation research "Fairy Tales of Slobozhanshchyna: From the First Records to Publications of the Nineteenth and Early Twentieth Centuries (History and Criticism of Texts)" by our contemporary, O. Kukharenko (Kukharenko, 2009, pp. 7-8).

3.2 THE CONTRIBUTION OF O. POTEBNYA
TO UKRAINIAN FAIRY TALE STUDIES

In the history of folklore studies, **Oleksandr Potebnia** (1835-1891) is included in the mythological school, although his research methods also include historical, migration, and psychological ones. O. Potebnya as a representative of the Kharkiv historical and philological school is the subject of the following monographs: O. Presnyakov's "Poetics of Cognition and Creativity. The Theory of Literature by O. Potebnya" (Presnyakov, 1980), I. Fizer "Psycholinguistic Theory of Literature by Alexander Potebnya: A Metacritical Study" (Fizer, 1996), our study "The Role of the Psychological School in Ukrainian Fairy Tale Studies" (Karpenko, 2017, no. 7(47) July, pp. 192-198). Biographical overviews were mostly presented by the philologist Potebnia (V. Franchuk (1985), V. Gorlenko (1964), N. Ischuk-Pazuniak (1994), and others). Over the past few decades, I. Dey (1975), I. Dziuba (2004), M. Dmytrenko (2012), I. Hunchyk (1996), O. Yeremenko (1999) and others have touched upon O. Potebnya's folklore heritage.

Being well acquainted with the views on myth of his contemporaries (M. Müller, A. Kuhn, W. Mannhardt, W. Schwartz, F. Buslaev, O. Afanasiev), O. Potebnia is known to have disagreed with many of their positions. Especially controversial was the position on the genesis of myth. Here, the scientist showed an independent scientific position, "acted not as an epic hero-serpent-fighter against the mythological

authorities" (according to M. Dmytrenko), but as a scientist who seeks the truth, has his own understanding of the process of emergence and development of thinking, language, and the myth of poetry. In response to M. Müller's accusation that the basis of myths is a "disease of the language", the forgetting of the original meanings of words, O. Potebnya ironically said that it is like a sick, weak body predicting a healthy one in the future... There has never been any damage to the language. The mythical type of thinking is the predecessor of the poetic one; originally, the language was dominated not by general, but by specific meanings. O. Potebnya, like O. Kotliarevskyi, rejected "language corruption" as a source of mythology: "*how can we ever allow the existence of a myth without a word and how, except for the first stages of human development, which are beyond the reach of our thought, can we think that the next myth could have arisen without the help of the previous word-myth*" (Potebnya, 1905, VI, p. 601). Conducting research in line with the science of the time, O. Potebnya proposed the thesis of the continuous creativity of folk thought and its independence. Establishing the closest links between language and folklore, the scientist developed the idea of the genesis of the folk worldview; the phenomena of language and folk art preserve those elementary ways of thinking that date back to ancient times. He reflected these views in his folklore studies: his first dissertation "On Some Symbols in Slavic Folk Poetry" (1860), "Thought and Language" (1862), "On the Mythical Meaning of Some Rites and Beliefs" (1865), "Ukrainian Folk Song in the Sixteenth-Century List" (1877), "The Word of the People" (1878)" (1877), "The Tale of Igor's Campaign" (1878), analysis of J. Holovatsky's collection "Folk Songs of Galician and Hungarian Rus" (1880), "Explanation of Ukrainian and related folk songs" (1882-1887), etc. One of O. Potebnya's lecture courses on the theory of literature was published after his death in 1894 based on student notes, and in 1905 the scientist's articles on the theory of folk poetry, myth, the problem of nationality in relation to the study of language and folklore, on epic, folklore genres, tropes and figures, the essence of poetic and mythological thinking, etc. were selected and published under the general title "From Notes on the Theory of Literature" (1905). A hundred years later, the scholar's work was republished, which contributed to the popularisation of his legacy (Potebnya, 1965).

O. Potebnya's observations on symbolism in various folklore genres (songs, fairy tales, spells, etc.) open up new research perspectives at the genetic and typological levels. Twentieth-century fairy tale scholars, restoring the functioning of traditional Ukrainian schools of folklore studies, often refer to O. Potebnya's methodology. For example, L. Dunayevska in her monograph "Ukrainian Folk Tale" divides symbols into several levels depending on their nature and functions, and, in particular, notes: "The symbolism of the fairy tale is the first stage," that is, the closest to the source of the symbol (Dunayevska, 1987, p. 44). Regarding the study of fairy tales and songs, V. Davydiuk also applied O. Potebnya's research methodology in his work "Primitive Mythology of Ukrainian Folklore". Reflecting on the significance of O. Potebnya's work as a mythologist and semiotician, M. Dmytrenko noted that the scientist, "having begun his research in close ties with the mythological school, developed his own mythological concept, based on historical and genetic, structural and typological

methods, linguistic and ethno-psychological approaches that considered the genesis, formation, development of consciousness and language with the formation of worldview ideas − mythical, poetic systems in the interaction of spiritual and practical development of the world and the universe by an individual, a collective, a nation. The scientist traced the evolution of mythic consciousness, mythic thinking, and mythic creativity; he emphasised not only the stages of mythic thinking and its specificity as a kind of pre-scientific cognitive unconscious process, but also stressed the immortality of the specificity of mythic world perception, world feeling, world understanding, and world reproduction at any time. O. Potebnya was one of the first in European scientific thought to draw attention to the syncretism of the archaic tradition, to the prominent role of the word in shaping culture and civilisation itself, and its enduring importance for the progress of mankind. In connection with the emergence of the conscious from the unconscious, the scientist noted the crucial role of language and folklore for the formation of certain ethnic unities and mechanisms of self-organisation of society. O. Potebnya was ahead of the ethnolinguistic ideas of E. Sepir and B. Worf, the concepts of German neo-Humboldtianism of the twentieth century, and came close to the questions raised by American cognitive anthropology (F. Lawnsbury, D. Hymes, C. Pike) in recent decades. The historian of national psychology V. Romenets emphasised: "The 'psychology of peoples', as it is manifested in the works of O. Potebnya, 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 of great importance. Potebnya does not define human behaviour by "collective" factors, such as "collective consciousness", "collective imagination", etc. This position is opposed by sociologists and psychologists, who focus on the "collective expression of the mental" and underestimate the role of human individuality and creative action in these processes. The "collective" acquires a kind of substantive meaning and despotically commands the individual, without giving him any ways and means for self-determination" (Dmytrenko, 2004, 363-364; Romenets, 1995, 113-114).

Researchers (M. Tolstoy, V. Franchuk, S. Hrytsa, V. Presnyakov, A. Toporkov, N. Lysiuk, etc.) note that O. Potebnya created the foundations of semiotic and psychological study of myth, giving his works an impetus to the emergence of the structural and typological method, the method of interpretation, and the emergence of such branches of science as semiotics, ethnolinguistics, and communication theory. In particular, S. Hrytsa stressed: "*According to the methodology of research, in the centre of which is the semantics of the word, sign, symbol, O. Potebnya is the founder of semiotics, the harbinger of structuralism in the humanities. He laid the foundations of the theory of communication, dialogue, understanding of language and communication as a dynamic process, the relation of the inner world of a person to the outer, unique vision, perception of the world by an individual, which exists as a Modification in an individual subject*"; O. Potebnya, therefore, paved "*the way for the structural research of W. Propp, K. Levi-Strauss, R. Jacobson, J. Mukarzowski, anticipating them by half a century*" (Hrytsia, 2000, 214-215).

Paying attention to the fairy tale aspect of O. Potebnya's research, it should be noted that in his time his thoughts on the psychology of mythological representations of Slavic peoples were original in nature, being half a century ahead of the views of authoritative scholars. In his series of studies "On the Mythical Meaning of Some Rites and Beliefs" (Potebnya, 1865) (in three books: "Christmas Rites", "Baba Yaga", "The Serpent. The Wolf. The Witch"), the scholar analysed fairy tale plots somewhat intuitively, using the methods of various schools: mythological, historical, migration, philological, and psychological. Drawing on Ukrainian and pan-Slavic beliefs, customs and traditions, he traced in detail the fairy tale motifs of ploughing by the Serpent and the worship of bread (the tale of the bread and the serpent) in the context of Christmas rituals. In his entire book, he examined the cultural and mythological diversity of the image of Baba Yaga, in particular, its equivalents in the fairy tales "The Snowstorm", "Frost", "The Witch's Tale" (also known as "Ivas and the Witch", "Telesyk") using the mythical image of the German Golda (Bertha) and Slavic equivalents. The scholar drew attention to a number of variants of the story of the grandfather's and grandmother's daughter, which openly projects the archetypes of Animus and Anima. Separately, O. Potebnya's research examines animal fairy-tale and mythical characters, which in the traditions of many European peoples correlate 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 drew an analogy between stories about wild and domestic animals, in particular, the performance of the roles of foxes/Golden and Baba Yaga by a cat/cat. Separately, he presented research on fairy tale stories where Baba Yaga/Mare's Head acts (as parallels); stories about bogatyrs (Kyrylo Kozhumyaka, Kotyhoroshko); about werewolves, witches. However, the work has been neglected by fairy tale scholars mainly due to inattentive reading and prejudice against the achievements of the mythological school.

Using the methodology of mythologists (V. and J. Grimm, W. Mangardt, H. Wolf, M. Müller, A. Kuhn, F. Buslaev, O. Afanasiev, and others), O. Potebnya in his study "On the Mythical Meaning of Some Rites and Beliefs" (1865) actually summed up mythological studies. His work was innovative in its spirit and the richness of the material he studied. According to O. Presnyakov, with its courage, determination to search for new ways of research, professing not only patriotic ideals, democratic beliefs, but above all the truth of scientific knowledge, it alerted the supporters of the gradual accumulation of facts (Dmytrenko, 2012, 21), which led to devastating criticism from P. Lavrovsky (the supervisor of O. Potebnya's first dissertation). It was on the basis of his negative review that the Council of the Faculty of History and Philology of Kharkiv University, by its decision of 18 March 1866, rejected O. Potebnya's work and refused to confer the degree of Doctor of Philology. The main reason, according to O. Presniakov, was that O. Potebnya "*had already stepped into the future of philological science, while P. Lavrovsky remained in its past*". In addition, the worldview positions of the student and teacher on the Ukrainian question also differed.

In detailing the fairy tale aspect of the work "On the Mythical Meaning of Some Rites and Beliefs," we will focus on its thematic and plot-motivational levels. The first section, "Christmas Rites," mentions the ritual ploughing of the field, which echoes the story of the first blacksmith princes Borys and Hlib, or Kuzma-Demian, who gave people ploughs (Potebnya, 1865, 8-11). The memory of the divine origin of the plough is preserved in the Ukrainian belief that God himself gave Adam a plough and Eve a plough when he expelled them from paradise (Maksimovich, 1856, t. II, 74). In fairy tale stories of this type, the blacksmith saves the hero from the persecution of the serpent and ploughs a furrow with it, which is still called the Serpent's Wall (Siemieński, 1845, 39-40). As a parallel, O. Potebnya cites a fairy tale in which a hero kills a serpent that has swallowed the sun and is running away from its mother, who has a mouth from heaven to earth. Blacksmiths grab it by the tongue with hot pincers, kill it (burn it), and scatter the ashes in the wind (Afanasiev, 1858, t. 1, no. 100). According to the scientist's observations, the selfless doctors Kuzma and Demian became blacksmiths because of the similarity of Kuzma's name to the words forge and kuzlo. This is one example of the strong desire of the people to liken the foreign, to comprehend the sounds of incomprehensible words, giving them their own meaning, to attach the internal form to the ready-made external form of the word. The scholar goes on to draw a parallel to the Indian god Indra, who fights the serpent that holds the heavenly water: before killing the serpent, Indra uses it to pave the way for rivers (Mannhardt, 1858, 164). O. Potebnya also considers the Ukrainian fairy tale about the bread and the snake to be related to the problem of prazmia (Potebnya, 1865, 41).

In the second chapter "Baba Yaga" (Potebnya, 1865, p. 85), O. Potebnia touches upon the mythological basis of the appearance of the image of the fairy-tale character Baba Yaga, who performs the function of an intermediary, a mediator between worlds in fairy tales, and also appears as the embodiment of the image of a female cannibal who hunts men (eats children (mostly boys), good men (as a sign, human skulls on stakes around the hut), etc.) There is no doubt, the scholar notes, that in German mythology the female image to which the hints in Christmas rituals refer is Golda or Bertha. Golda in the new German dialects Holle, Hulle means modest, merciful, merciful to people. When snow falls, they say that Frau Holle shakes out her downy bed, or guts her geese, or spreads her white dress. Fairy tales remember that Holle's well is not actually on the ground, but in the sky (the fairy tales "Mistress Metelitsa", "Frosty" and similar stories): a girl thrown into this well by her stepmother finds Holle's house in a beautiful meadow at the bottom of it; Holle gives her the job of shaking the bed every day so that feathers fall out, which makes it snow in this world; but the snow comes from above, not from below. The scientist also focuses on needlework in fairy tales, drawing parallels with reality and beliefs. Golda, like other goddesses (the Mother of God, the goddesses of Fate), spins, which is guessed in the fog, light clouds as a blanket − one of the main women's occupations. She is also the patroness of flax growers; Golda gives spinning wheels to tireless spinners and spins for them at night. For those who are lazy, she sets fire to or dirties the spinning wheel. In this way, Golda resonates with Paraskoviia Piatnytsia, as it is forbidden to spin on Fridays.

The personification of the supreme goddess in the fairy-tale image of Baba Yaga is quite logical in A. Potebnya. Her secondary ugly image is explained partly by the influence of Christianity, and partly by really ancient mythical ideas about the goddess: a hunched, long-legged, toothy woman with disheveled hair. This is the kind of Golda that scares children. Drawing a parallel, the scientist noted that the Scandinavian goddess Huldra, Hulla, also has beauty and ugliness, but her indispensable attribute is a tail (an indication of the animal origin of her human form). She is called a witch. She is beautiful from the front and ugly from the back (like our devils). She loves music and can sing in a melancholy tune, approaches shepherds, and participates in human games. She wears a blue dress and a white veil, but in the forest she is an old woman in a grey dress, with a milk bottle in her hand, leading the herd (goats, sheep, deer, horses). In Scandinavia, she is the patron saint of cattle breeding, and in Germany, of agriculture. Similar to Golda-Bercht, Frau Berchte, Perahta is known in those Southern Germanic countries where Golda is unknown. According to the meaning of her name, she should be bright and kind, but in the minds of the people, she is also an old woman, ugly, with tousled long hair, frightening children, one leg wider than the other. Berkhta (also known as the White Woman) appears, like Golda in the world of people on Hungry Kutia (Epiphany), and makes sure that people eat lean dishes (Potebnya, 1865, p. 88). All of these images take place in the Ukrainian fairy tale tradition, which indicates both borrowing and the emergence of plots and motifs based on ethnographic reality (spinning, weaving, bleaching cloth, sewing clothes, etc.).

The cult of Yaga includes games with tasks to find, catch, and guess. O. Potebnia mentions the use in fairy tales of the task of finding a princess (Potebnya, 1865, 92) who is hiding, or the task of the prince (hero) to hide three times so that the sorcerer (princess-witch) does not find her. As a parallel, he looked at the fairy tale about the grandfather's and grandmother's daughter (Potebnya, 1865, 94), where the bear offers to play hide-and-seek in a forest hut, and the mouse saves the grandfather's good daughter by replacing her in the game because she treated her to porridge (Afanasiev, 1860, no. 246). In fairy tales of this type, the scholar notes, replacing Yaga with a bear is a typical technique. The connection of Baba Yaga's bone leg with iron is evident from the fact that her foot is made of iron. Golda and Berkhta are often also made of iron, with iron noses, breasts, and teeth. The toothiness of this image becomes its symbol (the snake gnaws at the oak tree on which Ivasyk-Telesyk sits with its iron teeth; the iron-nosed grandmother is mentioned in fairy tales of Western Ukraine).

According to O. Potebnya, Jacob Grimm knew so little about the mythical nature of the fox (the main character of the medieval German epic) that he was ready to doubt the existence of a relationship between Baba Yaga and the fox (Potebnya, 1865, p. 107; Grimms, 1835, p. 634). The Slavic tradition here has much older roots and is beyond doubt. Just as Yaga, the mouse and the crow are associated with children's teeth, so too do Czech children ask the fox for iron teeth. Both the magpie-crow and the fox bring children into this world and feed them (instead of porridge, they eat bagels with salt and poppy seeds). The attitude of the fox to children and the beginning of Lent suggests that this is the animal image of Baba, who appears in different Slavic lands under different names at the same time: Baba Korizma, Dedova Baba, Baba Ruga (Croats,

Serbs), Pokladna Baba, Dedka (Slovenia), Masliana and has similar external features and signs.

Following the European traditions of fairy tale research methods, O. Potebnya classified fairy tale material for research into three categories: 1) animal; 2) semi-animal; 3) human. The scientist further divided the tales of each category into two parts: the first and the second. Analysing fairy tales of the animal category (Potebnya, 1865, p. 112), he examined the *motif of kidnapping, in particular "the fox kidnaps the cockerel"* in 4 variants from the collections of A. Afanasyev (Afanasiev, 1858-1861): (A) (T. 2, No. 3), (B) (T. 4, No. 19), (C) (T. 4, No. 23), (D) (T. 4, No. 22). The analysed texts are divided in half by the culmination of the fairy tale (the kidnapping of the rooster - the return of the rooster) and correlated by variants. This method is still used today (L. Dunayevska, O. Britsyna, L. Mushketyk and others). It is convenient for a three-dimensional perception of the fairy tale phenomenon under study and allows for step-by-step conclusions.

The semi-animal category is represented by the *motif "Yaga kidnaps a child";* variants: (A) (T. 2, No. 113), (B) (T. 2, No. 115) − from Afanasyev's collections, (C) (Czech "O smoličkovi") (Němcova, 1863) (T. VIII, No. 28). The first and culminating part tells of Yaga's kidnapping of the child, the second part of the story is about his rescue (like Ivasyk, the hero is about to be roasted and put on a shovel, and he pretends not to understand how). In the Czech version, Smolíček is kidnapped by Jeskins (small creatures that look pitiful, can transform, and are very strong). Summing up, O. Potebnya noted: from the comparison of the above fairy tales about the fox and Yaga, it is clear that the first half of them is the most similar, even in details: the fox invites the rooster to swing golden apples, and Yaga lures Filushka with an apple; the rooster and Filushka call for help with almost identical words. The second half is partially different, but in variant (A) of the fox tale it is said that the fox was going to roast the rooster, which is a main feature of the Yaga tales; on the contrary, in variant (B) of the Yaga tale Smolicek does not free himself, as in variants (A) and (B), but is rescued by a deer, as in the fox tale the rooster is rescued by a cat, or a cat and a ram. Thus, the Zhikharko, Filushka and Smolichek of the Yaga tales correspond to the rooster of the fox tales, which suggests that in the latter variants the rooster is a child. The secondary, from the narrator's perspective, significance of the brothers of the rooster (either the child or those with whom he lives) is evident from the fact that their images are variable in each version (Potebnya, 1865, pp. 116-120).

In the category conventionally called human (Potebnya, 1865, p. 120), A. Potebnya addressed the following stories: (A) "About Ivasy and the Witch" (T. 1, no. 16), (B) "About Telpushka and the Witch" (T. 1, no. 20), (C) (T. 1, No. 91, 92) (Afanasiev, 1858, tt. 1, 2), (D) Serbian "Stepmother and Stepdaughter" (Karadžič, 1821) (No. 35), (E) (Slovene "About Ogres" − Slov. Pov. 334), (F) "Hansel and Gretel" (Grimms, 1812-1815) (T. I, No. 79), (G) "Old Fricca" (Norddeutsch Sag. 319). After conducting scientific observations, the scientist made the following conclusions (Potebnya, 1865, p. 125). These fairy tales have two versions before the climax. In the first one, the witch kidnaps a child, and in the second one, a brother and sister (or three sisters) are persecuted by their stepmother, and they come to the witch themselves. The

Serbian (G) and Ukrainian (A) versions, despite their differences, have in common the episode of the children returning and eavesdropping under the window (similar to Ivas), followed by a shout, such as "we are here". In the second part, the tales are identical to each other to the extent that the beliefs of tribes separated for many centuries can only be identical in the folk memory. Ivas functionally corresponds to Zhykharko and Filiushka from the previous stories. The witch in the tales of the third category is identical to the Yaga of the tales of the second category. In variant (G), the witch is called die Alte Frick; Fricka (according to Mangardt) corresponds to Golda/Berta, and, accordingly, to Yaga (Mannhardt, 1858, p. 295). The appearance of Jews in variant (D), instead of the ogre of variant (E), arose from the widespread belief that Jews kill Christian children. In option (E), Baba Yaga is split into grandfather and grandmother. The fact that the ogre is called the wind in one variant may correlate with the connection of Golda-Berta or Fricca with Wodan, the clouds driven by the wind (Mannhardt, 1858, p. 284-285). As for the common meaning of the above fairy tales, these tales are evidence that the Fox/Yaga abducts children. The scientist considered the kidnapped Cockerel, Filiushka, and Ivasy to be human children, the kidnapper to be the goddess Yaga/Morana/Golda, and the process of abduction to be death. The swan geese that bring Filiushka/Ivas home, as well as the duck mentioned in the German fairy tale, have a close connection with the creature from whom they free the children. This is evidenced by the geese's relationship to the cloud, snow and Golda (Mannhardt, 1858, p. 259), and in German mythology, the swan personified the soul and accompanied it (Mannhardt, 1858, p. 342). This last feature is also found in fairy tales as an obvious one: geese serve Yaga and replace her (carry out Yaga's orders): "*the swan geese had long ago gained a bad reputation, flying everywhere and kidnapping little children*" (Afanasiev, 1858, t. 1, no. 13, 92; 1861, t. 6, no. 118).

O. Potebnya's research of another popular pair of animals in fairy tales, the wolf and the fox, is comprehensive, revealing their mythical significance (Potebnya, 1865, p. 132). The kinship of mythical animals emerges from folk poetry and language. The blood relation (according to Grimm) appeared in the later fabulist period, where the wolf is an uncle, the fox (der Fuchs, le renard) is a nephew, while in older sources the fox is only a godfather to the wolf, baptising his son into it (Grimm, 1834, 26). In Ukrainian fairy tales, the wolf and the fox are not only godfather and godmother, but also brother and sister, and the latter is older than the former. Our fox tales have preserved more of the ancient than the medieval epic about animals, and that we can observe deep antiquity in every independent feature of these tales is evident from the fact that the feminine gender of the word "fox" is older than the masculine "fox" (Gołębiowski, 1830, 14-15).

Given the similarity between the wolf and the fox, and thus the image of Yaga, and the Transnistrian belief that one should not spin from Christmas to New Year's Eve so that wolves do not spoil the cattle (Potebnya, 1865, 145), the wolf's relation to spinning, or the goddess' patronage of spinning, is indicated. O. Potebnya suggested that the fairy tales where the wolf functionally corresponds to Yaga have mythical significance. For consideration, the scientist chose the fairy tale "The Wolf and the Goat" ("The Wolf and the Seven Little Goats") in the following versions: (A) (T. 2,

No. 4), (B) (T. 4, No. 51) (Afanasiev, 1858, tt. 1, 2; 1860, t. 4), (C) (Czech Skult. A Dobš. 486), (D) (Grimms, 1812-1815, t. I, no. 5). Having proved the parallelism between the above story and the fairy tale "About Ivasy and the Witch", the researcher identified the roles of the characters: the goat is Ivasy's mother, the goats are Ivasy, 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, the cat. In fairy tales, the fox is sometimes 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, and in the second, the nine-tailed fox pretends to be dead to make sure his wife is faithful. In both stories, a cat (Frau Katze) mediates between the fox and the bride and groom (Grimms, 1812-1815, t. I, no. 38). The stories about the fox matchmaker have a variation of the matchmaker cat (a cat in boots) that helps a poor man marry a princess. O. Potebnia compares Slavic (fox) and Romano-Germanic (cat) variants, mentioning the cat in the boots from French, Italian, and Norwegian editions. The scholar believes that the Ukrainian story about Konstantin Konstantinovich was borrowed from an Italian source (in Straparola's version, the hero is named Konstantin). Thus, in the above version, instead of a cat, there is a fox, instead of a king, there is King Grom, or King Fire and Queen Molonya, instead of an ogre (French) in the tales of the Marquis of Karabas and the troll (Norwegian), there is King Ziulan or Snake, or Snake Zmievich, Raven Voronovich and Kokosh Kotovich (Afanasiev, 1860, t. 4, nos. 10, 11, 39). O. Potebnya 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 serpent, on the other. However, it does not reject the mythical nature of these animals. Referring to the works of Grimm, Mannhardt, Wolfe, and Sumlork, the researcher establishes a connection between Golda and the cat as a servant of the goddess (messenger), as well as a parallel between the belief that witches turn into cats and the witch's coven and cat gatherings.

The scholar is to analyse separately the stories about the stepmother and stepdaughter (Potebnya, 1865, p. 141). Variants: (A) (German: Grimms, 1812-1815, t. 1, no. 24), (B) (Slovenian: Nowosielski, 1857, tt. I-II, no. 250), (B) (Ukrainian: Afanasiev, 1858, t. 1, no. 12), (D) (Serbian: Karadžič, 1821, no. 178), (E) (Serbian: Karadžič, 1821, no. 172). In his conclusion on the above versions of the tales (Potebnya, 1865, p. 146), O. Potebnya noted that the German version (A) provides an explanation for all the others. In variant (B), Golda's well symbolises a bridge over a river; in variant (D), a woman sits by a stream, which in Slavic tradition is an indication of the elemental basis of Yaga's character. The well of variant (A) does not lead downwards but upwards, to the heavenly meadows illuminated by the sun, from where snow falls to the ground. In variant (B), the river represents the celestial river, through which in the above-mentioned versions the duck carries Hansel and Gretel, and in the celestial space Ivasy is carried by the swan geese. Unlike the witch in the tale of Ivasya, the creatures that represent Yaga, although formidable in appearance, are positive towards the hero and reward him for his diligence and kindness. The hut of Yaga, Jerzy-

Baba, stands in the forest (variants B, C, D), or it is not mentioned. Option (D) is important because we have a beautiful image of Yaga as a woman with fragrant hair. Other fairy tales mention that one of the girl's tasks is to scratch (comb) the head of the mistress: in the German version of (Grimms, 1812-1815, t. III, no. 41), the girl had to scratch the mistress and her animals: A bear and a monkey; another German fairy tale (Grimms, 1812-1815, t. III, no. 42) speaks of scratching the head of a scruffy Nixa (a water creature living in a well); in the Serbian version, Alla (a snake with no hair, but also requires the girl to scratch); in the Belarusian version, a mother scratches the head of the Witch Yaga who kidnapped her child; the Czech version speaks of the White Lady. Interesting are variants (E) (Afanasiev, 1858, t. 1, no. 92) and (G) (Afanasiev, 1858, t. 1, no. 13), which are more related to the category of child abduction. According to Mangardt, the common meaning of stories A-D is that "two souls (good and evil) enter the realm of the dead, which belongs to Golda, and begin to act, each revealing their moral principles". The good soul enters the world through the golden gate (at sunrise); the evil soul comes out through the gate drenched in pitch, spitting out every word of filth, which in nature is personified as hail or rain (Grimms, 1812-1815, no. 300, 438; Potebnya, 1865, p. 152). Offering his own interpretation, O. Potebnya noted that the appearance of girls in the human world was 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 inclinations, external flaws that constitute a reward or punishment for a previous life.

In the Ukrainian fairy tale that attracted the attention of O. Potebnya, there is an unusual image of Yaga - the mare's head (Potebnya, 1865, p. 153). According to the story, the girl fulfils the request of a strange creature (a mare's head knocking and rumbling, "Who's in my house? Open up"), which needs to be transplanted over the threshold, put on the ashes, given dinner, and told fairy tales. The last request - to get into one ear and out the other - changes the heroine, she becomes beautiful and rich. The grandmother's daughter is destined to be eaten by a mare's head. O. Potebnya believes that all the wonderful horses (Sivka Burka, even the cow in the fairy tale "Anna-panna") in fairy tales are similar to the Mare's Head and Yazy. The identity of Yaga and the Mare's Head is confirmed by the fact that around the time when Baba Korizma, Grandfather's Baba, and the Depository Baba appeared in Serbia and elsewhere, Turica, a creature with a mare's head, who had large teeth and clicked them, was walking the streets of Dubrovnik and the Principality of Serbia. Turica, who walked in the company of Choroje and Vila on the Feast of the Presentation, frightened children when they asked for meat during the Lenten season (according to V. Karadžić). Based on a Ukrainian fairy tale, O. Potebnya suggests that Yaga once had the shape of a mare (Potebnya, 1865, p. 157). This animal image is also due to the fact that in subsequent tales about Baba Yaga, mares turn out to be her daughters.

Tracing the development of the above-mentioned fairy tale characters in stories with elements of magic, O. Potebnya examined fairy tales with the *motif of a woman being kidnapped by a snake and freed with the help of a magic horse borrowed from a grandmother* (Potebnya, 1865, p. 157). What the researcher notices when analysing and comparing the texts is the successful or unsuccessful combination of several fairy

tale plots into one by the narrator (editor-collector), trying to create an adventure story about several feats of the hero-hero, about his magical birth, childhood, twinning, marriage to the best girl in the world (often a sorceress), the appearance of descendants and (sometimes) their actions (as completion of the father's work). In the following variants, the scholar was not so much looking for a final explanation of the essence of fairy tales (an explanation that is, in most cases, impossible using only Slavic and Germanic materials) as for establishing the connection of well-known fairy tale motifs with individual characters.

For the analysis, the scholar chose the following options: (A): Serbian "Zlatna jabuka i devet panunica" (Karadžič, 1821, no 18); (B): Czech, "O třech holubicich" (Kuldy Poh. a pov. nar. Mor. 108); (C): "Fyodor Tugarin and Anastasia the Beautiful" (Afanasiev, 1858, t. 1, no. 70); (D): Slovenian "O slunečniku, měsicniku, větřniku, o krasně Ulianě a dvou Tatršikach" (Němcova, 1863, no. 414). Referring to the mythological theory in explaining the plots, the scholar noted that the first part of the tales is quite different in the ways of getting a bride, while the second part is the same in all the interpretations. The characters of the tale are so interconnected that speaking about some of them, namely Baba and her daughters-mares, one cannot leave aside others. The serpent and Ulyana (Anastasia) should be considered clouds: the serpent is a black, stormy cloud, Ulyana is a light cloud, a celestial woman, and the hero is a thunder deity (equivalent to Indian mythology). The princess is identical to the German Valkyrie (Mannhardt, 1858, pp. 563-566) or the Slavic Ville (Karadžič, 1821, t. I, no. 65, 188, 191; t. II, no. 134, 233): she flies as a golden peacock, a dove (A), (B); she defeats three armies (C), (D), and has a magic sword (D). Focusing on the role of animal helpers, the scholar analysed two Slavic fairy tales: "Ivica išel oca iskat" (Valjav. 150) and "Člověk oslobodil zakletu devojku" (Valjav. 152; Škult. a Dobs. 263, 536 (Grimms, 1812-1815, t. I, no. 62)), where animals help to obtain the Baba's daughter (stories about the cursed girl are also found in the Ukrainian tradition) (Potebnya, 1865, p. 176-178). The identity of mare grazing and marriage can be observed in the analysis of Indian and Greek fairy tales, where a marriage with a girl who could turn into a mare gives birth to a magical horse, which in the tales is most likely the son of a mare-daughter of Baba Yaga. This kind of blood union of magical (divine) creatures of the mythical world has a long tradition.

In the third chapter, "The Snake. Wolf. The Witch" O. Potebnya considered fairy-tale *motifs: the birth of a hero* (15 variants, including from the collection "Notes on Southern Russia" by P. Kulish - "Ivan Golik", A. Novoselsky (1857) - "About Suchich", O. Afanasiev - "Ivan Suchenko and Bilyi Polianyn", "Pokotyhoroshko") (Potebnya, 1865, p. 240)*, the victory of the serpent and the release of the maiden* (in the collection of O. Afanasyev - "Three Kingdoms: Copper, Silver and Gold), the *battle with the serpent and the liberation of the sun (in the collection by O.* Afanasyev - "Animal Milk", in the collection by P. Kulish - "About the Nightingale"). Kulish - "About the Nightingale and the Blind Tsarevych"), *wooing the daughter of a serpent or a sea king* (in P. Kulish's collection - "Ivan Holyk", in O. Afanasiev's collection - "The Legless and Blind Heroes", "Prophetic Dream"). The scientist explains fairy-tale characters through mythology and the archaic world. When retelling the stories, he

focuses on those moments that can correlate with folk beliefs or be found in the literary tradition. The international aspect of this research is aimed at finding the pre-story, which is traced by scholars to the Indian sacred books.

According to our calculations, in the study O. Potebnya considered fifteen fairy tale motifs: the motif of *ritual ploughing of the field* (in fairy tales it is ploughing by a snake (wolf, bear)), the motif of *abduction (a* fox steals a cockerel, Yaga steals a child, a wolf steals goats), the *motif of fulfilling social roles* (a thematic cycle of fairy tale stories about a wolf and a fox: The fox is a godmother's fox, a wailer, a confessor, a judge, etc.), the *motif of the innocently persecuted* (tales about an evil stepmother and stepdaughter), the *motif of performing a difficult task* (in the tales "The Blizzard", "The Mare's Head", "About a Grandfather's and Grandmother's Daughter"), the *motif of a woman being kidnapped by a serpent (Koshchei) and freed by a magic horse,* (here, the role of animal helpers is also discussed), the *motif of snake fighting* (Ivan the son of a man's son on the viburnum bridge, Kotygoroshko's fight on the iron stream), the *motif of wooing a* snake or a sea king's daughter (here, the images of magical helpers are considered: The motif of the *bride's strength in virginity* (the maiden heroine), the motif of the serpent's *lover* (flying to the princess, the hero's sister), the *motif of promising the wizard what you don't know at home, and others.* From such an extensive list of motifs studied in detail by A. Potebnya, it becomes clear that the scientist's achievements are unfairly overlooked by Ukrainian fairy tale scholars. Indeed, taking into account their theoretical positions, the study of Ukrainian fairy tales in the international context acquires a new, more influential sound.

Table 8. "Fairy Tale Motifs in O. Potebnya's Studies"

№	Motive.	Comments.
1	*motif of ritual ploughing of the* field	ploughing by a snake (wolf, bear)
2	*motive for* abduction	A fox steals a rooster, a wolf steals goats
3	*motif Yaga kidnaps a child*	the abduction of both a simple child and a magical mythical creature
4	*motive for fulfilling social* roles	a thematic cycle of fairy tales about a wolf and a fox: a fox mother-in-law, a weeper, a confessor, a judge, etc.
5	*the motive of the innocently* persecuted	tales of the evil stepmother and stepdaughter
6	*the motive for completing a difficult* task	in the fairy tales "The Mare's Head", "About the Grandfather's and Grandmother's Daughter"
7	*the motive of the woman's abduction by the serpent (Koshchei) and her release*	with the help of a magic horse borrowed from a grandmother
8	*serpentine motif*	The battle of Ivan the Bastard's son on the viburnum bridge, the battle of Kotyhoroshko on the iron stream
9	matchmaking *motive*	to the daughter of a serpent or a sea king (there are images of magical helpers: Eater, Drinker, etc.)
10	*the motif of the bride's strength in virginity*	heroine

11	*lover snake motif*	The serpent flies to the princess, the hero's sister
12	*the motif of promising the wizard something you don't know at home, etc.*	the hero is convinced that he knows everything at home
13	*motives for the birth of the hero*	special conditions for conception and birth of a hero
14	*the motif of the serpent's victory and the maiden's liberation*	Tales of the three kingdoms: copper, silver and gold
15	*the motif of the battle with the serpent and the liberation of the sun*	a journey to the sun, a meeting with the moon and wind, the mother of the sun

Thus, in his monograph "On the Mythical Significance of Some Rites and Beliefs" (1865), O. Potebnya, based on rites, customs, beliefs, fairy tales, legends, proverbs, and songs, revealed the mythological basis of the Slavs' worldview, and, using data from language, folklore, and ethnography, proved that Christian holidays and rites among the Slavs are transformed archaic achievements of the autochthons. "*Every unbiased and conscientious ethnographer*," wrote M. Sumtsov, "*will find in O. Potebnya's work a valuable and useful guide to many sections of folklore. The main provisions about the mythical significance of Yaga are correct, at least until now they have not been shaken*" (Sumtsov, 1892, t. 36, no. 2, p. 211). In response to F. Buslaev's reproach about the poverty and underdevelopment of Slavic mythology, A. Potebnya ironically noted that "*if the Slavs did not have an opportunity to develop these personifications but did not forget them, then they represent a rare and incomprehensible exception*" (Potebnya, 1905, p. 134). The mythological interpretation of fairy tale material by A. Potebnya (Potebnya, 1865) laid the cornerstone for the development of Ukrainian fairy tale studies, creating a methodological basis for the works of scholars of the twentieth and twenty-first centuries.

All of the above indicates the existence of a clear methodology in Ukrainian fairy tale studies of the late nineteenth century for analysing the plot of folk tales, searching for connections between fairy tales and folk beliefs and narrative traditions, possessing the experience of world fairy tale studies and appealing to the history of mankind. Part of the material from the above-mentioned work by A. Potebnya was included in the second and third volumes of the three-volume book by O. Afanasiev, "Poetic Views of the Slavs on Nature" (Afanasyev, 1865-1869). Although it is believed that this work became one of the main ones in shaping the views of the national mythological school and contributed to a number of studies, in particular by O. Potebnyi, O. Kotliarevskyi, M. Kostomarov, M. Sumtsov, P. Ivanov, and others, we see that the mythological school authored by O. Afanasiev is quite detached from folk life, unable to independently explain the reasons for the emergence and existence of the national soul in its beliefs.

The pages of A. Potebnya's folklore heritage, in particular his views on folk tales as a certain system, a mechanism of folk creativity and imagination, remain open for study. Ukrainian fairy tales have not been properly evaluated in the paradigm of

international studies, in particular German and Slavic studies, through which the scholar appealed to the sources of the migration school in folklore studies.

However, the Ukrainian mythological school (according to M. Dmytrenko) has not been fully developed as an independent, scientific school. As the analysis of the heritage of its representatives has shown, although Ukrainian scholars paid tribute to romantic and folklore enthusiasms, historical and comparative mythological studies, they mainly used cultural and historical principles of research. "*An essential feature of the doctrine of myth and symbol among Ukrainian scholars was the reliance on the remnants of the mythological worldview preserved in language, rituals, rites, customs, folklore, and everyday life in general*," notes M. Dmytrenko. Thus, the study of Ukrainian antiquities contributed to the intensification of collecting work, drew attention not only to poetic but also to prose genres of oral folk art. Representatives of Ukrainian science, studying myths, proved the antiquity of the origin, autochthony and high level of development of the ethnic group, the richness and aesthetics of its oral creativity, revealed the factors that influenced the formation of the national identity of the Ukrainian people ("the spirit of the nation"), its mentality, a special symbolic and ideal picture of the world as the ultimate achievement of the agricultural civilisation (Dmytrenko, 2004, p. 134). The current state of interest in the ideas of the old mythological school (whether from the point of view of neo-mythological research or from the standpoint of the history of scientific concepts) is characterised by the emergence of many works caused by the change in the social, cultural and historical situation, the fact that philological (in general, humanitarian) studies were freed from the prohibition to study the archaic, sources of ethnic tradition, to reveal national specificity in folklore, etc. R. Kirchiv, in particular, emphasises: "*Studies of Ukrainian mythology - our ancient cultural heritage, the relics of which still remain alive in the spirituality of the Ukrainian people and are one of the strongest evidences of the depth of its ethnogenetic roots and the centuries-long continuity and continuity of the cultural tradition, need to be continued by serious, competent researchers*" (Kirchiv, 2000, p. 37).

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Many manuscript collections of folk prose submitted by amateurs to the ethnographic commissions of Kyiv, Lviv, Kharkiv, and the RGT required immediate review by experts and printing. It was the desire and task of folklorists/fairy tale scholars of the second half of the nineteenth century to publish as many fairy tales as possible. A certified publication of a folk tale became a valuable artefact whose life depended on its replication and distribution. Periodicals were a reliable source of such a resource, and to this day, they can still be found among the piles of old books in libraries. So, as a way out, there was a fixation in magazines and reputable publications on ethnography. The national periodicals of this period recorded many rare stories: the Vechernytsi magazine contained records of two folk tales by P. Leontovych "Dolya" and "Bida" (Leontovych, 1862, t. 2, p. 27-28); the first part of the tale "Bida" was published in "Russian reading for the higher gymnasium" by Ol. Barvinsky (Lviv, 1870, III, p. 322). "Chernihivskyi Lystok published a folk tale "About Tsar Ivan and

the Devil's Daughter" recorded by O. Perekhodovets (reprinted in I. Rudchenko's collection (II, no. 90)) (Perekhodovets, 1862, no. 33-34).

The regional studies of the philologist and folklorist **Kalenyk Sheykovsky** (1835-1903) clearly confirm the readiness of Ukrainian scholars of the mid-nineteenth century for serious studies of oral folk art. Of particular value is the first volume of Sheykovsky's collection Podolian Life (Kyiv, 1860), where the folklorist sought to record variants with phonetic accuracy, certify the collected material, comment on the context of performance, and present the names of the samples as recorded by the performer. The work contains three original fairy tales ("Yvan the Robber", "Death for a Kumu", "A Man from God") that explain the ideas of Podillia about the afterlife (Sheikovsky, 1860). His textbook for mechanical and logical-grammatical reading, "Home Science. Higher Beginnings" (1861), according to O. Shalak, contained a section "On Fairy Tales", where the researcher expressed the opinion that "fairy tales - are folk creations; people create them for themselves when they are still living with a child's mind. Our people say about fairy tales: it was once true, but it has become rusty". However, the author was unable to publish the folk prose sample heard in Kamianets-Podilskyi in a textbook because the censors considered the story to be immoral (Sheykovsky, 1861, p. 18; Shalak, 2016, no. 4 (130)).

We will focus separately on the collection "Russian Folk Tales and Proverbs, Fables and Fables, Lies and Lies, Fables and Fables, Applications and Nonsense" published in Bobruisk by Kalenik Sheikowski at the expense of the author (Sheikowski, 1871). The publication's scholarly nature is evidenced by the preface and certification (next to each tale, the author indicates from which collection it was borrowed, or where it was recorded and from whom). The book contains 15 Ukrainian fairy tales and variants of them that were popular in Podillia, Kyiv, Kharkiv, and Poltava provinces. From the preface, we learn that K. Sheykovsky planned to continue the publication, but he did not succeed. According to O. Kukharenko, it includes two household tales from Slobozhanshchyna. The first text was recorded in the Vovchansk district of Kharkiv region by O. Potebnia and is the first tall tale recorded in the region. This genre is quite popular in the prose tradition of Slobozhanshchyna, as evidenced by the records of I. Manzhura, M. Storozhenko, B. Hrinchenko, and numerous correspondents of P. Ivanov, made later. Another text is recorded in Okhtyrka (Kukharenko, 2009, p. 7). Thus, the fairy tale tradition was continuously making itself felt, appearing in print not only as text samples, but also with scholarly commentaries.

P. Yefymenko recorded two fairy tales in Mykolaiv village, Borzenskyi district: "About the Tailor and the Wolf" and "About the Goat and the Ram" (Efimenko, 1860, no. 21, pp. 159-161), which contain (according to the comments in the bibliographical indexes by B. Hrinchenko and O. Andrievsky) "the power of pagan beliefs". They were published in the Chernihiv provincial newspaper and later reprinted in I. Rudchenko's collection. The above-mentioned periodical also published the fairy tales "The Cunning Man", "Truth and Lies" (Two fairy tales. ChernGV, 1860, no. 15), and D. Lavrynenko's article "Monuments of Ukrainian Literature" (Lavrynenko, 1860, nos. 28, 35, 49, 50), and the "Zemlerobska Gazeta" published "The Tale of Two Brothers: Rich and Poor", recorded by M. Popel and included in the article "The Song of the Blackberry"(Popel,

1860, pp. 547-548). Several fairy tales can be found in the collection "Monuments of Ancient Russian Literature", edited by O. Pypin, H. Kushelev-Bezborodko, and M. Kostomarov, which was published as a supplement to the journal "Ruske Slovo".

The collection "Fairy Tales: Collected by Ihnatii z Niklovych" (1861). The publication contains 14 texts that were later added to M. Drahomanov's collection "Belarusian Folk Traditions and Stories" (1876). References to the aforementioned publication can be found in the index of plots by M. Andreev (1940), and later in the index of fairy tales plots (SUS, 1979). The journal "Peremyshlianka" also published a fairy tale-legend "Mertvyaya Studnia" (1861), and F. Pelvetsky published a fairy tale-fact "A Good Woman Will Change a Bad Man" (Pelvetsky, 1861).

The Gromada Union (in St. Petersburg) was a centre that was engaged in the replication of folk tales. Its members included M. Kostomarov, P. Kulish, T. Shevchenko, V. Bilozersky, brothers Mykhailo, Fedir, and Oleksandr Lazarevsky, D. Kamenetsky, M. Storozhenko, H. Chestahivsky, V. Menchits, and others. Their projects received financial and ideological support from the Ukrainian-philanthropic landowners V. Tarnovsky and H. Halagan, and they jointly launched the Ukrainian periodical Osnova. In addition to literary works and scientific articles, the publication, which lasted for about two years (1861-1862), published research on folklore, including oral history. The section "From the Folk Lips" included six fairy tales recorded by V. Kokhovskyi in Izium district of Kharkiv province (three texts of social and domestic orientation, an anecdote close to a fairy tale, and two stories with pronounced features of legend, the plots and characters of which have features inherent in the fairy tale tradition). As O. Kukharenko notes in her dissertation, the way fairy tales were reproduced was significantly influenced by P. Kulish's style, but V. Kokhovskyi did not invent characters, but was based on real facts. "*A characteristic feature of V. Kokhovskyi's collecting activity is that, in the vast majority of cases, the storytellers themselves came to the folklorist's house. So that the peasants could recall half-forgotten folklore works or incidents from their own lives, V. Kokhovskyi read them texts from P. Kulish's already published collection Notes on Southern Rus. Thus, we can state that the collector, like the vast majority of his contemporaries, did not yet have a clear idea of how to record. His main task was to record his memories, but the fairy tales included in these stories became their integral part*" (Kukharenko, 2009).

On the pages of Osnovy, we found recognition for M. Kostomarov's "The Tale of a Seven-Year-Old Girl" (Kostomarov, 1860, pp. 9-24) (also known as "The Riddle"), which was transformed into a dramatic sketch from the folk tale "How the wise girl Marusya Poklonenkova guessed the riddle of Ivan Mykolayovych Rozumny: "What in the world is more nourishing, faster and lovelier?" and how she became his wife" (Kostomarov, 1862, VI, pp. 45-64); his article "Features of South Russian Folk History" (Kostomarov, 1862, VI, pp. 1-45 (on p. 45, "Fairy tale story of Mikhail Semiletko")), which includes "The Fairy Tale Story of Mykhailo Semiletko". It is also worth mentioning an instructive story based on a folk tale by P. Shulika "Where I Found, Where I Lost" (Shulika, 1862, IV, pp. 70-91) (plot: the hosts fed their guests dishes from a mad boar, which led to their infection; moral: the culprit was convicted) and a folk tale by M. Bilokopytnyi about "The Man and the Devil" (1862).

The ban on writing and publishing in the Ukrainian language, announced by the Ems Decree of 1862, and the excessive censorship of Ukrainian materials, as well as the delay in publishing fairy tale collections, led to the search for new ways of surviving in Ukrainian literature and methods of researching folk literature. Thus, in 1863, fairy tale studies had only one publication, and that was in Polish. It was "Tales of the Red Russian people about the flute" published by the Polish journal "Dziennik literacki" by J. Sepa (Sępa, 1863, p. 723). Unfortunately, no information about this publication could be found.

An important event in folklore studies was the publication of a collection by O. Markovych et al. edited by **M. Nomis** (N. Simonov - present) "Ukrainian Proverbs, Sayings, and so on" (1864). The preface raises the question of the methods and sources of collecting proverbial and proverbial Ukrainian material, and there is an interesting note about the inclusion of sayings from fairy tale collections in the collection: P. Kulish, K. Sheykovsky, "Ten Kipas of Fairy Tales" by J. Volkovsky, etc. The latter states that M. Symonov received the manuscript after the death of J. Volkovsky, who "became famous on the Right Side as a great artist of telling fairy tales and lies. So he wrote them down in ten binders (600 items)"; besides, the collection was in poor condition: "unfortunately, the manuscript does not contain the first 77 fairy tales, and they were sent to me (by O. Markovych) when it was no longer possible to use them properly: most of the book had already been printed. However, I seem to have chosen what I needed." The index of proverbs and sayings in the story contains fairy-tale variants. For example: "Haircut and Shin", "About an ugly wife who knew how to cook", etc. It is also worth mentioning the first publication of the fairy tale "The Bear's Ear" in ChernGV, recorded by Gr. Kulzhynsky and included in the "Collection of South Russian Verbal Monuments" (Kulzhinsky, 1864, no. 29 (the fairy tale "Bear's ear")).

If we analyse the material by decade, then during the 70s of the nineteenth century texts of folk tales were published in periodicals (magazines: "Sunday" - "Folk Tales and Stories" (1865), "Pravda. Monthly of Politics, Science and Literature", "Golden Diploma" (a selection of fairy tales) (1865, nos, 1-3), "Boyan" (No. 27, the fairy tale "Frosty"), Volyn Chaschys (folk tale "Good Song, Best Hat" recorded under the guidance of V. L. in Kobryn district (1966, no. 196)). Collections of folk epics are being edited: Marko Vovchok "Stories from Ukrainian Folk Life" ("The Tale of the Nine Robber Brothers and Sister Galya" (Vovchok, 1867, t. 1)), E. Zgarsky "Traces of Pagan Enlightenment in Rus through Folk Songs, Beliefs, Fairy Tales and Historical Notes", M. Dmitriev "Tales of the Western Russian People" (Dmitriev, 1868, nos. 37, 38, 39), M. Klemartovych (4 tales recorded in Berezhany district) (Klementovych, 1868, pp. 92-96).

3.3 FORMATION OF THE SCIENTIFIC APPARATUS

The joint progressive steps of scientific academic centres planned the creation of three editions, which should have included folk tales. Two volumes of fairy tales by I. Rudchenko (1869-70), a collection of Malorussian folk tales and stories (1876) by M. Drahomanov, and the second volume of Works... (1878) by P. Chubynsky. M. Kostomarov noted that two series were to be published in parallel, which would not duplicate each other: a series of expeditionary records and a collection of folklore, which would include both previous publications and records (those not included in P. Chubynsky's series). M. Drahomanov's collection was planned by the Southwestern Division of the RGT, and the preparation of a collection of Ukrainian fairy tales by I. Rudchenko became one of the tasks of the Old Kyiv Community, the centre of the future division of the RGS in Ukraine. However, the publications by I. Rudchenko, M. Drahomanov, and P. Chubynsky have a significant number of differences, which lie in the specifics of the classification of fairy tales, systematisation 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 publications, their purpose and principles of creating the first scientific and at the same time satisfying the aesthetic requirements of the reader, designed to serve the historical and philosophical needs of the science of the time (collection by M. Drahomanov). In particular, M. Drahomanov noted in the preface that he divided folk prose into sections conditionally (three sections are devoted to some genres, while others are limited to one). He considered the most appropriate system to be the one that would correspond to "the distribution of monuments according to their correlation with folk life and reflection of the folk worldview in them" (preface to Drahomanov's collection, p. XV). The scientist associated the expediency of systematising 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 systematisation of material. Geographically, the records of fairy tales that came to the compiler covered Galicia, Bukovyna, Podillia, Polissya, Poltava, Katerynoslav, and Kyiv regions. The scholar received some of the materials from the archives of the Southwestern Department of the RGT, some from private collections of A. Dyminsky and other recorders, and reprints from collections and magazines. Most of the material of the highest quality (as assessed by M. Drahomanov, M. Kostomarov, and O. Veselovskyi) came from I. Manzhura. Manzhura. The compiler received the records of J. Novytsky, M. Murashko, V. Menchytsia, and S. Rudansky from O. Kotliarevsky from the materials of the former edition of the journal Osnova. O. Lonachevsky-Petruniaka gave the notebook of the unknown to (Kukhta, 2002, pp.120-122). Article-review by M. Petrov "South Russian legends. A Bibliographical Note" on M. Drahomanov's work "Malorusian Folk Tales and Stories" (Kyiv, 1876) became a typological study, where the author reflected on Ukrainian legends and fairy tales, citing parallels from Slavic, Greek and Indian epics (Petrov, 1877, no. 3 (March), pp. 550-612).

From the second half of the 70s of the nineteenth century until the end of the 10s of the twentieth century, there was active research activity in the field of understanding folk art (the accumulation of many records was quite natural) and the creation of programmes with clearly formulated requirements for recording folklore works, which contributed to further improvement of the quality of fairy tale collections. Attempts are made to understand regional narrative and story traditions, including the study of the repertoire of settlements and individual counties, and interest in the personality of the narrator is developing. Collectors of folklore began to abandon the rather widespread practice of selecting the "best", "perfect" monuments of oral folk art, interfering with the text and making editorial changes. At this time, the Southwestern Division of the Geographical Society in Kyiv, the Kharkiv Historical and Philological Society, the Taras Shevchenko Scientific Society in Lviv, and such state institutions as the Kharkiv Provincial Statistical Committee and the Chernihiv Zemstvo were active. The collection of folklore is supported by local correspondent networks. Amateurs, such as school teachers, students, and ordinary peasants, are successfully involved in this work; expeditions carry out folklore and ethnographic studies of the regions.

Table 9: "Scientific apparatus of the second period of fairy tale studies"

№	Achievements of the second half of the 70s of the nineteenth century and the end of the 10s of the twentieth century
1	Active scientific activity in the field of understanding folk art (the accumulation of many records was quite a natural phenomenon).
2	Creation of programmes with clearly formulated requirements for recording folklore works, which contributed to further improvement of the quality of fairy tale collections.
3	There are attempts to understand regional narrative and plot traditions, up to and including the study of the repertoire of settlements and individual counties.
4	Interest in the personality of the narrator develops.
5	Collectors of folklore are beginning to abandon the rather widespread practice of selecting the "best", "perfect" monuments of oral folk art, and of interfering with the text and making editorial changes.
6	At this time, the South-Western Department of the Geographical Society in Kyiv, the Kharkiv Historical and Philological Society, the Taras Shevchenko Scientific Society in Lviv, and such state institutions as the Kharkiv Provincial Statistical Committee and the Chernihiv Zemstvo were active.
7	The collection of folklore is ensured by local correspondent networks. Amateurs are successfully involved in this work: school teachers, students, and ordinary villagers.
8	The expeditions carry out folklore and ethnographic studies of the regions.

The recording of fairy tale narratives was rarely a special goal of folklorists-recorders. Mostly, once in the folk environment, the expeditors recorded everything they heard from the respondent. That is why fairy tales appeared alongside songs in regional collections of oral folk art. An example of this is the recordings of fairy tales by **Michael Fincicki** (1842-1916), made in Transcarpathia from the 70s of the nineteenth century to 1910. In total, he managed to record 92 texts of fairy tales, of

which 40 were selectively translated into Hungarian and prepared for publication. The collection was supposed to be published in the series "Collections of Oral Folklore of the Non-Magyar Peoples of Hungary" ("A hazai nem Magyar ajkú népkőltészet tára"), but for some reason it was not published and was kept in the Hungarian Ethnographic Museum in Budapest. Here, after the Second World War, it was discovered by Hungarian fairy tale scholar Agnes Kovács (without the original and notes), who contributed to the publication of the collection in the series "Fairy Tales of the World" with a foreword by Düla Ortutai and minor edits (1960). M. Fintsytsky's collection includes social and fantasy tales, the latter being the majority. A century later, **Yurii Shkrobynets** (1928-2001) published the collection in Ukrainian, thus making a translation from the translation entitled „The Secret of the Glass Mountain" (1971). In the preface to the collection, Shkrobynets described the life and work of M. Fintsytskyi, examined the tales and classified them in the notes according to the Aarne-Thompson system. The plots of the household narratives are quite instructive: "Life is a measure of good and evil", "Wealth is not joy", "How a Gypsy confessed", "How popovychs prevented famine", "Liars", "Lies without truth", "Hunger taught me to work". The texts are influenced by the folk tales of the neighbouring peoples - Slovaks, Hungarians, and Romanians - in Western Ukraine. For example, the tales "The Happiness of One Boy", "Two Travelling Legions", and "Why the Horse is Always Hungry" resemble the plots of Hungarian folk tales.

In the last third of the nineteenth century, folk tales were published in separate types and thematic groups in magazines and newspapers. For example, H. Kupchanko published in a local magazine tales from the "Collection of Bukovinian Folk Songs, Stories, Proverbs, Superstitions, etc." (Kupchanko, 1870, nos. 2, 3) and a selection of folk tales about the life of Jesus Christ (Kupchanko, 1872); 13 folk tales from the collection of Mykola M-k were published in the Lviv magazine Pravda (1873, no. 16, pp. 544-551; no. 17, pp. 574-581); A-Kov's work "Review of Slavic Mythology in connection with Slavic holidays" (1872, no. 19, pp. 312-318; no. 21, pp. 342-350; no. 22, pp. 355-366; no. 23, pp. 372-379) explores Ukrainian fairy tale material and provides parallels with other genres of Ukrainian folklore. The principles of folk pedagogy and educational didactics were defended by K. Dumytrashkov in his article "Fairy Tales and Their Moral and Educational Significance". Reprints of folk tales are contained in O. Partytskyi's reader, published in Lviv by the Prosvita Society (1871). All of the above allows us to imagine the scope of research on folk tales not only by the classics of folklore studies, but also by objectively little-known scholars whose studies were the bricks that built the tradition of fairy tales in national science.

3.3.1 Collections of fairy tales by I. Rudchenko and their significance

The example of the two-volume edition of Folk South Russian Fairy Tales (1869, 1870) by **Ivan Rudchenko** (1845-1905) and the discussion around the collection shows a tradition of views on folklore by representatives of different periods, from the old, romantic to the new, scientific, where the problem of the artistic quality of the work was no longer the foreground, but the accuracy of its recording, the true

reproduction of the text as it functioned in the oral tradition. According to scholars, I. Rudchenko's publication laid "*the foundations of the unity of Ukrainian folklore prose*" (Britsyna, 2006, p. 123; Ivannikova, (Dmytrenko), 2014, p. 143). The value of the fairy tales, according to the compiler of the collection, was that they reflected the ancient mythological ideas of Ukrainians, the struggle between paganism and Christianity, real everyday life, as well as the morals and ideals of the people (Syvachenko, 1974, pp. 337-401). The publication had the permission of the censors, which was a pass to the world. The compiler considered it necessary to publish fairy tales and their variants "*exclusively recorded from the people's mouths and never published before*" (Rudchenko, 1869, p. IX). Therefore, there are no reprints in his collection. It presents the first scientific systematisation of fairy tales in Ukrainian folklore.

Table 10. "Classification of fairy tales by I. Rudchenko"

1 group	2 group	Group 3	Group 4
Mythological ideas	The struggle between paganism and Christianity	Everyday reality	Morality and ideals of the people

The two issues contain 137 fairy tales (83 issues and 54 issues). The recordings were made by I. Rudchenko and P. Myrnyi in Kyiv, Poltava, Chernihiv, Podillia, and Volyn provinces. The materials are arranged according to the folk systematisation (the compiler was inclined to this classification): about animals, birds, evil spirits, snakes, heroes and similar curiosities, and purely household tales - about fables, bylines.

Table 11: "Systematisation of fairy tales by I. Rudchenko"

№	Folk systematisation of fairy tales
1	About animals, about birds
2	About evil spirits
3	About dragons, heroes and other curiosities
4	Domestic (about a fable, a tale)

In the preface to Folk Tales of South Russia (1869), I. Rudchenko stressed 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 scholar advocates their scientific publication, i.e., presentation without changes, preserving dialectal and other features, transforming the content, deleting parts, etc. Difficulties with the full-fledged recording of fairy tales later caused folklorists to pay less attention to the collection of narrative works. In her memoirs, I. Rudchenko writes about her own experience: "Needless to say, it is a difficult task. When they sing a song to you, you sing along and then write it down, or when they sing it, you ask them to tell you about it and write

it down. This is not the case with fairy tales. A fairy tale is told quickly; the one telling it will not tell you the same thing twice. Here we are, asking for a story. He tells you, you listen. When the story is finished, you grab a pen and paper and start writing it down so that you don't forget anything. You write and write until you get tired. You read it to yourself: no, it doesn't seem right. You ask them to tell you again. What a waste of labour! For the second time in a row, you read the same fairy tale and don't ask to be told. So you put that fairy tale aside for another time: someday, you think, if I ask, he will tell you the same one. Wait for that time! "Tell me, Ostap," I said, "this fairy tale. "That! I've already told you!" - But I'll see if I wrote it down as it was said, or maybe I made a mistake." - "You have," he says, "you have, but where can I find that magician?" - "Look in your head!" - I say. "You'll find him right away!". And then Ostap agreed and started talking. He'd say something, and I'd look at the story I'd written down and see if I'd written it down right, and if I'd written it wrong, I'd fix it. I have a considerable pile of fairy tales from such tales, sometimes written on a torn piece of paper" (Sivachenko, 1974, pp. 337-401; p. 339). Given the traditional classification, I. Rudchenko's collection includes fairy tales of three groups: magic, household and animal. For example, the following stories: "The Mother Lynx", "Popovych Yasat", "Catch", "The Flying Ship", "Unfortunate Danylo and the Clever Woman", "The Pot and the Jelly", "Music-Ohrim", "About Tsarenyk Ivan and the Devil's Daughter", "Nepryakha and Nedbakha", "Tsarenyk Hanging", "Yavdokha the Holy", "Uzh the Prince and the Faithful Wife", "Egg Paradise". This edition was one of the first to contain many animal tales. The author published 27 fairy tales in the first volume, and 7 in the second. Some tales in the collection are presented in several versions. Here are the titles of these fairy tales: "The Poor Wolf", "The Tailor and the Wolf", "Marko the Poor and the Wolf", "The Dog and the Wolf", "Sirko", "The Old Dog", "The Little Fox and the Sister", "The Fox, the Bear and the Man", "The Little Fox and the Hen", "Bear, Wolf, Fox and Hare", "Fox and Wolf", "Fox, Cat, Wolf, Bear and Boar", "Mr Kotsky", "Fox and Cat", "Fox, Cat and Rooster", "Bunny, Fox and Cockerel", "Crane and Fox", "Poor Man and Fox", "Poor Man", "Cockerel", "Slapped Calf", "Sheep and Goat", "Goat and Ram", "Goat and Tree", "The Pike and the Pike", "The Sparrow and the Fable", "The Mitten", "The Bun", "The Cat and the Rooster", "The Little Fox and the Wolf", "The Little Fox and the Mother-in-Law", "The Cat", "The Straw Bull". All these stories were passed down from one collection to another, from one generation to the next. The tales of this group are studied in detail in the monograph "Mythological Foundations of Animal Fairy Tales" (2008).

Example I. Rudchenko's example was later followed by other ethnographers not only of the Southwestern Department of the RGT, but also of the Kharkiv Historical and Philological Society, in particular, M. Sumtsov when publishing folklore in the collections of the Kharkiv Society. The only exceptions were fairy tales published in Chernihiv Provincial News, which had already become a bibliographic rarity at that time; as for other publications, I. Rudchenko made references to variants. When preparing the texts of fairy tales for printing, the folklorist preserved not only dialectal words, but also all kinds of "ugly" words (distorted Russisms) to convey the language of the people, their "artistic flair" as accurately as possible (Rudchenko, 1869, pp. IX-

X). The compiler did not exclude fairy tales recorded in a non-folk environment. He was the first to draw attention to the sphere of tales, to their differences depending on the social status of the storytellers (footmen, soldiers, peasants, etc.), and their education (illiterate, semi-literate). This is how he further justifies the need to record and publish such semi-vernacular works that exist in various subcultural environments: "*Given that the layers of society are connected with the people, and even, unfortunately, influence the people, showing them the so-called higher and enlightened life in the light of the sun, I did not exclude from the collection the records of fairy tales made by such storytellers. The scientist raised such a problem of fairy tale studies as the transformation of folk tales, which has not lost its relevance today. I believe,*" Rudchenko noted, "*that it is worthy of attention to observe what happens to the language, artistic images, and customs themselves when they come from one environment and have not yet entered another*" (Rudchenko, 1869, pp. IX-X). Regarding the classification of fairy tales, he also preferred the folk systematisation to the scientific one: tales about animals, birds, snakes, heroes, fables, and bylines, i.e. by the plot and thematic principle.

Table 12: "Themes of fairy tales according to I. Rudchenko"

	Classification of fairy tales by I. Rudchenko according to the plot and thematic principle
Fairy tales, fables, stories and similar	**About the animals**
	About birds
	About snakes
	About the bogatyrs
	About a fable, a tale

Further, I. Rudchenko noted: "*Given the fact that the external classification of literary monuments in general, and especially folk ones, is very variable, my publication will include not only fairy tales in the narrow sense of the term, but also fables, stories, and the like*" (Rudchenko, 1869, t.1, p. 8). As we can see, even at that time it was quite difficult for folklorists to demonstrate in practice the theoretical provisions regarding the clear distinction between fairy tales and non-fairy tale narratives. A similar principle of publication can be found in Volume II of P. Chubynsky's Works of the Ethnographic and Statistical Commission in the Western Rus' Region, where mythological and demonological legends and anecdotes are found alongside fairy tales. In the preface to the first edition of I. Rudchenko's fairy tales, it is noted that this edition was prepared "with the assistance of some countrymen". Thus, in addition to the compiler's own records, the collection includes records of various collectors, members of the Kyiv Old Community and the Southwestern Department of the RGT, such as O. Lonachevsky, I. Novytsky, B. Poznansky, A. Svydnytsky, 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 impartial attitude to the variants, he nevertheless resorted to the selection of material, seeking to publish the best examples of fairy tales, artistically refined.

I. Rudchenko's collection of fairy tales was positively assessed by: M. Drahomanov, P. Kulish, O. Afanasiev, F. Buslaev, O. Veselovskyi, and others. However, there was also criticism of the methods of presenting texts in the publication, including I. Malynovskyi's review of Rudchenko's Folk Tales (Kyiv Telegraph, 1868, nos. 148, 149, 151); Rudchenko's Tales (Pravda, 1869, nos. 4-6); Ethnographic Materials. About the tales of local people" (KyivGV) and others (SPBV, 1868, no. 336; Kievan, 1868, nos. 135, 148; Kievskaya Gazeta, 1868, no. 131, p. 524). For example, I. Malynovskyi and O. Pypin advocated the creation of consolidated texts, a perfect single model. I. Rudchenko, on the other hand, strongly rejected contamination, believing that tales of one storyteller are more important for science than purposeful literary reworking, although he himself resorted to editing, a kind of "cleaning" of everything that clutters the text (unnecessary clarifying expressions, proverbs). While studying the criteria for recording folklore texts by I. Rudchenko, M. Syvachenko noted that the scholar tried to use the criteria for recording historical prose, as P. Kulish did, presenting fairy tales with all the details, indicating the conditions of recording (Syvachenko, 1974, 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 appreciate the artistic value of a fairy tale, but, in my opinion, its scientific value is much more important"* (Syvachenko, 1974, p. 382).

3.3.2 M. Drahomanov's contribution to the development of Ukrainian fairy tale studies

Publicist and scholar **Mykhailo Drahomanov** (1841-1895), according to contemporary estimates by I. Butych, is one of those figures whose names have been included in the treasury of not only Ukrainian but also world culture. His numerous works, published in Ukrainian, French, Italian, German, Bulgarian and other languages, deal with issues of history, philosophy, economics, literature, folklore and ethnography. M. Drahomanov was a talented public enlightener, educator and organiser of generations of young scientists and politicians, a popular publicist and a caring publisher, the creator of the first uncensored organ in Geneva - the collection and magazine "Hromada". As a prominent figure, a versatile scholar, 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 promoting Ukrainian culture in Western Europe, and in raising its profile among the nations of the world. He steadfastly defended the national rights of the Ukrainian people, their language and culture, opposing various reactionary forces, chauvinist great-powerists, etc. As a fairy tale scholar, M. Drahomanov is outstanding in the area of theoretical understanding of the fairy tale motif. Its emergence, spread, assimilation and deformation in the process of borrowing. M. Drahomanov published recordings of folk tales with comments in a number of works: "Malorosian Folk Tales and Stories"

(1876), "Sholudyvyi Bunyaka in Ukrainian Folk Tales" (1887), "Slavic Stories about the Sacrifice of One's Own Child" (1889), "Slavic Variants of One Gospel Legend" (1890), and others. In his article "The Response of Knightly Poetry in Ukrainian Songs," M. Drahomanov mentioned three different theories that can help identify similar motifs and plots in fairy tales of different nations: the theory of self-genesis of plots, the mythological-Aryan theory, and the theory of borrowings. However, the researcher showed the greatest inclination to the latter, to the "comparative method" (Drahomanov, 1899, p. 83-84).

Regarding the coverage and assessment of M. Drahomanov's folklore heritage, we have studies by M. Hrushevsky (1924), K. Hrushevska (1927, reprinted by IMFE 2004), O. Day (1958, 1965), M. Azadovsky (1963), I. Romanchenko (1966), F. Pustov (1966), P. Odarchenko (1995), S. Myshanych (1991), O. Kuts (1995), J. Garasym (1996), N. Kukhta "Mykhailo Drahomanov - a researcher of folk tales" (Kukhta, 2002, pp.120-122) and O. Naumovska's defended PhD thesis on "Folklore heritage of Mykhailo Drahomanov" (1999). According to Professor M. Dmytrenko, Soviet historians of folklore did not objectively assess M. Drahomanov's contribution to the development of the science of oral folklore. "*There are still discussions about the definition of the scientific method of M. Drahomanov the folklorist. Most researchers believe that the scientist professed a 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... in general, they tend to "synthetic theory" (synthesis of several theories). However, back in the late nineteenth and early twentieth centuries (V. Horlenko, I. Franko, B. Grinchenko, M. Sumtsov, and others) noted the fallacy of some of Drahomanov's positions due to overuse of comparative methods, the desire to find a "first sight" in the folklore environment among many variants through the theory of borrowings*" (Dmytrenko, 2004, 217).

M. Drahomanov began his folklore activity by recording and compiling collections of folklore, was a member of the Southwestern branch of the RGT and the Kyiv "Old Community" (he headed its left wing). In a letter to Meliton Buchynskyi dated 26 November 1871, Drahomanov emphasised that the Ukrainian creative elite would be able to solve high tasks after a number of mandatory preliminary cultural, educational, and scientific activities: "*...Until we have done the preparatory work, that is, scientific and publishing work, until we have published all the works of folklore, all the monuments of our old literature, and compiled a dictionary and grammar on a purely folk basis, we have nothing to think about new literature and journalism*" (Svitlenko, 1999, p. 47). In his article about the scholar, M. Dmytrenko points out: "It is natural that it was I. Franko who, 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 introduced a strict historical method to the study of ethnographic material, sharply opposed amateurism and mythological a priori fantasies, craving a comparison of studies and a detailed distinction in ethnographic materials between what is international, borrowed, and*

what has risen 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, showing how some novelistic and song plots travelled..." - wrote I. Franko in 1900 in his "Review of works on the ethnography of Galicia in the nineteenth century" (Dmytrenko, 2004, 218; Franko, 1955, 238-239).

Let us dwell on M. Drahomanov's collection of folk prose in more detail. Some of the folklore materials collected by the Southwestern Department of the RGT in 1873-1876 were published, 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 "Malorosian Folk Tales and Stories". The publication was 382 pages long, with a section of purely fairy tales in the genre of "Fantastic Tale, Play on Words and Wit" covering 120 pages (48 issues). However, stories known as fairy tales in the collections of other compilers (e.g., legends, household stories, etc.) are also found in other sections of this publication (e.g., the section on church figures includes tales about Solomon, and the section on family and social life includes many social and household tales). The stories presented in the appendices, which belong to different sections of the collection, are partly variants of the previous ones (Drahomanov, 1876). F. Kolesa noted that the publication "*deserves close attention as the first and still the only attempt to systematise works of Ukrainian oral literature*" (Kozar, 2014, 177). In the preface "Notes on the systematised edition of works of Little Russian folk literature" (pp. XIV-XXV), M. Drahomanov revealed the peculiarities of systematising poetic and prose works of folk literature. Later on, this systematisation was used by most compilers of folklore collections, including P. Chubynskyi, B. Hrinchenko, and others. It is no coincidence that F. Kolesa noted that "*in his works from the 1870s Drahomanov outlined the methods, directions, and ways in which his critical thought was followed in his later experiments*" (Kolessa, 2005, p. 98). In addition to the scientist's notes, the collection includes materials by I. Manzhura, Y. Novytskyi (25 fairy tales and 27 legends and traditions - Oleksandriia district of Katerynoslav province; the manuscript funds of the IMFE of the National Academy of Sciences of Ukraine have a notebook of these tales − f. 4-3, folio 164), N. Murashka, V. Menchytsia, S. Rudanskyi, I. Rudchenko, O. Lonachevskyi, H. Kupchanka, A. Dyminskyi, and others. This is evidenced by the collectors' notes on the collections. For example, Y. Novytskyi indicated on his notebooks the date of the beginning of his folklore collection − 1873. In his first publication, he defined the basic principles of collecting and publishing folk art: "*We transmit verbatim the stories we recorded from a Ukrainian (Little Russian) without translating them...; we do this because we are too careful about every original word of the Little Russian storyteller*" (Novitsky, 1875, no. 134, p. 181; Ivannikova, 2008, 170-194). These principles are followed in folklore records of legends and fairy tales. The book contains prose texts of Ukrainian folklore - fables, fairy tales, legends, traditions, beliefs, etc. M. Drahomanov presents the following classification of folk prose: 1) ideas and stories about natural phenomena and inventions; 2) signs and beliefs; 3) witchcraft, prayers and their parodies; 4) beliefs and stories about devils; 5) stories about the dead; 6) beliefs and stories about people with a strange goal (for

example, to climb to heaven) 7) stories about treasures; 8) stories about churchmen and theophanies; 9) stories about family and social life; 10) legends about political and historical figures; 11) legends about localities; 12) epics; 13) fantastic tales, wordplay and wit. The last section contains 48 stories, including the following: "The Bear's Ear, Vernygora and Krutivus", "Roznyzhelyzo, Raspkhnyhagora and Zagatyvoda", "Pokotyhoroshok", "Korshburi Cinderella", "Ivan the Terrible and the Iron Wolf", "Frost, Famine and Drought, The Desert Disciple, The Two Queens, Triomsin, The Firebird and Anastasia the Beautiful from the Sea, The Clever Woman-Sun Sister, and Unfortunate Daniel, "Popovna in the Woods, Oh, The Snake Wife, The Frog Wife, The Happy Orphan, The Three Kindrat Brothers, The Child with the Angelic Voice and Marko the Cursed, Ivasyk and the Witch, "The Little Fingered Boy, About the handsome Matiyash, The White Citizen, The Bull of the Third, The Fox-Grandmother, The Oat Mountain, The Magic Bird, Peas to the Sky, and others. At the end of each story, the place of recording and the name of the narrator are indicated, as well as links to versions of the tale in other collections.

Table 13. "Classification of folk prose by M. Drahomanov"

№	Group name
1	ideas and stories about natural phenomena and inventions;
2	signs and beliefs;
3	witchcraft, prayers and their parodies;
4	beliefs and stories about devils;
5	stories about the dead;
6	beliefs and stories about people with bizarre goals (e.g., to climb to heaven);
7	stories about treasures;
8	stories about churchmen and theophanies;
9	stories about family and social life;
10	legends about political and historical figures;
11	legends about the area;
12	epics;
13	The tales are fantastic, the play on words and wit.

In one of his letters to O. Ogonovskyi (dated 8 (20) April 1894), M. Drahomanov expressed his view on folk literature: "*Regarding my comparative studies, in order to reduce misunderstandings that have already been among critics, I must say the following: 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 don't deduce their source from India, like Benfey, but I think that it almost always lies in the literatures of old cultural peoples: Egyptians, Chaldeans, Iranians, Indians, Chinese, Jews, Greeks, and a smaller part was compiled in the Middle Ages by Talmudists, Christians, and Mohammedans. These themes, through the lives of saints, apocrypha of all kinds, and by word of mouth, came to our*

people through the western and eastern borders, and to the sea. The comparative study must reach the specific source of each theme, trace its path, show how it has changed along the way, and finally show the national variations of the variants. For all this, the research must pay attention not only to the sides that agree in the variants, but also to their variations, and, when it comes to a certain source, it must pay attention to the correspondence of its features to the geographical and historical circumstances of a certain country, and then only fix the original image in the known country and era when this correspondence is obvious. I call this method comparative-historical and I think that only after such an experience with this method of folk literature can it become an unshakable material for characterising nationality" (Ogonovsky, 1894, pp.315-316). The criteria for understanding the narrative motif by M. Drahomanov show the existence of stable views and plans in fairy tale studies of the last quarter of the nineteenth century, which would certainly lead to the creation of an index of plots and motifs of fairy tales. These thoughts of the scientist are very reasonable, logical and thoroughly justified. It was this approach to the study of folk tales that became decisive in the formation of the school of comparative studies, the methods of which are used by our contemporaries.

M. Drahomanov's publication brought fame to the collector of folk art **Yakiv Novytskyi** (1847-1925), whose records were included in the scientist's collection. I. Sreznevsky, O. Potebnia, and M. Sumtsov became interested in his work, and many magazines invited him to cooperate. The folk prose published in Drahomanov's collection in 1876 became a Ukrainian folklore classic and was reprinted dozens of times in various editions during the twentieth century. O. Kukharenko's (2009) research shows that Slobozhanshchyna folklore is represented in it by Bohodukhiv, Izyum, Lebedynskyi districts of Kharkiv province, as well as the cities of Kupianske and Kharkiv; all these records were made by I. Manzhura. The works from Sloboda Ukraine presented in the collection tend to the genres of legend, legend or anecdote, which is a characteristic feature of the regional tradition of that time. Even the fairy tales recorded from the region's narrators are mostly devoid of the genre's traditional repetitive formulas, openings, and endings. In all texts, the mythological perception of the world, which was transformed under the influence of Christianity, is palpable (Kukharenko, 2009, p. 9).

Continuing his work on the popularisation of comparative studies, M. Drahomanov published an article "Legends of the Bulgarians" in the German journal Melusine (Dragomanov, 1888, no. 9, 10, 12; Review of Dragomanov's Lėgendes. Zorya, 1889, no. 1), where he compared the folk layers of Bulgarian legends and fairy tales with identical genres of other nations, especially Ukrainian. Among the religious texts that have gained an international context are fairy tales: "God, the Devil and the Son of God", "How the Wolf Came to be", "How the Dogs Came to be". The most complete collection of M. Drahomanov's folklore research and articles was prepared for publication and published by M. Pavlyk at the Shevchenko Scientific Society in Lviv: 4 volumes under the common title "Mykhailo Drahomanov's research on Ukrainian folk literature and writing" (Vol. 1 - 1899, Vol. 2 - 1900, Vol. 3 - 1906, Vol. 4 - 1907). Volume I contained the articles "Notes on the systematic publication of

works of Ukrainian folk literature" (pp. 95-102) and "Cordelia-Zamurza. A Literary and Critical Excerpt" (pp. 156-173) (Drahomanov, 1899-1907).

3.3.3 The role of P. Chubynsky in the development of Ukrainian fairy tale studies

The name of **Pavlo Chubynsky** (1839-1884), a Ukrainian poet and ethnographer, is associated with a number of scientific studies. The seven volumes of oral folklore published by Chubynsky ("Works of an Ethnographic and Statistical Expedition to the Western Russian Region" (1872-1878)) were recognised in Europe and awarded a medal by the International Congress in Paris (1875). His own folklore and ethnographic research and the use of comparative material make his works an encyclopaedic guide to folk spiritual culture. He significantly expanded the boundaries of research at the time, improved the collection and processing of folklore on a scientific basis, and managed to organically combine historical, statistical, legal, and economic data with folklore and ethnographic materials.

Contemporary folklore theorists, in particular O. Ivanovska, consider P. Chubynskyi to be "*the forerunner of the contextual school in Ukrainian folklore studies*" (Ivanovska, 2012, p. 19). His "Works..." showed all possible variants of the verbal text according to regional specifics, which made it possible to make a synchronous cut of the folklore repertoire of the population of Ukraine in the second half of the nineteenth century. In addition to a huge array of songs, P. Chubynsky's records contain a significant number of Ukrainian fairy tales, beliefs, folk parables, as well as a description of legal customs, statistical materials, and a number of studies (by K. Mykhalchuk, V. Antonovych, O. Kistyakivsky). He felt the need to study the folklore field comprehensively, realising folklore as collective traditional knowledge that needs to be studied in a social context.

Raising the issue of classification of fairy tales in the preface, P. Chubynsky, taking into account the European classification, divided fairy tales into only two types: *mythical and household*. In Volume 1 of the work, the researcher outlined the criteria for collecting material, the principles of presenting it in volumes, and the purpose of the published (Chubinsky, 1872, t.1; 1878, t. 2), justifying the need for a detailed survey of the Southwestern region, and described his method of collecting folklore materials: "Ethnographic research allows one to act in two ways: either to present one's own subjective impression as the result of observations, or to collect materials relating to various aspects of folk life, thus enabling everyone to see the people independently of the observer's impressions. I chose the second method" (t. 1, p. XII). P. Chubinsky goes on to explain the reasons for his choice: "Until now, there has not been a complete, comprehensive ethnographic study of the Little Russians (Ukrainians). The collectors of materials touched only on a certain aspect of folk life; the most complete are the collections of songs by various individuals, as well as the collection of sayings by Nomis. As for beliefs, rituals, signs, divination, whispers, spells, games and amusements, legal customs, everyday life and shades (differentiation) of dialects, there is rather little material collected" (t.1, p. XII). When recording folklore samples, the

scientist followed the phonetic and grammatical features of local dialects, and paid most attention to ritual songs and tales of "mythical content"... (t.1, p. XIV-XV). During three expeditions (1869-1870), the scientist, together with his assistants I. Cherednychenko and V. Kravtsov, surveyed 56 counties of Kyiv, Volyn, Podillia, Hrodna, and Poltava provinces. According to experts, P. Chubynsky received materials from more than 70 counties in various ways (Zyl, 2009, p. 244). Thus, he had about three hundred fairy tales. However, in his review of the publication (Drahomanov, 1877, t. 3, pp. 85-109), M. Drahomanov criticised the "Works" for the unsuccessful ordering of the material, for neglecting the rules of recording folk works. F. Vovk also noted that P. Chubynsky's "Expedition Works" is a huge, unusually rich and therefore precious collection, but the collection is somehow stitched together, almost not systematised and very poorly edited, despite the fact that its editors were mature scholars M. Kostomarov and P. Hilthebrandt, who belonged to the mythological school. P. Chubynsky's intention to make this collection all-Ukrainian was not achieved, or at least not fully achieved. 40 years later, M. Sumtsov wrote that "after Chubynsky, valuable works of Golovatsky, Ivanov, Rudchenko, Hrinchenko, Manzhura, Hnatiuk, Frank, Yavornytsky, Novytsky, Miloradovych appeared in Ukrainian ethnography, none of which can replace Chubynsky's Works, which both before and now remain the capital asset of Ukrainian ethnography, thus securing for P. Chubynsky the fame of a worthy son of the school of folklore. Chubynsky as a worthy son of his people, a man with a pure, noble heart and great historical merits" (Kozar, (Dmytrenko), 2014, p. 177). Subsequently, the journal "Kyianyn" published a preface from the first volume (1873, nos. 28, 29, 31, 32), and in 1880 I. Sreznevsky published "Notes on the Works of P. Chubynsky" (Sreznevsky, 1880, pp. 162-166).

For our study, the second volume, Malorosian Fairy Tales (1878), is valuable. In terms of the number of texts contained, P. Chubynsky's collection became one of the most significant editions of the nineteenth century. The number of fairy tales presented in the volume far exceeded the total number of works of this genre published up to that time. In the preface to the publication, the compiler noted that by that time, all Ukrainian folk tales published in various editions numbered up to 170 (137 of them in I. Rudchenko's collection). "*The collection is insignificant compared to the record of fairy tales preserved in folk memory, and insignificant compared to the number of published Great Russian fairy tales*" (Chubinsky, 1878, t. 2, p. 3). The material in the volume was divided into two cycles: mythical tales (148 items) and household tales (145 items). He classified the tales as 1) mythical tales, in which anthropomorphic forces, objects of nature, mythical creatures act; 2) epic about animals; 3) epic about heroes, where snakes and heroes act, or only heroes; 4) tales about spirits (evil and good spirits); 5) about anthropomorphic spirits (about people with special abilities inherent in evil and good spirits); 6) about Fate, Happiness, etc.7) reincarnation (people turn into animals under the influence of magic or on their own, but are not harmful to others).

Table 14. "Grouping of fairy tales by P. Chubynsky"

Group.	Signs.
1 group	mythical, in which anthropomorphic forces, objects of nature, mythical creatures act
2 group	animal epic
Group 3	an epic about heroes, where snakes and heroes act, or only heroes
Group 4	tales about spirits (evil and good spirits)
Group 5	anthropomorphic spirits (people who have special abilities inherent in evil and good spirits)
6th group	about Fate, Happiness, etc.
7th group	reincarnation (people turn into animals under the influence of magic or on their own, but are not harmful to others)

The places where the texts were recorded are Poltava, Kyiv, Horodnya, Volyn, Kharkiv, Podillia, Sidletsk, Katerynoslav, and Chernihiv provinces. The tales include the following: "The Girl with the Louse Coat", "About Marusya the Cossack's Daughter", "Kirik", "Ivan Ivanovych, the Russian Tsarevich, His Sister and the Serpent", "About the Peach Prince", "About Pokotyhoroshko", "The God-giver Ivan, About Suchenko the Rich Man, Yurza-Murza and the Good Shooter, About the Three Sons, About Fear, God, Death and Moskal, Three Brothers and God.

According to O. Kukharenko, P. Chubynskyi's collection, thanks to the efforts of Stolbin and Zaliubovskyi, became an important step in the publication of Slobozhanski tales. However, during the testing of these texts, a number of problems arose, primarily due to the lack of information about the area and the name of the recorder in a significant number of records. The publication contains 34 records made in the Slobozhanshchyna. They have a clearly defined affiliation to this region. As a result of the examination, O. Kukharenko found that 31 texts recorded by H. Zaliubovskyi do not indicate the place of recording. However, L. Ivanikova, studying the personality of H. Zaliubovskyi, notes: "In the preface to the second volume of "Works" P. Chubynsky informs that it contains 48 fairy tales sent by G. Zalyubovsky and others. But in fact, the second volume contains 69 fairy tales, legends, and anecdotes from Zaliubovskyi's notes. Most of the fairy tales (fantastic, household, and animal tales) were published for the first time and had no variants at that time. Their texts are highly artistic, recorded in the living vernacular, complete, imaginative - most of them have become classic examples of Ukrainian folklore ("About Suchenko," "Borys Tryomsyn," "About the Firebird and the Wolf," "Poverty," "Frost," "About the Stepmother and Stepsons," etc.) Geography of these records: Lebedynskyi district of the Kharkiv province, the city of Nikopol, Pavlohrad and Bakhmutskyi districts of the Katerynoslav province, one or

two samples from Kursk and Chernihiv provinces. Knowing H. Zaliubovskyi's careful approach to folklore texts, which was evident in his early records - attention to dialectal forms, detailed comments, extensive information about the narrators and settlements where legends and other folklore samples were recorded - we can safely assume that the compilers, rather than the collector himself, recorded this most valuable information - the names of villages and the names of the narrators of fairy tales, legends, and anecdotes. Unfortunately, due to the absence of Zalyubovsky's manuscripts, we cannot restore the exact addresses of all recorded folk tales... The texts of Zalyubovsky's tales are extremely complete, well written, not from memory, but from the words of the narrators, full of dialectal and outdated language forms and phrases, which gives in a them a lively way national flavour. For example, the fairy tale "About a Mare's Head" (No. 28, pp. 97-102) is the most complete version of all known recordings, and the same applies to the fairy tales "About Tsarevich Ivan and Princess Marusya" (No. 49, pp. 152-156), "The Little Voice" (No. 59, pp. 219-226), "About Suchenko" (No. 68, pp. 252-256), "The Evil Mother and Sister Sereda" (No. 75, pp. 285-290), "Tryomsin Boris" (No. 76, pp. 290-297), "About the Grandfather's Daughter and the Golden Apple Tree" (No. 141, pp. 459-466), etc. In the village of Buimery, Lebedynskyi district, the fairy tale "Olenka, Ivashechka and the Serpent" (No. 148, pp. 468-473) was recorded, which is original not only in its plot but also in the semantics of the images: here the serpent and his servant act as positive characters. When the South-Western Department of the RGT was founded in Kyiv in 1873, H. Zaliubovskyi (as the head of the Katerynoslav District Court) became one of its most conscientious employees" (Ivannikova, (Dmytrenko), 2008, p. 115-116). A. Maidachevskyi (DnM, 1899, no. 47; KS. 1900, no. 1, p.19.) and V. Danylov (1909, p.108) wrote about Zaliubovskyi's professionalism as an ethnographer, noting the high level of documentation in his records. Following the publication, D. Mordovtsev published an article on the second volume of P. Chubynsky's "Works..." P. Chubynsky - "Woman in Ukrainian Fairy Tale" (Mordovtsev, 1878, no. 759), where he raised the issue of the presence of an important female image and its respective role in the unfolding of the fairy tale conflict.

<center>***</center>

The awakened interest in the discussion of folk tales, their existence and specific features was sparked by a number of articles in periodicals. Contributors to regional magazines actively published their observations on local fairy tale prose. In particular, the peculiarities of storytellers' narratives and their themes. For example, two articles about fairy tales: by *K. "From the Village (On Folk Tales)" and *Ivan Tyrpiak "From Harvatsyk" (1876); two folk tales with a lengthy dedication in the title: "To my fellow farmers I give two fairy tales: one about "How the witch wanted to eat Ivashko, but failed, and ate Olenka", and the other "About the witch Vasyl, how he made everyone werewolves at the wedding of Nichypor Zubenko" (1876) (under the scriptorium A...K.). As a supplement to the journal "South Russian Lexicographer", F. Piskunov and F. Lopatto edited "Ukrainian or South Russian Album: Songs, Dumas, Fairy Tales, Fables, Poems, etc. Chaika". Some examples of folk tales include the international

stories "The Knight and the Death" (subsequent editions in 1876 and 1883; 6th edition in 1887), tales about devils (1875, pp. 316-320), and about gypsies (1878, no. 2, 3). Reprints of folk tales from the collections were included in Yurii Romanchuk's Ruska Chytanka dlia lyshykh klasiv dlia srednykh klasiv (Russian reading for the lower grades of secondary schools) in two volumes (Romanchuk, 1879/1886), and the Lviv journal Uchytel (Teacher) published the folk tale Wind of Victories (1880, no. 4). Slobozhanshchyna stories, which were repeatedly reprinted later, were published by V. Aleksandrov (Ukrainian fairy tale "Koza-Dereza" (Aleksandrov, 1881/1885), and a year later, the fairy tale "Ivashechko" (Aleksandrov, 1882)).

A separate collection was published, Children's Songs, Fairy Tales, and Riddles, edited by **Mykhailo Lobodovsky** (1841-1919), which contained 12 fairy tales with an indication of the place where they were recorded (Lobodovskyi, 1876/1918)). The collection includes fairy tales that are still popular today: "The Sparrow and the Fable", "The Mitten", "Kolobok", "The Fox, the Cat and the Cockerel", "The Goat-Tree", "Pan Kotskyi", "Ivashko", "The Straw Bull", "The Crooked Duck", "The Fox Sister and the Wolf Panibrother", "The Paradise Egg", "The Frog Princess", etc. According to his beliefs, M. Lobodovskyi was a national-federalist, a member of the Kharkiv "Old Community" and, from 1883, the "Drahomanivska Community", and fought for the revival of the Ukrainian nation on federal principles. In the 1860s and 1870s, he taught in Slobozhanshchyna, Kyiv, Podillia, and Volyn, where he collected folk songs, fairy tales, and individual expressions and words for the dictionary.

Resonant for fairy tale studies was the work of L. Kolmachevsky "Animal Epics in the West and among the Slavs" (1882), in which the scholar briefly mentioned the Ukrainian fairy tale. The work was reviewed by M. Dashkevych and later generalised by V. Hnatiuk. In particular, M. Dashkevych (Dashkevich, 1904; Dashkevich, 1883, t. 5, pp.153-177), taking into account the fact that L. Kolmachevsky linked East Slavic folk tales about animals with the medieval Western European poem about the fox, categorically denied the folk character and national specificity of Ukrainian and other Slavic animal tales, and also defended the idea that they were borrowed from Western European and Eastern sources.

In 1883, Leipzig published F. Kraus's work on Slavic folklore's borrowing of plots from Indo-Germanic sagas and fairy tales (Krauss, 1883), which also received a resonant reaction in Ukrainian fairy tale studies. In particular, Ivan Franko responded to it with an article and a recording of the fairy tale "Ancient Romance-Germanic Novella in the Mouths of the Russian People", a tale about a capricious princess who was looking for suitors (recorded in the village of Nahuyevychi from the mouth of Maria Havrylyk) (in L. Dunayevska 1990) (Franko, 1883, Nos. 2, 3, pp. 27-30; pp. 45-47). All of this testified to the relevance of the scientific views of Ukrainian fairy tale scholars and the formation of a methodology for studying folk tales.

Thanks to the diligent work of scholars, interest in Ukrainian folk tales grew in European countries: translations were published in French: "The Poor Wolf - Le loup vigaud", "The Man and the Wicked Woman - La bavarde" (1882); taken from I. Rudchenko's collection "The Fox and the Hen" (p. 29), "Bear, Wolf, Fox and Hare" (p. 41), "Poor Wolf" (p. 48), "Fox Sister" (p. 65), "The Ox and the Pike" (p. 116), "Two

Comrades (Horse and Pike)" (1883, p. 164). M. Branke published The Legend of the Cossacks. As O. Andrievsky notes, "About the pilot Karpo the Flying from Staryi Kodak, how he guided a merchant's canoe with goods through the rapids, how this canoe crashed, and how Karpo got to the other world and what he saw there" (Branke, 1877; Andrievsky, 1930, in the subsection 1877). The fairy tale-religious motif of travelling to the other world is present here, and it had many folk variants. Also, some Ukrainian fairy tales and legends, translated into English, were published in New York (Ralston, 1878).

The practice of publishing reviews of scientific and popular publications during this period became a way of forming the science of fairy tales. For example, O. Veselovsky's review of Romanian Fairy Tales translated by M. Kremnitz was published in Leipzig. A year later, it was published by the journal of the Ministry of Public Education (ZhMNPr, 1883). M. Kremnitz's collection does not contain any Ukrainian material, and O. Veselovsky's review cites several parallels from Ukrainian fairy tales (on pp. 218, 220, 222, and 224) about the creation of a woman "from a face", "from a flower" (according to P. Chubynsky, vol. 2, no. 81, etc.) (Veselovsky, 1883, pp. 216-228). The "European Herald" published an article by K.V. (M. Drahomanov, 1881, p. XI) "Cordelia-Zamarashka", which presents Ukrainian parallels of the fairy tale material.

The mid-80s of the nineteenth century were also marked by the publication of two collections of Ukrainian folk tales from Kyiv and Volyn compiled by Polish researchers J. Moszynska "Fables and Riddles of the Ukrainian People" (1885) and S. Rokosowska "Fables (fairy tales) from the whole Yurkivshchyna (Zvyahilets County, Volyn Province)" (1886). As O. Andriievskyi notes about Moshynska's collection, the fairy tales were reviewed in 1894 in M. Sumtsov's article "Malorusski kazki v kolbergh's and Moshynska's collections". The collection of J. Moszynska included 37 fairy tales. Among them: "About Mark the Rich," "About the Murdered Sister," "About Suchych," "About Tsar Ion," "How a Woman Shaved a Devil," "About a Smoking Pipe, a Gate of Gold, a Bag of Self-Holding," and "About a Hen of the Ryabushka."

Separate editions include: a collection of Old World fairy tales recorded by O. Grabyna (1885), which included: "Father's Testament"; "I love you, husband, like the wind in the field"; "Khokhol Maksymovych"; "The Ladle of Disaster" (recorded in Romny); a folk tale from the mouths of Ivan Kalychka (I. Manzhur) "How the Devil Served a Piece of Bread"; a folk tale edited by V. Chaichenko "Poor Wolf" (reprinted from volume 1 of I. Rudchenko's collection). The latter edition was positively reviewed by M. Komar in the Zorya magazine in 1886.

The list of popular publications included fairy tales with travelling plots, which were especially popular with Ukrainian readers, in particular, magic and legendary tales: "The Devil in Love" (Lvivianyn, 1861, pp. 29-57), "The Witch", "Madea's Bed" (1853), "Cinderella of Korzhbur," "The Maiden's Coffin", as well as fables such as "Poor Wolf" (Todosiv, 1924), "The Wolf and the Goats" (Todosiv, 1924), „Witch or cursed girl" (Bobulsky, 20s of the twentieth century),"Matiyash the Rabbit„ (Ignatius, 1855, no. 12). Among the compilers of the editions are V. Todosiv, A. Bobulsky,

P. Shulika, under the scripts of K. Ignatiy, I. Ignatiy (Shulika, 1862, t. IV, pp. 70-91; 1855, nos. 9, 10). Also, amateur recordings of fairy tales from Polissya, Zakarpattia, Lviv, Chernihiv, and Kyiv regions are presented in the studies "Fairy Tales and Superstitions of the Polissya People", "Fairy Tales. Collected by Ihnatii z Niklovych", "Folk Life of Volyn Polissia", "Tales and Stories". Publishing activity has definitely become a positive factor on the way to recording and preserving both individual stories and fairy tale variants. For a modern researcher, such materials are more or less freely available and offer objective conclusions about the development of fairy tale studies in Ukraine as a whole.

3.3.4 O. Kolberg's contribution to Ukrainian fairy tale studies

In the second half of the nineteenth century, the Polish researcher **Oskar Kolberg** (1814-1890) began ethnographic activities in Pokuttia. In particular, in 1867-1868, 1870, 1876-1877, and 1880, he collected a large amount of material in the Stanislav and Kolomyia districts, which resulted in a four-volume folklore and ethnographic work Pokucie. An Ethnographic Image" (1882-1889). The fourth volume (1889) of the publication contained 77 Ukrainian folk tales and a study of "moral tales" (Kolberg, 1881, t. IV). In the preface to the reprint of O. Kolberg's legacy, I. Khlanta (2001) wrote that the collection of Pokuttya fairy tales, in terms of the amount of material selected, is one of the five most valuable editions of the fairy tale epic of Ukraine. "As for Galicia, this was the first and most solid edition of fairy tales recorded in one small area in the 60s and 70s of the nineteenth century. We cannot ignore some of V. Shukhevych's records (Hutsulshchyna, part 5. Lviv, 1905), but it should be noted that the following collections of fairy tales from Prykarpattia - "Magic Cup" (1971), "Tales of Pidhiria" (1976), "Golden Tower" (1983) - were published only in the 70s and 80s of the twentieth century" (Kolberg, 1889, t. IV).

The classification of plots proposed by O. Kolberg was based on his experience of working with texts. These are fairy tales: magic; about evil spirits, strongmen and fears; legendary, moral; adventure and anecdotal tales; about animals; Hutsul. The group of tales is called Hutsul only because they were recorded not in Pokuttia, but in the mountainous region of Zhab'ya Ilka. The book contains a number of stories that were not previously published in printed collections. The folklorist tried to be as accurate as possible in his records, and some tales are presented in variants. There is also a translation of some dialect words into Polish. The place where the work was recorded is indicated, although the name of the narrator is not given (the researcher considered it unimportant). In his later collection "Fables from Polissia" (1889), O. Kolberg presented texts recorded from the vicinity of Pinsk and Liubeshiv, from the villages of Borova and Pohost. Among them are "The Wise Fool," "The Shepherd and the Cow," and "The Queen and the Stepdaughter" (Kolberg, 1889, t. XIII, p. 200-207). The tales were presented in Ukrainian, but in Polish transcription.

A group of fairy tales	Topics of the stories
1 group	magic tales
2 group	tales of evil spirits, strongmen and fears
Group 3	legendary, moral tales
Group 4	adventure and anecdotal tales
Group 5	animal tales
6th group	Hutsul fairy tales (recorded not in Pokuttya, but in the mountainous region of Zhabye-Ilka)

Given the scholar's interest in fairy tale epics, in O. Kolberg's later works Volyn, Chełmske, and Przemysl, we found Ukrainian fairy tales in Polish (Kolberg, 1890, t. I; 1891, t. II; 1891, pp. 199-231; 1907, pp. 412-450). The ethnographer's achievements were duly appreciated in the reviews of V. Hnatiuk and other scholars.

3.3.5 P. Ivanov's "intuitive" method of fixation and study of folk tales

Petro Ivanov (1837-1931) was an inspector of public schools in the Kupiansk district, but he entered the history of Ukrainian fairy tale studies as a collector and researcher of folklore from Sloboda Ukraine. His work began in 1871, when he became a full member of the Society for the Study of Nature at Kharkiv University and created a correspondent network of field recorders in villages, slobodas, and farms, consisting mainly of village teachers who, on the folklorist's instructions, recorded various genres and sent them to him. P. Ivanov wrote more than two dozen works, but a significant amount of his folklore research remains inaccessible, and some of his manuscript collections are outside Ukraine (in imperial archives). Science knows him as a folklorist, an expert on the life and spiritual culture of the Ukrainian people. M. Sumtsov wrote about the importance of P. Ivanov's scientific work in the folklore process at the turn of the two centuries. Some references to the researcher are found in S. Savchenko's work on the history of collecting and researching folk tales (1914). Later mentions of P. Ivanov in the 60s of the twentieth century are due to the attribution to him of the status of a non-Ukrainian peripheral folklorist (in particular, on the pages of works on the history of folklore by M. Azadovsky (1963) and S. Tokarev (1966)). In the early 70s of the twentieth century, I. Eisenstock in his article "Folklore and Ethnographic Activity of P. V. Ivanov" (1971), highlighted the activity of the folklorist as an amateur, a collector of "raw" material, deliberately refraining from a detailed and serious scientific understanding of his work. This was explained by the subject of the scholar's works that covered Ukrainian folklore material. Here are the titles of some of them: "Vovkulaky (Materials for Characterising the Worldview of the Peasants of Little Russia" (1900); "Days of the Week (To Little Russian Ethnography)" (1905); "From the Realm of Little Russian Folk Legends" (1890); "Folk Beliefs, Signs,

Proverbs, and Riddles Concerning the Little Russian House" (1889), etc, which revealed folk beliefs about the soul, the world of the dead, gods, the power of maternal blessing and curse, demonic creatures and protection against them, folk games, children's amusements, lullabies, and warnings during epidemics. All of this testifies to the Ukrainians-Malorosians as an ethnic group, nation, and people, and serves as unshakable evidence of the existence of the proto-Ukrainians and the Ukrainian people. Only in the 1990s did Ukraine begin a thorough study of P. Ivanov's folklore records and folklore and ethnographic views (O. Boryak, M. Karasykov). Since 2000, Iryna Neilo (Hryshchenko), a postgraduate student at the Centre of Ukrainian Studies at Taras Shevchenko National University of Kyiv, has devoted a number of scientific articles to P. Ivanov's activities, which later became her dissertation research. Among them: "Petro Ivanov: Scout of the National Spirit" (2000); "Mythologeme of Fate in the Studies of P. Ivanov" (2001); "Prophetic Birds in the Records of P. Ivanov" (2001); "Collection of P. Ivanov's Tales about Fate" (2001); collection "Folk Tales of Kupiansk Region. Compiled by I. Neilo" (2004). Three folklore and ethnographic works by P. Ivanov, who is rightly considered in Ukraine not a modest amateur collector, an ordinary compiler of ethnographic collections, "*but a profound scholar who was well aware of the advantages of his method of recording texts and the advantage of studying a small region*," were also republished (Neilo, 2004, p. 162).

P. Ivanov's cherished dream was to publish a large Kupianske collection of ethnography "From Cradle to Grave", which was to include materials collected and systematised by the researcher. Although the collection was completed, materials from it, including fairy tales, were published only partially, in separate publications. In all texts prepared for publication by the researcher, accents were placed, indications of plot parallels were provided, and the nuances of oral speech and pronunciation inherent in the region were conveyed as accurately as possible. In the subtextual footnotes of the manuscript collection, P. Ivanov provided references to similar fairy tales by O. Afanasiev, O. Erlenwein, D. Sadovnykov, Y. Romanov, I. Manzhura, P. Kulish, and P. Chubynsky. In the preface to it, the scholar noted that: 1) nineteenth-century folklore studies did not develop a clear scientific classification of fairy tale material; 2) this genre is rarely in the circle of researchers' interest; 3) by the end of the nineteenth century there was an urgent need to compile indexes of fairy tale plots. He expressed concern that Ukrainian scholars - both folklorists and linguists - do not pay due attention to the active existence of this genre in the general system of Ukrainian folklore because the fairy tale is still not classified by scientific indexes. The recordings made by P. Ivanov and initiated by him are distinguished by a new attitude to the methodology of collection and show a total approach to recording regional folklore, not just the selection of the best texts, i.e. attention to all manifestations of the tradition, repeated recording of works of the same plot type, reproduction of all recorded variants, as the researcher believed that only in this way it is possible to recreate the picture of the real life of folklore, and the maximum number of recorded variants will allow studying the life of the tradition.

Considering the theoretical developments of well-known researchers of the time, P. Ivanov made attempts to systematise and classify the collected material. The

researcher proposed to use the methodology of the natural sciences: to present all available texts, not subjectively selected ones, perfect from the editorial point of view. His collections are distinguished by a kind of "author's" approach: along with field notes, he presents scientific comments and his own reflections; when transmitting the recorded material, the folklorist used the so-called "yaryzhka". The spontaneous and intuitive approach of the enthusiastic teacher in the process of active recording grew into a qualified scientific asceticism, raising him to the level of a folklorist (Neyilo, 2004, p. 9).

One of P. Ivanov's earliest publications was a note in the journal "Pantheon of Literature", which included a record from Kupianske called "Kumova Bed" (SUS 756B) (the famous story "Madea's Bed"). If we compare this edition with collections published in the nineteenth century, I. Mandzhura's edition contains 202, I. Rudchenko's - 137, P. Chubynskyi's - 292 tales, which demonstrates a significant predominance of recorded Kupyansky texts (Neyilo, 2004, p. 11). As for the fairy tales collected by the scholar, at the end of January 1891, P. Ivanov sent a manuscript collection to the censorship commission, which included more than four hundred fairy tale narratives. Despite numerous attempts, the collection was not published. Only in 1897, part of P. Ivanov's "Ethnographic Materials Collected in the Kupiansk District of the Kharkiv Province" was published in periodicals, where fairy tales were a separate subsection (Ivanov, 1897, no. 1, pp. 35-48). It was only in 2004 that some of the tales from the collection were published by I. Neilo under the title "Folk Tales" (2004). The researcher wrote about the importance of the publication: "*The collection of Kupianski tales is a scientific monument of national and world significance... ancient fairy tale plots are preserved here; archaic images and expressions coexist with new ones; new elements of everyday life, transformed characters and conflicts exist together with the remnants of mythological consciousness. The texts collected by P. Ivanov are of great scientific, historical, cognitive and practical importance*" (Gryshchenko, 2010, p. 81). However, its small print run could not satisfy even folklore experts, so the publication quickly became rare. The collection consisted of 246 fairy tales and 157 variants to them (records from Kupiansk and Preobrazhenska sloboda of Kupiansk district). The tales are divided into animal epics (41 items and 41 variants), mythical tales (103 items and 70 variants), pobrehenki - household tales and anecdotal stories (102 items and 46 variants). Among the stories we find the following: "Baba Yaga", "Ignorant", "Sivka-burka eternal kavurka", "The Sagittarius and the Falcon", "One-Eyed Woe", "Fool Matsko", "Lipovyi Tryhsyn", "Ivashka the Fool, the Priest's Worker", "The Flying Ship". "The Bear and the Mouse-Mother", "Galagasha", "Ivan the Tzarevich and the Grandfather", "Five Riddles", "How Muscovites taught the Khokhuls", etc. In particular, the fairy tale "Korzhyk", in addition to P. Ivanov's records, is also available in P. Martynovych's collection, which indicates that the story was popular only in certain regions of Ukraine. As for the dating of the texts in the collection, they were recorded between 1888 and 1890. In the modern reprint, I. Neilo (2004) brought the texts closer to the spelling norms. The new edition also contains passport data in the appendices; parallels from the most famous collections of fairy tales of the nineteenth century; an alphabetical index of the places where the texts were recorded, which

makes it possible to create a map. A dictionary with dialectisms and obscure words is also included; a bibliography of folkloristic works by P. Ivanov and a list of works on his life and folkloristic activity; the ciphers of fairy tales according to the "Comparative Index of Plots" (ESF) (Barag, 1979).

Continuing the scientific study of fairy tales following the model of European researchers-collectors, P. Ivanov suggested that Ukrainian folklorists begin a comprehensive study of them, namely: to investigate ancient intercultural relations; ways of spreading fairy tale plots, motifs, images; correlation of ancient fairy tale texts with later ones; and separation of borrowed motifs and plots from Ukrainian ones. Such an approach to the process of collecting and publishing would help to create a unified register of stories on the territory of Ukraine and to draw scientific conclusions based on available materials, rather than on the assumptions of mythologists or comparative historians based on individual tales.

Table 16. "Directions of scientific research of fairy tales by P.Ivanov"

№	Objectives.
1	Explore long-standing intercultural ties
2	To study the ways of spreading fairy tale plots, motifs, images
3	To find out the correlation of ancient fairy tale texts with more recent ones
4	Separate borrowed motifs and plots from Ukrainian ones

As for the thematic division, P. Ivanov, having no authoritative scientific guidelines, was guided by his scientific intuition and divided the collected texts into three groups: animal tales, mythological tales, and household tales, which included anecdotal stories (according to the folklorist's definition, "pobrehenki"). In his opinion, "some of the tales did not belong to any of the three sections, or, more precisely, could be attributed to each of them" (Neyilo, 2004, p. 7; pp. 8-13). Kupianske tales have features characteristic of the all-Ukrainian prose epic and at the same time are marked by regional specific features that depend on many factors: the level of popularity of certain plots, which determines their dissemination, reproduction in the collecting circle of storytellers as carriers of the genetic memory of the ethnic group, narrative traditions that often indicate the functioning of a particular genre, conditions of using a prose work to meet the needs of the audience. P. Ivanov's collection demonstrates the peculiarities of the genetic memory of the Ukrainian people and its modification under the influence of social and historical factors: in traditional fairy tales, there is a certain "reformatting" of motifs, different plot characters interact, and features of the new time appear. For example, in Kupyansky tales, the role of fools is played by representatives of other ethnic groups. The endowment of other ethnic groups with unattractive features is a conceptual scale of "friend or foe", where the "foe" always has magical powers, can certainly harm, and acts as a warning. Since the territory of Kupianske is a borderland, interethnic relations are reflected in the recorded texts ("How Muscovites taught Khokhles", "Khokhol and Moskal", "Moscow Literacy", "About Khokhol and Moskal"). I. Hryshchenko (Neilo) specially compiled a collection "International

Relations in Ukrainian Folk Tales", in which she cites 36 stories from the Kupiansk region (Hryshchenko, 2009, pp. 76-102). In her monograph "Folk Prose of Kupianske in the Records of Petro Ivanov: Plot, Motif, Image" (Hryshchenko, 2010, p. 53-81), the researcher elaborated on the plot structure of the tales recorded by the scholar, drawing attention to the special absorption of beliefs, superstitions and demonology in folk tales that transform the artistic imagination of both the narrator and the listener.

3.3.6 Fairy tale materials in the studios of M. Sumtsov

A student of O. Potebnya, **Mykola Sumtsov** (1854-1922) entered the field of science as a "folklorist researcher of the younger generation" of Kharkiv scholars, a professor, a classic of national and world ethnography, and one of the founders of scientific Ukrainian studies. In 1963, M. Azadovskyi (unreasonably) assessed Sumtsov's activities as episodic studies of folk culture phenomena and the making of contradictory statements. Unfortunately, Professor M. Dmytrenko notes that in his scientific and critical portrait of the scientist, M. Azadovsky expressed a position that was alien and far from the truth, did not take into account the content and significance of M. Sumtsov's works or the positive assessments of his predecessors (M. Drahomanov, I. Franko, V. Hnatiuk, E. Redin, E. Kagarov, D. Bahalii, O. Vetukhov, F. Kolessa, A. Loboda, A. Krymskyi, S. Yefremov, L. Biletskyi, V. Petrov, V. Dashkevych, Z. Kuzela, P. Odarchenko, O. Day, etc.) (Dmytrenko, 2004). In particular, L. Biletskyi noted that M. Sumtsov "*did not adhere to one particular scientific outlook in its principle, but for each poetic fact, according to its nature, he sought certain principles of literary and artistic criticism*" (Biletsky, 1998, p. 152). The scholar, being well versed in contemporary European theories and trends in the development of humanities, using the achievements of various approaches to the analysis of language, folklore, rites and customs, and literature, considered it inappropriate to limit himself methodologically. "*I can't stop at one explanation and I use all three scientific theories at the same time - horribile dictu! I don't think that one theory can replace the other. One has to be the last pedant to carry around one theory like a scribbled bag in the current development of ethnography and to cram all the diversity of folk life into a one-sided (limited) theoretical framework*," the scholar noted in response to critics' criticisms (Sumtsov, 1891, VIII (No. 1), p. 92). Motria and Stepan Myshanychi also note about M. Sumtsov: "*his merit lies in attracting the maximum amount of source material, in finding the optimal methodology for analysing this material, in comparative findings that highlight the originality of Ukrainian and pan-Slavic cultural phenomena. The researcher avoids straightforward definitions, especially in the interpretation of the "language" of myths - symbolism. The scope of the materials studied is so extensive that it is possible to compile a dictionary of rituals, symbols, and song tropes on the basis of these works. That is, what M. Sumtsov was accused of, in particular, dispersing the subject of research, focusing on secondary points, gathering a motley and multifaceted material around one conceptual idea, etc. turned out to be a virtue of his scientific method*" (Myshanych, 2002, p. 36).

Among the scholarly works of the scientist that constantly attract the attention of fairy tale scholars are "Tour in Folk Literature" (1887), "Epics about Dobrynya and Maryna and Related Tales about the Magic Wife" (1892), "Songs about the Guest Terentii and Related Tales (1892), Songs and Tales about the Living Dead (1894), The Frog in Folk Beliefs and Fairy Tales (1897), and others. The resonance of "Songs about the Guest of Terence and Related Tales. To the History of Proverbs about an Unfaithful Woman" was a study of the Ukrainian fairy tale by O. Malynka entitled "Several Variants on the Theme of Terentiy's Guest". It presents four Ukrainian fairy tales about an unfaithful woman recorded in the town of Bryn, Nizhyn district, Chernihiv region (Malinka, 1893, XII, pp. 146-147). The article "Wishes and curses (mostly Little Russian)" contains stories about transformations. The research "The Frog in Folk Beliefs and Fairy Tales" had a separate bibliography for fairy tales and presented 5 fairy tale motifs about the frog. Later studies also point to the practical application of the theory of Ukrainian fairy tale studies, which at the turn of the century was not inferior to the pan-European one, and in some areas was even ahead of it: "I. Tales and legends about Mark the Rich. II. Additions and amendments to the article about Mark the Rich"; "Little Russian fairy tales in the collections of O. Kolberg and Y. Moshynska"; "Songs and tales about the living dead", "Research in the field of anecdotal literature. Jokes about Fools". In his study "Old Samples of Ukrainian Folk Literature", M. Sumtsov reviewed Ukrainian folk literature over the centuries, also touching on the genesis of fairy tales.

Let us dwell on the collection of articles by M. Sumtsov "Cultural Remnants", which has not lost its relevance to this day. For those who study folk culture, there is something to learn, to transfer to the present, to compare and draw conclusions. The fairy tale as an idealised reflection of reality, which uses various semiotic systems to store information, is among the entertaining and didactic means of folk culture. Since M. Sumtsov is considered a theorist of mythological, anthropological, cultural and historical schools of folklore studies, we turn to his observations on folk tales to unequivocally assure ourselves of the scientist's involvement in the development of Ukrainian fairy tale studies.

M. Sumtsov's work "Cultural Remnants" (Sumtsov, 1892) is a collection of articles published in the Kyivska Staryna journal in 1888-1889, which the author appropriately combined into a collection for easier use by both scholars and readers. Our task is to extract and analyse the material related to the Ukrainian fairy tale tradition with a focus on the role of the scholar as a fairy tale scholar.

On the extinction/disappearance of certain folklore narratives, M. Sumtsov wrote that many of the extinct genres had signs of an idealised future (utopia); many of those everyday forms and moral concepts that disappeared from the lives of more cultured peoples died not because they did not meet the highest criterion of goodness, not because they did not satisfy the interests and needs of the majority living in these forms, but because they could not withstand the struggle (competition) with other everyday forms and genres they had to face (Sumtsov, 1892, pp. 1-2). In folk life, cultural vestiges from the time of the scientist and up to the present stand independently of each other, constituting heterogeneous and multi-temporal fragments of antiquity. In his

articles, M. Sumtsov suggests not classifying cultural vestiges according to the well-known headings: mythical, historical and literary, comparative and ethnographic, or correlating them with formal similarities to rites and customs. Each phenomenon of cultural relics has its own place and deserves a separate study. Taking into account the specifics of "Kyivan Antiquities," M. Sumtsov resorted to the study of Ukrainian ethnographic material, to comparative historical studies of rituals, beliefs, and stories of the Slavic peoples (Sumtsov, 1892, p. 2).

To certify the fairy tales that will be analysed in this article, we will use M. Andreev's index (Andreev, (Karpenko), 2015). Under these conditions, in the article we will indicate only the number of the plot (e.g. 706 A*). The reviews of fairy tale motifs that occur in M. Sumtsov's works are not conditioned by any particular hierarchy. However, unwittingly, we start with the oldest fairy tale character - the snake, which has not only a natural form in the folk narrative tradition, but also mythical images. Fairy-tale motifs on this topic are found in one of the first articles of the collection "Beliefs about the healing value of the snake", where the scholar retells a fairy tale based on materials by O. Afanasiev (Afanasyev, 1865-1869, t. II, p. 567), but this story is also found in Ukrainians: a mother sees a snake cut in half in the forest; a large snake with a green leaf in its mouth crawls to her, puts the leaf to the dead snake, and it instantly fuses and comes to life. Then the mother picked up the leaf, put it to the bloody wound on her child's body, and the child immediately came to life (shuddered) and received immense heroic strength along with life (Sumtsov, 1892, p. 47). The motif of healing by analogy is characteristic of many Ukrainian fairy tales, including the tale of "Bezruchka" (706). Scholars suggest that all Aryan peoples have a snake cult, borrowed from the Greeks, who revered lizards, snakes, mice and other animals close to the earth (children of the earth), the mother of all living things (chthonic) (Sumtsov, 1892, p. 48).

Among the stories about snakes in the Ukrainian storytelling tradition we have, for example, the following: (285 A) The Child and the Snake, (285 **B) The Snake in the House, (**286) A Man Chops off the Head of a Snake, (**287) The Viper Strangles a Poor Man in the Forest, (**288) Poloz Sees Himself in the Mirror, (**289) The Snake, the Fox and the Wolf. Also in the section "Fairy Tales" (magic) - The Snake Woman (**406 I), The Snake Prince (433).

Fairy tales about eating snakes have a different utilitarian meaning. In the Kharkiv province, a poetic story about how people learned about the healing properties of herbs was recorded from the people: "One soldier was a prisoner of war. Under penalty of death, he was forbidden to touch food allegedly made from vipers. He disobeyed, ate some and began to understand the language of animals and plants." The belief in the ability of a medicine man to hear and understand the language of animals and plants is reflected in many examples in fairy tales. These include animals-helpers who helped the hero in trouble, violation of the prohibition (eating pieces of a magic dish), and the magical ability of children born under the influence of magic, etc. Among the plots are: (670) The Language of Animals, (672) The Crown of the Serpent, (*672 I) Chernobyl (thistle).

Another representative of the snake world, the boa constrictor, appears in the article "Beliefs that the boa constrictor loves milk and sucks cows" (Sumtsov, 1892, p. 298). Stories about milk-drinking snakes are common among many peoples (Slavs, Germans). In Ukrainian proverbs, the boa constrictor loves milk, sucks cows, climbs into the cellar and drinks milk from jugs. In the Kharkiv province, a story is recorded about a boa constrictor drinking milk from a bowl with children who drive it away with spoons and are angry that it does not eat porridge or bread in milk, but only liquid. The Scandinavians have similar stories (Weinhold, Altnord. Leben, 292). In a Latvian fairy tale, the urchins carried the mistress's milk and poured it into the cauldron (Miller, Collected materials on ethnography, II, 122). Slovaks and Czechs associate a snake eating with a child and milking a cow with Fate. The death of a snake leads to the death of a child or a cow (in both stories, the snake is white), warning not to harm (Potebnya, 1865-67, t. 1, p. 34-52). Records in the Chernihiv province testify to the vengefulness of the snake. A man destroyed the nest of a snake, for which the snake dropped poison into the milk in the cellar. When the man came to his senses and repaired the damage, the snake crawled into the cellar and overturned the jug of poisoned milk on the ground (ChernGV, 1859, no. 22). M. Sumtsov debunks folk superstitions by referring to the observations of zoologists Link and Lenz, who claimed that snakes do not drink milk under any circumstances (Bremen, Illustr. zhizn zhivot., V, 211). In view of this, M. Sumtsov concludes that the beliefs and stories about cow-sucking boas have no real basis in fact. To explain them, we should turn to mythology. Out of three different mythological hypotheses about the origin of folk tales about snakes: the lightning snake, the rainbow snake, and the house spirit (spiritus familiaris), the second and third hypotheses are acceptable in the Ukrainian case: the rainbow snake and the house spirit. According to the mythologist O. Afanasiev, the rainbow is a celestial serpent that drinks from the seas, rivers, and lakes. Its body bends and sparkles with different colours. Lithuanians call the rainbow Smakes, Belarusians - smok (snake), literally "sucker". According to S. Linde's dictionary, the name of the rainbow is "piavke" (Linde Samuel Bogumił. Słownik języka polskiego, 1771-1847, t. I, 358). Initially, in metaphorical language, the rainbow serpent sucked the heavenly cow-cloud. Then the poetic image was transferred to earthly realities (Sumtsov, 1892, p. 300).

In the article "Melusine", the scholar traces the genesis of the mythical image of a half-fish-half-man/half-woman, related to the previous character, the snake. The novel about Melusine is based on the French belief in fairies. The plot: the fairy Melusine (a sorceress) married Count Raymund on the condition that he not look for her every Saturday. While bathing, the fairy turned into a woman snake. The count broke his promise and the woman disappeared, crying out in grief and despair, and all the count's goodness and happiness disappeared with her. Researchers date the first edition of the novel in France to 1389, and in Germany to 1474, and rewrites of the story existed until the end of the nineteenth century among folk books. From the Germans, the story of Melusina spread to the Czech Republic and Poland (1569) (Pypin, 1875, p. 132), and from there to western Ukraine, giving rise to a number of fairy tales such as The Snake Woman (**406 I): a snake turns into a beauty; a man marries her, she sets a condition that he never call her a snake; angry with the woman, the man calls her a snake, she

turns into a snake. In another version of the tale, a young man met a beautiful woman in the forest; he married her on the condition that he would not follow her on a certain day. When the man broke the condition, he saw his wife turning into a snake in the forest and snarling angrily. We can also consider the stories in which the groom appears in the form of a snake, crayfish, or frog to be related to the image of Meluzyna. His transformation into a handsome man is accompanied by a number of prohibitions for the bride, and their violation is followed by the disappearance of the husband and the subsequent search for him by his wife, who, for example, cannot give birth without his presence, etc.

In his article "Home Talismans", M. Sumtsov includes an apocryphal story about the black goose (stork, crane) from the records of P. Chubynskyi (Chubinsky, 1872, t. I, p. 62.) and M. Drahomanov (Drahomanov, 1876, p. 8): The Virgin Mary ordered a maid to wash her shirt in the sea without looking at the shirt; the maid did not follow the warnings and was turned into a black goose. In another version, a man disobeyed God's warnings to throw a sack of filth into the abyss without looking into it. The humorous image of the crane can be found in two collections by O. Afanasiev (Afanasyev, 1860, t. I, no. 36; t. IV, no. 210) and "Works..." P. Chubynsky (T. 2, no. 66) (about a crane that stole a woman). The mythical explanation of this image is found in Dr De-Gubernatis, who reflected on the story from Afanasiev's collection of fairy tales ("Der Storch personificirt den unheilvollen Himmel", 540). However, M. Sumtsov considered the scientist's thoughts dubious. Both the crane and the swallow as home amulets probably derived their symbolic meaning from the fact that they arrive early in spring and settle near houses (Sumtsov, 1892, p. 100). The vast majority of tales about the crane in the Ukrainian tradition have a fabulist overtone ((60) "The Fox and the Crane", (76) "The Wolf and the Crane", (225) "The Crane Teaches the Fox to Fly", (*244 I) The Crane and the Heron, (**244 II; **83; 105) The Fox and the Crane, (**244 III) The Hawk and the Stork, (**244 IV) The Stork Catching a Mouse and a Frog), which indicates a book borrowing.

In his article "The Ritual Egg", M. Sumtsov mentions that fairy tales often speak of the Firebird. According to the scientist's assumption as a mythologist, it is the personification of the spring and summer sun. The sorcerer kidnaps the Firebird, but does not kill it, but puts it in a golden cage (it is impossible to kill the eternal power of spring rebirth). Before the precious bird loses its freedom, it manages to lay an egg. The sun in the fog and clouds was imagined as a golden egg laid by the Firebird. In folk tales, the egg is a symbol of life and the universe (Sumtsov, 1892, p. 100). The Firebird is not often found in fairy tales, which indicates that the character is not relevant to the Ukrainian fairy tale tradition. Mostly, it is obtained when Ivan the Terrible or Ivan the Fool performs several magical tasks ((531) "The Little Hunchbacked Horse", (550) "Ivan the Terrible and the Grey Wolf").

A common theme of fairy tales and legends is the motif of punishment by higher powers of someone who has secretly committed a crime and disclosing it through the language of plants and animals. In his article "The Flute" (Sumtsov, 1892, p. 157), M. Sumtsov noted that the antiquity of the plot is indicated by the popular story among many European peoples that a tree or reed grew on the grave of a murdered person,

from which a flute is made; this flute, regardless of the will of the person who plays it, tells the world about the crime (Kulish, 1857, t. II, pp. 20-23; Afanasyev, 1860, t. VI, p. 25; t. VIII, p. 311; Kolberg, 1889, p. 87). The fairy-tale motif of crime detection is present in M. Andreev's index under several numbers: (780) The Magic Flute, (781) The Infanticide, (**782) The Secret Murder is Revealed.

In his article "On the History of the Formation of the Folk Concept of the High Moral Value of Nepotism" (Sumtsov, 1892, p. 169-170), M. Sumtsov emphasised that in Ukraine "a godfather should live with a godfather as with a sister" (Nomis, Proverbs No. 9, 492). This idea was already popular in ancient times. Ukrainian paintings of the "Last Judgement" depict the punishment of such sinners for violating nepotism. One of the paintings is in the Church and Archaeological Museum at the Kyiv Theological Academy. It dates from the eighteenth century. Between the various original sinners there is a godfather and a godmother. They are sitting on a cart driven by a devil; the kum holds a flask, and the kuma holds a glass (Pokrovsky, III, Proceedings of the VI Arch. Session, 327). This motif is found in many folk tales: "About a man sold to the devil"; "About the bed of hell"; "About the devil's son and the bed of the devil's godfather" (Drahomanov, 1876, pp. 50, 56-57, 406). The most detailed version, entitled "Kumova Bed" ("Pantheon", 1888, book IX, 13-16), illustrates the harshest condemnation of sexual relations between godfather and godmother. M. Andreyev's index to the plots of Ukrainian folk tales contains another plot (756 B), Kumova Bed (Madeeva L'ode).

Many folk tales tell of evil spirits (a forester, a devil, a witch, etc.). In a number of articles, M. Sumtsov motivates positive and negative folk attitudes to various manifestations of mental confusion under the influence of demonic forces. In the article "Odmina" (Sumtsov, 1892, p. 180), the scholar cites beliefs in the demonic replacement of normal children with those who will suffer from dementia (mental retardation) or have certain physical disabilities. In the Ukrainian narrative tradition, this type of story is quite common. For example, a man had a three-year-old child. "She did not speak or walk, only ate a lot - in a word, 'pauper'. It was easy to guess from her thinness and ugliness that she was an 'odmina'. The parents asked knowledgeable people what to do to exchange the child back. One witch doctor advised them to take the child to a garbage dump and beat him with a "derkach" (a needle, a worn-out broom) from right hand to left. They did just that. A woman came running to the child's cry and shouted angrily: "Why are you hitting and tormenting my child, give me mine, take your own", and she threw their child into the garbage, and picked up her own and quickly disappeared with it, only the whirlwind spun towards the reeds that grew near the pond" (Sumtsov, 1892, p. 180). In Ukraine, children of devilish origin were also called ghouls. Such individuals often become soothsayers (Nowosielski, 1857, t. 2, pp. 160-163). Other nations have similar beliefs. For example, Czechs are afraid of midday walkers who can harm children, so it is advisable to be quiet during these hours and let children sleep (Potanin, 1864, t. 4, p. 148; Afanasyev, 1865-1869, t. III, pp. 311, 313). Stories about replacing a child with a witch or devil are similar to those where foresters and water guards kidnap children, replacing them with a straw or a log, turning the latter into a child (Sumtsov, 1892, p. 182). Or they leave their offspring behind - stupid

and voracious (Afanasyev, 1865-1869, t. III, pp. 311-317). Such fairy tales often have as their source the mythical idea of the spring sun as a fast-growing child or apocryphal motifs about the wise Solomon. For example, (707) The <u>Magic Children (Tsar Saltan)</u>, (700) The Little Finger <u>Boy,</u> (*703) The <u>Snow Maiden,</u> (705) The <u>Girl Born of a Fish Eaten</u>.

A continuation of the previous thoughts is the article "The Madman" (Sumtsov, 1892, p. 236). M. Sumtsov notes that mental disorders among all peoples were attributed to the action of otherworldly evil and good forces; in some cases, madmen were considered demon-possessed, in others - foolish, depending on the manifestations of mental confusion: violent - considered demon-possession, quiet - the presence of a good spirit; if the patient often went to church and sang prayers, then people's respect for him grew, and everyone considered him a madman, a prophet. In M. Andreyev's index we find fairy tale stories explaining the nature of the behaviour of such people: (**795 I) <u>Strange deeds</u>, (**795 II) The shrewd <u>boy</u>, (1004) <u>Pigs in the mud, sheep in the air,</u> (*1006 I) <u>"Slaughter the sheep (etc.) that looks at you", etc.</u>, (1008) "Light the <u>way"</u>, (**1008 I) <u>"Herd the hares"</u>, (1010) <u>"Damage to a house </u>or property for the purpose of repair", etc., (*1013 I) <u>"Make the girls burn their heads"</u>, (1017) <u>"Anoint the carriage with tar"</u>, (**1017 I) <u>"Let's go this way and that way" (etc.): a </u>worker harnesses horses in different directions.

In M. Sumtsov's article about ghouls (Sumtsov, 1892, p. 272), the notes include two stories recorded in the Kyiv province about a ghoul drinking only the blood of sinners and how a ghoul had a jug of healing blood that could resurrect the dead and kill the most fierce ghoul. These creatures in the Ukrainian tradition did not correspond to the generally accepted European ideas about bloodsuckers. As mentioned above, Ukrainians called children with obvious physical disabilities ghouls. Such persons could tell fortunes and were magical gift-givers. In the Ukrainian fairy tale tradition, these are the stories: (363) The ghoul groom<u>, </u>(365) The dead groom <u>(dead man) (the story of </u>Lenora). A. Svydnytskyi's notes mention the "Tale of the Opora" (Dunayevska "From a Living Spring" 1990), where a ghoul father gives his youngest son magic bells after his death, with the help of which he becomes a prince.

In the article "Riddle Competition" (Sumtsov, 1892, p. 209), M. Sumtsov noted the custom of riddling during matchmaking and weddings (between the elders; between the groom's groomsmen as a bride price; between the bride and groom). In the wedding song, the groom asks the bride: what is higher than the forest, better than the world, denser than the forest, grows without roots, speaks without ceasing, unknown; the answer: higher than the forest - the bright moon, better than the world - the red sun, denser than the forest - the stars, grows without roots - the stone, speaks without ceasing - the blue sea, unknown - God's will. The riddles that are solved show the bride's intelligence (a kind of IQ test) and the groom confidently marries her (she became a "merchant's wife") (Buslaev, 1861, p. 33). The plot fund of fairy tales of our people on this topic is quite rich: (851) <u>Riddles</u>: the hero goes to woo a princess, on the way they try to poison him, kill a snake, wash himself with foam, etc.; he asks the princess riddles that she cannot guess ("evil with evil killed", etc.) and marries her; (852) <u>"It is a lie"</u>, (853) The <u>Princess does not know the answer,</u> (875) The <u>Seven Years</u>, (910 A) <u>Wisdom</u>

from trouble, (910 B) <u>Three words,</u> (910 C) <u>"Think before you begin"</u>, (**913) <u>Solomon's advice,</u> (915) <u>Wise counsels,</u> (**915 I) The <u>father and the chumak son,</u> (921) <u>Clever Answers (Riddles of the Bride),</u> (*921 I) <u>Clever Answers,</u> (*921 II) The Pot, (922) The <u>Safe Monastery,</u> (*922 I) <u>Akir the Wise,</u> (923 A) <u>Like the Wind in the Heat,</u> (925*) <u>Clever Brothers,</u> (**925 I) The <u>Clever Boy.</u> This number of stories demonstrates the didactic importance of fairy tales, the ways of memorising valuable information. The riddles in them appear not only as competitions in open ritual tournaments, but also as a manifestation of prudence, ingenuity, the ability to analyse situations, and to read hidden interlinear information (certain meanings).

In his article "Poverty" (Sumtsov, 1892, p. 217), M. Sumtsov confirms the existence of this reality in both beliefs and fairy tales. A separate study by the scholar "Poverty in a Barrel. On the Stories of the Imprisoned Devil" (Sumtsov, 1913). In the Pereyaslav district of the Poltava province, a belief is recorded that poverty is invisible grandfathers, "beggars" who will be eternally poor wherever they settle (Chubinsky, t. I, p. 211). In the Chernihiv region, they say: "poverty asked for three days, and you can't drive it out" (Chubinsky, t. I, p. 254); in Kharkiv, "happiness is premature, but poverty is lifelong", "one does not see the world behind poverty" (Nomis, Proverbs). Poverty is even more vividly represented in fairy tales as mythical creatures. Poverty came to a poor man; the poor man drove/lured it into an aubergine, plugged the hole and buried the aubergine on the river bank. His rich brother, thinking that the poor man had buried the money, dug it up and opened it. Then poverty clung to him; he brought it home, and soon his house burned down and all his possessions were lost (Drahomanov, 1876, p. 413). In another fairy tale, the evils came to live under a man's stove, and the man became poor. He took them to the forest in a cart, asked the evils to help him split a tree, then pulled out a wedge and the tree pinned the evils' hands so that the evils remained in the forest. The man's brother (a rich man) frees them; they cling to his neck, settle in his house, and he becomes poor (Chubinsky, t. II, p. 393). As a touch, in fairy tales, the hero often finds an old man or woman in the forest with their nose stuck in a stump, perhaps a prototype of poverty, and the rescued old people give good advice or a magic object (a flute, a flint). Sumtsov explains that people tend to think in images. In ancient times, they could not imagine abstract ideas except in images, in material and bodily forms. Fate and Misfortune, Happiness and Unhappiness in ancient times and now are sometimes poetic images, but in ancient times they were mythical creatures. Ukrainian ideas about misfortune correspond to Gore-Losch (described in an ancient story published by N. Kostomarov in his Monuments of Ancient Russian Literature) and German kobolds. Among Serbs, Fate and Failure correspond to Srecha and Nesrecha. In folk songs, beliefs and legends, Fate, Misfortune, Misery, Srecha and Nesrecha, and Licho were represented as humanoid (anthropomorphic) beings. They came to a man, met him, chased him in animal or human form, tormented him, beat him, piled on him, sat on his shoulders, sometimes carried him or worked for him (Pypin, 1875, pp. 7-10). The only difference between Misfortune, Grief, Misery, on the one hand, and Poverty, on the other, is that the latter, in comparison with the former, are more objective, more separated from man. Whereas there is a predetermined harmony between a person and his or her Fate or Misfortune,

and Fate and Misfortune reflect the person, Misery acts quite independently. The archaic features of Misery are its origin in the beggarly grandfathers and the sacredness of its location (in the house - under the stove). The latter feature shows the kinship of poverty with the housekeeper, who lives in the baking oven or under the stove. In the article "Ethnographic Notes" (Sumtsov, 1889), the scholar cites the story of the Dream-Grass, which he considers one of the components of the complex mythical image of Grief-Loss, Lack, Poverty. The Ukrainian fairy tale tradition is rich in stories about Fate, Happiness and Grief: (735 A) Two Fates, (735**B) The Fate of the Beautiful and the Ugly, (*735 I A) Grief, (*735 I**B) Three Fevers, (736) Happiness and Wealth, (**737) Happiness.

In his article "Fading" (Sumtsov, 1892, p. 237) (loss of consciousness, lethargic sleep), M. Sumtsov notes that Ukrainians believe in the temporary departure of the soul from the body - fading (the soul travelling). This plot is widespread in Western fabliaux, novellas, and fascicles (Romania, 1882, 416). There are tales with this theme in Volume II of P. Chubynsky's Works and in K. Sheykovsky's Life of Podillia (1860). In one tale, a dying woman says that at the moment of death her soul flew out of her body like a bird, sat in the front corner under the ceiling on an image, and flew out the open window. The grandfather (Charon) took her to hell and showed her how sinners suffer, then let her go back to the world, ordering her to tell people about everything she saw in hell so that people would sin less (Kulish, t. I, p. 303). For example, the fairy tale "Foolish People" (Khlanta, 2016) tells how a beggar deceived a woman by saying that he was from the other world and lured her into buying clothes and food for her dead daughter. The deceived woman's son went looking for even stupider people in the world and found them (see Karlowicz, Podania lud. zebr. na Litwie, no. 6).

Dwelling on the nature of dying, the scientist distinguished two aspects: origin and spread. The origin is explained by rather ancient demonological ideas about illness, death, and the soul. The spread of these tales or their partial motifs is explained by the theory of literary borrowing, focusing on the influence of written monuments on oral folklore (Sumtsov, 1892, p 238). Referring to ancient Slavic beliefs and material-animistic views of the soul (bird, butterfly, mouse, etc.) (Kolmachevskiy, 1882; Kotlyarevsky, 1893; Afanasyev, 1865-1869). M. Sumtsov believed that the basis of Ukrainian beliefs and stories about dying is Old Slavic. However, it is possible that literary motifs of Byzantine and Western European origin joined this basis. In parallel to the authentic texts about dying, whole stories or literary monuments were borrowed, and became their source. Many of these stories were included in the medieval collection of miracles "The Great Mirror" (Vladimirov, 1884), which was known to Ukrainian writers already in the seventeenth century. For example, legends: No. 1654 "How someone left the body for a while and came back to life again and began to live a life pleasing to God"; No. 2080 "About a woman who died and came back to life before she had the purpose of confessing"; No. 2233 "The story of a blacksmith who died and came back to life" (Ivanov, 1892, tt. 2-3, pp. 65-97; Drahomanov, 1876). In the tales, dying is explained as a visit to the afterlife: (470) Visiting the Dead, (471*) Bird of Paradise, (800) God's Godson, (**801 I) Drunkard in Hell, (*804 I A) Brother of Christ, (804 I **B) Work for God.

In another article, "Beliefs about devils throwing stones at houses" (Sumtsov, 1892, p. 274), M. Sumtsov emphasised the international nature of this phenomenon. In Ukraine, in different towns and villages, there are empty houses (dwellings) where no one can live because there is evil spirits that throw stones and shards and make noise. In some cases, such actions of the evil spirits were short-lived and after the house was consecrated, it became calm. In fairy tales, there are stories where the hero is tested in a place where devils, ghouls, etc. gather at night: (**815 I) <u>Devils in the Church,</u> (**810 I) <u>Sold to the Devil,</u> (**811 I) <u>Salvation from the Devil</u>.

A continuation of the previous topic is the article "Ukrainian Incubi and Succubi" (Sumtsov, 1892, p. 280), where the scholar traces the borrowing and self-genesis of a fairly common phenomenon in prose folk genres. Given the fact that mythical creatures are gendered, prone to eroticism, and seduce men and women, it is quite natural to want to trace the incubi and succubi in folklore and fairy tales. In medieval demonological terminology, an incubus was a male demon who seduced women; a succubus was a female demon who seduced men. Beliefs about demons having sexual intercourse with humans in ancient times were quite common in Western Europe and are still found in fairy tales among various peoples of Europe and Asia today. German research was of great importance, where this crime (against Christ) was studied in detail, when and how men, and more often women, had relations with demons, what they felt; those accused of involvement in such a crime were tested with the Inquisition's instrument, the Witch's Hammer (1489).) (Malleus maleficarum), which looked like a "monstrose Bastard des Pfaffendespotismus und der Sholastik" (Soldan, Gesch. d. Hexenproc, 215). According to folk beliefs, in order to have intimate relations with the devil, one would go to the crossroads on the night before Sunday and say a well-known incantation. The devil appeared in the form of a handsome young man with a goat's or bird's leg. A necessary condition for such a union was the renunciation of the Saviour and the saints, signed in blood. Both parties swore, and the devil tried to deceive those who came under his power. For witches or sorceresses, the evil one first appeared as an acquaintance, lover or husband. After the meeting, he disappeared either quietly or in a stormy whirlwind; he paid for the meeting with gold, which turned into oak leaves, insects or other impurities at sunrise. He would also leave a note with the name by which he would be called the next time. From that time on, the witch could transform into a cat, fox, spider, owl, butterfly, ball, etc. Intimate relations with the devil were not a one-time thing to gain magical power, but took place at every meeting (sometimes in front of witnesses).

Western European ideas about incubi penetrated Poland. M. Sumtsov finds interesting evidence of this in the trials of the late seventeenth century. Thus, in 1690 a woman was burned for (according to her own testimony) sleeping with a demon (legal ze mną, ale był zimny jako lód). In 1692, Kleszka the Magician, who had a devilish mistress, Regina, and Maniszewska, who had a demon lover, Jasko, who wore red clothes, a sable hat and red boots, were burned. In 1699, a peasant woman was executed for "having been on a bald mountain and Satan lying with her in the form of a wolf" (Karlowicz, у "Wisła", 1887, 140, 142, 173). M. Sumtsov had no evidence of the penetration of Western incubi and succubi into Ukraine, but he noted that there were

original counterparts here, based on Slavic demonology, generally pagan, only partially admixed with the demonology of Christian scripture. Most often, the demon-lover was in the form of a snake or ghoul that turned into a handsome man, and the stories about the snake lover and the ghoul lover (the deceased) are often mixed with each other, but, in general, these stories are similar. The learned archimandrite of the Pechersk Lavra, Innokentii Hizel, in his work "Peace be with God to Man" (1669) writes: "here, too, bodily confusion with the devil, i.e. with the flying man, which is the most serious fornication, can be involved." In Poland, in the old days, the word "latawiec" was used to describe an incubus: "incubus, ad masculos accedens, feminam fingit, feminas aggrediens masculum se exhibit, der Nachtdrude" (Linde. Słownik języka polskiego, 1771-1847).

In the Volyn province, it was believed that the evil spirit "perelesnyk" (mentioned in Lesya Ukrainka's Forest Song) appears in the form of a deceased person's beloved, mainly to young people who grieve for their deceased loved ones (Chubinsky, 1872, t. 193). Examples of incubi and succubi in the fairy tale tradition include a dragon flying to a princess or young girl, a magical husband or wife (a frog/bird princess, a dragon/stingray/bird prince), mermaids, nymphs, etc: (507) The Grateful Dead Man, (552) Animals in Law, (465 A) Go There, I Know Not Where, (440) The Frog Prince, (433) The Snake/Cancer Prince, (428) The Wolf Prince, (425 A) Cupid and Psyche, (408) Love for Three Oranges.

The presence of good and evil forces in everyday life was not only a mythical notion, but also had a zoological resemblance. Thus, in the article "The Crimson Horse" (Sumtsov, 1892, p. 301), M. Sumtsov provides information about unusual representatives of zoology. Ukrainian folk beliefs and fairy tales about animals are characterised by the separation of a privileged species from a certain kind of animal and bird kingdom, giving it a fantastic colour. For example, the dog yarchuk, the rooster tsaryk, the snake tsarytsia, the frog javer, the horse malikovatyi. In the Chyhyryn district, it was believed that the "crimson" horse had two thick veins on its neck, with a large hollow between them. Such horses are quite strong and good at work, but the peasants are afraid to keep them because if such a horse dies in the stable, nine more horses will die after it (Podbereski, t. 4, p. 72). In the Kharkiv province, such horses are called "two-coiled" and twelve horses are expected to die if they die (Chubinsky, 1872, t. 1, p. 50). The fairy tale tradition reflected this phenomenon in a rather peculiar way through the image of a magic horse flying under the clouds and a bad horse earned by the hero from Baba Yaga or a pagan king, which under certain circumstances reveals its hidden magical properties: (530 A) Sivko-Burko, (531) The Hunchbacked Horse.

The "rooster-king" is a common figure in fairy tales. In ancient times, it was one of the most common sacrificial animals; a symbol of the sun, in a figurative sense - a symbol of all that is light and good. According to beliefs, the rooster crowing in the egg grows up strong and brave, all roosters are afraid of it (pugnacious), even the devil himself (Sumtsov, 1892, p. 311). He is the first to sing at midnight. Where there is a rooster-king, the evil one does not enter, it is foolish and sinful to cut it for consumption. The Chumaks always took a rooster-cock on their journey (Podbereski,

t. 4, p. 3). It was also believed that the rooster-tsaryk (or red rooster) opens treasures (Chubinsky, t. 1, p. 71). Examples of this are the stories: (715) The Rooster and the Millstones, (**240 VI) The Father of the Wind and the Rooster, (**241) The Half Cock.

The article "About Khartsyz" (robber) (Sumtsov, 1892, p. 336) discusses the negative social phenomenon of robbery. This word is of Tatar origin and means "a rider as fast and brave as a falcon". Ukrainian fairy tales contain many stories about robbers, which describe ways to avoid meeting them, how a husband, groom, parent(s), priests became robbers, etc. The main reason for the multiplicity of such stories is related to a social problem. The social classes covered by the phenomenon of robbery are quite different: king, tenant, soldier, priest, peasant, beggars; in terms of family relations: father, father and mother, son, groom, uncle, etc. Although the stories belong to the layer of social and everyday tales, they are quite realistic in terms of the circumstances of life and practical advice for those who find themselves in trouble. In the index by M. Andreev's index includes stories numbered 950-974: (950) The Uncle and the Nephew (The Treasury of Ramsinit), (951) The King and the Thief, (952) The King and the Soldier, (**953) The Soldier and the Robbers, (955) The Robber Groom, (955 I) The Woman with the Robbers, (956 A) A man with robbers, (956 B) A girl with robbers, (**956 I) A brave girl, (**956 II) Father, daughter and robbers, (957) A bear and robbers, (959 A*) Rescue from robbers, (960) Secret Murder (Ivyk's Cranes), (**960 I) The Innocent Convict (Merchant Aksyonov), (**960 II) The Robber Priest, (961*) The Evidence Stick, (*961 I) The Expensive Stick, (**961 II) Beggars-killers, (**962) A robber gets caught in his own noose, (**963) A robber disguised as a tenant, (965) The help of prayer, (**968) A clerk (soldier) and a robber. (**969) Robbers and a forester, (**970) A dog saves from robbers, (**970 I) A dog reveals a murder, (**970 II) A sister and brothers who are robbers, (**972) Parents who kill their son, (**973) Selling a wife to robbers.

M. Sumtsov traces the motif of "Preserving the bones of a bull" (Sumtsov, 1892, p. 336-338) in the fairy tale "About Ivan the Terrible, his sister and the snake": children escape from the snake with the help of a bull. In a safe place, the bull asks to be slaughtered, "eat the meat and put the bones in the roof; then Chuyko and Buyko (dogs) will grow from my bones. They will be of great help to you" (Chubinsky, t. 2, no. 48). This motif is also unstable in the variants of the tale (511) One, Two and Three, a magic tree with silver leaves and golden fruits grows from the bones (Chubinsky, 1878, t. 2, nos. 24, 38, 142). According to the scientist, the bones of the bull have the meaning of a domestic talisman of a sacrificial animal that protects against evil spirits.

In the article "Ukrainian Folk Massage" (Sumtsov, 1892, p. 338), M. Sumtsov mentions "skating" in the head among the types of massage, which is also found in fairy tales as a household and mythical reality. "Skating" means combing the hair with a comb, pressing it rhythmically to massage the head. In the fairy tale "The King of Snakes" (Chubinsky, 1878, t. 2, p. 135), a beautiful girl kidnapped by a snake wants to tell him about her strange dream, but he asks her to scratch his head and tell him. We also find a similar pattern in fairy tales such as "Dido-vsevido" and "Grandfather's and Grandmother's Daughter" (the grandfather's daughter whines in the head of Baba Yaga

or a large snake), etc.; as remnants of whining, there are requests to look or climb into the ear: (460 A) <u>Journey to God for a reward</u>, (B) <u>Journey to Destiny (to Happiness, to the Sun)</u>, (480) <u>Stepmother and Stepdaughter</u>.

In a separate study "Bread in Rites and Songs" (Sumtsov, 1885, p. 6.), M. Sumtsov notes the cultural and historical role of agriculture (farming), which caused quite important changes in the religious, moral, and everyday life of the human race. In fairy tales, the first ploughs are golden, and ploughmen are gods. This is confirmed by A. Potebnya, who in his article "Christmas Rites" (Potebnya, 1865, pp. 85-310; pp. 93-104) mentions the ritual ploughing of the field, which echoes the story of the first blacksmiths-princes Borys and Hlib, or Kuzma-Demian, who gave people ploughs, thus spreading agriculture. The memory of the divine origin of the plough is preserved in the Ukrainian belief that God himself gave Adam a plough and Eve a plough when he expelled them from paradise (Manzhura, 1890, t. 2, p. 74). According to another Ukrainian legend, the first plough for humans was forged by "Kuzma-Demian, God's blacksmith" (one person) when a large serpent that was destroying the human race decided to attack him by licking the door to the forge with its tongue, he harnessed it to the plough and ploughed the land from sea to sea. Those furrows lie on both sides of the Dnipro River as snake ramparts. The great serpent in the plough kept asking to drink water from the Dnipro, and the blacksmith kept chasing it away until they reached the Black Sea, then he let the serpent drink to his heart's content; and when he had drunk half the sea, it burst and small snakes crawled out of it.

The Ukrainian narrative tradition has preserved a number of plots of social and household tales about bread and farming, mostly with Christian motifs: (752 A) The <u>Magic Threshing,</u> (752 B) The <u>Forgotten Wind,</u> (**771 II) The Wake <u>for God,</u> (**771 III) The <u>Forty Martyrs,</u> (**771 IV) The Forest Man <u>and the Wolves,</u> (**771 V) The <u>Wooden Easter Egg</u>. The above-mentioned work by O. Potebnya (Potebnya, 1865, pp. 85-310) mentions the Ukrainian fairy tale "Bread and the Serpent": the serpent, seeing the bread on the table, envied it and asked how it achieved such honour. The bread replied that it was not in vain that it was now honoured because it had endured many torments before it was ground, ground, kneaded, baked in an oven, and only then put on the table. The serpent wants the same for himself, but fails the first test. This tale has signs of antiquity. Firstly, small snakes sprouted from the big one; secondly, the torment of the bread explains exactly why the snake is jealous. In the proverbs of Slavic peoples, the suffering of bread is equated with the acquisition of experience by a person: "Wheat suffers a lot, it gives pure bread, and in sorrow a man gains a perfect mind" (Daniel Zatochnik); "Do not rub, do not crush, it will not be a loaf" (a grated loaf is an experienced man) (Nomis, Proverbs).

In the article "The Raven in Folk Literature" (Sumtsov, 1890), M. Sumtsov analyses the works of his contemporaries and expresses his own observations on the image of the bird common in folk tradition. Taking into account L. Kolmachevsky's experience of naturalness as the only criterion for assessing the originality and relative antiquity of animal tales (Kolmachevskiy, 1882, p. 54), the scholar noted that only a small part of the stories about the crow belongs to mythical cycles, and the rest are the result of observations of the abilities of birds of the genus coraces. For example, the

tale "The Crow and the Cancer" has a similar plot to Panchatantra's "The Crane and the Cancer", but according to M. Sumtsov, the Ukrainian tale originated independently in Russia and India under the influence of people's direct acquaintance with nature, namely, by observing coraces. The Ukrainian fairy tale "About Cook" is based on apocryphal legends about Solomon (Chubinsky, 1878, 34). M. Sumtsov illustrates the fairy-tale motif of the matchmaker raven, the bridegroom raven (groom) on Mongolian fairy tales, where the bird has several functions: it kidnaps as a groom, and gives advice. In the index by M. Andreev's index includes fairy tales about a crow (female character) with fabulous content and a crow (male character) with magical content: (*242 I) The Crow and the Cancer, (**243) The Wedding of the Crows, (**243 I) The Crow Fetches Water from a Jug, (**243 II) The Crow in the Company of an Owl, (**243 III) The Crow in the Company of a Magpie, (**243 IV) Snake steals chicks from crow, (**243 V) Magpie steals hen's eggs, (244**) Crow carries chicks across river, (**513 II) King Crow and his soldiers, (451) Brothers crows (swans).

In his article "The Mouse in Folk Literature" (Sumtsov, 1891, t. VIII (No. 1), pp. 49-93), M. Sumtsov traces the etymology of the meaning of the mouse and rat in a number of lexemes such as "thief", "thief", "robber", "deceive", which did not actually affect the narrative tradition. Drawing a parallel between German and Slavic mythology, A. Potebnya drew attention to the special attitude of the Slavs to the mouse, which in children's proverbs has a direct impact on the change of milk teeth to permanent ones (Abevega 293). Czechs and Slovaks refer to Jerzy-baba, Edu-baba, or simply Baba instead of a mouse. This suggests that the mouse is directly related to Baba Yaga, who has a positive effect on children's health (Potebnya, 1865, p. 89). Analysing fairy tale motifs, M. Sumtsov noted that I. Manzhura's collection contains stories about the war between mice and cats (No. 56) and mice and sparrows ("The War of Mice and Sparrows"). Among European peoples, stories of the war between mice and frogs are common, as a parody of Homer's Iliad, etc. (Kulish, 1857, t. 2, pp. 31-32), so scholars (P. Kulish, M. Sumtsov) suggest the idea of a travelling story.

In the Ukrainian fairy tale tradition, the mouse appears as a character in stories with fabulous overtones, and in magic tales - as an assistant to a positive hero: (222*B) The Mouse and the Sparrow, (**201 VI) The Cat's Funeral, (112) The Field (Village) and City Mouse, (**86) The Mouse Appropriates the Supplies of Another Mouse, (**87) The Mouse and the Frog, (**88) The Mouse Goes to the Wedding, (**89) The Bat and the Common Mouse (Bat and Mouse), (480*C) The Stepmother and the Stepdaughter. In fairy tales, there is often an episode when the mouse army helps a just hero (they collect poppies for a young man that have been scattered by a snake (Kolberg, 1889, t. 4, p. 207)). According to the scientist, most folk tales about a mouse "on an adventure" have their roots in ancient stories that are part of the Panchatantra and Kalila and Dimna. Another motif is that of a blind mouse showing a spring with healing water; a crooked mouse eating a root, which helps restore health (regrowth of a leg or paw) (Potanin, 1864, p. 343). Apocryphal roots are found in the tales of mice that wanted to chew a hole in the bottom of Noah's Ark (Chubinsky, 1872, t. 1, p. 54; Sumtsov, 1891, t. VIII (No. 1), p. 57). M. Sumtsov expressed the opinion that the mythical significance of the mouse as a symbol of the night is observed in ancient

Eastern cults and, as a cultural relic, in the folk literature of modern peoples. It has also left many traces in the fairy tales, stories, and beliefs of European peoples. Stories about mice of a purely literary nature are quite varied and numerous. They have ancient roots (monuments of India and Egypt) and, through oral and literary borrowing, found their way into fairy tales and stories of Western Europe and the Slavic peoples, so very few fairy tale motifs can be attributed to self-initiated ones. However, the theory of self-origination accounts for a significant part of folk beliefs, beliefs based on observations of animal nature and the simplest ways of transferring its characteristic properties to human relations (Sumtsov, 1891, t. VIII (No. 1), p. 58).

In his article "The Hare in Folklore" (Sumtsov, 1891, no. 3, pp. 69-84), M. Sumtsov touches upon the study of beliefs and fairy tales about hares considering the existence of scientific interest in the possibility of establishing a genetic link between beliefs and fairy tales and reducing them to a few basic, ancient motifs. Beliefs and fairy tales are mostly fragmentary and of limited significance. This meaning becomes broader when it is possible to observe the point of contact between beliefs and fairy tales and to determine their internal affinity.

The belief about a hare crossing the road is negative in nature, equating the hare to a demon. In particular, the demonic significance of the hare is indicated by its religious and mythical relation to the full moon (luna). Its outlines were seen on the spots of the full moon in parallel with Christian ones (Cain's murder of Abel - in the Ukrainian tradition, brother lifts brother on a pitchfork). According to folk belief, the hare of the devil serves as a messenger (Chubinsky, 1872, t. 1, p. 55).

Fairy tales about the hare play on its natural properties: fearfulness, long ears, a stubby tail, a change of colour from grey to white, a split upper lip, strabismus, fast running, vulnerability, etc. M. Sumtsov considered the tales "The Mitten", "How the Hare Deceived the Wolf and the Fox" (Polish), and "The Hare and the Frog" (Serbian) to have no historical, literary, or ethnographic significance. Considering Aesop's fable about hares and frogs (motif (70): the hare is the weakest, he went to drown, but the frogs were afraid of him, which led to the hare's conclusion that there are those weaker than him) (Chubinsky, 1872, t. 1, p. 55), the scholar notes a similar fairy tale plot among the Poles and French. But for some reason, he does not mention the European motif of herding hares ((570) The Hare Shepherd).

The race motif has several types - animal/animal, human/animal ((30) between a hare and a hedgehog; a man runs with the devil, but instead lets his younger brother, his grey-haired father (the hare) go (Chubinsky, 1872, t. 2, p. 107; Kolberg, 1889, t.4, p. 193)). In fairy tales, the hare (like the mouse) also is helpful (bringing healing water (Chubinsky, 1872, t. 2, no. 80), taking care of a child (Chubinsky, 1872, t. 2, no. 138)). This tale, according to M. Sumtsov, includes one of the oldest and most widespread motifs about a fertile bull (Egyptian tale about two brothers). In M. Andreev's index of stories, we find many numbers about the hare: (70) Who is more timid than a hare? (**73 I) A timid hare is married to an owl, (**73 II) A ferret wins a marten bride from a hare, (**73 III) A hare learns to dance, (**73 IV) A hare in the company of a turtle.

In his article "On the History of the Legend of the Skilful Shooter" (Sumtsov, 1890), M. Sumtsov notes that Archbishop Filaret's Historical and Statistical

Description of the Diocese of Chernihiv (V, 191; also see Chteniya (1858, I, V)) contains a legend about Danylo Lavrentiyovych Khanenko, the nephew of the Zadniprovskyi Hetman Mykhailo Khanenko, who shot a girl's head with a gun, without harming her (Lomykivska later married Khanenko). This story is questioned and included in a large cycle of tales about a skilled marksman. Such a test is a narrative motif among the peoples of Hungary, Bukovyna, and Transylvania. In a Bukovinian Armenian tale, a blind son knocks an apple off his father's head 33 times. In a Transylvanian Romanian fairy tale, there were three sons: the first could see far away, the second could run fast, and the third could shoot accurately. Serbs and Bulgarians have similar tales, which M. Sumtsov compares as evidence of Khanenko's ability to shoot accurately. A similar motif is found in the collection of O. Afanasiev, which contains a fairy tale in which Queen Nastasia shoots through a ring on the head of the Danube (Afanasyev, 1865-1869, t. 2, p. 222). M. Andreyev's index mentions a fairy tale recorded in western Ukraine (**777 A) The Archer on the Communion: in order to shoot accurately, the archer must hit the communion particle, he sees Christ. However, the task of the hero to shoot accurately is typical in Ukrainian folk tales, both magical and everyday. For example, an accurate marksman is the hero's assistant in the fairy tale "The Flying Ship"; the hero, an accurate marksman (a good shooter), goes hunting and gets animals to help him (fairy tales: "The Serpent", "The Princess Frog", etc.).

Among household tales, there is a legendary apocryphal story about a son saving his sinful mother. In his article "The Legend of the Sinful Mother" (Sumtsov, no. 4), M. Sumtsov emphasises the apocryphal nature of the motif. It is based on the condemnation of greed (having what she had, she did not give it to a beggar), the punishment in the afterlife even for such a thing, and the possibility of a child (son) to ask God for forgiveness of the sins of loved ones. The scholar cites evidence of the existence of this legend in the fifteenth-century book The Great Mirror (Vladimirov, 1884) and the possibility of borrowing the legend. In the manuscript, a monk prays for his mother and has a vision of her riding a dragon, with lizards and mice on her head. She speaks of her sins (probably taken from the "Vision of Paul" or "Revelation of John"). In the Ukrainian version in P. Kulish's collection (Kulish, 1856, t. 1), the legend begins with a description of the woman's suffering in a cauldron of tar, with an arrow made of onions lying in front of her. The story goes on to describe the miserliness of this woman, who gave the old man the arrow. When the son asked to take his mother to paradise, he was allowed to take her out on the arrow, but sinful souls clung to it and broke the bulb. In another version, the woman gave the onion (what the beggar asked for), and in the afterlife he grabbed the onion and pulled it out of the resin (Manzhura, 1890, t. 2, p. 80). Similar fairy tale stories are found in other Slavic peoples with the replacement of objects (straw, apple peels, etc.). In Lithuanian fairy tales, the mother is also punished for being stingy. A Polish fairy tale tells of the mother of the Apostle Peter, who puts the stem of an onion down three times to pull out his mother, but the stem, fighting off the souls, snaps back up (Chelchowski, Powiesci ludowe, II, 75). In an Italian fairy tale, Peter's mother peeled pears and gave the peel to a beggar. Thus, the main reason for the woman's punishment is her stinginess. The list of stories on this

theme includes the following: (804) The <u>Sinful Mother,</u> (*804 I A) The <u>Brother of Christ,</u> (**804 II) The <u>Rich Have No Place in Paradise,</u> (**806) <u>Repentance in the Afterlife,</u> (808*) The <u>Death of the Righteous and the Sinner,</u> (*809) The <u>Reward for Begging</u>.

Thus, to sum up, in a number of articles, M. Sumtsov comprehensively explored the realities of the material and spiritual culture of Ukrainians, referring to the experience or similar cultural phenomena of European nations. He studied the fairy tale as an indispensable component of the ethnic spirituality at the level of story typology. In the article "Modern Tasks of the History of Folk Literature" included in the book "Pictures from the Life of the Ukrainian Folk Word," M. Sumtsov, speaking about the distribution of folklore material by type and nationality, emphasised that fairy tales and fables are works of mostly international content and very distant origin, sometimes from the time when there was not even old Kyivan Rus-Ukraine (Sumtsov, 1910, pp. 4-5). The scientist was a supporter of integrated, comprehensive approaches to the study of folk culture phenomena, but given the study of folklore texts from tradition, he is considered to be a disseminator of the ideas of evolutionism and the method of relics. O. Ivanovska noted that the scientist's conclusions suggest the outlines of the future contextual folklore studies, which, represented by D. Ben-Amos, identified three dimensions: personal, social, and verbal. The first is related to the creator-performer (as in M. Sumtsov), the second to the variety of communicative and genre forms of folklore, and the third to the possibilities of transforming any aspect of reality in verbal form (Ukrainian Folklore, 2012, p. 18).

Having touched upon only a small part of M. Sumtsov's folklore heritage, the inexhaustible genius of the scientist becomes clear. His involvement in the cultural-historical and anthropological schools, the use of methodological approaches in the study of the material and spiritual culture of the Ukrainian people, showed the ways for further research that has not lost their relevance and productivity even today. In his articles on customs, rituals and beliefs, cultural vestiges, the scientist carried out a historical and typological study of folk tales as an integral part of folk literature, explaining a number of unusual fairy tale elements, characters and motifs, such as incubi and succubi, poverty, ghouls, zoomorphic images (snake, rooster-king, crimson horse). In a number of articles, he examined pan-Slavic and European folklore images of bread, raven, mouse, and hare, and emphasised the importance of fairy tales in preserving the ancient customs and ideas of the Ukrainian people about the world. Observing the Christian layers on folk patterns of literature, M. Sumtsov emphasised the moral qualities of the characters of fairy tales and folk stories that have been formed over time and form the basis of folk pedagogy. His definition of the plots and motifs of Ukrainian folk tales became the basis for further research by I. Franko, V. Hnatiuk, M. Levchenko, up to the creation of plot indexes of Ukrainian folk tales by M. Andreev (1940) and I. Berezovsky (1979). Given all of the above, there is no doubt that M. Sumtsov belongs to the cohort of Ukrainian fairy tale scholars.

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In 1886, the Historical and Philological Society at Kharkiv University began publishing a "Collection" of scientific works, where from the second volume (1890) materials and articles on folk tales were published. In particular, the largest part of the prose records of **Ivan Manzhura** (1851-1893) was compiled by O. Potebnia in his work "Fairy Tales, Proverbs, etc. Recorded in the Katerynoslav and Kharkiv Provinces" (Manzhura, 1890, t. 2, pp.1-149 (fairy tales); Reviews: S.M., 1890, t. IV, pp. 906-907; Komar, 1890, no. 18; Kh.N., 1890, VI (no. 3), pp. 161-165) (200 tales). The scribe attempted to classify the units by plot themes, based on both folk and scientific divisions: fables about animals; mystical tales and other travelling themes, such as metamorphosis; household stories and anecdotes, including many travelling motifs: about the cunning, curiosity, and infidelity of women; about fools, gypsies, Jews, Germans, and Muscovites; stories about devils, ghouls, house folk, witches, the origin of tobacco, and so on. There were several reviews of this work: in Polish under the scriptorium of S.M. in the journal Wisła; by M. Komar in the journal Zorya; without authorship in the European Bulletin; and by H.N. in the Ethnographic Review. In his review, M. Komar emphasised the importance of the publication for Ukrainian regional folklore studies, the possibilities of ethnographic methods of recording samples of folk prose, and I. Manzhura's professionalism as a folklorist and scholar. Based on folk tales, he also wrote his own tales ("Tromsyn the Hero", "Poverty", "The Devil for Hire", "The Difficult Hour", and others). The scholar also translated from German the work of Johann Wolfgang Goethe "The Rheinecke Fox", which was based on folk books and fairy tales about the adventures of the fox.

Table 17: "Narrative grouping in I. Manzhura's collections"

Group.	Topics.	Plot / Motif
1 group	fables about animals	about animals
2 group	mystical tales and other travelling themes	about metamorphosis
Group 3	everyday stories and anecdotes	about the cunning, curiosity and infidelity of women, about fools, gypsies, Jews, Germans, Muscovites and others
Group 4	narrative	about devils, ghouls, house folk, witches, the origin of tobacco, etc.

As noted by O. Kukharenko (2009, pp. 9-10), Slobozhanshchyna is represented in this publication by two animal tales, seven social and household tales, one fable, two anecdotes, and two cumulative tales. In the collector's archive, there are texts of shameful tales that he considered unsuitable for publication. M. Sumtsov and V. Hnatiuk were interested in these records, but the manuscripts were lost and forever lost. Folklore studies of the Soviet period had a negative attitude towards texts of this kind, and therefore they did not find a worthy place among the heritage of oral folk art. Theorists explained I. Manzhura's attention to all manifestations of the tradition,

including the "low-value", sometimes "accidental", "superficial" ones, by the influence of the "ethnographic school", which was often accused of excessive attention to "minor" phenomena in the folklore tradition. O. Kukharenko believed that the folk tales from I. Manzhura's collection recorded in Slobozhanshchyna were collected in the same period as the texts from M. Drahomanov's "Belarusian Folk Traditions and Stories" - from 1872 to 1785. Manzhura was a conscientious collector and recorded folklore as accurately as possible, but the authenticity of some of his records is questionable, as the folklorist sometimes treated the records quite freely during preparation for publication (Kukharenko, 2009, p.10). This collection was followed by another one published by the Kharkiv Historical and Philological Society after the collector's death in 1894, Malorusian Fairy Tales, Sayings and Beliefs Recorded by I. Manzhura in the Katerynoslav Province (with a foreword by M. Sumtsov and a table of contents) (Manzhura, 1894, t. 6, pp. 161-197). It was edited by M. Sumtsov. The collection contained 42 tales recorded in Novomoskovsk district of Yekaterinoslav province, primarily new versions of fairy tales that did not appear in the collections of I. Rudchenko and M. Drahomanov. Most of the recordings were made in Oleksandriia district (now Zaporizhzhia region). The work was reviewed in ZNTSH (1995). Nowadays, a small popular collection of I. Manzhura's fairy tales entitled "God's Reed" (2011) has been published.

Thus, the interest in the plots of folk tales was constantly growing. And the inquirers already understood that it was not variants of well-known plots that deserved special attention, but new examples endowed with poetry and drama. Publishers pursued similar goals. Thus, in 1886, thanks to the efforts of book publishers, fairy tales were published as separate publications: "The Bag", "Two Comrades" (recorded in Kaniv, Kyiv region, in I. Rudchenko's collection as "About Two Horses Pakyn and Prano and a Wolf"), "Kyrylo Kozhemiaka"; I. Havryshkevych's "Folk Tale of Tatar Attacks"; Easter story from the people's mouth "The Difficult Hour", submitted by I. Kalychka (Iv. Manzhura) (Barącz, 1866/1886, p. 124; Two merchants, 1886; Dmitrov, 1886; Kalychka, 1886).

The collection of M. Kachkovsky's Union in Lviv had a significant impact on the tradition of publishing folk tales. For example, A. Babych published his own recordings of fairy tales in his book "Common Life in Songs and Fairy Tales" (Babych, 1884) and a few years later M. Malynovskyi published "Commoner Stories and Fairy Tales" (Malinovsky, 1888, no. 153, 154, pp. 170-199). The compiler's selection of texts is as follows: "About the Tatar attacks on Rus"; "About a wicked beggar-merchant"; "About Jesus Christ and a merciful beggar"; "About the Fate and Failure of Two Brothers"; "About a King with a moon and a queen with a sun on her head"; "Three Hairs"; "Witchdoctors". The following year, he edited a collection of fairy tales "Common Folktales" (1889), which contains the following stories: "The Shepherds' War"; "The Woodman"; "Dead Men Walking"; "How St Peter Refused the Devil Wheat for Sturgeon" (Malynovskyi, 1889, pp. 252-256).

The original stories were published by M. Vasyliev - the fairy tale "The Great Sinner" (Vasil'ev, 1884, t. IX, pp. 172-175) and A. Torishnyi - the fairy tale "Firebird, or Don't marry a master, don't take in a host and don't tell a woman the truth"

(Torishnyi, 1884). A Polish publication containing Ukrainian narratives is a collection of ethnographic materials from the Lipovetsky district collected by C. Neumann (Neyman, 1884, t. 8). G. Kuzmichevsky published "The Oldest Russian Dramatic Scenes", which contains a Ukrainian story about a gypsy and a khokhl (from the collection of O. Afanasiev (1873, III, pp. 480-482)) and a study of its origin (the story was recorded in the village of Rukhneve, Biryuchenskyi district) (Kuzmichevsky, 1885, t. XI, pp. 371-407).

3.4 GETTING STARTED WITH PLOTTING INDEXES

It is known that the first attempts to compile an index of fairy tale plots belong to M. Makarov and I. Sakharov. In the second half of the nineteenth century, L. Kolmachevsky and P. Volodymyrov tried to develop criteria for classifying fairy tales in order to register plot types and motifs, but their attempts also did not meet the requirements of folklorists. Observing the large number of accumulated records in the collections, scholarly articles often contain attempts to classify fairy tale motifs, which were presented by the compilers at the end of the collections. After all, each fairy tale motif was combined with other folklore records of different genres, based on traditions and beliefs, everyday phenomena of the people. For example, in 1887, the Englishman W. Clawston's work "On the Migration of Folk Tales and Their Transformation as a Result" (Clouston, 1887, t. 1, 2) comprised two voluminous volumes, with a list of travelling stories at the end. On the Ukrainian soil, the beginnings of compiling story indexes can be found in M. Sumtsov's monograph "Description of the History of Ukrainian Apocryphal Tales and Songs" (Sumtsov, 1888), which provides a brief summary of the main motifs of the stories about King Solomon (records mainly from the eastern Ukrainian lands). These include Solomon's attitude to women, Solomon and his mother, Solomon and his wife, Solomon's advice to a sparrow, Solomon's trial, Solomon's death, and so on. All of these plots are included in the later plot indexes of M. Andreev's fairy tales (Aarne-Andreyev) and SIS (plot index of fairy tales) (Andreev, (Karpenko), 2015; Barag, 1979). In his research "Tour in Folk Literature" (Sumtsov, 1887), M. Sumtsov speaks about the parallels of fairy tale motifs to song and ritual creativity. The scientist's search for new subjects and methods of study led to the appearance of his research "Cultural Remnants" (Sumtsov, 1890), which has become important for folklorists and ethnographers, both past and present, and is determined by the number of references and mentions of it in monographs and dissertations. This work is also of great interest to fairy tale scholars. First of all, the articles of the collection, dated 1889 and 1890 in the journal "Kyivska Staryna", are recognised by the author himself as the best and thematically related thanks to the subject index at the end of the collection. The index identifies the headings and indicates the number of the article where the subject is mentioned. These include: external nature (ideas about the sky, rain, thunder, and earth); village and house; personal life of peasants; food and clothing; family life; social life; holidays and games; musical instruments; crafts; market rites; misdemeanours and punishment; demonology (fairy tales are mentioned in articles about the housekeeper, poverty, incubi and succubi, ghouls, werewolves,

melusina, witches, witch doctors, and child substitution); folk poetic zoology and botany; minor beliefs; some literary motifs (transformation of an eagle in fairy tales; handkerchief in fairy tales; the devil's son; a saying about women's talkativeness; fading away); the meaning of words (hartsyz; kodlo and kublo). The collection includes articles with new information and substantiation, as well as smaller essays on little-known subjects of ethnography and folklore. Critical comments and reviews of the publication were of a different nature. There were accusations of the smallness and multi-vector nature of M. Sumtsov's research. To which he replied that the scientific development of small things precisely precedes the generation of large-scale scientific research, preparing material for them, and sometimes conclusions. In the final article responding to the reviewers regarding his research methodology, the scholar noted that large comparative ethnographic works on special issues are not timely and cannot be performed satisfactorily, meaning a comprehensive scientific study. "*Today's large-scale research works are descriptive in nature and return to explaining certain phenomena. Comparative and ethnographic works are mostly (except for the articles by academician O. Veselovsky) compact and often require extended appendices. Such are the articles by Gedoz, R. Keller, Kosken, G. Karlovic, and Vsev. Miller. Such compactness is quite understandable and well represents modern folklore, built on the basis of constant and comprehensive study of folk life by the collective efforts of many scholars working in a single impulse of love for their native people and mutual respect for each other. Everywhere else, the "dirty work" of accumulating verified factual material and constantly comparing and combining it is still going on*" (Sumtsov, 1890, pp. 402-403; Karlovich, 1890, no. 2; Ravit, 1889). Scientific periodicals of the time (such as: "Melusine", "Revue des traditions populaires", "Zeitschrift für Ethnologie", "Wisła", "Ethnographic Review") contained the best publications on folklore, which convinced of the youth of ethnographic science and its rapid maturation with the support of anthropology, archeology and philology. "*Folklore today,*" wrote M. Sumtsov, "*resembles thousands of streams that follow the main national and scientific trends and that will one day merge into a calm, majestic river of comparative ethnographic study of the life of peoples. In such a state of folklore, the study of trifles is of great value, given that every mistake, every oversight is easy to see, easy to replace or correct*" (Sumtsov, 1890, p. 403). The reviews of M. Sumtsov's "Remnants of the Old Days" by G. Karłowicz ("Melusine", 1890, no. 2) and G. Rawit ("Wisła", 1889) were positive (recognising their thoroughness and importance for folklore studies). Another anonymous negative review was published in the journal "Ruska Mysl" (IV book, 1890), where it was stated that M. Sumtsov did not have a "literary physiognomy" and his ethnographic research was hastily done and did not meet what readers expected from him. The scholar replied that he was not writing literary works and not for the general public. And that such an emotional, empty review does not adorn a reputable journal. Instead, the scholar expected professional comments from the critics, the possibility of correcting inaccuracies (if any) in the articles because this is the main vocation of a scholar - to discover, write, make mistakes and correct mistakes. After all, mistakes have been made in the works of reputable European

scholars (for example, Benfey corrected errors in Franz Bonn's Geschichte der Sprachwissenschaft und Orientalischen Philologie in Deutschland (1869)).

However, the first special fairy tale catalogue-index appeared in European fairy tale studies only in the early twentieth century (Aarne, 1910). V. Hnatiuk's achievements in this field of Ukrainian fairy tale studies were not fully realised, and M. Andriyev's Ukrainian manuscript catalogue (1939) was not published. It was only in the second half of the twentieth century that the comparative index of plots of East Slavic fairy tales (SUS, 1979) included materials by M. Andreyev, supplemented by I. Berezovsky. This inter-Slavic project included fairy tales, legends, and anecdotes published in collections of the nineteenth and twentieth centuries, and was based on the Aarne-Andreyev index (A-A) and partially on the Thompson index (Th).

The research of this period developed the scientific apparatus for studying fairy tales, and the publications of texts testified to the continued interest of ordinary Ukrainians in their tradition and verbal culture. For example, V. Kallash published Bibliographical Essays on the Literature of Fairy Tale Schemes and Motifs: I. "Lenora" (a groom or a dead brother); II. "Shemyakin's Court", where he drew parallels from Ukrainian folklore (Kallash, 1892, t. 2, pp. 142-145). The work has become an important source for describing the plot and motif fund of folk tales, as it presents not only a list of publications, but also a brief description of their content. I. Sozonovych in his article "Russian Variants of the Fairy Tale about the Dead Bridegroom" examined variations of the plot, including two Ukrainian ones: 1) a recording near Kolomyia in Galicia and 2) in Poltava region, Khorol district, in the village of Khvylkovtsi (Sozonovich, 1892, t. XXVIII, pp. 258-265), thus confirming the idea that the motif was popular throughout Ukraine. Each study of the late nineteenth century on fairy tale studies was based on the scholars' own notes, which testified to the experimental stages in preparation for writing the research. For example, in Materials on the Ethnography of the Novorossiysk Territory, published in 1894, V. Yastrebov included fairy tales about various nationalities (Jews, Gypsies, Moldovans, Lithuanians), with explanations of topographical names. The publication consisted of two parts: 1. Superstitions and customs (ideas about the world and ideas about humans, folk calendar, folk medicine, demonology, wedding rites, etc.); 2. Legends, fairy tales and stories. The tales here are mainly heroic and household tales. In his review of the publication, M. Sumtsov noted that the collection shows the editor's hand, care in the routine and system, and attention to the interests of science and the reader. The reviews in Kyivska Staryna (Y., H.) and ZNTSH (V. Hnatiuk) were also positive (Yastrebov, 1894, VII, p. 127). "Of the raw materials," V. Yastrebov writes in a short preface, "that we have collected over the past ten years, we present here only those things for which we either did not find direct analogues in printed collections at all or found variants that differ in detail. The issue of classification of fairy tale plots is touched upon in Materials for the Ethnographic Study of Kharkiv Province. Starobilsk district" with descriptions of 12 villages containing fairy tale records (Yastrebov, 1894) and P. Vladimirov's "Introduction to the History of Russian Literature" (Vladimirov, 1896, pp. 137-186), which mentions the fairy tale as a genre of folk literature and presents its structural and species features.

The translation from English of W. Clawston's work "Folk Tales and Fictions, Their Travels and Changes" by A. Krymsky significantly expanded the possibilities of Ukrainian fairy tale scholars in studying the subject of research (Clouston, 1896; Krymsky, 2009). The 2009 reprint also included A. Krymsky's work "On the Plot of Fairy Tale No. 94, which served as the subject of V.F. Miller's first scholarly work". Both works demonstrate the work of representatives of the migration school of fairy tale studies, which had many supporters in Ukraine. The author of the foreword, O. Vasyliuk, noted that "the extensive bibliographic additions and the translator's, sometimes disagreeing with the author, comments in the notes allow us to consider this edition one of the orientalist works by A. Krymsky. The second publication is a sketch of the story of one travelling plot of the fairy tale about a happy impostor, which was published under No. 94 by the Hungarian Turkologist and folklorist Ignaz Kunos (1862-1945) in the Budapest collection (1887-1889) and was once studied by the Orientalist Vsevolod Miller." Additionally, the publication contains articles by E. Kosken "Attention to the Tale of Two Brothers" and I. Franko "Notes on the work of E. Kosken "Attention to the Tale of Two Brothers" (1896). In the preface, A. Krymsky explained the equivalents of his translation of the terms correlated with our "tale": "I translate the English word "tale" as fairy tale, but it must be remembered that this term does not mean a mythical tale; this latter is called by Clowston "nursery fairy tale". The English word "fiction" is translated as "fiction" in our language. Our Ukrainian term has two meanings: a) fiction, Phantasiespiel; b) a joke, even an anecdote. Clouston's "fiction" is used in both of these senses: less often it defines a novel (romantic fiction), more often it corresponds to the French "fabliau", and the simplest anecdotes are called "the lower strata of fiction". In the two places where poetry is referred to, I translate "fiction" through fiction, so as not to offend those readers who, thanks to our writers, are accustomed to associating the word fiction with fiction". A. Krymsky also quotes an excerpt from W. Clawston's preface to demonstrate his attitude to folk tales. "Perhaps there are still people among us (there used to be many more) who think that our children's and folk tales are not worthy of being paid attention to by intelligent, practical people. But every work, even a worthless one, which is spread everywhere, and especially one that has already captured the imagination of our boys and girls, is worthy of the greatest attention: such works obviously have great power over national taste and disposition. Sir John Macom says the same thing about this thing: "Whoever wishes to get to know a people well should not reject their vernacular stories and superstitions. And he adds: "*And I may add that a comparative study of folk tales enriches our minds, and when done carefully, broadens our sympathies, and makes us know (perhaps better than anything else) the common brotherhood of the whole human race*" (Krymsky, 2009, p. 26). The European experience has always been an important component in the research of Ukrainian scholars and has been critically evaluated by them. Given the large number of manuscript collections that came into the archives of the RGT and its branches, Ukrainian scholars tried to leave information about their whereabouts in their articles. For example, A. Krymsky in his article "About the Rumyantsev Museum in Moscow" noted that in the third department of the museum

there are fairy tales by various collectors, ethnographic materials by Ivan Franko and
M. Drahomanov (Krymsky, 1894).

3.5 CONCLUSIONS AND FUTURE RESEARCH
ABOUT A UKRAINIAN FOLK TALE

The longer a fairy tale was an object of study for fairy tale scholars, the deeper its
magic penetrated the minds and souls of researchers, the more detailed the descriptions
of its features, traits, character, and ethnic preferences became. And it seemed that it
was no longer the scientist who recorded the fairy tale as a folklore unit, but the fairy
tale that opened the door to its universe of goodness and magic.

3.5.1 Comparativism and humanism in Ivan Franko's studies

Given the continuation of the theme of systematisation of fairy tale plots in fairy
tale studies, let us turn to the work of Ivan Franko. The figure of **Ivan Franko** (1856-
1916), a theorist of Ukrainian folklore and psychoanalyst of the spiritual heritage of
our people, is certainly noticeable in the process of studying Ukrainian fairy tales.
There is meny works about the scientist's activities, which indicates the encyclopaedic
nature of the scientist himself and his comprehensive interest in the Ukrainian people,
their cultural and historical heritage. The scholar's historical, ethnolinguistic, and
linguistic works have become a serious basis for considering many contemporary
problems of the existence, genesis, and methodology of studying folk tales. I. Franko
lived and worked at a time of rapid recording of folk prose and its scientific genre
formation. The formation of the methodology of leading schools under the influence
of both foreign and domestic works polished Ivan Franko's views on folk tales, their
ideological and thematic framework, and ethno-cultural impartiality to the conditions
of life. Among the quoted assessments of the researcher's folklore activity by his
contemporaries, we will quote lines from his works: "*Ivan Franko's scientific activity
in the field of folklore studies is difficult to confine to a school, even if it is as broad as
the cultural and historical one*" (Dmytrenko, 2004, p. 244); "*Ivan Franko used various
methods and approaches to studying oral folk art and written literature, but those that
provided scientific objective, comprehensive analysis, took into account the national
specificity of artistic phenomena and external influences, allowed to trace the genesis
of the work, its transformation, genre originality, aesthetics, linguistic richness,
rootedness in the socio-economic life of the people*" (Ivanovska, 2012, p.156); (about
M. Grushevsky and I. Franko) recognized themselves as adherents of the cultural-
historical school, but "*the concept of the cultural-historical school as their scientific
great-grandmother was multiplied by the achievements of comparativism,
mythological and anthropological, and sometimes psychological schools and their own
methodological searches*" (Denysiuk, 2001, p. 183); "*Franko's folklore studies can be
divided into the following: 1) cultural and historical school; 2) historical and
comparative school (comparative); 3) philological school. The scientist outlined the
"majestic image-synthesis of the methodology*" *of the cultural-historical school, its*

orientation towards "catching the general physiognomy of the spiritual life of the epoch" (Garasym, 1999, p. 94). Behind this small scientific and evaluative collage of I. Franko's activities is his continuous work in the field of folklore studies. His achievements remain relevant for modern fairy tale studies as a methodological and historical source.

Among the many issues raised by researchers on the study of I. Franko's folklore heritage, its significance for Ukrainian fairy tale studies is still insufficiently revealed. The issue of the existence and dissemination of fairy tales, which were certainly the object of study of both individual plots and motifs and types of fairy tales (in particular, animal and social and domestic), is still relevant in the formation of methodology for the study of both traditional and new fairy tales. The methodological achievements of folklore studies are summarised in the works of contemporary folklore theorists (M. Dmytrenko, O. Ivanivska, Y. Harasym, I. Denysiuk, and others), but there is a lack of a separate theoretical study of Ukrainian fairy tale studies, the existence of which is evidenced by the works of the nineteenth century.

In determining the role of Ivan Franko's folkloristic works in shaping the methodology of Ukrainian fairy tale studies, we note that the first publications of Ivan Franko's records of folk tales can be dated to 1877 under the general title "Fairy Tale. From the mouths of the people" in the magazine "Druh" (1876, №№ 8, 23). Later, articles appeared on the use of common European plots by Ukrainians, marked by ethnic local colour, a peculiar composition, expansion or contraction of the number of characters, etc. For example, in 1883, Ivan Franko responded to a German-language work by F. Kraus on the borrowing of stories from Indo-Germanic sagas and fairy tales by Slavic folklore (Krauss, 1883). Franko responded with an article and a recording of the fairy tale "Ancient Romance-Germanic Novella in the Mouths of the Russian People" (Franko, 1883, no. 2, p. 27-30; no. 3, p. 45-47), a tale about a capricious princess who was looking for suitors (recorded in the village of Nahuyevychi from Maria Havrylyk - according to the certification in the collection by L. Dunayevska, 1990).

Periodicals, organised and edited by Ivan Franko, contributed in every possible way to the dissemination of information about the existence of various fairy tales and became scientific centres of Ukrainian fairy tale studies. For example, the Lviv journal "Narod" (1890-1892), edited by M. Pavlyk and I. Franko, in 1890, based on F. Kolessa's notes, published the folk tale "The Old Wolf" (Kolesa, 1890, no. 12, p. 185), which is still used by scholars as a model of the plot's existence; "Ethnographic Collection" by the Ethnographic Commission of the Taras Shevchenko Scientific Society. Published in Lviv in 1895-1916, the Ethnographic Collection by the Taras Shevchenko Scientific Society published entire manuscript collections of folk tales and fairy tale studies. It was here that "Galician Folk Tales" compiled by Ivan Franko and collected by O. Rozdolsky in Berlin, Brody district (25 tales) were published. Improving and modernising the structure of the publication, the scholar added notes with parallels to other fairy tales (Rozdolsky, 1895, t. 1; 1899, t. 4). And the seventh volume of the same collection (1899) contains 51 more fairy tales (including the stories "Journey to the Sun", "Milk Water", "The Girl Between the Raw Foods",

"Berezovabiy, the Wise Horse and the Golden Feather", "Christ's Goddaughter, the Fool and the Trouble"). According to Ivan Franko, as the editor of the collections, their outstanding significance was the first publication of such large books of Ukrainian prose in Galicia.

In his articles "National Colour in Bodiansky's Fairy Tales", "Preface to the Collection of Fairy Tales by O. Rozdolsky", "Songs and Fairy Tales about Truth and Lies", and others, I. Franko demonstrated a deep understanding of folk tales as a reflection of real life, psychology, moral and aesthetic principles of Ukrainians. He analysed the socio-historical background of the fairy tale epic, revealed its inter-Slavic ideological and artistic specificity (Franko, 1955, p.183-184; 1985, t. 34, pp. 449-456). Among the genres of short fiction, Ivan Franko considered animal tales to be a powerful didactic tool in teaching and educating the younger generation. Taking from the fairy tale's ideological and artistic structure the main idea of humanism, invincibility of truth and goodness, the most vivid means of depicting the dramatic state of the characters, traditional motifs and aesthetic principles, The scientist skilfully polished folk tales of Western Ukraine, subordinating them to generally accepted pedagogical principles (for example, the tales "The Painted Fox", "Mykyta the Fox", a collection of folk tales in literary paraphrases "When the Beasts Spoke"). Among Ivan Franko's articles on fairy tales are also worth mentioning: "Carpathian Literature of the XVII-XVIII centuries" (Franko, 1900, t. XXXVII, pp. 1-91; t. XXXVIII, pp. 1-160), with a thorough study of fairy tale material; "Two Schools in Folklore Studies" (1895), with a critical assessment of the work of Polish representatives of the anthropological school (articles by G. Bigelaisen and W. Bugel), who conventionally perceived folk art as a natural process, "*from above, appointing such things as fairy tales, novels, beliefs and expressions of the people, creations in every land independent, independent of the historical development of the people, inseparable manifestations of human nature because some functions are physiological, which immediately puts itself beyond the boundaries of inductive and analytical science. The appeal to cultural and economic relations, which are allegedly established in different distant parties in a similar way, is equally false, because we do not know a nation whose cultural and economic relations are established independently of the influences of other nations*" (Franko, 1981, t. 29, p. 423). "The Latest Advice in Folklore" (Franko, 1895, zesz. I, pp. 4-16), where the scholar criticises the natural linguistic theory of myths and expresses his own view, based mainly on the works of Liang; "Comments on the fairy tale "The Dead Bridegroom" (Franko, 1895, t. 5, p. 178), which has a rather colourful palette in the Ukrainian tradition. Along with this, on the pages of the ZNTSH, I. Franko published his own records of folk tales under the modest heading "From the mouths of the people" (Franko, 1895, t. III, pp. 46-76, 215-236, 369-386; t. IV, pp. 91-101, 172-189, 346-367; Hnatiuk, 1896, t. XIII, pp. 41-42). The scholar also contributed to the criterion of recording fairy tale narratives by compiling a "Questionary for collecting local legends" (Franko, 1907, t. 32/4, pp. 16-23).

The systematic approach to the study of the sources of enrichment of the Ukrainian folklore tradition, as a scientific credo of Ivan Franko, became the basis for conducting closed studies based on the analysis of his own material and involving wide

layers of oral works of other peoples in experiments in order to demonstrate the national originality of folklore and clarify the nature of the components of these phenomena. The theoretical model of the cultural-historical school can be seen in many of the scholar's works: "Ancient Romance-Germanic Novella in the Mouths of the Russian People" (Franko, 1883, no. 2, pp. 27-30; no. 3, pp. 45-47), "Pověst o Přemyslově a pověsti o kvetousi holi" (Franko, 1895, t. 4) (on the motif of the dry stick blossoming), "Najnowsze prady w ludoznawstwie" (Franko, 1895, I, zesz. I, pp. 4-16) (criticism of the natural linguistic theory of myths); "Reasons for the history of Russian literature of the eighteenth century" (Franko, 1980, t. 27, pp.16-22), "Sagen und Märchen der Sŭdslaven in ihrem Verhältnis zu der Sagen und Märchen der Übrigen indogermanischen Vŏlkergruppen, von Dr. Friedrich S. Krauss" (Franko, 1980, t. 27, pp. 285-288), "National Colour in Bodiansky's Fairy Tales" (Franko, 1985, t. 34, pp. 449-456), "Folklore Works of Dr Cenk Zibrt" (Franko, 1981, t. 29, pp. 258-270), "Ethnology and History of Literature" (Franko, 1978, t. 29, pp. 279-280) and others, which testifies to the consonance of his personal thoughts and views with the scientific pathos of the era, represented by works of both Ukrainian (some works of M. Drahomanov, M. Dashkevych, etc.) and foreign (I. Ten, G. Lanson, W. Schmidt, O. Pypin, M. Tikhonravov, etc.) scholars.

The epicentre of Franko's comparativist research was the identification of a set of original national achievements. According to S. Pylypchuk, "it was the desire to prove the active creative nature of his nation that pushed I. Franko to the comparative historical method, and some researchers interpret his frequent "conversion to the comparativist faith" as a necessary methodological manoeuvre that allowed him to study the phenomenon comprehensively, while highlighting the original contribution of each nation. I. Franko tried to avoid and not resort to the extreme manifestation of comparativism popular in the late nineteenth century - "influence studies". He upheld the belief that every nation, if it borrows a motif, theme or plot, does so not mechanically, but consciously, reinterpreting it in accordance with its own worldview norms, which were formed independently over many centuries and reflected nationally peculiar intentions. I. Franko did not limit his comparative study to the mere elucidation of the "literary history" of a work. This limit was sufficient for migration scholars. The scholar was also interested in other details related to various transformations on the way of plot development. In his analytical "search in a foreign field," the scholar demonstrated a well-honed scientific toolkit based on a multifaceted study of the subject. In the end, a generalised view of Franko's methodological tactics gives grounds to speak of a qualitative, complete, experience-tested system of evaluating any phenomenon" (Pylypchuk, 2014, pp. 9-10). The scientist's awareness of the intricacies of each of the above-mentioned folklore schools was primarily due to his desire to bring Ukrainian science on the right, promising path of development, as well as to summarise the achievements of his predecessors and contemporaries. His works can be used by all the humanities, which indicates Ivan Franko's analytical study of every cultural phenomenon of his people.

A classic in our fairy tale studies was the opinion of Ivan Franko, a comparatist, expressed in the programmatic classification that fairy tales "almost all came to us from

a distant foreign land, from Asia and Egypt", legends are "all without exception the fruits of a soil other than our own", and "there is very little material in the stories mythical to the native, Proto-Slavic or Prorussian pre-Christian mythology" (Franko, 1955, pp. 183-184). Given the comprehensiveness of the scientist's typological research, Ivan Franko's views on the mythological school, for which he recognised chronological primacy, were significant for Ukrainian fairy tale studies, determining its significant influence on the formation and establishment of folklore studies as a science. In the article "The Latest Trends in Folklore Studies," the scholar emphasised the "powerful impetus" given by mythologists to intensify oral history studies. And in his review "What is a Fairy Tale Motif?" to V. P. Klinger's work "Fairy Tale Motifs in the History of Herodotus" the researcher wrote: "*This mythological school of the Grimms had a great influence in its time and attracted many prominent scholars, but its explanations quickly seemed too monotonous and template (because mythologists tried to write out a formula for the transition of myth into reality and vice versa - S.K.), and most importantly, all its operations took place on the basis of the Aryan ancestry and antiquity in general, inaccessible to any experiment and any control*" (Franko, 1955, p. 205). Forming the methodology of philological science, I. Franko was interested not only in the process of the school's origin, but also in its development, establishing the main vectors of analysis that it developed. Thus, the researcher systematically studied the works that bore the distinctive "stamp" of the mythological school. In the article "Two Schools in Folklore Studies" I. Franko assessed the practicality of the anthropological method of study, and in the end he was "forced to add": "*All that has been said so far about the so-called anthropological school is not intended to deny it any importance in science, but was directed only against the a priori and dogmatic application of its methods to phenomena that require a different interpretation. Within certain limits, acting inductively and critically, the school of thought has full scientific significance and great merit; suffice it to say that its founders include such coryphaei of modern science as Morgan, Taylor, Spencer, Lebbock, and others. But only those scientists acted inductively, focused their research mainly on uncivilised and savage tribes, and, having established certain customs, habits, views, beliefs and institutions more or less common to them, brought similar phenomena in the life of civilised peoples closer to them, which they called civilised survivals, transferring this Darwinian term to the field of civilisation history"* (Franko, 1981, t. 29, p. 423).

Instead, a comprehensive justification can be found in the works of Ivan Franko on the cultural and historical school. We begin with the scholar's own statement about this direction: "To capture the general physiognomy of the spiritual life of the era" (Pylypchuk, 2014, p. 11). While other schools interested I. Franko only as a subject for in-depth analysis and the scholar used their methods when necessary, the provisions of the cultural-historical school were considered universal by the scholar, and he always relied on them. In particular, speaking out against "excessive haste in interpretations", "unscientific pulling of facts to theories" (which was characteristic of the mythological school), I. Franko spoke about the foundations of the cultural-historical school, which "advises to use a retrogressive rather than a priori method, that is, to study first of all

those parts of traditional literature that belong to less distant epochs, starting from the most recent ones, to study them in the same way and with the same means of historical criticism that we use to study historical documents and phenomena of written literature, fiction. Thus, moving backwards, from closer to more distant phenomena, from more certain to less certain, and without forgetting for a moment the fact that civilisation is an international affair, the product of the activities of all ages and many peoples, which have been in contact with each other in various ways, and therefore that spiritual products are mainly the product of this activity and the echo of these relationships, we can eventually reach into the grey of prehistory with more hope than we have now of reaching some definite results" (Franko, 1978, t. 29, pp. 279-280).

Contemporary French scholar S. Pylypchuk, proposing to draw a demarcation line between the migration and comparative schools, notes that "the adherents of the migration school were primarily interested in the original source of a particular plot, theme, idea, motive and possible ways of their migration, and for the adherents of the comparative school, the primary issue was the synthesis of "alien and own good" in the folklore tradition, understanding the effective criteria for the apperception of genetically alien elements on national soil, and outlining the stages of their penetration into the spiritual culture of the recipient ethnic group. The typological approach to the study of cultural phenomena in general has become an integral part of I. Franko's entire folkloristic output ("Ancient Romance-Germanic Novella in the Mouths of the Russian People", "Folklore Works of Dr Czek Zibrt", "The Jewish War", "The Song of Truth and Lies", etc.), but they did not always play the leading, fundamental function, more often acting as an auxiliary component, the use of which is necessary for the stereometric assessment of the subject of the study" (Pylypchuk, 2014, p. 11).

And we find a lot of such scientific observations on the application of different scientific schools to the study of folklore phenomena of our people. Professor M. Dmytrenko is right in his opinion that "the positivist stage of folklore studies is especially clearly reflected in the works of Ivan Franko and M. Drahomanov, who wrote in the Ukrainian scientific language. However, both scholars, professing the ideas of progress, development, paid tribute to various theories and methods subordinated to objective scientific knowledge of the phenomena of oral folk traditional culture not only in various connections (the problems of "national and international", "folklore and rite", "folklore and myth", "folklore and ritual", "folklore and literature", etc.), but also in self-development, in the evolution, transformation of genres, dynamics, and a kind of "internal" and "external" movement of both individual samples and the entire array. And this, accordingly, implied the study of such problems as chronology, classification and systematisation, specific historical content of works, artistic and aesthetic value (harmony), genre specificity, style, structure, form, rhythm of the work, etc. (Dmytrenko, 2004, pp. 256-258). Regarding fairy tale studies as one of the branches of folklore studies, we should add that even Ivan Franko's occasional reference to studies of folk tales, in the end, constitutes a large array of fairy tale plots (in particular, animal and social tales). The ideas expressed by the scholar are supported not only by international historical facts, but also by theoretical filling of gaps in national folklore studies. This is an invaluable heritage that needs to be constantly

promoted through academic publications. Already in our time, the Correspondence of Ivan Franko and Mykhailo Drahomanov has been published (2006).

Given all of the above, we can conclude that Ivan Franko's fairy tale studies cover various ways of working with the text of a fairy tale. They joined the methodology of studying the genre of folk epic and revealed to researchers of the past and present centuries the inexhaustible topic of searching for the mythological motif of the tale and its historical homeland. The scientist's special attitude to the folk tale, its informational significance in the spiritual dimension, contributed to the formation of the philosophy of the tale and the development of scientific schools. The cultural-historical school is most widely represented in the scholar's fairy tale studies. However, the comparativist approach to the problem of the existence and spread of fairy tale plots and motifs proposed by Ivan Franko is also used by modern fairy tale scholars. The scholar's views on folk and literary fairy tales remain open for research. Despite the many articles and monographs on this issue, the analysis of I. Franko's works and their new interpretation provide prospects for the further development of Ukrainian fairy tale studies, namely methodology.

The active study of the scholar's heritage later turned into a serial publication of his works in 50 volumes. Thus, the twentieth volume of Ivan Franko's collected works contains a preface to the collection "When Animals Spoke. Fairy Tales for Children" (Franko, 1979, t. 20, pp. 76 -80); volume 26 contains the article "Ancient Romance-Germanic Novel in the Mouths of the Russian People", and volume 27. − "Reasons for the history of Russian literature of the eighteenth century" and in German "Sagen und Märchen der Südslaven in ihrem Verhältnis zu der Sagen und Märchen der Übrigen indogermanischen Völkergruppen, von Dr. Friedrich S. Krauss" (Franko, 1980, t. 26, pp. 266-279; t. 27, pp. 16-22; t. 27, pp. 285-288); volume 29 contains important research for fairy tale studies: "Two Schools in Folklore Studies" and "Folklore Works of Dr. Cenk Zibrt" (Franko, 1980, t. 29, pp. 416-424; t. 29, pp. 258-270); in 34 volumes - "National Colour in Bodiansky's Fairy Tales"; in 33 volumes there is a review by Ivan Franko on B. Hrinchenko's book "Literature of Ukrainian Folklore 1777-1900. Experience of bibliographic index" (Chernihiv, 1901, 320 p.). In 37 volumes - the article "How Slavic mythology was created" (Franko, 1982, t. 37, pp. 425-432). On Ivan Franko and the folkloristic concept of the Ukrainian Romantics, we have an article by T. Komarynets, where the idea of common and different views of famous figures is substantiated (Komarynets, 1984, t. 42, pp. 24-32).

The research of our contemporary I. Gryshchenko "Study of the Ukrainian fairy tale "The Jewish War" in the scientific work of Ivan Franko" (Hryshchenko, 2011, pp. 123-129) is devoted to Ivan Franko's disclosure of the national question, the problem of national identity, and the formation of interethnic relations: "Ukraino irredenta" (in the journal "Life and Word", 1895), notes united by one theme, "Between your own. An episode from the relations between Galicians and Ukrainians" ("Zhyttia i slovo" 1896-1897, "Moloda Ukraina" 1910), "Bilingualism and duplicity" (1905), etc. In her preface to Mosaics from Works Not Included in the Collected Works in 50 Volumes by Ivan Franko, Z. Franko pointed out the incomplete representation of Jewish themes in the 50-volume edition of Ivan Franko, although "it is covered in a comprehensive

manner and represented by works of various genres." In her opinion, most of the works that were not included in the aforementioned academic edition "have not lost their relevance one way or another, and in the era of publicity they have also gained a special sound, because they largely resonate with the problems that require a new solution" (Franko, 2001). The researcher referred to the work of Ivan Franko "The Jewish War. A Reason for Comparative Studies on Folk Literature" (1892) and its supplement "More "Jewish War" (1893) (published in the 53rd volume of "Additional volumes to the Collected Works in 50 volumes by Ivan Franko"), which is devoted to a comparative study of Ukrainian folk tales with the plot of SUS 1290 and drew the following conclusions: "The study involved a large amount of material (folklore of neighbouring peoples and literary works on this topic). In understanding the nature of the fairy tale and the patterns of formation and dissemination of individual plots and their types, the emergence and variation of fairy tale texts, comparative historical study is called upon to play a greater role. I. Franko considered folk tales in the context of the migration school that prevailed at that time. His thoughts on the correlation between national and international elements in this genre are valuable. However, noting the presence of borrowings, he pointed to the dominance of the national element in Ukrainian folk tales. I. Franko's opinion that "this funny anecdote, which probably exists in other nooks and crannies of our land, has its own rather interesting history," preceded the scientific conclusions that the East Slavic ethno-cultural community was complex in its structure. While there was a common core, separate groups of stories had areas of different configurations. This undoubtedly reflects not only the length of the history of the East Slavs, but also their settlement over a vast territory, the variety of contacts with neighbouring peoples, and the intensity of their interethnic relations.

Reflecting on the origins of this story, I. Franko found sources in Indian epics, biblical stories, Polish folklore and literature, German written and oral novels, Ukrainian folklore and Ukrainian literature. In the article "The Jewish War. A Reason for Comparative Studies of Folk Literature" and its supplement "More of the Jewish War" by Ivan Franko. *Franko presented his reflections "as a single theme of unusual structure, spreading from region to region, passing from people to people, from folklore to written works and from written works to folklore, gradually travelling from the realm of religion and cosmogony to the realm of pious legend, fairy tale story, satirical parabola, and humorous and biting anecdote, while retaining its original structure, serves various purposes, reveals various of views and trends in the field of spiritual creativity, and sometimes becomes a strangely shaped but strange vessel into which different peoples and different generations pour their own content and wine. Contemporary folklore studies, tracing and researching both the emergence and travels of these international forms, legendary vessels, and the inherent content, different for each nation, each generation, the content that fills these forms over the centuries and delivers them over great spatial distances, thus, important and valuable reasons, on the one hand, for the history of universal culture, and on the other − to the science that does not yet exist, but is already being born - the psychology of the masses, both national and international*" (Hryshchenko, 2011, p. 128; Franko, 2008, t. 53, pp. 403-408). I. Franko's scientific ideas about the genre specificity of Ukrainian folk tales

are valuable and form the basis for the deepest knowledge of the problems of Ukrainian fairy tale studies. "Through his work in this field, he tried to understand the functioning of Ukrainian folk tales in the Western European context, to demonstrate their richness and originality. His multifaceted work is an outstanding period in the history of Ukrainian fairy tale studies. I. Franko's scientific research has not lost its relevance at the present stage. The lifting of the classification of many of his studies opens up new horizons for folklore studies, in particular in the process of studying interethnic dialogue in the folk prose of Ukraine (Gryshchenko, 2009).

3.5.2 M. Dykarev's thoughts on the folk narrative tradition

The history of folklore studies is closely linked to the history of society, as "the Ukrainian nation needed folklore as an organic manifestation of spiritual and ideological life" (Shayan, 2001, no. 1-2, p. 52). After the closure of the Southwestern Department of the RGT in 1876, the history of Ukrainian folklore was created by self-taught ascetics, fighters for the Ukrainian national cause, who "*worked mostly on their own initiative, based on their own personal motives or circumstances of life*" (Loboda, 1925, no. 1, p. 2). The activities of **Mytrofan Dykarev** (1854-1899) (described in detail in the article by L. Kozar (Kozar, 2008, p. 263)), an ethnographer and folklorist in the cells of the National Academy of Sciences and the Imperial Society of Natural History, Anthropology and Ethnography, are described as "a deep connoisseur of Ukrainian folk life" (Encyclopaedia, 1994, t. 1, p. 190). The collection "Black Sea Folk Tales and Anecdotes Collected by Mytrofan Dykarev" (1896, pp. 1-54) presents 39 tales. According to the scientist's preface, this was only "a small part of the collected ... fairy tale material". He went on to say: "*Much more of it was collected by me from 1892 to 1896 in Voronezh region, and the content of that material is much more interesting than the Black Sea material. ...Intending to publish the Voronezh material separately, I do not give it here; and from the Black Sea material I have removed all the legends relating to St Nicholas because I have to publish them in a systematic processing, together with other homogeneous legends*." Fairy tales are categorised by type of fantastic and legendary, for example: "Popovna the Princess, Ivan Ivanovych, the Russian Tsarevich, and the Beautiful Anastasia," "The Serpent and the Gypsy," and "Jesus Christ and the Apostle Peter." In his catalogue, Dykarev provided "parallels and notes" to each text, comparing Kuban texts with those of Ukrainian and other peoples, as well as an index of "subjects and motifs" of the tales. Among his correspondents, he mentioned Anton Subota, Pavlo and Tikhon Tarasevsky, who supplied him with the main folklore material. The work was reviewed in the Kuban Regional News (1897, no. 4). One handwritten notebook of folklore materials by M. Dykarev is kept in the Ivan Franko Collection of the Institute of Literature of the National Academy of Sciences of Ukraine (f. 3, no. 40580, 304 p.), which contains 36 fairy tales recorded mainly by T. Tarasevsky and several other contributors. L. Kozar mentions another handwritten binder: "Fund 77, no. 175 of the Institute of Literature of the National Academy of Sciences of Ukraine contains a "Collection of fairy tales and articles from

Voronezh oblast, delivered by Tikhon Tarasevsky" (214 quarters)" (Kozar, 2008, p. 270).

In the preface, M. Dykarev (a supporter of the views of A. Potebnya and A. Veselovsky) expressed interesting thoughts on the classification of fairy tales, their modification, adaptation to new living conditions, in particular, the mixing of Christian and pagan elements in them, the need to record all the material "in its entirety, without disdaining any variants." According to the scholar, people divide fairy tales into two categories: 1) lies; 2) "once upon a time the truth". Taking into account the publisher's obligatory affiliation with one of the folklore schools (mythological, historical, or borrowing theory), the scholar considered the systematisation and comparison of the published material to be a matter of course.

M. Dykarev's theory on the origin of the term "fairy tale", which is popularly used as the opposite of "fable" or "truth", is interesting. The scholar argues that the change of beliefs and the advent of Christianity turned the stories of pagan mythology that were once true into fairy tales (lies). Of these "lies", one part became "children's property", while the other turned into the truth in accordance with the new worldview. He also discusses the ways in which pagan stories were transformed into Christian ones and the stages of development of fairy tale prose: some stories reached the end (completely transformed from pagan to Christian), while others stopped halfway (half-Christianised). In addition, the transformation often took place not of their own, but of neighbours' fairy tales, borrowed, because the tradition, beliefs, and truth about their own were still alive: *"a certain ethnographic group borrows ready-made Christian motifs from its neighbours and continues in the same direction, or it turns to the pagan original, according to the hidden forgotten remnants of pagan antiquity*." Insisting on the total recording of fairy tale plots and their variants, M. Dykarev suggests filling in the niches of regional folklore recording to better track the assimilation or transformation of fairy tales in the modern folk tradition: "*the tale may continue to be processed and not in the same way everywhere, so it should be noted in each given area, even if it does not provide anything new in the ethnographic literature (I say "nothing" with a view to it, because there can be no absolute identity). In this case, it will be a valuable material for the further history of the folk worldview and folk art in this area*" (Dykariv, 1896, p. 2).

Table 18. "Classification of fairy tales by M. Dikarev"

	Group.	*Characteristic elements*	*Branching out*
Myth	**Pobrechenki**	Fiction, entertainment	Children's property
			Truth according to the new world
	Once upon a time there was a truth	Christian motifs (borrowed)	Complete transformation

| | | Pagan motifs (autochthonous) | |
| | | | Partial transformation |

In 1903, the "Report of the Imperial Public Library for 1899" mentions a manuscript collection of "Folk Tales" by M. Dykarev, which "*was not allowed for publication by the Russian censors, and the Kyiv Censorship Committee transferred it to the Public Library for safekeeping*" (Report… for 1899. 1903, p. 211). Thus, it is currently unknown how many manuscripts valuable for Ukrainian fairy tale studies are still waiting to be published in the imperial archives. Some of them are mentioned in the reports on the collection inventories, and some are crumbling with time or destroyed due to their unsuitability for use.

3.5.3 Methods of regional and local study of fairy tales

The methodology of studying the traditional manner of storytelling is quite widespread. The main components of focusing on the storyteller were the task of discerning the storyteller's originality, use of artistic and poetic means, and ability to communicate. This is due to a special psychological fascination, the impression of the way the storyteller tells, and the creation of an atmosphere of magic and festivity in the act of telling the tale. Several vivid examples of such studies will be presented by the methodological branch of Ukrainian fairy tale studies.

In 1895, a significant event in the study of fairy tales was the research of **Volodymyr Lesevych** (1837-1905) on the Denisov storyteller R. F. Chmihal and his tales and proverbs. The collection "Tales of Grandfather Chmykhal" was a charity for the benefit of low-income students of St Volodymyr's University (Lesevich, 1895, April. Pp. 9-22; KSt, 1895, VII - VIII, pp. 31-32). In the preface to the collection, Lesevych mentioned that although there are no new tales in the book, their contamination, the way they flow into each other, complement each other and change is very valuable for a folklorist. Genre-wise, this is - legends, traditions, fairy tales, anecdotes, 72 issues in total. Among them are little-known fairy tales: "Dumbfounder", "One Hundred and Seventy and One Heroes", "About Okh", "The Swan Tsarevichs", "About the Two Brothers Yegor and the Iron Woman", "Stone Head", "The Vasylka Tsarevichs", "The Shepherdess Princess", etc. At the end of the collection, the researcher provides a summary of each fairy tale with references to parallels in other publications. He also testified to the cases of foreign language inclusions in the texts of Ukrainian fairy tales as a negative phenomenon, and demonstrated the adaptation of Russisms to the Ukrainian language system. Predicting the value of his collection for Ukrainian science and culture, the folklorist noted that the significance of the records is not due to the plots (most of them have already been mentioned in the collections of his predecessors), but to the fact that they were recorded in one village by one folk storyteller who has a large repertoire and is valuable for a folklorist and literary historian. The article "Denysivka Cossack R.F. Chmykhalo, His Fairy Tales and Proverbs" provides a brief description of the storyteller's native village in Poltava region, his personal characteristics as a "rural intellectual", and his creative skills: good

memory, narrative style, repertoire, language of fairy tales, etc. Lesevych's collection is important for its emphasis on the storyteller and his social environment, the role of a gifted personality in the storytelling tradition, the specifics of performance, and the language, which was to some extent ahead of its time.

In the work of historian and researcher of the Ukrainian Cossacks **Dmytro Yavornytskyi** (1855-1940), "In the Footsteps of the Cossacks," the tales are contained on forty pages (Evarnitsky, 1898, (on pp. 88-128 of the tale). Reviews: L.CH, 1900, book II, t. XXXIV ("Bibliography"), p. 33; B.G., 1900, t. 10, p. 210). These are 25 fairy tales heard and recorded by Dmytro Yavornytskyi from the folk storyteller Khoma Provora from the village of Bohodar, Oleksandrivsk district, Katerynoslav province. Most of them are household and magic tales, such as "No place for a fool in public or at home", "How a man hatched swans", "Marko the Rich", "Foolish Khoma and the Wise Cossacks", etc., and most of the plots are related to folk beliefs. The book is structured as a journey through the places of Zaporizhzhia settlements, and contains descriptions of the narrator's adventures, "live scenes", local residents, and examples of folklore. One of the chapters is devoted to "blind Boyan" Foma from the village of Bohodar, Katerynoslav province. D. Yavornytskyi describes him as a talented songwriter and storyteller, a pipersongwriter, recalls the circumstances of his life, his performance style, and the peculiarities of the language of his works.

Folklorist, researcher of wedding rituals and activities of D. Yavornytskyi, M. Shubravska (researcher at the Institute of History of Folklore), comparing the above-mentioned samples with the records of their predecessors, found that some of these tales are interesting and original in their plot: "A Man at Work for the Devil," "The Miraculous Box," "Sincere Love," "A Very Smart Man," "How a Man Hatching Swans," "Wise Homa," etc.; some of the tales are variants of already known examples from M. Drahomanov's collection "Belarusian Folk Traditions and Stories" (1876) and I. Rudchenko's "Folk South Russian Tales" (1870). For example, D. Yavornytskyi's version of "What the Cuckoo, Swallows, and Nightingale Are Made of" is much more poetic and complete than the one published by M. Drahomanov. And the tale "How a Man Found a Treasure" (pp. 95-95 in the study "In the Footsteps of the Cossacks", St. Petersburg, 1898) is a variant of the tale "The Chatty Wife" (known as "The Loudmouth Hveska") recorded by J. Novytskyi in the village of Olhynske, Mariupol district, Ekaterinoslav province. Due to the presence of a significant amount of anti-religious folklore (apocryphal legends and fairy tales) in D. Yavornytskyi's book and the fact that a significant part of the work was written in the "Little Russian dialect," it was censored for a long time and published with some texts removed. The book was also favourably received by critics, including B. Hrinchenko and M. Sumtsov. "Records of his fairy tales... can be very useful for the ethnography of the Zaporizhzhya region," wrote a reviewer under the scriptorium L.Ch. from the Notes of the Taras Shevchenko Scientific Society about D. Yavornytskyi. B. Hrynchenko also positively assessed the work, but noted the unsystematic and scattered material, which "makes it very difficult for specialists to use it." He expressed his wish to D. Yavornytskyi to publish all folklore materials separately "together with his other such records in one systematically ordered collection". However, at the time, this was impossible: D. Yavornytskyi, like

the entire Ukrainian science, culture, and literature, was going through difficult times of persecution and trials (he was declared "politically unreliable" (1891) and exiled to Central Asia (Tashkent) (Ivannikova, 2008, pp. 211-212).

V. Ivanov's work entitled "Life and Creativity of the Peasants of the Kharkiv Province. Essays on the Ethnography of the Region" (Kukharenko, 2009, p. 11) contains 36 fairy tales, mostly household tales. The folklorist used a method of collecting materials that had already been tested - a correspondent network consisting of teachers of public schools as representatives of the most educated stratum of the rural population. The serious attitude of the recorders to their work, the availability of a professionally written collection programme, and the textual analysis of the records themselves testified to the high level of their authenticity.

At this time, M. Vasyliev was also engaged in collecting in Slobozhanshchyna. He recorded and published 4 fairy tales in the journals Ethnographic Review and Kyivska Staryna. The 90s of the nineteenth century were the most fruitful in recording and publishing folk tales in Slobozhanshchyna. The main reason for this productivity was the coordinated and coordinated activity of collectors, publishers, and researchers of folk art. This period also saw the systematisation of a significant amount of material and the laying of the foundations for further research into the processes of intercultural interaction.

Two dialectological expeditions to the Pryashiv region were made by **Ivan Verkhratskyi** (1846-1919), a Galician linguist and full member of the Taras Shevchenko Scientific Society in Lviv. In the summer of 1987, he made records in the villages of Yasinia, Kvasy, Velykyi Bychkiv, Lukove, Horonda, Klyachaniv, Strabychiv, and others, and in the city of Khust. They resulted in the work "The Ugroan dialects of Ukraine" (1899) published on the pages of the ZNTSH (1899, t. XXXIX, pp. 127-200; 1901, t. XLIV, pp. 113-224), where fairy tale texts are used as samples of dialects. In the second part, entitled "Vzorzi berezhek ugornykh Rusnakiv" (1901), he included Lemko folklore from 36 villages of Labyrinth, Bardiyivshchyna, and Spysh (65 fairy tales, legends, and anecdotes, as well as 257 songs, 217 riddles, 14 proverbs, several folk stories, and three descriptions of folk rites). He was interested in folklore from the linguistic point of view, which affected the selection of texts - preference was given to short ones. The recordings are presented with preservation of phonetics, accents, and indication of the locality. The first part is narrative, with a mixture of fairy tales, folk tales of various contents, Christian legends, etc. They have no titles but are named after the opening lines of the work. Among the fairy tales are works based on common plots about a poor and a rich brother, the hero's magical helpers, the "Girl from the Egg", etc. The dialects are characterised by numerous Slovak, partly Hungarian and other loanwords. For example, these are the names of the characters - Ezhi-baba, Yazi-baba (snake woman), Lokti-brada, etc. Later, continuing to publish philological research, I. Verkhratsky wrote the works "On the Dialect of Galician Lemkos" (1902, t. V, pp. 164-224) and "On the Dialect of Fathers" (Verkhratsky, 1912, t. XV, pp. 87-109), where fairy tales are also examples of dialects (Verkhratsky, 1900, t. XXXV-XXVI, pp. 81, 82, 85-87, 91-93; Hnatiuk, 1900, t. XXXV-XXVI, pp. 1-70; Franko, 1900, t. XXXVII, pp. 1-91; t. XXXVIII, pp. 1-160).

An attempt to study the local fairy tale tradition was made by **Ol. Markevych's** "Review of fairy tales that exist among the Odesa common people", based on the materials of his own collection "Outline of fairy tales that exist among the Odesa common people" (Yanchuk, 1900; Reviews: Peretts, 1901, t. 1, pp. 102-106; Franko, 1901, t. XLIII, pp. 32-38; Markevicha, 1900, pp. 172-184). The researcher systematised and characterised 50 fairy tales recorded from Odesa schoolchildren. In his review, I. Franko noted: "*It is interesting that the tales are written in Russian, but with a mixture of Ukrainian phrases, and their theses show more similarity to Ukrainian than to Moscow fairy tales*." Ol. Markevych actively cooperated with the Odesa Society of History and Antiquities and the Tauride Scientific Archival Commission, and for his intensive scientific work he was elected a full member of the National Academy of Sciences in Lviv.

Folklorist, ethnographer, and teacher **O. Malynka** (1865-1941) (a member of the ethnographic commission at the All-Ukrainian Academy of Sciences) recorded in Chernihiv, Kyiv, Podillia, Poltava, and other provinces. In his Collection of Materials on Little Russian Folklore (1902), he presented the section "Stories and Fairy Tales". Among the various genres of the collection, 96 items are represented by fairy tales (mostly magic and heroic), legends, anecdotes, and legends. At the end of the work, the place of recording is indicated, without an indication of the narrator. Short plots of fairy tales and references to similar motifs are also included. The collection has gained a wide resonance, as evidenced by reviews, feedback, and the Kostomarov Prize. Thus, the ZSTS has a review by V. Hnatiuk; B. Grinchenko in the collection "Report on the awarding of the Gogol Prize" has a review of O. Malynka's publication "Collection of materials on Little Russian folklore" (Malinka, 1902, t. XLVI, pp. 37-43). Scholars found the value of the publication in the fact that O. Malynka quite boldly presented not only full texts, but also variants, including those that could cause complaints about their aesthetic value.

Thus, at the turn of the nineteenth and twentieth centuries, Ukrainian fairy tale scholars were already clearly aware of the problems of methodological study of folk tales, the personality of the storyteller, and the narrative tradition in general. The criteria for studying these issues were theoretically and practically tested, described in scientific articles and accompanying materials to regional ethnographic and folklore collections. In addition to the main criteria of methodological work with storytellers, which included psychological approaches, each recorder tried to present the studied issue in an original way, which was reflected in the collections.

3.6 UKRAINIAN FAIRY TALE STUDIES IN THE EUROPEAN CONTEXT

The Czech comparatist, doctor of the University of Prague, **Jiří Polivka** (1858-1933) (a full member of the Taras Shevchenko Scientific Society in Lviv) left a rich scientific heritage on Ukrainian fairy tales. He was an advocate of the comparative method of studying the folklore of different nations and paid much attention to the typology of fairy tales. Together with Johannes Bolte, he compiled commentaries on

the collections of fairy tales by the Brothers Grimm in 5 volumes (Bolte, Johannes und Georg Polivka, Anmerkungen zu den Kinder- u. Hausmärchen der Brüder Grimm. Hildesheim : Georg Olms, 1913-1932). Ukrainian folk tales also often appear in the field of his research. In particular, he has written a German-language study of the well-known international fairy tale story "The Unfree Witch Doctor", which includes Ukrainian parallels and bibliographic notes (Polivka, 1895). His other comparative folklore study citing Ukrainian fairy tales "ancient and modern" was entitled "Malgosnyk i nehovyatyi uchennyk" (The Magician and his student) and was reviewed by V. Hnatiuk (ZNTsH) and Y. Yavorsky (Zhyvaia Staryna) (Polivka, 1898, book XV; Reviews: Hnatiuk, 1900, t. XXXIII, pp. 33-34; Yavorsky, 1900, t. IV, pp. 589-591). In addition, in his comparative study of the plot of "Ali Baba and the Forty Thieves", the scholar presented 4 Ukrainian parallels from the collections: L. Semensky's Podania and legendy polskie, ruskie and litevskie, I. Rudchenko's South Russian fairy tales, O. Rozdolsky's Galician folk tales, and V. Hnatiuk's Ethnographic materials from Hungarian Rus' (Polivka, 1907). In the German article "Tom, Tit, Tot. Ein Beitrag zur vergleichenden Märchenkunde" he cites a Ukrainian fairy tale parallel (from "EZb" 1899, p. 73) and fairy tale No. 208 from Hnatiuk's collection. The research on the firebird in Czech "O zlatěm ptáčku a dvou chuduch chlapcich" was also based on Ukrainian fairy tale material (Poliwka, 1900, pp. 254-272 and 382-396; Poliwka, 1900, VI 1-2, pp. 94-143). And the study "Lidově povidky o zkroceni zlě ženy" (Polivka, 1913, XVII and XVIII, pp. 303-320) presented fairy tales with a travelling plot about taming an evil (wayward) woman. References to the fairy tale studies of Ukrainian scholars (in particular, to P. Chubynsky's "Works" and I. Rudchenko's collection) on the pages of I. Polivka's works became business cards for the popularisation of Ukrainian folk tales (Polivka, 1900, XVI and XVII, pp. 782-841. (Parallels of Ukrainian fairy tales from Chubinsky's "Works", p. 204, no. 56; Rudchenko, II, no. 5; I, no. 18, p. 31)). His reviews, even of non-Ukrainian publications (for example, E. Romanov's Belarusian Collection of Fairy Tales), necessarily contained parallels from Ukrainian fairy tales and a bibliography (1904, book 1, pp. 424-447). In the Czech language, the scholar's "Fairy Tale Studies" gained wide popularity and recognition. In his work, he compared different versions of fairy tale motifs, explored their mutual dependence, and tried to hypothetically and factually determine their origin and homeland. Here are variants of some Ukrainian fairy tales and legends. V. Hnatiuk's 1906 review of I. Polivka's studies on the Ukrainian fairy tale tradition significantly expanded and supplemented the scholar's position (Polivka, 1904; Review: Wisła, 1905, t. XIX, p. 107-113; Hnatiuk, ZNTSH, 1906, t. LXXI, pp. 230-234). Subsequently, in 1923, he presented a study on the typology of Slavic fairy tales (Polivká, 1923-1931, I-V), which became the basis for further research in fairy tale studies. In the work, the scholar referred to the achievements of the Finnish school, but noted a special approach to the study of Slavic fairy tales, given the development of the narrative tradition and the existence of many variable samples that can be perceived as separate types.

Another Czech, **Fr. Fr. Rzegorz** (1857-1899) included Ukrainian folk tales on the pages of his research "The Devil. A Mosaic of Galician Folk Tales" and about the life

of the Boikos and the folklore of the Galician Carpathians in general, where he drew parallels between the realities of everyday life and the fairy tale tradition. V. Hnatiuk's positive review of the study "Kalendařik z narodniho života Bojkŭv. Přispěvek k rusinskėmu narodopisu halických Karpat" complemented the provisions of Fr. Rzegorz's work and emphasised the peculiarities of the Bojks' narrative tradition (Řehoř, 1895, t. 34; Hnatiuk, ZNTSH, 1896, t. XI, pp. 41-42).

Dr S. Čambel's work "The Slovenian Language and Its Place in the Family of Slavic Languages" was published in Czech, which contains the scientist's own records in 73 villages. He recorded Ukrainian stories in 6 villages. Among the samples, the second section is dominated by magic and household tales. The work was published at the author's own expense in Turchyn's St. Martin's and was reviewed by V. Hnatiuk and I. Polivka, who mentioned fairy tales from Ukrainian collections in parallels (Czambel, 1906; Reviews: Hnatiuk, ZNTSH, 1907, t. LXXVIII, pp. 220-223; Polivka, 1907, t. XII/3, pp. 345-390).

The second volume of Materials Anthropological, Archaeological, and Ethnographic (1897) presents "Fables (fairy tales)" collected **by Sofia Rokosowska** (1856-1940) in Volyn in Polish. In her introduction, the author formulated the characteristic features of a fable-tale. The collection contains mostly magic and social fairy tales. There are 89 issues in total, divided into children's stories (issues 8, 11, 12, 19, 20, 21) and adult stories (issues 22-89). The collector recorded the texts from her servants. She noted this in the preface to the publication: "*The fairy tales were recorded from Khvedko Balanets, a servant at various courts. He is clever and tells well what he has heard in the world from others. Other texts are from nannies and maids*." C. Rokosovska drew attention to the openings and endings in the recordings of Ukrainian fairy tales, which necessarily have a proverbial style, a formulaic expression, and a national flavour of humour. For example, "*in a certain kingdom, in a certain state, namely the one where we live; and tomorrow afternoon, after eating poppy seed bread, I will tell fairy tales, and today I will tell proverbs; and I was there, drinking honey wine, it ran down my beard, but there was none in my mouth; After I wrote there, I went to sleep on manure, and on that manure there were tools, and those tools were plugged with manure. When there was no more manure, they covered it with me. When they fired the cannon, I started lying right there*." Some of the tales have titles: No. 3 "Foolish Khima", No. 8 "Truth and Dishonesty", No. 9 "Beautiful Olena", No. 10 "The Golden Coat and the Silver Crown", No. 19 "Children's Fairy Tale" (about the hen Ryaba), No. 20 (a fable), No. 21 (about a goat-tree); No. 32 (a girl chooses suitors), No. 39 (about mother-in-law and daughter-in-law), No. 40 (the devil hired help), No. 45 (about the thief Tereshko), No. 48 (anecdote), No. 52 "A detachable tale" ("There was a bai. He hit a cop in the balls. Each of them got a testicle, and Katrusia got a sock to kiss the cat's toe"). Some fairy tales, such as Nos. 5, 6 "The Pea Seed" and Nos. 7, 8 "About Two Brothers: Rich and Poor" are presented in two versions (Rokossowska, 1897, t. 2, pp. 14-118; Koval-Fuchylo, 2008, p. 316). Rokosovska's work was not ignored by researchers of the time. Recordings of her fairy tales are mentioned in the abstract of a major study by the German professor of Slavic studies Friederik Kraus. However, there they are mistakenly called Polish fairy tales (Ludoznawstwo w latach

1897-1902. Wisla. 1905, t. XIX, pp. 73-94). A review in one of the issues of the ZNTSH by V. Hnatiuk (1898) critically covered S. Rokosowska's collection. In particular, the reviewer criticised the inaccuracy of the record, the lack of parallels to fairy tales, the inaccuracy of the author's interpretations, and the lack of eloquence of the selected informants (Hnatiuk, 1897, t. II, pp. 14-118; ZNTSH, 1898, t. XXV, pp. 41-44). Today, however, researchers do not argue about the value of the Polish lady's notes. Determining the relevance of S. Rokosowska's works, I. Koval-Fuchylo notes that "*for the current Ukrainian researcher of prose folklore, it is the recorder's mistakes that are of considerable interest, revealing linguistic difficulties in the Ukrainian vocabulary for a native speaker of Polish. To study the structure and poetics of a fairy tale text, it is important to have records not only from eloquent storytellers who often retell fairy tales, but also from native speakers, whose records reveal the state in which the folklore text exists, so to speak, in the minds of the public*" (Koval-Fuchylo, 2008, p. 318).

A selection of fairy tales was presented in Polish by S. Zdiarski in his "Garść basin ludu ruskiego ze wsi Nałuża w powiecie Trembowelskim" from the Trembowiec district in the collection of "Anthropological, archaeological and ethnographic materials". The fables in the publication were recorded in 1897 on 23-31 July in the village of Naluzhi by a local church servant (clerk) Sabatiuk in Ukrainian in Latin transcription. The work was published separately in Krakow and reviewed by V. Hnatiuk (Zdziarski, 1903, pp. 153-173; Review by Hnatiuk, 1903, t. LIII, pp. 45-47), where it is noted that the collection contains fairy tales (magic): "The Cursed Court"; "Lenora"; "Trouble"; "About a Widow's Son"; "About a Thief"; "Glass Mountain"; "The Cursed Queen"; "About an Orphan Boy". In the territorial collections of ethnographic materials, we also find records by K. Moszynski, which contains 14 fairy tales and legends (materials recorded in Brzezany from peasants of the surrounding villages, mostly Rusyns (Moszyński, 1914, t. XIII, pp. 152-198)) and B. Sokalski, where Ukrainian fairy tales are included in the third section of ethnographic materials of the Sokal district - the historical one; some of the Ukrainian fairy tales are written in Polish (Sokalski, 1899, pp. 270-297).

Several studies on Ukrainian fairy tale studies are available in foreign languages: W. Wugel's work on the Lenora saga (German) "One Little Russian version of the Lenora saga", which in the folk tradition sounds like a "Galician tale about a dead man" (Bugiel, 1891, t. XIV, pp. 146-148); in English, the work of A. Gerber's work on Great Russian animal tales was published in English (Cerber, 1891), which immediately contributed to the interpretation of the theory of travelling stories (migration school) and their self-generation (ethnographic school). In 1905, the German researcher K. Otto presented an article on sagas in a scientific collection, where he cited parallels from Ukrainian folklore, in particular, fairy tales from the collections of I. Manzhura ("Fairy Tales" No. 7), B. Hrinchenko ("Ethnographic Materials" 2, 10, No. 16), and "Ethnographic Collection (5, 79)" (Knoop, 1905, t. XV, pp. 102-104). P. Schullerus also published a work on Romanian folk tales in German, which contains Ukrainian parallels and a comparative analysis of some of them (Schullerus, 1905, 1906, t. XXXIII, Heft II, pp. 302-466; Heft III, pp. 467-602).

The Polish magazine Lud publishes research: A. Fischer's "The Fable of the Ragged Goat", which includes relevant Ukrainian variants from Y. Moshynska's "Fables and Riddles of the Ukrainian People" (1885) (Fischer, 1910, t. XVI, zesz. 4, pp. 347-357) and A. Sivinsky's "Fables, Legends and Stories Collected in the Sokal District", which contains 26 fairy tales, legends and legends in which Rusyns are the protagonists. The collection was reviewed by V. Hnatiuk (Siewinski, 1903, t. IX, zesz. 1, str. 68-85; Review by Hnatiuk, 1903, t. LXII, pp. 30-31), who emphasised the inexhaustibility of the Ukrainian folk source and positively assessed the materials in the collection. In the same journal, J. Schneider published two folk tales in several issues: "About three brothers: two smart and the third fool" and "The Legend of Dovbush-opryshko". The Ukrainian tales were recorded in the village of Yasinia, Kaluga County. The first is a well-known fairy tale about three brothers and a glass mountain. The second is a legend/myth about Madei, in which only his name is replaced by Dovbush. In another issue, we have Hutsul tales "More about the Tatrovsky Hutsuls" under the headings: "Funny Tales" (6 tales), "The Tale of the Girl Who Didn't Want to Learn to Spin" and "A Tale of Fables, More Lies than Floorboards" (Schnajder, 1907, t. XIII, zesz. 1, pp. 34-36; Schnajder, 1907, t. XIII, zesz. IV, pp. 338-341: 1. Kazka ne byłci, bilsze brechni jak połowyci. 2. Bajka za diwku, ktera ne chotila ucyty sie priesty. 3. Smiszni kazkie (six). 4. Przysłowia (two)).

In reference books by European scholars, the expediency of Ukrainian fairy tale studies is recognised, which is reflected in articles in dictionaries. For example, E. Bernecker in his mythology dictionary in the section "Ukrainica" includes fairy tales: "About Ivan and the Witch", "About the Boy and the Emperor", and "Ukrainian Dictionary". The work was reviewed by V. Hnatiuk (Berneker, 1902; Review by V. Hnatiuk, 1902, t. XLIX, pp. 10-13). Also, F. Brockhaus and I. Efron in their Encyclopedic Dictionary include the article "Fairy Tales" by M. Sumtsov (Vol. 59) (Sumtsov, 1900).

Fairy tale materials can be found in W. Klinger's monograph "Animals in Ancient and Modern Beliefs" (1909-1911), which includes a wealth of ancient material on the world of animals, considered in relation to mythological representations of them in different European peoples.), which includes rich ancient material about the world of animals, considered in relation to mythological ideas about them among different European peoples, primarily among the Slavs (Klinger, 1909-1911 (1909, no. 10, 11; 1910, no. 1, 5, 11; 1911, no. 3)) and in the article "Two ancient tales about the eagle... and later reflections", which presents parallels with Ukrainian tales from the collection of M. Drahomanov (Klinger, 1913, no. 1, pp. 1-25). In foreign languages, there are studies on indexing fairy tales, myths and legends by M. Azadovsky, M. Eistman, O. Lurits on the correlation of fairy tales and sagas, and J. Hanow (Asadowskij, 1926; Eastman, 1926; Ganòw, 1926, pp. 107-128; Loorits (FFC 66), 1926). In 1925, indexes of fairy tales were published: A. Christinsen on the motif, I. Kvigstad on fairy tales and sagas; an index of Indonesian fairy tales compiled by I. Vriz, W. Wienert on the types of Greco-Roman fairy tales and their distribution in Europe (Christensen (FFC 59), 1925; Qvigstad (FFC 60), 1925; Vries de, 1925; Wienert (FFC 56), 1925).

Thus, the beginning of the twentieth century in the history of fairy tale studies is marked by clear methodological principles regarding the typology of fairy tales and storytelling. Reference books, bibliographies, and indexes of plots allowed scholars to move forward in their research, in accordance with a scientific school or direction. The study of the fairy tale took place in the following areas: the search for the ancestral home of the plot; psychological connotations associated with archetypes and human consciousness; peculiarities of the existence and spread of fairy tales in the narrative tradition of both a single nation and a certain geographical area where several ethnic groups lived.

3.7 THE ROLE OF MAGAZINES IN THE FORMATION OF UKRAINIAN FAIRY TALE STUDIES
(last decades of the nineteenth century)

We have already mentioned the role of magazines and periodicals that covered socio-cultural events in the regions and presented folklore narrative traditions, including folk tales, in separate sections "From the mouths of the people". The first reason for the emergence of many periodicals was their public support, which allowed for less costly publication of collected materials and scientific research. The symbolic titles of the journals determined their purpose and subject, and the editorial board necessarily included a professional folklorist who communicated scientific research and trends to the public and explained their relevance to the public. For example, the journal Narod. Organ of the Russo-Ukrainian Radical Party" (Lviv, 1890-1892), edited by M. Pavlyky and I. Franko (in particular, the folk tale "The Old Wolf" is presented here from F. Kolessa's notes (Kolessa, 1890, no. 12, p. 185)); the journal "Kharkiv Collection. Literary and Scientific Supplement to the Kharkiv Calendar; Zhyvaia Staryna (a periodical published by the Ethnography Department of the Russian State Theatre (1890-1916) and others). For the children's audience, the magazines were didactic and patriotic, in particular, "Lastivka. Writing for Russian Children as a Supplement to The Teacher" (Lviv, 1869-1881), "The Bell. Illustrated Writing for Children and Youth" (Lviv, 1890-1913), etc. The folk tales in these publications had a predominantly literary treatment and a pronounced didactic purpose. However, these sources are also valuable for the plot fund of Ukrainian fairy tale studies because often a tale published in such a journal could not be recorded anywhere else. For example, Dzvinko published the following fairy tales on its pages: "The Old Wolf", "The Fox and the Wolf", "The Strange House", "Fear Has Big Eyes"; Olena Pchilka's collection "The Merciful. Poltava Proverb", "The Crane and the Heron", "An Interesting Fairy Tale. Endless", "Sosonka. A Christmas Fairy Tale"; from P. Chubynsky's "The Tale of the Grandmother and the Chickens" (The Fox and the Wolf, The Bell, 1890, no. 3; Folk songs, fairy tales and stories: 1) The Strange House; 2) The Fox and the Wolf; 3) What to whom; 4) Fear has big eyes, The Bell, 1890, no. 1; Pchylka Olena. 1) Mercy. Poltava proverb. 2) The carrot wolf. Volyn song. 4) The Crane and the Heron. 5) An interesting fairy tale. An endless one. 6) The Pine Tree. A Christmas fairy tale (with illustrations), The Bell, 1890, nos. 6, 13, 18, 21, 24; Chubynskyi, 1890, no. 18); edited by P. Rohach:

"A Tale of a Modest Father" and "An Anecdote about a Soldier Who Jumped Above the Lavra Bell Tower" (Fairy Tale, The Bell, 1893, no. 9; The Old Wolf, The Bell, 1893, no. 2; Rogach, 1893, no. 10, 13, 14).

Folklore sections in periodicals with scientific content were addressed to the intelligentsia and the educated public. The purpose of such publications was largely scientific, so the fairy tales published there preserved the folk dialect and the author's way of storytelling. These texts are still a source of study and copying when preparing collections of fairy tales. As an example, the Kyivska Staryna (1882-1906, 1907, it was called Ukraina, founded by the Kyiv community at its expense) was the first multidisciplinary journal in Ukraine to publish works on history, ethnography, folklore, archeology, literary materials, documents, and narrative sources. The publication became a kind of scientific centre where various problems of Ukrainian culture were developed. It published a selection of "Children's Eden to the Taste of the Fruit of the Tree of Knowledge of Good and Evil (From the Children's World of a Village Boy)," which on pp. 395-400 (1894, XII) contains a fairy tale entitled "Do not marry a master, do not tell a lie to a man, and do not take another's child for your own" and edited by V. Yastrebov. Yastrebov, "Variants of the Tale of the Unfaithful Wife" (Shch., 1894, t. X, pp. 48-61; t. XII, pp. 388-401; Yastrebov, 1894, t. IV, pp. 159-165); "The Tale of the Man Who Understood the Conversation of Animals"; "The Tale of the Catfish" recorded by F. Kudrinsky (Yastrebov, 1895, t. VI, pp. 109-111; Kudrinsky, 1895, t. II, pp. 59-64). Among the popular science studies on our topic are: M. Markovskyi "Travelling Anecdote in Little Russian Folk Literature, which contains the fairy tale "About the Adventures of a Cunning Liar (Swindler)" (Markovsky, 1895, t. XII, pp. 94-96); V. Yastrebov "To the Bibliography of Little Russian Fairy Tales" (Yastrebov, 1895, t. V, pp. 51-58); P. Kuzmichevsky "Turkish Anecdotes in Ukrainian Folk Literature", with a comparison of fairy tale motifs (Kuzmichevsky, 1886, no. 2, pp. 209-236, no. 3, pp. 445-466); the fairy tale "The Sworn Money" recorded in the Yekaterinoslav province (Olga L'e, 1897, tt. VII-VIII, pp. 16-20); about drawings on the subjects of Ukrainian fairy tales and songs "Lubochnye Pikachiny on Malorusski Temy" (Zh. Lubochnye pokazki na malorusskiie témes, KTS, 1890, XII, pp. 503-507). K. Hrushevska repeatedly emphasised that the Kyivska Staryna magazine for several decades "took on the mission of a cultural and national spokesperson and became the occasion for a rather lively Ukrainian studies movement" (K. Grushevska, works, vol. 1, p. XI).

The journal-quarterly from the Ethnographic Department of the RGT "Zhyvaia Staryna" (1890-1916) contained collection programmes, reports and descriptions of ethnographic expeditions, and examined the everyday and material culture of Slavic peoples. On its pages, we have Yavorsky's entries from the collection of Galician-Ruthenian fairy tales: 1) "The Tale of Polyphemus"; 2) "How a Fool Was Taught Wisdom"; 3) "Oh" (Yavorsky, 1897, t. III - IV, pp. 441-445); a selection of "Malorusian Fairy Tales and Fables from Galicia" (ZhS, 1895, issues III - IV, pp. 453-466). It published materials by M. Sumtsov, O. Malynka, Y. Yavorsky, V. Shukhevych, and others. In 1898, this journal published a translation of an article by Finnish folklorist A. Aarne "Some Parallels of Finnish Fairy Tales to Russian and

Other Slavic Fairy Tales" (Aarne, 1898, t.1, pp.105-110), which lists 4 types of fairy tales and quotes Ukrainian parallels to them: "Three curiosities and their magic apples" (in Grinchenko "Ethnogr. material", issue 2, № 183, p. 247; № 184, p. 253; in Yastrebov "Materials on ethn. Novorossiysk Krai", no. 16, p. 148); "A man is looking for his woman" (in Drahomanov's "Malorussian folk proverbs and stories", p. 278; in Chubynsky's no. 8, p. 37; no. 14, p. 70; № 52, p. 172); "The Queen with golden hair and hands" (Chubynsky's vol. 2, № 28, p. 88; Rudchenko's vol. 2, № 26, p. 85; Kolberg's "Atonement" part 5, № 75; EO book XXII, p. 119).). The collection for popular reading "Descriptions of Little Russia" edited by V. Shemyakin in the section "Folk Literature" contained excerpts of fairy tales or their abridged versions (retellings) (Shemyakin, 1899).

The "Bulletins" and "Ethnographic Reviews" of various universities had a popular science basis, where they published scientific research on the fairy tale. The materials in these publications were mostly a response to programmes proposed by scholars. For example, on the pages of the Warsaw University Bulletin we find I. Sozonovych's research "Songs and Tales about the Dead Bridegroom" (Sozonovich, 1890, no. 1-3), which, in addition to the tales, includes variants of them recorded in the Gorodno province, Pruzhany district, Volyn, Kyiv, and Poltava regions. O. Veselovskyi's article "Some New Data in Folk Beliefs about Fate" presents a Ukrainian fairy tale "combining zoomorphic images of things with the idea that happiness can be counted"; two works by M. Sumtsov about the hare and the mouse in folk literature, where, along with beliefs, their images in Ukrainian fairy tales are revealed (Veselovsky, EO, 1891, no. II, pp. 20-29; no. IX, pp. 25-26; Potanin, EO, 1891, no. 1, pp. 137-167; Sumtsov, book 10, 1891, no. 3, pp. 69-84; Sumtsov, EO, 1891, VIII (no. 1), pp. 49-93); M. Vasyliev's research "Anthropomorphic Representations in the Beliefs of the Ukrainian People", where the author presents fairy tales on 93 pages: "Fate" (5 stories), "Trouble" (about a one-eyed giant), "Mara", "Pain", "Sunday and Friday" and his own tale "Wild People", recorded in 1889 from Stepanyda Koshova in the village of Druzhkove, Bakhmut district, in the Katerynoslav region (Vassiliev, EO, 1890, IV (no. 1), pp. 7-100; Vassiliev, EO, 1890, VII (no. 4), p. 266); article by Khr. Yashchurzhynsky's article "On Transformation in Little Russian Fairy Tales" (Yashchurzhinsky, 1891, III, pp. 445-462; IV, pp. 82-96. Review by K.V. EO, 1891, XI, pp. 219-220).

The Ukrainian analogue of the previous journal was the Ethnographic Collection (published in Lviv in 1895-1916, with 38 volumes) by the Ethnographic Commission of the Taras Shevchenko Scientific Society. The ethnolinguistic model used by V. Hnatiuk in compiling the volumes was a step forward in improving the accuracy of textual recording, as it allowed him to reproduce the peculiarities of not only the vocabulary and phonetics of the oral text, but also the syntactic structure of the texts. Examples of ZNTSH publications at the end of the century were: "Ukrainian human fictions. Collected by O. Shymchenko" (Shymchenko, 1895, pp. 1-28); "Galician Folk Tales", collected by O. Rozdolsky in Berlin, Brody district. I. Franko worked on the latter edition, adding notes with parallels to fairy tales from other collectors (Rozdolsky, 1895, t. 1; t. 4, 1899). The ZNTSH publication mainly represented the

folklore tradition of the western lands of Ukraine, which constitutes a convenient system of funds for modern research. Already in the first volume of the Ethnographic Collection (1895), which was published by the Taras Shevchenko Scientific Society, 25 Galician folk tales appeared in the records of O. Rozdolsky. The seventh volume of the same collection (1899) contains 51 more tales. According to Ivan Franko, the extraordinary significance of the collections was that they were, in fact, the first significant comprehensive publication of Ukrainian prose in Galicia. Also in Lviv, in 1895-1912, fairy tales were published on the pages of the ethnographic quarterly in Polish "Lud" (People), which was the oratorical tribune of the ethnographic society. These materials are now available electronically in the archival collections of the Polish National Library and are used by scholars. In the journal "Nauka" we find several original folk tales: the Carpathian tale "Babyn-syn dur-holova"; a Bukovinian tale on the theme: one cannot believe the lord's mercy, women's truth and love of the adopted "About one Moshko a little truth"; Bukovyna tale about a woman with a sharp tongue and a cunning man "Cunning Andriyko and sharp tongue of Ksenia"; Hutsul cosmogonic tale "Six weeks" (Nauka, 1894, nos. 1-9); two entries by V. Kozaryshchuk: 1) "The Victim and the Sacrificial Children" (Hutsul Fairy Tale). 2) "Kapshuk". Hutsul fairy tale recorded in the village of Chernohuz (Kozaryshchuk, 1897, no. 4-8); and a year later, his own fairy tale "The Prince and the Shoemaker's Daughter" recorded in the village of Serhiyiv (the recording has literary corrections) (Kazaryshchuk, 1898, no. 1-5).

Another journal, Life and Word, contained a selection of "From the mouths of the people: fairy tales, legends, short stories, fables and myths with fairy tale plots" (Zh i S, 1894, t. II, pp. 179 and 346). In the literary tradition, M. Pavlyk published here N. Kobrynska's fairy tale "The Witch", compiled from folk tales and stories (Kobrynska, 1894). The "Monthbook" published entries by I. Myhalko (fairy tales: 1. "Quarrel between husband and wife." 2. "How a Gypsy stayed at his godfather's house") and M. Nemysh (fairy tales: "An unpleasant guest"; "He beat him again"; "The Tsar's court") (Migalko, 1889, pp. 117-119).

We can also see fairy tale materials on the pages of the regional "Gubernski Vidomosti...", which presented cultural and social life in a multifunctional way. Materials from them also became a source of texts when compiling collections and bibliographies. As an example, D. Yavornytskyi's From a Journey Through the Former Zaporizhzhia Territories contains two Ukrainian fairy tales: "No place for a fool in public or at home" and "A Proverb for the Sniffer" (also known as "Misfortune") (Evarnitsky, 1889, nos. 49, 60, 63); two tales were published anonymously from the journal's contributors: "The Cunning Man" and "Truth and Lies"; fairy tales are also mentioned in descriptions of folk life (The People's Battle of Volyn Polesie) and superstitions (Tales and Prejudices of the Polesian People); as well as in philological studies that studied dialects or dialect speech (A. Tulub's "Materials for the Language of the Chernihiv Province") (Tulub, 1852, no. 26, pp. 280-283). On the pages of the Lviv journal "Besida" we have, edited by O. Monchalovskyi, a Galician-Russian folk tale "Frost and Frost" and a study by I. Nod, who compares his research with an article by Perfetskyi, where Ugric-Russian tales are attributed to A. Kralytskyi (tales in his

notes): 1) "The Origin of the Carpathians. A folk tale from the Ugro-Russian mountains"; 2) "St. Peter and the wheelwright. A Ugro-Russian Folk Tale" (Monchalovsky, 1892, no. 22; Nod, 1892, no. 12, 17, 18), thus raising the issue of fairy tales and storytellers, which has not lost its relevance. The Illustrated Bibliographer recorded two fairy tales: 1) "Tochok and Muzhychok", recorded in Vorosivka, Radomysl district, Kyiv province; 2) "Muzhychok and Chort", edited by V. Sukhonos (Sukhonos, 1892, p. 151). The involvement of the press in the collection activity was also revealed in this way. The "Lystok" magazine (in Ungvar) announced a "Contest for collecting Ugro-Russian folk tales" (Listok (Ungvar), 1892, no. 18, 19). One of the conditions of the competition was to find stories that had not yet been published in any collection and had no variants (collectors had to know the published story repertoire of fairy tales). The completeness of the fairy tale's certification, recording of dialectisms and notes to the text was also assessed. Diaspora magazines also widely presented fairy tale prose. In Paris, in 1898, 1901, and 1902, the collection "Ukrainian Folklore" was published, on the pages of which the editors placed our folk tales in translation (t. V, VII, VIII. Paris, 1898, 1901, 1902). A little-known manuscript collection of fairy tales by O. Popovych (compiled in the 50s of the nineteenth century) served as a source for K. Kindl's German-language edition of Fairy Tales and Myths from Bukovyna, which contains 12 texts and was reviewed by the ZNTSH (Kuzel) (Kaindl, 1899).

Publishers also popularise certain favourite stories and publish them independently in the form of illustrated butterfly books. This includes, for example, the publishing house of S. Homolynskyi's bookstore in Kyiv, which reprinted two fairy tales by I. Rudchenko, Brother and Sister and The Crooked Duck (Publisher. S.I. Homolynskyi, 1890), as well as the collection Tales and Stories (1890).

Textbooks and school reading books certainly contained many original folk tales, so fairy tale researchers should pay attention to such sources. For example, in Transcarpathia, which was part of Austria-Hungary at the time, E. Sabov published a "Textbook of Church Slavonic and Ugric Literary Monuments" with appendices containing fairy tales in the original language (Sabov, 1893; Franko, 1955, p. 200). These are 15 fairy tales (mostly magical (the bogatyr tale "The Bright Knight", the tale of the witch princess), several household tales, one about animals ("The Fox and the Wolf")) from the villages of Kalnyk in Mukachevo, Remety in Berehovo, and Horinchevo in Khust districts (according to the current territorial and geographical division), the texts of which were shortened in the process of editing. At the beginning, the author provided comments on the recording of the tales and their phonetic pronunciation. The time, place of recording, and the name of the narrator are indicated next to the stories. At the end, there is a glossary to the fairy tales, which contains many Hungarian borrowings. E. Sabov grouped oral poetry works by local dialects: dialects of Lishaks, Lemaks, Verkhovyna, Bavarian Russians, and Zemplin Slovaks. In his review of the publication, Ivan Franko praised the section containing fairy tales, noting that the collection is more useful to linguists, literary historians, and folklorists than to Transcarpathian schoolchildren because of the extracts from ancient charters, old printed books, and folk songs. Another example is from 1892. In Lviv, O. Barvinsky republished the first part of the "Russian reading book for higher grades of secondary

schools" (Barvinsky, 1892, no. 20; Drahomanov, 1892, no. 11), where oral literature is also represented by folk tales. The publication received positive reviews by M. Drahomanov (Narod magazine) and I. Kukurudzia (Zorya magazine). The publication of folk fairy tales by pedagogical centres demonstrates commitment to the traditions of folk education with vivid examples and a kind word. In particular, a collection of folk tales was published by the Russian Pedagogical Society in Lviv (1899, part 68, pp. 52 and 48 with 5 illustrations), which includes the stories in the second part: "A Father and Three Sons" (pp. 3-8); "The Bulgarian Man, the Busurman Hero" (pp. 9-17); "Churilo, Ivan the Terrible and Helen the Beautiful" (pp. 18-24); "The Farmer" (pp. 25-30); "The Foolish Omelyan" (pp. 31-40); "Prince Danylo-Gavrilo" (pp. 41-48).

Thus, periodicals played a major popularising role in the collection and research work of fairy tale scholars, and for the modern scholar they became a source of primary records.

Conclusions. To summarise this chapter, we note that the second period of development of Ukrainian fairy tale studies was marked by the formation of a methodology for recording and research. Ukrainian methodological approaches to the study of fairy tales coincided with the scientific schools of thought that were in place at the time: mythological, ethnographic, historical, comparative, psychological, and others. The scholars came close to the problem of compiling international indexes of plots, creating an initial register of fairy tales that could be found not only in collections but also as components of individual fairy tale studies. The issues raised were: Species and genre of fairy tales; classification of fairy tales; criteria for collecting material; personality of the storyteller; methodology of compiling a collection of fairy tales; language of collections; stylisation and corrections in texts (replacement of dialectisms and slang vocabulary with literary ones); the didactic significance of the tale and its use in teaching; the plot's belonging to the heritage of a particular nation; translation of folk tales into different languages to promote ethnic customs and traditions; reviewing collections and scientific papers to correct science and determine development prospects.

CHAPTER 4.
III PERIOD. UKRAINIAN FAIRY TALE STUDIES OF THE TWENTIETH CENTURY: FROM COMPARATIVISM TO STRUCTURALISM

Scholars have been studying the folklore genres of the small epic from generation to generation. Having started in the nineteenth century with collections of commentaries, the fairy tale genre, in particular, has acquired a huge scope of study in synchronicity and diachronicity, affecting a wide range of related sciences: philosophy, history, sociology, archeology, anthropology, biology, geography, cultural studies, psychology, linguistics, pedagogy, physics, etc. Prompted by the rich folk-poetic heritage and scientific research of their nineteenth-century predecessors, twentieth-century folklorists prepared the ground for a deep study of the fairy tale. This folklore layer has absorbed all historical and prehistoric echoes, the understanding of which is primarily the responsibility of scholars. Ukrainian mythologists and fairy tale scholars O. Potebnya and N. Kostomarov once spoke about the genetic connection between fairy tales and ancient forms of storytelling, in particular the transition of myths and legends into fairy tales in the context of a change in cultural formation. The universality of the fairy tale genre lies in the utilisation of folklore raw materials into a clear structure, new fairy tale plots, organic acceptance, absorption of the plot basis and creation of a new work. The belief in the sacredness of the word and verbal formula still exists today and requires further study at the psychocultural level. The texts of fairy tales (as can be seen in the works of L. Dunayevska, O. Talanchuk, L. Mushketyk, V. Davydiuk, O. Sobetska, and others) contain elements of mythological, ritual and ceremonial, religious, historical, and social nature, echoes of ancient times (in particular, the cult of ancestors, rites of initiation and sacrifice), layers of later times, borrowings, and echoes of lyrical heroic or other non-fairy tale genres.

In general, in the twentieth century, folk tales were no longer recorded as actively as in the 90s of the nineteenth century. Later on, attempts to encourage storytellers to create new "October" tales became a manifestation of disregard for the laws of the oral narrative tradition. Methodological research was replaced by the dominance of an overly ideological model of folklore, so collection work did not yield such significant results as in the nineteenth century, and publications were dominated by reprints. Gradually, the study of folk tales moved from comparativism to structuralism, which was the total scientific school of the Soviet period. However, the use of "new" methods of studying folk tales was in fact also borrowed from Finnish, French and American scholars. Translations of their works became the reference books of scholars and were cited in articles, monographs, and reference books. The first third of the twentieth century in the history of Ukrainian fairy tale studies is marked by the continuation of the traditions of the previous period (comparative studies) and the emergence of a significant number of academic collections of fairy tales.

4.1 PROJECTS IN FAIRY TALE STUDIES

4.1.1 B. Hrinchenko as a fairy tale scholar

The folkloristic activity of **Borys Hrinchenko** (1863-1910) is directly related to the public. It was carried out in several directions: collecting and publishing oral traditions, publishing records of folklore narratives for the mass reader (he preferred "butterfly" books ("Poor Wolf" (1885), "Long-tongued Khveska" (1889), "Marigold Girl and Forty Robbers" (1890)) and writing scientific works. Borys Hrinchenko's collecting method is characterised by the desire to preserve authenticity, the study of variants, attention to the novelty, and exhaustive certification of the material. The scientist, together with his wife Mariia, published four volumes of Ukrainian folklore. The first work, Ethnographic Materials Collected in Chernihiv and Neighbouring Provinces (4 parts), was published by Borys Hrinchenko in 1895, 1897, and 1900. Volumes 1-3 consisted of fairy tales, legends and beliefs. Some of the entries were made by B. Grinchenko, some by his students, contributors (M. Dykarev, A. Rusov, V. Stepanenko, V. Andrievsky, etc.), or taken from other sources, in total 500 issues. Volumes 1 and 2 contain fairy tales under the heading "Fantastic tales, play on words and wit". The scholar added to the works a summary of the fairy tales, an indication of where and by whom they were recorded, and from the 2nd issue, references to similar versions of mostly Ukrainian collections were increased. In the preface, B. Hrinchenko describes the selection of the collection's material, in particular, the fact that some of it is new. He notes that he borrowed the classification from M. Drahomanov's collection, slightly changing a few titles. He also emphasised the collectivity and tradition of oral poetry: "Almost all the material contained here is a national heritage in the sense that these stories, tales, etc. can be told by every peasant, although there are some of them that are personal in nature (for example, No. 51), but the personal is only a form here, and the views on the facts that make up the content of such stories are common among the masses" (p. 5). The collection includes such tales as: "Bear's Ear, Vernyhora and Krutivus", "Unfortunate Danylo", "Ivan the Terrible and the Iron Wolf", "Popovna in the Forest", "Twelve Brothers", "White Rozhanin", "Peas to the Sky" and others (Grinchenko, 1895; KSC, 1895, no. XII; 1896, no. XI). It should also be added that the first issue of "Materials" (226 issues) contained writings by T. Zinkivsky. In particular: two legends about nature and man's desire to reveal its secrets ("Two Tits and an Eagle", no. 9, p. 6; "Why the Dog and Cat are Gnawing", no. 13, p. 7-8), two mythological legends about devils, which tell about man's temptation to wealth ("You Will Not Be Rich Without Giving Your Soul to Devils", no. 73, p. 38-39; "Devils are Servants", no. 74, p. 39-40), four household tales depicting the relationship between a man and a woman ("The Slovenly Housewife", no. 98, pp. 77-78; "The Householder", no. 99, p. 78; "A Man and a Woman", no. 100, p. 79; "The Working Woman", no. 103, I, pp. 79-80), two tales about the life of different social strata, classes and nationalities ("Blacksmith", no. 129, p. 108; "Gypsy Mower", no. 133, pp. 118-122), two nonsense stories ("As in heaven and on earth", no. 108, p. 83; "Grief", no. 118, p. 91). Among T. Zinkivsky's unpublished records in the IMFE funds are two social and household

tales depicting the relationship between a man and a woman, between brothers (f. 1 - p. 2/15) (Kozar, 2008, pp. 286-287). The first part was also published in the Zemsky Sbornik of Chernihiv Gubernia (1897). The second issue was published as an appendix to the Zemsky Zbirnyk... (1896). The second volume of B. Hrinchenko's publication contains V. Stepanenko's records: folk stories from rural life, social and fantastic fairy tales - "Stubborn Woman" (vol. 2, no. 113), "A Widow Who Wanted to Marry" (t. 2, no. 114), "The Son of the Father Takes the Father to the Market" (t. 2, no. 115), "How a son stood up for his father" (2, no. 118), "After honey" (2, no. 126), "How a daughter-in-law learned to respect her mother-in-law" (4, no. 252), "How a peasant caught a wolf" (4, no. 225), "A beggar at the priest's table" (4, no. 261), "A wise girl" (2, no. 189) (Kozar, 2008, p. 310). Reviews and favourable responses to the materials were published by: A. Krymsky, V. Horlenko, L. Padalka ("Ethnographic Review" (A. Krymsky 1898), "Dawns" (1895, no. 18; 1896, no. 17), "Kyivska Staryna" (1895, no. 12; 1896, no. 11), ZNTSH (1896, no. 10; 1897 no. 18, 1900), "Vestnik Evropeyky" (1897, t. 1), "Revue des traditions populaires" (1897, t. 12, no. 2), "Archiv fur slavische philologie" (1899, t. 21) (Krymsky, 1898, t. XXXVI (no. 1), pp. 168-178. Review: ZNTSH, 1896, t. X; 1897, t. XVIII; 1900, t. XXXIII; Konstytut, 1895, no. XII; 1896, no. XI).

The second work is B. Hrinchenko's collection "From the mouths of the people. Malorussian Stories, Fairy Tales, and Other Stories" (Grinchenko, 1900, no. XII; Review: Yug, 1902, no. 1136; LNV. 1901, t. 14/5, p. 26), which was published in 1895-1901 as a supplement to the Zemsky Collection of Chernihiv Province. The publication contained 2500 issues and had many positive reviews and feedback. Reviews: "Kyivska Staryna" (1902, no. IV), "Literary and Scientific Bulletin" (1901, vol. 14), "Yug" (1902, no. 1136), "Vestnik Yugu" (1902, no. 26). V. Hnatiuk highly appreciated the collection and all of B. Hrinchenko's folklore publications in general: "The materials published by d. Hnatiuk: "The materials published by Dr Hrynchenko are the first after Chubynsky's Works in Ukraine and belong to the most respected publications in the field of our ethnography, and even Slavic ethnography in general. The large number of parallels given to individual numbers of the collection increases its value and attracts comparative studies" (LNV, 1901). The same opinion was shared by M. Sumtsov, who in a letter to B. Hrinchenko noted the skill of the recordings. The collection contains 638 stories, fairy tales, legends, legends, anecdotes, 733 proverbs, 154 riddles, 222 samples of beliefs and spells (over 800 tips), as well as a list of words that have fallen out of active use. The basis is made up of works that have not yet been published and interesting variants. Fairy tale prose and anecdotes play an important role here: all kinds of fairy tale epics - animal, mythological, novelistic, nonsense tales, cumulative and anecdotal tales. Most of them are registered in the comparative index of fairy tale plots "East Slavic Fairy Tale" (ESF/SUS, 1979) - 123 fairy tales and 69 anecdotes (21 of them as having no parallels in Ukrainian folklore and East Slavic folklore in general) (Kozar, 2008, pp. 238-239). The collection contains 5 texts from Sloboda Ukraine: an anecdote, a legend, and three fairy tales. There are also social and household tales recorded by V. Horlenko (an employee of the Kyivska Staryna

magazine), which have become original models and have no parallels in other folklore publications (Kozar, 2008, p. 144).

A. Krymsky highly appreciated the fairy tale materials contained in B. Grinchenko's collections (200 issues): "*...this is a very, very useful contribution to Ukrainian fairy tale literature. They constitute, perhaps, the most important part of Grinchenko's two-volume book for us. For the most part, these are news stories published so far only in Great Russian or Belarusian versions, and then only partially*" (Krymsky, t. 3, p. 457) Twenty years later, S. Savchenko called the publication "the most significant phenomenon in the ethnographic literature of Ukraine". "Ethnographic Materials..." has a greater scientific value than Hrynchenko's collections Kolosky and Veselyi narodnyk. The first issue (as observed by O. Kukharenko) contains 40 Slobozhanski tales recorded in Kharkiv, Kursk, and Voronezh regions, while the second issue contains only 4 works recorded in Zmiiv and Sumy districts (Kukharenko, 2009).

The third work is B. Grinchenko's Bibliographic Index. In 1901, B. Grinchenko's bibliographic index "Literature of Ukrainian Folklore 1777-1900" (Grinchenko, 1901), which contained printed materials with texts of fairy tales and research on them, became important for the further development of folklore and literary studies in general, and for Ukrainian fairy tale studies in particular. The index covered folklore records published for scientific and popularisation purposes, works of fiction, textbooks, school readings and scientific works containing folk texts, studies on Ukrainian folklore and the historiography of folklore studies, various references to folklorists, etc. − 1763 titles in total.

Ivan Franko, reviewing B. Grinchenko's book, noted: "*To collect and organise everything that has been published so far from our folk verbal treasure and what has been written about it is one of the desiderata not only of Ukrainian patriotism, but of Slavic science in general*" (ZNTSH, 1901, t. XLIV, pp. 44-49). This publication was a manifestation of the readiness of Ukrainian folklore scholars to launch a general scientific front of research in various areas of folklore types and genres, including fairy tale studies. The accelerated mastery of the source base by scholars contributed to the entry into the pan-European scientific thought, the development of existing and forecasting new research, and the coverage of various regional gaps or lacunae, in order to create a powerful, coordinated mechanism for studying folk art (the dialectic of ethnicity/people). However, this publication had its own history.

Bibliographic references on fairy tales were sent to the editorial board of the Ethnographic Review in the 90s of the nineteenth century, and from there they were included in B. Grinchenko's collection. For example, the researcher used bibliographic reviews of Katerynoslav editions by I. Manzhura (1891), "Bibliographic studies based on fairy tale schemes and motifs" by V. Kallash (Lenora and Shemyakin court) and his own review of ethnographic material in "Kyivska Staryna" for 1882-1886. "Slavische Beiträge zur vergleichender Märchenkunde". Zeitschrift für oesterreichische Volkskunde, 1895). The works of V. Yastrebov, in particular, "To the Bibliography of Little Russian Fairy Tales" (KST, 1895), and M. Sumtsov's work on the frog in fairy tales, which contains bibliographic data, became indispensable. Thus, these scholars

were involved in the creation of B. Grinchenko's bibliographic index. Later, the materials were included in M. Andrievsky's bibliography (until 1916).

The fourth work was the Dictionary of the Ukrainian Language (vols. 1-4, 1907-1909), where the scientist put ethnographic materials he collected almost all over Ukraine, as well as records of many collections of folklore, in the foreground, so the dictionary was and remains not only a textbook for learning the native language, proof of its richness, but also a reference book on ethnology and folklore.

As one of the leaders of the illegal circle of intellectuals of the Chernihiv community (since 1894), B. Grinchenko managed to organise the publication of a library of Ukrainian books for popular reading (45 editions in total, with a circulation of about 200 thousand copies) under conditions of strict censorship. Among them are popular collections of fairy tales: "The Book of Fairy Tales in Verse (1894), The Merry Storyteller (1898) (Grinchenko, 1910), The Spikelets (1898), The Wise Girl (1900), Ukrainian Folk Tales Selected for Children (1907) (Grinchenko, 1907; Review by D. M. RK, 1907, no. 14, p. 12). The collection of fairy tales and short stories "Kolosky" contained the following stories: "The Merciful One" (No. 6); "The Ladle of Misfortune" (No. 15); "The Tumbleweed" (No. 23); "Three Brothers" (No. 25). Reprints of fairy tales for popular reading in the literary edition: "The Wise Girl", "Two Comrades", "Poverty", "The Fool", "Two Friends", "The Fox and the Crane", "The Gypsy Mower" (Grinchenko, 1900, no. 44). Concerned about Ukrainian schoolchildren, Borys and Mariia Hrinchenko published the book "Ridne Slovo", which contains literary adaptations of folk tales (Grinchenko, 1912); they also compiled a separate collection of Ukrainian Folk Tales for Children (Grinchenko, 1917).

I. Franko valued B. Grinchenko most of all as a populariser, publisher of popular education books, ethnographer, linguist, and bibliographer. M. Sumtsov gave him the most respectable place among all folklorists of the late nineteenth century, emphasising that "*any nation could be proud of B. Hrinchenko's scientific works, the high value of his scientific research is recognised by all, even such completely impartial and authoritative authorities as Kharkiv University and the Russian Academy of Sciences" and "in the history of the national Ukrainian revival, the name of the former folk teacher will be written in golden letters*" (Dmytrenko, 2018, t. 1, p. 313).

4.1.2 M. Hrushevsky's contribution to Ukrainian fairy tale studies

Mykhajlo Hrushevsky (1866-1934) was the first to describe the genesis of folk tales. Given his vast experience of working with primary sources and his encyclopaedic knowledge of the study of folk tales at the international level, the scientist's conclusions on fairy tale studies as a field of science are very valuable for contemporaries.

In fact, in 1914. M. Hrushevski began work on the History of Ukrainian Literature. The first volume was published in Lviv in 1923. Based on the method of historicism, the work shows the perception, analysis, and interpretation of literary phenomena from antiquity to the present. The first volume contains an essay on "Fairy Tales" (Hrushevsky, 1993, t. 1, pp. 330-368), which describes the genesis of the genre, the

recording and research of fairy tales, a list of motifs with parallels to world models, and the species division of fairy tales and areas of research. The article is dedicated to M. Sumtsov. Over time, the work was republished by the Academy of Sciences of Ukraine in 6 volumes (9 books).

According to M. Grushevsky, a fairy tale, is a fantastic story without a clear moral. This definition was proposed by Ivan Franko in Volume 1 of the Ethnographic Collection of 1895, where M. Hrushevsky was the editor. According to Ivan Franko, "a fairy tale is a story in which reality is mixed with a miraculous element so that the whole is a free expression of fantasy without any side, religious morality. In addition, there are animal fables, sagas, mythical stories, novels and legends. All of these genres of folk stories can be included in separate sections in collections, but in practice there were often difficulties with the distribution of samples of such literature. The scholar drew attention to the prospects of researching fairy tale motifs, pointing out the feasibility of such a division. However, given the development of the fairy tale as a verbal art, he proposed to distinguish between the following groups: tales about animals, tales about cosmic forces, tales about supernatural adventures ("about happiness"), stories about feats achieved by human abilities, and demonic stories." Entering the discussion, M. Hrushevsky pointed out that all these groups are closely intertwined in real life, but the predominance of one or another motif gives a place to a certain group of tales in the evolution of a particular story.

M. Hrushevsky's conclusions state that Ukrainian folk tales contain traces of archaic customs, the memory of which has hardly survived among other European peoples. For example, in Ukrainian fairy tales, wealth is often not possessed by a man, as in other peoples, but by a woman (girl) because of the practice of maternity, when inheritance is passed from mother to daughter. Characters that are purely negative in other peoples' tales, such as the Serpent, can show honour and hospitality: they greet a hero who has come to fight them with a feast, and give him the right to strike first. The reasons for this are seen in the preservation of the pagan worldview, where supernatural forces are not yet divided into unambiguously good and evil. The images of fairy-tale animals are considered to be an echo of totemism when these animals were revered as sacred.

The scholar's classification of fairy tales follows European models, but considers the national peculiarity, which is due to both the narrative tradition and the historical development of the Ukrainian language. M. Hrushevsky identified the main motifs of Ukrainian folk tales, presented in a certain hierarchical sequence, considering the cause-and-effect relationships between them:

Cosmic forces: the sun, moon, wind, frost, hail, which man confronts and competes with in order to achieve order.

Fantastic supernatural earthly entities: the spirit of the land, or the forest, "Oh", the water grandfather or the king, or "grandfather of the pickaxe", who take people to themselves by force or cunning, and then have to be freed in various ways.

Man-eating woman: an evil woman, especially dangerous for children whom she wants to eat, but they escape from her in various ways or deceive her.

The serpent: under the layering of the motif of the holy serpent fighters (St. Yuri, Dmitry, Fedor) and Christian demonology, where the serpent is a common embodiment

of evil spirits, unique ancient motifs of the serpent as a guardian of the tree of life and immortality, living water, can be traced.

Koshchei the Immortal: an image parallel to the Serpent, however, in the Ukrainian tradition it has weakened and the tales of Koshchei have been largely adopted by the Russians. They are based on the motifs of the character's soul being found in a flower or an egg, and the image of the personification of death, the skeleton.

The mare's head: a parallel to Koshchei, which, however, does not actively harm, although it can destroy a person for disrespect, or reward him for honour. The image is little known outside of Ukraine, but it is quite popular in Ukrainian folklore.

A one-eyed ogre, from whom a man escapes by cunningly taking his last eye.

Fate, Lack, Poverty: a complex of images, rather unstable and complex, which sometimes approach purely poetic personifications of human life and inexplicable coincidences, sometimes turn into more specific, fantastic images of beings with independent existence. In fairy tales, a person in various ways forces them to change their character and behaviour, seeks advice or gets rid of them.

Fatal, miraculously born heroes: characters with a special predetermined fate, endowed with miraculous traits, born in an unusual way. The heroes of such fairy tales are young (for example, a seven-year-old boy or a seven-year-old girl), and they go on feats to save their parents or brothers or to win a woman with the help of magic, for which they must demonstrate moral qualities.

At the same time, the hero of the tale:
- often has a miraculous horse and companions with extraordinary abilities or unusual backgrounds;
- magical animals help him in his travels;
- Often undergoes metamorphosis - transforming into animals to escape from persecution or to reach a certain place;
- uses miraculous means - potions, signs of the way, evidence of the truth on the hero's side.

Kinship motifs: abnormal kinship relations in a patriarchal family that have to be eliminated. Such tales are associated with the collapse of the tribal system and, as a result, the disappearance of moral regulators provided by tribal solidarity. In particular:

- An evil stepmother and her stepdaughter, where the former is punished, and the latter receives help to reward.

- An evil woman or sister, in cahoots with supernatural forces, wants to get rid of her husband or brother, but her crimes are exposed and she is punished.

- A kind, wise assistant who corrects the forgetfulness of the hero's good deeds, which happened because he did not follow the ban.

- A good and faithful woman, whose place is taken by her evil sister, but in the end justice is done and the villain is punished, and the offended receives a reward.

- Matchmaking or finding a kidnapped woman is a motif where one has to get a girl or woman, break the spell cast on a girl or a kidnapped woman by evil wizards.

- Condemned to death, exiled, or miraculously and naturally rescued and brought up children whose destiny is fulfilled despite all attempts to prevent it.

- Neglected children: younger children who are wronged by their elders and gain happiness and wealth.
- Three brothers, a younger brother: a lucky fool, a despised younger brother who shows more wisdom and morality than the elders, and therefore succeeds.
- The rivalry between two brothers: the envious and rich elder and the poor and kind younger.

Outside the circle of kinship relations are such themes as the unmerciful and proud king and his punishment; thieves who steal in impossible conditions; the wise and strong or superhumanly powerful labourer who is hired by a stingy and envious master and dies as a result; robbers, mostly fools, from whom children, girls, and the like are saved; foolish nations and fools in general (Hrushevsky, 1993, t. 1, pp. 330-368).

Table 19: "M. Hrushevsky's classification of fairy tale motifs"

Mitiv	Characters.	The circumstances of the plot
Cosmic forces	sun, moon, wind, frost, hail	a person confronts, competes with them to achieve order
Fantastic supernatural earthly entities	the spirit of the land, or the forest, "Oh", the water grandfather or the king, or "grandfather of the pickaxe"	They take people by force or trickery, who then have to be released in various ways
Ogre woman	The evil dragonfly, especially dangerous for children whom it wants to eat	children escape from it in various ways or deceive it
Snake	the serpent is a common embodiment of evil spirits, unique ancient motifs of the serpent as a guardian of the tree of life and immortality, living water can be traced	under the layering of the motif of the holy serpent-battlers (Sts. Yuri, Dmitry, Fedor) and Christian demonology
Koshchei the Immortal	an image parallel to the Serpent	In the Ukrainian tradition, it has weakened and tales about Koshchei are often borrowed. They are based on the motifs of finding the character's soul in a flower, an egg, and the image of the personification of death, the skeleton.
Mare's head	a parallel to Koshchei	does not actively harm, although it is capable of destroying a person for disrespect, or rewarding them for honour. The image is little known outside Ukraine, but it is quite popular in Ukrainian folklore.
The one-eyed ogre	The one-eyed ogre	from which a person escapes by cunningly taking out his last eye

Fate, Lack, Poverty	Fate, misfortune, and misery are a complex of images, poetic personifications of human life and inexplicable coincidences, fantastic images of beings with independent existence	In fairy tales, a person uses various means to change their character and behaviour, to seek advice or to get rid of them
Fatal, miraculously born heroes	characters with a special predetermined fate, endowed with miraculous traits, born in an unusual way. The heroes of such fairy tales are young (for example, seven-year-olds, a seven-year-old girl)	They set out on exploits to save their parents, brothers or win a woman, resorting to the help of magical powers, for which they must demonstrate moral qualities. Magical animals help him in his travels; Often undergoes metamorphosis - transforming into animals to escape from persecution or to reach a certain place; He uses miraculous means - potions, signs of the way, evidence of the truth on the hero's side.
Family motives	Stepmother and stepdaughter, sister and brother, husband and wife, rivalry	abnormal family relationships in a patriarchal family that need to be eliminated.
	An evil stepmother and her daughter who is not her own	where the former is punished, and the latter receives help to rewards.
	An unkind wife or sister	who colludes with supernatural forces to get rid of her husband or brother, but her crimes are exposed and she is punished.
	A kind, wise assistant	which corrects the forgetting of the good deeds done by the hero, which happened because he did not follow the prohibition.
	A good and faithful woman whose place is taken by her evil sister	In the end, justice is done and the villain is punished, and the victim is rewarded.
	Matchmaking or finding a kidnapped woman	a motif where one has to get a girl or a woman, to break the spell imposed on a girl or a kidnapped woman by evil wizards.
	Children sentenced to death	condemned to death, exiled, or miraculously and naturally rescued, and brought up children whose destiny is fulfilled despite all efforts to prevent it.
	Neglected (abused) children	younger children who are wronged by their elders and gain happiness and wealth.
	Three brothers, a younger brother	a lucky fool, a neglected little brother who shows more wisdom and morality than his elders and therefore succeeds.
	Rivalry between two brothers	the envious and rich elder and the poor and kind younger.

Beyond the circle of family relations are such topics as:		
A ruthless and proud king	King, king, lord	describes the method of his punishment
The worker and the evil master	Worker, Mr.	a wise and strong or superhumanly strong labourer who is hired by a stingy and envious boss and dies as a result
About thieves	Thieves, kidnappers, gypsies	hijackers who carry out the theft in impossible conditions
About the robbers	Bandits and their victims (children, girls)	The robbers are mostly fools, from whom the children, girls and the like who are captured by them are saved
About fools	Stupid nations and stupid people in general	the actions of fools who deny common sense

Considering the above, we can conclude that Ukrainian fairy tale studies was ready to participate in the European context of folk epic studies and could have filled many gaps in international indexes. However, this data was not properly evaluated and used by the international community. Given the current experience, we can argue that the reason for this is not so much the low quality of knowledge of Ukrainian fairy tale scholars as the biased attitude towards Ukraine's geopolitical affiliation. It's choice to orientate towards the East or the West. Ukrainian fairy tale studies of the twentieth century did not make any progress in its development compared to the nineteenth century.

4.1.3 The role of V. Hnatiuk in the formation of Ukrainian fairy tale studies

The figure of **Volodymyr Hnatiuk** (1871-1926) in Ukrainian fairy tale studies is notable primarily for his collections of fairy tales and numerous reviews of fairy tale publications. When getting acquainted with the scholar's folkloristic activities, everyone discovered Hnatiuk not only as a conscientious student of Ivan Franko and a devotee of the Taras Shevchenko Scientific Society, but also as a careful connoisseur of folk tales, a discoverer of their deep philosophy, and a theorist of Ukrainian fairy tale studies. Ivan Franko wrote about him and other collectors of his time: "*A new types of collectors is being produced, such as Ivan Kolesa, Osyp Rozdolsky, Volodymyr Hnatiuk, Volodymyr Shukhevych, who, embracing broad scientific horizons, at the same time try to exhaust the stock of ethnographic facts in a certain neighbourhood, to present, for example, the entire repertoire of songs, stories, etc. of some unusual storyteller or rhapsodist, to exhaust the stock of songs, fairy tales, rituals of a given neighbourhood and, on the other hand, to embrace the stock of available homogeneous material in the whole region. All of these narrators show a decent method; the records are stenographically correct; the materials are recorded from the best narrators, about whom detailed information is given*" (Franko, 1955, pp. 240-241).

Hnatiuk's fairy tale studies covered the problem of classification of folk tales, methods of recording fairy tale folklore narratives, criteria for compiling a collection of fairy tales, improving the subject of the international fairy tale index, and this is not the whole range of activities. By aiming to show a selection of Hnatiuk's activities as a fairy tale scholar and to comprehend the importance of what he did for modern science, we hope to raise topics that will unite scholars in cooperation in the study of the folk fairy tale tradition.

V. Hnatiuk, who had phenomenal collecting skills, as defined by Ivan Franko, paid most attention to narrative genres and achieved unique success in this area not only in the field of Ukrainian but also in the field of pan-Slavic folklore (Hnatiuk, 1966, p. 205). "No literary work has ever been as widespread as a fairy tale, nor has it lived as long as a fairy tale," he wrote in one of his works. *During his* expeditions to Transcarpathia, while still a university student, Hnatiuk recorded 470 works of folk prose, and in 1899, working as secretary of the Ethnographic Commission, he published the first separate collection of anecdotes in Ukrainian folklore, containing 700 works, under the direction of Ivan Franko and with his direct participation (Hnatiuk, 1899, t. VI, pp. 1-2). I. Franko accompanied the anecdotes with plot parallels in folklore collections of European countries, in his words, "as reasons for comparative studies in this field, which have barely begun yet" (note on the final page of the publication). In his "Foreword", V. Hnatiuk himself expressed his gratitude to Ivan Franko "for the valuable instructions I used in compiling this volume".

In addition to the problem of dividing prose narratives into fairy tales and non-fairy tales, there is also the issue of the genre classification of fairy tales. The genre-species division relates to the practical side of use, when a scholar has a variant of a fairy tale and needs to bring it under the rubric of a future collection. Of course, in the history of Ukrainian fairy tale studies, these topics have been repeatedly raised since the times of P. Kulish and M. Drahomanov, offering certain paradigms for selecting fairy tale texts. Drawing attention to this lacuna, in the preface to the collection Ukrainian Folk Literature (1916), V. Hnatiuk proposed to distinguish among prose narratives fairy tales ("fantastic publications in which reality is mixed with a miraculous element. The heroes of fairy tales are people, and animals act as their assistants, who often play the main role. Fairy tales date back to very ancient times and they are all international"), fables ("also fantastic stories in which the heroes are animals, and people appear only episodically and in subordinate roles. These stories also go back to ancient times, and belong to vandalistic, international themes"), myths ("stories that tell of such fantastic figures and phenomena that have been or still are the subject of living belief of the common man"), legends ("fantastic stories, but based on the foundations of the Christian faith. They come from different sources and from different times, from the most ancient to the most recent. Many of the stories have a bookish beginning. Most of the themes are vandalised, but there are some original ones in between.") (Hnatiuk, 1916). This classification scheme was followed by Hnatiuk in the publications of the following folklore collections: "Ukrainian Folk Tales" (Hnatiuk, 1913); "Ukrainian Folk Literature" (Hnatiuk, 1916); "Baron's Son in America: A Selection of Folk Tales" (Hnatiuk, 1917, t. XI), "Galician-Rus' Folk Legends"

(Hnatiuk, 1902, t. 12; t. 13), "Ukrainian Folk Baikas (Animal Epic)" (Hnatiuk, 1916/1918). And in the preface to the collection "Folk Tales" he wrote: "*What folk stories do we call novels, and how do they differ from fairy tales? Anyone who wants to answer this question must understand that 1) all fairy tales are old and appeared in the times several thousand years before Christ; 2) all fairy tales are travelling; 3) all fairy tales are sprinkled with a fantastic element and if it were removed from them, they would cease to be fairy tales. These signs cannot be applied to short stories... The most important feature of short stories, however, which distinguishes them decisively from fairy tales, is their reality*" (Hnatiuk, 1966, pp. 200-202).

Table 20. "Types of folk prose according to V. Hnatiuk"

View	Characteristics
Story.	**fantasy publications in which reality is mixed with a miraculous element. The heroes of fairy tales are people, and animals act as their assistants, who often play the main role. The fairy tales date back to a very long time ago and are all international.**
Fabula.	**There are also fantasy stories in which animals are the protagonists and humans appear only episodically and in subordinate roles. These stories also go back to antiquity and are related to universal, international themes.**
Myth	**stories that tell of such fantastic figures and phenomena that have created or are still creating the subject of living belief of the common man.**
Legend.	**are fantastic stories, but they are based on the foundations of the Christian faith. They come from different sources and from different times, from the most ancient to the most recent. Many of the stories have bookish beginnings. Most of the themes are vandalised, but there are some original ones in between.**

Ukrainian Folk Tales (Animal Epics) is of invaluable scientific value, as it proves the importance of animal epics in the folk memory of Ukrainians. Given the relevance of the topic, in his preface, V. Hnatiuk referred to L. Kolmachevsky's popular work "Animal Epics" and gave it an appropriate assessment. The collection contains 400 folk tales about animals, 39 of which are reprints from other publications, and the rest are records of the publisher and his correspondents. Wishing to give the publication a scientific philological value, the scientist deliberately avoided editing, presenting the texts in their original language fixation. I. Polivka highly appreciated Hnatiuk's edition, pointing out its phenomenality in Slavic literature. It is not for nothing that this collection is now an example of the work of a true, principled folklorist.

The methodology of recording fairy tale folklore narratives arose from the practical needs of scholars in the process of compiling collections. As V. Hnatiuk later

wrote, the folklore material collected at different times showed that among the storytellers, as well as the recorders, there were people of different talents, including very primitive ones, who distorted things while telling them, and the recorders edited them in a less than perfect way. "*A good storyteller can be compared to an artist, and an evil one to a muralist," Hnatiuk wrote. "Just as the thing is not to blame for being joined by muralists, so works of folk literature are not responsible for being disfigured by evil storytellers. If we want to admire folk works, we should turn to good narrators and take notes only from them.*" It is no coincidence that the scholar demonstrated a high level of scientific recording of texts from his first expeditions. He substantiated the criteria for compiling a scientific edition of fairy tale texts, which should have included the following items: 1) a detailed certification of the record with all mandatory elements (place, date of recording, collector, informant, his/her year of birth, education, occupation); it was recommended to provide detailed information about more prominent carriers of folklore; 2) references, notes, comments of the editor on each case of corrections, clarifications or elements of reconstruction work, explanations of unclear words and expressions; 3) indications of parallels and analogies in other publications, source base of the folklore work (Kirchiv, 1996, no. 4, p. 216). Such a breadth of the scientific apparatus of the collections required folklorists to have a certain theoretical background. For example, it is known that O. Kolberg and V. Hnatiuk even had a discussion about the inclusion of information about the narrator in the notes. However, it is from the publications of V. Hnatiuk and I. Franko in the Ethnographic Collection that the systematic attempts of Ukrainian folklorists to provide not only passports to published texts, but also other information, including indications of plot parallels and literature on the issue, begin. These fruitful trends were not properly developed because throughout the twentieth century the tendency to publish popular science and popular editions of folk prose and fairy tales in particular prevailed. "V. Hnatiuk's Ethnographic Materials from Hungarian Rus appeared as a result of three expeditions of the folklorist to Transcarpathia in 1895-1896. The collection contained 480 fairy tales, 148 of which were from the territory of the present-day Transcarpathian region (volumes 2, 4, 5, 6) (Hnatiuk, EZb. Issue III). The scholar paid attention to the personalities of the storytellers. Already in the first volume, he identified two of the best - Mykhailo Pustai from the village of Zbuy and Mykhailo Fotul from the village of Stroyne - and presented their biographies. Hnatiuk wrote about storytellers: "The theme alone remains unchanged, and all the details, groupings, combinations, developments, endings, are left to the individuality of the storyteller. The better the narrator, the better he will convey a folk work, and not once will he compare it under artistic review with a first-rate literary work... (Vol. 3, p. VIII).

Table 21: "Criteria for Compiling a Scientific Edition of Fairy Tales by V. Hnatiuk"

No. p/n	Criterion.
1	a detailed certification of the recording with all mandatory elements (place, date of recording, collector, informant, year of birth, education, occupation).
2	references, notes, comments of the editor on each case of corrections, clarifications or elements of reconstruction work, explanations of unclear words and expressions.
3	pointing out parallels and analogies in other publications, the source base of the folklore work.

The Ethnographic Collections contain fairy tales, legends, short stories, and anecdotes recorded in various places of Hungarian Rus. The first volume (1897) contains legends and short stories; the second (1898) contains fairy tales (38 items), fables, stories about historical figures, and anecdotes (this volume was reviewed in the Czech Narodowy Sbornik and the Polish Wisła (Zdzjarski St.) (Hnatiuk, 1898, t. IV; Review: Narodopisny sbornik Československacky. Svarek IV and V; Zdzjarski St. Wisła, 1899, t. XIII, p. 316-317); as well as Ivan Franko's comments on the fairy tale "You Can't Feed a Man" (Franko, 1898, t. V, p. 116)); the third (1900) contains prose works from the western Hungarian comitates: Zemplensky, Szaryshky, Spiszky, and songs from Bács-Bodrog, recorded in 1897. the last three volumes are recordings from Bacs (Kerestur and Kocsur), namely: the fourth volume - tales, legends, short stories, historical memories from Banat (1909); the fifth - tales from Baczka (1910); the sixth - fables, legends, historical legends, short stories, anecdotes from Baczka (1911) (a number of studies in these volumes relate to Ukrainian fairy tale studies ("Foreword", "Tales", "Dictionary of local expressions", "Tales from Baczka (50 №№)") and were reviewed: I. Polivka in the "Narodozvidnyi Visnyk", F. Kolesa in the LNV and V. Danilov on the pages of the ZhS (Hnatiuk, 1909, t. XXV; 1910, t. XXIX; 1911, t. XXX; Polivka, NarVestn., t. VII, 1910, pp. 86-90; Kolesa, LNV, 1910, book II, pp. 475-476; Danilov, ZhS, 1912, issues II-IV, pp. 513-514)). The texts are accompanied by a solid scientific apparatus, parallels to the works taken from Ukrainian and foreign publications, in which V. Hnatiuk was assisted by I. Franko, who himself found some correspondences. V. Hnatiuk used the writer's instructions when compiling the texts, as he noted in the preface to volume 3, dedicating the first two to M. Hrushevsky and Ivan Franko. He added indexes of motifs to volumes 1 and 2 in Ukrainian and to volumes 3 and 4 in German. Each volume contains dictionaries of local dialects with unfamiliar expressions, mostly of foreign origin. In the issue of "Galician-Ruthenian Folk Legends" in 2 volumes, which also contains fairy tale plots (Hnatiuk, 1902), V. Hnatiuk, as the compiler of fairy tale collections, actually used the same general scheme as the Finnish fairy tale scholar A. Aarne, but within each separate section he grouped the material not by plots and motifs, but by animal images, considering this criterion more productive. The issue of the "Ethnographic Collection" entitled "Galician-Ruthenian Anecdotes" collected by V. Hnatiuk contains 30 fairy tales of social and domestic content (Hnatiuk, 1899, t. VI, pp. 1-2). The texts are presented with the transmission of dialectal features of the language and the manner of performance of the storytellers. This approach not only consolidated the theoretical

provisions of the scientist's scientific method, but also served as an example for successors to follow.

The ideological and thematic composition of the fairy tale genre has always been in the field of research of V. Hnatiuk (Hnatiuk, 1966; Hnatiuk, 1981, t. 201, pp. 85-86; Hnatiuk, 1916). In particular, in the preface to the collections Folk Tales (1913) and Galician-Rus' Anecdotes, he focused on the social and domestic specifics, traced the reflection of human consciousness in the fairy tale epic, and made important observations on the narrative style of folk artists. The work "Some Thoughts on the Fable" presents the author's classification of fables according to various criteria (wild-domestic, biological species: mammals, birds, reptiles, amphibians, fish, shellfish, spiders, insects; voices of animals) (Hnatiuk, 1916, tt. XXXVII-XXXVIII). The researcher also praised Ukrainian folk tales about animals, revealed their originality, and denied some of the provisions of the authoritative work by L. Kolmachevsky (1882) regarding their superficial subjectivity.

Table 22 "Classification of fables by V. Hnatiuk"

Wild									Home		
Mammals	Birds	Reptiles	Amphibians	Pisces	Eggshells	Paukivka	Insects	Voices of the animals	Mammals	Birds	Voices of the animals

Hnatiuk's folklore materials appeared in separate editions: Ukrainian Folk Tales (1913) by the Ukrainian Publishing Union in Lviv (Hnatiuk, 1913); Ukrainian Folk Literature (1916); a year later, Baron's Son in America: A Selection of Folk Tales (1917).

Interesting information about the lost collection is reported by V. Hnatiuk in his article "The Lost Collection of Hungarian Fairy Tales" (Hnatiuk, 1913, pp. 235-243). From the German folklorist Johannes Bolte (on the advice of I. Polivka), he received a collection of Ukrainian fairy tales in German from the then Ungvar, Zemplén, and Sharos counties. According to V. Hnatiuk, they were collected by the German researcher Ignaz Hermann Biedermann, who was then a professor in Hungary. The materials comprise 32 items, including magic, household, and legendary tales, which were mostly entirely new material. Some texts, according to the scholar, remained unknown at the time of writing, and therefore valuable, and if the book had been published in due time, it would have become the first collection of Ukrainian fairy tales in general.

Another page of Hnatiuk's career as a fairy tale scholar was his active cooperation with Finnish fairy tale scholars of the International Federation of Folklore Fellows. In

particular, with professor of the University of Helsinki J. Krohn and his son K. Krohn and with a member of the Federation A. Aarne, to whom V. Hnatiuk expressed his willingness to cooperate in a letter. The founder of the Finnish school, J. Krohn (1835-1888), tried to establish the original form of the folklore story based on the Finnish epic Kalevala using the geographical and historical method. Rejecting the idea of the anthropological school of thought about the self-genesis of stories in different geographical locations, Kron supported the theory of borrowing precisely because of the epic element of folk works, because of the presence of a plot. Geographically closer examples will usually be more related, and geographically distant ones will be less similar to each other. Therefore, analysing the ways in which an epic spread from the most geographically distant to the closest, it is possible, according to Y. Kron, to determine the degree of national authenticity and international influence of a particular story (Ethnography and related disciplines, 1988, pp. 145-146). His methodology was improved by his son Kaarle Krohn, who came to the conclusion that identifying the original form of a legend or story is not the main thing in historical and geographical research. Instead, it is more important to trace the changes that this original form has undergone in different variants in time and space. Antje Aarne, a student of the Krones, compiled and published the work of his teachers, thus creating the Index to Fairy Tale Types (1910). Aarne's success was due to two things. Firstly, the Finnish school's focus on an exhaustive (rather than selective) account of the fairy tale plot variants available to science at the time played a positive role (finding out their prototypes and ancestral home is a methodologically controversial issue). Secondly, A. Aarne based his (and this is his merit) classification on the principle of dividing texts by genre, and within them - by plot types (not by characters). As a result, the index turned out to be quite flexible, open for expansion and addition, which was done by the American folklorist S. Thompson. Multiple revisions of Aarne's Index under his leadership (1928, 1961, 1964, 1973) made this book a universal international catalogue of fairy tale stories, without the use of which no researcher of the oral narrative tradition could do without (last edition: Aarne - Thompson 1981). In its current form, the Aarne-Thompson Index (AaTh) also contains references to the main narrative motifs (for each story type) according to S. Thompson's 6-volume Index of Motifs (Thompson 1955-1958). In addition, it contains not only the largest collections of fairy tales, but also dozens of regional catalogues describing (according to the AaTh system or otherwise) a particular national fairy tale tradition; regional catalogues (as well as special indexes to individual collections of fairy tales) also have references to AaTh (Neklyudov, 2006, p. 32).

However, the index of fairy tale types compiled by A. Aarne "Verzeichnis der Märchentypen mit Hülfe von Fachgenossen ausgearbeitet von Antti Aarne" (Helsinki, 1910) had many shortcomings. In particular, by dividing the fairy tales into groups (I. Animal tales; II.) Tales about a stupid devil (giant); III. Anecdotes) and assigning the number of issues to the headings, not all of them were filled in by the Finnish scholar due to the lack of multiple variants in the European tradition (in Group I, only a few dozen animal tales were found from European collections, and the remaining issues out of 299 for this group remained unfilled). The collection "Ukrainian Folk Tales (Animal Epic)" (1916), compiled by V. Hnatiuk, actually eliminated the problem of Aarne's

index. A later index of Ukrainian folk tales by M. Andreyev (published in 2015) became an example of the fairy tale wealth of the Ukrainian people. In an article about the intentions to publish the index, M. Andreev wrote that his Ukrainian material, far from being complete, is almost three times larger than S. Thompson's main catalogue (Andreev, 1934, p. 61-72). While the latter catalogue contains 118 types of animal tales, the Ukrainian one contains 314. The number of magic tales was 162 and 187, legendary tales - 47 and 196, novelistic tales - 58 and 154, and anecdotes - 291 and 1350, respectively. As a result, the typological fairy tale nomenclature of Ukrainians totalled 2277 units, while in S. Thompson's index it was only 291 units. All of this, according to M. Andreev, is evidence that Ukrainian material far surpasses all others in terms of the number of plots. Instead of filling in the scientific gaps, the scholarship of this period shows an ideological bias towards Ukrainian fairy tales in particular. This nihilism and lack of understanding of the aesthetic essence of folk tales was later described by V. Hnatiuk: "*From this we can see, however, how unstable are the accusations of some units that oppose the reading and dissemination of fairy tales, especially among young people, as if they are teaching young people to lie by false representation of things. It is surprising that such people doubt that one cannot treat any fairy tale as a mathematical formula and decompose it into truth and falsehood, especially since even today not all truths are known, and it is often difficult to determine where and what is the truth"* (Hnatiuk, 1966, p. 158). It was not only the common man, but also many folklorists who could not understand the folk tale as a work of art, as an artistic phenomenon, as a unity of the real and the unreal, and not as a primitive illustration of life phenomena. V. Hnatiuk's merit in shaping the fairy tale methodology of recording and studying folk tales is quite significant given the fact that his work was not only at the top of the development of Ukrainian folklore, but also did not stop or simplify scientific criteria in the design of fairy tale collections.

Thus, Ukrainian fairy tale studies today has a rather specific methodological structure. The close connection with practice allows us to resolve not only the issue of genre and type differences in the texts of fairy tales, but also to identify their cultural background. If a fairy tale is viewed as a philosophy of the people and their spirituality, then the number of borrowed plots is not relevant because they have been preserved not only by time but also by the memory of the people.

Hnatiuk's scientific and folklore heritage is still relevant today. This is evidenced, in particular, by the fact that the Lviv Scientific Society published a bibliographic index "Volodymyr Hnatiuk: 1871-1991" (Hnatiuk, 1992), and the "Notes of the National Scientific Society" contain "Galician Fairy Tales in the Record of the Early 30s of the Nineteenth Century." Fairy tales were recorded in the 30s of the nineteenth century by M. Kulchytskyi (22 issues). The collection of fairy tales was prepared by M. Vozniak, and the foreword was written by O. Dzoban and R. Kirchiv (Vozniak, 1992, pp. 233-270), noting the need to publish archival funds and continue the work of folklorists and fairy tale scholars of the nineteenth and twentieth centuries.

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H. Sokil describes the activities of **Osyp Rozdolsky** (1872-1945) as a researcher of Galician folk tales and short stories in her dissertation "Folkloristic Activity of Osyp Rozdolsky" and monograph of the same name (Lviv, 1996)(Sokil, 1996; Dmytrenko, 2001, p. 402). The folklorist's fairy tale heritage consists of three collections "Galician Folk Tales (No. 1-25). In Berlin, Osyp Rozdolsky collected the tales of Brodsky's county from the mouths of the people. Dr Ivan Franko arranged and compared them" (1895), "Galician Folk Tales (No. 26-77)" (1899), and "Galician-Russian Folk Novels" (1900). H. Sokil touched upon many theoretical issues: clarification of terminology, genre classification, variants, transformation of plots, motifs, images, stylistic poetics, language of folklore, interpretation of symbolic codes, etc. Against the broad comparative background of publications of oral folk prose in the nineteenth century, the author of the dissertation has identified a number of original findings in O. Rozdolsky's work, noted the similarities and differences in the recordings made both in different localities and in the same area. H. Sokil came to the conclusion that: 1) the fairy tales in O. Rozdolsky's recordings are quite interesting variants of the plots of the all-Ukrainian and international fairy tale repertoire, with an original Galician flavour. Various plot elements, realities of local folk life and natural and geographical environment give them a peculiar colouring; 2) in all fairy tales recorded by O. Rozdolsky there are plots that have no parallels in other Ukrainian versions; 3) O. Rozdolsky added to the legendary tradition with hitherto unknown variants.

4.1.4 Levchenko's contribution to Ukrainian fairy tale studies

Mykola Levchenko (1903-1934), a student of A. Krymsky, is known in fairy tale studies for a number of articles and scientific collections of fairy tales. These include the article "The Hero Ilya Muromets in the Old Ukrainian Fairy Tale"(1927), which proves the existence of the folk tale about Ilya Muromets and the epic of the same name in Podillia (as a genre of the Old Russian period), as well as a message about the readiness for publication of manuscripts by A. Dyminsky and S. Rudansky, on which he worked for three years, "Collection of Podillia Fairy Tales of the 1850s and 1860s by Volost Clerk Dyminsky" (Levchenko, 1927, Book 4, pp. 160-172) and others.

In 1928, M. Levchenko compiled and published two editions of the aforementioned "Fairy Tales and Stories from Podillia" in the records of A. Dyminsky and S. Rudansky of 1850-1860 (1928), which are among the most important academic publications of Ukrainian fairy tale studies. This collection has become rare today, so we consider it necessary to make a detailed description of it. The work is dedicated to A. Krymsky as an exemplary leader, spiritual mentor, who in every way "helped" and was attentive to the compiler's scientific work. The collections were prepared in difficult times for the Ukrainian intelligentsia. The Soviet authorities were constantly looking for reasons to arrest M. Levchenko, and A. Krymsky had to write letters to the relevant authorities explaining that M. Levchenko did not pose a threat to the current regime. But let's get back to the collection. In his introductory remarks, the head of the Ethnographic Commission of the Ukrainian Academy of Sciences, academician A.

Loboda, provided a historiographical overview of Ukrainian fairy tale studies, pointing out the importance of the published work for fairy tale studies. "The large collection of Podillia fairy tales published here belongs to our oldest records of fairy tale folklore, to the time when there were very few Ukrainian fairy tales published. Now the situation is different. A recent researcher of the history of Eastern European fairy tales, Stepan Savchenko, noted in 1914 that at that time, the beginning of the twentieth century, more than 2000 issues of Ukrainian scientific material had already been published (Savchenko, 1914, pp. 219, 174, 245). But if we do not look at the latest, most recent moments, but at the time when the recording or printing of fairy tales began, we will see that Ukraine has a considerable advantage here. ...Ukrainian recordings have been known and printed almost since the second half of the nineteenth century." Among the negative consequences of the late recording of fairy tales, A. Loboda mentioned the dying out of the tradition of telling fairy tales, the replacement of oral storytelling with books. "The consequence of this fact was significant for our ethnography, and for the worse. After all, storytellers are dying out, just as fairy tales themselves are dying out (hereinafter, according to S. Savchenko). There are no more travelling entertainers, the tradition of nannies is dying out along with serfdom, and children do not need them because they have a collection of fairy tales with pictures. Magic fairy tales are disappearing the fastest, and humorous tales and tales about evil spirits prevail in Ukraine (locally). In addition, the younger generation (even among peasants) prefers book stories and novels. Books are replacing folk tales" (Savchenko, 1914, p. 33). According to S. Savchenko's estimates, the largest number of fairy tale records were made in Kyiv, Kharkiv, Katerynoslav, Poltava, Volyn, and Chernihiv provinces. Each province may have more than 100 and sometimes 200 variants of a particular story. No such figure was collected from Podillia. Much fewer records have been made in other provinces, where the Ukrainian language predominates. S. Savchenko's Podillia province is included in the list, with only 50 variants per province (Savchenko, 1914, pp. 219-220). "*After the publication of this collection," notes A. Loboda, "the whole situation will change radically. This collection of Dyminsky's, carefully collected partly since 1849, will provide a lot of valuable material for the folklore of Podillia (it will now be in the first place) and for the old Ukrainian fairy tales in general. Rudansky's notes are also a useful addition: in them, we have, in comparison, also old ethnographic Ukrainian records*" (Levchenko, 1928, no. 68, pp. V-VI). In his introductory remarks, the editor, M. Levchenko (scientific secretary of the Philological Cathedral, full member of the Ethnographic Commission), focused on aspects of the structure of the collection and the history of its creation. In particular, he acknowledged three important collections of fairy tales for Ukrainian fairy tale studies - "Folk South Russian Fairy Tales" by I. Rudchenko (1869-1870, 2 volumes, 137 issues); "Malorusian Folk Traditions and Stories" by M. Drahomanov (1876) - the tales were numbered by sections, 712 issues in total; and Volume II of "Works..." by P. Chubynsky (1878), which contains about 300 fairy tales and stories. In addition, the scholar noted that the earliest (before the 1850s) publications of fairy tales were in "Molodyk", "Chtiatky..." In 1847, with the assistance of O. Bodiansky as the editor of the journal, some of P. Kulish's notes were published, and he added that they can be

disregarded. It is known for what reasons the censors detained the sent collection of P. Kulish, and there are several of them: primacy, ridicule of the church and tsarism, a large array of tales about evil spirits, lack of a clear structure, etc. Describing the vigour of recording fairy tales in Ukraine in the second half of the 1950s, the editor emphasises that it is the records of this, the oldest, period, made by S. Rudansky and A. Dyminsky, that will be presented in the academic collection of Podillia fairy tales and stories. He also noted the ease of working with S. Rudansky's manuscripts (legible handwriting) and the thematic nature of the records, which are all cosmogonic in nature, such as the so-called "folk bible" made by the recorder in the village of Khomutyntsi, Vinnytsia district, from the hired man Vakula in ca. 1852. Rudansky" (Lviv, 1896), but, as the researcher notes, "in the Lviv edition, the purely Podillia character of Rudansky's dialect is well erased, in the spirit of the Galician literary spelling of the 1890s. Describing A. Dyminsky's manuscripts, M. Levchenko notes a huge number of samples, but criticises the chaotic presentation of the material, immediately justifying the collector, who probably followed the chronology of the records (by the time of recording). "There is no order, no system in this huge (620 folio "office" sheets written on both sides, i.e. 1240 large pages, 34 by 41 cm) manuscript collection of A. Dyminsky: the order, as it seems, was dictated by chronology - surely the oldest records are in front, the latest ones at the end. The earliest date back to 1849. A. Dyminsky made his notes in a careless, surprisingly fuzzy cursive script, mostly without any punctuation, often even without periods. The compiler is grateful to the "typist" O. Bukhtieva, who was from western Volhynia and knew her native dialect well. She was responsible for deciphering the manuscripts (rewriting), and then the compiler edited and checked the records against the original. M. Levchenko proofread the last proofreading together with A. Krymsky, who provided the manuscript for printing from his funds. The compiler also provided information about the inclusion of a small part of A. Dyminsky's records in the editions of P. Chubynsky and M. Drahomanov, without indicating the recorder or false attributions to others. The most important reason for this was probably the vagueness and illegibility of A. Dyminsky's notes, which led to gross textual errors and nonsense when deciphered.

M. Levchenko adopted the methodology of compiling the collection from M. Drahomanov (B. Hrinchenko's collections were compiled according to these principles), according to which the material was divided into thirteen sections: 1) ideas and stories about natural phenomena and inventions; 2) signs and beliefs; 3) witchcraft and spells; 4) stories about devils and various manifestations; 5) stories about the dead; 6) stories about people with supernatural powers; 7) about treasures; 8) religious, ecclesiastical and clerical stories; 9) stories about family and social life; 10) stories about historical figures and historical events; 11) stories about localities; 12) epics; 13) fantastic tales, humorous fictions, witticisms, riddles and proverbs. Given the compiler's sometimes difficult decision to assign a story to a particular group, attention was focused on the main plot, paying less attention to additional motifs in the story or fairy tale. When an additional motif was clearly evident, the compiler would add at the end of the work that "this or that story also belongs to such and such a section, or that it resembles such and such a number in our collection." Touching on the issue of titles,

the scholar noted that he personally provided titles to fairy tales and other works in literary language, not dialect, to make it easier for every Ukrainian reader to use the collection. However, the titles proposed by A. Dyminsky remained (they are very similar to the wording of the titles of the stories in the indexes), and the number of the manuscript's page is also given. For example, 140. God at the Poor Widow's House (fol. 284) ("The story that God came to a rich man's yard to hang, and the rich man covered him with dogs"); 527. The wind gives a man a magical goat, a tablecloth and a tambourine (fol. 321) ("The tale that a man asked the wind to God, who scattered his crops"); 596. How the German schoolchildren got it: one to eat, the other to drink, and the third to get money (Chub. Vol. II, p. 585: "The Germans").

Table 23 "Grouping of fairy tale texts by M. Levchenko"

№	*Groups of fairy tales*
1	Representations and stories about natural phenomena and inventions
2	Signs and beliefs
3	Recipes and orders
4	Stories about devils and their various manifestations
5	Tales of the Dead
6	Stories about people with supernatural powers
7	About the treasures
8	Religious, church and clergy stories
9	Stories about family and community life
10	Stories about historical figures and historical events
11	Stories about the area
12	Byliny
13	Fantastic tales, humorous fictions, witticisms, riddles and proverbs

The preface also includes a separate section on square brackets in the text, which the compiler uses to frame letters, words, or sentences that do not appear in the original: "I had to add them myself so that the reader would not have to waste time understanding a record that, through haste or oversight, contains ambiguity, or where something is omitted by the living"; on the spelling system in the publication (mainly based on manuscripts); on unclear places (regarding the use of a soft sign in masculine nouns: merchant or merchant, etc. The afterword states that the compiler worked on the collection for three years. In addition, the book includes extensive details on the biography of A. Dyminsky, his contribution to the collection of folklore, and an article on Rudansky's folkloristic interests. The two issues of the publication present folk prose: legends, tales, fairy tales, and anecdotes. Fairy tales - animal epics, fantasy and household tales - are mainly presented in the second volume under the heading "Fantastic Tales, Humorous Fictions, Witticisms, Riddles and Proverbs". The first volume contains stories that A. Dyminsky calls fairy tales, but M. Levchenko places them in thematically different groups (based on the subject, for example, about evil

spirits, the dead, the creation of the world, etc.) The fairy tale palette includes 206 issues, among which there are variants of a particular story (471. "The Tiny Pea", 513. "How Pokoty Pea defeated the snake and saved his sister and the queen and got married", 514. "How Pocoto the Pea, by killing the devil, saved his sister and brothers"). Such plots and variants are often not side by side, but mixed in the section, but can be easily found and analysed using keywords. Among animal tales, we have 3 cumulative ones - 437. "The Bunny and the Fable", 438. "The Sparrow and the Fable", 448. "Grandfather's Cockerel and Grandmother's Hen". A fairy tale 449. "The Runaway Pie, the Fox and the Wolf" combines the traditionally known stories "Kolobok" and "The Fox Sister and the Wolf Sister-in-Law". Some of the tales are written in Latin, but they are well-read (452. "The Gypsy and the Lion"). Traditionally known fairy tales include: "The Goat-Tree" (454: "The Boy and the Goat-Tree", 455: "How the Grandfather Lost His Family Because of the Goat"); "Ivasyk-Telesyk" (465: "Ivanko-Balabanko and Yaz", 466: "Ivasyk-Kutasyk"); about tricksters, thieves, an evil wife, etc. In addition, the often unusual titles suggested by the compiler hide quite well-known stories. These include "Tsarevich Plakida", "You can't get rich from madness, only from happiness", "How Jan-Fabian defeated the robbers", "The Fish Princess", "How the stupid Bartko married the queen", "How Ivan the King saved his wife from Kashchei", "How the boy got drunk on water and turned over a golden lamb", "Adventures of Matei the Father-Killer", etc.

With his collection, Levchenko wanted to prove the indivisibility and integrity of Ukraine: "Podillia made a great contribution to the Ukrainian national treasury. Such literary names as Rudansky, Svydnytsky, Kotsiubynsky are the beauty and pride of all Ukrainian literature. Ethnographers like Sheikovsky and Dyminsky are the beauty of all Ukrainian ethnography. And I, who had to immerse myself in the folklore treasury of western Ukraine, can feel closer than anyone else that the spiritual treasures of our western Ukraine form a single national whole with the spiritual treasures of my native Naddniprianshchyna. But it was not only with Podillia that I always felt a complete national closeness: I felt with all my heart the smallest closeness to another part of our Ukraine, Galicia. The enemies of the Ukrainian nationality spread all sorts of slander and fabrications about Galicia! This is not "Malorossia", they say, it is something alien, distorted; whoever reads this volume of Podillia folklore that I am publishing will clearly see that the "Galician" language is not separated from the language of Podillia by a single word or sound. Every impartial reader will clearly see that no political borders have broken the centuries-old unity in the language of our Ukraine on this side of the Zbruch and on the other side of it: it is inseparably one and the same Ukraine" (Levchenko, 1928, tt. I-II, p. XIX).

Description of M. Levchenko's work: Dedication; Introduction by the chairman of the Ethnographic Commission of the Ukrainian Academy of Sciences, academician A. Loboda; Introduction by the editor: what this old collection consists of and how it was written; the system used to edit the materials; what square brackets in the text mean; the spelling system in the publication; some information about unclear places; afterword by the editor. Next is Andrii Ivanovych Dyminskyi 1829-1905 (biography). Its points are: 1) Dyminsky's family; childhood and school years; Dyminsky's work as

a shepherd in the village of Havrylivtsi (1848-1850) and as a clerk in Puklyak 1850-1854; Dyminsky became an ethnographer (from 1849). The first years of his ethnographic work in the Kamianets region. Where did he get these interests from; 2) Dyminsky in the Proskuriv region (1954-1960). Relations with the WGT; Dyminsky again in Havrylivtsi in Kamianets (1860-1863) and in Struha, Novoushchyna district; his further ethnographic work. Relations with the Free Economic Society (since 1960), the Podil Statistical Committee (since 1862), P. Chubynskyi (1869), and the Kyiv South-Western Department since 1873; how Dyminskyi collected his ethnographic records; 3) the unfortunate turn in A.I. Dyminskyi's life since 1876: dismissal and transfer from one post to another - to the Mohyliv district, to Ushytskyi district, and again to Liatychiv district. Relations with Kyiv professor Ol. Khv. Kistiakivskyi and Dyminskyi's work on customary law. Final dismissal from his post in 1882; Dyminsky's financial ruin. He lives as a peasant farmer in Struha, Novoushchytsia district, and suffers from political denunciations. Dyminsky's written will of 1883. 4) Vain search for a position in the 80s; Dyminsky's characteristic correspondence with I. Rudchenko in 1884; a new political denunciation of Dyminsky (1885); family misfortunes (1885); the indomitable Dyminsky again takes up work on the ethnography of Podillia and the loss of the collected materials in the Podillia Statistical Committee (1889) puts an end to his ethnographic energy. 5) Dyminsky's unsuccessful attempt to move from Podillia to serve in the Shpola in Zvenyhorod (1891) and his return to Struga. Old age. Weakness of the eyes. Dyminsky's meeting with J. Sicinski in Struha in 1896. 6) The sad last years of the blind Dyminsky's life and his death. The destruction of his papers. Afterword. In the appendices: Memoirs of Yosyp Brzhosnovskyi about A.I. Dyminskyi; Stories of old peasants of Havrylivka village. Havrylivka village about Dyminsky; Memoirs of the ethnographer's granddaughter Maria Ostapivna Kryshnevska; A.I. Dyminsky's will of 1883 (among the division of property and land between children, there is a request to preserve all manuscripts by one of the heirs and publish them if possible, as well as a bequest to Dyminsky's descendants to serve the authorities in word and deed and not to engage in anti-government intrigues under the fear of his afterlife damnation). The next section is "Some information about Stepan Rudansky as an ethnographer".

The first issue is a stirring one:

Stories about natural phenomena and inventions (20 items); appendix to the section − S. Rudansky's records (15 items); notes and superstitions (3 items); witchcraft and spells (8 items) and 3 additional issues of S. Rudansky's records; stories about devils and various manifestations (62 items) (including: "How to see a devil", "How the devil gave a man a bag of money", "How music played to devils", "How a Muscovite was in hell", "Mara", "Cholera calls by name"); stories for the dead (15 items) (among them: "How a murdered man forced his murderer to be punished", "Premature babies fly and ask for a cross", "How a dead boy wooed a living girl", "How a Muscovite saved a dead sworn maiden"); stories about people with supernatural powers (11 issues) (among them: "How a young man got rid of a witch girl", "How a man was thrown by a wolf"); stories about treasures (2 issues); religious, church and clergy stories (116 issues) (including: "Story about Kirik", "What punishments for different sins we will

suffer", "Pope cannot be fed", "Fool at the wedding", "Mazur's prayer"), appendices to this section from the records of S.Rudansky (16 items) (among them: "Solomon", "Easter eggs", "Friday and Sunday"); stories about family and social life (192 items) ("Wife is not a friend", "Tongue-tied woman", "Lazy housewife", "Women's tricks", "Uncle's science", "Journey to the other world", "How Ivan deceived the tenant"); stories about historical figures and historical events (1 issue) "How the priest beat Tsar Peter with a whip"; stories about localities (1 issue); epics "Ilya Murin".

The second issue includes:

Fantastic fairy tales, humorous fictions, witticisms, riddles and proverbs (206 issues, including variants of some stories). Each story has two variants: "Grandfather's Cockerel and Grandmother's Hen", "How a Bear Had a Son by a Butt", "The Enchanted King Crayfish Becomes a Matchmaker for Grandfather and Woos the Queen", "How a Magic Murga Punished a King Who Was Fond of Other People's Women", "How a Boy Got Drunk of Water and Tossed Over a Golden Ram", "How a Cunning Man Outsmarted a Master"; three versions each: "What stupid people there are in the world", "How a wise girl outsmarted her lord and married him", five variants of the story "Look for trouble".

Thus, the published collection of fairy tales from Podillia replenished the fairy tale plot and variation fund and opened up opportunities for new research. M. Levchenko's work in the development of Ukrainian fairy tale studies consisted in deciphering the archives of manuscript collections of famous folklore collectors and subordinating the materials to already recognised methods of compiling fairy tale collections (in particular, the method of M. Drahomanov). The certification of fairy tale units and detailed information about the collectors (I. Rudansky and A. Dyminsky) became an invaluable contribution to the Ukrainian school of fairy tale studies and a model for imitation.

4.2 PROSPECTS FOR RESEARCH INTO FOLK TALES
the first three decades of the twentieth century.

The first third of the twentieth century in Ukrainian fairy tale studies was a period of comprehensive research and the formation of scientific centres for the study of fairy tales as part of not only the ethnographic, but also the cultural and historical heritage of the people. Representatives of various scientific schools, including psychological and mythological, historical and ethnographic, philological, and comparative, studied the processes of fixing, living, and symbolism of fairy tales, as well as the personality of the storyteller as a keeper and creator of stories. At that time, European science had already formed the idea of systematising fairy tales. The authors of the indexes were: R. Boggs (1930, Spain), J. Bolte and I. Polivka (1913-1930, fairy tales by the Brothers Grimm), in German - A. Christensen (1925), O. Hackman (1911), G. Gonti (1928), O. Luritz (1926), A. Schulerus (1928), E. Swainson (1929); M. Eistman (1926, England), V. Tille (1929-1937, Czech Republic), J. de Vries (1925, France) and others. The indexes followed the principle of listing the plots and themes of folk tales of genres related to fairy tales, which were taken from sagas, ancient epics, folk books, etc.

However, none of them was completed and scientifically tested. Only the "Index of Fairy Tale Types" by the Finnish scholar A. Aarne was successful (in domestic folklore studies, the work was adapted to East Slavic fairy tale studies by M. Andreev, where it was called the "Aarne-Andreev Index of Fairy Tale Plots" (Andreev, 1929)).

Despite the multiplicity of opinions and views, scholars understood that they had to adopt one version of the classification of fairy tale plots as a model in order to move the pan-European layer of study of the epic and the epic tradition in general. One of the active supporters of the historical school was the Finnish folklorist Ante Aarne, who in 1910 proposed an international catalogue of the plot repertoire of fairy tales, studying them using the technical comparative method (Aarne, 1898, t. 1, pp. 105-110). The activity of creating indexes to fairy tales was not accidental. As soon as A. Aarne's works on Finnish fairy tale variants were published in Helsinki (Aarne, 1912, (FFC 8)), typologies of oriental fairy tales and sagas (Aarne, 1918, (FFC 25)), and formulas for completing folk tales (Aarne, 1920, (FFC 33)), they were followed by O. Hackman's Typological Catalogue of Swedish Fairy Tales, based on the principles of Aarne's catalogue (Aarne, 1911, (FFG 5); Hackman, 1911, (FFC 6)). Subsequently, A. Aarne's views are subordinated to and supplemented by the scientific positions put forward by him (Christiansen, 1921; Meyer de, 1921, (FFC 37); Tillel, 1921, (FFC 34)); works on comparative studies of German and Russian fairy tales (1912); research by R. Christinsen, M. Meyer, W. Tielel on the typology of fairy tales; R. Christinsen on Norwegian magic tales (Christiansen, 1922, (FFC 46)); M. Andreev on legends; K. Plenzat on types of fairy tales and folk tales (schwank) (Andrejev, 1927, (FFC 69); Plenzat, 1927), etc. The comparative aspect of Polish and Ruthenian (Ukrainian) folk tales is presented in the article by J. Janow. The typology of fairy tales is studied in publications: G. Laporte and G. Meyer (Laport, 1932, (FFC 101); Meyer, 1932, Bd 10, pp. 196-223), G. Gonti and A. Schullerus; S. Thompson (Honti, 1928, (FFC 81); Schullerus, 1928, (FFC 78); Thompson, 1928, (FFC 74)), index of Spanish fairy tales by R. Boggs (Boggs, 1930, (FFC 93); Boggs, 1930, (FFC 90)). The typology of folk tales was substantiated in their research by W. Eberhard and W. Hottges (Eberhard, 1937, (FFC 120); Höttges, 1937, (FFC 122)). During 1936-1940 I. Balys published an index of Lithuanian fairy tale plots (Balys, 1936-1940, t. I- II), on the basis of which B. Kerbelite's study appeared in the 90s. Her index contains many plots of Ukrainian fairy tales, in particular, about a wolf and a fox fishing, making a sledge, competing in tricks, etc. "Homo Narrans" became the focus of attention of many German, Hungarian, and Finnish scholars, including M. Lüthi, D. Ortutai, L. Deg, J. Pentikäinen, A.-L. Siikala, and others. Among the fairy tale catalogues of the 40s that became material for international indexes are: Latvian diaries related to fairy tales by A. Medne (1940); catalogue of Dutch fairy tales and other similar material by I. Sinninge and a catalogue of Nordic fairy tales by S. Soleim (Sinninghe (FFC 132), 1943; Solheim, 1943); an index of Italian prose novels is published by D. Rotunda (1942); E. Svenson's index of Icelandic fairy tales; V. Till's index of Czech fairy tales (Sveinsson (FFC 83), 1929; Till, 1929-1937, tt. I-II); we learn about Chinese folk tales from the article by W. Eberhard (Eberhard (FFC 128), 1941). The national element of these publications allowed for comparative studies and discussions on the creation of international,

voluminous editions. See E. Oldenburg on the problems and methodology of studying folk epics (about the work of the Fairy Tale Commission, which he headed); I. Polivka - Fairy Tale Studies (Oldenbourg, 1929, no. 3-4, pp. 221-231; Polivka, 1929).

Thus, we can speak of a rather extensive and branched network of plot and motif catalogues, the organising centre of which is the Aarne-Thompson system (AaTh). Thanks to its existence, various internal connections between the units of the world's plot and motif fund (both within and between individual traditions) have been practically established. However, this was done purely empirically - by constantly introducing newly accumulated material in the form of appropriate additions and corrections to the original scheme, which was initially quite imperfect. The main drawback of the Finnish school was that its representatives considered fairy tales to be the cultural heritage of highly developed peoples, which passed to the peoples of "culturally backward" nations. Ukrainian scholars thought differently. Thus, in his early work Thought and Language, O. Potebnya expressed a conceptual position on the life of tradition: "*folklore works live down through the ages not only for the sake of their literal meaning, but also for the sake of the content that can be embedded (revealed) in them*" (Potebnya, Thought and language, p. 130). The comparative method used by researchers in this field were the basis of literary textual methods aimed at finding the original text of a work by comparing numerous variants. Folklorists who used the historical and geographical method followed a similar path. With this understanding of the processes taking place in folklore, the so-called literary model of the text was natural, where the researcher's attention was focused primarily on the content (plots, episodes and motifs), and the features and conditions of performance, social context and functions of the work, its audience were not considered essential (according to R. Finegan). The development of the ideas of the Finnish school contributed to further understanding of the problems of the specifics of oral transmission and the role of carriers in this process, and thus to the study of the degree of textual imitation of various performances of a traditional work. As L. Degh notes (Degh, 1995), the concept of "biology" of fairy tales and sagas proposed by A. Olrik has become central to the concept of scholars in many countries, whose work is characterised by a shift in the focus of scientific interests from the text to the context of its functioning and the figure of performance. From a methodological point of view, the study of the biology of tradition combines the achievements of ethnological, anthropological, sociological and psychological methods and, unlike other areas of performance studies, focuses on the storyteller, his or her personality, artistic practice and its role in society and culture. That is why this research sometimes gets other names, such as "sociology of narration" and so on (Degh, 1995). Emphasising the need to study the "biology of tradition", K. von Sydow used the concepts of "active" and "passive" bearers of tradition, whose creative activity ensures its functioning (Copenhagen, 1948). Representatives of this scientific field were primarily interested in the personality of the storyteller, his repertoire, the peculiarities of forming the repertoire of an individual performer and the entire centre, the nature of the transmission of works and their significance for storytellers and their listeners. The

study of performers in this aspect was to some extent initiated by the Brothers Grimm, which indicates a return to the original methods and their improvement.

The scientific achievements of Ukrainian fairy tale studies of the first third of the twentieth century were nevertheless determined by the search for sociological methods of studying fairy tale epics. These are, in particular, the studies of M.-K: K. Hrushevska's "Attempts at a Sociological Explanation of Folk Tales" (as a commentary on the work of the Frenchman P. Santives) (Hrushevska, 1926, tt. 1-2, pp. 96-111); F. Kolessa's "Main Directions and Methods in the Study of Ukrainian Folklore" (Kolesa, 1926, pp. 319-329); a collective monograph by practitioners (V. Arnautov, N. Mironov, I. Sokolianskyi, E. Yanovska) "Game, Fairy Tale and Romance in Work with Children" (Arnautov, 1927); I. Kolesnytska "Mystery in a Fairy Tale" (Kolesnitskaya, 1941, no. 81. pp. 98-142). At present, research on the typology and plot of fairy tales does not stop. These are B. Warneke's "The Myth of Medea and Ukrainian Fairy Tales" (Warneke, 1928, t. 1, pp. 5-8); "An International Fairy Tale about a Happy Impostor: "Caught, Bug, in the Tsar's Hand" by A. Krymsky. by A. Krymsky; I. Polivka's article "Checking the Truthfulness of the Received Day's Wages" (the theme of the tale is checking whether a person has earned money honestly); "Public Defence of P. Hlyadkivsky's Work "The Tale of the Grateful Dead" in the journal "Ukraine" (1929); V. Adrianova-Peretz's research "Tales of the Fox-Confessor" (Adrianova-Peretz, 1932, no. 10, pp. 27-45). The heritage of folklorists and fairy tale scholars appears in the form of collections of works made by grateful students in honour of their teacher (in 1929, the National Academy of Sciences published "Collection of works dedicated to the memory of V. Hnatiuk", compiled by F. Kolesa (1929)). F. Kolesa also published the work "Ukrainian Oral Literature" (1938), to which V. Petrov provided comments in the article "Academician F. M. Kolesa and his book "Ukrainian Oral Literature" (1940). The narrative folk tradition and peculiarities of the storyteller's creative style were studied during this period by O. Bandurko (his research "Donbas Storyteller K.K. Derevianchenko") (1941). The research "Ukrainian Fairy Tales in English Translation from Before 40 Years", dedicated to the book "Kossack Fairy Tales and Folk-Tales by Nisbet Bain" and the article by H. Vinohradov "Children's Fairy Tale" (1930) have gained international relevance. Among the fairy tale studies of this period, we should also mention: A. Kadlubovsky's research "Galician-Russian version of the tale about the godson", which contains a folk tale about a newborn child who is called to be a godfather by the first traveller he meets; "Review of the literature on fairy tales"; article by I. Kalinnikov's article "Storytellers and Their Fairy Tales" (Kalinnikov, 1915, t. I, pp. 245-272); "Ukrainian Fairy Tales in Phonetic Transcription" by V. Yaroshenko, where the fairy tale "Poverty" is used as a model (Yaroshenko, 1909, vol. XIV, book 1, pp. 237-240).

It is also worth noting that Ukrainian fairy tale studies in the first decades of the twentieth century developed along a particular trajectory, which was laid out by comparatists at the turn of the century and consisted in the publication of collected records accumulated in scientific collections under the conditional category of "ethnographic materials" of the provinces. Such works could have several issues, which allowed the compiler to sort the material. For example, E. Romanov presented fairy

tales in the second issue of "Ethnographic Materials of Horodnya Province"; I. Besarab presented a section in "Materials for the Ethnography of Kherson Gubernia" (1916); I. Pankevych published non-fiction samples of fairy tales as examples of dialects in his work "Ukrainian Dialects of Subcarpathian Rus and Adjacent Regions" (covering 109 villages) (1938). Ethnographer P. Martynovych published "Ukrainian Records" made in Veremiivka, Zolotonoshenskyi district, Poltava province. Given the interest of science in the creator and the process of creation, he has already divided the materials of the collection by narrators: Kyrylo Sayko, Sozon Lukash, and the Cossack Hrytsko Honchar. They opened up new stories for Ukrainian fairy tale studies: "About the Truth", "Two from a Bag", "About a Cossack", "Mara", "Two Brothers", "The Witch", "Khartsyz" (Martynovych, 1904, nos. II-XI. Separate print, 1906). As we can see, folklorists traditionally publish fairy tale texts in an array of ethnographic materials, mostly allocating a specific subsection for them. However, even this way of focusing on fairy tales indicates a scientific approach to the study of folklore. In addition, recorders often publish popular articles about the process of their work. For example, M. Kozyrev published notes by a folklorist "How I collected folk tales (in the village of Ulasovo, Lysyn parish, 16 versts from Ostrov along the Kyiv highway)" in order to promote expeditionary work and serve as a model for imitation and analysis. It mentions local storytellers: Efim, Oleksandr Petrov (I), Ivan Vasylov, Vasyl Timofeev, Oleksandr Petrov (II), Pavlo Sevastianov, Hanna Ageeva, Paraska Vasylova, from whom the records were made (Kozyrev, 1914, issues 3-4, pp. 271-294).

Among the imitators of Hnatiuk's folkloristic methods, we can name the folklorist and ethnographer, dialectologist, founder of the Volyn Researchers' Society and the Volyn Museum of Local Lore (1900), member of the National Academy of Sciences and the Ethnographic Commission of the Ukrainian Academy of Sciences **Vasyl Kravchenko** (1862-1945). Among the first recordings of the ethnographer's fairy tales we find the story "How they started making vodka", recorded by V. Kravchenko in the town of Chervone, Zhytomyr district (Kravchenko, 1901, no. 279). "Ethnographic Materials Collected by V. Kravchenko in Volyn and Neighbouring Provinces" (Kravchenko, 1911, t. V; 1914, t. XII) can be considered exemplary in imitating V. Hnatiuk's methodology of recording folklore narratives. In addition to this publication, V. Kravchenko also published collections: "Ethnographic Materials Collected by Vasyl Kravchenko in Ukraine, and Mostly Within Volyn" (t. 1) and "Folk Stories and Fairy Tales (Ethnographic Materials). Collected by V. Kravchenko" (t. II). Fairy tales in the first book are published among other prose genres in the following sections: IV. Beliefs and stories about supernatural beings; V. Stories about the dead; VI. Beliefs and stories about people with magical powers (Witches, fortune-tellers, diviners); VII. About treasures; VIII. Apocryphal and Mythical stories and legends (legends); IX. Heroes; X. Legends about localities; XI. Stories about the phenomena of family and social life: a) different peoples; b) clergy; c) thieves; d) soldiers; e) smart and stupid; f) trifles; g) fables, nonsense; h) proverbs; i) riddles (Kravchenko, t. 1, pp. 1-7). Among the tales we find the following titles: "Ivan the Finder", "Ivan the Evening, Ivan the Northern, Ivan the Starry", "About the Nut", "About the Seven-Year-Old and Death", "Ivan the White-crested", "About the Firefly", "Holy Twitch", "Clever Girl",

"Ivan the Man's Son", etc. In the preface, linguist, VUAN employee, author of the Ukrainian spelling in 1929 M. Hladkyi drew attention to the quality of the scribe's reproduction of all dialectical features of the texts and explained some of the marks used in the text of the collection, etc. V. Kravchenko himself believed: "*As for the recording itself, every researcher should make it a rule to never miss anything, to record dialectically from what the narrator records from the mouth of the storyteller - a fairy tale, a story, an ordinary conversation, etc*" (Loboda, 2008, p. 124). In 2008, T. Loboda highlighted the scientist's personality and his achievements in her monograph "Vasyl Kravchenko. Public, Scientific and Educational Activities".

Table 24 "Rubrication of the folklore narrative by V. Kravchenko"

№	Groups of narratives	Subgroups
1	Beliefs and stories about supernatural beings	
2	Tales of the Dead	
3	Beliefs and stories about people with magical powers	- witches, - fortune-tellers, - divine
4	About the treasures	
5	Apocryphal and mythical stories and legends (legends)	
6	Bogatyrs	
7	Tales of the local area	
8	The story is about the phenomena of family and social life:	- different nations; - clergy; - thieves; - soldiers'; - smart and stupid; - trifles; - tall tales, nonsense; - Proverbs; - riddles

Folklorist and ethnographer **Pavlo Hnidych** (1884-1919) collected materials in the Romny district of Poltava province. He later published them in a multi-volume work entitled Materials on Folk Literature of the Poltava Province, Romny District. Most of the volumes contained song material, and the fourth volume was entitled "Fairy Tales, Legends, Stories" (1915-1916), which included 113 examples of folk prose, divided into sections "Fairy Tales", "Legends", "Stories". In his preface, P. Hnidych described the material contained in the collection, the principles of classification, emphasising the conditions of recording, local features of speech, and explained the conventional notation. The collection shows a desire for the most accurate reproduction of the dialect, which can be valuable for dialectologists. At the end of the book are indexes: of performers, illustrations, genre and alphabetical. The first edition, among other things, contained a map with markings of the areas where the recordings were

made. The second and third issues did not contain fairy tale material. In the fourth issue (which was also published separately), fairy tales prevailed (Gnedich, 1916). For more information on the scholar's activities, see S. Piatachenko's work "Folkloristic Activity of Pavlo Hnidych" (2004). In his introduction to the publication, S. Myshanych noted that "for many years the researcher studied not so much the five-volume edition of P. Hnidych's folklore records as he collected information about the scholar, recorded the memories of Sumy region residents about this modest and at the same time outstanding person, and, most importantly, recorded folklore in the footsteps of the scholar." A separate section "Story Groups of Fairy Tales" details the study of the fairy tale tradition, drawing attention to the forms of recording texts identified by P. Hnidych. "Most of the tales are recorded in the narrator's voice, a small part was recorded by the peasants themselves from among the written ones and passed on to the collector, there are also single texts retold by the collector in his own words or with fragments of quotes from the narrators. Not all tales were recorded in full. Some of them are fragments, corrupted or contaminated texts. Such records reflect a real, unadorned picture of the existence of fairy tales in the Ukrainian village in the early twentieth century." On the one hand, such attention to the text is a merit of the scholar, and on the other hand, it was the reason why fairy tales in Hnidych's records were practically absent in collections, anthologies, and textbooks. The exception was the collection "Ukraine Laughs" (K., 1960), which included one fairy tale in his notes - No. 1525, entitled "How the coachman and footman taught the master a lesson". The same fairy tale was reprinted in the collection "Social and Household Fairy Tale" (K., 1987).

In P. Hnidych's work, the requirement to indicate the age of the narrators and their level of education is scrupulously observed. This seemingly insignificant nuance of the accuracy of the age of the storytellers in general scientific commentaries allows us to penetrate the village society, to make sure that the fairy tale lives on in every generation, is a favourite form of storytelling and is genre-diverse. "The informants from whom the tales were recorded include people of all ages. Among the youngest are 14-year-old Palashka Rudycheva and her sister, 9-year-old Paraska, who each recorded three tales (nos. 1472-1477). Three fairy tales were recorded from 13-year-old Petro Babak, who learned most of his tales from the old people in the parish. Two fairy tales were recorded from Paraska Husakova, a "schoolgirl of the 2nd group". The school graduates Dmytro Yurko, 15, and Ivan Tkachenko, 14, each recorded one tale. Characteristically, the children's fairy tale repertoire is made up mainly of animal and magic tales, unlike adults, who prefer every day and novelistic tales.

There were also girls among the tale tellers. 16-year-old Mariya Hatsenkova told five fairy tales, and the fact that she was "well educated," as the collector writes, influenced her repertoire, which included a variant of an oriental tale from The Thousand and One Nights. Yevdokha Redkova "told several fairy tales in a beautiful and lively way at the dawn to the sound of spinning and laughter of other girls" (Gnedich, 1916, p. 19; Pyatachenko, 2004, p. 128). From 16-year-old Hanna Antonenko, who is described as a "very good storyteller", 6 fairly complete versions of fairy tales were recorded. 18-year-old Hanna Usova inherited her repertoire from

her mother. In particular, she recorded a fairy tale that was extremely large in scope and number of motifs.

The older storytellers include Tetiana Hatskenkova (about 25 years old), Roman Myshchenko (25 years old), Parmen Troshchenko (25 years old), Hryhorii Haponenko (about 26 years old), Oksenia Soroka (about 33 years old), Trokhym Sayevskyi (about 35 years old), Simeon Potii (about 40 years old), and Svyryd Bashta (about 40 years old). Most of them are local peasants who have lived in the same place all their lives. However, there are exceptions, such as Dmytro Dubyna (28 years old), who served in the guards, and this probably explains the specifics of his repertoire. He has recorded tales that other storytellers have no variants of.

Among the older storytellers are Motrona Trushova (about 55 years old), Motrona Pasyshnychenkova (65-70 years old), Matvii Zaporozhchenko (about 65 years old), and Yakiv Koliada (about 70 years old). Roman Prasko (about 65 years old), from whom six fairy tales were recorded, pointed out where their repertoire was formed and replenished: "We will go out, you know, to the street, and this one and that one" (Hnedych, Materials, p. 61). Anton Mykhno (about 60-70 years old), according to the collector, probably knew many fairy tales, but was ashamed to tell them ("my son will come and laugh").

According to S. Pyatachenko, "*the carriers of the fairy tale tradition in the region under study include almost all age groups, which indicates that this genre is deeply rooted in the local culture. The fairy tale lived a full-blooded life, sounding in children's audiences, at girls' parties, and in old people's companies. The repertoire of fairy tales was predominantly of a local nature, as the villagers themselves pointed out. The fairy tale tradition has shown great vitality, which was proved by folklore expeditions in the footsteps of Pavlo Hnidych, which were conducted in the mid-1990s under the leadership of the author and O. Britsyna, who did not go to the place, but provided the necessary consultations. In particular, a significant fairy tale repertoire was recorded from Olha Tarasivna Kanivets (born in 1943) from the village of Mali Bubny and Olha Yukhymivna Kosarenko (born in 1930) from the village of Batsmany*" (Pyatachenko, 2004, p. 129).

The section "Fairy Tales" in P. Hnidych's collection contains 71 texts (nos. 1472-1542), the genre and thematic specificity of which allows us to distinguish among the traditional groups of animal (9), magic (10) and household (52) tales. The collection includes the following fairy tales: "About a Fox Sister and a Wolf Brother Fooled by Her" (No. 1508); "About a Cat Among Forest Animals ("Pan Kotskyi") (No. 1511); "About a Cat and a Cockerel Stolen by a Fox" (No. 1496); "About a Dog and a Rooster in the Forest" (No. 1531); "About a fox that falls into a trap and then is afraid of a violin, which, in its opinion, looks like a trap" (No. 1532); "About a dog that is kicked out of the yard because of old age" (No. 1542), "About an ungrateful wolf who wants to eat a man" (No. 1515). Four variants of the tale "The Grandfather's Daughter, the Grandmother's Daughter, and the Mare's Head" (nos. 1475, 1481, 1489, 1497) are presented. Fairy tale No. 1497 is a variant of the previous ones, except that the mare's head is replaced by a bear, who also tests the girl and rewards her in the morning. The bear gives the girl a task to play hide-and-seek with him at night. The mouse helps the

girl, and she wins and receives a "golden wagon and a herd of horses" from the bear (No. 1497).

An interesting version of the famous fairy tale about Kotyhoroshko, his brothers and sister, who was stolen by a snake, was recorded by 13-year-old Petro Babak, who had heard many fairy tales from older villagers, but he noted: "I know many fairy tales, but they contain bad words". The protagonist of the tale is named Sinko-Klenko (as the tale says, because he "grew up out of time and improper"), and the brothers are called the Kondrat brothers. "The Tale of Ivashko" was recorded by 55-year-old Motrona Trutova (no. 1480). This is a variant of the famous tale about Ivasyk-Telesyk. No less interesting and ancient is the version of the tale recorded by 14-year-old Palashka Rudycheva. This is a tale about the magic tasks given by the king to a soldier who wants to marry his daughter.

The other three tales are recorded in fragments. The first (No. 1474) is a short fragment of a tale about a golden bird that steals apples from the king's garden, and the king sends his sons to guard the apple tree. Text No. 1477 is a shortened version of a story about a slandered woman who is expelled from her home because she gave birth to a puppy rather than a child. Her hands are cut off, and then a magical spring returns them to her. She goes to her brother's house for the night and tells him a fairy tale in which she tells her story. They recognise her and see that her child has "the moon on his forehead and the star in the back of his head, just as it was written for him". The third fairy tale (No. 1494) consists of two plots: about a gifted son whom the father gives to the Iron Cancer, not knowing that he had a son at home, and about performing magical tasks, escaping from the wizard and marrying the wizard's daughter.

According to the genre characteristics, only 13 texts are social fairy tales. The other 23 texts are close to anecdotes (6 texts), folk stories (13 texts), 2 texts are examples of humorous folk poetry, and 2 texts are retellings of literary oriental tales and fables by I. Krylov. Among them: "A Tale of a Foolish Man Who Does Everything Wrong" (no. 1493), "How a Soldier Exposed the Plot of a Treacherous Wife and Mother Against Himself and Punished Them for It" (no. 1513), "A Tale of the Adventures of a Man Who Hired a Merchant to Work" (no. 1524), accompanied by a note: "S. Potiy composed this story in this form (based on several stories he had heard earlier) when he told it to others during a singing session, passing it off as a real adventure he had experienced (Gnedich, 1916, p. 57)", "The Tale of the Jester" (no. 1518), who deceives the Chumaks by passing off his block as a magic one, since it allows them to eat at the "shopkeeper" and not pay, "The Tale of the Man Who Wanted to Become a Fortune Teller" (no. 1507). The types of tales about the "ironic lucky one" is realised in the largest group of recorded tales. These include "The Tale of the Foolish Hvesak, Who Doesn't Do Everything as His Wife Tells Him" (or rather, does everything as told, but with a delay of one action) (nos. 1517, 1487); "The Tale of the Foolish Man and the Foolish Woman Who Spilled Kvasha" (no. 1493); "About a foolish man who was going to the market and forgot the word "shahran" and bought a "spegenar" (No. 1495); "About three fools who learned to speak in a "lordly" way and were arrested because of their inappropriate answers" (No. 1490); "About a grandfather and grandmother who teach bulls" (No. 1484); "How a son looked for someone

stupider than his mother and outsmarted his master" (Nos. 1499, 1500); "About a grandfather and grandmother who decided to get married in their old age" (No. 1483); "About grandfathers who decided to speak in a childish way and burned their cloak because of it" (No. 1521); "About an old woman who overturns a pot of milk and loses her fake wealth" (No. 1534), "About a fool who defeats his clever brothers" Nos. 1519 and 1520, "Living skin" (No. 1540), in which two fools take turns deceiving each other, "A tale about a gypsy who was hired to mow" (No. 1473).

A group of fairy tales is devoted to the theme of married life: Tale No. 502 tells how a woman deceives and makes a complete fool of her husband ("has made a fool of him"); this theme is continued in Tale No. 1501, in which the woman not only makes a fool of her husband, but also drives him out of the house; "The Tale of a Lazy Woman Who Didn't Want to Reap and Went to Sleep, and Her Husband Cut Off Her Hair and Hem in Her Sleep" (No. 1516); "About a Chatty Woman Who Couldn't Keep Her Mouth shut" (Nos. 1492, 1506); "About a Drunkard Man and Woman" (No. 1491); "About a Man Who Couldn't Do a Woman's Work" (No. 1478). A peculiar combination of animal tales and domestic tales on family issues is fairy tale No. 1529, in which the hero, having listened to the conversations of animals (a bull and a donkey, a rooster and a dog), learns how to raise his wife.

The social group of fairy tales in the collection of P. Hnidych's collection has the following themes: About Judges (No. 1533), in which the characters go to the judge to judge whether the mare brought a foal or a cart; "About Grandfathers Who Spoke Childishly" (No. 1521); about priests: "The tale of how a priest and a priestess hired a fool as a worker, who performed all their tasks in a foolish way" (No. 1488); about a lord and a hired man: "The tale of how a coachman and a footman taught a lord to take bread for the road" (No. 1525).

The examples bordering on folk tales in P. Hnidych's collection include such stories as nos. 1509, 1510, 1524, 1535. These are variants of the same text about the adventures of a man (boy) who leaves his job (from the Crimea, Odesa) and falls in with robbers and has a number of other adventures. These texts are characterised by a strong emphasis on truthfulness, and two of them are narrated in the first person. These include the story of "How a wolf got into a house to people" (No. 1536), "About a wolf who stole nuts" (No. 1539), "About geese who were drunk with vodka" (No. 1538), and a similar story "About drunken cranes" (No. 1538).

Text No. 1513 (about a soldier killing his wife and mother, who wanted to poison him) was told as a real adventure. The attitude towards truthfulness is also characteristic of the story about the maid Dasha, who was left alone in the lord's manor when thieves broke in and frightened her so much that she died the next day (no. 1503). The plot of fairy tale No. 1504 is similar: a girl who is attacked by robbers and then forced to marry a robber. Text No. 1541, composed and recorded by D. Dubyna, has the author's title "The Truth", which was once again supposed to confirm the reality of the events depicted. The text itself is a folk story-memorial about an encounter with evil spirits - the lords who took the man to their house, gave him money, and in the morning he found himself in the middle of the forest, with birchbark in his pocket.

While the inclusion of the above texts in the section "Fairy Tales" can be explained in some way, it is difficult to classify texts 1527, 1528, 1505, 1530 as Ukrainian folk tales. Text 1527 is a poetic parody of a prayer: "Vodka, vodka, holy vodka, great sinner!" Text No. 1528 is a fragment of a humorous poem about how "there was a time when there was a Sveridko and a Tereshka." In terms of artistic form, this text is close to the local "protocols" that will be discussed below. Both texts are a continuation of a long tradition of humorous poetry by travelling spudeys, originally associated with Christmas and Easter, as they had vacations during these holidays and dedicated their poems to them. "The possibilities of the gospel content of Christmas and Easter poems," writes M. Wozniak, "were limited. In order to win the favour of donors with something new, authors and reciters of poems nationalised episodes of biblical stories about Christmas and Easter, parodied them, and, connecting them with contemporary social life, introduced a satirical element. Travelling students had the beginnings of parody and joke ready: they had more or less knowledge of the Church Slavonic language, learned some Latin here and there, knew a good living Ukrainian language, in short, they were able to write in the vernacular on important topics and in Church Slavonic about unimportant things" (History of Ukrainian Literature: In 2 books, 1994. Book 2, p. 257). Among such texts, the scholar mentions humorous poems about "dumplings-martyrs" and "a virgin martyr."

Tale No. 1505 about robbers and Sezot Mountain is an artless retelling of the tale of Ali Baba and the 40 Robbers from the Eastern cycle, which is included in the book The Thousand and One Nights. Similarly, corrupted and retold in a twisted language is text No. 1530 about how "an asiol, a kaziol, a monkey, and a crooked mouse conspire to be musicians" (Gnedich, 1916, p. 63). Roman Prasko, 65, said that he had known this "fairy tale" for "two years", although he did not specify how he knew I. Krylov's fable.

In general, the section "Fairy Tales" of the fourth issue of Materials on Folk Literature presents a broad and real panorama of the folk tales of that time. In one way or another, not only all types and genres of fairy tales are represented here, but also quite typical examples of animal, magic and household tales are recorded. Thanks to a comprehensive study by our contemporary Serhii Pyatachenko, who did not set out to study fairy tales specifically, we have the opportunity to get acquainted with rare materials and P. Hnidych's description of folk literature in Poltava region (Pyatachenko, 2004).

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Fairy tales are presented in a whole section in "Monuments of Galician-Ruthenian Folk Literature. Fairy tales. Stories and Anecdotes. Issue 1", edited by Doctor of Philosophy, folklorist, literary critic **Yulian Yavorsky** (1873-1937) (Yavorsky, 1915). This was only the first volume. Due to difficult circumstances, subsequent issues were never published. The materials in this publication were recorded (mostly with phonetic accuracy) in Galicia in Dobrohostiv, Stryi, and Borusiv, Boretsk district, from storytellers H. Trach, I. Zinko, F. Khymchuk, and others; a small number were taken from periodicals with references to the source. The

publication consisted of three sections: 1. Legends; II. Fairy tales; III. Stories and anecdotes. It also contains an appendix with samples of demonological beliefs and an article "Systematic review of literary themes and motifs with a bibliographic summary of parallels," which provides a summary and variants (Ukrainian and European) of 37 fairy tales. The second and third sections include magic, household, and several animal tales (nos. 21-105). The book contains the following stories: "Junjalovic and the Raw Foodist", "The Wise Seven-Year-Old Girl", "The Magic Wolf", "The Bear's Ear", "The Glass Mountain", "The Unfaithful Wife", "The Magic Fish", "The Magic Candle", "Oh", etc. A second edition was also planned, so the book was published without a preface and table of contents. Yavorsky also wrote a study "On the History of Pushkin's Fairy Tales", where he analysed Ukrainian fairy tales borrowed by Pushkin, in particular the tale of the magic goo transformed by the poet into "The Tale of the Golden Fish" (Yavorsky, 1899).

A prominent public figure, educator, ethnographer, full member of the National Academy of Sciences, as well as the Austrian Society of Ethnology and the Czech Ethnographic Society, **V. Shukhevych** (1849-1915) compiled a 5-volume ethnographic work, Hutsulshchyna. In particular, the fifth part of "Hutsulshchyna" (Shukhevych, 1908) presents apocryphal legends, beliefs about plants and animals, folk medicine, and folk tales: "The Grateful Dead Man", "The Sworn King", "A Pious Warrior in Hell", "About a Golden-haired Boy and a Princess", "Matchmaking with a Bad King", etc. Ivan Franko considered the scholar to be among the professionals who know the methodology and understand the value of ethnographic facts (Franko, 1955, pp. 240-241), so his work has become a reliable source of facts for research by scholars of subsequent generations and the formation of collections of fairy tales and indexes of plots.

The opportunity to independently publish collected folklore materials and the encouragement to do so contributed to the emergence of meny works. However, such publications were small and often did not get into large scientific libraries, but remained the property of local scientific and educational centres. It is for these reasons that bibliographical indexes, which allow finding and studying rare editions, become important for fairy tale studies. An example is M. Lobodowsky's popular collection "Children's Songs, Fairy Tales and Riddles" (Lobodovsky, 1917), which contains many now well-known stories. They passed from edition to edition, transmitting traditional folk wisdom and didactics. These are the following tales: "The Sparrow and the Fable", "The Mitten", "Kolobok", "The Fox, the Cat and the Cockerel", "The Goat-Tree", "Pan Kotskyi", "Ivashko", "The Straw Bull", "The Crooked Duck", "The Little Fox Sister and the Wolf-Sister", "The Paradise Egg", "The Frog Princess". The compiler indicated the place of recording next to each sample. Other similar publications include H. Stryzhevskyi's Collection of Little Russian Fairy Tales (27 fairy tales), which the folklorist collected in Poltava, Kyiv, and Katerynoslav regions (Stryzhevsky, 1905, pp. 117-165; Hnatiuk, 1906, vol. LXXIII, pp. 222-224) and O. Pivn's Our Children's Fun (1907), etc.

In the bibliographic index by Hrynchenko-Andriyevsky (1901, 1930), we find many foreign works whose authors use Ukrainian fairy tales as illustrative material or

are devoted to their research (Gr. Potanin, A. Smirnov, E. Pezanov, A. Serzhputovsky, D. Zelenin, and others). In the context, references or footnotes to their articles, they mention the names of Ukrainian fairy tales from different regions of Ukraine. For us, it is the titles of the plots and regions of origin that scholars indicate that are valuable and can be used to develop further research. As an example, Hryhoriy Potanin in his study "Echoes of the Tale of Yeruslan" presents the following parallels: on pp. 29-34, he cites the Ugric-Russian fairy tale "About a son of Meatpackers"; on p. 40, he cites the fairy tale "About the Golden Mountain" (from Chubynsky, vol. II, no. 167); on pp. 15-18, he cites other fairy tale parallels also from Chubynsky's work (vol. II, no. 4). In another of his articles, "St Kasyan and the Tale of the White Princess," the appendix contains the tale "About the Cossack Mamaryga". Interested in numerical symbolism in the fairy tale epic, Potanin also published a selection of stories with 12 characters, suggesting the following types of tales: 1) "Twelve Disciples"; 2) "Twelve Daughters of the Sea King"; 3) "Twelve Conspirators"; 4) "Twelve Basics". The most common among Ukrainian fairy tales are types 1 and 3. "The strength of Ukrainian fairy tale material" (according to Andrievsky) was contained in V. Bobrov's work on animal tales. The review by V. Hnatiuk (ZNTSH, 1912) presents its content and draws conclusions about its significance for folklore studies in general (Bobrov, 1906; Hnatiuk, 1912, t. XIX, pp. 205-207). In three generalised studies by A. Smirnov, the use of Ukrainian fairy tale material is also observed. These are: "Systematic Index of Plots and Variants of Folk Tales" (V. Hnatiuk's review focuses on the involvement of a large amount of Ukrainian fairy tale material in the study (ZNTS, 1912)); "The Current State of the Question of Folk Tales and the Task of Its Scientific Processing" (related to the activities of the Fairy Tale Commission of the RGT). The reference materials collected by A. Smirnov "Schematic list of variants of fairy tales in the IRGT Archive" were especially valuable, where among the archival collections are the notes: "I. Fairy tales by P. Y. Lytvynova, 1897 (Chernihiv gubernia), 1st notebook (8 tales), 2nd notebook (6 tales) - VIII. Fairy tales recorded by A. Vasyliev (6 tales - Kyiv and Smolensk oblasts) - X. Fairy tale recorded by Lieutenant Lebedynets (Poltava oblast)" (Smirnov, 1911, t. XLVII, issues VII-X, pp. 371-372, 379-381, 387. Hnatiuk, ZNTSH, 1912, t. XXII, pp. 228-229). The large number of archival materials on Ukrainian fairy tale studies in this society is explained by the fact that the Fairy Tale Commission of the Russian Historical Society, which actually began its activities in 1896 and was reformed (renewed) in 1911, had huge deposits of unpublished amateur materials, which were replenished with receipts from 1845. It was local researchers who had more privileges in accessing the archives' collections who mentioned in their articles the Ukrainian materials they came across that had not been researched or published. Therefore, bibliographer O. Andrievsky's emphasis on such sources is not accidental. When reviewing works on folklore and coming across materials valuable for science, the scholar did a great service by indicating the location of unpublished collections of fairy tales. Among the "Materials on the Ethnography of the Kursk Province" collected and published by E. Pezanov, we find records collected in a Ukrainian village in the Suzhansky district. These are fabulous stories: "About a Pig"; "About Elena, a Beautiful Maiden"; "About a Princess"; "About King Dodon"; "About a Priest and a

Monk". The work was reviewed by D. Zelenin (Pezanov, 1911, pp. 172-249; Zelenin, 1911, pp. 507-508). The latter also used Ukrainian fairy tale materials in his review of A. Serzhputovsky's collection of fairy tales and stories by Polissya, where, as an example, he cites three Ukrainian versions of the tale of the "tame bull and the tame wolf" (Zelenin, 1911, p. 188; ZhS, 1912, issues II-IV, p. 508). The works of D. Zelenin are widely recognised in Ukrainian fairy tale studies. In particular, his research "Totems-trees in fairy tales and rituals of European peoples" (Zelenin, 1937) was positively received by Ukrainian folklorists, given that the scientist also used Ukrainian material collected by A. Potebnya, M. Sumtsov, P. Ivanov, and others.

4.3 POPULAR EDITIONS OF FAIRY TALES AND THEIR SOURCES IN THE FIRST HALF OF THE TWENTIETH CENTURY

A child's acquaintance with a folk or literary fairy tale began with a colourful butterfly book that was affordable and decorated the child's leisure time. The possibility of printing such publications was determined by the profits for printing houses and demand. In parallel to this type of popularisation of fairy tales, magazines for children became another source. For example, in 1908-1912 and 1914-1915, a magazine for older and younger children called "Young Ukraine" was published as a supplement to "Ridnyi Krai" and featured fairy tales. In 1920-1939, Lviv published an illustrated magazine for Ukrainian children and youth called "The World of the Child," which also contained folk tales. In the 20s of the twentieth century, children's butterfly books of fairy tales were published in Transcarpathia: "Rich Marko", "Princess Frog", "Fairy Tales. Retold by O. Markush" (1923), "Folk Tales". Three popular editions of folk tales edited by V. Todosiv are Poor Wolf, Wolf and the Goats, and Goat-Tree (Todosiv, 1924).

In fact, by the middle of the twentieth century, the scientific publication of folk tales was noticeably decreasing. More and more often, collections do not contain passports of fairy tale texts, are generalised by plot structure (the best, but not the most valuable sample is chosen), and are literarily processed or even reworked in terms of artistry and popularity (for example, the Katerynoslav Publishing House offers readers folk tales from I. Rudchenko's collections (Rudchenko, 1917); the Ukrainian Publishing Union of Lviv published the 8th issue of V. Hnatiuk's Folk Tales (Hnatiuk, 1919, t. VIII)). For example, we have the collections "Fairy Tales and Legends for Adults" (Kyiv) and "Ukrainian Folk Tales" (Poltava) (1918).

The popularisation of folk tales was carried out by both scholars and publishers, who offered butterfly books with colourful illustrations and original design to the mass reader. Often, such publications contained literary texts of fairy tales, considering the audience of the potential reader and their age. However, such individual and thematically selected texts also have scientific value and can be used in the study of Ukrainian fairy tale narratives, as they have popular science reviews by well-known fairy tale scholars and folklorists. For example, the Kyiv bookseller T. Hubanov published Tales of Grandfather Khoma about the Strange and the Bizarre, which contains a collection of 6 fairy tales: "Ivanko the Bear and Suchymotuzok"; "About

Tsar Raven and his soldiers: Hunger, Frost, Studs and Warmth"; "About the archer who understood the conversation of all the animals"; "About the seven brothers Gaiworon and their sister"; "Flying ship"; "You can't feed a man" (Gubanov, 1905); and the collection "Ancient fairy tales and stories" is offered by the A. Bonchevsky Publishing House (Bonchevsky, 1905). Examples of individual editions of stories include: the collection of folk tales "Animal Adventures" (Bonkalo, 1911, p. 197-201); "Tales and Stories Recorded in Lubny Region by V. Miloradovych (reviewed by D. Zelenin (ZhS) and D. D-ko (UkrZhizn) (Miloradovych, 1912/1913; Zelenin, 1912, tt. II-IV, pp. 504-505; Dko, 1913, no. 3, pp. 101-105); two Ukrainian tales recorded in Poltava Province by M. Samsonov. Samsonov - "The Tale of the Pea" and "Frost" (Samsonov, 1912, tt. II-IV, pp. 315-318); "Tales of the Judge and the Judge's Wife" recorded in Poltava region, Romny district, Krasna Sloboda O. Yareshenko (Yareshenkova, 1912, no. 12, pp. 19-21); a tale from the stories of an old grandfather "How Tobacco was Born" recorded by K.P. (1913). We also have A. Bobulsky's collection of folk tales "Witch or Cursed Girl". A diaspora publication in Germany presented the publication "Our Fairy Tales" (1919).

Serial editions of fairy tales were planned by V. Vynnychenko and Y. Siryi. According to O. Andrievsky's observations, the book "Ukrainian Fairy Tales: Issue 1" contains the texts of 7 fairy tales without notes (the publication was popular) and without an indication of the year (1917). Doctor of Medicine Y. Semchenko-Hrebenyuk published the notes "Dad's Fairy Tales. How Grandma used to tell them" (1908), which contains 17 Ukrainian children's fairy tales on 63 pages, variants of the previously published ones. Also, the Ruska Shkola Society (Chernivtsi) published a collection by I. Syniuk "Ten Fairy Tales for Children. Collection from the mouths of the people in Bukovyna" (1900). V. Cherednychenko compiled a collection of animal tales, symbolically titled "The First Bundle of Bagels". Probably, the compiler intended to publish both magic and everyday tales under the conventional title "a bundle of bagels" (1921). The collection of Ukrainian Folk Tales Selected for Children was almost two hundred pages long (1922). The writer O. Markush was the editor of the magazine "Our Native Land" (1923-1939), published in Tyachiv. In the early 1940s, a collection of O. Markush's writings "Carpathian Folk Tales" was published in three issues (Ungvar, Prykarpattia Society of Scientists, 1941, part 1; 1942, part 2; 1943, part 3). The texts are presented in a literary treatment. There were 20 issues in three parts: 1 about animals, 14 magical, and 5 novelistic. Also from this region we have "Prykarpattia Fairy Tales" (1930), compiled by teacher B. Martynovych. Although the texts of the fairy tales have a literary edition, they remain folk tales in terms of plot construction. The 7 fairy tales are records from Uzhhorod, Volovets, Mukachevo, Irshava, and Khust districts. The tales are highly artistic, harmonious in composition. The compiler also indicates the names of the storytellers: Heorhii Uhryn from the village of Horyany, Mykhailo Rusynko from the village of Domanyntsi, Karel Levdar, and others.

Original texts are found on the pages of periodicals. For example, the appendices to the journal Svoboda contain The Tale of the Jew and Other Stories and Poems (1902); Kyivska Staryna contains a Ukrainian fairy tale recorded by a pupil of the

Novo-Yekaterinoslav 2nd grade school A. Kocherha and edited by C. Neumann, «Three Sisters, a Tsarevich, the Steppe and the Sea» (Neiman, , 1902, pp. 282-300). V. Shchepotev published the fairy tale "About Pesyholovets and the Blacksmith" (Shchepotiev, 1903, t. X, pp. 16-18), recorded in Velyki Budyshcha in Poltava region by Tymofii Harmata. The journal "Povchychne Chytvo" published a collection of "Forty Fairy Tales" (Voloshin, 1904, no. 3) collected by A. Voloshyn; "Zhyva Staryina" (Living Antiquity) published a record from Lediantsi village, Zaslavskyi district, by Iv. Korobky "Malorussian tale about killing old people and the myth about the origin of the pig among the natives", recorded in Bilovezho village, Obruch district, Volyn province (Avramov, 1908, vol. 3, p. 351; Korobka, 1908, vol. 2, pp. 155-158). Edited by Y. Nasalsky, the book "Folk Tales. Collected by Fr Mykhailo Mosora, parish priest of Poruchyn". The texts include 4 fairy tales: "About a sorceress and her horns", "Two friends", "How to find a thief's guide", "Murdering a man calls to heaven for revenge" (Mosora, 1900).

The pre-war period of the development of publishing products about folk tales is represented by a special formation of ideology. Folk tales for children gained popularity thanks to the support of scholars and the demand of ordinary readers. Having proved the neutrality of the folk tale, the emphasis is on fairy tale didactics. The educational and cognitive palette of plots is quite classic. It is easy to see this by looking at the list of publications. For example, in Uzhhorod, with the assistance of the Prosvita Society, there were published Fairy Tales. 1. The Tale of the Busurman Witch; 2. Chervonosheika"; in Kyiv, in the series "Fairy Tales for Preschool Children" - "The Goat and the Seven Little Goats", "The Cabin" (a rendition of "Terem-Teremok"), "The Red Hen" (1927). Serial collections or just fairy tales were published as separate publications: the series "For Preschool Children" contains fairy tales: "Kolobok", "Ripka", "Jackals and Elephant. The Dog and the Rooster" (1928); in the series "Tales of All Nations" - "Ukrainian Folk Tales" by P. Chubynsky. The collection had a preface by O. Hrytsai with a dedication to "Shadows of Volodymyr Hnatiuk" (pp. V-XXXII) and texts of 50 fairy tales. A selection of fairy tales from P. Chubynsky's "Works..." by P. Chubynsky allowed us to better understand the scientist's work. However, it is not known whether all fairy tales were selected, because many examples of the genre are similar to short stories.

Popular publications are appearing: "Subcarpathian Fairy Tales", collected by V. Hrendzha-Donskyi and "Ukrainian Folk Tales", compiled by H. Volkova and E. Horodetska (Hrendža-Donský, 1937; Volkova, Horodetska, 1937, p. 1); "Ukrainian Folk Tales, Legends, Stories and Recitative Poems for Children", selected and compiled by M. Horyhnyi, M. Isiovych and H. Suobrus and Danyliuk. Nahornyi, M. Isirovych, H. Sukhobrus, and A. Danyliuk; "The Magic Flute and Other Fairy Tales", collected and retold by F. Hai-Haievskyi; "How Pip Buried Ryabko. A Folk Tale" (popular edition) (Nagorny, Isirovych, Sukhobrus, Danyliuk, 1939). The humour and satire magazine "Perets" has been published since 1941. It published folk tales, fables and stories based on fairy tales.

The plots of the collections of this period are selected in accordance with the didactic purpose of education, which limited the use of original records and tended to

edit fairy tales, eliminate "ugly" places, and make folk tales artistic through the use of literary language. In particular, the collection "Ukrainian Folk Tales, Legends, Stories and Recitative Poems for Children", selected and compiled by M. Nahornyi, M. Isirovych, H. Sukhobrus and A. Danyliuk, contains the tale "How the Dog's Eyes Were Salted". This story is quite popular in both collections and indexes. For example, the fairy tale "How the dog's eyes got salted" can be found in editions: V. Hnatiuk, B. Grinchenko, Y. Krzhyzhanovskyi (Hnatiuk, 1916, tt. XXXVII-XVIII, pp. 228-229; Hrynchenko, 1897, pp. 240-242; Hrinchenko, 1907, pp. 66-68; Krzyżanowski, 1962, t. I, p. 59). The same fairy tale with minor differences was recorded in Donetsk region (Manuscripts Department of the M. T. Rylsky Institute of Art History, Folklore and Ethnography of the Ukrainian SSR, f. 1-6, fascicle 642, pp. 176-178; f. 643, pp. 188, 373), Poltava region (Department of Manuscripts of the M. T. Rylsky Institute of Art History, Folklore and Ethnography of the Academy of Sciences of the Ukrainian SSR, f. 1-7, f. 809, fol. 107-109), Hutsul region (Department of Manuscripts of the Rylsky Institute of Art History, Folklore and Ethnography of the Academy of Sciences of the USSR, f. 28-3, item 47, fol. 37), Galicia (Department of Manuscripts of the Taras Shevchenko Institute of Literature of the Academy of Sciences of the Ukrainian SSR, f. 3, item 544, fol. 2). See also: Department of Manuscripts, M.T. Rylsky Institute of Art History, Folklore and Ethnography, Academy of Sciences of the Ukrainian SSR, f. 1-3, one item 326, pp. 149-150; f. 1-7, f. 736, fol. 82-83; Ukrainian folk tales, legends, stories and recitative poems for children. (Compiled and arranged by M. Nagorny, M. Isirovych, H. Sukhobrus, L. Danyliuk, K., 1939, pp. 220-221); in the indexes: M. Andreyeva (Index of fairy tale plots according to the Aarne system, 1929. p. 119); O. Afanasieva (pp. 84-85); K. Kabashnikau (1971, pp. 109-111). This observation was made possible thanks to the current website https://proridne.org where such valuable comments are posted alongside the text of the fairy tale. Modern Internet capabilities are shaping the space for studying fairy tales in a new way, which is a positive development of fairy tale studies as a science.

4.4 UKRAINIAN FAIRY TALE MATERIALS IN BIBLIOGRAPHIC INDEXES

The study of folk tales by Ukrainian scholars has a tradition of more than a century and a half. During this time, a great deal of material has been developed that directly or partially touched upon bibliographies on Ukrainian folk tales. In view of this, the source base of fairy tale studies includes not only monographs, studies, articles and prefaces to collections of fairy tales, but also bibliographies on Ukrainian literature or folklore, which contain sources on a particular topic and provide very brief information about their content. There are no separate bibliographical publications on Ukrainian fairy tale studies, so we consider it appropriate to review some of them in more detail.

Despite the many bibliographical sources on folklore studies, the most important for fairy tale studies are the bibliographical indexes by B. Hrinchenko (1901), O. Andrievsky (1930) and M. Moroz (1999). While O. Andrievsky's bibliography uses

the structure of B. Hrinchenko's edition (by year), M. Moroz divided the sources into thematic blocks with end-to-end numbering, within which he provided lists of works in alphabetical order. This approach facilitates the work of scholars on a particular topic, but complicates the historiographical review of the material.

Let's have a closer look at the directories. In 1901, B. Hrinchenko's bibliographic index "Literature of Ukrainian Folklore 1777-1900. The Experience of a Bibliographic Index", which included folklore records published for scientific and popularisation purposes, works of fiction, textbooks, school readings and scientific works containing folk texts, studies on Ukrainian folklore and the historiography of folklore science, various references to folklorists, etc. - a total of 1763 titles. In his review of B. Grinchenko's bibliographic index (published in 1986 in volume 33 of the 50-volume edition of Ivan Franko's works), Franko wrote "To collect and organise everything that has been published so far from our national verbal treasure and what has been written about it is one of the desiderata not only of Ukrainian patriotism, but of Slavic science in general" (ZNTSh. 1901. T. XLIV. P. 44-49). This publication was a manifestation of the readiness of Ukrainian folklore studies to study folklore types and genres in different directions, including fairy tales. The accelerated mastering of the source base by scholars contributed to the entry into the pan-European scientific thought, development of existing and forecasting of new studies, and attention to various regional gaps or lacunae in order to create a powerful, coordinated mechanism for studying folk art. As for fairy tale studies, in the 90s of the nineteenth century, bibliographic references on fairy tales were sent to the editorial board of the Ethnographic Review, and from there, with the assistance of M. Drahomanov, they were included in B. Hrinchenko's collection. The compiler used bibliographic reviews of Katerynoslav editions by I. Manzhura (1891), published in the above-mentioned journal, V. Kallash (Lenora and Shemyakin court) and his own review of ethnographic material in the Kyivska Staryna (Kyiv Antiquity) for 1882-1886, V. Yastrebov, M. Sumtsov, Czech scholar I. Polivka, and Polish scholar R. Podberesky. The sources in the index date from 1777-1900.

Between the editions of B. Hrinchenko and O. Andrievsky there was another bibliographic index, which M. Moroz has already mentioned. In 1915, Y. Yavorsky published "Monuments of Galician-Russian Folk Literature", which included a section on fairy tales and bibliographic information. Materials from this source were included in M. Moroz's work.

In 1926, O. Andrievsky published an article in the Ethnographic Bulletin entitled "To the History of the Publication of B. D. Hrinchenko's Literature of Ukrainian Folklore". The article presents a letter from V. Domanytskyi to B. Hrinchenko, which contains additions to his work "Literature of Ukrainian Folklore" (1901). In fact, this was the beginning of O. Andrievsky's work on a bibliographic publication on folklore studies.

Published in 1930. The "Bibliography of Literature on Ukrainian Folklore" compiled by O. Andrievsky and edited by academician A. Loboda in the series "Materials for the History of Ukrainian Ethnography" aroused a new wave of interest in generalised folklore studies, including fairy tale studies. The first volume, devoted

to folklore studies, contains a "Preface" by academician A. Loboda and an "Introduction" by researcher and full member of the Ethnographic Commission O. Andrievsky. O. Andrievsky's fundamental bibliography on Ukrainian folklore covers literature from 1800 to 1916 inclusive. In addition, in the introduction, the author presents sources dating back to the seventeenth and eighteenth centuries, which the compiler was lucky enough to get acquainted within the archival collections of Kyiv libraries. Although these publications are not directly related to the fairy tale, they are a vivid manifestation of the explanation of the genesis of some elements of fairy tale themes and motifs. These are J. Blahoslav's grammar of the Czech language (1571), which contains the folk song "Danube, Danube, why do you flow so sadly" in the section on dialects, which O. Potebnya identified as Ukrainian; Lazický's collection of folk customs (1582), which describes a Ukrainian wedding; Sarnický's work (1587), which mentions the plot of the preserved duma about the death of the Strusiv brothers from the Vlachs; notes of the traveller Baplan (1660) from his trip to Ukraine, where he presented a wide national background with beliefs, preferences and social system; a collection by L. Baranovych (1676) with a collection of folk customs. Baranovych (1676) with folk psalms, proverbs and sayings; Ukrainian collection of folk legends about the Virgin Mary by D. Rostovsky (1689); reviews of the Chumaks by V. Rubanov (1773) and the Cossacks collected by Professor Heorhiy in 1776-1779, 1796-1799. Positive feedback from scholars contributed to the popularisation of the publication and determined its scientific value. These are review articles: I. Ohienko ("Our Culture," 1935); V. Peretz ("Proceedings of the Institute of Slavic Studies of the USSR," 1932); F. Kolessa ("Slavia," 1934-35).

Given the rapid scientific growth of Ukrainian folklore studies, the emergence of new scientific schools and many collections of samples of poetic and prose folklore that took place in the first fifteen years of the twentieth century, academician A. Loboda noted in his "Preface" that "researchers of Ukrainian folklore have long felt the need for a more or less comprehensive bibliographic index. The only index so far by B. Grinchenko has long ceased to satisfy specialists, and the publication itself has become almost a bibliographic rarity. The idea to fill this gap in our ethnographic literature at any cost arose at the very beginning of the existence of the Ethnographic Commission of the Ukrainian Academy of Sciences. In my programmatic article "The Current State and Next Tasks of Ukrainian Ethnography," read at a meeting of the Ethnographic Commission of the Ukrainian Academy of Sciences on 21/11/1920, but published in an expanded form only in 1925, I emphasised the need for a new bibliographic index and presented the plan of this work as follows: "A new task arises to check the (previously published) indexes, to supplement and bring together into one systematic index of Ukrainian ethnography as a whole. Initially, we can limit ourselves at least to the simplest bibliographic tasks, and then we need to expand them" (Ethnographic Bulletin, I, p. 3. "Current state and next tasks of Ukrainian ethnography"). The academician acknowledges the hard work that awaits a scholar who decides to make an invaluable contribution to Ukrainian folklore and literary studies in general, and emphasises the significance of the results: "Releasing the first volume of the bibliographic index, which covers the literature of Ukrainian folklore in

the nineteenth and pre-revolutionary years of the twentieth century, I must note that the enthusiasm of the compiler himself was very important in the successful translation and completion of the work. A critical examination of any bibliographic work firstly raises the question of its exhaustiveness and completeness." The publication, despite its completeness, was still open to additions and, possibly, to reprints: "*It is certain that this index will not be without flaws. We will ask the researchers not to refuse to point them out so that they can be corrected in the second edition. In the meantime, this book is a big step forward compared to the Grinchenko Index. We hope that it will be useful not only to Ukrainian specialists, but also to all those interested in the ethnography of Eastern Slavs in general*" (Andrievsky, 1930, t. 1, p. VI).

In his "Introduction," O. Andrievsky noted that "only one work by B. Grinchenko has been devoted specifically to the bibliography of Ukrainian folklore so far. Before and after that, bibliographers included Ukrainian folklore in their indexes sporadically, by chance, adapting it to reviews of Ukrainian literature". Emphasising the value of B. Grinchenko's work, which "undoubtedly served researchers of Ukrainian folklore extremely well," the author of the introductory article notes its survival: "*...has already outlived itself. Thirty years after its publication, it is already showing its signs. Without a specific bibliographic index, it is becoming increasingly difficult to work on Ukrainian folklore; there is a burning need for more complete indexes of Ukrainian folklore literature. The Ethnographic Commission of the Ukrainian Academy of Sciences, on whose initiative and on behalf this work was carried out, aims to meet this need.*" The index is based on this work by B. Hrinchenko, taking it as a starting point. The bibliography includes newly discovered materials from the previous century, not indicated by B. Grinchenko, and continues his index, ending with the literature of the pre-revolutionary era, up to and including 1916. "*Our bibliographical review of Ukrainian folklore literature ends in 1916, that is, at the turn of two eras. This year marks the end of the previous era of Ukrainian cultural life. The next volume of the bibliography will begin with the literature of the year of the October Revolution*" (Andrievsky, 1930, t. 1, p. VII).

The introduction also mentions the problems of working on the index: "While working on the materials for the index, the compiler, of course, sought to achieve the fullest possible completeness and exhaustiveness, which, unfortunately, could not always be achieved for reasons beyond the author's control, and most importantly, due to library shortages. Thus, for example, the author was unable to exhaustively study the sources on Ukrainian ethnography before the nineteenth century; in Kyiv, he could only get acquainted with an insignificant part of them..." and the deadline: "*Having devoted four years of stubborn, hard and thankless labour to collecting and compiling the bibliography of Ukrainian folklore, the author is far from thinking that he has exhausted everything possible. Undoubtedly, there is still a lot of untouched material, but this no longer depended on the compiler, but on circumstances that defeated his good will*" (Andrievsky, 1930, t. 1, p. VII). Also in his article, O. Andrievsky noted the method of presentation of sources: "*We used Hrynchenko's method of arranging the materials - chronological, wanting to preserve the historical moment so that the researcher could see the ways of development of Ukrainian ethnographic science*" and

pointed out the role of auxiliary indexes: "*To facilitate the use of our index in case of need to navigate the material specifically on a particular topic, we have added a number of auxiliary indexes at the end.*" Such as: "Explanation of abbreviations of titles of periodicals and collections used" (p. XIV); "Notes on using the index" (p. XXVII) (1. An asterisk (*) indicates those sources that the compiler could not read de visu. 2. A quadrangle indicates materials in literary treatment. 3. Two figures with notes: see or cf, e.g. 1855-4, 1875-15, 1900-89 indicate the year and number under which the article or author is to be found); "Auxiliary Indexes to the Bibliography of Ukrainian Folklore" (p. 696); "Index of Subjects" (the first digit indicates the page, the second - the serial number on this page: for example, fairy tales 44-23) (p. 697); "Index of proper names" (both researchers and characters) (p. 737); "Index of geographical names" (cities, villages, counties, parishes, places, territorial names) (p. 779); "Index of periodicals" (in different languages) (p. 795); "Corrigenta" (printed and should be read) (p. 815); at the end of the publication there is a table of contents.

The compiler presents the fairy tale materials according to the chronological principle of classification of folklore publications. The appendices contain a genre classification of fairy tales with certification of sources. Thus, in the heading of fairy tales there are 344 items; by type: Galician - 1, children's - 4, historical - 1, Kuban - 1, mythical - 2, household - 3, Ukrainian - 6 (360 items in total); in addition, there are separate collections about Baba Yaga and other characters, fables and fabulists, biographies of researchers, collectors, storytellers, as well as bibliographies (!) and fairy tale studies (one source in German by Dr Polivka, where the term fairy tale studies is used in the title: Polivka, dr. Slavische Beiträge zur vergleichender Märchenkunde. − Zeitschrift für oesterreichische Volkskunde, 1895. In total, the publication contains up to 500 items of literary sources related to Ukrainian folk tales.

The compilers also drew attention to periodicals that reveal the work of folklorists, ethnographers, historians, and art historians as fairy tale scholars in the national science more fully than multipage studies. Given the conditions of functioning and dissemination of Ukrainian science (meaning - unfavourable), this approach was absolutely justified. "*Applying to the history of Ukrainian ethnography the issue of popularising folklore material, we sometimes included in our bibliography periodicals such as Vsemirna Illustration, Rodyna, Dzvienok, Kłosy, and others, especially since they contained not only reprints but also authentic material that was quite definite and suitable for research.*" At the end of the introductory article, the author expressed his gratitude to the project assistants who took an active part in editing, managing, organising, and proofreading (academician A. Loboda, Head of the Commission, Dr V. Petrov, PhD, Secretary of the Commission V. Bilyi). "*We would like to express our sincere gratitude to them here. We received valuable advice in the field of musical ethnography and songwriting from the head of the music and ethnographic office K. Kvitka, and in the search for materials in local libraries from the researcher of the VBU F. Maksymenko, for which we also sincerely thank them. The auxiliary indexes to the collection were compiled jointly with us by P. I. Demydko*" (Andrievsky, 1930, t. 1, p. VIII).

Intermediate to M. Moroz's bibliographic index were reference works on literary studies, which included folklore studies as a philological discipline. These were: Bibliographic reviews "Ethnography and Folklore" by F. Savchenko (1928, book 3, pp. 123-128; 1929, book 36, pp. 120-130); "Annotated Bibliographic Index" by H. Nadel "Fiction and Folklore of the Peoples of the USSR" (1939); "Slavic Philology in Ukraine (1958-1962)" compiled by the staff of the Academy of Sciences of the USSR N. Korolevych and F. Sarana (1963) (the section "Folklore" is located on pp. 509-534). The similar subsequent edition of 1963-1967 does not have a section on folklore. This is explained in the preface to the edition. An important bibliographical source is Bibliography of Folklore of the Pryashiv Region, 1945-1969 (1970) by M. Hiryak. The reference book on sources of regional folklore contained 498 items that were described in detail. O. Dey's favourable review in the 1971 journal "Folk Art and Ethnography" emphasised the importance of the publication for folklore studies and predicted the emergence of such a publication on a nationwide scale.

Since 1978, the bibliographic index "Slavic Philology in Ukraine (1968-1976). Linguistics. Folklore studies. Part 1", compiled by L. Belyaeva, N. Derkach, A. Nevolnychenko. Later the collection was published as "Philological Sciences in Ukraine", where each annual issue had a section "Folklore Studies". There are issues for 1980-1987 (e.g., 1983 "Slavic Philology in Ukraine (1977-1981). Part 1: Linguistics, Folklore Studies", compiled by L. Belyaeva, N. Derkach, Y. Hunchenko, O. Ustinnikova). International scientific relations were represented by the Kyiv academic publication "Balkan Studies in the Ukrainian SSR: Bibliographic Index 1917-1980", compiled by D. Dymcheva-Vyrcheva, T. Balabushevych, and M. Kyrienko. The book contains a bibliography of literature on folklore and literary and folklore relations between Ukraine and Bulgaria, Romania, and Yugoslavia. Thematic reference books were compiled by the famous fairy tale scholar I. Khlanta. In particular, these are "Ukrainian Folklore of the Great Patriotic War (1945-1985)" and "Bibliographic Index to Works by Petro Lintur" compiled by I. Khlanta and I. Senko, which contains a biography of P. Lintur, a bibliography of his works (157 items), literature about the life and work of the researcher (36 items). Some reference articles-reviews appear on the pages of the journal "Folk Art and Ethnography": "Books on Folklore, Ethnography and Folk Art in 1987 (1989) by O. Roenko. The bibliography includes works not only on Ukrainian but also on foreign folklore studies. The continuation of this publication was "Books on Folklore, Ethnography and Folk Art for 1988" in the same journal (1990) (without indicating who compiled this index). Later, publications of this type were called "guides". For example, "Bibliographic sources of Ukrainian literary studies. A Guide" (1990) by L. Goldenberg, which contains "Bibliographic Indexes to Ukrainian Folklore Studies". All these publications became a direct informative and source basis for compiling the index "Bibliography of Ukrainian Folklore in 3 volumes. Vol. 1. Folklore Studies (in 2 books)", collected and compiled by Myroslav Moroz in 1999. For a more detailed review, see.

The bibliographic material in the above-mentioned publication is arranged by topic, with the works in the topics listed alphabetically. It is convenient for researching a specific topic, but does not give an idea of the historicality and sequence of

appearance of works. Section XX "Fairy Tales" is divided into subsections: "Publication of fairy tales texts", "Ukrainian fairy tales in translations into foreign languages", "Research of fairy tales". Section XXX "Folklore of Slavic Peoples" contains collections of fairy tales of these peoples translated into Ukrainian. Section XXXI "Folklore of the Peoples of the Former USSR" presents publications of fairy tales from various republics translated into Ukrainian. Section XXXII "Folklore of the Peoples of the World" is the same. Each book is assigned a serial number (the numbering is through). In the "Name Index", the numbers of the books in which a certain name (surname, genre or type of folklore, title of the collection) appears next to each item.

Despite the large number of works, Ukrainian fairy tale studies still does not have a separate bibliographic index. This is due not only to the lack of specification of the tasks assigned to the research departments of institutes, specialised departments and young scholars, but also to the recent past, when folklore was not clearly separated from literary studies as a scientific field and specialisation. The possibility of creating such a publication for contemporary fairy tale studies arose from the general development of Ukrainian folklore studies and its structure, which actually exists but is scattered among different areas of science. Thus, to further develop this area of folklore studies, it seems promising to work on a bibliographic index to Ukrainian fairy tale studies.

4.5 M. ANDREYEV'S CONTRIBUTION
TO UKRAINIAN FAIRY TALE STUDIES

Ivan Franko once wrote that O. Pypin did more for the development of Ukrainian folklore studies than any other Ukrainian researcher. The same can be said about **Mykola Andreyev** (1892-1942). There is little information about him in encyclopaedias and reference books: "Soviet folklorist, literary critic, professor at the Leningrad State Pedagogical Institute". In addition, there are references to a dozen of his works: "Index of Fairy Tale Plots According to the Aarne System" (1929), "To the Characteristics of Ukrainian Fairy Tale Material" (1934), "Folklore and Its History" (1936), "Folklore and Literature" (1936), "Pushkin's Works in Folklore" (1937), a textbook on folklore (1936), and the anthology "Bylinas" (1938). Further, it is mentioned that in the magazines "Ukrainian Folklore" and "Folk Art" in 1938-1941 he published studies on the theory of folk poetry in Soviet conditions. Too little for a professor. Another stingy line from the reference books: "the main works are devoted to... Ukrainian fairy tales". M. Andreev's research work was closely connected with the Folklore Commission of the USSR Academy of Sciences, which worked first at the Institute for the Study of the Peoples of the USSR, then at the Institute of Anthropology, Archeology and Ethnography, and finally at the Institute of Russian Literature. In addition, in the second half of the 20s, he was a member of the Fairy Tale Commission at the Ethnographic Department of the Russian Theater, and in the early 30s he headed a folklore group at the State Institute of Material Culture. "He was in the forefront of scholars who raised and covered important issues of folklore studies, was among the

most active participants in conferences and debates of those years, and organised the development of projects for significant joint collective works," wrote A. Astakhova, a researcher of the scientist's legacy (Astakhova, 1969, pp.112-127). In the late 1930s, M. Andreev was involved in the Folklore Section of the Union of Soviet Writers.

M. Andreyev's activities as a fairy tale scholar are multifaceted: from compiling collections of fairy tales to indexes of plots. He wrote reviews of publications (Andreev, 1936), works on methods of studying folk literature (Andreev, 1922, no. 3, pp.19-20); on the relationship between legends and fairy tales (Andrejev (FFC 54), 1924). The scientist pointed out the need to study fairy tale material according to the principles of the Finnish school, creating an index of fairy tale plots according to the system of A. Aarne (1929). As mentioned above, Soviet folklore studies used a variant of Aarne's index made by M. Andreev (1929). It is also worth noting that a prominent representative of the Finnish school, Walter Anderson, was a professor at Kazan University and M. Andreev's immediate supervisor. The idea of organising the collection of fairy tale material by publishing a catalogue of stories arose in the 1920s in the Fairy Tale Commission of the Russian State Theatre as one of the most urgent in the study of fairy tales. M. Andreyev studied the experience of creating indexes of fairy tale plot types in international folklore and proposed to base the index of Slavic fairy tales on the most successful experience of cataloguing, that of the Finnish scholar A. Aarne. The researcher was aware of the shortcomings of this work, which, by the way, were mentioned by Aarne himself (Aarne, 1898, t. 1, pp. 105-110). Nevertheless, he considered it necessary to systematise the material based on of Aarne's catalogue, which was already widely used in international fairy tale studies. "*A unified international system," he wrote, "will allow us to easily search for foreign material and compare foreign repertoire with our own, and on the other hand, our catalogue of this type can be assimilated by Western scholarship*" (Andreev, 1926, p. 18). Concerned about the relevance of the index, during the 1930s M. Andreyev was constantly correcting the published collections of fairy tales, making corrections and notes and references in his articles and reviews, and in the absence of a story in the index, he supplemented it with his own footnotes (Andreev, 1936, no 2-3).

In the early 1930s, M. Andreev began work on creating an index of Ukrainian fairy tales, which he reported in his study "To the Characteristics of Ukrainian Fairy Tale Material" (Andreev, 1934, pp. 61-72). According to the article, the scholar determined the nature of the division of stories into sections in the future index, comparing them with the distribution in his 1929 catalogue and the international one (Aarne-Thompson. F.F. Communications, No. 74, 1928). According to his project, the index was intended to serve not only as a bibliographic reference, but also for a broader generalisation. By the time of writing, according to the researcher, M. Andriiev had collected more than 5,000 texts of Ukrainian fairy tales, legends, and anecdotes, representing about 2,300 different plots and their variants. This is evidenced by the register of fairy tale collections used in the compilation of the index: O. Afanasiev (fairy tales and legends), I. Holovatsky (collection "A wreath for Rusyns on the rye"), V. Hnatiuk (anecdotes, fables and legends), P. Hnedych, B. Hrinchenko (collections "From the mouths of the people" and "The Merry Storyteller"), M. Dykarev,

M. Drahomanov, several issues of the "Ethnographic Collection" and "Kharkiv Collection", M. Levchenko, V. Lesevych, O. Malynka, two collections by I. Manzhura, fairy tales and short stories by O. Rozdolsky, I. Rudchenko, "Works..." by P. Chubynsky, K. Sheykovsky, O. Shymchenko, Y. Yavorsky, V. Yastrebov, as well as Polish sources: A. Nowosielski, S. Rokosowska, C. Neumann, J. Moszyńska, St. Zdzirski, O. Kolberg, S. Baranch.

It is currently unknown whether this work is complete, because, as will be seen later, everyday stories appear in the existing sections of animal tales and magic tales (not separately listed). The manuscript of M. Andreyev's "Index to Ukrainian Fairy Tales" was allegedly kept until 1980 in the State Archives of Literature and Art of Georgia (Tbilisi). However, according to the results of the request, the archive did not find this manuscript among the papers of the fund No. 153. Thus, its fate is unknown. It is only known that I. Berezovsky had a photocopy of M.P. Andreev's work and used it when compiling the Ukrainian part of the material in the "Comparative Index of Plots. East Slavic Fairy Tale" (ESF/SUS) (1979) (the basis for this is pencil marks in the margins of the photocopy that coincide with the 1979 index).

Table 25. Manuscript of the Index of Ukrainian Fairy Tales by Plots by M. Andreev

Manuscript "Index of Ukrainian Fairy Tales by Plots" M. Andreeva
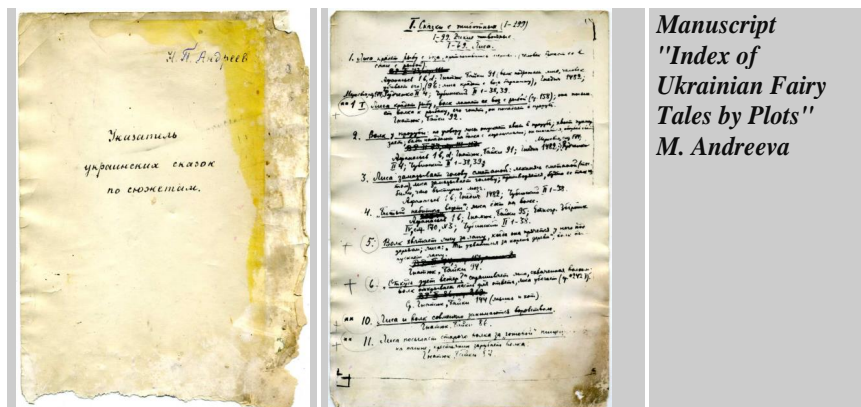
At present, our publication has also preserved the pencil marks made by I. Berezovsky, which correspond to the SUS index. When comparing the Ukrainian index of Andreev and the SUS, one should note irregularities in the rubric (which coincide again after a few positions in the issues) and references to sources (it happens that Andreev gives some references to one story, while Berezovsky gives others). In any case, the indexes are correlated with each other (Andreyev's Ukrainian is with AA, and SUS is with AA, AT, and Andreyev's Ukrainian), and there are even marks such as AA*282 - see 283B* ("The Fly's Cage") or 282A* = AA*284 = K299 "The Flea and the Fly".
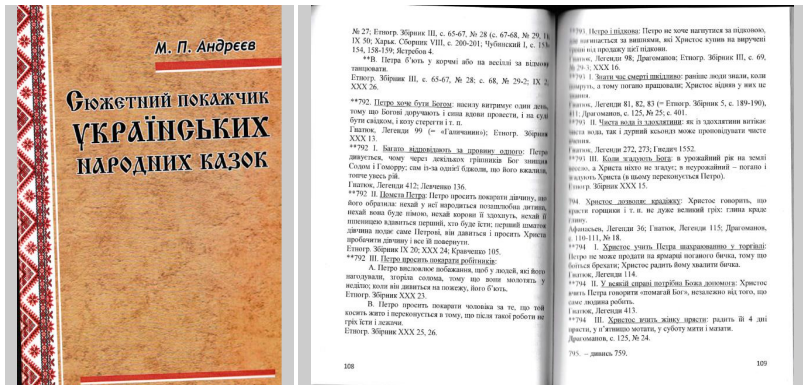
Similar to the Aarne-Andreyev index and the later SUS, the first section of this manuscript is "Animal Tales", where the author immediately notes the presence of 299 stories (which coincides with the SUS). However, almost every issue has variants, which are marked with stars (*), Roman numerals (I, II, III) or Latin letters (A, B, C). In addition, the numbering is sometimes interrupted (e.g., 6, the next number is 10), which is indicative of the exemplary version of the Aarne-Andreyev index. That is, stories that have no place in the Ukrainian fairy tale tradition are omitted, and additional - variable - ones are entered with the appropriate markings mentioned above. In any case, M. Andreyev included many fairy tale stories in the index, using materials from collections of fairy tales, fables, legends, short stories, and anecdotes.

The section "Animal Tales" (Nos. 1-299) is divided into subsections: "Wild Animals" (Nos. 1-99), which includes the cycles: "The Fox" (No. 1-69), "Other Wild Animals" (No. 70-99); "Wild and Domestic Animals" (No. 100-149), "Man and Wild Animals" (No. 150-199), "Domestic Animals" (No. 200-219), "Birds, Fish" (No. 220-274), "Other Animals" (No. 275-294), "Varia" (No. 295-299) - here M. Andreev noted only two items: "The Bubble, the Straw and the Coal" (other characters: a bubble, a straw and a shoe (lapot) - a Russian fairy tale) and "Kolobok".

The second section - "Fairy Tales" (nos. 300-1199) is divided into subsections: A "Magic Fairy Tales", B "Fairy Tales-Legends", C "Novelistic Fairy Tales", D "Fairy Tales about a Bad Devil". The subsection "Magic Fairy Tales" (nos. 300-749) is divided into cycles: A "The Magic Adversary" (nos. 300-399) with an indication of the comparison of the given variants to the fairy tales; E "About the Bad Devil". These stories have many variants and massive references to collections. The following cycles are "The Magic Husband (Wife, Brother, etc.)" (nos. 400-459); "The Magic Task" (nos. 460-499); "The Magic Assistant" (nos. 500-559); "Magic Objects" (560-699); "Other Magic Moments" (nos. 700-749).

Subsection B "Fairy tales-legends (legendary tales)" (nos. 750-849) contains the following topics: "Reward and Punishment" (nos. 750-779), "The Truth is Revealed" (nos. 780-789), "Cautious Stories" (nos. 790-799), "A Man in the Other World" (nos. 800-809), "Sold to the Devil" (nos. 810-814), "About Devils" (nos. 815-825), and "Varia" (nos. 826-849).

Subsection C "Novelistic Fairy Tales" (nos. 850-999) contains the following groups of fairy tales: "A Hero Marries a Princess" (nos. 850-869), "A Girl Marries a Prince" (nos. 870-879), "Loyalty and Infidelity" (nos. 880-899), "A husband educates or punishes his wife" (nos. 900-909), "Good advice" (nos. 910-915), "A clever boy or girl" (nos. 920-929), "The power of fate" (nos. 930-934), "Varia" (nos. 975-999). This section contains many social and household tales.

Subsection D "Tales about a foolish devil (giant, etc.)" (nos. 1000-1199) unites groups of fairy tale plots: "Service contract; condition not to be angry; a worker (fool) harms the devil (giant, peasant, priest, etc.) by following his orders literally" (nos. 1000-1029); "Joint (co-operative) work of the devil and a man (etc.); a man fools the devil.); a man fooling the devil" (nos. 1030-1059); "A man's competition with the devil: A man fools the devil" (nos. 1060-1114); "Unsuccessful attempts by the devil to kill a man" (nos. 1115-1129); "A frightened devil (snake and the like)" (nos. 1145-1154); "Varia" (nos. 1159-1164); "A man sells his soul to the devil; he is saved by tricks, usually by giving the devil a task that he cannot fulfil" (nos. 1170-1199).

Thus, the index is divided into five groups: animal tales, fairy tales (magic), legends, novelistic tales, and tales about a bad devil.

Table 27: Grouping of fairy tales in M. Andreev's index

№	Groups of fairy tales
1	Fairy tales about animals
2	Actually fairy tales (magical)
3	Fairy tales and legends
4	Novelistic fairy tales
5	Tales of the silly devil

The grouping of fairy tales in the index is marked by different criteria. The tales about animals include stories about the fox (the most popular character in Ukrainian fairy tales), and the "Fairy Tales Proper" includes stories about the devil (also a popular character in the folk storytelling tradition). Traditionally, relations between wild animals (including characters from the same space or historical period), between domestic and wild animals (as examples of the superiority of domestic animals), between pets (as a way of finding out who is smarter, the IQ of pets) are framed, and a separate group of stories is "Man and Wild Animals", where a man acts as a judge over wild animals, as a victim of them; someone who seeks benefits (easy profit) in the animal world; then - "Birds, fish" - as creatures are partially different, their role in the stories is mainly didactic. There is also a fabulist connotation in the group "Other Animals" - insects, both useful and harmful: bee, hornet, fly, flea, ant, dragonfly. The

index has only one variant of the word "bun". The well-known story "Bubble, straw and shoe (lapot)" has a Ukrainian variant "Bib, straw and coal" - a story about manipulating play objects (children often played with beans, straw, coal) and could act out (theatricalise) certain fairy tales. Similarly, the Kolobok variant has a counterpart called Korzhyk, where a ritual game with bread is observed. While in Kolobok the characters are animals, in Korzhyk they are people. The presence of fairy tales-legends, about which V. Hnatiuk wrote, indicates didactics on the fulfilment (observance) of social maxims and rules of behaviour in the world of the dead. It reveals many beliefs that are fixed both ethnically and regionally (territorially, locally).

The group of "Novelistic Fairy Tales" is defined by genre features: novella = story = legend - a story about a case from life, an ideal way of solving a certain situation, often with magical features (Fate, coincidence, natural luck, God's will, Happiness, etc.).

The large number of stories about demonic beings, mainly devils, leads to the grouping of tales about a foolish devil or a giant into a separate group. Such characteristics were given to a "stranger" (a representative of another ethnic group, a non-believer) and told about the clash of different cultures, different worlds (living and dead). The group of variants about robbers and thieves is also large. The tales describe ways to prevent encounters with them, and in case of a collision, methods of fighting or rescue. The reasons why a man becomes a robber (psychological aspect) are often mentioned.

Before the Great Patriotic War, the index was completed, but it was not published. In the archive of M. Andreev, A. Astakhova found three typewritten copies of the section of animal tales (but not the complete one) (GPB. Manuscripts Department. F. 20. Op. 13, No. 17). The "complete" version of this index was kept in Georgia, in the archives of the Tbilisi State Literary Museum named after Giorgi Leonidze, fond 153. However, there is evidence that only two sections are present here: animal tales and magic tales. Unfortunately, having a photocopy of the manuscript for analysis, it is difficult to say whether it was complete. According to Astakhova's description, there is no section on "Social and Domestic" tales in the archives of Russia and Georgia. Perhaps it did not exist because many examples of this genre are described in the cycles of fairy tales-legends and novelistic fairy tales. However, the manuscript contains notes near the plots of fairy tales such as see No. 2011, which cannot be commented on from the photocopy, whether in the manuscript or in the Aarne-Andreyev index. The materials of the manuscript of M. Andreyev's index of fairy tale plots published in 2015 (Karpenko, 2015) allowed us not only to fill one of the gaps in Ukrainian fairy tale studies, but also to practically contribute to the certification of fairy tale plots in popular science collections of fairy tales being prepared for publication. The index is used by folklorists and fairy tale scholars as a reference for writing research articles and dissertations on folk tales, as an auxiliary systematiser of plots in popular science collections.

Thus, Ukrainian fairy tale studies did not receive an index for objective reasons, but it did not lag the world scientific mainstream. For example, Aarne-Thompson's index formed the basis for the systematisation of Polish folk tales by J. Krzyżanowski

(Krzyzanowski, 1962-1963). The Comparative Index of Plots of East Slavic Fairy Tales (CIT) published by Soviet folklorists (L. Barag, I. Berezovsky, K. Kabashnikov, N. Novikov, 1979) did not deviate from the principles of the structure of the above-mentioned indexes (Barag, 1979). Additionally, it contained a bibliography of indexes to fairy tales, legends, and fables and a list of fairy tale plots in certain archival collections, as well as a number of articles describing the state of the indexes and certain notes of scholars in their development (154 items).

According to A. Astakhova, M. Andreev was preparing for publication a thorough look at the fairy tale as a section of a collective work on folklore studies. In the archives of the scientist in the State Library, there are typewritten copies of the two initial chapters of the work "Fairy Tale": the first entitled "Material" (46 pages), the second - "Definition of a Fairy Tale" (47 pages) (State Library. Manuscripts Department. F. 20. Op. 13, No. 8). The first section contains information on the collection and publication of fairy tales, the second traces the history of the term "fairy tale" and attempts to define it by the peculiarities of content, character of the characters, functions, etc. The second section also includes observations on the existence of different types of oral narrative at certain stages of social development, the distinction of the fairy tale from other genres (beliefs, legends, epics, anecdotes), and the relationship of the fairy tale to other genres: songs, riddles, proverbs, incantations, and rites. In the end, the author presents variants of the definition of the fairy tale genre.

A little late, in 1958, the Fabula magazine published an article by M. Andreyev "On the Characteristics of Ukrainian Fairy Tale Plots" in English, which repeated the version of the previous article (Andrejev, 1958, t. I, pp. 228-238), indicated the prospect of creating a plot index of Ukrainian folk tales, ways of organising the material, and the number of selected variants - more than 5 thousand. This publication opened up the possibility of introducing Ukrainian fairy tale studies into the English-speaking scientific world.

4.6 UKRAINIAN FAIRY TALE STUDIES OF THE SOVIET PERIOD: WAYS TO IDENTIFY YOUR

The change in the political map of Eurasia, in particular the emergence of signs of a new state that ideologically united Ukraine within the Union of Republics (USSR), led to the search for ways of inter-republican cooperation on research projects and topics. The entire Soviet period in Ukrainian fairy tale studies is marked by attempts to stand out and declare one's ideology. However, the centralised censorship of new ideas by Moscow's authoritarian institutions (such as academies of sciences and scientific unions) and scholars led to their theft, falsification, or levelling. The study of folk tales was based on the achievements of their predecessors, but with the citation of the authorities of the new ideology. In particular, during 1912-1914, the Kyiv University Bulletin published S. Savchenko's work on the history, collection, and study of folk tales, which actually summarised the achievements of fairy tale studies as a field of science, informed about Ukrainian fairy tales and storytellers, collections of Ukrainian fairy tales, examined their content, and gave a description; the work also

clarified I. Sreznevsky's views. Sreznevsky's views on the monuments of Ukrainian folk literature and fairy tales; it mentioned the works on fairy tales by O. Kotliarevsky, O. Miller, O. Potebnya, D. Shchepkin; parallels from Ukrainian fairy tale folklore were cited; M. Drahomanov as a researcher of Ukrainian fairy tale epic. S. Savchenko's research was reviewed by a student of the mythologist W. Miller, O. Yeletska (1914) (Savchenko, 1914; Eleonska, 1914, (№ 3-4), p. 217). In a later article "Folklore and Ethnography", S. Savchenko made a "Bibliographic Review of Literature, Folklore and Ethnography of Ukraine for 1926". The works of this scholar analytically assessed the achievements of Ukrainian fairy tale studies and outlined the main methodological criteria for its study. The scholar's definitions of the main terms related to the genre and its subgroups were included in encyclopaedic articles on fairy tales, etc.

Maintaining the tradition of the historical folklore school, scholars of this period favoured the genesis of fairy tales and the typology of plots. For example, T. Rylsky published a thematic study "To the Study of the Ukrainian Folk Worldview" (Rylsky, 1903, IV, pp. 1-23; V, pp. 161-191), where the object of research was fairy tales "about the truth". M. Dashkevych's work "The Question of the Origin and Development of the Animal Epic According to the Studies of the Last Thirty Years" (1904), which provides a historiographical overview of the issue and criticises L. Kolmachevsky's work "Animal Epic in the West and among the Slavs". And his work "On the Question of Sacrificial Animals in the Perceptions of the Ukrainian People. From the field of studying the folk worldview" (1927), which offers new views on the achievements of the mythological school and combines folklore, ethnography and archeology in the methods of study.

One of the areas of study of the fairy tale narrative was the poetics and artistry of the genre, which were considered as part of national literature. For example, A. Sonny's article "Grief and Fate in Folk Tales" (1906), which includes fairy tale materials and the views of scholars from the collections of P. Ivanov ("Folk Tales about Fate"), P. Chubynsky (Volume II), M. Drahomanov, I. Manzhura, and V. Yastrebov. It was reviewed by V. Hnatiuk in ZNTSH (1907) and repeatedly reprinted separately or as part of a collection (for example, in honour of Professor M. P. Dashkevych (Kyiv, 1906)). Dmytro Dmytriiev's study "Research on the Origin and Spread of European Folk Tales" (1907) is aimed at analysing the achievements of the school's migration in folklore studies. K. Hrushevska's study "Fairy Tales and Fables of Africa and America" (1923) (on "primitive stories") presented the results of the work of the Ukrainian Sociological Institute.

The Soviet period of fairy tale studies is marked by structuralist approaches to the study of the phenomena of plotting, typology, and developmental patterns. Since 1926, representatives of the Soviet party ideology (its leaders) have been making speeches at congresses on education and culture about the negative impact of fairy tales on the Soviet child. For example, in Kharkiv, a hundred-page propaganda work by E. Yanovska entitled "Does a Proletarian Child Need a Fairy Tale?" (translated into Ukrainian by A. Panova) was published. The second edition of the book - "Fairy Tale as a Factor of Class Education" - was slightly revised and supplemented. In this way, an attempt was made to eradicate the Ukrainian folk fairy tale tradition and to impose

artificial ideological author's plots or foreign substitutes. The materials of the meeting of the Central Committee for Children's Literature (December 1929) in Kharkiv (DVU, Central Committee for Children's Literature under the Central Committee of the Komsomol) included a collection of articles edited by M. Mironov and R. Hurevych entitled "We are against fairy tales", which included opposition notes by literary critic O. Biletskyi "Some of the fairy tale themes can be used" and an article by A. Popov "A Soviet writer will not write a fairy tale". Until the late 1940s, a heated debate about the legitimacy of fairy tales as a folklore and literary genre continued in the periodicals. For example, the Children's Movement magazine published an article by O. Biletskyi entitled "The Fairy Tale Cannot Be Rejected (1939)," and the Life and Knowledge magazine published an article by V. Barahura entitled "The Meaning of Fairy Tales in the Life of a Child" (1939). However, the journal "Folk Art and Ethnography" published an ideological article by P. Pavliy "The Image of Lenin in Fairy Tales and Legends" (Pavliy, 1939, no. 1, pp. 10-18).

4.6.1 Scientific and popularisation context of Ukrainian fairy tale studies in the Soviet period

Fairy tale studies of the Soviet period (1920-1980) was marked by the ideology of science serving the people, rejecting traditional methodologies (often correct, effective, time-tested) and searching for new ones (experimental, not effective for the Ukrainian folklore tradition), glorification of the working class (Soviet folklore as a re-imagining of traditional texts into "new" ones filled with modern life, vocabulary, etc.), and optimistic sentiments about a promising future (communism). For example, see O. Kulchytskyi's article "Fairy Tale in the Worldview of a Child: From the Materials of the Congress of Children's Writers", I. Kravchenko's "Soviet Ukrainian Folk Prose" (Kravchenko, 1947, t. 1-2, pp. 116-127; 1954, t. 3, pp. 85-93). Such views forced folklore scholars to look for new ways to popularise folk traditions.

Since repressive measures were taken against Ukrainian scholars, amateur folklore research in Soviet times was carried out by students, teachers, lecturers, and journalists. Their recordings were partially published in the magazines Ukrainian Folklore (1937-1939), Narodne Tvorchestvo (1939-1941), and others. As noted by Lviv musicologist and folklorist **Filaret Kolessa** (1871-1947) in his unpublished article on the renewal of ethnographic and folklore activities in the Western regions of the Ukrainian SSR, the scholarship of the time focused on the study of the collective farm and workers' life of the "Ukrainian socialist nation," primarily on the changes that took place during the years of Soviet rule. Such research was carried out using two methods: 1) a monographic study of a single enterprise, collective farm, or artel to show socio-cultural phenomena in their interrelationships, to understand their development, and to connect them to the history of the region; 2) the development of individual topics, mainly those related to various areas of folk culture (rural settlements, housing, family life, collective farmers' crafts, etc. Scholars tried to show the enormous changes that took place in the life of the region during the Soviet era

(Kolessa, 2011, p. 8). The collection of folklore works includes an article by F. Kolessa "On the importance of scientific research on oral literature" (1970).

An unpublished article by F. Kolessa about the activities of the Shevchenko Scientific Society in the field of history and philology, written by M. Azadovskyi, contained true information about the reasons for the unsystematic work of scientific centres. Thus, since 1892, 40 volumes of the Ethnographic Collection and 22 volumes of Materials for Ethnology were published over thirty years. The association was created with donations from patriots of the Dnipro region and brought together scholars from Galicia, Ukraine, Bukovyna, and Western Ukraine. The NTSh had its own printing house, bookstore, and premises, which met its needs to a minimum. Describing the state of Ukrainian science, F. Kolessa outlined the prospects for its development, hoping for the understanding of his colleague as a scientist and intellectual. As early as 1939, the National Academy of Sciences became the central branch of scientific institutes in Western Ukraine. The void that arose in Ukrainian folklore studies between 1916 and 1945 also affected fairy tale studies. The work of M. Vozniak and especially P. Lintur gave rise to a new wave of publications of fairy tale records and research in Western Ukraine.

Thus, the fairy tale had to serve the ideals of the Soviet people, and therefore was transformed into new images to emphasise its modernity. Comparativist studies of this period were actually limited to the topic of the similarity of fairy tale plots and motifs in the Soviet space. For example, in 1950, the collection of the Institute of Ethnography of the USSR Academy of Sciences contained the theses of the Baltic scholars R. Vydalepp and M. Vimerite on the similarity of Estonian and Lithuanian fairy tales to Russian ones (1950, t. XII, pp. 83-86; Vimerite, 1950, t. XII, pp. 87- 89). However, these studies also revealed many original features of the national fairy tale genre, which saw both the kinship of certain plots and their uniqueness. However, the scientific community set itself the task of continuing the study of the fairy tale epic, changing the context of collections from scientific to popular science, for the public, and differentiating texts for the age audience. An example of this is the work of the IMFE of the Academy of Sciences of the Ukrainian SSR under the leadership of M. Rylsky.

4.6.2 Fairy tale studies by R. Volkov
and the problems of innovating views on fairy tales

The academic titles of **Roman Volkov** (1885-1959) as a Ukrainian literary critic, folklorist, art historian, teacher, doctor of philology, and professor speak volumes, but we would like to add one more: fairy tale scholar. His work in the field of folk tale studies was influenced by his conviction to explore the little-studied, neglected, often complex and problematic. While serving as rector of the Odesa Institute of Public Education (from 1920), R. Volkov began researching the structure and poetics of folk tales. The issues covered the consideration of plots and plotting, motifs, formulas, style and language of fantastic tales, their form and composition. From 1925, he headed the Ethnographic and Dialectological Section of the Odesa Commission of Local History at the VUAN and encouraged students to actively collect folklore. The results of this

activity were the records made by students published in the Bulletin of the Odesa Commission of Local History (1925), programmes for describing villages and collecting folklore and ethnographic materials, and the creation of bibliographical indexes on Ukrainian ethnography. He also edited two series of books for children: "Children's Library" and "Children's Library". In 1922 alone, eight books from this series were published, including fairy tales: "Goat-Tree. Painted Fairy Tales Edited by R. Volkov", "Ukrainian Fairy Tales", "Bull-Three", "Fox, Cat and Cockerel" and others.

In 1924, R. Volkov's fundamental work based on East Slavic material was published in Odesa: "Fairy Tale: Studies on the Plot Structure of Folk Tales". The author explored the methods of fairy tale style and detailed the motifs. Of course, R. Volkov's thoughts covered the achievements of nineteenth-century Ukrainian fairy tale scholars (P. Kulish, O. Potebnia, M. Sumtsov, and others) who had already addressed the issues of fairy tale type and motif, so the solution of the scientist's scientific tasks was motivated by the desire to improve and modernise the statements of his predecessors regarding the structure of the fairy tale and its specifics as an epic genre of folklore. The borrowing of the methodology of studying fairy tales from botany or engineering has generated a steady interest of scholars. Despite the criticism that the scientist has replaced the study of architecture as art with engineering treatises on frame structures and the study of man as a living organism with descriptions of X-rays or examination of the skeleton. The role of such studies was not yet fully understood, which was the reason why Ukrainian fairy tale studies paid only passing attention to Volkov's works.

Structuring a fairy tale, R. Volkov noticed the presence of special formulaic elements resembling motifs. The latter have gained wide popularity in the study of fairy tale semantics. Thus, the motifs or plot moves in a fairy tale have a clear sequence that ensured the possibility of unfolding the plot ("husband away" (absence of a husband at home) (C-6-1), "breaking the will" (f-1), "meeting a magical assistant" (x-1); he refers to "solving impossible tasks" as a typical motif. Considering the motif of recognising things and people, he drew attention to the motif "wife at her husband's wedding". He also analysed in detail the image of Baba Yaga as the owner of a forest house who always kidnapped children (s-1) (a mythical characteristic of the character). Other motifs mentioned by R. Volkov are: "grateful dead man", "parents send their child to study with a wizard" (C-10), "sell what he does not know about" (f-11), "punishment of an evil character" (d-2) and others only convince the scientist that he was familiar with the German works of R. Meyer and the Frenchman J. Bedier ("Les Fabliaus", 1893), which were devoted to the problem of the fairy tale structure. Since this was the first attempt at such a study of the fairy tale, the work raised more problems than it solved. However, it laid the foundation for the general direction of semiotic research, defined the characteristic features of the approach to the study of the structure of the fairy tale, which was later implemented by W. Propp (after O. Britsyna). The reviewers of this work were: A. Nikiforov (1926); E. Kagarov (1924), S. Savchenko (1925), German A. Moraral (1927), Czech I. Polivka (1926), which indicates the wide recognition and prospects of the scientist's views. In particular, similar to R. Volkov's

ideas, thoughts on the structure of a fairy tale are found in O. Nikiforov and W. Propp. The latter, in his work Morphology of a Fairy Tale (1928), applied linguistic methods to folk epics, suggesting that the main structural units of a folk tale are the functions of the characters. The scholar argued that fairy tales contain variable and constant elements, that the main parts of a fairy tale are the functions of the characters, and that they should be singled out as the dominant characteristic of the plot and genre. According to W. Propp, a classical fairy tale is divided into 31 possible functions, the sequence of which is mostly the same in different works, but the amount may vary.

The works of R. Volkov are examples of an unbiased attitude to the problems of fairy tale studies, the issues and scope of which are not outlined by the borders of states on the world map, but are international in cultural and social contexts. The scientist's articles are also devoted to the study of the problem of fairy tale and storyteller raised by P. Kulish, the development of fairy tale style, language, and fairy tale rituals. Namely, fairy tale rituals and the role of the storyteller in their creation (Volkov, 1940, t. 1, pp. 5-27; Volkov, 1941, t. 6, pp. 29-58). R. Volkov's comparative studies concerned the fairy-tale and non-fairy-tale oral tradition of performers ("Epic Tradition and Personal Creativity of Masters of the Folk Word" (1947)), stylistics ("Study of the Style of the Folk Word. Stylistics of Fairy Tales, Bylines and Dumas" (1944-1945, a series of articles)), literary and folk fairy tale tradition in interaction ("Folk Sources of the Poem-Fairy Tale "Ruslan and Lyudmila" by A. Pushkin" (1955)), language ("Verbal Design of ... Fairy Tales" (1927), where Ukrainian materials were included on the basis of pan-Slavic ones. Despite this number of works, the figure of R. Volkov and his heritage practically fell out of the attention of folklorists of the Soviet period (Volkov, 2018, t. 1, pp. 236-238).

As K. Chistov later noted in the preface to Propp's posthumous collection of theses and articles on fairy tales, the scientist's views on the morphology of fairy tales could have been borrowed. Propp considered the work of R. Volkov unsuccessful and polemicised with it, but acknowledged its theoretical similarity. At the same time, the idea of fairy tale morphology was defended by another folklorist, O. Nikiforov, in his article "On the Question of the Morphological Study of Folk Tales" (written in 1926). In his review "Fairy Tale Commission of 1926" V. Propp preliminarily announced that he was preparing a book for publication. O. Nikiforov's article was published in 1928, simultaneously with Propp's monograph Morphology of Fairy Tales and the study "Transformation of Fairy Tales". Later, V. Propp constantly seemed to apologise to O. Nikiforova, stating that their research was independent and parallel. This suggests that the research of these scholars is secondary to that of R. Volkov from Odesa (he was not apologised for). K. Chistov even mentioned scholars who lived in Czechoslovakia in those years - P. Bohatyrev and R. Jacobson, who in 1929 in their article in German "Folklore as a Special Form of Creativity" also advocated a functional and structural approach to the study of folklore and traditional folk culture in general (Chistov, 1984, pp. 10-11). In the twenty-first century, a number of studies have been conducted that point to the similarity of R. Volkov's and W. Propp's work (in particular, the study by O. Kyryliuk) (Kirilyuk, 2008, pp. 308-317).

The influence of Soviet folklore schools on Ukrainian fairy tale studies is quite noticeable. This was due to the existence of academic centres for the study of folk tales (the Institute of Fairy Tales in Moscow and St. Petersburg, for example), which managed the general map of fairy tale research and the publication of scientific and popular collections. In particular, PhD and doctoral theses were defended in these centres. The use of references to such sources in scientific works ensured the recognition of peripheral research. On the other hand, the use of structuralist methods of studying folk tales, which was new in science, differed from comparativism and allowed to determine the morphology of the fairy tale narrative at the component level. The monograph by W. Propp cited parallels with Ukrainian fairy tale material because the policy of Soviet science envisaged a unifying aspect of the study of the folklore of the peoples of the USSR. Propp's experiment was taken up by many scholars and found many followers. He was recognised as the first to study the morphology of fairy tales. Later, his works were translated into English, which led to recognition in the world of folklore. An attempt to develop W. Propp's doctrine, to return it to a "wider channel" belongs to the American scholar C. Pike, who proposed a trimodal structuring of epic elements for the analysis of fairy tales: the mode of representation, the mode of manifestation and the mode of distribution through the study of the minimal units of the mode of representation (motif and allomotive). K. Pike's method, his idea of motifs and allomotives within a particular genre, allowed us to determine the level of skill or memory of an individual storyteller, the audience in which a folklore work is performed, and the historical (temporal) and geographical (spatial) features of the text. However, it should be noted that the use of epic units is suitable only for the grammatical (structural) study of the genre nature of folklore, epics in particular, and is not at all convenient for observing the aesthetic nature of the folk narrative tradition in general (Dunayevska, 1987, pp. 10-13). Ukrainian folklorists were wary of structuralist methods, considering them ineffective in the study of folklore traditions (for example, as a review of the work of W. Propp, the article by V. Peretz "A New Method for Studying Fairy Tales" (Propp, 1969; Peretz, 1929, book 9, pp. 187-195).

Another problem was raised by V. Propp in his work "Historical Roots of the Magic Fairy Tale" (1939), which became a reference book for many generations of Soviet fairy tale scholars (Propp, 1946). In Ukrainian fairy tale studies, this work gained more supporters because it was in line with cultural-historical, comparative, psychological, ethnographic, and other schools. In the Soviet period, the study of the poetics of folklore genres was not properly supported and was considered formalism (in particular, criticism from the Azadovsky-Sokolovsky school). In his study "Historical Roots of the Magic Fairy Tale", the scholar demonstrated the use of the historical and genetic method of studying folklore phenomena through the analysis of their ethnographic connections (the so-called method of "ethnography", borrowed from the Finns and known in Ukraine from the studies of P. Kulish, O. Potebnya, M. Sumtsov, I. Franko, M. Hnatiuk, and others). Based on the phenomenon of the typology of connections between fairy tales and social and everyday reality outside of them, the scholar identified *four types of plots.* The first type includes cases of direct reflection

in fairy tales of once existing institutions and complete imposition of rituals and customs on the fairy tale plot. The most common, according to the researcher, is the second type - reinterpretation, when individual elements of the rite or motivation are replaced. The third type is associated with the denial of reality, a movement from the opposite: the forms of the rite are allegedly preserved in the story, but the rite has the opposite meaning. And the fourth type is called a "hybrid combination", when the plot is composed by transferring the new to the old. The results of this study were later used by V. Davydiuk, S. Karpenko and other fairy tale scholars.

At one time, this work was condemned by Soviet folkloristics for introducing harmful theories into the field of fairy tale studies. For example, S. Lazutin in his article "Restoration of obsolete theories" ("Literary newspaper", Moscow, 12 July 1947 (No. 29), p. 4) levels the opinion of W. Propp that the determining factor of the ideological, semantic and artistic essence of folk tales is real reality, not rituals, myths, forms of primitive thinking and some social institutions; the history of the development of the tale should not be reduced to a continuous self-sufficient re-consciousness of the plot and composition schemes once and for all created (based on myth and ritual). According to the critic, this concept is purely idealistic. It is "distinctly in line not only with the theory of mythologists, but also with the hostile reactionary concept of the French sociological school". In the 1920s, the ideas of this school were actively used in Ukraine in research on folklore by M. and K. Hrushevsky. V. Zhyrmunsky ("Soviet Book", 1947, no. 5, pp. 97-103), as a reviewer, was also biased against the author's derivation of the content of all fairy tales from the rite of initiation, noting that only fairy tales with a plot about the hero's journey or his stay in a forest hut fall under this method, and recalled that a similar idea was expressed by the Frenchman P. Sentiv, studying the fairy tales of S. Perrault (1923). E. Meletynskyi, in his work "The Hero of a Fairy Tale", by introducing the types of heroes - the younger brother, the stepdaughter, the "spitting rascal", etc. - continued and at the same time limited the universality of W. Propp's conclusions, aroused interest in historical variants of not only the types of hero, but also the structure of the fairy tale itself.

The scientist's home archive was included in a serial publication. Thus, under the editorship of K. Chystov and V. Yeremin, a generalised work by V. Propp on the fairy tale was published (Propp, 1984), taken from the scientist's home archive and prepared for publication by his wife O. Antypova-Propp. The scholar's references mention the research of Ukrainian folklorists: I. Sreznevsky "Views on the Monuments of Ukrainian Folk Literature", A. Potebnya "About Fate and Creatures Similar to It", "On the Mythical Meaning of Some Rites and Beliefs", P. Kulish "Notes on Southern Rus", M. Sumtsov (typological studies on Slavic and Mongolian fairy tales), M. Drahomanov's "Studies on Ukrainian Folk Literature and Writing", four volumes (Kyiv, 1899-1907), such articles as: "Cordelia-Zamurza", "Sholudyvyi Bunyaka in Ukrainian Folk Tales", "Turkish Anecdotes in Ukrainian Folk Literature", "The Best Dream", "Slavic Tales of the Sacrifice of One's Child", "Slavic Re-workings of the History of Oedipus", "Slavic Tales of the Birth of Constantine the Great"; by S. Savchenko, etc. The study influenced the formation of theoretical provisions of Ukrainian fairy tale studies.

4.7 PECULIARITIES OF WORKING WITH FAIRY TALE TEXTS IN COMPILING COLLECTIONS IN THE TWENTIETH CENTURY

Considering the requirements for the content of the collections, the compilers tried to make their own records, which would allow them to answer a number of questions about the biographical data of the storytellers, the use of the tale itself, linguistic features (dialects, accents, local names), etc. Other people's recordings were chosen for publication, mainly from the regions where the compilers themselves came from and spoke the dialect. The desire to penetrate the "life principle" of the tale, to demonstrate its connections with reality, prompted the collectors to address the issue of "the tale and its performers". The criterion of grouping fairy tale materials by performers gained popularity and was further developed in collections and scientific studies by Ukrainian scholars of the second half of the twentieth century and to this day (collections compiled by P. Lintur (Lintur, Chendei, 1965), V. Besarabia (Besarabi, 1972), I. Neilo (Neilo, 2004), and others). The publication of manuscript fairy tale material was carried out (immediately after the expedition) through: 1) its inclusion in general folklore collections as independent, and often leading, parts of the collection. For example, "The Wise Storyteller: Ukrainian Folk Tales, Fables, Parables and Anecdotes" by I. Berezovsky (1962). The sequence of storytelling types indicates that the collection contains the most fairy tales, followed by fables, parables, and anecdotes; 2) creation of special collections of fairy tales based on different principles (geographical, thematic, and performance). For example, "How a man chained a witch and taught a cat to work. Transcarpathian Folk Tales. Humour and Satire" by P. Lintur, or "Mountain to Heaven: Ukrainian Folk Tales of Eastern Slovakia" by M. Hiryak and N. Hiryak (1968) are compiled according to geographical (Transcarpathia, Eastern Slovakia) and thematic (humour and satire in the first collection, and magic tales in the second) principles. The compilers also indicate the names of the storytellers, which corresponds to the third component - by performers.

Along with the publication of newly recorded or selected texts from the archives, work was done to reprint collections of fairy tales. A reprint could be: 1) a complete collection consisting wholly or partially of fairy tales; 2) a collection of individual storytellers; 3) consolidated collections; 4) an anthology - general fairy tales and thematic. Serial editions of fairy tales, to which the reader could subscribe (Fairy Tales of the World, Fairy Tales of the USSR, etc.), are also becoming popular. For example, P. Chubynskyi's collection of Ukrainian Folk Tales was published in two volumes under the editorship of A. Krushelnytskyi. The work had a preface by O. Hrytsai with a dedication to "Shadows of Volodymyr Hnatiuk", and each volume contains texts of 25 fairy tales (50 tales in total). The publication does not contain the year of publication (O. Andrievsky estimated the time of publication as the late 20s of the twentieth century), but is signed with the series "Fairy Tales of All Nations". For another example, in 1976, in the 16th book of the series "Ukrainian Folk Art," I. Berezovsky published a scientifically formatted and certified edition of "Animal Tales" (506 issues in total). In the preface to the collection, the scholar pointed out a number of peculiar features characteristic of animal tales, in particular: a) the figurative system; b) the

nature of artistic fiction; c) themes; d) ideological and artistic features; e) genetic sources (primitive era, the influence of history, changing functions of fairy tales, rethinking of images and motifs, observation of animals, animal cults, primitive magic); f) similarity with the works of other nations. The book is based on works from V. Hnatiuk's collections (Berezovsky, 1976).

While adding hundreds of fairy tale texts, mostly of a variant and traditional nature, to the scientific circulation, Ukrainian fairy tale scholars were constantly working on finding new ways and possibilities for their publication. This was reflected in a number of different types of publications, but the main issue remained the question of textology, and hence the question of the ideal collection of fairy tales. Theoretical positions on fairy tale collections were proposed in the 1930s by M. Andreev and A. Nikiforov (the former gave critical and bibliographic descriptions of fairy tale collections in his articles, and the latter practised developing a single criterion for compiling fairy tale collections and criticised existing collections), but did not receive proper support. This practice soon faded away, giving way to lengthy reviews of individual publications, which were spontaneous, hasty, unqualified, and contained unclear and erroneous recommendations.

Fairy tale activity continued until the beginning of the Second World War. In the postwar period, collections of fairy tales sometimes had a qualified preface. Mostly these were reflections of a well-known writer on the folk fairy tale tradition for didactic purposes, a kind of review-advertisement. Thematically, fairy tales were divided into magic, household, and animal tales, which necessarily had ideological overtones, glorifying the working people, ridiculing the church and believers, and social vices (idleness, laziness, drunkenness, etc.). Their language corresponded to the literary standard (spelling of the time), dialectisms were either omitted or included in the appropriate vocabulary. Author's texts based on folk motifs and poetic reworkings became popular (a kind of return to the Romantic era). Literary fairy tales with elements of folk tales were included in children's periodicals, some illustrated editions, and school textbooks.

The reasons for this are clear. Not everyone can be a fairy tale scholar, and not everyone is interested in reading dozens of variations of the same fairy tale in a collection. It is precisely this principle of variability that allows us to draw scientific conclusions. Often, the collection that a compiler is working on has a limited scope, and the material that is valuable to the compiler is two or even three times larger. The problem arises of selection according to the compiler's preferences. Some texts are well narrated but have a mediocre plot, while others are poorly narrated but have an interesting plot. Scholars are aware of the importance of presenting the material that was left out of the collection (the only way out is to provide comments and notes with links to archival sources). However, practical steps in this direction, if taken, were made as an exception, without consistency and appropriate motivation. In the practice of compiling collections, there were references where the compiler gave the titles of fairy tales from a particular manuscript (archive) in the notes, but they did not tell the researcher much. To make the title speak, it was necessary to accompany it with a brief

summary of the tale, which often became impossible because it required additional pages and money.

Thus, since the 1930s, fairy tale scholars have compiled collections in two ways: by the repertoire of storytellers and by genre and type. The first type of collection was considered traditional and was characterised by the search for the sources and causes of the origin of the fairy tale (life principle). The second reflected contemporary scientific and cultural demand, a deeper penetration into the process of fairy tale creation (the mechanism of creating a fairy tale and the ability of an ordinary person to produce a fairy tale). The most suitable for scientific research are collections of fairy tales arranged by performers. They have a scientific apparatus and folklore texts. The problem that scholars encountered when continuing to work with one (certain) storyteller was a new production of fairy tales. These were no longer the tales he knew from his grandfathers, but improvisation on new subjects, often of a literary nature. Thus, for example, fairy tales of the peoples of the USSR could be retold using the Ukrainian background. Weak and imperfect new works on Soviet themes were seen as valuable and were included in collections. All of this led to scholarly indignation and a discussion in the 50s and 60s about the refusal to compile collections based on the repertoire of the storyteller. The opposition of the collective and the individual in folklore resulted in a number of works and scientific articles, and the type of collection based on the repertoire of the storyteller became a scandal, which negatively affected the publication of publications ready for publication (they did not receive recommendations) and narrowed and standardised the subject of study of fairy tales (for example, "At the Gates of Heaven. A Collection of Atheistic Folklore of the Ukrainian Population of the Carpathians" (1980), compiled by I. Senko).

Also, since the 1940s, collections have faced the problem of genre division of fairy tales. The most stable was the group of fairy tales about animals, which included fables and beliefs about animals (of an educational nature). Magic fairy tales were called differently in the collections: magic, magic-fantasy, fantastic, heroic-fantasy, etc. The problem of combining fairy tale texts into this group arose on the border with legends (the latter fall into the category of magic or fantastic tales). The genre group of household tales (both in terms of name and content) was very unstable. Fairy tales of this group were called: household, social, satirical, novelistic, etc. This heterogeneity in the names of the group of fairy tales also influenced the compiler's selection of variants for the collection. The rejection of the terms for a group of fairy tales contributed to the compiler's own names for the groups: epic, legendary, anecdotal tales and subgroups: anti-lordly, anti-popish, anti-religious, tales about the poor and the rich, etc.

It was also proposed to divide fairy tales in collections by theme (thematic nests): 1. Tales about animals; about animals and people; satirical tales about animals, etc.; 2. a) fighting evil spirits; obtaining magic objects; freeing kidnapped women; performing difficult tasks; magic animals - human assistants, etc.; b) stepmother and stepdaughter; slandered sister; woman and traitorous servants; women - assistants to men; 3. Tales about a soldier, robbers, thieves, swindlers; 4. a) legends, stories about witches, foresters, devils; b) anecdotes, tall tales, sayings, annoying tales. The scheme

is cumbersome and rather arbitrary, which is why it was not universally accepted and used. We also have individual collections, such as "The Snake Fighter," which are based on a variant-themed feature. The collections were often experimental in nature. The most popular among these themes are household tales with anti-lord, anti-pope and anti-religious themes. These include variants of tales of all three groups (animal, magic, and household), and the grouping in the collections was not based on a single, clearly thought-out and scientifically sound system. Each compiler was guided by individual preferences, making some additions to the existing tradition in the preface and variants of fairy tales (for example, articles by P. Lintur "Anti-religious and anti-popish motifs in Andriy Kalyn's fairy tales" (1962); M. Hiryak "Wealth Cherished for Centuries" (1964); F. Vashchuk "On the Artistic Features of Ukrainian Folk Tales" (1966); I. Khlanta "Principles of Classification and Scientific Edition of Social and Domestic Fairy Tales" (1975), and others).

As for the presentation of fairy tale texts, the problem, as noted, is the completeness of the manuscript version, the language edition (language features and methods of its reproduction). The absence of scientifically grounded textual principles of editing folklore samples in the 1960s led the compiler to work with the text based on his own experience and beliefs. They also considered the wishes of publishers (to follow the guidelines they had developed). Considering this, there was a levelling out of the narrator's language and dialect (approximation to the literary language). For example, "Ukrainian Folk Tales, Legends, and Anecdotes" was compiled by H. Sukhobrus and V. Yuzvenko (1957); "The Magic Cup. Fairy Tales of Ivano-Frankivsk Region" (1971) by S. Pushyk; "The Strange Flute. Ukrainian Folk Tales" (1972) by V. Boyko; "Wooden Miracle: Folk Tales" (1981) by O. Dey and others.

The next problem with collections is the discrepancy between texts in reprints. When republishing texts, it is necessary to distinguish between special and unintentional errors. Special errors are those when the compiler deliberately corrects the text unexpectedly the reader; unintentional errors are those caused by oversights and inattention, which, although they reduce the quality of the publication, are natural and no publisher is immune from them. Therefore, when reissuing a reprint, it is worth having the first version of the collection for comparison. Special errors are based on the artistic and emotional perception of the text, considering the personality of the future reader. When a republisher gets hold of a collection and a manuscript, the compiler of the reprint faces the problem of not just a discrepancy, but a complete mismatch between the manuscript and the text of the fairy tales in the collection. Then he has the opportunity to bring the materials of the collection closer to the manuscript. In the censorship (for pre-revolutionary texts), the collector-publisher himself or his editor-publisher may be responsible for the discrepancy. Examples of ways to eliminate discrepancies include reprints of fairy tales from the collections of I. Rudchenko and P. Chubynsky and M. Levchenko's two-volume edition of S. Rudansky and A. Dyminsky, when all discrepancies in the manuscript and the collection are presented in the comments. Another way to eliminate discrepancies is to completely replace the version in the collection with the manuscript version (with an indication of this replacement in the comments).

When re-publishing fairy tale texts, it is important to correct them made by the recorder-compiler, as this will help to restore the places of the tale distorted by censorship. The main purpose of reprinting modern collections is to improve the texts, which aims to bring them closer to the field recordings of variants. In addition, the updated reprints of fairy tales need to be numbered throughout (which will simplify their scientific use) and to present the so-called "dark" places in the text itself - restored individual parts of the story - in square brackets.

Thus, the formation of fairy tale collections for almost two centuries in fairy tale studies today presents an invaluable experience that should be absorbed by compilers/editors. The composition, content and direction of the scientific apparatus of a collection of fairy tales are determined by the type of publication. The apparatus of a folklore collection of the Soviet period mainly consisted of an introductory article (preface, afterword) and notes (comments) to the texts; less often it included indexes (of plots, places of recording, performers), dictionaries of local and rarely used words and expressions, variants to individual texts, and some other materials.

An introductory article presents an objective and subjective view of a fairy tale, the conditions of its existence and performance. Unfortunately, introductory articles to collections written by non-specialists are often unrelated to the material being published and do not relate to the assessment of the collection as a whole. This is where an erroneous assessment of a traditionally organised collection for innovation and authorial discovery occurs. Typical shortcomings of the articles include the lack of information about the origin of the collection, its composition, conditions and methods of fieldwork, etc.

Notes (comments) are usually included in the final sections of the collection (sometimes they are placed after the section of fairy tales, if the collection contains several types of folklore), or after each variant of the tale. The most convenient is the first method (final), which allows the collection to be interesting for the average reader and useful for researchers of fairy tales (for example, "From a Living Source" by L. Dunayevska by L. Dunayevska (1990)). As such, there are no requirements for submitting and compiling comments, but there are a number of rules that will allow for the accurate compilation of high-quality (i.e., scientifically significant) notes. Firstly, these are basic questionnaire data: from whom, where, when and by whom the variant was recorded. In addition, the age of the performers, their occupation, profession, education, etc. are also indicated. Such notes are filled with details, revealing the creative laboratory of the storyteller, the composition and nature of his repertoire, the manner of performance, as well as specific features of commenting on texts by comparing them with other versions. An important element of the notes is the reference to the story indexes. Most collections of fairy tales from the Soviet period ignore references to indexes. On the one hand, this is a fear of making a mistake in choosing a rubric, on the other hand, it was seen as a manifestation of bourgeois comparativism, formalism in folklore studies, and a desire to be a "priest of science." For our time, such a reference should become the rule because such an indication will not only facilitate the researcher's work in finding variants, but also introduces a variant of the tale into the network of world fairy tale studies. The number of indexes is enough -

SUS or ATU. An index compiled in the 1930s by M. Andreev (2015) was published separately for Ukrainian fairy tales. It would be ideal to catalogue fairy tales using these three indexes. Among the appendices to collections of fairy tales are: name and subject indexes, which have not found scientific support and have not developed into a tradition. For example, they are found in collections by I. Khlanta, anthologies by O. Britsyna, H. Dovzhenok, S. Myshanych and many others.

When publishing entire manuscript collections, it is important, firstly, to preserve the ideas and principles laid down in them by the collector-compiler, and secondly, to supplement them with an accompanying apparatus that meets modern scientific requirements. Collections compiled from reprints of various editions and periodicals should have references to the original source and a corresponding description. Reprinting of scientific collections should be carried out in such a way that the researcher does not need to refer to the previous edition. Publication of anthologies has a popularising, educational and ideological purpose, so they should include really the best and most typical examples of fairy tales of the people (for example, the anthology "Kalynova Sopilka" (1998)).

Thus, among the main scientific problems and principles of compiling collections of fairy tales we have identified: textual requirements for editing folklore samples, discrepancies in texts in reprints, creation of an ideal collection characterised by the completeness of the manuscript version and the availability of scientific apparatus. The example of Ukrainian editions of the nineteenth and twentieth centuries shows in detail the completeness of the scientific apparatus accompanying the versions of fairy tales and the importance of such information for modern and future research in the field of fairy tale studies. The factors that influenced the genesis of fairy tale collections were: tsarist censorship, traditions of storytellers, dialect and genre-specific features.

The reviewing of fairy tale collections in this period had elements of ideology, which necessarily emphasised political slogans of the workers' and peasants' orientation. However, after the introductory quotes, the scientific value of the collection was assessed, and the compiler's contribution to the development of Ukrainian folklore and fairy tale studies was noted. Examples include collections of folk tales by P. Lintur, S. Pushyk, L. Demian, the second edition of I. Berezovsky's „The Wise Storyteller" (1969), H. Ihnatowycz (1968), and others. Collections of fairy tales mostly represent the collecting activities of their compilers. For example, M. Ivasiuk (1917-1995) was a writer, folklorist, and collector of folklore from Bukovyna. He compiled the collections: "Tales of Bukovyna. Tales of Verkhovyna" (1968), "Magic Cup" (tales of Pokuttya, co-edited by S. Dalavurak, 1971), "Tales of Bukovyna" (together with V. Besarabia, 1973).

Favourable conditions for the development of the national science of fairy tales were also created by reviews by scholars from neighbouring republics. Reputable reviewers raised the rating of our fairy tale scholars and popularised collections. For example, I. Berezovsky's academic collection Animal Tales was reviewed by K. Kabashnikov in his Book of Animal Tales; the fifth volume of Ukrainian Folk Tales of Eastern Slovakia. The repertoire of P. Ilko" by M. Hyriak was reviewed by L. Barah

and others (Berezovsky, 1976; Kabashnykov, 1977, no. 4, pp. 95-97; Hyriak, 1976; Barag, 1978, no. 4, pp. 182-184).

The serial editions of the collections differed in their compilation criteria, determined by the goals and objectives of the publishers-scholars. The series "Ukrainian Folk Art" presented popular, classical, and well-known stories that have stood the test of time and the reader. They were ordered by educational institutions, libraries, and amateur collectors. For example, the collection of fairy tales "The Princess Frog" (1971). And in the series "Fairy Tales of the World" - "Ukrainian Folk Tales" and "Tajik Folk Tales" (1975), "Polish Folk Tales" with an introduction by M. Pryhara, "English Folk Tales" (1980), "Bulgarian Folk Tales" (1979). In addition, the series "Fairy Tales of the Peoples of the USSR" includes the collection "Fairy Tales of Chukotka", compiled by M. Sydorenko and N. Zabila, which introduced Ukrainian readers to Koryat, Chukchi and Eskimo fairy tales (1972). In this way, the cultures of other peoples were popularised, and translators were involved. This also had a positive impact on comparative studies of the fairy tale layer of folklore. For example, the collection 70 Fairy Tales of the World, edited by V. Luhansky and K. Nikonenko, with the table of contents: Fairy Tales of the Peoples of the Near and Far East; Fairy Tales of the Peoples of Asia; Fairy Tales of the Peoples of Africa; Fairy Tales of the Peoples of Europe; Fairy Tales of the Peoples of the USSR (1961).

4.8 Activities of Scientific Institutions in the Twentieth Century in the contexst of Ukrainien faify tale studies

Ukrainian fairy tale studies of the Soviet period is represented by the work of such prominent scholars as R. Volkov, M. Vozniak, H. Sukhobrus, P. Lintur, I. Khlanta, I. Berezovsky, S. Pushyk, I. Senko, V. Bessarabia, I. Chendei, O. Day, V. Boyko, M. Zinchuk, V. Davydiuk, M. Dmytrenko, L. Dunayevska, O. Britsyna, and others. All of them worked as part of university departments, departments of research institutes or educational centres. We will outline (where possible) the working conditions and areas of study of folk tales.

In the post-war period, Ukrainian folklore studies continued to set prospects and draw roadmaps for further movement. For example, M. Plisetskyi outlined the "Main Lines of Development of Ukrainian Soviet Folklore", which also mentions the fairy tale genre (Plisetsky, 1944, t. 2, pp. 43-61). Subsequently, these materials were expanded and included as the section "Ukrainian Folklore" in the "Outline of the History of Ukrainian Literature" edited by S. Maslov and E. Kyryliuk. This section was divided into: Folklore of primitive and tribal society; Folklore of Kyivan Rus and the period of feudal fragmentation; Ukrainian folklore of the fifteenth and seventeenth centuries; Ukrainian folklore of the eighteenth and first half of the nineteenth centuries; Folklore of the times of capitalism; Soviet folklore (Plisetskyi, 1945, pp. 5-33). Structurally, the work on the history of folklore studies, compiled by M. Azadovsky, M. Andreev, and others, is copied here. And this way of likening Ukrainian works to Russian ones in terms of structure has become one of the ways of scientific "survival".

The centralised tasks and directives for collecting folklore, which came down to the places of performers (educational institutions, schools, art centres), were accompanied by instructions to obtain information about the folklore narrative that was equally complete. The developed guidelines for collectors of folklore contained instructions on the mandatory recording of local folklore by teachers, students and cultural workers, as well as the subsequent transfer of the collected data to the relevant scientific institutions (regional archives). Thus, we can see that folklore studies has been constantly accumulating records of folk art samples in its collections with the prospect of their scientific processing and introduction for use in the form of collections of folk art samples, or as scientific comparative studies, etc. The fact that these records remained in local museum archives and did not become the property of the entire nation is due to a number of objective and subjective reasons. These include the centralisation of science, the privileging of one nation over others, and the deliberate distortion and silencing of Ukrainian traditional art in order to create a syndrome of inferiority and cultural incapacity for separate existence.

In the second half of the twentieth century, special departments of the Academy of Sciences and university departments became the main centres for the study of folk tales. Their work was to study and popularise folklore and ethnography. Specially allocated (albeit not significant) funds from the state allowed for the publication of authorial and collective research, collections, reference books, and encyclopaedias. Let's focus on some of the scholars who contributed to the development of Ukrainian fairy tale studies of this period.

The activities of the poet, folklorist, literary critic, art historian, publicist, translator, statesman, public and cultural figure **Maksym Rylskyi** (1895-1964) in fairy tale studies were not limited to writing prefaces to collections of fairy tales, reviews of publications, and comments in magazines. The methodological and organisational work of the scholar as the head of the Institute of Art History, Folklore and Ethnography of the Ukrainian SSR (1942-1964) provided for a general understanding of the direction of development of Ukrainian folklore studies. His desire to create a strong self-sufficient Ukrainian science was reflected in his work on the methodology and terminology of folklore studies, as well as his inclination towards comparative studies (comparativistics), which necessarily prevailed over structuralist approaches to the study of folk art. Extensive articles on this topic (by N. Shyrokova, T. Ruda, M. Vovk, and others) confirm M. Rylsky's contribution to the development of folklore studies as an independent science and the formation of methodology, and the connection between literature and folk art becomes an integral problem of the scientist's research (M. Rylsky "Literature and Folk Art" (collection of articles, 1956)). In practice, these developments were implemented in the training courses offered by the Institute of Art History, Folklore and Ethnography for universities and pedagogical institutes (in particular, "Programmes on Oral Folk Art (for the faculties of language and literature of pedagogical institutes and philological faculties of universities), developed by P. Popov, H. Sukhobrus, H. Sydorenko and others in 1950, 1955, 1956). The first textbook "Ukrainian Folk Poetry" for higher education (for students of philological faculties of universities and pedagogical institutes) appeared thanks to the

hard work of the scholars of the IIFE and the support of M. Rylsky in 1965. Conferences are traditionally organised and collections of articles are published to mark the anniversaries of nineteenth-century folklorists (P. Pavliy "Writer, Folklorist, Scholar. To the 120th anniversary of I. Rudchenko's birth" (Pavliy, 1965, 7 September)). "Selected Articles on Folk Art" by V. Hnatiuk, with a foreword by M. Yatsenko, was published. The collection includes introductory articles by V. Hnatiuk to the collections of fairy tales "Folk Tales" (Lviv, 1913), "The Baron's Son in America" (Hnatiuk, 1966) and other valuable works.

The achievements of nineteenth- and early twentieth-century scholars (P. Kulish, M. Kostomarov, O. Potebnia, I. Franko, V. Hnatiuk, and others) in theoretical methods of studying folk tales already had clear developments, but the change in the structure of society, the transition to socialism, imposed a biased attitude on the research of Ukrainian scholars as representatives of the "old time". The new science, which was first launched by critical articles such as "Does a Soviet Child Need a Fairy Tale?" and directives from Nina Krupska, actually led to a dead end in scientific research, and the method of structuralism did not always justify itself in explaining the phenomena of folklore. However, in the late 1950s, the Institute of Art History, Folklore and Ethnography of the Academy of Sciences established a commission on folklore and ethnography, headed by M. Rylsky. Its task was to coordinate the work of various scientific and creative centres in Ukraine. The establishment of forwarding work and compilation of collections based on archives of folklore records of past and contemporary folk poetry influenced the idea of publishing the series "Ukrainian Folk Art". The planned fifty-volume edition was partially completed, but thanks to this project, valuable collections of Ukrainian folklore were published.

Having started his work at the Institute of Art History, Folklore and Ethnography of the Academy of Sciences of the Ukrainian SSR in the postwar years, M. Rylsky united around him the scientific potential and a galaxy of folklorists who studied Ukrainian folk tales in the national traditional methodology. Thus, the work of P. Popov, H. Sukhobrus, and V. Yuzvenko resulted in the collection Ukrainian Folk Tales, Legends, and Anecdotes (1957), which reached a circulation of 20,000 copies. The publication grouped folk tales, legends, tall tales, and anecdotes into the following blocks: animal tales; fantasy and adventure tales; heroic tales and legends; social and household tales and legends; anecdotes and tall tales. The compilers, in particular P. Popov, H. Sukhobrus, and V. Yuzvenko, defended the opinion of the genre-specific specificity of the folk narrative, emphasising the mutual permeability of certain groups of texts and the travelling of motifs. In this way, the compilers avoided the problem of conflicting texts that were on the borderline of genres and could be attributed to both types of narrative.

Table 28. Classification of folk prose with regard to species nterpenetration (based on the collection by P. Popov, H. Sukhobrus and V. Yuzvenko)

№	Title.
1	animal tales
2	fantasy and adventure tales
3	heroic tales and legends
4	social and household tales and legends
5	Anecdotes and tall tales

In the introductory article, H. Sukhobrus substantiated the professional peculiarity of the selection and presentation of texts, and identified the prospects for the development of Ukrainian fairy tale studies. However, the path to the reader was not easy, and in the absence of special authoritative support, it would have failed. M. Rylsky had to defend the aforementioned publication because in 1958 a discussion unfolded around it on the pages of the newspaper Literary Ukraine (1958, 25 February). Its main reason was the question of the expediency of preserving the dialectal features of the language of folk texts in folklore publications. L. Horovyi's "Rejoinder to Folklorists" condemning the practice of publishing folklore materials that reproduced the "surzhyk" of its speakers showed a lack of understanding of the specifics of the scientific field and a tendency to optimise and standardise research. Continuation of the consideration of this issue in L. Horovyi's "Another remark to folklorists" ("Literary Ukraine" of 1958, 4 April) about the attentive attitude of folklorists to the language of publication looked like an attack on the methodology. In the same issue, M. Rylsky defended the methodological legitimacy of preserving deviations from the literary language in publications that reflected the specifics of folklore. M. Rylsky's "Several Remarks" as a reaction to L. Horovyi's accusations resonated in folklore studies and strengthened the methodological foundations of folklore and fairy tale studies as a field of science.

M. Rylsky's legacy in fairy tale studies is rather modest. However, his translations of folk and author's popular fairy tales testify to: awareness of the problems of internationalisation; comparative contemplation of the natural movement of fairy tales from one nation to another; understanding of his mission in this matter. For example, he translated A. Pushkin's The Tale of the Golden Cockerel and The Tale of the Fiddler and His Hireling Balda, P. Ershov's The Hunchback, V. Odoyevsky's Frosty Ivanovich (1982); works of other genres with fairy tale motifs (Tristan and Isolde by J. Bedier, Ruslan and Lyudmila by A. Pushkin, The Tale of Igor's Campaign). All these works are based on travelling stories. He was also the editor of the Russian-language collection of Ukrainian folk tales (1950). In the introduction to the collective monograph Inter-Slavic Folklore Relations (1963), the scholar pointed out the peculiarities of relations between Slavic cultures, which should become a guide for scholars: "*I will not be mistaken if I say that Ukrainian Slavic studies have long been nourished and inspired by the idea of Slavic unity, the supporters of which were Pushkin and Mickiewicz, Kollar and Shafarik, Petko Slaveikov and Luben Karavelov,*

Vuk Karadzic and Petro Negosh - and our Taras Shevchenko (Rylsky, 1987, t. 16, p. 164).

During the period when M. Rylsky headed the Institute and after him, an academic school of modern fairy tale studies was created (H. Sukhobrus, V. Yuzvenko, O. Day, I. Berezovsky, O. Britsyna, L. Mushketyk, and many others), which wrote out (unfortunately, not in a separate monograph, but in episodes of scientific publications) the methodology of studying folk tales, the directions of its research, reflected in the topics of defended dissertations, monographs, textbooks and manuals, and programmes. For example, in 1958, the Institute of Art History, Folklore and Ethnography of the Ukrainian SSR developed the project "Main Problems of the Development of Folklore and Ethnography in the Ukrainian SSR: A Project for Discussion". It analyses the state of folklore studies and ethnography at the time. It names the topics that are recommended to be worked on (1958); in 1960, a project for the publication of Ukrainian Folk Art in 40 volumes was proposed and prepared by M. Hordiichuk, F. Lavrov, and P. Pavliy (Academy of Sciences of the Ukrainian SSR). There was a later article about this in the journal "Folk Art and Ethnography" (1970, No. 4, p. 52) entitled "Project of publishing monuments of Ukrainian folklore in 40 volumes" (1960). A similar decision was made by I. Berezovsky ("The Wise Storyteller: Ukrainian Folk Tales, Fables, Parables and Anecdotes", dominated by household tales and animal tales (1962); together with F. Lavrov, I. Berezovsky published the first volume of the academic collection "Ukraine Laughs. Satire and Humour" (pre-October) 1960).

Thus, the work organised by M. Rylsky in the departments of the Institute of Modern and International Studies continued to yield positive results in the development of Ukrainian fairy tale studies. Today, we can point to the existence of a folklore school of fairy tale studies at the IIRF, where well-known scholars have contributed their work: O. Day, I. Berezovsky, M. Dmytrenko, O. Britsyna, L. Mushketyk and others.

In the Soviet period, the activities of two academics, M. Rylsky and M. Vozniak, are associated with the continuation of the traditions of nineteenth-century Ukrainian folklore studies.

Mykola Vozniak (1881-1954) is known as a literary critic, linguist, and folklorist. From 1911 he was a full member of the National Academy of Sciences, and from 1939 he was a professor at Lviv University. A member of the Ukrainian SSR Academy of Sciences, M. Vozniak is the author of many scientific works on the life and work of Ukrainian writers, ancient Ukrainian literature, Ukrainian theatre, and cultural relations between Slavic peoples. The scholar contributed to Ukrainian fairy tale studies by publishing a three-volume collection of Ukrainian Folk Tales in 1946-1947. Almost a hundred texts of fairy tales were taken from the archival funds of the Academy of Sciences and private collections of folklorists. Geographically, the records covered all regions of Ukraine. However, the compiler did not provide any passports, which was a disadvantage when using the texts for research. M. Vozniak stated the purpose of the publication in the afterword to the first book, "From the Compiler": "To compile several volumes of Ukrainian folk tales for a wider readership, not for scientific use." For this purpose, the "most common variants" of fairy tales were selected. The compiler

noted: "*Out of several or several dozen versions of the texts, I took the one that was the best from any point of view, especially from the point of view of the language, which is as free as possible from dialectisms and dialectal features*"(Vozniak, 1946, p. 123). The texts of the fairy tales in the editions are divided into three types: *magic, social and everyday, cumulative, animal tales and parables.* M. Vozniak's activities were covered in the studies of M. Moroz (M. Vozniak as a folklorist) (1967), V. Sokil (wrote the foreword to the collection of "Ukrainian legends" collected by M. Vozniak) (1993), O. Myshanych (biography and activities of the scientist) (2006), L. Kleban (scientific and public position of M. Vozniak) (2010) (Vozniak, 2018, t. 1, pp. 235-236).

<center>***</center>

Halyna Sukhobrus (1912-1980) remained known in Ukrainian fairy tale studies as a researcher of folk social and household tales and compiler of popular science collections of fairy tales. Her methodology was based on theoretical studies of nineteenth-century fairy tale scholars, but included elements of contemporary ideological science. In the post-war period, she defended her PhD thesis on "Genesis and Development of Folk Beliefs about Fate among the Eastern Slavs" (1945) and worked as a senior researcher at the Institute of Folklore of the Academy of Sciences of the USSR from 1944. The researcher was the compiler and author of prefaces to several collections of Ukrainian folk tales (1951, 1953, 1957), where she advocated the publication of texts preserving the dialect and narrative style of the respondents. H. Sukhobrus's merit was also in raising the issue of improving the classification of Ukrainian folk tales. In her work "Ukrainian Folk Tales" (1951), she gave preference to social, household and adventure-fantasy tales, but also described animal tales in a meaningful way. In her opinion, the original basis of this genre has long been lost, and the scientist considered the likening of animals to people to be an attractive artistic fiction. H. Sukhobrus defined dialogue as a means of typifying characters, the genre's popularity (children's folklore), its types (parables and fables), and themes (social and everyday). The researcher supported the idea that Ukrainian animal tales truthfully and imaginatively depict folk life, customs, and various aspects of people's social and economic activities. Summarising the opinions of her predecessors on the genre and type division of fairy tales, the researcher proposed to distinguish the *main groups*: *animal tales, fantasy-adventure tales, heroic tales, and social and everyday tales.* H. Sukhobrus divided animal tales into those for children and those for adults (*tales such as parables and fables)* (Sukhobrus, 1958, t. 1, p. 367). While working on filling the treasury with published fairy tales from the archival funds of the IMFE, G. Sukhobrus compiled a collection of folk tales with atheistic motifs for primary school age "The Holy Donkey" (1964). In her preface, the scholar drew attention to the fact that the division of stories by age is quite complicated and has a number of conventions. For example, the stories in the collection are arranged according to the issues that are understandable to the reader, the protagonists, the purpose of the expression, etc. All of this is subject to the main goals of age-appropriate pedagogy. Thus, a folklorist and fairy tale scholar should be both a teacher and a psychologist. However, H. Sukhobrus's doctoral dissertation (1965), which became popular in the form of the monograph

"Ukrainian-Russian Folklore Relations in the Light of the National Science of the First Half of the Nineteenth Century" (1963), became a model of ideologically driven Soviet methodology. The work contains inadequate assessments of the classical folklore works of such prominent Ukrainian figures as M. Kostomarov, P. Kulish, and O. Bodiansky. In her later publications, H. Sukhobrus tried to weaken the critical tone in assessments of Ukrainian folklore studies ("Outstanding Folklore Researcher" (1967 - about M. Kostomarov), "Pavlo Mykhailovych Popov" (1970), considering the scientific significance of the folklorists' work for national science. Later, the ideas of her works were developed by O. Britsyna (research on social and household tales).

The co-editor of H. Sukhobrus's collections is **Viktoriia Yuzvenko** (1924-2015), a folklorist and Slavicist. In 1958, she began working at the Institute of Folklore of the Academy of Sciences of the Ukrainian SSR, in 1961 she defended her PhD thesis in folklore studies, and is the author of the monographs "Ukrainian Poetic Creativity in Polish Folklore Studies of the Nineteenth Century" (1961), "Development and Interrelation of the Genres of Slavic Folklore" (1973, co-authored), "Slavic Folklore Studies. Essays on Development. Materials" (1988, co-authored). Her scientific publications are focused on inter-Slavic folklore and folklore relations, history of folklore studies, poetics of folklore genres. Among her students are now well-known scholars of fairy tales: V. Shabliovskyi, L. Mushketyk, and others. V. Yuzvenko was among the compilers of the collection "Ukrainian Folk Tales, Legends, Anecdotes" (1957, 1988). She is the author of the research "Specificity of Artistic Means of Slavic Fantastic Fairy Tales" (1978), "Interrelation and Interaction of Genres as the Basis of Historical and Folklore Process" (2006), "Fantastic Fairy Tales in the System of Folklore Genres", "On the Problem of the Genre System of Modern Folklore" (Yuzvenko, 2006, t. 4, pp. 15-23; Yuzvenko, 1973, pp. 3-21; Yuzvenko, 1975, t. 10, pp. 76-82; Yuzvenko, 1982, pp. 155-157).

4.8.1 I. Berezovsky's contribution to Ukrainian fairy tale studies

Ivan Berezovsky (1923-1991) had a wide range of activities: folklorist, ethnographer and literary critic, researcher of the history of folklore, compiler of collections and collector of folklore. In the series "Ukrainian Folk Art", he published several books, including "Animal Tales" (1976, 1979, 1986), a separate collection "The Wise Storyteller: Fairy Tales, Fables, Parables, Anecdotes" (1962, 1969), and "Heroic and Fantastic Tales" (1984). Working on fairy tales, unfortunately, I. Berezovsky did not propose his own classification of this genre. However, he emphasised the historical veracity of the tale and urged researchers to use it as a historical source. He was a co-author of the Ukrainian part of the Comparative Index of East Slavic Fairy Tale Plots (SUS) (Barag, 1979), and co-author of the dictionary of scientific and folk terminology East Slavic Folklore (1993). His monographs ("Ukrainian Soviet Folklore Studies: Stages of Development and Problems" (1968), "Ukrainian Folk Art (20-30s of the Twentieth Century)" (1973), "Ivan Manzhura" (1962)). His students, candidates of science, defended their dissertations mainly on the history of folklore and fairy tale studies. The scholar's attention was focused on the development of the prose tradition,

in particular the fairy tale, the issues of its classification, typology, types and research. One of I. Berezovsky's last unpublished works was also devoted to fairy tale studies.

In 1976, in the 16th book of the series "Ukrainian Folk Art," I. Berezovsky published a scientifically formatted and certified edition of Animal Tales (506 issues in total) with an extensive preface that reviews not only the history of the genre, but also poetics and didactics. As a representative of the comparative-historical direction of fairy tale studies, I. Berezovsky noted that animal tales can claim the title of "the oldest genre of folk prose" (Berezovsky, 1986, p. 5). He pointed to a number of peculiar features that help distinguish them from other fairy tale genres, including a) the figurative system; b) the originality of artistic fiction; c) themes; d) ideological and artistic features; e) genetic sources (primitive era, the influence of history, changing functions of fairy tales, rethinking of images and motifs, observation of animals, animal cults, primitive magic); f) similarity with the works of other nations. The book is based on works from V. Hnatiuk's collection. The compiler's arrangement of several variants of fairy tales in a row were quite convenient for observations (35 fairy tales from this collection were analysed in the study "Mythological Motifs in Ukrainian Folk Tales about Animals" (Karpenko, 2008)). The folklore samples taken from different collections became one family and revealed to the reader the existence of an original and self-sufficient genre - animal tales. A list of plots will allow us to better understand this. Here they are: "The Little Fox Sister and the Wolf Panibrother", "About the Little Wolf Brother and the Little Fox Sister", "The Little Fox the Cat", "The Fox in Winter at the Wolf and Bear's", "The Little Fox, the Wolf, the Bear, the Pig, the Bunny and the Cat", "The Little Fox, the Cat and the Cockerel", "The Cat, the Mole, Chicken and Fox", "The Dog's War with the Wolf", "Mr Kotsky", "Fox and Cat", "Goat and Ram", "Cat, Goat and Ram", "Ox, Ram and Rooster", "How the Animals Built a House", "Ox, Lamb, Rooster and Duck", "How the Animals Wintered in the Forest", "Animals in the Hut", "Calf, Boar, Rooster, Kachur and Wolves", "How Music Wise Up the Animals", "Straw Bull", "Grandfather, Grandmother, Partridge, Bunny, Fox, Wolf and Bear", "Fox Sister", "How a Man and a Bear Played", "Bear and Grandfather", "About a Goat-Tree", "A Goat with a Spring, Half a Side Scratched", "The Cat and Count Popelovsky", "Kotofey and Mr Pecherytsky", "The Cat", "How the Fox Made a Man Rich", "The Tale of Grandpa's Rooster and Grandma's Hen", "The Mitten", "Horse's Head", "The Bun", "The Cake".

In the series "Folk Art" of the Dnipro Publishing House, I. Berezovsky compiled the volume "Heroic and Fantastic Fairy Tales" (1984), with a preface and notes, a glossary of rarely used words. The book includes popular tales about heroes and heroes (48 texts): "Ilya Muromets and the Nightingale the Robber", "Bukha Kopytovych", "Cossack Mamaryga", "Kyrylo Kozhumyaka", "King of the Wild Forest", "Ivan the Bear, Tovchikamen and Suchymotuzok", "Ivan the Wind", "The Shepherd", "Gerasim's Dream, The Flying Ship, The Egg of Paradise, About a Poor Man and the Crow King, Telesik, The Iron Wolf, The Soldier and Death, Happiness, The Frog Princess, Oh, and others. Fairy tale heroes embody the ideals of the victory of good over evil and are beyond ideological stratification. In the preface to the publication, I. Berezovsky pointed out the place of fairy tales in the formation of such genres as the

adventure novel, the novella, the short story, the fable, the literary allegory, the poetic tale, and children's literature in general. The records of the nineteenth century are included in collections and scientific articles, presenting the uniqueness of folk thinking, didactics, and the continuity of the traditions and beliefs of the people.

When working on the Ukrainian part of the comparative index of fairy tale plots (known as the SUS, Barag, 1979), I. Berezovsky used materials from M. Andreev's handwritten Index of Ukrainian Fairy Tale Plots, which was kept in the archival funds of Georgia. A photocopy of M. Andreyev's manuscript, made by him, was used in the publication of the Ukrainian-language version of the index, edited by us in 2015. Let's have a closer look. In 1979, with the assistance of the Scientific Council on Folklore at the Department of Literature and Language of the Miklouho-Maclay Institute of Ethnography of the USSR Academy of Sciences, a Comparative Index of Plots was published. East Slavic Fairy Tale", whose compilers (L. Barag, I. Berezovsky, K. Kabashnykov, M. Novikov) had separate tasks (to select collections of folk tales and to enter fairy tale plots into the register of the correspondingly improved Aarne-Andreyev index; then a joint publication was formed). The publication received a positive Ukrainian-language review by V. Kachkan "How the Fairy Tale Was Composed" (Kachkan, 1980, 7 February, p. 7). The bibliography of indexes and indexes of fairy tale plots at the end of the index (200 items) is valuable. The Index of East Slavic Fairy Tales (1979), the so-called SUS, served only three national (Slavic) fairy tale systems out of 15 that were part of the USSR. The artificially created scientific microspace for the study of fairy tale plots was used only in popular science collections. The vast majority of popular editions of fairy tales were without an index.

The figure of I. Berezovsky marks the beginning of a new wave of academic development in Ukrainian fairy tale studies. His methodological principles were based on the achievements of O. Potebnya, M. Hrushevsky, I. Franko, V. Hnatiuk, M. Levchenko, and others and shaped the research of the next generation of fairy tale scholars: L. Dunayevska, V. Davydiuk, O. Britsyna, N. Smahlo, L. Mushketyk, S. Karpenko, and others. As an analyst, I. Berezovsky emphasised the significant influence of the written tradition on the fairy tale, which gave this type of folklore thinking a new development. "*The genre of literary fairy tale is not alien to the traditions of folk tales, oral tales, but with the advent of writing, fairy tale creativity received a characteristic, bright new source for its enrichment, spread and functional manifestations*" (Berezovsky, 1979, p. 15). In the monograph "Ukrainian Soviet Folklore Studies: Stages of Development and Problems" (1968), the scholar also made notes on Ukrainian folk tales. In his article "Ukrainian Folk Tales about Animals and the East Slavic Fairy Tale Tradition" (Berezovsky, 1974, pp. 149-151), he identifies promising topics for comparative study and the problems of cycling the "animal epic". "Comparison and comparative study of the fairy tale epic is possible based on many of its features. However, perhaps the most justified from the point of view of the historical development of folk narrative creativity is a comparative consideration of works of certain specific groups and genre varieties. A characteristic feature of, for example, the "animal epic" is the tendency to epic cycling in the development of certain plots and motifs, which is peculiarly echoed in the fairy tales of the East Slavic peoples," he

writes. "*The problem of cycling in the East Slavic "animal epic" is closely intertwined with the question of the emergence and establishment of various stylistic lines in the tales of this group, which in turn led to the emergence of peculiar genre varieties. It would be equally interesting to consider all this in the general context of the folk narrative work of the Eastern Slavs.*" He continues: "*A comparative study of East Slavic animal tales could also help to clarify the process of developing their characteristic poetics, the peculiarities of their interaction with the literary tradition, and, finally, their general specificity.*" The peculiarities of manifestation of this tendency in the narrative work of each nation in particular could be the subject of a special, extensive study. I. Berezovsky also suggested that a scientific classification of folklore should be carried out, which is primarily of cognitive value. A classification of this type would reveal the peculiarities of the genre system of folklore at each historical stage, reproducing the history of the emergence, composition and development of each genre in particular, should help to clarify the patterns of its development and the nature of its connection with the specific social and ethno-cultural environment in which it arose and whose needs it was intended to meet; the classification should help to understand the nature of the genre's interaction with various types and forms of artistic and historical and everyday practice of the people (Berezovsky, 1974, no. 4, p. 41). The tasks that seemed unrealistic for folklorists of I. Berezovsky's time were attempted by V. Davydiuk, L. Dunaievska, O. Britsyna and other fairy tale scholars of the last third of the twentieth century and our contemporaries. Narrowly professional aspects of the problems raised by I. Berezovsky were continued in our already mentioned study "Mythological Motifs of Animal Tales" (2008), which examines the mythological poetics of the "animal epic" group based on European and Slavic mythology and modern world unified practice in relation to folklore narratives.

Thus, the scientist clearly saw the way of development of Ukrainian fairy tale studies and was involved in every possible way in the methods of consulting younger scholars. Participating in conferences, I. Berezovsky raised the issue of the place of studying the fairy tale tradition in Ukrainian folklore studies: "Folk narrative creativity in the cultural process in Ukraine" (Berezovsky, 1979, pp. 72-75), "Principles of publishing a fairy tale epic in the multi-volume series "Ukrainian Folk Art" (Berezovsky, 1983, pp. 281-294). The scholar raised the issue of the unity of the Slavic narrative tradition in his article "Ukrainian Fairy Tales and the East Slavic Folk Narrative Tradition" (Berezovsky, 1994, no. 5, pp. 36-43), and the problem of the relevance of the areas of fairy tale study in his article "Mythological School" (Berezovsky, 1995, t. 3, p. 385), co-authored with V. Horlenko. F. Lavrov and I. Berezovsky's publication "Ukraine Laughs. Satire and Humour" (pre-October) (1960).

Thus, during his lifetime, I. Berezovsky realised his plan to show the folk narrative tradition in its entirety. The close contact of folk prose, in terms of interspecies relations, caused the plot to move from genre to genre, taking the form of a ballad, fairy tale, anecdote, etc. According to the scientist, the fairy tale narrative tradition of our people has three types: animal tales, household tales and magic tales, where the

interaction between the plots has a cyclic or valence interaction at the level of plot types.

Table 29: "Scheme of cyclic or valence interaction of fairy tale types"
by I. Berezovsky

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Among the areas of study of folk tales by domestic scholars in the second half of the twentieth century, philological and historical and ethnographic ones stand out. The fairy tale layer was ideally suited for philological research, including statistical research. The material for such studies could be taken not only from collections but also from dictionaries and similar publications, where quotations were used to illustrate a linguistic phenomenon. The study of the phraseological system in fairy tales was obvious. The stories not only showed the number of phraseological units used, but also explained the ways in which they were used in the speech of the people. For example, V. Marynychenko's article "The Use of Phraseological Units in the New Ukrainian-Russian Dictionary (Based on the Material of Ukrainian Fairy Tales of the Nineteenth Century)" (Marinichenko, 1951); N. Dniprovska's dissertation "The Syntax of the Conjunctive Compound Sentence of a Ukrainian Folk Tale (Based on the Material of Fairy Tales in the Collections of I. Rudchenko and P. Chubynsky)" (Dneprovskaya, 1955). Phraseological units in fairy tales were studied by V. Khomenko: "The Significance of Fairy Tale Phraseology for the Development of Children's Language", "The Phraseological Composition of Ukrainian Folk Tales" and his dissertation "The Phraseological Composition of Ukrainian Folk Tales Recorded in Poltava Region" (1962).

The leading theme of fairy tale studies of this period was the correlation of fairy tales with reality, the search for ideological folk symbols and motivations. In parallel,

work on the structure of fairy tales and poetics continued. V. Kneiger "Poetic formulas of the opening and ending of a fantastic fairy tale" (Kneiger, 1963, no. 2, pp. 54-59). Traditionally, the pages of scientific publications covered research on the nature of fairy tales and their creators: V. Pop "Transcarpathian Fairy Tales by A. Kalyna" (Pop, 1956, no. 1, pp. 136-144); O. Myshanych "The Fairy Tale Maker Yurii Revt" (Mishanych, 1957, 28 July); F. Lavrov "Creators and Performers of the Ukrainian Epic" (Lavrov, 1958, pp. 217-239).

The theme of satirical depiction of truth in fairy tales was positively received by the ideologues of the Soviet period. The ridicule of negative traits of character, behaviour, representatives of certain segments of the population, and types in the direct and figurative fairy tale context educated the younger generation and formed stereotypes. Comparative intergenre studies have gained popularity among scholars because the interaction of folklore narratives was obvious. The intergenre transitions of stories led to the emergence of a new context with elements of addition and clarification. These include, in particular, P. Lintur's study "Anti-religious and anti-popish motifs in Andriy Kalyn's fairy tales"; L. Solodchenko's "From the Other Side" as a review of the Kharkiv edition "From the Other Side. Anti-Religious Fairy Tales of the Peoples of the USSR" (1959); I. Kishinsky "The Storyteller Vasyl Hredinarov" (lived in Poltava) (Lintur, 1962, no. 1, pp. 94-97; Kishinsky, 1962, no. 4, pp. 98-100; Solodchenko, 1962, no. 3, pp. 139-140) and many others.

4.8.2 P. Lintur as a fairy tale scholar

Petro Lintur (1909 - 1969) was a cultural activist, literary critic, writer, collector and researcher of folklore, and fairy tale scholar. He began writing down fairy tales when he was a schoolboy at the request of his teachers from his grandmother, mother, and neighbours who came to their house for parties. While studying at Charles University in Prague, he was delegated to study in Yugoslavia, where he enrolled in a special course on Serbian fairy tales taught by the famous Slavic scholar P. Popovych. He worked in Transcarpathia, making efforts to promote local folk art. He worked in regional departments of education and taught. Encouraging his students to record folklore, he set them problematic tasks, such as: "What rituals are performed in the village?", "What do people say about serfdom?", "How did our village come to be?". Over the 35 years of his scientific and creative activity, he published 18 separate books, 43 journal articles and several dozen newspaper articles. The scientist's popularity was due to his life position - not to stand aside, to take on mostly useless tasks for the sake of preserving the folklore memory of his people. In his library, on the books he donated, there are numerous addresses with wishes from Ukrainian, Bulgarian, Hungarian and other folklorists (O. Dey, H. Sukhobrus, K. Horalek, D. Ortutai, etc.).

When the Academies of Sciences of the USSR and the Ukrainian SSR, Kyiv, Lviv, Uzhhorod, and Moscow universities conducted a number of comprehensive expeditions to collect Transcarpathian folklore, P. Lintur worked directly as part of the group that studied the villages of Khust and Mizhhiria districts. He is rightly considered to be the most productive in collecting and studying the tales of Transcarpathia after

V. Hnatiuk. Starting from the years of teaching at Khust gymnasium (1940s), the researcher, together with his students, conducted several expeditions, during which he discovered more than 80 storytellers in Transcarpathia and recorded 1300 stories from them. Thus, 344 fairy tales were recorded in the villages of Khust district, 264 in Irshava district, 275 in Mukachevo district, 104 in Perechyn district, 79 in Tyachiv district, and 80 in Vynohradiv district. Dmytro Vakarov, Ivan Chendei, and others developed as folklorists here. P. Lintur's theoretical positions raise <u>two main tasks:</u> 1) to record the repertoire of storytellers of one village as fully as possible; 2) to reveal the fairy tale repertoire of the region as fully as possible. Thus, in the village of Horincheve, he discovered 9 folk storytellers, including: Andrii Kalyn, Thomas Pleshynets, Dmytro Petryk, and Ivan Dilinka. P. Lintur carefully studied the lives of storytellers, their biographies, repertoire, paying great attention to the role of the storyteller in the life of fairy tales, their psychological and performing skills. Among his publications: "Storyteller from the village of Horinchevo A. Kalyn", "Poets - Storytellers of Transcarpathia", "Storyteller Andrii Kalyn", "Transcarpathian storyteller A. Kalyn: (to the problem of tradition and innovation in oral folk art)", "Storyteller Ivan Ivanovych Il'tio", "Folk storyteller from Berehove" (about storyteller Yu. Tehza), "Storyteller Mykhailo Halytsia", "Masters of Folk Art", which deals with the work of Transcarpathian storytellers and singers (Lintur, 1947, 27 April; Lintur, 1947; Lintur, 1957, t. 24, pp. 45-73; Lintur, 1959, 20 December; Lintur, 1962, 20 February; Lintur, 1964. 1 February; Lintur, 1966, 23 November), "Modern storytellers of Transcarpathia: notes of the collector", "Transcarpathian storyteller Yuriy Revt", "Collecting and some problems of studying folklore of Soviet Transcarpathia" (Lintur, 1967, no. 1, pp. 79-82; Lintur, 1955, 3 September; Lintur, 1972, pp. 81-94) and others. I. Khlanta in his preface to the collection "Transcarpathian Folk Tales in the Records of Petro Lintur" (2007) noted that the book was favourably reviewed not only in local periodicals, but also in the republican (newspaper "Soviet Ukraine", reviewed by I. Berezovsky) and union (journal "Soviet Ethnography" (1958, no. 3), reviewed by E. Pomerantseva), and translated into Czech.

Thus, P. Lintur's activity as a fairy tale scholar began long before the defence of his PhD thesis "Transcarpathian Fairy Tale Maker Andriy Kalyn: The Problem of Tradition and Personal Principle in the Storyteller's Work" (1953) and the publication of his collections: "Transcarpathian Fairy Tales by Andriy Kalyn" (1955), "Master Ivanko" (1960), "Fairy Tales of the Green Mountains" (1965, tales by Mykhailo Halytsia), "How a Man Chained a Witch and Taught a Cat to Work" (1966, household tales), "Three Golden Words" (1968, tales by Vasyl Korolovych), "Grandfather-verse" (1969), anthologies of storytellers of Transcarpathia "Enchanted by a Fairy Tale" (1984), which was compiled after the death of the scientist I. Senko and V. Linna. Senko and V. Lintur (G. Ihnatovych, 1955; Lintur, 1955, 3 September; Halytsia, 1965; Lintur, 1966; Lintur, 1969; Lintur, 1984, pp. 496-510). The anthology is valuable not only for its extensive information about each storyteller, but also for the certification of stories according to the SUS index, references, etc. In her memoirs about how P. Lintur had to collect fairy tales, I. Senko writes: "*It is 54 kilometres from Uzhhorod to Strabychiv, where the storyteller Vasyl Korolevych lives. It is 75 kilometres to the*

village of Liuta, which is in the opposite direction, but where the storyteller Yurii Hebrian lives. The Hutsul village of Bohdan, where the singer Hanna Yurashova-Demianchuk lives, is 224 kilometres away, which is in the other direction from Uzhhorod. Or the following facts: in July 1963, in the village of Synevychi, storyteller Ledney Fedir told one tale "About Ivan Spudzar" for three hours; when he first met storyteller Ivan Lazar from the village of Makariv in 1958, the folklorist had to persuade the old man to dictate three spells for cow treatment for a whole day." According to P. Lintur's own estimates, from the mid-nineteenth century to 1945, 1200 fairy tales of the Ukrainian population of the Carpathians were published in books and periodicals, less than he recorded. His best fairy tales were published in Kyiv, Prague, and elsewhere. At the request of the GDR Academy of Sciences, Lintur compiled the anthology Ukrainian Folk Tales (1972) with a preface (Lintur, 1972, pp. 691-743). This anthology was 800 pages long and contained 123 tales. Janko Megela in the journal "Vsesvit" (1973. No. 9. pp. 186-187) noted: *"The German reader was able to get acquainted not only with the enormous wealth of the Ukrainian fairy tale epic, but also with the life of the people." It is noteworthy that the Belarusian scholar L. Barah worked on the final element of the book, the compilation of commentaries, after P. Lintur's death. The tradition was continued by the collection Ukrainian Folk Tales, published among the Ukrainian emigrants in West Germany. The publication included fairy tales that helped children to master both the language and cultural enrichment (Ukrainian Folk Tales: A collection. Haydenav: Zahrava Publishing House, 1947).*

Among the publishers of P. Lintur's legacy, we note I. Khlanta, I. Senka, and V. Lintur. They wrote the article "A sincere word to the collector of fairy tales: Three Letters of M.T. Rylsky to P.V. Lintur" (Senko, Lintur, 1985, pp. 118-120); "He knew both fairy tales and life" (Senko, Zakrpatska pravda. 1984. 4 May). In 1988, I. Khlanta and I. Senko compiled "Bibliographic index of works by Petro Vasylovych Lintur" (56 p.). The book contains a biography of P. Lintur, a bibliography of his works (157 items), literature on the life and work of the researcher (36 items) (Khlanta, Senko, 1988). I. Senko - "Completed questionnaire or biography of P. Lintur" (1999).

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The head of the Department of Russian Literature at Uzhhorod National University, a well-known literary critic, folklorist, and populariser of P. Lintur's work, **Ivan Senko (born in 1937),** did a lot to publish folk treasures - . In addition to the above-mentioned anthology of storytellers of Transcarpathia based on P. Lintur's materials "Enchanted by a Fairy Tale" (1984), he included fairy tales in his collections "At the Gates of Heaven: A Collection of Atheistic Folklore of the Ukrainian Population of the Carpathians" (1980), "Opryshky Went" (2000), "And Tomorrow the Sun Will Rise. Fairy Tales and Parables" (2000), "Magic Bag: Ukrainian Folk Tales, Parables, Legends, Legends, Songs and Proverbs Recorded by M. Shopliak-Kozak (1988), Three Golden Words (2008), etc. I. Senko is engaged in the study of Transcarpathian folklore, and he has also written works on Hungarian-Ukrainian relations. His books: "Oral Creativity of the Peoples of the World: The Art of the Word, Storytellers and Singers, Folklorists" (2001), "Mentality of Rusyns-Ukrainians", which

deals with Transcarpathian folklore in the all-Ukrainian context (1996), the already mentioned essay "A Completed Questionnaire, or the Life of Petro Lintur" (1999), articles, in particular "To Understand the Conversation of Animals: Folklore and Ecological Issues" (Senko, 1994, no. 1-2, pp. 97-99) - all testify to the contribution of the scientist to the development of Ukrainian fairy tale studies.

4.8.3 M. Hiryak as a fairy tale scholar

Mykola Hiryak (1933-2007) is known as a folklorist who compiled a series of collections of folk tales from Eastern Slovakia based on geographical principle. The scholar published his expeditionary materials in the seven-volume edition of Ukrainian Folk Tales of Eastern Slovakia (Presov 1965-1979), which included samples of folk prose by Ukrainians-Rusyns from all regions of Presov. In the texts, the compiler preserved the dialectal features of the tales, provided biographies of the storytellers, and indicated the date of recording. M. Hiryak noted this in his preface: "*The language of the fairy tales that we present to our readers has not been subjected to almost any interference from the collector. Our goal is to publish local folk tales as they are used by the people, in accordance with the requirements of modern folklore studies... We preserve phonetic, morphological, syntactic, lexical and other features of the dialects of the villages in which we conducted our research*" (vol. 3, p. 5). At the end of each volume, there are notes indexing the plot types of fairy tale prose and a brief summary of each tale, as well as a dictionary of dialect words. The publication became particularly popular and required a reprint. Subsequently, a 5-volume edition of fairy tales selected from the seven-volume collection was published under the same title (1968, 1979, 1982, 1985, 1986). The work was reviewed: M. Mushynka in the journal "Druzhno vpered" and J. Dzendzelivskyi's "Important philological publication" for Volume 2 in "Dukla"; Volume 3 received positive reviews: "Tales of the Sninshchyna" in Dukla; by N. Shurkalov in Slovenský Narodopis; by V. Plachinda under the title "To satisfy thirst" in the journal "Folk Art and Ethnography". The fourth volume contains an afterword by M. Hiryak "On the Question of the Fairy Tale Tradition in Svydnytsia". In 1976, the four volumes of the collection were reviewed by L. Barah in Ukrainian in the Dukla (Besaraba, 1972; Boyko, 1972; Hiryak, 1972, t. 4; pp. 243-254; Barag, 1975, no. 3, pp. 182-185/ Dukla, 1976, no. 1, pp. 76-79). In an effort to popularise fairy tale recordings as much as possible, M. Hiryak and N. Hiryak published a collection of Ukrainian folk tales of Eastern Slovakia "Mountain to Sky" with an article by M. Hiryak "Ukrainian Folk Tales of Eastern Slovakia" (pp. 134-135). This publication was reviewed by M. Mushynka in the Dukla (Hiryak, 1968; Mushynka, 1969, no. 2, p. 74). Also, the fairy tales collected by M. Hyriak were published in the supplement to the journal "New Life" (Giryak, 1963, no. 51-52) and in translation into Slovenian (Pomeranzeva, 1975; Hiryak, 1975).

The theoretical work of the scientist can be divided into historical and bibliographic ("From the History of the Study of Ukrainian Folk Tales of Eastern Slovakia", "On the Study of Folk Tales of Mezhilabirsk Region" (Hiryak, 1975, no. 2, pp. 73-79; Hiryak, 1975, t. 3, pp. 85-94)), structural analysis of the tale ("Introductory

Formulas of Ukrainian Folk Tales of Eastern Slovakia", "Concluding Formulas of Ukrainian Folk Tales of Eastern Slovakia"), stylistic features ("Epithets as a means of style in the fairy tales of Petro Ilko", "On the issue of the style of everyday fairy tales of Ukrainians of Eastern Slovakia"), the figures of storytellers ("Storytellers of Mezhilabirsk region", "On the fairy tale repertoire of Petro Ilko"), "Our Storytellers are Our Artists," "Storyteller Stepan Poliansky," "Carriers of the Folk Art Word") and bibliographic research ("Bibliography of Folklore of the Presov Region, 1945-1969" (498 items, reviewed by O. Dey) Day) (Gyryak Dukla, 1970, no. 1, pp. 78-80; no. 2, pp. 78-80; no. 3, pp. 78-80; no. 4, pp. 78-80; no. 5, pp. 78-80; no. 6, pp. 74-77). A significant generalisation of the scientist's views on fairy tale studies was the 300-page work "Folk Prose of the Staryna Valley", which reveals the genre characteristics, stylistic features of local folk prose; conditions of life and processes of fairy tale creation; also contains a bibliography of folk prose; a list of storytellers, etc (Giryak, 1979, t. 9, book 2, pp. 303-617). During the year, the journal "Druzhno vperednist" (1964, nos. 1-12) published articles by M. Hiryak under the heading "Wealth preserved for centuries": no. 1 "From the history of collecting...", no. 2 "The Storyteller and His Work", no. 3 "A Talented Woman Storyteller", no. 4 "Tales of Olha Demian", no. 5 "Storyteller Andrii Kymak", no. 6 "Berezivsky Storyteller", no. 7 "Ivan Stanko Tells", no. 8 "Interpretation of Folk Tales", no. 9 "Carriers of Folk Culture", no. 10 "From the Ranks of Folk Artists", no. 11 "Family and Household Tales", no. 12 "From the Mouth of a Folk Artist". These titles alone indicate the great contribution to the development of Ukrainian fairy tale studies made by the talented folklorist and fairy tale scholar. The unified practice of the scientists allowed us to draw conclusions about the fairy tale tradition of our people of western Ukraine, the existence of plots, their regional peculiarities and individual creativity of storytellers, and the originality of their narrative style.

4.8.4 "He was chewing on everything" : M. Zinchuk - a fairy tale scholar

Mykola Zinchuk (1925 - 2012) is known as a folklorist, writer, teacher, and historian. His contribution to Ukrainian fairy tale studies is invaluable. The international recognition of Zinchuk's work is evidenced by the fact that he received the 2nd Prize of the Volianyk-Swabian Foundation at the UVU Foundation (New York, 2009) for his collection Magic Fairy Tales (Lviv, Ternopil, 2007).

The scientist's biography is quite modest. During the war, M. Zinchuk was forced to work in Germany. After returning, he taught in the Lviv and Chernivtsi regions. Since 2004, he has been a senior researcher at the Research Institute of Ukrainian Studies of the Ministry of Education and Science of Ukraine (in Kyiv). He began recording folklore in 1974. As M. Dmytrenko noted about him, M. Zinchuk became a true folklorist in 1974, when he visited the Rylsky Institute of Art History, Folklore and Ethnography of the National Academy of Sciences of Ukraine with a collection of his own folklore recordings. Since then, recording folklore samples has become his life-changing mission.

The recognition of M. Zinchuk's work in fairy tale studies lies in the formation and compilation of collections of fairy tales from contemporary records not only from Bukovyna and Hutsulshchyna, but also from almost all regions of Ukraine. During a meeting at the Department of Folklore Studies in 1986, the researcher shared the secrets of his method of recording folklore: "I reap everything in a row." Over the course of several decades, he recorded 8,300 fairy tales, which became the basis for the fundamental publication of Ukrainian folk tales in 40 volumes (2003-2018). The methodology of working with respondents and the texts themselves was appropriate for his profession as a historian. It was the historical approach that influenced the perception of folk tales as historical monuments. That is why M. Zinchuk's records of tales are certified, in some cases containing information about talented storytellers, comments, and references to the Index of East Slavic Fairy Tales (ESFT). However, the compiler tried to bring the language of fairy tales closer to the literary one, so these publications are not suitable for the study of the dialect. This decision was justified by him as a desire to convey to everyone who speaks Ukrainian the idea and value of each fairy tale, regardless of the place of its recording.

The undoubted achievement of M. Zinchuk as a recorder and compiler of many folklore texts is the very structure of the publications, which reflects the regional division of Ukrainian lands. The corpus of Ukrainian folk tales in 40 volumes was published at different stages by 8 publishing houses from 6 different cities (in particular, Lviv's Svit, Ternopil's Bohdan, and Chernivtsi's Bukrek). The publication of Ukrainian Folk Tales in 40 volumes reflected the fairy tale tradition of the second half of the twentieth century in these regions: 1-8 volumes of "Fairy Tales of Hutsulshchyna" (2003-2009); 9-11 volumes of "Fairy Tales of Bukovyna" (2006-2009); 12-13 volumes of "Fairy Tales of Pokuttya" (2005); 14-17 volumes of "Fairy Tales of Boikivshchyna" (2006, 2012, 2015); 18-23 volumes of "Fairy Tales of Zakarpattia" (2007-2009); 24-25 volumes of "Fairy Tales of Galicia" (2009, 2014); 26 volumes of "Tales of Volyn" (2009); 27-31 volumes of "Tales of Podillia" (2010, 2013, 2016, 2018); 32-35 volumes of "Tales of Naddniprianshchyna" (2009, 2011, 2015); 36 volumes of "Tales of Kirovohrad Steppe" (2011); 37-38 volumes of "Tales of Poltava" (2010); 39-40 volumes of "Tales of Chernihiv" (2012, 2018). As can be seen from the list, the volumes were published out of order, and their publication by different publishers affected the design of the entire collection (the design is different), which did not affect the content of the multivolume collection. The researcher used the historical and geographical principle of presenting the topics of the volumes from west to east; probably, given the amount of folklore material available in the folklorist's funds. In each volume, the texts are grouped according to the current administrative-territorial structure: by region, district, settlement, and texts from one settlement are presented by narrator. All texts in the edition are numbered according to the volume, as well as through. The compiler preserved the most characteristic dialects and original language constructions in the texts. A glossary of infrequently used words has been compiled for each volume. M. Zinchuk, as a folklorist, theorist, and fairy tale scholar, made a number of interesting generalisations and remarks in his prefaces and comments to the texts, concerning both the kinship of the Ukrainian folklore tradition

and the peculiarities of the plot, language and stylistic character of fairy tales of Ukrainians from different regions. According to the folklorist, a fairy tale brings up a nation from the cradle and shapes its mentality. The folklorist added his contribution to the didactics of fairy tales with the prefaces to the collections, revealing to the reader not only the history of recording texts, but also expressing his own respectful attitude to the folk word, the memory of the people, the common man of labour, the Ukrainian. Thus, in the introduction to Volume 5 of Tales of the Hutsul Region, he writes: "*The Berezuns and Tecuchans (the village of Nyzhnii Bereziv and the village of Tecucha in Kosiv region) are fond of folklore. I recorded many works of various genres, especially fairy tales. Most of them are fantasy tales and the least are animal tales. These latter are already disappearing from everyday life everywhere. The book presents the fairy tale repertoire that was popular in these parts in the mid-80s. Of course, today it is much poorer because many of the storytellers of the older generation have already passed away. In addition to all-Ukrainian stories, there are also local ones. But even the well-known stories on the local soil have become so overgrown with local ethnographic realities that they have actually become original local folklore. From these tales, one can learn a lot about the local life of the Berezuns and Techenians in the past. And at the same time, the local repertoire is inextricably linked to the fairy tale epic of the whole of Ukraine and is an integral part of it*" (from the introduction to Volume 5 of Tales of the Hutsul Region).

In addition to mostly fairy tales, the editions contain examples of non-fairy tale prose, which the compiler calls "Related Folklore Material" and which constitute a valuable fund that powerfully complements the fairy tale content of each volume, illustrates the regional diversity of Ukrainian stories (toponymic legends, legends, demonological legends, religious legends, examples of folk humour and satire, stories-memories of the events of the twentieth century, The Holodomor of 1932-1933, etc.)

Thus, the folklore materials in the 40 volumes collected and compiled by M. Zinchuk demonstrate the state of Ukrainian folk tales at the present stage from the late 1970s to the 2010s. Today, a website with the collections of fairy tales compiled by the scholar is available on the Internet (https://proridne.org/), making them accessible to the average reader. Thanks to the scholar, the names of talented storytellers appeared in fairy tale studies, such as: Hryhoriy Kolobeychuk (t. 1), Odokiya Havryliuk (t. 3) from Hutsulshchyna, Havrylo Bodnar (t. 9), Dyordiy Skazheniuk (t. 10) from Chernivtsi Bessarabia, Kateryna Dubiak (t. 13) from Pokuttia, Vasyl Luchkashyn (t. 14), Fed Brenych (t. 15), Mykola Zaluh (t. 17) from Boikivshchyna, Dmytro Yuryk (t. 18), Olena Pintsak (t. 23) from Zakarpattia, Julii Kvit (t. 24) from Halychyna, Olha Komarnytska (t. 27) from Kamianets, Stepan Motoziuk (t. 29) from Starokostiantynivka in Podillia, Yevdokiya Kompanets (t. 29) from Ploske in Chernihiv region, and others. M. Zinchuk's recordings of fairy tales in the central and eastern regions of Ukraine demonstrated the vitality of the epic folklore tradition in the Soviet era, and also became a kind of continuation to the collections of P. Chubynsky, V. Miloradovych, V. Yastrebov, B. Hrinchenko, V. Kravchenko, and others.

The publication of Ukrainian folk tales by M. Zinchuk was positively assessed by our contemporaries. Thus, in the second volume of the Ukrainian Folklore Encyclopedia (2020), M. Dmytrenko attested to the uniqueness of M. Zinchuk's publication as a achievement of Ukrainian folklore (or rather fairy tale studies) of the early twenty-first century, calling it "an unprecedented publishing project in Ukraine, an outstanding phenomenon of the culture of the Ukrainian people, worthy of recognition at the world level" (t. 2, p. 497). In addition to this publication, M. Zinchuk compiled a number of popular collections of fairy tales: "The Magic Flower" (Uzhhorod, 1986), "From the Inexhaustible Well" (Lviv, 1994), "Tales of Bukovyna (in 2 volumes, 1999, 2008), "Tree to the Sky", "Tales and Legends of Skole Region", "Tales and Legends of Turka Region" (all published in Lviv in 2002).), The Magic Box (Lviv, 1998), The Gift of the Rainbow (Lviv, 2003), Magic Fairy Tales (Lviv, Ternopil, 2007 - 2nd prize of the Volianyk-Swabian Foundation at the UVU Foundation, New York, 2009). He is the author of the book Treasures of Memory: Memoirs (2014). His contribution to Ukrainian science and culture is invaluable and awaits recognition by his descendants. There are articles about him in the encyclopaedias (ESU and UFE) (Dmytrenko, 2018, t. 1, pp. 495-497); the comprehension of the scholar's fairy tale heritage is evidenced by Svitlana Korzhenko's article "Mykola Zinchuk Collected Eight Thousand Fairy Tales" (2011) (Korzhenko, 2011, 26 October, no. 156, p. 12; Zinchuk, 2014, pp. 12-14) and others.

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In the Ivano-Frankivsk region, fairy tales were collected by **Stepan Pushyk** (1944-2018), a writer, literary critic and folklorist, professor at the Vasyl Stefanyk Precarpathian National University. He published collections of folk and literary fairy tales: "Magic Cup" (1971) (with texts by S. Dalavurak, M. Ivasyuk, V. Bandurak, S. Pushyk), "Fairy Tales of Pidhiria" (1976), "Golden Tower" (1983) present Ivano-Frankivsk region in the fairy tale tradition of words, fiction, and narrative style. The Golden Tower collection, in particular, presented the work of a talented storyteller, Doni Yurchak from the village of Polyk, whom the compiler described in detail in the introductory article and in his scholarly publications, as well as other original storytellers. "Tales of Pidhiria" from S. Pushyk's own recordings was reviewed by I. Khlanta (Pushyk, Prykarpatska pravda, 1976, 25 July).

The activities of folklorists in the second half of the twentieth century were aimed at studying the poetics of the folk word in various genres. Traditionally, collections of fairy tales with recordings of twentieth-century narratives offering a variable range of subjects are perceived as recorded in the SUS index. Collections that present fairy tales in nineteenth- and twentieth-century records are particularly notable. For example, folklorist, literary critic, and public figure **M. Mushynka** (born in 1936) is known in fairy tale studies for his anthology of oral folklore of Ukrainians in Eastern Slovakia, From the Depths of Time, which contains 40 fairy tales. It was reviewed: N. Shurpala "An Expected Edition", O. Myshanych "From the Depths of Time: (Instead of a Review)", R. Klymash, D. Struk "An Overview of Different Folklore Genres" (Anthology, 1967; Shurpala, 1967, no. 4, pp. 68-69; Myshanych, 1968, no. 8,

pp. 201-203; Klymash, 1968, no. 12, pp. 105-106). Considering the specifics of the target reader, the anthology addressed the issue of terminology ("folklore" and "folklore studies"), emphasised the specific features of the folklore of the Presov region and all-Ukrainian parallels, and the interplay of Slovak, Hungarian, Polish, and Czech traditions. The anthology is organised by genre and theme. The section on fairy tales provides a brief background on their genesis, functionality, classification, thematic and motif funds, and compositional structure. In particular, in describing the genre composition of oral creativity, M. Mushynka characterised social, household and adventure-fantasy tales of Zakarpattia and Pryashivshchyna, emphasising the local specificity of the plots related to folk beliefs, customs, traditions, and the manner of performance of the storytellers. M. Mushynka is the author of studies on Volodymyr Hnatiuk: Volodymyr Hnatiuk - Folklore Researcher of Transcarpathia (1975), Folklorist Volodymyr Hnatiuk and His Place in Ukrainian Science and Culture (1992), and others. His research fills the gap in the genesis and historiography of the activities of folklorists, including V. Hnatiuk, and opens up the archival pages of the life and work of the fairy tale scholar to a wide range of readers and scholars. For example, the issue of cataloguing fairy tales was raised in M. Mushynko's article "Fairy Tales of Rusyns from Bachka in the Leningrad Catalogue" (Mushynka, 1980, no. 26, pp. 62-63).

A well-known folklorist, literary critic, and art historian **O. Oshurkevych** (1933-2010), concerned that "the folk fairy tale epic of Western Volyn continued to be ignored by scholars," collected 250 fairy tale issues in different parts of Volyn and Polissya. His book "The Magic Flint: Ukrainian Folk Tales from Volyn and Polissya" (1995) contains 76 tales from 37 storytellers. In the introductory article "In the Wonderland of Fairy Tales" O. Oshurkevych described the most famous storytellers of the region and their contribution to the development of folk culture. In total, he recorded almost a thousand examples of narrative folklore. The folklorist paid attention to the relic phenomena of traditional culture, documented them accurately, provided comments, passports, necessary information, dictionaries, etc. He also wrote the methodological work "Memo to the Collector of Folklore" (1981).

Academic scholar **O. Dey** (1921-1986) served Ukrainian fairy tale studies as a theorist, mentor (supervisor of dissertation research and projects), and distributor of materials on fairy tales from archival collections. He is the author of studies about Ivan Franko, where he expressed his thoughts on the classification of fairy tales ("Ivan Franko and Folk Art", K., 1955; "Ivan Franko: Life and Work" K., 1981), "Pages from the History of Ukrainian Folklore" (1975). His important contribution was the collection "Wooden Miracle: Folk Tales" (1981), which includes handwritten records of fairy tales by Transcarpathian teachers Heorhiy Bodnar, Ivan Myhalka, Stefan Maryna, and Ilko Kalyniak (made in 1892 and kept in the archive of the RGT). The publication includes the fairy tales Faralampas, Bosorkun, the son of a great lord, Genghis Khan and the executioner, The Strongest Payback, Sharkan Bought a Boy, Borbil, The Gypsy as a Mower at his Father-in-law's, Two Taisra, The Devil and the Executioner, and a dictionary of dialectisms. The texts of the fairy tales are marked by the sharpness of their social sound, a peculiar narrative style, and an amazing wealth

of artistic speculation. In his preface to The Wonderful World of Folk Tales O. Day noted that no other genre of oral folk art gave people such an opportunity to fantasise as a fairy tale, calling it an endless expanse of human imagination, which, however, acts as a moralising, restraining world that can regulate the laws of society.

4.8.5 Fairy tale studies by I. Khlanta

Ivan Khlanta (born in 1941) is known as a folklorist, expert in social and household tales, literary critic, teacher, bibliographer, and local historian. His works mainly cover fairy tale studies in the western regions of Ukraine. At one time, he was a postgraduate student at the M. Rylsky Institute of Art History, Folklore and Ethnography of the National Academy of Sciences of Ukraine, and in 1976 he defended his PhD thesis "Ukrainian Social and Domestic Fairy Tales" under the supervision of O. Day. He is the author of more than 100 individual books and more than 1000 articles in various magazines and newspapers (including The Place of the Shevchenko Scientific Society in the Study of Ukrainian Folk Tales (Pryashiv, 1992), The Current State of Fairy Tales in Transcarpathia, Artistic Features of Heroic and Fantastic Fairy Tales of the Carpathian Region (Uzhhorod)). He is recognised as a folklorist of international importance due to his fieldwork, research and theoretical work, participation in international forums, conferences, and congresses. The scientist managed to record up to 10 thousand samples of folk prose, including fairy tales. His book "To the Sources" (1994) contains studies on fairy tale studies, research on famous folklorists Oskar Kolberg and Volodymyr Hnatiuk, as well as on the connection of Panas Myrnyi and Ivan Bilyk with oral art, folk song, Ivan Kocherha's drama and folklore. The "Word about the Author" with a bibliography of works about him and his achievements is written by Y. Fedas. Among the scientific studies on the topic of folk tales, folklore and literature are: "Peculiarities of the East Slavic Social and Domestic Fairy Tale", "The Motif of the Search for Truth in the Fairy Tales of the East Slavs", "The Poor and the Rich in Fairy Tales", "The Devastating Laughter of the Fairy Tale" , "Woman in a Folk Tale", "Oskar Kolberg and Fairy Tales of Repentance", "Volodymyr Hnatiuk and Tales of Transcarpathia", "The role of scientists of Central Ukraine and Galicia in the development of folklore in Transcarpathia", "Panas Myrnyi about folk art", bibliographical indexes "Literary Transcarpathia in the twentieth century", "Ukrainian Folklore of the Great Patriotic War (1945-1985)" and others. Together with prefaces to collections of fairy tales, these studies enriched Ukrainian fairy tale studies. Professor M. Dmytrenko eloquently calls I. Khlanta tireless ("This Tireless Ivan Khlanta" (1995)), which indicates the great work he did, recognised by scholars and the public.

As a professional reviewer, I. Khlanta also contributed to the development of national fairy tale studies. In particular, he wrote a review titled "Editions of Belarusian Folk Tales" (1980, no. 5, pp. 88-90) for the books "Animal Tales and Magic Tales" (Minsk, 1971), "Social and Household Tales" (Minsk, 1976), "Magic Tales" (Minsk, 1973, 1978) and for L. Barag's monograph (Khlanta, 1979, no. 12, pp. 241-243). Such reviews testified to the special attention of fairy tale scholars to their field, awareness

of its problems, mastery of the scientific apparatus and methodology of study, as well as the absence of boundaries in views on the fairy tale tradition of the Slavic peoples. The scholar's special interest in the social and everyday fairy tale is called for by practice. This species narrative is in a reproductive state. The themes of modern social and household tales have the realities of yesterday's reality. The scholar draws attention to these aspects in his articles "Research of Social and Domestic Fairy Tales in National Folklore (Based on the Material of the East Slavic Fairy Tale Epic)"; "Principles of Classification and Scientific Edition of Social and Domestic Fairy Tales" and "Collection and Publication of Ukrainian Social and Domestic Fairy Tales in Soviet Times " (Khlanta, 1975, no. 5, pp. 54-63; Khlanta, 1975, t. 10, pp. 96-112).

Among the collections he compiled with records from western Ukraine are: "Truth and Falsehood: Ukrainian Folk Social and Domestic Fairy Tales" (1981), "Tales of the Carpathians" (1989), "Oskar Kolberg. Tales of Redemption" (1991), "Golden Wheat" (1992), "The Clever Girl" (1992), "Mother's Heart: Ukrainian Folk Heroic and Fantastic Tales" (1993), "A Scythe Fell on a Stone: Ukrainian Folk Social and Domestic Tales" (1993), "Tales of the Poor and the Rich" (1994), "The Storyteller" (1996), "Gifts of a Pear" (1997), "Bunny Bell: Ukrainian Folk Tales about Animals" (1997), "The Golden Bird: Ukrainian Folk Tales Recorded by M.S. Mayor (1998), All Treasures Come from the Forest: Ukrainian Folk Tales Recorded by Petro Kurtanych (1999), Volodymyr Hnatiuk. Fairy Tales of Transcarpathia" (2001), "Folk Tales of Transcarpathia in the Records of Petro Lintur" (2007), "Tales of the Carpathians about Animals" (2008), "The Storyteller" (2012), "Tales and Legends from Under Khust Castle" (2016), "How a Man Taught a Cat to Work" (2017). The collections "Good Science" (1995) and "Storyteller" (1996) contain texts of fairy tales recorded by I. Khlanta from the storyteller D. Yuryk (texts prepared by M. Khlanta-Ofitsynska, foreword by I. Khlanta "Vuchkivskyy storyteller").

Reviews were also important in revealing the tasks of I. Khlanta's collections of fairy tales. For example, "Rozumnitsa" with a preface by I. Khlanta "Woman in Ukrainian Social and Domestic Fairy Tales" was reviewed: O. Dovhanych "In the Footsteps of a Wise Girl" (Dovhanych, 1994, no. 3-4, pp. 134-135), K. Lechynskyi "The Theme is Female", V. Pahyri "Look for a Woman" and I. Luchok "Have You Read "The Clever Girl"?"; a book panorama of the fairy tale "Golden Wheat" was reviewed: "And the Fairy Tale Has a Happy Fate" (1994); "A Scythe Hit a Stone" with an introductory article "The Destructive Laughter of a Fairy Tale" - reviewed by I. Garastei. Garastei's "The Sharp Sting of Folk Satire" (1994); the collection of heroic and fantasy fairy tales "Mother's Heart" (with the introductory article "Female Images in Ukrainian Heroic and Fantastic Fairy Tales") was reviewed: V. Vovchok's "Mother's Heart" (1994), L. Ivanikova's "Transcarpathian Treasures" (1994), P. Uhlyarenko's "And I will pray before her" (1994). And such examples can be cited for every publication by a scholar. The titles of the reviews reveal the key aspects that the reviewer was fascinated by, drew attention to, and developed into a study. The merit of the folklorist can be seen in the fair recognition of women's themes in Ukrainian folk tales, their proper elaboration and worthy presentation. The fate of a woman in a folk tale is full of symbolism, and the scholar has traced the development of these

symbols in detail in collections of fairy tales, as well as in scientific and popular science articles.

Each collection of fairy tales by I. Hlant had a specific mission, which was evident in the preface, in the selection of texts, and in the accompanying content of the appendices. For example, the collection "Folk Tales of Transcarpathia in the Records of Petro Lintur" was composed of the best, original texts in terms of content and artistry from such publications as: "Transcarpathian Fairy Tales by Andriy Kalyn" (1955), "Fairy Tales of the Green Mountains" (1965), "How a Man Chained a Witch and Taught a Cat to Work" (1966), "Three Golden Words" (1968), "Grandfather and All" (1969), "Enchanted by a Fairy Tale" (1984) and was addressed to both a wide range of readers and professional researchers of fairy tale epics. In the appendices, the edition has notes with certification of fairy tale texts and references to story indexes (SIS). Another example, the collection of social and household tales "Tales of the Poor and the Rich" contained an introductory article "The Poor and the Rich in Fairy Tales", notes and a dictionary by I. Khlanta. The compiler worked out in detail the themes of the works according to typical plots that could be used in compiling the index: two brothers; a lord and a peasant; rich and poor; a poor woman marries a rich man; about stupid rich women; money is death; how a godfather deceived a godfather. The publication was positively reviewed by V. Marko "In Defence of the High Ideals of Justice" ("Dzvin", 1995).

The prefaces to the collections, in fact, became studies not only of the themes and poetics of fairy tales, but also information sources about gifted performers and storytellers. In his methodological work on folk tales, I. Khlanta relied on the traditions of the school of comparative studies. Thematically, he divided the records into *animal tales, heroic and fantastical tales, and social and everyday tales*. Regarding the understanding of the fairy tale as a folklore massif of folk epics, the scholar wrote: "*The main feature of a fairy tale is fiction, creative dream, fantasy. All of this has deeply realistic foundations because it reflects the true dreams, hopes and aspirations of our distant ancestors... Fairy tales are the embodiment of worldly wisdom, have logical and artistic perfection..., and are a guardian of good traditions." According to I. Khlanta, "fairy tales are a unique monument of the past, where religious, moral, aesthetic norms and values of our ancestors are encoded*" (Khlanta, 2007, p. 11).

He owns various publications, including:

- devoted to the work of one storyteller, one locality, one region ("Good Science: Ukrainian Folk Tales Recorded by D.I. Yudyk" (1995), "The Storyteller. Folk Tales of the Ukrainian Carpathians" (1996));

- genre and thematic collections (publication of social and household fairy tales "Truth and Wrong" (1982), as well as "A Scythe Fell on a Stone: Social and Domestic Tales" (1999), "Tales of the Poor and the Rich" (1994), "Mother's Heart: Ukrainian Folk Heroic and Fantastic Tales" (1993), "Tales of the Carpathians about Animals" (2008));

- expeditionary collections in honour of famous fairy tale scholars (V. Hnatiuk's Tales of Transcarpathia (2001), as well as the already mentioned collections of

P. Lintur's and O. Kolberg's records, all with extensive notes and prefaces, dialect dictionaries, etc.)

Table 30. "Varieties of I. Khlanta's publications"

Topics.	Example.
Dedicated to the work of one storyteller, one locality, one region	"Good Science: Ukrainian Folk Tales Recorded by D.I. Yudyk" (1995), "Storyteller. Folk Tales of the Ukrainian Carpathians" (1996)
Genre-themed collections: animal tales, social and domestic tales, and heroic and fantasy tales	He has published social and household tales such as Truth and Wrong (1982), as well as Scythe Falls on Stone: Social and Domestic Fairy Tales" (1999), "Fairy Tales about the Poor and the Rich" (1994), "Mum's Heart: Ukrainian Folk Heroic and Fantastic Tales" (1993), "Tales of the Carpathians about Animals" (2008).
Expeditionary collections in honour of famous fairy tale scholars	In honour of V. Hnatiuk "Tales of Transcarpathia", "Folk Tales of Transcarpathia in the Records of Petro Lintur" (2007), "Oskar Kolberg. Tales of Redemption" (1991),

Ukrainian oral poetry has always been a hallmark of the Ukrainian people. Despite the historical unfavourable conditions for folk art, the ethnic and national consciousness of the Ukrainian people remains an inexplicable phenomenon. It is passed down from generation to generation as an invaluable heritage, as evidenced by the publication of the prominent scholar and cultural figure I. Khlanta "Tales and Legends from Under the Khust Castle" (2016).

The collection of folk prose by I. Khlanta "Tales and Legends from Under Khust Castle" (2016) unites the following folklore genres: fairy tale, legend, fable, anecdote. Fairy tales in the collection make up the largest array and are classified by the compiler into animal tales, heroic and fantastical tales, and social and everyday tales. The scholar has broken down the social and domestic group of tales the most, conditionally classifying them into anti-lordly; about priests who have strayed from the truth; anti-tsarist; about the poor and the rich; and family and domestic (without dividing them into subgroups).

The selected material in the collection is based on I. Khlanta's 1982 recordings from Yurii Banias from the village of Boroniavo, Khust district, Transcarpathian region. In a large, thorough preface, rhetorically titled "For All and for All Time," the compiler describes in detail the circumstances of the recording of texts from Yurii Banias, provides information about the geographical location of Boroniavo village and the history of its name. The information about other storytellers of the village (Ivan Tymko, Mykhailo Puravets, Mykhailo Tymyshyn, Ivan Kryoka, Petro Kovchar,

Myroslav Rosokha, Serhii Klovanych) is also valuable, focusing on the peculiarities of their narratives and their favourite subjects.

According to the preface by I. Khlanta, the storyteller Yurii Banias appears before us with all the manners of performance (voice, facial expressions, gestures, favourite place for storytelling, etc.), with the themes and issues of folk prose. Attention is drawn to the storyteller's representation of his land, the personification of the spiritual wealth of his native people, their great creative abilities, the desire for the high and beautiful, and the symbolism of the power of the mind and human kindness. In terms of themes, the storyteller preferred those stories that sharply contrast material and spiritual. For Yurii Banyas, as well as for the compiler, spirituality is an indispensable personality trait that can guide a person to feats, make the right choice in favour of goodness and justice.

According to I. Khlanta, a characteristic feature of Y. Banyas's fairy tales is an extremely developed dialogue. The storyteller achieves the fastest possible flow of actions (dynamism) with short remarks of the characters of fairy tales. In the dialogue, there is always a struggle of ideas and views, certain traits of nature are revealed, which later form a detailed portrait of the characters, and the conflict is resolved. The positive characters of the fairy tales also include the storyteller himself, who is distinguished by a great sense of humour, wit, friendliness, and cheerfulness. After reading the preface, one gets the impression that one knows the storyteller Y. Banyas well, has heard his narrative style, observed how he skilfully uses words and facial expressions, psychological pauses, and controls the feelings and thoughts of his listeners.

I. Khlanta recorded the texts for six weeks, recording 210 numbers of fairy tales of various kinds, many legends, legends, anecdotes, fables, parables, kolomyikas and songs from Y. Banyas. The collection includes: 29 tales about animals, 81 heroic and fantastic tales, 64 social and everyday tales (17 anti-lord tales, 13 tales about priests who strayed from the truth, 10 anti-royal tales, 24 tales about the poor and the rich), 41 family and everyday tales, 26 legends and traditions, 11 fables, 12 ditties, 48 anecdotes.

Fairy tales constitute the bulk of the collection and are its main genre, which allows us to assert that the treasury of Ukrainian fairy tale studies has been replenished and new fairy tale plots and motifs have been discovered that are not identified by the comparative index of plots (CIP). Considering, the compiler attempted to catalogue the fairy tales, which is reported in the combined appendix "Notes. Contents". In addition to the title of the tale, the index to the SIS and pages, we have information about the collections where the compiler first presented this or that text. There are not many such items. Mostly, the texts are presented in their original printings. As an appendix, the collection has a dictionary of rarely used words, which greatly facilitates reading and understanding of the deep, original meaning of fairy tales or other types of folk prose by residents of other regions of Ukraine.

Among the tales about animals, we find traditional texts: "The Turnip", "The Mitten", "The Tree Goat", which are presented in a new way that is interesting for a modern child. For example, the turnip is left until spring, "when all the food runs out" (according to the grandfather's decision), and a cheeky mouse eats the turnip from the inside. At the end of the story, the disappointed grandfather says: "*Well, grandmother,*

this cake is baked not for the bride, but for the groom, who will eat it." The new stories include "How a Mushroom was Chopped in Boroniava", which tells about the time when mushrooms appeared in Boroniava, and "Bereza the Goat", which took care of itself while the grandfather and grandmother were competing to see who would herd it. Traditional stories have a new linguistic colouring and dialectal features. As noted by I. Khlanta, the storyteller's narrative style is rich in dialogues, emotional, coloured by folk proverbs and sayings that create subtextual meanings and make the tale interesting for adults as well.

The heroic fantasy tales in this collection are particularly attractive not only because of their unheard-of titles, but also because of their original plots. It seems like a familiar fairy tale motif about snake fighters, but when you open it, you plunge into the world of the narrator's wonderful individual imagination. Quite specific are the inclusions of comparisons with modern realities in fairy tale circumstances or descriptions (for example, the room is a mess, as if after a flood, as if a river washed it away; branches were woven together to form a platform like an American air base; I looked through binoculars, under a magnifying glass; the king solves all issues by phone, etc.) For example, these are fairy tales: "Yurko, the Giant, the Princess and the Captain", "How Baba Yaga Became a Pistil Girl". However, none of the stories violates the principles of fairy tale composition, type features, or structure. In some samples, we can observe descriptions using the methods of such literary genres as thrillers, horror, etc. ("The Serpent Man", "About the Lady of the Air", "The Faithful Servant", "The Boy Crayfish"). You read traditional works for this group in a new way: "The Frog Girl", "Ivasyk-Telesyk", "The Son of a Bitch", "Master Yurko". The naming palette of fairy tale characters is quite extensive. In the fairy tale tradition, the name was not an object of individualisation and a personal factor. Role descriptions were generally accepted: poor girl, grandmother's daughter, man's son, etc. Instead, the fairy tales in I. Khlanta's recordings shone with names from our reality (Petrus, Yurko, Vasylko, Hrytsko, Stefan, Maksym, Ruslana, Ilona, Olenka, Duliana), thus bringing the fairy tale reality closer to our present. Having proclaimed the truth that we all live in a fairy tale, we just need to see it.

The collection is divided into social and family tales. However, some of the texts, based on the themes raised, can claim a place in both groups ("The Clever Thief", "About Stupid People", "A Man Without a Profession is Like a Fish Out of Water", "About a Poor and a Rich Brother", "The Schoolboy Grandfather", "The Loudmouth Antsya"). Thematically, the fairy tales raise issues of interaction between different strata of the population, gender conflicts, expose the shortcomings of both society as a whole and individuals, and offer an unbiased, sincere, human look at oneself and one's surroundings.

As for other genres. Legends and tales in the collection are presented in one group, which combines historical ("About the Voivode of Khust"), everyday ("How a girl became a cuckoo"), and religious ("Christ and Peter") cases. Among the subjects of fables, healing dominates ("How to recover from burns", "About a man who was obeyed by snakes"). The fables are dominated by cases of witchcraft ("How the evil one chased a man", "How milk flowed from under a cart", "About a wolf"). Among the

anecdotes, we can observe various themes of life: philosophical ("People come out of monkeys"), resort ("A man and a woman at a resort"), gender ("You can't please a man," "He wants to sit on your neck," "I've been cooking pancakes all my life"), professional ("I'll get a storekeeper," "I'll come when the doctor sober up"), racial and international ("Although black, but not a Muscovite"), etc.

The annotation to the collection states that the publication is intended for students, teachers, scholars, cultural workers, and all fans of folk poetry. First of all, the book is valuable for folklorists and scholars for its authentic recordings because we (scholars) are now striving to restore the sound of the archival recordings of M. Kostomarov and I. Sreznevsky, and these have already been published in the first edition and will also be a rarity in a generation. For teachers, mentors of children's groups, the publication is useful for the purpose of professing the idea of goodness and justice in the world by both the storyteller and the compiler. Art historians, philologists, and cultural critics will discover everyday realities, local dialect, customs and traditions of Khust region. Considering all this, we note that I. Khlanta's publication has significantly complemented the cultural heritage of the Ukrainian people, opened up new opportunities for the younger generation of scholars, folklorists, and art historians to follow. We hope that the materials of the collection will be considered when writing dissertations and review articles.

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Another issue of interest to academic Ukrainian scholars of this period was the number of Ukrainian fairy tales in Soviet collections that were used far from mainland Ukraine in different parts of both the USSR and the world. This is evidenced by **N. Soboleva's** PhD thesis on satirical fairy tales of Siberia in the records of the nineteenth and twentieth centuries, defended at the IMFE of the Academy of Sciences of the USSR in 1984. The thesis analyses collections of fairy tales in Siberia and establishes that the fairy tale plots were mainly recorded by Ukrainians. There are many talented experts in satirical fairy tales among Ukrainian immigrants to Siberia. Particularly colourful are the works of Ukrainians M.F. Litvinenko, V.G. Klochay, S.P. Skagenevsky and many others are particularly colourful. Their performance is marked by Ukrainian influence, which is most evident in the language because it is difficult to separate Ukrainian stories in the fairy tale repertoire - the fairy tale fund of the East Slavic peoples is common. The author has identified a whole group of Ukrainian stories that have no parallels in the Russian SUS material, but are represented in the fairy-tale and satirical repertoire of Siberia. These stories are Ukrainian in origin, brought to Siberia and assimilated. The researcher found 15 issues of such stories. The paper presents their analysis. The existence of Ukrainian stories on Siberian soil is an example of a dominant mixing of cultures, they imposed a certain originality on the local culture." The appendices to the dissertation include: 1) an index of plots; 2) a list of plots, variants, and motifs that are not recorded in the SUS (1979); 3) contamination of plots-motifs; and 4) a geographical index. Her monograph was reviewed by I. Berezovsky in his "Study of Satirical Fairy Tales of Siberia" (1986).

4.9 ASPECTS OF INFLUENCE OF UKRAINIAN AND FOREIGN CASE STUDIES IN THE SECOND HALF OF THE XX CENTURY

The dynamics of research on folk tales in the world contributed to the formation of an objective view of domestic scholars on the need and timeliness of scientific works on fairy tales. However, foreign experience was assimilated by academic folklore schools (in particular, comparative studies and the school of structuralism) only when it was necessary to produce new dissertations and did not reflect the attitudes of experienced scholars to work on the folk tale. This was due to a number of objective reasons, which included the "inability" of Ukrainian science to create something new. Instead, the folk tale became a practical material for research by linguists, literary critics, psychologists and sociologists, which shaped an unbiased perception of its nature. The interdisciplinary level of fairy tale research opened up new topics of fairy tale studies for the future, the twenty-first century.

One aspect of the popularisation of folk fairy tale prose can be observed in the European scientific context, which was marked by attempts to generalise knowledge about the Ukrainian community. Thus, in 1951, the Encyclopaedia of Ukrainian Studies. Thematic Part" was published in Munich in 1951, which included a section on "Folk Oral Literature" and an article on fairy tales (1951-1952). Like any encyclopaedia, it presents the Ukrainian studies of scholars who collaborated with European research centres and were interested in publishing such publications.

Foreign scholars have also examined the poetics of Ukrainian folk tales. For example, studies that emphasised the international nature of the genre (B. Halashchuk's review "Slovak Folk Tales in Ukrainian Translations" of P. Dobšin's book "Slovak Folk Tales" (Prešov, 1960); articles by K. Horalek on comparative folklore studies and fairy tale studies and research on Slavic fairy tales (1964); I. Jeh on interethnic influences on the borderlands of cultures (1963); bibliographic materials on indexes by S.K. Stroska (1969). Until the 1940s, an encyclopaedia of fairy tales (Handwörterbuch des Märchens) was published in Germany, and several volumes were published. In 1977, a new project was launched in accordance with new scientific requirements - an Encyclopaedia of Fairy Tales in 12 volumes, edited by Kurt Ranke (Enzyklopädie des Märchens. Handwörterbuch zur historischen und vergleichenden Erzählforschung. Herausgegeben von Kurt Ranke. Bd. 1-3. - Berlin-New York, 1975-1981 (completed in 2015). which united the scientific community of fairy tale scholars in writing articles for the dictionary (1977). O. Britsyna wrote an article on Ukrainian folk tales for the dictionary. The Berlin Academy of Sciences has an Institute of German Folklore, which publishes the annual Deutschen Jahrbuch für Volkskunde. Since 1955, it has been publishing reviews of everything in the field of folklore, provides an overview of everything that is being done in European countries to study the fairy tale (in 1985, the Department of Ethnography and Cultural History of the Central Institute of History of the GDR Academy of Sciences (Wissenschaftsbereich "Volkskunde und Kulturgeschichte" des Zentralinstituts für Geschichte der Akademie der Wissenschafter der DDR) was responsible for the study of the fairy tale, and the yearbook was called "Jahrbuch für Volkskunde und Kulturgeschichte"). There is the

International Society for the Study of Prose Folklore, which periodically organises international congresses and publishes a journal called Fabula. Zeitschrift für Erzählforschung. Journal of Folktale Studies" (1984, pp. 10-11).

We should also mention the development of indexes and indexing of fairy tales at the international level. Traditionally, in European and American unified practice, indexes of fairy tale motifs were aimed at developing the already known Aarne system, supplementing specific positions of the publication and complicating the digital numbering of the plot or motif with alphabetic symbols and signs. The need for scholars to create an international index has not always been met, provided the specifics of both the narrative tradition of a particular nation and the scope of the reference publication in practice. The massive emergence of *motif-indexes* and *plot indexes* (two types) was observed in the second half of the twentieth century and was caused by indexing ancient and folklore texts for the purpose of preservation or entering them into computer systems (registers). The following publications are examples of this. Thus, the indexes of motifs-indices were compiled by: T. Cross − ancient Irish literature (1952); I. Keller − Spanish medieval texts that could be borrowed by folk tales; V. Liungman − Swedish folk tales (1949); O. Neumann − Talmudic texts (1954); P.-L. Rausmaa − catalogue of anecdotes; S.L. Robe − index of Mexican folk tales (1973). F. Harcourt and C.-G. Pollock analysed folk tales from A. Afanasiev's collection, and M. de Meer compiled a catalogue of motif-indices of European folk tales (1968).

S. Thompson's serial indexes (motif-index of folklore literature), published in 1955-1958 (6 issues) and republished in 1966, have gained wide recognition. In his work, S. Thompson summarised the achievements of fairy tale studies over 50 years of indexing stories. This aspect became the main one for use in scientific collections of fairy tales. However, when creating the catalogues, the scientist was guided by the geographical principle for the purpose of their convenient use. The plot indexes were intended to record the narrative according to local specifics, which contributed to the further study of the folk narrative tradition. The result of the collaboration between S. Thompson and W. Roberts was an index of types of fairy tales of the Indian area (India, Pakistan, Ceylon) (1960). On this principle, plot indexes of Turkish fairy tales by V. Eberhard and P. Boratav, Indian fairy tales by G. Flowers (1953), and German fairy tales by P. Nadeau (German mythology and fairy tales) (1956) were created. The indexing of epic folklore consisted of several volumes: I. Berze Nagy (two volumes of Hungarian Folklore Types in 1957-1958), L. Bodker (Indian animal tales), P. Delarue, M.-L. Tenes (French folklore, 3 volumes in 1957-1976), T. L. Hansen (types of folklore in Cuba, Puerto Rico, the Dominican Republic and the Spanish South).

Scholars from different countries exchanged their experience of classification during meetings at conferences and through private correspondence, suggesting certain aspects of improving the inventory of fairy tale studies. For example, R. Christinsen's research on migrating legends, attempts to typify and systematise Norwegian folklore texts; A. Kovacs on Romanian folklore texts; A. Byazyrov on an attempt to catalogue Ossetian fairy tales according to the Aarne-Andreyev system; U.S. Konnka's "The Finnish School" of fairy tales" (1959). Such a record was caused by the problem of folklore disappearing from use and the ageing of its carriers. The method of recording

plots and motifs allowed scholars to conduct purely theoretical research without analysing the poetics of the text. The branching of the themes and characters of fairy tales influenced the emergence of indexes by types of folklore genres and plots. These are the indexes: M. Boszkowitz-Stully on folk parables, B. Woods on types of American legends about the devil in the form of a dog (1959); P.-L. Rausmaa − catalogue of historical and local legends of Finns; F.K. Tubach − index of religious tales (1969). Typological classifications are proposed by: E. O. Areva (fairy tales of North-East Africa), E. V. Baugman (fairy tales of England and North America), I. M. Boberg (motifs-indices to ancient literature). Comparativism also touched upon indexes: K. Khoralek and O. Sirovarka compared Slovak and Czech fairy tales; D. Klimova published a catalogue of Slovak folk tales; A. Kovaks published Romanian fairy tales according to the Aarne-Thompson index; K. Seki published an index of Japanese fairy tales (1966). Index publications have also become important: A. Coetzee, S. K. Hutting, W. J. G. Loots, P. O. Swart (African folk tales); Estonian materials without authorship; V. Lambrecht − types of indexes of Central African fairy tales; I. Müller, L. Rochrich − catalogue of German sagas (1967); index of types of Irish folk tales by S. O'Soulebhan and R. Christinsen (1963); U. Novak - types of Arabic fairy tales (1969); K. Arais, A. Medne − Latvian index of fairy tale types; T. Kurdovanidze − index "Plots and motifs of Georgian fairy tales" according to the Aarne-Thompson system (1977).

The massive appearance of such publications influenced the theoretical support and arrangement of collections of fairy tales, and a detailed study of the structure of the fairy tale plot. For example, E. Virsaladze in the eighth volume of his book "Literary Researches" presented in Georgian the "Index to Animal Epics"(1961); G.A. Ikeda - an index to Japanese folklore literature (1971); W. Dagll − systematisation of the northern sagas (1972); L. Barag and K. Kabashnikov − indexes of Belarusian fairy tales according to Aarne (these materials were included in the well-known SUS index (1979)); V. Liungman − index of Swedish folk tales; L. Simonsuuri divided Finnish mythical sagas by types and motifs of folk tales; S. Thompson presented a classification and bibliography of types of folk tales based on Aarne's index (stereotypical editions were published in 1964 and 1973). An index of Polish folk tales (baikas) in two parts was compiled by I. Krzyżanowski, and a German-language reference edition on literature (2 volumes, 1962-1967) was proposed by L. Rogrich.

The peculiarity of folklore genres' plots to migrate among themselves contributed to the emergence of indexes that combined several types of prose: D. Klimova-Rynova's catalogue of folk prose of Czech narrative genres (1963); A. M. Cirese and L. Serafini's types and motifs of Italian fables, legends, anecdotes, and other prose genres (1975); E. Moser-Ras's catalogue of types and motifs of schwank, anecdotes, and other folk prose genres; L. Raudser's types of anti-religious folk stories (1969). We also have bibliographic materials on S. K. Stroska's indexes(1969). Slavic folk prose in index publications mainly used the method of localising plot types, presenting in parallels references to the existence of a particular story among neighbours. For example, "Typology of Slovak Folklore" by V. Gasparikova; types of

Slovenian folklore by Z. Kumer (1974); Serbian folk narrative tradition by M. Bošković-Stulli (1975).

Thus, index publications have significantly developed fairy tale studies, intensified the work of scholars with archival collections, and made it possible for the community to access examples of the folk narrative tradition at the international level. The creation of indexes helped to organise science around the folk tale, study its natural origin and national specificity. The idea of searching for the ancestral basis, ancestral homeland, and other prerequisites is being replaced by the task of counting the number of stories available in the folk tradition, and creating the basis for researching new, modern records of fairy tales.

Another aspect of the activity of non-Ukrainian scholars was manifested through scientific articles, monographs, and reports at international conferences reflecting the research topics of fairy tales. In particular, the publications of L. Barag, who touched upon the interethnic (Slavic) nature of the folk tale (1971), expanded the specifics of the genre's study with regard to the national narrative tradition and culture, are gaining great popularity in Ukrainian fairy tale studies. Examples include his dissertation "Interconnections and National Originality of East Slavic Fairy Tales" and his monograph "Belarusian Fairy Tale: Issues of Studying Its National Identity in Comparison with Other East Slavic Fairy Tales" (1969) (reviews: "Slovensky Narodopis" (M. Moshynka, 1971); I. Hlanta "Encyclopaedia of Belarusian Fairy Tales" (1979)); as well as articles "On the Originality of Ukrainian Heroic Tales" (Barag, 1967, pp. 190-192), "On the Peculiarities of Ukrainian Fairy Tale Heroics in Comparison..." (Barag, 1968, pp. 159-176), "East Slavic Fairy Tales, Their Interrelationships and National Originality". Well-known in the national fairy tale studies of this period were E. Meletynskyi, K. Kabashnykau, A. Fiadosyk, B. Kerbelite, N. Roşiaanu (Kabashnikau, 1968; Fyadosik, 1969; Kerbelite, 1991; Roshiyanu, 1974). A great interest in the Scandinavian epic as a source of Slavic fairy tales was reflected in E. Meletynskyi's studies of the Edda and early forms of the epic. The works of this scholar (such as "Myth and Fairy Tale", "Poetics of Myth", "Paleo-Asian Mythological Epic. The Cycle of the Raven" and "On the Application of the Structural-Semiotic Method in Folklore Studies" (1979)) are among the exemplary ones in the study of folk tales in Ukrainian science. In addition to the above, Ukrainian folklorists actively cited works on fairy tale theory: G. Permiakov's From Proverb to Fairy Tale, P. Bohatyrev's Questions of the Theory of Folk Art, V. Bakhtina's Aesthetic Function of Fairy Tale Fiction (on the Example of Animal Tales) (Permyakov, 1970; Bogatyrev, 1971; Bakhtina, 1972). The works of N. Vedernikova, V. Anykin, and O. Novyk were influential for Ukrainian fairy tale studies. Their names are associated with the experimental structuralist school of fairy tale studies, which incorporated the research of European and American scholars into its practice. The fairy tale was viewed comprehensively as a cultural phenomenon, as a traditionally unshakable system of stable components such as the opening, climax, denouement, final formula, etc., as well as the use of poetic means described by literary criticism. Scientific publications at the end of the twentieth century placed fairy tale studies at the intersection of philology, cultural studies, and art history, which had a positive impact on the formation of new

issues of studying folk tales, but was not new, it had a tradition since the nineteenth century. However, the theoretical aspects of the folk tale genre are gaining a new reading and problematics. Examples include N. Vedernikova's research (1975), G. Permiakov's Tricks of the Tricksters (on the nature of the trickster in fairy tales) (1972), and M. Novikov's Images of the East Slavic Magic Tale. The latter book uses Ukrainian materials. The work was positively reviewed in the journal "Folk Art and Ethnography" by I. Berezovsky "Contribution to the Study of Fairy Tales" (1975), which formulated the main directions of research on folk tales, their place in the folklore tradition and the importance of M. Novikov's monograph for East Slavic fairy tale studies.

The activities of scientific centres and institutions where folk tales were studied were traditionally popularised through the publication of scientific collections of conference proceedings. Of course, there were no specially designated sections for their study, but the constant presence of research on fairy tales on the pages of collections of articles such as Folklore of the Peoples of the USSR indicated the relevance and continuity of fairy tale studies, their necessity and competitiveness. The topics touched upon the international aspects of the genre and the peculiarities of its manifestations. Despite the many studies on the folk tale, scholars are constantly discussing in their publications the components that are revealed when working with fixed narratives.

The methods of studying fairy tales by K. Chistov, E. Pomerantseva, V. Ivanov, V. Toporov and other Soviet scholars had a positive impact on the development of fairy tale studies, in particular its international character. Such studies were mainly used in historiographical reviews to outline the boundaries of the study and its relevance. However, they could not deny the trajectory of the national development of the scientific field. Thus, in our previous study "Mythological Motifs of Ukrainian Folk Tales about Animals" (2008), we considered the methodology of working with animal tales proposed by I. Kruk. His monograph "East Slavic Animal Tales" (1989) is devoted to a comparative analysis of the animal epics of the Eastern Slavs, exploring the genesis and evolution of the system of images, the place of fairy tales in the life of society in different historical epochs. The author also examines the peculiarities of the composition of animal tales and the specifics of the use of poetic means. In particular, in the system of images of East Slavic animal tales, he focused on the images of wild and domestic animals, as well as the place of man in East Slavic tales of this genre. In the composition of the East Slavic animal epic, the scholar examined the composition techniques and elements of the compositional structure. According to his observation, the action in a fairy tale originates, acquires dynamism, and unfolds both in the planar space and in the time plane. I. Kruk considers the regularity of the plots to be the consistent clash of the hero with many other characters, whose actions and deeds have a comic colouring, although the hero takes them seriously. He also identifies three times repetition of the same types of actions, the technique of the last wish (Wolf's dream to meet Man), the technique of magical use of words, plot construction based on certain actions of the character: pretence, unsuccessful copying, voice faking, unidentified opponent. In addition, the author defines the compositional elements: the

opening, the ending, dialogues, monologues, and the author's evaluations and judgements.

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The work of the Lithuanian fairy tale scholar **B. Kerbelite** (born in 1935) "Historical Development of Structures and Semantics of Fairy Tales (Based on Lithuanian Magic Fairy Tales)" became especially popular in Ukrainian fairy tale studies. Her work influenced the further development of Ukrainian fairy tale studies (everyone tried to understand the scientist's theory and use it, but not everyone succeeded, so Ukrainian fairy tale studies became interested in the poetics of the genre, linguistic and stylistic structures of the fairy tale text, translation transformations, and the fairy tale as a cultural and folklore phenomenon was not studied in depth).

In the abstract of her doctoral dissertation on "Historical Development of Fairy Tale Structures and Semantics (Based on Lithuanian Fairy Tales)" (1989) B. Kerbelite noted that "*the success of comparative studies of folklore directly depends on the development of a scientific classification. The generally accepted system of classification of fairy tales (created at the beginning of our century by Finnish scholars Kron and Aarne and its development - the catalogue Aarne-Thompson (AT), and later Aarte-Thompson-Uter (ATU)) contributed to the development of the use of comparative methods and the calculation of the number of available fairy tale plots (basic stable plot formations) common in the repertoire of one people, as well as the search for corresponding texts in the folklore of the same region. However, the popular methods of formalism applied to the study of fairy tale epics could not fully rely on the existing index. We wrote about the imperfections of the Aarne-Thompson system earlier. Scholars have proved in practice the inability of the international index to classify fairy tales. The tasks of creating a more rigorous classification of fairy tales and developing principles of text formalisation are closely interrelated: to solve them, clear descriptions of the semantics and structure of each text are needed*" (B. Kerbelite, 1989, p. 3). The scholar proposed to use a puzzle approach to analyse the fairy tale, dividing it into elementary plots (EPs). The combination of formalism, structuralist and mathematical research methods allowed B. Kerbelite to create schemes of fairy tale plots. However, as mentioned above, this methodology has not been widely used in national science for objective reasons - the lack of need for such research. Arguing with Aarne-Thompson's index of plots, B. Kerbelite proposed an alternative index, developing her observations on the fairy tale. In her opinion, the main purpose of these texts is to consolidate information about another world, to convince that it really exists; the plot of a fairy tale is a clearly organised system; there is a combination (stringing) of elementary plots (EPs) in the texts of fairy tales. Types of ES connection: 1) a logically strong causal connection, when the result of the previous one causes the addition of the next one (not necessarily neighbouring) with a certain result; 2) a logically motivated connection, when the result of the previous ES determines the main action of the next ES; 3) logical explanatory connection, when the outcome of the previous ES determines only the initial situation of the next one; 4) associative connection (in complex fairy tale plots between two ES); 5) mechanical connection (in

complex fairy tale plots between two ES); 6) detailing (when one ES is part of another); 7) the sum of repeated structural elements (1989, pp. 13, 15).

Having analysed more than 11.5 thousand texts of Lithuanian fairy tales (many of which are similar to Ukrainian ones), B. Kerbelite first tried to divide them into the headings of the AT index. Then she connected ES to the division and began to group fairy tales by similar ES. Grouping by the semantic similarity of the main (or several main) ES revealed that not always the same AT number designates related texts. In the appendix to the work "Index of correlation of the fairy tale plot type to the Aarne-Thompson system with structural and semantic types of variants" (created by B. Kerbelite), it is shown in detail which main ESs are found in the variants of each analysed AT plot. This allows us to identify some regularities and trends. She noticed that one of the main ESs of Lithuanian fairy tales is also present in other texts (not fairy tales). In variants of several AT headings, there are combinations of two or three main ESs, when one of them is present in all or most texts, and the other (or two others) are changed. For example, AT 671 D* "The owner overhears the conversation of animals (cattle)". According to the AT, this is a magic fairy tale; characteristics: it is similar in form to a fairy tale, but in semantics and purpose it is a logical task and puzzle + Ukrainians' belief that on Christmas Day cattle speak human language and predict the fate of the owner for the whole year. After hearing this, the owner has to draw certain conclusions. This can also be an ES for a household fairy tale or animal tale (Kerbelite, 1989, p. 30).

Summing up the results of the study, B. Kerbelite managed to prove that the plots of fairy tales consist of a weave of interacting parts. He found such parts - ES - that have some autonomy. Throughout the historical development of this genre, ESs were the basis of independent works, combined in various combinations, and sometimes separated again. To determine the degree of kinship of ES in the fairy tales of one or more peoples, a special semantic language was created, and description levels were introduced. The most important milestones in the development of ES are found - the formation of ES components and splices, which contributed to the disclosure of more complex relationships between characters and contradictions in the actions of the characters. The identification of five classes and the study of the peculiarities of ES of each class led to the conclusion that the oldest basis of fairy tales is the depiction of the relationship between a person and a foreign environment (1989, p. 39). The results of the semantic interpretation of all elements of Lithuanian fairy tales are presented in the "Classification of Elementary Plots", and based on the analysis of the structure and semantics of the texts as a whole, an "Index of Structural and Semantic Types of Lithuanian Fairy Tales" was created. The classification of ES types can be seen as a list of rules discovered by ancient people in their experience of communicating with strangers and with each other. These rules still determine human behaviour today. Therefore, the elements of fairy tales tell us a lot about the essence of a person, help us understand the reasons for the difficulties that arise when people interact in the modern real world (1989, p. 41). For the work of B. Kerbelite's work "Historical Development of Structures and Semantics of Fairy Tales" (1991), O. Britsyna submitted a review to the journal "Folk Art and Ethnography" "Structure and Semantics of Fairy Tales:

Possibilities of Research Methods" (1992), where she pointed out ways and means of effective application of the researcher's methods in national fairy tale studies. In 2005, B. Kerbelite published the work "Types of Folk Tales: Structural and Semantic Classification of Lithuanian Folk Tales" in 2 books .

Special attention should be paid to the work of E. Kostyukhin "Types and Forms of Animal Epics" (1987). The book contains an extensive bibliography and an index of fairy tale motifs. In particular, he used the works of Ukrainian scholars: A. Potebnyi "From Lectures on the Theory of Literature. Fables. Proverb. Proverb", collections by I. Rudchenko, V. Yastrebov, P. Chubynskyi, I. Berezovsky, historiographical studies of folk tales by O. Kotliarevskyi and S. Savchenko. The author examines the main problems of the origin, development and peculiarities of the modern state of the animal epic. Revealing the content of the "hunting theory" in the reading of Paleolithic rock paintings, the scientist proves that their themes are directly related to the mythological ideas of our ancestors. According to him, art did not so much teach how to hunt as it affirmed man's place in the world. As for the fairy tale, Kostiukhin believes that it deeply overcame what was believed and feared. He has studied the animal epic in three areas: early forms (genesis), genre diversity in folklore, and literary interpretation. This is a typological study based on material from myths, fairy tales and fables of many countries and peoples.

The scientific provisions of O. Novyk's research "Rite and Folklore in Siberian Shamanism: Experience of Comparing Structures" (1984) were used in our work "Mythological Motifs in Ukrainian Folk Tales about Animals" (2008), in particular in comparing shamanic rituals and the behaviour of individual characters in animal tales.

The study of folk tales in foreign sources is quite diverse both in terms of methodology and method of study. From the search for an ancient ritual to philosophical theory, the fairy tale becomes a constant illustrative source, a confirmation of all possible human thoughts. The work of M. Eliade "The Tale of the Tales" (1987) were important for the formation of the research methodology in Ukrainian fairy tale studies: M. Eliade "Space and History"; E. Taylor "Primary Culture" (1989); Frenchman R. Barth "Selected Works: Semiotics. Poetics"; German E. Fromm on the understanding of dreams, fairy tales and myths (1992); in Polish we have J. Kasian's research on the repertoire of Ukrainian folk tales (fairy tales) and his collection of folklore works (1994); A. Golan "Myth and Symbol", which also includes Ukrainian material; J. Heising. Heisinga's Homo Ludens (1994); the encyclopedia Myths of the World, which includes materials about Ukrainian fairy tales (1997); C.G. Jung's Soul and Myth, O. Freudenberg's Poetics of Plot and Genre (1997), M. Von Franz's The Psychology of Fairy Tales: Interpreting Fairy Tales (1998); we also have a translation of E. Norman's The Origin and Development of Consciousness; a translation of J. Fraser's The Golden Bough (1998). At the same time, collections of works by M. Sumtsov (1996) and O. Veselovsky (1999) (in particular, "Articles on Fairy Tales") were published, which allowed us to remove the stamp of rare editions from the research of scientists.

Dissertation research was also important. Thus, T. Zuieva defends her doctoral dissertation "East Slavic Fairy Tale in the Aspect of Historical Development" (1995).

She derives the historical development of the East Slavic fairy tale from Old Russian monuments, uses Ukrainian materials to address the issues, and identifies family and household rituals in the structure of the fairy tale; A. Rafaieva studies the semantics of the structures of traditional plots and motifs; O. Novyk and others trace the philosophical triads "Folklore-Rite-Beliefs: Experience of Structural and Semiotic Study of Oral Culture Texts" in her dissertation.

Thus, foreign fairy tale studies penetrated Ukrainian fairy tale studies with their ideas, forming new research tasks, offering a proven methodology for studying the fairy tale epic through structuralism, formalism, and traditional comparative studies. All of this had a positive impact on the development of national fairy tale studies, creating its own scientific approaches to understanding folk tales, their genesis as a form of folk prose and a way of preserving historical memory.

4.10 PUBLICATIONS OF TRADITIONAL AND MODERN RECORDINGS OF FAIRY TALE TEXTS in the 1960s and 1990s

In the 1960s and 1990s, Ukrainian folk tales acquired a new status. Soviet ideologues finally saw in it a didactic element and the possibility of influencing children and fostering positive moral qualities in their character. Given the weakening of Russification and changes in the USSR government's policy towards national cultures, their identity and originality, collections of folk tales of this period are quite diverse: popular publications under the general titles of the genre "Ukrainian Folk Tales" (compiled by H. Paperna and F. Naumenko); could be addressed to age categories (for primary school children "Ukrainian Folk Tales", "Rukavychka"); popular science ("Transcarpathian Tales of Andriy Kalyn", compiled by H. Ihnatovych, "Trouble and Happiness", records from Y. Revtya by M.I. Rishko and M.V. Rishko) and translated (in English "Ukrainian Folk Tales. Tales about Animals" edited by I. Rakhov, in Hungarian, Polish - the tale "Kotyhoroshko", "The Golden Slipper" compiled by E. Boitar, in Romanian). In Paris, a collection of Ukrainian folk tales by V. Chali was published in French; in Bucharest, Ion Crine published Ukrainian folk songs and fairy tales for preschool age "Two Cockerels", with texts in English and Romanian. The Ukrainian diaspora in Canada has published a collection of folk tales in the Year of the Child. The internationalisation of fairy tales in the last decades of the twentieth century also took place through popular publications in the series "Fairy Tales of the World". In particular, the following collections were published in Ukraine: German fairy tales as recorded by the Brothers Grimm; Slovak, French, Yugoslav folk tales compiled and described by I. Yushchuk (in 1984, the collection was reviewed by J. Pylynskyi under the title "Fairy Tales of the Peoples of Yugoslavia"); thematic "Dzherelce: Tales of the Peoples of the USSR about Music and Musical Instruments"; Ukrainian "Humorous Tales", "Two Cockerels" Ukrainian folk songs and fairy tales for preschool age translated into Lusatian and in the original. L. Vakhnina's theoretical study "Editions of Fairy Tales of the World" summarises the importance of such serial publications for Ukrainian science and culture, focusing on international themes and the cultural value of the fairy tale genre in general.

Butterfly books popularised illustrated editions: "The Fox Sister and the Wolf Brother. Ukrainian Folk Tale" and "Mr Kotskyi. Ukrainian Folk Tale. For preschool age" (1959). All of them testified to the special interest of the national and international community in folk tales, their wise, didactic nature, and the participation of the compilers in certain projects.

At the turn of the century, the folk tale acquired a new sound, provided that scholars-compilers and publishers understood the importance of preserving the authenticity of the text. Explanatory scholarly articles on this issue contributed not only to the reprinting of collections (V. Hnatiuk "Ethnographic Materials from Hungarian Rus", "Tales from Bachka" (1986)), but also to the qualitative work on the selection of tales for new editions (Heroic and Fantastic Tales, with a preface by I. Berezovsky "The Inexhaustible Well"; compiled by V. Boyko. Boyko's anti-religious folk tales "How Uncle Fooled the Devil"; Transcarpathian fairy tales in P. Lintur's records, compiled by I. Senko and V. Lintur "Enchanted by a Fairy Tale" with P. Lintur's afterword "Storytellers of Transcarpathia and Their Repertoire"; popular editions of the fairy tales "Kolobok", "Rukavychka", "Egg Paradise"). The second edition of I. Berezovsky's "Animal Tales" with a professional preface "The Luxurious Branch of the Fairy Tale Epic in Ukraine" is still in print; the collection "Magic Flower: Ukrainian Folk Tales from Across the Dniester" in the recordings of M. Zinchuk is full of bright authenticity. Zinchuk (1986); collections entitled "Ukrainian Folk Tales" and "Tales of the Peoples of the USSR", which differ in their artistic design and selection of texts, are becoming traditional for publishers; the Romanian edition of Ukrainian folk tales "The Flying Ship" is published in the series "A Bag of Fairy Tales". In his novel from the people's mouth, Strazh-Hora, S. Pushyk used folklore archival and his own materials (for example, the image of the collector of fairy tales Maria Ivanovna Marchak). According to critics, other stories in the collection have a strong folklore basis (Pushik, 1988, pp. 3-186).

Collections of fairy tales from around the world in this period continue the traditional methods of presentation. These are translations of texts into Ukrainian with the preservation of national vocabulary for names of cultural realities and easy adaptation of the fairy tale narrative to the Ukrainian oral tradition. In particular, Indian folk tales (compiled by S. Nalyvaiko); Vietnamese folk tales (with an introduction by H. Halymonenko); Tibetan "Stone Lion"; Arabic "One Thousand and One Nights" (with a foreword by Ye. Mykytenko); Afghan "Is Honey Sweet"; Greek (with a foreword by T. Chernyshova); Hungarian (with a foreword by I. Megela); Uzbek (with a foreword by V. Hrymych); and the Romanian fairy tale "Fet Frumos" as a popular edition. The series "Fairy Tales of the Peoples of the USSR" includes "Altai Folk Tales", and the series "Fairy Tales of the World" - includes Norwegian (with an introduction by O. Senyuk), Italian (with a foreword by I. Korunets) and Japanese (with a foreword by I. Dziuba). Among the collections of fairy tales of other nations in Ukrainian, there are Georgian and Turkish fairy tales (with forewords by H. Halimonenko); Bulgarian (with an introduction by E. Ogniava); Cuban (with a foreword by M. Lytvynets); Lithuanian (translated by O. Gradauskienė).

The texts of fairy tales of this period in the magazines have a popular science colouring. They bring to the reader new records of plots and offer topics for discussion. For example, the journal "Dukla" presented O. Farynych's "Four Folk Tales of Transcarpathia in Literary Processing: "Vasylisa the Wise", "The Devil's Stone", "The Beauty and the Wicked Woman", "The Maiden of Sharysh Castle". In addition, collections of Ukrainian folk tales and animal tales were added to the libraries of schoolchildren; the journal "Folk Art and Ethnography" published two folk tales recorded in the village of Vyshivska Dolyna in Maromoroshchyna by V. Cordun (Bucharest) and a selection of folk tales with notes by M. Rodina.

Popular collections of folk tales of this period varied in size, design, illustrations by artists, language (folk or literary), and often without an indication of the compiler (probably published at the initiative of publishing houses). Nevertheless, their number met the demand of consumer readers, and they were available in libraries and for extracurricular reading at school. Among them: the collections The Princess Frog, The Golden Slipper, Dereza the Goat, The Flying Ship, The Mitten; a large number were published by Veselka Publishing House.

Collections of fairy tales of the peoples of the USSR also included Ukrainian tales of various kinds, but often the preference of the plot depended on the ideological objectives of the publication and the place of compilation. For example, Ukrainian fairy tales are represented in the collections of Western Ukraine: "Fairy Tales of the Peoples of the USSR" (Lviv), "Slavic Folk Tales" (including Ukrainian, Serbian, Polish, Slovak) (Uzhhorod). Satirical social and everyday folk tales are especially pathetic, as the funny story of tricks of the tricksters and clever people reinforced the Soviet ideology of "all power to the people." These are collections of anti-religious Ukrainian fairy tales "If only there were money..." (1958) and fairy tales of the peoples of the USSR "From the Other World"; "Ancient Ukrainian Humour and Satire" by L. Makhnovets with an introductory article and notes (1959). Expeditionary records of Transcarpathian fairy tales are available in collections with scientific apparatus: "The Enchanted Horseshoe" by L. Demian and M. Pryhara (1959).

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Ukrainian folklore studies knows two Demianas:

1 - **Hryhorii Demian** (1929-2013) was a folklorist, historian, ethnographer, local historian, and public figure. He began recording folklore in 1945. He was one of the most prominent collectors of folklore in the second half of the twentieth and early nineteenth centuries. He recorded several thousand fairy tales, legends, and legends; 6,000 songs, thousands of proverbs and sayings; and a large amount of ethnographic material. He is the author of more than 1500 publications, many of which are devoted to the study of the history of folklore and folklore genres. Among his monographs is the well-known "Ukrainian Folklore Studies in Galicia in the Late Seventeenth and Early Nineteenth Centuries" (Lviv, 2004). The folklore records he made are in the archival collections of the NAFRF of the IMFE of the National Academy of Sciences of Ukraine.

2 - **Luka Demian** (1894-1968) was a writer, collector of folklore, and public figure. He is the author of numerous works on folk life: "The Devil at the Wedding" (1920), "The Witch" (1924), and wrote works in the vernacular. His short stories "The One Who Would Disappear..." (1937), "The Black Goat" (1937), "Whose Hay?" are based on anecdotal folklore. He began recording folklore in 1908 (primarily songs, then fairy tales and anecdotes). Among his recordings are about 150 numbers of fairy tales, legends and legends, from which he compiled the collections The Enchanted Horseshoe (1959), The Magic Heart (1964), and Fairy Tales (1969). L. Demian's recordings are distinguished by their special professionalism and preservation of linguistic colour. They were published by compilers (in particular, I. Berezovskyi) in the publications "Tales of Verkhovyna" (1960), "Transcarpathian laughs" (1966, 1967), "Legends of the Carpathians" (1968), "Wise Storyteller" (1969), "Legends of Our Land" (1972). L. Demian's records are kept in the archives of the NAFRF of the IMFE of the National Academy of Sciences of Ukraine.

As it turns out, there are so many fairy tale scholars in Ukrainian science that more than one volume of an encyclopaedia could be written about them and their activities. The work done by these people began with recording a fairy tale in the most remote village or hamlet of our country and ended with a colourful printed collection of Ukrainian folk tales on the shelves of the Vernadsky Library or the National Academy of Sciences, or in bookstores. And even more often - in the collections of fellow scholars, who were simply given these publications as a memento, as a thank you, etc.

4.11 UKRAINIAN FABULOUS STUDIES OF THE LAST THIRD OF THE XX CENTURY

The Ukrainian folk tale, as a component of traditional culture, a carrier of language and worldview, is one of the universal means of expressing the mentality of Ukrainians and an important factor in the formation of national identity, the formation of the spiritual world of the individual, his or her moral and aesthetic development, and psychological self-sufficiency. The study of Ukrainian folk tales in the last third of the twentieth century was especially revived by literary studies. The poetics of the fairy tale and its characters demanded special attention from scholars. Researchers often tried to explain the names and symbolic meaning of the characters (V. Kolomiets "Why the Goat-Tree?" (Kolomiiets, 1968, no. 3, pp. 41-45), H. Falkevych "Explanation of the Fairy Tale Character Ivasyk-Telesyk", P. Dotsenko "Once Again about Ivasyk Telesyk" (1970)), the conditions and reasons for the creation of fiction (O. Voropai "About Ukrainian Folk Tales. Anecdotes" (1968); Y. Yarmysh "In the Fantastic World of Fairy Tales"). Monographic studies of folk tales were thematically combined with literary studies and the solution of the latter's problems (for example, Y. Yarmysh's monograph "In the World of Fairy Tales: Literary and Critical Analysis", which reveals the genre of literary fairy tales and its connection with folk tales (1975)); research by M. Hrytsai "Ukrainian Literature of the XVI - XVII Centuries and Folklore" (1969); A. Mordvintsev "Slavic Anti-Religious Fairy Tale" (1970); O. Myshanych "Ukrainian

Literature of the Second Half of the XVIII Century and Oral Folk Art" (1980), which traces the genesis of folklore content in literary genres.

Scholarly research has raised the problems of folklore relations with neighbouring peoples and special approaches to the genre definition of narrative, considering literary studies. Examples include R. Kirchiv's work "Ukrainian Folklore in Polish Literature (The Romantic Period)" (1971); articles by E. Kozak "On Some Ways of Studying the Fairy Tale Genre in Soviet Literature" (1971); P. Volynskyi "Methods of Literary Research in the Works of Ivan Franko" (1973).

The topic of the figure of storytellers remains relevant. These are scientific and popular science studies that presented not only the manner of the folk storyteller, but also became business cards for local history travel on the pages of newspapers and educational magazines: S. Panko "Storyteller Vasyl Korolevych: Essay" (1970) and "Transcarpathian Storytellers" (1971); M. Syvachenko "Ivan Rudchenko as a Collector and Publisher of Ukrainian Folk Tales" (1970); N. Vitkovska, A. Shcherbo, D. Jola "Studying fairy tales as a means of aesthetic development of younger students" (1970); S. Pushyk "At the Carpathian storytellers" (1973); M. Hiryak "On folk ethics in folklore" (1973). A new topic was the recognition by researchers of elements of scientific and technological progress in fairy tales (K. Yakovleva "STP and Fairy Tale" (1979), V. Bliznytsia "Fairy Tale in Our Life"), which appeared as a promising one for studying and forming thematic collections of fairy tales. Of particular interest was the issue of theatricalisation of folk tales (M. Bozhenko "Folk Tale in Ukrainian Soviet Drama").

The problem of intergenre and interdisciplinary relations in philology presents the folk tale as a constant source of poetics, didactics (A. Shcherbo "Fairy tale in the spiritual development of children" (1980)), linguistic and stylistic units for linguistic research (for example, works by M. Vengrenovska "Linguistic and stylistic issues of translation into French ... of Ukrainian fairy tales" (1981) and "To translate a fairy tale with a fairy tale (translation of the best examples of Ukrainian folk tales into French)" (1982), O. Dombrovsky "Ways of reproducing deminitives in French translations from Ukrainian: (based on the translation of Ukrainian folk tales)" (1981), V. Vasovchyk "Lexical Magyarisms in the collection of Ukrainian fairy tales "At the Gates of Paradise" edited by I. Senko", O. Fedynyshenets "West Slavicisms in the Ukrainian fairy tale anthroponymicon of the Carpathian region" (1982)). The linguistic works of R. Zorivchak are worthy of attention. In her research, she considered the collection Cossack Tales and Folk Tales translated by R. N. Bain (published in London in 1894). Although the research focuses on the peculiarities of the translation, R. Zorivchak also points to the conditions that led to the collection's popularity and its history. These are R. Zorivchak's articles "Cossack Tales" and "Ukrainian Folk Tales Translated by Robert Nizbet Bain" (1982). Another publication was mentioned by the scholar in her article "Ukrainian Fairy Tale Epic in English" (about a collection of fairy tales of Slavic peoples translated into English by A. Vratislav (London, 1889)). Other linguists include L. Pashchyn with her research "Ukrainian Fairy Tales in German" (1982), M. Vengrenivska with her article "Some Remarks on the Translation of French Folk Tales into Ukrainian" (1985), V. Babych "Recreating the Colour of Ukrainian Fairy

Tales" (about translations of Ukrainian fairy tales into English) (1987), S. Lavrinenko's dissertation "The Linguistic Picture of the World in Ukrainian Fantastic Fairy Tales" (1985) and others.

According to M. Dmytrenko, the need to learn about folklore is primarily determined by humanistic aspirations aimed at preserving the individual, the nation, and humanity as a whole. The rapid development of information technology provides great opportunities for the exchange of cultural values, knowledge of traditions, customs, and oral art of the world's peoples. A memory with a highly developed traditional culture can become a worthy representative of its achievements, demonstrate a real attraction of unique art created over thousands of years in the dialogue of cultures and traditions (Dmytrenko, 2014, pp. 176-177).

In the 1990s, fairy tale studies saw a number of studies that expanded knowledge about folk tales and studied them on the borderline with other genres, scientific theories, and interdisciplinarily. Striking examples of this are: V. Krekotnyi's monograph "Stories by Antony Radyvylovsky: From the History of Ukrainian Short Stories of the Seventeenth Century" (1983), a collection of Ukrainian fables compiled by B. Derkach and V. Kosyachenko, with an introductory study on the nature, features and history of Ukrainian fables (1983), articles by E. Fedynyshenets "Reflection of the Cult of Nature in the Fairy Tales of the Peoples of the Carpathian Region" (1984), I. Reboshapka "Modernisation of Traditional Folk Tales" (1984), M. Dochynets "The Storyteller" (about the storyteller of fairy tales and proverbs Y. Banyas from Boronyava village in Transcarpathia (1984)), S. Yakymenko "Fairy tales in the educational process" (1988), V. Trokhymenko "V. O. Sukhomlynsky on the Role of Fairy Tales in the Spiritual Enrichment of Students" (1986), Y. Klovanych "Fascinated by a Fairy Tale (P. V. Lintur in the Memoirs of Contemporaries)" (1986), V. Bakhno "The Blacksmith's Tale" (1986, p. 9) (about a storyteller from a village in Zakarpattia, Y. Mitrovych). Essays on the development of Slavic folklore studies are included in the joint project by M. Haidai, V. Husiev, K. Kabashnikov, N. Shumada, V. Yuzvenko (1988) and in O. Roenko's article "Books on Folklore, Ethnography, and Folk Art in 1987". The bibliography includes not only works on Ukrainian folklore, but also those of other nations. The continuation of this publication was the article "Books on Folklore Studies, Ethnography and Folk Art for 1988" in the same journal (1990), without indicating who compiled this index.

Conclusions. Summing up the third period of Ukrainian fairy tale studies, we can note that the dynamics of the development of fairy tale studies during the twentieth century was able to move along several paths: traditional Ukrainian, European and Soviet. Each of these directions was developed through a series of studies and ended with the discovery of rational ways to study the fairy tale as an artistic and poetic system, artefact, and folklore tradition. The schools of comparativism and structuralism had a number of supporters. However, regional collections became the predominant way of studying fairy tales, which could be specified by the subject matter, purpose of publications, and publishing series. During this period, we have scholars who published up to a hundred collections under their editorship: P. Lintur, M. Zinchuk, I. Hlanta. The

theme of the hero-hero in fairy tales was expanded by the theme of female characters. The international aspect of fairy tale studies and the identification of its terminology in dictionaries, reference books and encyclopaedias have received considerable study. The theory of fairy tales was observed in the interdisciplinary aspect, which was actually further developed in the fourth period.

CHAPTER 5.
IV PERIOD OF UKRAINIAN FAIRY TALE STUDIES : MODERN

We have conditionally called the fourth period of fairy tale studies the "post-Soviet" period, which began with the opening of the departments of folklore studies at Taras Shevchenko National University of Kyiv (1991) and Ivan Franko National University of Lviv (1990), but which continues to this day, which explains it as "modern" in the chapter title. The professional training of folklorists has contributed to the formation of a solid scientific, methodological, and practical foundation in Ukraine. During the last decade of the twentieth century, many educational and creative folklore projects were planned and implemented, and scholarly and popular books of various folklore types and genres were published. The study of folk tales evolved from scientific articles to PhD thesis, which considered new international experience. In the first third of the twenty-first century, many studies on fairy tales of various issues appeared. They were authored by students (pupils of the Minor Academy of Sciences), postgraduates and doctoral students. We will dwell on aspects of their research in more detail below. As is well known, in the late twentieth and early twenty-first centuries, Ukrainian folklore studies had many gaps in the study of certain genres of folklore, and the areas of research were partly misguided. The post-totalitarian recovery in the humanities was developing quite rapidly, and folklore schools in Kyiv, Lviv, Odesa, and Kharkiv opened up new promising topics for contemporary research.

5.1 THE PLACE OF L. DUNAEVSKA'S FOLKLORE SCHOOL IN FAIRY TALE STUDIES

Lidiya Dunayevska (1948 - 2006) is rightly considered by her contemporaries to be a restorer of the traditions of Ukrainian fairy tale studies, a reformer of methodological and uniform practice. As a leading expert of the School of Folklore Studies at the Taras Shevchenko National University of Kyiv, organiser and head of the Department of Folklore Studies (1991), she made many efforts to restore and develop the traditions of the national folklore school, which was founded by Mykhailo Maksymovych. L. Dunaievska's research focuses on Ukrainian fairy tales, folk prose, folklore and literary connections, the history of the development of Ukrainian folklore studies, in particular the scientific heritage of Mykhailo Maksymovych, Kostomarov, Nomys, the Rudchenko brothers, P. Chubynskyi, V. Antonovych, M. Drahomanov, M. Hrushevskyi, and other well-known predecessors. The researcher not only deepened their traditions, but also developed her own concept of mythological foundations, understanding of folklore universals, and developed a theory of folklore-literary connections. She formed a holistic view of such issues of modern science as

archetypal images, world folklore universals and elements of the Proto-Slavic mythology in Ukrainian oral poetry, typology and evolution of folklore genres, peculiarities of folklore in modern civilisation, etc. In total, L. Dunayevska has 120 publications in various genres. Her first studies in Ukrainian fairy tale studies are "Poetics of Ukrainian Heroic Fairy Tales" (1975), "New Elements of Traditional Poetics of Modern Ukrainian Magic and Fantasy Fairy Tales" (1981) and "On the Poetics of Ukrainian Folk Tales about Animals" (1976). Her monographs "Ukrainian Folk Fairy Tale" (1987), "Ukrainian Folk Prose (Legend, Fairy Tale): Evolution of Epic Traditions" (1997, 2000), "The Character System of Ukrainian Folk Mythological Prose. Aspects of Poetics" (2000). The article has numerous citations: "Ukrainian Folklore in the Context of the World Mythology" (1996), "On the Problem of the Worldview Nature of the Legend" (2000), "Typology of Modelling Elements of the Legend and Fairy Tale" (2001), "Legend and Fairy Tale" (2001), "Problems of Congruence of the Legend and Fairy Tale" (2002); "Number-Symbol in Ukrainian Folk Prose" (1996); "On the Ideological and Artistic Structure of the Ukrainian Folk Novelistic Fairy Tale: (Humorous and Satirical Fairy Tales)" (1982), "Wise Sources" (the same article is included in the collection "Fairy Tales of the Peoples of the USSR" published by Veselka Publishing House) and "On the Question of the Thematic and Plot Structure of the Novelistic Fairy Tale" (1980) and other works. The issues of studying fairy tales at school are reflected in her lessons, radio and television appearances (for example, "The Fairy Tale is Not Didactic, but Wise" (lesson in the 5th grade) (2000)). As a teacher-methodologist, she has compiled about 20 curricula for higher education institutions, created an original methodology for teaching folklore, combining the traditions of academic presentation with various forms of direct communication between students and the living oral tradition. For the best scientific research in the field of folklore and philology, L. Dunayevska was awarded the F. Kolessa Prize of the National Academy of Sciences of Ukraine (2001), and posthumously the P. Chubynsky Prize (2007).

In her research, L. Dunayevska drew attention to the concept of mythological images, the evolution of folklore genres, and substantiated the theory of folklore-literary connections, considering the universal code of cultural phenomena, which prompted her to search for new directions in folklore studies. As the researcher herself noted: "*The problems of Ukrainian mythology, magic in the context of the traditions of folklore, philosophical anthropology, literature, folk art... are the leading scientific interests of today..."* (article "Verbal Magic of Ukrainians", 1998). As a teacher, she promoted among her students an interest in the folklore of all peoples of the world. On her initiative, students studied the folklore of Poles, Hungarians, Czechs, and Slovaks, revealing both the universal unity of cultures and their ethnic specificity. This approach of the scientist demonstrated innovation in national folklore studies and access to the international level of comparative studies (Borysenko, 2011, pp. 16-19). Given the scientific subject of her works and beliefs, L. Dunayevska belongs to scholars of European orientation. She recognised the poetics of fairy tales as a method of education. She compiled and arranged collections for children by age categories

(primary, middle, and high school age): "From a Living Source", "The Golden Book of Fairy Tales", "Semilitochka" (1990) and others.

L. Dunayevska's work on the theory of fairy tales was presented in the chapter "Fairy Tale" of the textbook "Ukrainian Folk Poetry" (1983). For the first time, the textbook professionally and comprehensively addresses the history of fairy tale studies, the modern approach to the genre distribution of fairy tale texts, the methodology of recording, and the names of leading scholars in the field and talented storytellers. In addition, the researcher also prepared for the textbook the chapters "Riddles", "Songs-Ballads", "Kolomyikas and Ditties", "Anecdotes", "Legends and Traditions". As a well-established scientific analyst, she predicted and promoted the development of folklore studies at the Kyiv National University, expressed her own opinion on the prospects for the development of scientific research for a future specialist in the holistic study of the history of folklore development, characteristics of genres, their typology, and structure. The textbook "Ukrainian Folk Poetry" co-authored by V. Boyko, M. Hrytsai, and L. Dunaievska (1983) has long been a reference book for students of folklore. Three academic figures of Ukrainian folklore studies formulated the conceptual apparatus of folk genres in this publication, not ignoring fairy tale studies. The only drawback of L. Dunayevska's article on the Ukrainian fairy tale is that it does not provide a complete historiography of the modern period. If the nineteenth century in the history of fairy tale studies begins with the almanac "Galatea", where I. Sreznevsky publishes several fairy tales (1839), and then the traditional presentation, then in the twentieth century R. Volkov (1924) is mentioned as having "made an attempt" to consider the style, artistic means and motifs of East Slavic fantastic tales, including Ukrainian ones (but he considered and was the first to apply the method of morphology in fairy tale studies), while his contemporaries are named without characterising their contribution to the development of fairy tale science. Only individual names are mentioned: G. Sukhobrus, I. Berezovsky, V. Boyko, V. Yuzvenko, I. Khlanta, M. Hrytsai, M. Syvachenko, and the story index of fairy tales (SIT) is mentioned - and that's all. No indication of methods of studying folk tales (even if it is imitation). The scientific apparatus offered to students: the definition of a fairy tale, areas of research, epic narrative, fiction, ideological and thematic structure of a fairy tale (three-category system of characters: villains, do-gooders, outcasts), genre division: magic (heroic, fantastic), animal (totemic basis, fabulist overtones, structural proximity to magic, cumulative nature), every day (by the nature of the main conflict: didactic, family antagonistic, humorous, satirical). Definition: a fairy tale is "*an epic story of a magical and fantastic, allegorical and socially domestic nature with a peculiar traditional system of artistic means subordinated to the glorification of positive, satirical exposure of negative images, often grotesque depiction of their interaction*".

To form qualitatively new approaches in Ukrainian folklore studies, L. Dunaievska deeply developed the progressive traditions of domestic and foreign experience. The methodological guideline for studying the history of folklore processes and personalities was aimed at the wide use of the source base, syncretic and analytical analysis from antiquity to the present. An example is the "Programme of Ukrainian

Folk Poetry" developed in co-authorship with V. Boyko, which was successfully implemented during the course on folklore studies at the philological faculties of universities (Ukrainian and Slavic departments).

Contemporaries appreciated L. Dunayevska's contribution to the development of folklore and fairy tale studies. Indeed, during the formation of a new type of national higher education based on the experience of the Bologna system, she was concerned to promote the idea that original traditions should be syncretised and developed so that Ukraine's spiritual resources could withstand the inevitable clash with rationalism, Americanisation and Russification of mass culture (Shevchuk, 2011, pp. 21-26). The dissertations supervised by L. Dunayevska were aimed at studying the figurative and symbolic system or mythological motifs in folklore, based on the study of individual genres (e.g., T. Polkovenko "Mythological Images of Folk Prose: Evolution of Artistic Thinking" (2003), S. Karpenko "Mythological Motifs in Ukrainian Folk Tales about Animals" (2005), and others). According to L. Dunaievska, an integrated approach to the study of certain genres of Ukrainian folklore was an important component in the study of folk art in general. Therefore, she directed her postgraduate students' research to the study of the folklore genre.

Her publishing activity was the result of scientific and methodological research. This is what made it possible to publish folklore texts as "national codes inherent in Ukrainian nature" (Dunayevska, 1997), which help, according to the scholar, "*to get an idea of the past people of Ukraine, their spirituality, and national essence*" (Dunayevska, 1995). The collections of fairy tales edited by L. Dunayevska deserve a separate consideration. For example, in 1990, the Veselka Publishing House (the researcher was a member of its editorial board) opened a multi-volume series "Golden Pupil's Library" with the "Golden Book of Fairy Tales" (1990), compiled by L. Dunayevska. The fairy tales in the publication are selected in accordance with the classical classification by thematic groups: animal, magic (fantasy), and social and everyday life. The texts are taken from various collections, archives, or ancient sources. The researcher insisted on careful, minimal processing of grammatical forms and lexical material of folklore texts that were being prepared for publication. The texts of the compiled books and the dictionaries that the compiler included with them testify to the fact that the edits were made with extreme care, preserving the characteristic lexical and morphological features. She chose the most perfect texts in terms of content, artistic realisation of the idea, compositional solution, and original lexical and grammatical design. Some of her views caused dissatisfaction and objections from scientists from the Rylsky Institute of International Relations of the National Academy of Sciences of Ukraine. However, she stood her ground, arguing that "authenticity should be preserved in scientific collections, and a modern child should read fairy tales in the modern Ukrainian language" (a similar opinion was shared by academician M. Vozniak in his three-volume edition of fairy tales). And this is exactly how we see the collections compiled by L. Dunayevska. In her preface, she sets out the prospects for future researchers of oral folklore: "Scientists still have to collect those treasures scattered around the globe so that they become the property of the widest possible

public" ("Golden Book of Fairy Tales", 1990), since "the folklore of every nation is deeply national and at the same time universal" (Dunayevska, 2003).

Two more collections of L. Dunayevska's „Ukrainian Folk Tales" (1990) with prefaces have become an invaluable treasure, accompanied by scholarly commentaries on the development of Ukrainian fairy tale studies. The brief comments of the introductory article draw attention to the significance of national images-symbols that are organic in Ukrainian folk life and are found in the fairy tale text, such as elements of embroidery on towels, shirts, and scarves. This information gives rise to a deeper interest of contemporaries in their sources, suggests a way to comprehend and understand the moral and ethical foundations of the Ukrainian ethnos: "*Embroideries on towels, shirts, and shawls had ornaments that symbolised magical signs, sometimes known only to the embroiderer, signs that had the meaning of amulets against diseases, the evil eye, death, kidnapping, and so on. The mystery of these signs aroused wonder and the attitude towards towels as something unusual, perhaps even dangerous for a stranger*" (Dunayevska, 1990, p. 6).

The collection "From a Living Source. A Collection of Fairy Tales as Recorded by Ukrainian Writers of the Nineteenth and Twentieth Centuries" (1990) includes Ukrainian folk tales as recorded, retold and published by Ukrainian writers. In her preface, L. Dunayevska traced the history of the use of folklore in the works of Ukrainian writers. The book includes fairy tales from the archival collections of M. Maksymovych, Marko Vovchok, M. Kostomarov, A. Svydnytskyi, I. Rudchenko, P. Chubynskyi, I. Manzhura, L. Hlibov, I. Franko, Hanna Barvinok, Sofia Tobilevych, M. Stelmakh, and other Ukrainian writers. "*By collecting songs, fairy tales, legends, stories, dumas, riddles from the people, writers and scholars of that time were well aware of the great benefit they were doing for future generations*," wrote L. Dunayevska in her preface to Let's Drink from a Living Spring. The book analyses Ukrainian fairy tale material by collections, collectors, and Ukrainian fairy tale scholars, and identifies the role of fairy tales in the life of Ukrainians: didactics, philosophy, belief in the better fate of the people, etc. The scientific approaches to collecting folklore of the recorders involved in the book are considered, their activities are evaluated, and the text is enriched with information material that enhances the intellectual content of the publication. This even brief information provides a certain space for young scholars, opening up the theory and practice of working with folklore materials. The publication contains 133 tales from 37 collections. The stories are presented according to the repertoire of the recorders and compilers of the collections, in chronological order. There is no genre or type division, with predominance of magic fairy tales and household tales (the stories are certified: from which collection they were taken, from whom and when they were recorded, and the page notes contain explanations of dialectisms). Relevant and self-determining thoughts about the work of folklore collectors and researchers: "The memory of many people hides a great spiritual wealth. And the task of a folklorist is to record the pearls of folk art and popularise them." This is exactly what L. Dunayevska did with her compilation work.

The collection "Semilitochka" (1990) was a continuation of the recordings of folk tales of the nineteenth and twentieth centuries to the present day. It traditionally

consisted of three groups of fairy tales (23 tales about animals, 25 magic tales, and 33 household stories), but the texts had a new sound. Among them: "Longhorn", "How the fox made Ivan the melon farmer rich", "How the cockerel went to the sea for water", "The ant is stronger than the eagle", "The serpent", "Pokotyhoroshko", "About the golden mountain", "Telesyk", "Unfortunate Danilo", "About Tsarevich Ivan and the Devil's Daughter", "The Tale of the Beauty and the Wicked Woman", "Turnip", "The Devil's Mother", "The Ladle of Misfortune", "A Gift for Father", "Boots" and others. This was due to the tasks that L. Dunayevska set for herself: to present new records, variants of fairy tales in each collection, and to present Ukrainian folk tales from another region of our country.

In 1982, L. Dunaievska defended her PhD thesis "Poetics of Ukrainian Folk Tales" (1982). In the introductory part of her work "Ukrainian Folk Tale" (1989), she describes the historiography in detail, focusing on domestic research and borrowing methods of studying fairy tale narratives recognised in European science. The researcher's deep understanding of the nature of fairy tales became the basis for creating her own classifications of character types, compositional structure, and recognition of a multitude of fairy tale conflicts that are caused by the types and motifs of fairy tales.

Based on domestic and foreign experience, L. Dunayevska identified three types of characters in Ukrainian fairy tales: do-gooders, villains, and the disadvantaged. According to these types, it is possible to establish the percentage of ratios in fairy tales; to determine which character is in which role most often. Noting significant differences in fairy tales recorded by different storytellers and in different regions, the researcher states that all variants have a common motif that groups fairy tale narratives around it.

She also noticed the compositional similarity between Ukrainian versions of animal tales and social tales, which differ only in the categories of characters (human/animal). This unity of composition makes it possible to group fairy tales without taking into account the specifics of the characters and tends to use fabulist subtext in the tale. L. Dunayevska paid much attention to the study of fairy tale conflict, which is a condition for the existence of the plot (the theme of the story). The dialectical combination of the plot and the denouement is superimposed on folk customs and traditions, and the beliefs of the Ukrainian people. For example, in animal tales, she explores the allegory of characters and their role in traditional motifs. In the poetic system of instructional and entertaining fairy tales, the scholar observed the main artistic means inherent in the genre as a whole: retardation, gradation, hyperbole, and numerical symbolism. She separately highlighted the formulaic nature of the cumulative (annoying) fairy tale and its widespread use in folk tales. She presented a more complex classification of fairy tales and focused on the genre and type palette of the predecessors' tales. Among animal tales, she distinguished two groups of plots: *allegorical* tales and *instructive and entertaining tales* (the only criterion for distinguishing them is the purpose of expression). The group of allegorical tales includes *fables,* while the instructive and entertaining ones are divided into *annoying* (cumulative) ones. She considers the "pure" genre of animal tales to be educational and

entertaining, but those with song-signals ("Kolobok", "Rukavychka", "Goat-Tree" and others). The artistic means of the stories are: retardation, gradation, hyperbole and numerical symbolism. A fairy tale has 3 main categories that combine the systems of W. Propp and M. Novikov: villains, *the disadvantaged, and the do-gooders.* According to L. Dunayevska's observations, conflict is a characteristic feature of not only social and household fairy tales. It is present in all fairy tales because it is the theme of the story. The plot is dialectically linked to the denouement, which is another sign of adherence to the narrative theme. She divided social and household tales by the theme of the main conflict: *1) about the poor and the rich; 2) anti-landlord; 3) anti-royal; 4) anti-pope; 5) anti-religious.* The realistic reflection of reality with the help of fantastic fiction is seen as the main essence of the ideological and artistic composition of the social and household tale. According to the nature of the main conflict, L. Dunayevska divides fairy tales into 1) *didactic* (the hero's dependence on supernatural forces: Fate, Happiness, Poverty); 2) *family antagonistic* (elder/younger, stepmother/sister-in-law); 3) *humorous* (about fools, lazy people, liars, drunkards, soldiers' tricks); 4) *satirical* (workers/ruling elite, clergy) (Dunayevska, 1987, 89-90). There are three semantic groups of characters in these tales: do-gooders, villains, and the disadvantaged. A separate group includes *didactic fairy* tales about anthropomorphic beings on whom the life of every person depends (Fate, Happiness, Death, Misfortune). Similar ideas were discussed in the works and prefaces to collections by I. Rudchenko, P. Chubynsky, V. Hnatiuk, P. Lintur, V. Boyko, and others.

Considering fairy tales, L. Dunayevska used the methodology of her predecessors (in particular, scholars of the Tartu School and W. Propp) to divide texts according to the presence of an initiation rite in their basis; pointed out the traditionality of the initial and final formulas; established international formative features, the presence of a mythological character who is mainly in a counterdictive position to the protagonist. The researcher points to the existence of certain systems at different levels of the fairy tale. In particular, the first level is anthropocentric − "*The main theme of a folk tale is the formation of a person as a personality, his/her struggle against the forces that hinder his/her harmonious development, for the creation of such conditions of social life in which he/she could most likely show his/her abilities, feel free and happy*" (Dunayevska, 1987, pp. 18-19); the second level is character-based (7-character system: evildoers, givers, helpers, princess, poisoner, hero, pseudo-hero, plus intermediate characters to link the action - informers, complainants, slanderers, advisers - not accounted for in the B system. Propp and M. Novikov), which in Ukrainian fairy tales has 3 main categories: villains, outcasts, and do-gooders. There are few images of villains in fairy tales. Meletynskyi explains this by the fact that social evil was early embodied in fairy tales in the images of evil brothers, stepmothers, etc. She correlates the emergence of images of the disadvantaged or oppressed in fairy tales with the historical period of the decomposition of the family and the historical transition to the family as the unit of class society. Most of all, the images of the disadvantaged are found in socio-household fairy tales, which is due to new socio-economic conditions and the emergence of a new type of hero-fighter in class society (M. Kravtsov, V. Husiev). The category of good-doers includes heroes-bogatyrs (the

concept of bogatyrdom combines strength and intelligence, which is why Kyrylo Kozhumiaka is different from Ivan the Bear and Ivan the Hound. The portrait characteristics of Ivan the Fool, Shepherd, and Kotyhoroshko are also different (W. Wundt, S. Savchenko, and I. Franko). The third level is the grouping of fairy tales by the theme and nature of the main conflict.

Continuing her scientific research, L. Dunayevska in her dissertation study "Ukrainian Folk Prose (Legend, Fairy Tale): Evolution of Epic Traditions" (1997, 2000) pointed out the peculiarities of similarities and differences between fairy tale and legend, briefly drawing attention to the lack of unified approaches to the scientific classification of folk prose in general, and fantasy prose in particular. The novelty of the research was aimed at creating functional guidelines in the study of the aesthetics of legend and fairy tale, the separation of which is a matter of the development of the original syncretic ideology that had different evolutions. In her opinion, these genres reflect the historical process using different artistic methods, regardless of the period of creation and use. In addition to the differentiating features of the legend and the fairy tale, the researcher studied the international formative features that relate mythological legend and fairy tale. She believed that the plot and thematic composition of a mythological legend is multifunctional, so it is impossible to classify it by plot type, as in fairy tales. She proposed her own vision of the division of mythological legends by types of characters: totemic legend, animistic, cosmogonic, religious and magical, and heroic. Analysing the character system of legends and fairy tales, L. Dunayevska considered the archetype to be one of the main reproductive research units as a category of the proto-image and its motif position in the plot, based on the teachings of C. G. Jung, E. Durkheim, O. Veselovsky, A. Potebnya and others.

Table 31: "Areas of study of folk tales by L. Dunayevska"

A kind of fairy tale	Features of the species
Fairy tales about animals	an allegory of characters; transfer of the social role of the animal/human fairy-tale hero in traditional motifs; the compositional closeness of animal tales to household tales (animal/human); comedy
Social and household tales	on the topic of the main conflict: 1) about the poor and the rich; 2) anti-lordly; 3) anti-royal; 4) anti-popish; 5) anti-religious; by the nature of the main conflict: 1) didactic (the hero's dependence on the supernatural forces of Fate, Happiness, Misery); 2) family antagonistic (elder-son, stepmother-stepdaughter; 3) humorous (about fools, lazy people, liars, drunks, soldiers' antics); 4) satirical (workers/ruling elite, clergy).

	The type of fool (joker); comedy (jesting, blasphemy) _____
_____	
Magic fairy tales	*Levels of fairy tales:* 1) anthropocentric; 2) character: evildoers, outcasts, do-gooders; 3) grouping by the topic and nature of the main conflict. *It is present in the fairy tale:* the rite of initiation; traditional initial and final formulas; international formative features; a mythological character in a counterpoint position to the protagonist; the type of foolish hero.
Common to all fairy tales	three types of characters: performers, destroyers and destitute; a common motif in the variants; the presence of a fairy-tale conflict; the dialectical relationship of tie-in and tie-out is superimposed on folk customs, traditions and beliefs; main artistic means inherent in the genre as a whole: retardation, gradation, hyperbole, numerical symbolism

***

L. Dunayevska's school was actually created by teachers of the Department of Folklore Studies - V. Boyko, O. Talanchuk, N. Malynska, N. Lysiuk, L. Kopanytsia, S. Rosovetskyi, O. Ivanivska, and others.

In particular, **Olena Talanchuk** (1943-2003), a folklorist, Doctor of Philology, professor, member of the Specialised Academic Council for the Defence of Doctoral Dissertations at the Institute of Philology of the Taras Shevchenko National University of Kyiv (1992-2002), was an active participant in the formation of L. Dunayevska's scientific school. The topic of her research is folklore tradition and its implementation in modern society. Her doctoral dissertation "Ukrainian Folk Cosmogony: Specifics of Mythological Thinking" (1999) raised the issue of the mental world-view of Ukrainians. Defining mythological (primitive) thinking as the basis of elementary human perception of the world, the researcher used Ukrainian mythological folklore material to illustrate the presence of concepts-symbols in our people who reveal their meanings in folk tales, legends, legends, beliefs, songs and other types of folklore. Her research interests include the problems of poetics of various genres of folklore, mythological anthropology, Ukrainian cosmogony, history and current trends in the development of Ukrainian folklore, and the relationship between literature and folklore. As a professor, she taught courses on oral folk poetry, special courses "Fundamentals of Historical and Philosophical Anthropology" and "Motifs of Ancient

Beliefs in Ukrainian Folklore". The scientific heritage of the scientist includes more than 100 works. Among them: the monograph "Ukrainian Folk Cosmogony. The Specificity of Mythopoetic Thinking" (1998) and the dictionary "One Hundred Most Famous Images of Ukrainian Mythology" (1998, co-authored), the article "Tears-Pearls: The Symbolism of Tears in the Mythopoetic Complex of Man" (2001). Her textbook "Ukrainian Studies: Oral Folk Art" (1998) was recognised as one of the best in the competition of the Renaissance Foundation programme. Among her dissertation students were I. Hryshchenko (I. Neilo) (author of research on P. Ivanov's collections of fairy tales), S. Karpenko (research on the mythology of animal tales) and other well-known scholars. In co-authorship, L. Dunayevska and O. Talanchuk published scientific articles on comparative studies (dealing specifically with the formality of Ukrainian folk tales) (1983), which significantly influenced the formation of national fairy tale studies.

Volodymyr Boyko (1929-2009) is known in science as a folklorist and literary critic. In his professional capacity, he was a member of the Specialised Academic Council for the Defence of Doctoral Dissertations at the Taras Shevchenko National University of Kyiv (1976-2000), the Expert Council of the Higher Attestation Commission for Literary Studies and Folklore (1999-2002), and received a number of state awards. He was directly involved in the creation of the Department of Folklore Studies at Taras Shevchenko National University of Kyiv and was its first professor. From her student years, I remember Professor V. Boyko as a particularly harmonious person, an attentive teacher and advisor. His dissertation research "The Problem of Satire in Ivan Franko's Literary and Aesthetic Views" (1956) and "The Poetic Word of the People and the Literary Process. The Problem of Folklore Traditions in the Formation of Ukrainian Soviet Poetry" (1969), confirmed the scientist's research interests in the interrelationships between folklore and literature, theoretical aspects of the development of folk art, and focused on the special role of the folk poetic tradition in shaping the literary and aesthetic concept of many Ukrainian writers. Later, he studied the origin and specifics of folk art genres, the dynamics of the folklore process, and compiled folklore collections of fairy tales.

V. Boyko was a co-author of the textbook "Ukrainian Folk Poetry" for higher education (1983) and compiler of the collections "Ukrainian Folk Art" Volume I, "Ukrainian Children's Folklore" Volume II (1962), "Ukrainian Folk Tales" (1976), "The Strange Flute" (1989), "Treasures of the Wisdom of the Ukrainian People: Fairy Tales, Legends, Anecdotes, Riddles, Proverbs, etc." (1966). The collection of Ukrainian Folk Tales (1976), compiled by him, gained international recognition and was translated into English, German, French and 7 languages of the peoples of India. The Strange Bagpipe includes the well-known Ukrainian folk tales Kolobok, The Straw Bull, The Tree Goat, The Frog Princess, The Flying Ship, The Wise Girl and others. The collection "Ukrainian Folk Tales" is divided into sections: about animals - 14 issues, magic - 43 issues; about right and wrong - 26 issues, if you have money, you will not sin (about the clergy) - 19 issues, Lenin's truth (ideological, modern) - 3 issues and a glossary of dialect words. The collection includes traditional (for collections of the Soviet period) examples of Ukrainian folk tales that reflect the world-view of the

Ukrainian people and their dreams of a free and happy life. The expository and satirical content of the social and everyday tales depicts the problems of society and the ways of combating them (social injustice, parasitism of the ruling classes, greed and immorality of church ministers); the tales affirm the best features of the national character: courage, endurance, optimism, ingenuity, and nobility of ordinary workers. The idea of the triumph of truth over injustice permeates the entire collection. The last chapter of the book, Lenin's Truth, and the three "fairy tales" are not primitive communist propaganda. The collection "Treasures of Wisdom of the Ukrainian People: Fairy Tales, Legends, Anecdotes, Riddles, Proverbs, etc." contains folklore works addressed to schoolchildren. It includes selected examples of Ukrainian folk riddles, fairy tales, legends, legends, anecdotes, fables, parables, proverbs and sayings, games, tongue twisters, proverbs, which the teacher can offer to students for reading, learning by heart and analysis, as additional or illustrative material for the curriculum. This collection demonstrates V. Boyko's desire to popularise folk didactics. As a teacher, he saw the possibility of using folk oral art in literature lessons and for extracurricular reading. The compiler selected samples for the collection that, corresponding to the age characteristics of schoolchildren, contribute to the tasks of aesthetic and moral education of a person who has to live in society.

The diversity of research by the teaching and research staff of the Department of Folklore Studies of the Kyiv National University under the direction of L. Dunaievska was one of the positive factors of influence on students, as communication with representatives of different schools formed a universal perception of folklore as an object of study. **Stanislaw Rosowiecki's** (1945-2022) work was mainly concerned with the theory of folklore. His textbook Ukrainian Folklore in Theoretical Illumination. Part 1 "Theory of Folklore" (2005), Part 2 "Genres" (2007), in particular, addresses the problem of the poetics of time and space in the genre structure of folklore. According to the scientist, it is artistic time and artistic space that can be the basis for the reproduction of the artistic system of folklore. Summarising his observations on the peculiarities of artistic time and space in some genres of Ukrainian folklore, the scholar proposed schemes that reflect the peculiarities of the categories of artistically assimilated time and space.

Neomythological views on folk art and philosophy are found in the works of **Natalia Lysiuk.** Her textbook "Mythological Chronotope: Materials for the Courses "Mythology", "Slavic and World Mythology" (2006) presented a number of author's views on mythology preserved in different genres. Analysing the chronotope in the mythological model of the world, N. Lysiuk noted that it is generally a superjural category, explaining such time-space models as mythical, calendar, family, fairy tale, nativity scene, ballad, and others. Among her studies, her monograph Postfolklore in Ukraine (about urban folklore) has become popular, and her articles include: "The Concept of the Archetype in Folk Culture", "Instead of a Review: Some Notes on the Shores of Recent "Paleontological" Research" (2004). As a researcher of contemporary folklore, N. Lysiuk has formed the concept of postfolklore and postfolklore space (monograph "Postfolklore in Ukraine", article "Folklore as a political weapon"). She attributes the current interest in mythology to society's attempts to adapt to the new

economic space where electronic resources operate: "*This is connected with the historical drama of homo economicus, homo scientis, homo technologicos - a creative person, independent of any limitations, except material ones, who won and realized himself in this capacity, creating the corresponding "economic, scientific and technical civilization". When working with archetypes, at least two of their multidirectional projections should be taken into account. The mythological uniformity of themes, ideas, plots, characters, and ultimately the architectonics of folklore is due to the embodiment of certain archetypes in myths that reflect a certain stage of mental development of a person and society, and the ethnic diversity of their forms in a particular folk culture is due to the "fixation" of an ethnic group at a certain stage of mental development and the nature of its interaction with the environment. These processes are most clearly manifested in primitive myths, these collective delusions-dreams, which have a triple basis and are a psycho-mental and social phenomenon. A myth built on archetypes - the "culture ahead of us" - grows from within a person and, projected onto the world, ultimately programs this cultivated world itself, and, in particular, predetermines the fate of an ethnic group. The identification of early national archetypes will have a "diagnostic" and theoretical significance for understanding the ethnic mytho-psycho-evolutionary situation and the further direction of the evolutionary process of a particular ethnic group*" (Lysiuk, Spirit and Literature, no. 7-8, p. 275). The folk tale was directly examined by N. Lysiuk in her article "Women's Fairy Tales" in the light of W. Propp's concept (based on the book "Historical Roots of the Fairy Tale"). The researcher considers the genetic origin of the fairy tale to be initiation rites, four types of which, according to Propp's book, are presented in the fairy tale (she examined two of them - girl's and woman's initiation on the example of Ukrainian fairy tales). However, her earlier publications are no less informative. For example, in the article "Oh, on the sea, on the marsh..." (1994), she traced a large number of folklore attributes in species diversity, which shows the connection of symbols on the Indo-European soil. These are fabulous ideas about water, the sea, female images, wedding rites, etc.

Olena Ivanivska's research (she became the head of the Department of Folklore Studies after the death of L. Dunaievska) concerned folk law. Many articles (in particular, "Folklore as the Realisation of Ethnic Subjectivity" (2003), "Formation of the Functional-Contextual Method in National Folklore Studies" (2005), "Subjective Interpretation as a Type of Figurative Transformation in a Folklore Text" (2005), "Ukrainian Wedding Drama: Mythological Origins, Customary and Legal Foundations of Family Law" (2003), "The Study of Customary as a Segment of Folklore Culture", etc.) and the research of the scientist "Ukrainian Folklore as a Functional and Figurative System of Subjectivity" allow us to understand the nature of the folklore narrative. She has successfully combined the ideas of related humanities - linguistics, semiotics, cultural anthropology, and sociology. The work "Ukrainian Folklore: Semantics and Pragmatics of Traditional Meanings" (2005) offers a study of Ukrainian folklore as a syncretic semiotic text in its functional paradigm. The structured material makes it possible to interpret folklore as a subjective and imaginative system and provides a theoretical justification for its ontological categories. Another aspect of O. Ivanovska's scientific research is the communicative nature of the folklore text, analysis of the

studies of P. Chubynskyi, M. Rylskyi, the folklore school at the Kyiv National University, magic folklore, and gender peculiarities of folk art. The researcher's article deals directly with fairy tales: "Customary and legal inclusions in the genres of fairy tales and legends" (2003).

She also refers to folk tales in her monograph „Ukrainian Folklore: Semantics and Pragmatics of Traditional Meanings" (2012). In particular, when considering the customs of our people, she traces the connection between reality and myth. The rites of passage (initiation) primarily embodied the idea of spiritual maturation of a person. The analogy between fairy tales and rituals can be traced in the story of what a real person had to go through during ritual tests. Among the motifs she uses are the motif of "loose hair" (unbraiding, scratching, letting the braid go for water), and the system of "guest-host" (ritual hospitality). "This model was transformed into hospitality rituals: inviting a guest to the house, attesting to the power of the guest and the host, their influence on the household and the home. The oldest role models preserved fairy tale texts. For example, in the fairy tale "The Old Man and the Wind", Baba Yaga plays the status role of the host: "He entered that hut and there was Baba Yaga, a bone leg, half of his head cut and half shaved. He greeted her; she asked him where he was going... She fed him, gave him a drink and put him to bed. The next morning, my grandfather got up, and Baba Yaga fed him for the road... He thanked her and left" (see Folk tales collected by P. Ivanov. Compiled by I. Neilo, 2003. p. 101). As an example of the semantics of the transitivity of the life and death loci depending on the nature of overcoming the boundaries between them (transportation, flight, crossing, reaching), O. Ivanovska mentions the fairy tales "Kotyhoroshko", "Bida", "Bear's Ear, Raskolydub and Vernyhor", and "Three Orphan Sisters". Drawing attention to the metaphorical nature of the language of fairy tales, the scholar believes that their use depends on the personal experiences of the narrator. "Metaphor in general, and folklore metaphor in particular, is a sign that records the results of an individual's efforts to concretise objects that are difficult to think about. However, in folklore, it is also possible to deliberately transfer the meaning from one object to another due to the taboo nature of the original name. Such a metaphor is associated with the deliberate disregard of the direct name and carries a personal meaning of self-defence. It is fully consistent with the mythological worldview and actualises reality primarily as mythological. An example of such a metaphor is the fairy-tale sorcerer Oh, "unclean", "evil", "cursed", "tailed", "horned", "lame", "speckled", "black" - as a consequence of the taboo on the words "devil", "satan", "devil" (legends "How a gentleman inadvertently mentioned the devil", "Blacksmith and the devil", "Music from the devils (the eye that sees the devil)"). The agreed nomination, which is declared by the characters and does not require additional interpretation, indicates the stable functioning of the above metaphor of self-defence." Regarding signs-symbols in folklore, O. Ivanovska notes their superimposition on things of reality or splitting on the rhetorical plane. "In the fairy tale "Day, Night and Death" recorded by P. Ivanov, on the contrary, the sign is split into the rhetorical plan of the signified and the "ideological" plan of the signifier. The semiosis of a folklore text is not only a transition from one sign to another, but rather a deepening and expansion of the sign. This explains the use of complex and syncretic

signs, secondary to elementary ones. Such syncretism is inherent, for example, in the image of an egg, which is associated with the meanings of birth and death, human and cosmic. The egg as a certain sign of orderliness and transformation, self-organisation of the plot appears in the cumulative fairy tale "World Grief. The motif of the broken egg unfolds the motif of a kind of apocalypse: the destruction of the balanced state of things begins with the broken egg. The egg not only synthesises the meaning of beginning, birth, and the hidden potential of life, but also, on the contrary, signifies the end of stability, the disintegration of the whole into parts." "The traditional meaning of white and black, depending on the context, can be encoded through an iconic sign, index or symbol, as seen in the connotation of a demonic creature in the fairy tale 'Black and Hairy - Rich in Money'." As a result of her research, the scholar found that there are three types of elementary signs in the folklore system: iconic signs (copies); index signs (signs); and symbolic signs.

5.2 CONTINUATION OF THE FAMILY TRADITION OF FAIRY TALE SCHOLARS (O. NAUMOVSKA)

The continuation of L. Dunayevska's school of fairy tale studies can be observed in the works of her daughter, **Olesia Naumovska**. The scientist's active work in developing the methodology of Ukrainian fairy tale studies significantly complements the scientific field and eliminates a number of white spots on its pages. O. Naumovska is a specialist in folklore and mythology, in particular Ukrainian and world folklore, poetics of folklore genres, oral folk prose, ritual and mythological foundations of the formation and evolution of poetic thinking. She defended her PhD thesis on "The Folklore Heritage of Mykhailo Drahomanov" (1999) and her doctoral thesis on "The Mythological Triad of Life → Death → Immortality in Folk Prose" (2021). Since October 2020, she has been the Head of the Department of Folklore Studies at the Educational and Research Institute of Philology of Taras Shevchenko National University of Kyiv.

O. Naumovska's research interests (folklore, folklore studies, mythology, folk culture, folk prose, fairy tale studies, folklore of the peoples of the world) can be traced in her articles, radio and television appearances ("Ukrainian Radio. The programme "Mysteries of Language" - "Ukrainian Fairy Tales with Olesya Naumovska: What do we know about Ukrainian folk fantasy or Kolobok as a secret weapon in hybrid warfare"; Public Radio "Morning Wave" - "How to choose a superhero for a child? Read him fairy tales! Why do Ukrainian fairy tale "fools" turn out to be the smartest and why create comics about Ukrainian folk superheroes?"; Aristocrats Radio - "Ukrainian fairy tale superheroes "; ICTV. Facts. Information release - "Day of Ukrainian fairy-tale superheroes"; ICTV Channel. "Morning in the Big City." - "Kotyhoroshko VS Superman! "), educational special courses and programmes (Naumovska O., Saltovska N. "Ukrainian Folk Prose. Poetics of genres. A Study Guide"), charity lectures (open lecture "The Ideal Hero of the Ukrainian Fairy Tale Epic" for the Volunteer Cultural Project; lecture-meeting on the motif of the victory of light over darkness in Ukrainian mythology and folklore.) and more. She is deeply

convinced that "*having passed the path of at least tens of thousands of years, the folk tale has become a condensate of the life of the creator people, absorbing the spirit of the epochs, features of ethnography, customs, ethnopsychology, etc., and to the greatest extent - worldview ideas, aspirations, and aspirations*" (Naumovska, 2019, VII(63), pp. 47-51).

Among her numerous publications are studies devoted to the figures of folklorists, experts in folk prose (""Gift" - a fairy tale by Kyrylo Soiko (to the reprint of Ukrainian records by Porfiriy Martynovych)" (2001); "Pavlo Chubynskyi and folklore studies of the second half of the nineteenth century" (2007); "Spiritual and moral essence of Ukrainians in terms of their work (in the scientific assessment of M. Drahomanov)" (2009); "Historical legends and traditions in the "Belarusian Folk Traditions and Stories" by M. Drahomanov").Drahomanov)" (2000); "Historical legends and traditions in "Belarusian folk legends and stories" by M. Drahomanov"; "Anthropological studies of Mykhailo Drahomanov and Fedir Vovk; Mykhailo Drahomanov - compiler and researcher of folk prose; Character system of Ukrainian magic fairy tales in the research of Lidiya Dunayevska; Otherworldly ornithosymbolism of the cuckoo in Ukrainian folklore: research intentions of M. Kostomarov. Kostomarov") and studies on folk tales in the philosophical ("Artistic Modelling of Space in Folk Prose" (2004)) , cultural and historical ("'Forest' − the Boundary of Life and Death"; "Paradigm of Female Images of Ukrainian Magic Fairy Tales"; "'A Good Cossack Walks Always by His Will!": typology of heroic images of fairy tales"; "Witches, devils, werewolves: what science knows about the evil characters of fairy tales and fantasy (interview materials)"; ""A good man does not go to make peace, but to fight": Ukrainian fairy tale superheroes"), comparative ("Japanese and Ukrainian fairy tales: A Figurative Paradigm in the Comparative Aspect" (2012); "The Plot of "AA*2140" in the Internet Communication of the Easter Period" (2021); "The Motif of Katabasis in Ukrainian Fairy Tales") (2016), mythological ("The Motif of Anabasis in Ukrainian Fairy Tales; "Mythical creatures of the 'underworld' in Ukrainian fairy tales"; "Motifs of the mythical and fairy tale hero's journey to the afterlife (vertical projection)"; "The concept of 'death' in Ukrainian folk tales"; "In search of immortality: The Path of the Mythical and Fairy Tale Hero (Vertical Projection)"; "Baba Yaga"), psychological ("The Forest Tsar Oh": a paradigm of different modifications of the semantics and functions of the fairy-tale image of the otherworldly spirit"), international ethno-social context of scientific schools ("10 Facts You Didn't Know About Ukrainian Fairy Tales ").

Among O. Naumovska's postgraduate and doctoral students are L. Humanenko ("Fairy Tale Tradition of the Crimean Region of Ukraine") and A. Oprelyanska ("The Motif of Androgyny in Ukrainian Fairy Tales").

5.3 FAIRY TALE STUDIES BY V. DAVYDIUK

With the name of **Viktor Davydiuk** (born in 1956), a professor from Volyn, a new vision appeared in twentieth-century folklore studies in the spirit of the cultural and historical concept of studying folk art through the prism of archeology and

anthropology, with the wide use of ethnographic, linguistic, and cultural studies methods. The main areas of his scientific activity include genealogy of Ukrainian folklore, evolution of mythological thinking, interpretation of folklore motifs, nature of modifications of compositional means of oral text, genre classification of narrative, history of poetics of Ukrainian folklore, anthropology of fairy tales. His research "The Primitive Mythology of Ukrainian Folklore" (1997) presented the fairy tale from the semantic and paleontological point of view. The scholar adopts comparative historical and typological approaches, but does not absolutise any of them, arguing that not only the type of plot, the reflection of the mode of production and economic relations, but even a single detail can play a decisive role. He focuses on the motive, or, as B. Kerbelite defines it, "the elementary plot" (Kerbelite, 1991). V. Davydiuk noted that it is often at this level that specific archaic information is found, which makes the semantics of the tale accessible. According to him, "*only on the basis of this approach does the mythology of fairy tales reveal its informative value. After all, it is nothing more than a specific historical outlook expressed in a figurative form peculiar to its time, which is the driving force of the plot dynamics*" (Davydiuk, 1997, p. 26). In addition, the author considers animal tales to be the most heterogeneous group, both in terms of origin and function. Even without delving into the semantics of their main motives, the researcher manages to single out among them tales that could once have a certain ritual and utilitarian meaning. The scholar considers cumulative nature to be the main functional feature, and seven-characterisation and the presence of rhythmic refrains that could once have served as ritual prayers ("Kolobok", "Goat-Tree", "Rukavychka") to be genre-specific. He calls them ritual totemistic and the only ones in the genre of animal tales that belong to mythological varieties. The scholar systematised other animal tales into the following groups: allegorical fable tales ("The Fox and the Crane"), adventurous tales ("Pan Kotskyi"), didactic and taboo tales ("The Cat and the Cockerel"), parables ("The Sandpiper's Marsh"), and humour tales ("I'll Tell You a Fairy Tale...").

Table 32. "Classification of Animal Fairy Tales by V. Davidiuk"

Group.	Title.	Features.
1	Ritual and totemistic tales	the only ones in the genre of fairy tales about animals belonging to mythological varieties ("The Mitten")
2	An allegorical fable tale	a pronounced allegorical beginning ("The Fox and the Crane")
3	An adventurous tale	The plot is based on an adventurous adventure (Mr Kotsky)
4	A didactic and taboo fairy tale	Didactics is superimposed on cultural and ethnic taboos (The Cat and the Rooster)
5	Fairy tales and parables	the plot is based on a parable ("Sandpiper Marsh")

| 6 | Fairy tales for fun | the plot has a pronounced entertainment element ("I'll tell you a fairy tale...") |

Other works by V. Davydiuk ("Historical Symbolism of the Ukrainian Cumulative Fairy Tale" (1996), "Is the Fairy Tale Really a Fable?" (1993)) study certain groups of fairy tales, in particular ritual and totemistic ones. Although the object of the scholar's observations was mainly non-fairy prose of a mythological nature ("Ukrainian Mythological Legend" (1992), "Primitive Mythology of Ukrainian Folklore" (1997)), against the background of thoroughly analysed mythological narratives, the genesis and formation of certain compositional techniques are revealed, the main figurative and motivic nodes on which the genre variety rests are interpreted. In The Primitive Mythology of Ukrainian Folklore, the author reconstructed the semantics of the main Ukrainian images and motifs of primitive mythology based on the materials of folklore genres and in the context of diverse extra-verbal information, unfolding a dynamic picture of the movement of ideas in time and space. V. Davydiuk is the author of more than 300 scientific publications, and he has organised dozens of folklore expeditions to the villages of Volyn, Rivne, Ternopil, Khmelnytskyi, Zhytomyr, Zakarpattia, Ivano-Frankivsk, as well as Belarus and Poland. We used the theoretical provisions of the scientist's works in our study "Mythological Motifs in Ukrainian Folk Tales about Animals" (2008) to create the author's classification of the genre and a detailed analysis of individual fairy tale plots. V. Davydiuk was favourably disposed to the ideas of L. Dunaievska's school of fairy tale studies and strongly supported the scientists of the Department of Folklore Studies at the Taras Shevchenko National University of Kyiv (by providing consultations to graduate students and reviewing scientific research).

Among the scholar's works are "Selected Lectures on Ukrainian Folklore (in the author's discourse)" (2009), "Concept and Reception", which contains his article "Folkloristic Methods of Ivan Franko" (2007), and the research "National Culture in the Context of Plebeianisation" (2004). The phenomenon of simplification of social institutions and internationalisation of culture, according to the scientist, has led to the impoverishment of the spirituality of an entire generation, and the oblivion of folk traditions has a detrimental effect on ethnic and national identification. The scholar gives examples of the emergence of negative factors in modern culture and warns against further rash steps in its modernisation.

5.4 THE SCHOOL OF FAIRY TALE STUDIES AT IMFE NAS OF UKRAINE

The academic school of fairy tale studies of the Soviet period had its centre in the Department of Folklore Studies of the Institute of Art History, Folklore and Ethnography of the Academy of Sciences. Tracing the history of its formation, we note that starting with the activities of A. Krymsky, M. Levchenko, and then M. Rylsky, M. Vozniak, H. Sukhobrus, I. Berezovsky, O. Day, and up to now − O. Britsyn,

M. Dmytrenko, L. Mushketyk - each figure wrote his or her own page in the book under the general title of fairy tale studies. The activities of these scholars were partially discussed in chapter three. Let us dwell on our contemporaries in more detail. After all, they determine the current state of research on Ukrainian folk tales. As already mentioned, there was a peculiar discussion between academic and university centres about the peculiarities of research and the principles of compiling collections of fairy tales. Therefore, the process of preparing publications and the topics of dissertation research of graduate students and doctoral students were kept a certain secret. The published results of scientific research often resonated in the form of reviews and comments by mature scholars.

5.4.1 O. Britsyna's contribution to national fairy tale studies

Oleksandra Britsyna (b. 1951) is known in Ukraine and abroad as a philologist and folklorist, fairy tale scholar, active participant in national and international projects on folklore studies (she participated in the compilation of the Comparative Index of Plots: East Slavic Fairy Tale" (SUS) (1979), author of articles for the dictionary of scientific and folk terminology "East Slavic Folklore" (Minsk, 1993), "Encyclopedia of Fairy Tales" (Germany, 2015), "Folklore Encyclopedia" (Kyiv, 2020)), author of a number of studies on the poetics of household fairy tales, interethnic interaction in the field of prose tradition, plot typology, etc. Adhering to structuralist views, O. Britsyna studied the methodology and theory of oral tradition, the textology of folk prose (including fairy tales), performance and fieldwork methods. In her PhD thesis "Poetics of the East Slavic Social and Domestic Fairy Tale: Problems of Variation" (1983) , she continued H. Sukhobrus's teaching on the genre features of the Ukrainian social and domestic fairy tale. She is the author of articles and reviews: "To the Question of Defining Plot Types in Eastern Slavic Fairy Tales", "Traditional Characters of Social and Domestic Fairy Tales", "The Uniqueness of the Language of Folk Tales", "Features of Fairy Tale Variation in the Eastern Slavic Narrative Tradition: (The Tale of the Pan and the Furman, AT 1775)", "Ukrainian Ethnic Prose Narratives", review "Fairy Tale Tradition and Modernity" for the Belarusian collection "Fairy Tales in Modern Records". As a researcher at the IMFE (since 1974 to the present day), O. Britsyna has participated in 35 scientific folklore expeditions to different regions of Ukraine; she is a member of the International Society for Folk Narrative Research (ISFNR) (since 1995); the Folklore Commission of the International Committee of Slavic Studies, and the advisory commission of the Folklore magazine (UK). The scientific collection "Social and Household Fairy Tales" (1987) compiled by her is made in compliance with all methodological requirements (it contains a popular science preface, in the notes each fairy tale is marked with a SUS number indicating (if possible) time, place, narrator and recorder; there is a dictionary of rarely used words and an alphabetical index of works). Universal edition for schoolchildren "Kalynova sopilka. An Anthology of Ukrainian Folk Prose Literature" (1989, 1998), which includes fairy tales, was prepared by O. Britsyna, H. Dovzhenok and S. Myshanych.

Analysing the aforementioned publication (the Kalynova Sopilka anthology), we note that it has an academic structure: from the compiler (who indicates the differences with the previous edition of the anthology in 1989, in particular, a different selection of fairy tale variants; emphasis is placed on preserving the dialect nature of the language with the approximation of certain lexical and morphological forms to the norms of the modern Ukrainian literary language; materials are arranged in accordance with the reprint of the collection "Ukrainian Folk Tales" compiled by B. Hrinchenko and reprinted by O. Britsyna in 1994, the scope of work of each of the compilers of the collection is indicated: O. Britsyna, H. Dovzhenok - fairy tales, S. Myshanych - legends, stories; the preface "Ukrainian Folk Prose" was written by the compilers jointly (it is of a popular science nature); each type of fairy tale is prefaced with a short preface on species diversity; the texts of fairy tales have a title and a direct summary; the notes contain a list of fairy tales with an indication of the number in the CPS index and the place of recording and the recorder (or the collection from which the recording was taken); conditional abbreviations of the sources used; a dictionary of rarely used and dialectal words; an alphabetical index of works with an indication of the page in the collection; the collection is divided into sections: animal tales, fantasy tales, household tales and anecdotes, tall tales, legends and traditions, short stories.

O. Britsyna's monograph "Ukrainian Social and Domestic Fairy Tale (Specificity and Functioning)" (1989) presented the genre nature and poetic specificity of the Ukrainian folk social and domestic fairy tale, studied its themes and plot composition, folklore features of poetics. The Ukrainian fairy tale was considered in the context of the East Slavic narrative tradition. Particular attention was paid to the traditional character, the plot of the tale, its motifs, and variants of the verbal text. In her work, O. Britsyna refers to the works of the following Ukrainian scholars: I. Berezovskyi (essay on I. Manzhura and an article on the principles of publishing a fairy tale epic in the series "Ukrainian Folk Art"), R. Volkov (monograph and two articles), M. Hiryak (on storytellers and collections of their fairy tale repertoire), M. Hrytsai, B. Hrinchenko, O. Day, H. Dovzhenok, M. Drahomanov, L. Dunaevska, V. Krekoten, V. Lesevych, P. Lintur, S. Myshanych, M. Paziak, M. Syvachenko, M. Sumtsov (2 studies), H. Sukhobrus, I. Franko (3 studies), I. Khlanta (his dissertation (1976) on social and household fairy tales), V. Shabliovskyi, T. Shevchenko, V. Yuzvenko, O. Potebnia (1 work "Aesthetics and Poetics of the Word"). The work was reviewed by A. Fedosyk "A New Study on Fairy Tales" (1990).

The researcher emphasised that the content of the concept of a social and household tale has already been sufficiently studied in the works of domestic scholars (we are talking about Soviet ones): Barabanova (1980), Vavilova (1972), Fyadosik (1978), Hlanta (1975), Yudin (1979); historiographical character - Hlanta (1975). In her opinion, there are two views on fairy tales in science: 1. The fairy tale as a type that encompasses a number of genres (M. Andreev, V. Propp); 2. As a separate genre represented by varieties (M. Kravtsov, V. Anikin, L. Barag, M. Novikov, K. Kabashnikov, V. Yuzvenko).

O. Britsyna brings to the level of scientific discussion the question: should all examples of fairy tales that are not among the fantastic and animal tales be classified

(without exception) as social and everyday tales? She cites examples of Soviet scholars' division of social and household tales into groups: *household* (Anikin 1977, Barag 1969, Sukhobrus 1958, Khlanta 1976); *novelistic: household, adventure, satirical* (Sokolov 1930, Novikov 1974, Dunayevskaya 1982, 1980, 1987); novelistic *(adventure) and household* (Pomerantseva 1965, Kabashnikov 1979, Yudin 1979, Barabanova 1980); *satirical* (Kargapolov 1956, 1960, Soboleva 1984); *household and satirical* (Konkka 1965, Fyadosik 1969). O. Britsyna believes that the division of fairy tales into novelistic and household tales is the most scientifically sound. Observing the nature of social and household tales, the researcher argues that it is worth separately grouping tales *about clever thieves and wise guessers.* "Along with the fairy tales that are widespread globally, the Ukrainian repertoire also includes a number of plots or individual motifs (which act as the main plotting elements) that can be considered unique, as they have so far been recorded only in the Ukrainian storytelling tradition. In particular, this applies to tales about two thieves who dine at a tavern but do not pay, pretending to be wizards (SUS - 1525 M***). A variant of this story is the tale of the Jester (No. 1518), who deceives the Chumaks by pretending that his block is magic, since it allows them to eat at the "shopkeeper's" and not pay. As for the plot about wise guessers, O. Britsyna notes: "The most characteristic of them are tales about wise answers and disagreement... To some extent, the tale about the cunning fortune teller (AT 1641) is close to them, although its hero manages to find the answer mostly by chance. " An example of this type of tales is the tale about a man who wanted to become a fortune-teller (No. 1507) (Britsyna, 1989, pp. 16-17). In terms of genre and plot, a social and household tale: 1) it differs from others in the specifics of reflecting reality, the nature of the characters' portrayal, and the peculiarities of artistic time and space; 2) the subject and form of social conflicts of a certain era (common to all).

Table 33. "Social and domestic fairy tale"
by genre nature and storyline"

№	Genre nature and plot composition of fairy tales
1	differs from the others in the specifics of the reflection of reality, the nature of the portrayal of characters, and the peculiarities of artistic time and space;
2	The theme and form of social conflicts of a certain era (common to all).

The researcher proposes several levels of the household tale: 1) the level of general patterns of storytelling; 2) the plot and composition level; 3) the variability of ways of reproducing plot elements; 4) the level of motive (theft, envy); 5) the level of verbal text (chatterbox); 6) topographical formulas (in the same village, at the lord's, etc.).

Table 34. "Levels of the household fairy tale according to O. Britsyna"

Level	Features of the level
1 level	general patterns of storytelling
Level 2	plot and composition
Level 3	variations in the ways in which plot elements are reproduced
Level 4	motive (theft, envy)
Level 5	verbal text (chatterbox)
Level 6	topographical formulas (in one village, with a lord, etc.)

In the preface "The World of Dreams and Hopes" to the collection of "Social and Household Fairy Tales" (1987), O. Britsyna substantiated the main purpose of publishing scientific collections of fairy tales (and this applies to the entire 4th period of fairy tale studies) - the preservation of a folklore sample that is perceived as an archaeological find (artefact). And just as an archaeologist could not improve what he found except by carefully cleaning it from dirt, so folklorists and fairy tale scholars should not only ensure the preservation of the authentic record, avoid unnecessary editing, but also keep records of finds by certification and plot indexes. Treating fairy tales not as a historical monument but as fiction, fantasy, and continuous creativity negates all the work of collectors because editors and compilers polish the plot beyond recognition, compose, combining several tales into one, and so on. An untouched folk tale can provide information not only for folklore studies, but also for ethnography, archeology, history, philosophy, economics, and other sciences.

Further research of the scientist touches upon the textual problems of folklore. In particular, in her monograph "Ukrainian Oral Traditional Prose: Issues of Textual and Performance Studies" (2006) O. Britsyna examined the problems of textual studies of prose folklore (in particular, fairy tales) in combination with the performance specifics of traditional oral art; historical and theoretical issues of textual studies of traditional prose narratives, peculiarities of collecting and editing practices, issues of history and criticism of folk prose texts, and drew attention to the experimental study of the nature of oral transmission of prose texts of works of various genres. Her articles "Folklore Prose in the Collection of P. Chubynsky: Historical Achievements and Current Research Problems" (2004), "Ukrainian Folklore Studies of the Early Twenty-first Century: Problems of Research Methodology and Fieldwork Methods" (2013), where the scholar notes the deplorable state of Ukrainian fairy tale studies, the lack of integrity and systematic research of Ukrainian folk tales, and the absence of a national methodological school, are interesting for the experience of methodology. We should disagree with such opinions, given the circumstances of the predominantly amateur research of folklore genres and the scarcity of state funding for folklore studies.

5.4.2 M. Dmytrenko - a continuer of the traditions of academic fairy tale studies

Mykola Dmytrenko (born in 1956) is known for his active social, scientific, publishing and international activities, professor, leading researcher at the Department of Ukrainian and Foreign Folklore Studies of the Institute of Art History, Folklore and Ethnography of the National Academy of Sciences of Ukraine, member of specialised doctoral dissertation councils (Kyiv, Lviv), the National Union of Writers of Ukraine, editorial boards of publishing houses and scientific professional periodicals ("Folklore notebooks", "Folklore notebooks", "Mythology and Folklore", "Kyivan antiquity", "Science and Society", "Folk Art and Ethnography" and others), has received state awards, laureate of the D.I. Yavornytskyi Prize of the NSCU (2015), etc. His recognition is evidenced by articles in encyclopaedias, reviews, feedback, and gratitude. M. Dmytrenko can be attributed to the historical and psychological school of folklore studies. That is why we would like to point out that he is a leading specialist in the history of folklore studies, a fairy tale scholar, local historian, ethnographer, and literary critic. His contribution to science began with his PhD thesis "The Theory of Folk Literature as a Direction of National Philological Science in the 60s-80s of the Nineteenth Century (Folkloristic Works of O.O. Potebnya)" and his doctoral thesis "Ukrainian Folklore Studies of the Second Half of the Nineteenth Century: Methodological Discourse" (2006). The scientist's researches that influence the formation of both Ukrainian folklore studies and fairy tale studies became known ("Ukrainian Folklore Studies: History, Theory, Practice" (2001), "Ukrainian Folklore Studies of the Second Half of the Nineteenth Century.The Schools of the Problem" (2004), "Ukrainian Folklore Studies: Accents of the Present" (2008), "Researchers of Ukrainian Folklore: Unknown and Little Known" (2008) (co-authored), "Symbols of Ukrainian Folklore" (2011), "Oleksandr Potebnya as a Folklorist" (2012), "Ukrainian Folklore: Research Methodology, Dynamics of Functioning" (2014) (co-authored), "Ukrainian Folklore Studies: Problems of Methodology" (2014)). Folklore studies in names is represented by his work: an early work on O. Potebnia as a collector and researcher of folklore (1985) (where M. Dmytrenko used archival research on the activities of the scientist, who was more perceived as a philologist, historian of linguistic phenomena, considered the figure of the scientist in the dynamics of folklore schools (mythological, historical and philological, psychological), later "Oleksandr Potebnia as a Folklorist" (2012), "Oleksii Ivanovych Dey" (1987), "Collectors of Folk Pearls" (1989), "Hnat Tantsiura - on the occasion of the 100th anniversary of his birth" (2001), "Ivan Franko as a Folklorist" (2006). M. Dmytrenko is the author of articles in encyclopaedias: "East Slavic Folklore: A Dictionary of Scientific and Folk Terminology (Minsk, 1993), Ukrainian Literary Encyclopedia (1988-1995), Ukrainian Folklore: A Dictionary and Reference Book (2008); compiler of collections of fairy tales "Where Does the Firebird Live?" (1991), "Ukrainian Myths, Demonology, Legends" (1992), "Ukrainian Folk Tales" (2005), "Folk Fables" (2003), etc. In particular, in the collective monograph dedicated to O. Day "Researchers of Ukrainian Folklore: Unknown and Little Known" (2008), archival materials are used to research the life and work of prominent scholars of Ukrainian folklore of the nineteenth and

early twentieth centuries, problems of theory and history. These studies contain a lot of information about fairy tale records and manuscript collections that are still in the archives. The team of scholars (M. Dmytrenko, O. Britsyna, I. Gryshchenko, L. Ivanikova, I. Koval-Fuchylo, L. Kozar, V. Noviychuk, O. Shalak, T. Shevchuk, A. Yasenchuk) defined the purpose of the collection as "to initiate a systematic understanding of the history of Ukrainian folklore studies in terms of identifying and publishing unknown archival materials and little-known pages of the life of scholars of the past, which, of course, will reveal many new things and make it possible to reassess the contribution made to the national treasury, as well as to prepare for the publication of the History of Ukrainian Folklore Studies, encyclopedias, and numerous studies." The monograph, which is based on the chronological principle of personalities, includes materials about representatives of Ukrainian folklore of the Romantic period (O. Bodiansky, M. Bilozersky, A. Dyminsky); the larger part of the publication is devoted to figures of the second half of the nineteenth and early twentieth centuries. (O. Potebnia, M. Halansky, H. Zalyubovsky, V. Horlenko, P. Ivanov, M. Dykariv, J. Novytsky, D. Yavornytsky, B. Grinchenko and his family, T. Zinkivsky, V. Stepanenko, S. Rokosovska, P. Martynovych, E. Kagarov, V. Danylov, I. Yerofiyiv). Studying the formation of academic schools in folklore studies, M. Dmytrenko emphasised that "the materials of the monograph, generally tending to the method of person-centrism, for the first time publish dozens, hundreds of new data on the history of Ukrainian folklore studies, raise a number of theoretical problems related to the methodology and tools of folklore studies at different stages of formation and development of the science of folk traditional creativity; the emphasis is on the methodology of recording folklore, on the textology of epics, etc. The research contains data on the work of folklorists as recorders of fairy tales and compilers of collections. The article provides information on the number of manuscript collections in the archives of the Institute of Folklore of the National Academy of Sciences of Ukraine; ideas for new topics of research projects are proposed, due to the need for further processing of archival sources, old prints, publications in periodicals, and new assessments.

As noted above, M. Dmytrenko worked on articles for the publication "East Slavic Folklore. Dictionary of Scientific and Folk Terminology" (Minsk, 1993). This dictionary covers a wide range of terminological concepts of fairy tale studies: schools, genre-species distribution and characteristics, individual prominent figures. It includes an article by V. Gusev "The Theory of Plot Self-Regeneration" and an article on fairy tales. In his research, M. Dmytrenko repeatedly raised the issue of the tasks of folklore studies, which the scientific community should work on. In particular, this is the article "Tasks of folklore collectors in preserving spiritual monuments of the people" (1988, pp. 8-15).

Ukrainian fairy tales in M. Dmytrenko's collection "Where Does the Firebird Live? Folklore Records of Ivan Huryn" (1991) contains, among other genres, folk tales, legends, fables, anecdotes, riddles, tongue twisters, counting songs, proverbs, sayings, and constant folk comparisons. The scientist followed the principle of publishing the records of one respondent for the purpose of further study. The publication was

published in three hundred thousand copies. At the same time, I. Huryn became one of the first winners of the prestigious Pavlo Chubynsky Prize. According to M. Dmytrenko's poetic definition, "*fairy tales are the unfading spiritual flowers of the people, captivating with their beauty everyone who listens and reads their alluring language. The fairy tales of our childhood are also the youthful, living water that never stagnates, consumed by both children and adults*" (Dmytrenko, 1991, p. 196).

Undoubtedly, the formation of the modern methodology of studying fairy tales was influenced by M. Dmytrenko's monograph "Ukrainian Folklore: History, Theory, Practice" (2001), which discusses the fairy tale in the section "Types and Genres of Folklore". The scholar supports the division of the fairy tale epic into three main large arrays: animal tales, magic (heroic and fantastic) and social and everyday tales (according to I. Berezovsky's division). According to the scientist, "animal tales are great helpers in children's knowledge of the world around them", "*magic (heroic-fantasy) tales are more extensive than the previous ones*". He expressed his thoughts on fairy tale characters. In particular, heroes-heroes appear "*in plot and thematic cycles about the thorny paths of the history of the native people*". He considers the term heroes-heroes to be a classic one that does not require explanation. The main positive character in fairy tales is male, which may mean that this group of stories belongs to male folklore. According to the scholar's observations, in the Ukrainian fairy tale tradition, the largest group is made up of social and realistic fairy tales. The characters in them are often Fate, Happiness, Poverty, Trouble, and Grief. "*The main pathos of fairy tales with social and domestic themes is aimed at exposing and denying an unjust social order, ugly relationships, exploitation of a person by a person or a people by a people*." Among the main *motifs of fairy* tales, M. Dmytrenko singles out *truth-seeking* as a dream, and among their artistic means - allegory, hyperbole, retardation, numerical symbolism 3, 7, 9, 12. Among the collectors who formed the source material of the genre he names: I. Rudchenko, P. Chubynskyi, I. Manzhura, A. Dyminskyi, D. Yavornytskyi, V. Hnatiuk, B. Grinchenko, P. Lintur, I. Huryn, M. Zinchuk, H. Demian, I. Bezruchko, S. Pushyk, I. Khlanta, P. Medvedyk. The monograph also mentions manuscript collections of fairy tales in the IMFE's funds (Dmytrenko, 2001, pp. 86, 94, 106, 127, 132, 186-196): Nastia Prysiazhniuk recorded 4500 fairy tales, legends, legends, smiles, humours, stories (funds of the Academy of Sciences of Ukraine, Vinnytsia region); Ivan Huryn almost 27 thousand. recorded samples of oral folk art of different genres (Poltava region); Mykhailo Myshasty - about 100 fairy tales, legends, witticisms, anecdotes (Chernihiv region) (in the funds of the IMFE NAS 14-3 (Collections); Myroslav Mytsyk in 1956 recorded about 100 fairy tales, legends, and legends (IMFE, f. 14-3, fascicle 214, fol. 255 (Cherkasy region)). Analysing Mytsyk's notes, M. Dmytrenko pointed out that eight general notebooks of the author are kept in the IMFE of NASU. M. Mytsyk's first notebook "Fairy Tales, Proverbs and Riddles. 1954-1958. 66 p. manuscript" (f. 14-3, accession 214) contains tales about animals, social and everyday life ("How the Turtle Was in a Hurry", "The Wolf and the Heron", "The Wolf and the Fox", "Ivan and the Priest", "Three Sons and the Old Father", "Three Bags", etc.) M. Mytsyk's collecting heritage was partially published in the volumes of I. Berezovsky's academic collection of folklore "Animal Tales". The reviewers of the

publication were: L. Dunayevska, M. Kodak, N. Paziak. This information is valuable for future fairy tale scholars who can access and study these collections.

Analysing the works of M. Dmytrenko, we note that his monograph "Ukrainian Folklore Studies of the Second Half of the Nineteenth Century: Schools, Figures, Problems" (2004) has found many supporters and has become a reference book for contemporary folklorists. Based on the analysis of the work of nineteenth- and twentieth-century scholars, the book outlines the main folkloristic schools: mythological, historical, and psychological; provides detailed information about O. Potebnya's role in the formation of each of these schools; and identifies ways of further development of Ukrainian folklore in the context of European scientific thought.

Another collective monograph (M. Dmytrenko, L. Ivanikova, I. Kimakovych, I. Koval-Fuchylo, L. Kozar, O. Shalak) "Ukrainian Folklore: Research Methodology, Dynamics of Functioning" (2014) contains research on fairy tales, directly or indirectly, in articles: M. Dmytrenko "Folklore: a category of genre (critical and analytical review)", L. Ivanikova "Folklorisation of oral history as a mechanism for preserving the historical memory of the people" and "Ukrainian folklore studies of the mid-nineteenth century: theory and practice", I. Koval-Fuchylo "Modern Ukrainian narrative tradition: peculiarities of functioning", L. Kozar "Kyiv community as a centre of development of Ukrainian folklore in the 60s-70s of the nineteenth century", O. Shalak "Kalenyk Sheikovsky - folklorist: problems of textology and edification".

In the theoretical conclusions to the works, it is impossible to identify one folklore school to which the scientist's work could be added. M. Dmytrenko is favourably disposed to the teachings of O. Potebnya, whom he considers the founder of the Ukrainian psychological school. He himself uses the achievements of mythological, psychological, philological, and historical schools with equal respect, evaluating the effectiveness of a particular methodology in the study of folklore narrative, depending on the conditions and motivation for studying the artefact. And today, the scientist's prospects include the study of modern folklore studies, the identification of methodological flaws, gaps, and the formation of collections of folklore (fairy tales, legends, beliefs, etc.).

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Drawing attention to the research of **Vladimir Shabliovsky** (born in 1956) - philologist, folklorist, journalist, researcher at the Institute of Folklore and Fantasy of the National Academy of Sciences of Ukraine (1978-1999), we note that he is the author of the dissertation "Poetic and Stylistic Traditions of the East Romanian and East Slavic Fantastic Fairy Tale (Common and Specific. Contact Links)" (1997). He has studied the folk tale at the level of genre features, genesis, and national traditions; in the comparative aspect, he studies Romanian folklore and literature, East Slavic-East Romanian folklore interrelations, folklore communications, information processes in society, and mechanisms of social memory. The developments in folklore studies, the problems of perception and reproduction of the text, and the study of fairy tales are reflected in the articles: "Slavic Folk Tale and the Modern World: Integral Aspects of Interaction", "The International Plot "A Young Man in Search of Immortality" (AT 470

C*)", "One of the Oldest International Fairy Tales" (the theme of "life and death" in fairy tales of different nations is considered), "Collecting and Publishing Fairy Tales in Romania", "The Ideal of Social Justice in the Folk Tale", "Fairy Tale Discourse as an Object of Scientific Research (Based on Slavic, English, German, French, Spanish, and New Greek Folk Tales)" (Shabliovsky, 2002, t. 3, pp. 67-85; Shabliovsky, 2009, t. 7, pp. 81-109; Shabliovsky, 1990, t. 18, pp. 95-105; Shabliovsky, 1990, no. 4, pp. 36-41; Shabliovsky, 1985, no. 6, pp. 54-57; Shabliovsky, 1987, no. 3, pp. 59-64).

The problem that weakened the work on the fairy tale was the researcher's re-profiling, change of job, and teaching. Now his attention is focused on advertising, editorial management and marketing, journalism, information space security, and more.

5.4.3 L. Mushketyk's fairy tale research

Lesia Mushketyk (born in 1955) is a philologist and folklorist, translator, researcher at the Institute of Folklore of the National Academy of Sciences of Ukraine, President of the National Association of Ukrainian Studies, corresponding member of the National Academy of Sciences of Ukraine, foreign member of the Hungarian Academy of Sciences and the International Threat Studies Society (Budapest), editor of the scientific journals on folklore Mythology and Folklore and Folk Art and Ethnology. In fairy tale studies, the researcher is known for her articles, several monographs, and a translated collection of Hungarian fairy tales (2010).

L. Mushketyk's doctoral dissertation "Anthropocentrism of the Folk Tale of the Ukrainian Carpathians: Narrative Tradition of Ukrainians and Hungarians" was the first work in Ukrainian folklore studies to put forward and substantiate the thesis of the *anthropocentrism of fairy tales as a fundamental feature, as opposed to the cosmologism of other genres, based* on comparative Ukrainian-Hungarian regional material. Not taking into account the connection with the ritual of initiation, the magic tale is quite far from the rite, which has already been reinterpreted into a game, which confirms the didactic orientation of the fairy tale genre highlighted in the work. The researcher provides specific examples of fairy tale anthropocomponents at the level of the phenomena of the storyteller and storytelling.

By her very formulation of the topic, L. Mushketyk actualised the problem of man, which has become particularly acute in the age of post-industrial technologies associated with the creation of virtual worlds and virtual images, the uncensored and borderless Internet. Therefore, the triad (body, soul, spirit) that distinguishes man from animals and makes him a "rational person" needs to be systematically studied. This separation occurred directly with the formation of language, thinking, and the basic elements of the worldview. For thousands of years, one of the most important features of the worldview (despite different models: cosmocentric, geocentric, anthropocentric) has been and remains the sphere of the imaginary, the desirable, associated with the spiritual and practical development of the environment. This fantastic imaginary and desirable formed the sphere of the perfect, ideal, which first concerned gods, spirits, totems, and later the elders of the clan, then those who brought the most benefit to the

tribe, the clan, were the strongest, the fastest, and possibly the cleverest, the smartest, etc. In folklore, this sphere filled the entire space associated with images of both nature, things, and people. There are almost no special studies of anthropocentrism in Ukrainian folklore studies. Scholars' efforts have been focused on the study of distant past epochs, myths and legends, in which they sought the sources of the formation of nationalities and nations for the purpose of self-determination and self-identification (Mushketyk, 2014, pp. 261-262).

According to L. Mushketyk, "*the moral, ethical and philosophical foundations of fairy tales, preserved and polished by tradition, demonstrate universal values and models that have been and remain the guideline of humanity in all ages. Science itself is being "anthropologised" in its fundamental approaches, methods and specific tools*" (Mushketyk, 2010, p. 1). Revealing the anthropocentrism of the magic and everyday fairy tales of the Ukrainian Carpathians region, namely Ukrainian and Hungarian, the scientist identified and examined several anthropocenters: the hero, characters - storyteller - listener (reader), as well as the main anthropological concepts and binary oppositions of the linguistic and folklore worldview. Among the tasks it sets out to solve are: consideration of humanistic forms of anthropocentrism in folk tales as an exemplary model of human existence; demonstration of the universal significance of fairy tale motifs; identification and description of the main anthropocenters of folk tales in the region, tracing their verbal design; to show the images of the hero (heroine) of the fairy tale as a moral and ethical canon, to reveal his/her main virtues as the realisation of the fairy tale ideal; to present the characteristics of the hero's antagonists; to recognise, through folklore and linguistic analysis, the status of the storyteller as one of the epicentres of the fairy tale; to show the auto-function in the text of the fairy tale. Through the mediation and in the categories of the linguistic and folklore worldview, she describes the main anthropological concepts and binary oppositions of the fairy tale, identifies and characterises the intentional characteristics - the main desires and aspirations of the characters. L. Mushketyk also analysed the concepts of "nature", "family", "religion" and outlined their specificity in the folk tale, identified and described the types and forms of uglysms in the folklore of the region, in particular Transcarpathia.

Analysing the works that study the phenomenon of anthropocentrism in fairy tales, L. Mushketyk focuses on domestic and Hungarian sources (V. Yuzvenko, O. Britsyna, L. Dunayevska, V. Shabliovskyi; Hungarians: J. Gonti, A. Kovacs, V. Foykt, D. Ortutai, I. Baldizsar and others). Thanks to the study, significant material on the history of the threat, scientific views of Hungarian scholars, bibliographic data, material from the multi-volume Hungarian index of fairy tales, the encyclopaedic dictionary of Hungarian folklore and ethnography, etc. were introduced into scientific circulation for the first time. For the first time, extensive regional material on the phenomenon of the storyteller and storytelling, testimonies of many folklorists, types and portraits of storytellers in the region, and specific examples of fairy tale anthropocomponents are collected and analysed. These data are analysed from the perspective of linguistic pragmatics, which has not been done before. As for the mutual influences and borrowings in the folklore of the region, in particular Transcarpathia,

they have attracted attention only sporadically and are now almost not studied; in the genre of fairy tales, such a review is a fundamentally new thing in the study of the Carpathian region's literature, since no studies of contacts between such distant language families as the Finno-Ugric and Slavic have yet been carried out on fairy tale material.

Based on the research of her contemporaries, L. Mushketyk traced the genesis of fairy tale studies by the themes and personalities of scholars, which can be represented as follows:

➢ description of characters, protagonists, their role in plots and motifs (B. Kerbelite, L. Dunayevska, V. Yuzenko, V. Shabliovskyi, M. Demediuk, J. Gonti, S. Brown, A. Kovacs, V. Voikt, I. Baldizhar);

➢ heroes of a household fairy tale (I. Khlanta, O. Britsyna);

➢ fairy names and titles in the light of modern linguofolklore and ethnolinguistics (M. Redkva, O. Porpulit, M. Morozova);

➢ conditions of narrative performance and personalities of respondents (storytellers) (A. Lord, P. Kulish, V. Hnatiuk, P. Lintur, D. Ortutai, A. Kovacs, J. Farago, L. Shandora, Y. Raffai, N. Roşıyanu);

➢ concepts and binary oppositions (C. Lévi-Strauss); the concept of "fate" in oral history (O. Potebnya, P. Ivanov);

➢ chronotope in folklore (N. Lysiuk, N. Gerasymova, I. Bano, F. Vamosh);

➢ gender aspects of folklore works (A. Dandes, S. Brown, V. Buriak, O. Tikhovska);

➢ mythological sources of folklore (E. Taylor, I. Nechuy-Levytsky, M. Kostomarov, J. Gonti, J. Bezje Nadia, S. Šojmosš);

➢ mythological sources of Ukrainian fairy tales (V. Petrov, L. Dunayevska, V. Davydiuk, T. Andreeva);

➢ mythological sources of animal tales (I. Berezovsky, V. Davydiuk, S. Karpenko);

➢ about human desires in fairy tales (O. Day).

In her work, L. Mushketyk used indexes of fairy tales plots: East Slavic fairy tales - SUS (1979), Hungarian MNK (1978-2001), international index ATU (2004), which improved the scientific level of the study and specified the fairy tales plots used for analysis and other illustration of theoretical positions.

An important study was L. Mushketyk's monograph "Characters of Ukrainian Folk Tales" (2014), which examines the character system of fairy and household tales, in which, according to the didactic, axiological orientation of the genre, the character images are delimited by the axis of good and evil: protagonists, helpers, antagonists and social types of household tales. According to the scientist, the protagonists in fairy tales are represented by nameless heroes, heroes, hidden heroes (Cinderella), women witches, orphans, etc., while in everyday tales they are cunning and foolish, clever women, etc. The hero's helpers (people, animals, magic objects) are also considered to

be good guys. Among his antagonists there are fantastic creatures (witch/Baba Yaga, devil, serpent, Oh, etc.), as well as actors within the dyad: poor/rich (king, lord, priest, innkeeper), who personify the worst human qualities (avarice, deceitfulness, laziness). The monograph traces the genesis of character images, their main functions, nomination and attributes, moral and ethical qualities; the artistic, stylistic, and linguistic means of designing fairy-tale figures are also revealed.

The scientist's methodology for studying folk tales on the border of anthropology and psychology can be found in her works: "Ukrainian and Hungarian Folk Tales of the 'Born' and 'Learned' Mind" (Mushketyk, 2011, t. 35, pp. 362-371); "The Place and Significance of the Autochthonous Tradition in the Genre of Folk Tales" (Mushketyk, 2011, t. 33, pp. 247-259); "Anthropocomponents of the Initial Blocks of Ukrainian and Hungarian Folk Tales of Transcarpathia" (Mushketyk, 2011, no. 27, pp. 289-305). In the article: "As you wish, wish wisely": international dimensions of the folk tale" L. Mushketyk conducted a study on the material of Ukrainian and Hungarian fairy tales of the Ukrainian Carpathians. She is convinced that human dreams in fairy tales are realised in the form of fairy tale fiction. The world of human desires in a folk tale reflects the basic human dreams and hopes, in particular the desire for happiness, which is understood as various things: life's goods, power, marriage, establishing social justice, preserving youth and health (Mushketyk, 2012, no. 4(12), pp. 5-17). Another study by L. Mushketyk, "International Motifs and Local Versions of the Ukrainian Folk Tale "About King Matyas and the Pagan Girl" (2013), deals with the international travelling motif and local versions of Western Ukrainian folklore about the famous Hungarian ruler of the Middle Ages, King Matyas Corvinus. In particular, on the example of the fairy tale "About Matyash and the Pagan Girl," the scholar traced individual plots and motifs, their transformations, and local variants.

L. Mushketyk's publications are published in thematic and foreign journals that present research on Slavic folklore studies. These are, in particular, the articles "Demonic Characters of the Ukrainian Magic Fairy Tale of Transcarpathia (The Witch)" (1990); "Ukrainian Folklore in the Hungarian Environment" (1992), "Slavic-Non-Slavic and Inter-Slavic Interaction in the Stylistic Structure of Folk Tales: (Limitrophic Territories)" (1993) co-authored by V. Yuzvenko, F. Yevseyev, L. Mushketyk, V. Shabliovskyi. We also have her research "Slavic Folklore Studies in Hungary" (1992) and an article about Ukrainian folklore published in a French international scientific publication (Mushketyk. 1991/1992, t. 37, pp. 201-215).

L. Mushketyk's research, published in various journals, was cited: "Man in the Folk Tale of the Ukrainian Carpathians: On the Material of the Ukrainian and Hungarian Storytelling Tradition" (2010); "Ethnolocal Specificity of the Folk Tale of the Ukrainian Carpathians" (2010); "The World of Human Desires in the Folk Tale of the Ukrainian Carpathians"; "The Hero of the Folk Tale in the Light of the Categories of Good and Evil" (2010); "Ukrainian Storytellers of Transcarpathia and the Issue of Bilingualism"; "Anthropological Components of the Final Formulas of Ukrainian and Hungarian Folk Tales" (2010); "Collecting and publishing fairy tale prose of Transcarpathia"; "Slavic and non-Slavic fairy tale anthroponyms"; "Ancient origins of ecological nature of Ukrainian folk tales" (2010); "The inner world of a person in the

folk tale of the Ukrainian Carpathians"; "The concept of "fate" in folk tales of the Ukrainian Carpathians"; "A person and his/her fate in folk tales of the Ukrainian Carpathians"; "Chronotope of folk tales of the Ukrainian Carpathians" (2007).

5.5 Fairy tale studies at the Department of Folklore Studies
Ivan Franko National University of Lviv

The Filaret Kolessa Chair of Ukrainian Folklore Studies was established at the Faculty of Philology of Ivan Franko National University of Lviv in 1990. Its predecessors were the Department of Oral Literature of the Faculty of Philosophy of the Ukrainian (Secret) University in Lviv (1921-1923) and the Department of Folklore and Ethnography of Ivan Franko University in Lviv (1939-1947). In 1995, the speciality "folklore studies" was founded here. Traditionally, every summer the department sends three expeditionary groups of folklorist students to different ethnographic areas, mainly in the western Ukrainian region, for field research of the folklore tradition of the Ukrainian people. Recently, the teachers and students have visited Boikivshchyna, Hutsulshchyna, Opillya, Podillia, Pokuttia, Volyn, Polissia, Slobozhanshchyna, and other regions, where they recorded many valuable examples of folk poetry. Teachers of the department supervise the folklore practice of students of other specialisations of the Faculty of Philology, which takes the form of a stationary field study (at the student's place of residence). As a result of many years of folklore expeditions by different generations of teachers and students of folklore, the department has accumulated a lot of valuable folklore and ethnographic materials that form the source base for systematic folklore and ethnological research. Today, its archival collections include about 35,000 audio, video, photo, and text documents, including more than 3,500 hours of sound recordings.

The scientific potential of the department in the field of folk tale research is presented both by summarising the heritage of famous folklorists and by focusing on the study of the so-called "white spots" in fairy tale studies. For example, V. Ivashkiv's article contains new findings on P. Kulish's "Notes on Southern Rus" (Kulish, 2001, t. 242), H. Sokil's "Osyp Rozdolsky: Life and Work", the methodology "Methodological Principles and Techniques of Recording Oral Literature" and the history of folklore in the western lands "Ukrainian Folklore in Galicia in the Late Nineteenth and First Third of the Twentieth Century: Historical and Theoretical Discourse" (Sokil, 2000; Sokil, 1998; Sokil, 2011), Ya. Garasyma - history and aesthetics of folklore studies (Garasym, 1997), L. Yaremko - methodology of M. Kostomarov (2006), A. Vovchak, I. Hunchyk - on the principles of documenting folklore (Vovchak, 2008; Vovchak, 2014; Gunchyk, 2011; Davydiuk, 1996), I. Denysiuk, M. Chornopyskyi, S. Pylypchuk - concepts of Ivan Franko (Denysiuk, 2005, pp. 107-118; Chornopiskyi, 2006, t. 37, pp. 3-30; Chornopiskyi, 2006, t. 250, pp. 376-405; Pylypchuk, 2014).

The previously mentioned works of **Sviatoslav Pylypchuk** (born in 1980) - doctoral dissertation and monograph "Folkloristic Concepts of Ivan Franko: Methodology, Genology" (2014) and articles "Comparative Studies of Franko the Folklorist" (2014), "Fairy Tale Studies of Ivan Franko" (2012) - reveal a set of

achievements of the scholar in the field of studying folk fairy tale prose. Analysing Ivan Franko's research, S. Pylypchuk revealed the details of the scholar's work with fairy tale texts, search for plot variants in various domestic and foreign collections, consideration of the achievements of European fairy tale studies, etc. "The skilful way Ivan Franko handled Ukrainian folklore material is evidence of a very painstaking and lengthy preparatory work. He took into account special extensive editions by I. Rudchenko, P. Chubynsky, I. Manzhura, and occasional publications in periodicals. The scholar offered a detailed textual analysis of all available versions of the fairy tale in order to catch the tendencies of the theme's development and the principles of assimilation of popular motifs. He clearly emphasised an important feature of the fairy tale, a genre that knows no half-tones, which is unambiguous in the distinction between good and evil, which does not focus on internal hesitations, but categorically brings to the forefront an ideal protagonist, purposeful, confident, incorruptible, pure in thought, whose image models behaviour worthy of imitation. In the folklore studies of Ivan Franko, there is a tendency to study the fairy tale repertoire by motifs. When applying this methodology, it is extremely important, as the scholar warned, to correctly identify this structural element of the work because its misidentification negatively affects the quality of the study. The researcher tried to understand which elements in their totality give grounds to assert a fairy tale motif, and not an episode that does not have any genre labelling. Franko's observations on fairy tales are also aimed at establishing the level of popularity of the motifs under study, as well as at finding out the "cultural circle" of their distribution and frequency of repetition. In the process of analysing fairy tales, I. Franko was meticulous about the textual processing of the samples. The folklorist devoted a lot of effort to the proper scientific presentation of Ukrainian fairy tales on the pages of authoritative publications. He was interested not only in the fact of the publication of a "raw oral and verbal product", so he provided a commentary on each published sample. In his remarks on Ukrainian works, Ivan Franko drew detailed parallels with the folklore traditions of other ethnic groups, systematically integrating our "national good" into the pan-European source base. ...If the first research ("Ancient Romance and Germanic Novel in the Mouths of the Russian People") was based solely on intuitive study of the material without the involvement of rich literature on the subject, then later works ("Song of Truth and Falsehood") are marked by an increased interest in fairy tale studies. I. Franko significantly expanded the horizon of Ukrainian fairy tale studies, took it out of the narrow orbit of the closed study of "products of his own field" and, looking at the experience of well-known European colleagues (T. Benfey, F. Liebrecht, J. Dunlop, G. Paris, J. and W. Grimm, etc.), tested effective schemes of analysis of the fairy tale epic on a much larger scale. In general, Franko's experience in studying fairy tales shows that the scholar deeply understood the essence of the genre, saw new ways of studying it, and outlined a promising plan for the development of Ukrainian fairy tale studies" (Pylypchuk, 2014, pp. 24-25). He continued: "*In fairy tale studies, for example, Ivan Franko took the initiative to study works "by motifs", that is, to single out the meaning-generating components of a fairy tale, to track the circumstances of their combination with others. Without denying the international essence of the genre, the scholar made great efforts to prove a significant*

transformation of well-known motifs on national soil in accordance with the character and worldview of the recipient nation. In his fairy tale research, Ivan Franko repeatedly consulted well-known European folklorists (T. Benfey, W. A. Clouston, J. Maspero, etc.), supplementing their statements with his own sound observations based on a in-depht study of long-ignored Ukrainian folk tales" (Pylypchuk, 2014, p. 35). This theme is continued in the articles by S. Pylypchuk: "The Great Psychology of the Civilised Soul: Anthropological School in the Assessment of Ivan Franko" (2008) and ""Galician-Rus' Folk Proverbs" by Ivan Franko: Paremic and Paremicographic Aspects, Poetics of Texts" (2005).

Original in style and concept are **Mykhailo Chornopyskyi's** studies "The Princess Comes from a High, Shiny Castle. Ivan Franko on the Aesthetic Essence of Folk Tales" (2006) and "Franko's Concept of Folk Tales in the Context of Twentieth-Century Fairy Tale Studies" (2006). Equally important are his dictionary-reference book "Ukrainian Folklore Studies" (2008) and comparative study "Ukrainian Oral Folk Literature. Prose genres, parables and drama" (2005). In particular, in the research "The Princess comes from a high, shiny castle. Ivan Franko on the Aesthetic Essence of Folk Tales" M. Chornopisky traces the genesis of Ukrainian science, folklore studies and fairy tale studies in particular. His objective assessment of the obstacles that negatively affected the research of domestic scholars of the imperial and Soviet periods allows us to see the ways of further development of fairy tale studies and science in general. Summing up the phenomenon of Franko's work as a fairy tale scholar, M. Chornopyssky notes: "*And yet, Franko's definition of the essence of the fairy tale as an integral fantastic artistic phenomenon, free from moralising and direct didacticism, was a century ahead of the views of most folklorists who could not comprehend in the tale either the meaning of miraculous fiction, or the meaning of a happy resolution of the conflict, or the reasons for the lack of allegory and similarity of motifs in the tales of even geographically and culturally and civilisationally distant ethnic groups, who eventually got lost in speculation about the time of the appearance of fairy tales, replaced the understanding of the philosophy of the folk fairy tale epic with primitive ethnography, vulgar sociology, or dispersed their search for the aesthetic meaning of the artistic work of folk genius in the faceted structural division and cataloguing of its elements*." Supporting the scientist's views, M. Chornopysky condemns the "nihilistic attitude to folklore of conservative scholars" who are unable to discern the phenomenal beauty of the epic genre in the folk tale. According to Ivan Franko: "*Our current fable and fairy tale is the same Cinderella, who lives in dirty clothes, in a stuffy kitchen, but she is really a princess from a high, shiny castle*" (Franko, 1979, t. 20, p. 74). V. Hnatiuk later wrote about this nihilism and misunderstanding of the aesthetic essence of folk tales: "*From this we can see, however, how unstable are the accusations of some units that oppose the reading and dissemination of fairy tales, especially among young people, as if they are teaching young people to lie by false representation of things. It is surprising that such people do not think that one cannot treat any fairy tale as a mathematical formula and decompose it into truth and falsehood, especially since even today not all truths are known, and it is often difficult to determine where and what is the truth*" (Hnatiuk,

1913/1981, t. 201, p. 164). Having made a detailed analysis of the genesis and methodology of Ukrainian fairy tale studies over two centuries, M. Chornopysky concluded that "*a folk tale does not illustrate human life, is not an allegory in the literal sense, as it seems to some folklorists and teachers (they even write about it in school textbooks) by analogy with a literary, author's fairy tale, and does not have a double plan of depiction. A folk tale, to put it better, models human behaviour and thinking in elementary artistic images without the specifics of time and space, in a self-sufficient artistic whole. To use Franko's metaphor, she is a beautiful princess in a wonderful shining castle on the horizon, which beckons, beckons like a sweet dream with its unreality*" (Chornopiskyi, 2006, t. 37, pp. 3-30). The article by I. Denysiuk "The Fairy Tale Index in Ivan Franko's Novel "Like a Dream" is devoted to the topic of fairy tale index" (Denysiuk, 2005, pp. 107-118).

The dissertation by **Oksana Oliynyk** (1975-2016) "Antinomy of the Categories "Friend" and "Foe" in the Space of Ukrainian Folk Magic Fairy Tales" (2007) comprehensively studies the artistic space of Ukrainian folk magic fairy tales. Based on the texts of fairy tales recorded mainly in the second half of the nineteenth - - early twentieth century, the peculiarities of the structural poetics of their artistic space are analysed through the prism of the categories of the modelled binary opposition "friend or foe". In order to clarify the semantics of the antinomy of "own" and "foreign" space, the specifics of the functioning of the ritual of transition in Ukrainian folk magic tales are studied. A special feature of the fairy tale time-space is a clear opposition of "own" and "foreign" space (Oliynyk, 2007, p. 5). According to the scientist, the folklore chronotope is divided into genre varieties, including the fairy tale time-space, which is closely related to the plot construction and the figurative system of the folk tale genre. In addition, the fairy tale as a "closed" structure, given its plot completeness, has a significant impact on changes in spatio-temporal representation because artistic time and space in it take on other forms in accordance with the types of the traditional compositional structure of the genre. O. Oliynyk's approach does not violate the unity of the fairy tale chronotope, it is not characterised by socio-historical and geographical factors, obstacles in changing time and space, the action in the fairy tale is easy and natural. In her numerous articles, O. Oliynyk touches upon the issues of the fairy tale motif, the rite of female initiation and rituals of transition in fairy tales, and comparative studies: "On the Question of "Own" - "Alien" Space in Ukrainian and Serbian Folk Magic Fairy Tales" (1998); "The Role of Spatial Elements in the Plotting of Ukrainian Folk Magic Fairy Tales" (1999); "The Ambivalence of the Image of the Dead in Ukrainian Folk Magic Fairy Tales"; "The Motif of the Ritual of Transition in Fairy Tale Plots about Marriage with a Totem Creature"; "The Rite of Transition in the Structure of a Fairy Tale" (2000) and "The Archaic Meaning of Female Initiation (Based on the Material of Ukrainian Folk Fairy Tales" (2000); "The Specifics of the Functioning of the Ritual of Transition in the Context of Ukrainian Folk Fairy Tales" (2006).

The study of folklore is included in the curriculum of university philology faculties, and therefore a significant component of the discipline is the folklore practice of students. This component has certain standardised methodological approaches based on the principles of applying a part of theoretical knowledge in practice, and thus a specific deepening of cognitive potentials directly in the field. For the successful implementation of educational and pedagogical work with students, Doctor of Arts M. Khai compiled the programme "Folklore Practice" (2010), which provides basic information on the practical collection of folklore materials. The issue of folklore collection methods has been well covered in the last two decades: M. Pankiv "Questionnaire programme for collectors of ethnographic monuments" (1991), H. Tantsiura "Notes of a collector of folklore" (1958/2001), 1958, reprinted in 2001), V. Sydorova "Guide for collectors of oral folklore in the Southern Slobozhanshchyna" (2003), "Folklore expeditionary practice: organisational principles of practice, documentation and archiving of materials" (2005), M. Glushko. Glushko "Methods of field research: a manual (2008), S. Sadovenko, Z. Bosyk "Questionnaire to help collectors of traditional culture in Ukraine" (2009), 2009). Such a volume of methodological publications testifies to the extensive regional expeditionary work, recording of folklore narratives of our time, and the vitality of the folk poetic tradition and the Ukrainian people themselves.

5.6 DIDACTIC USE OF FOLK TALES AND THEIR METHODOLOGY

The use of folk tales in didactics has always been relevant. According to observations, the didactics of the folk tale primarily consisted in the symbolism of its characters and images, the philosophical understanding of good and evil. The modern attitude of parents and teachers to folk tales is re-sacralising them. Becoming a rare phenomenon, the fairy tale is experiencing a new round of popularity, similar to the European excitement around the Grimm brothers' fairy tales. Young people are interested in scientific information about the mythical nature of fairy tales, about hidden meanings and symbols. Their erudition will not allow folk stories to fall into oblivion, and their perception of fairy tales as a sacred text will not allow its structure to be destroyed. The theoretical substantiation of the folk tale genre creates prerequisites for understanding texts as semantic constructions of folk philosophy. The didactics of the fairy tale is discussed in: M. Shulhina "Final lesson on the topic "Fairy Tale" in the 5th grade" (2000); O. Kobzar "Do you know fairy tales and their heroes: a literary quiz" (2000). The psychological aspect of fairy tale studies is touched upon in the articles by O. Lavrov "Fairy Tale is the first step in the formation of a child's sexual behaviour" (2003); H. Kandyba "Fairy Tale Therapy (The Role of Fairy Tales in Childhood Education)" (2003), A. Shostak "How Kotyhoroshko searched for himself: analytical psychology and folklore" (2003), S. Royse "Fairy Tale Therapy" (2005), A. Osypchuk "Fairy Tale helps to overcome fear and get rid of loneliness" (2007). O. Prokopova "Ukrainian Folk Tale as an Effective Means of Education and Upbringing" (2004). The aesthetics of fairy tales were touched upon: L. Khodanych

"Colours of Folk Tales: Aesthetic Dimension" (2004), O. Vertii "Dialectics of the Genre in New Dimensions" (2008), M. Gagarin "Criteria for Selecting Folk Tales for Educating Moral and Ethical Feelings" (2006), O. Garachkovska "The Genre of Fairy Tales in Research Discourse" (2007), T. Kolotylo "Mythological Calendar and Thematic Boundaries in Folk Tales" (2005), H. Kuzyshyn "Fairy Tale as a Means of Forming a Child's Creative Personality in a Multicultural Environment" (2008), H. Belenka "Fairy Tale as a Means of Environmental Education of Children" (2008).

In the modern educational process, fairy tales continue to perform educational, moral and ethical functions. Such magazines as: "Dyvoslovo", "Pochkalna Shkola", "Ukrainian Language and Literature at School", "Pedagogy and Psychology", "Doskoshkinoe Vosstanovanie" and others are becoming popularisers of the didactic branch of fairy tale studies. For example, the following articles were published in these journals: V. Pabat "The Magical World of Fairy Tales" and "Aesthetic Palette of Animal Tales"; V. Lytvynova "Drawing and Fairy Tale"; S. Lytvynenko "Ukrainian Folk Tale as a Means of Humanistic Education of First-Graders"; N. Hrytsak "From a Living Source" (1994), which deals with the programme study of fairy tales at school (she also has a dissertation research "Traditional Fairy Tale Complexes in the Modern Ukrainian Literary Language" (1993); O. Kryvoruchko "Lesson of generalisation on the topic "Ukrainian Folk Tales"; S. Lavrinenko "Fairy Tale as a means of educating the national mentality"; V. Bratko "Fairy Tale as a way of personality development"; I. Panchenko "Myth and Fairy Tale" (1997); S. Zakharkin "Rhythm of Ukrainian Folk Tales"; F. Polyachenko "Fairy Tale - Wise Teacher"; K. Roder "Why do fairy tales heal?"; L. Shapoval "Fairy Tale as a Means of Forming Environmental Knowledge" (1999) and others. In order to promote folk prose, pedagogical journals include articles on fiction in folklore and literature by R. Levyn and I. Mekhed; V. Skurativskyi "About Grandmother's Fairy Tales: Folklore"; D. Fedorenko "Fairy Tales of the Peoples of Ukraine: The Assyrian Sprout of Universal Culture"; borrow the method of fairy tale storytelling in the classroom, when explaining educational material (V. Shevtsova "In the Country of Fairy Tale Nouns" (1992)).

M. Chumarna in the series "Ukrainian Values" (Author's School of Ethnology. Centre for Traditional Ethnopedagogy "Rodyna") publishes the work "Journey to the Ukrainian Fairy Tale: Proverbial Circle", which was also published in several issues of the journal "Primary School" (1994). V. Koshova published an article "Building a Museum of Fairy Tales: a Creative Game for Pupils of Grades 2-3" in the magazine for grandparents "Tell Your Grandson". It also contains an article by L. Pysmenna "How a cheerful storyteller got sad" (1997).

The use of folk tales in education and for entertainment revived publishers' interest in this type of text. Beautifully illustrated, popular editions were quickly sold out. Famous stories were passed from collection to collection, often in versions from archival records. For example, the publications "Koza-Dereza"; "Ukrainian Folk Tales, Legends, Anecdotes" compiled by V. Yuzvenko; a collection of folk tales by O. Yaremiychuk; "Kotyhoroshko"; "The Tale of the Cake" (from Olena Pchilka's records); a collection of the Main Specialised Editorial Office of Literature in the Languages of National Minorities of Ukraine.

Records of authentic fairy tale stories from different regions of Ukraine are combined in the books "Master Ivanko" compiled by Y. Turyanytsia (Review: P. Uhlyarenko "Into the Blue Mountains" (1994)); "Silver Hair" by M. Budzhak; "Silver Oxen: Tales of the Mountains and Pidhiria" in the records of S. Pushyk; "Ukrainian Religious Fairy Tales and Legends" in the journal "Kyivska Staryna".

Symbolic titles for the books (The Wonderland of Fairy Tales by I. Sydorenko and V. Romants; The Magic Box by M. Yaremko) determined the variety of editions and imaginative design. The texts of Ukrainian fairy tales popularised fairy tale plots and contributed to the revival of many cultural phenomena: "The Gifts of the Pear" and "The Golden Bird" collected by I. Khlanta; "Folk Tales" compiled by M. Dmytrenko; two popular collections "Ukrainian Folk Tales" published in Kyiv and Kharkiv; "Ukrainian Folk Tales" compiled by A. Sokol and O. Konezha; "About a Cat, a Cockerel and Others"; two Kharkiv collections "Ukrainian Folk Tales"; "Cart of Fairy Tales from Nezvyssk".

Didactic collections of folklore, such as: "Calendar for Preschoolers" by V. Terekh, "Word to Word - a Merry Talk" by B. Tchaikovsky, "Your Reading Book: An Almanac for Children" edited by P. Movchan; "The Garden of Eden" by V. Turkevych, which contains folk tales of religious themes of the nineteenth and early twentieth centuries. Regionally coloured editions: an anthology of fairy tales of Western Podillia compiled by P. Medvedyk (reviewed by M. Serdechnyi (1995)); Ukrainian Folk Tales. In 2 Books" edited by V. Shklyar; fairy tales from Volyn and Polissya "Magic Flint" by O. Shurkevych (with his own preface "In the Wonderland of Fairy Tales"). In his review of this collection, O. Opilliansky (1995) pointed out the inexhaustible source of creativity in Volyn and Polissya, the careful attitude of storytellers to the narrative tradition of their land.

Fairy tales of other peoples in Ukrainian, in the series "Fairy Tales of the World" and "Fairy Tales of the Peoples of the USSR", are in demand: Spanish with an introduction by V. Kharytonov and Tajik with a foreword by O. Shokal; Kyrgyz, Czech (foreword by O. Mykytenko); Azerbaijani (introduction by V. Tsipko), Chinese (foreword by I. Chirka), Crimean "Wise Dzhirancha" (a reader addressed). Mykytenko); Azerbaijani (introduction by V. Tsipko), Chinese with a foreword by I. Chirka, Crimean Tatar "Wise Girancha" (A. Hryhoruk addressed the reader), Arabic "One Thousand and One Nights" (foreword by Y. Kochubey), Estonian.

Since Ukraine's independence, the titles of the series of popular publications have changed - "The World of Fairy Tales" and "Fairy Tales We Were Waiting For". The collections include: English "Grandma's Grandfather"; fairy tales of the world with a foreword by V. Hrymych; Korean; the collection "The Devil's Mill"; "Old, Good Fairy Tales (of different peoples of the world living in Ukraine and abroad)"; fairy tales of the world and Bulgarian fairy tales; Czech fairy tales "The Magic Flute" (presented in Ukrainian and Czech in parallel).

Collections of Ukrainian fairy tales mostly have no accompanying scientific apparatus, are presented in literary language, adapted to the age level of the reader, didactic purpose, and illustrated. There are many such publications: "Tales of

Boikivshchyna"; two collections by Y. Chori "Flora and Animal Wonderland" (legends, traditions and stories about flora and fauna) and "Not without a wicked one", which contains legends, traditions and stories about evil spirits, various mystical creatures and their activities; L. Dyrkavets "The Glorious Prince Slovoil: Fairy Tales"; V. Pachovskyi "The Golden Nail: A Poetic Tale for Ten Trumpets (on the ancient theme of folk tales)"; Y. Levkun "A Jar of Fairy Tale Pearls of Horodenkivshchyna (Naddnistrianske Pokuttya)", the introductory article "The Wealth of Folk Tales" was written by O. Dobrzhanskyi; M. Ziomkovska presents "Tales and Legends of Grandmother Marusia"; V. Bahirova compiled the collection "Christmas Tree", which contains poems, fairy tales, short stories, small plays, songs for kids and schoolchildren and "Aneli: Extravaganzas and Fairy Tales"; B. Tsiutsiak compiled the collection "Flowers for Children: Stories, Fairy Tales, Riddles"; N. Skomorovska offers a collection of short stories and fairy tales; "About a Fox Sister and a Wolf Brother", where the tales are grouped by the main character (about a wolf, a fox, etc.); a collection of popular animal tales "The Mitten" and simply collections under the title Ukrainian Folk Tales of various sizes.

Reprints of popular science fairy tale collections contribute to the popularisation of folklore texts and make them accessible to students (writing papers for the Junior Academy of Sciences). For example, I. Senko compiled the collections "And Tomorrow the Sun Will Rise" and Transcarpathian folk tales by Andriy Kalyn, Mykhailo Halytsia, Vasyl Korolovych in the records of Petro Lintur "Three Golden Words"; a collection from the archival funds of Ivan Franko "Fairy Tales: Mykyta the Fox; When Beasts Spoke".

5.7 FAIRY TALE AT THE TURN OF THE CENTURY: SCIENTIFIC RESEARCH IN THE CONTEXT OF FAIRY TALE STUDIES AND FAIRY TALE STUDIES IN THE CONTEXT OF PHILOLOGY

Summarising the achievements of the previous period, we note that Ukrainian fairy tale studies of the twentieth century was formed under the influence of many internal and external factors that involved the interaction of folklore schools and methodologies with each other and in an interdisciplinary context. M. Rylskyi's role in shaping the terminological basis of ethnography, folklore studies and art history, setting guidelines for development and promising growth of the number of developments such as textbooks, manuals, monographs, and collections of folk art, namely fairy tales, is quite significant. Although not all the planned activities were realised, a large part of them were done, and fairy tale studies got a chance to stand out in the field of folklore studies. Starting with the works of H. Bulashev, R. Volkov, M. Hrushevsky, M. Drahomanov, E. Kagarov, M. Kostomarov, I. Nechuy-Levytsky, I. Franko and others, the main theoretical conclusions can be traced: the genre of fairy tales is archaic, has a close connection with pre-Christian beliefs, calendar rites; it can trace the similarity of motifs and plots of fairy tales of different peoples of the world; it is a source for understanding the character of the nation. Thus, L. Dunayevska's research examined the genesis of plots, images and motifs of fairy tales in the context

of worldview, aesthetic and ethnic traditions. She focused on the development of archetypal thinking of Ukrainians and traced the artistic system of fairy tales against the background of the world mythological epic. In the works of V. Davydiuk, the study of fairy tale plots and images is carried out with the involvement of archaeological artefacts. O. Britsyna considered the socio-historical context of the emergence of images and motifs of folk tales. The studies of O. Talanchuk and Z. Yankovska focused on the reflection of the cosmogonic views of the ancestors and their functioning in the poetic system of fairy tale creation. O. Ivanovska's research in the field of fairy tale epic unfolds in the plane of the search for inclusion, which is a reflection of ancient customary legal culture. Y. Harasym emphasised the need to expand the modern theoretical paradigm of folklore studies by researching the ethnoaesthetic dominant of the folklore phenomenon. O. Tikhovska analysed the semantics of the characters of Ukrainian folk fairy tales in the context of psychoanalysis. Thus, the Ukrainian folk tale, as a component of traditional culture, a native speaker of the language and worldview, is one of the universal means of expressing the mentality of Ukrainians and is an important factor in the formation of national identity, the formation of the spiritual world of the individual, his or her moral and aesthetic development, and psychological self-sufficiency. It appears as the wisdom of the nation that created it, as the philosophy of the people that has deep roots, as a spiritual source capable of nurturing many more generations of Ukrainians.

The study of the current state of Ukrainian fairy tale studies cannot be imagined without works on the history of philological and literary schools. After all, folklore studies mainly used their methodology, adapting the theory to the practical experience of the fairy tale narrative. In particular, these are works by: L. Biletsky's Fundamentals of Ukrainian Literary and Scientific Criticism, which describes the research of Ukrainian folklore schools in the world scientific context; M. Nayenko's Ukrainian Literary Studies: Schools, Directions, Trends, where chapter 4 is devoted to psychoanalysis in the context of the historical school and the later History of Ukrainian Literary Studies with additions, where (like L. Biletsky) the scholar characterises the Biletsky), the scholar characterised scientific research by school, pointing out the ways of development of Ukrainian folklore studies (in particular) (Biletskyi, 1998; Nayenko, 1997 (Chapter 4: Psychological direction in the historical school), pp. 109-129; Nayenko, 2001), as well as works by Y. Garasym "Cultural and Historical School in Ukrainian Folklore Studies", I. Denysiuk "Development of Ukrainian Short Prose of the XIX - early XX centuries", R. Kirchiv "Textology of the Publication of Folklore and Ethnographic Materials in the Publications of the National Scientific Society" (Denysiuk, 1999; Kirchiv, 1996, no. 4, p. 214) and others. Important for the development of research in fairy tale studies were the publication and reprinting of works by D. Chyzhevsky "History of Ukrainian Literature (from the Beginnings to Realism)", H. Bulashev "Ukrainian People in Their Legends, Religious Views and Beliefs", Metropolitan Hilarion (I. Ogienko) "Pre-Christian Beliefs of the Ukrainian People. A Historical and Religious Monograph", F. Kolessa "History of Ukrainian Ethnography" (Chyzhevsky, 1994; Bulashev, 1992; Metropolitan Hilarion, 1992; Kolesa, 2005).

The study of fairy tales considers methodological developments that contribute to the search for new approaches to the study of small epics: S. Hrytsa "Folklore in Space and Time"; M. Hrymych "Traditional Worldview and Ethnopsychological Constants of Ukrainians: (Cognitive Anthropology)"; V. Tabachkovsky and S. Tusliuk "Anthropocentrism and Vitalism: Modern Synthesis"; F. Yevseyev "Worldview Foundations of Archaic Culture: Theoretical Aspect", K. Bogdanov "Everyday Life and Mythology: Studies on the Semiotics of Folklore Reality" (Hrymych, 2000; Yevseev, 2000; Bogdanov, 2002) and many others.

Academic centres create roadmaps that facilitate the coordinated work of scholars and amateurs. For example, N. Shumada compiles such a map for folklore studies in her work "A Fundamental Guide to Action" (2000). In his review of it, M. Dmytrenko noted: "*Folklore studies is a unique science in the world, without which it is impossible to understand the folk worldview, archaic images, and the symbolic picture of the cosmic and the earthly, the divine and the human*." The scholar also authored the "Extended Programme of the Course "Ukrainian Folklore" (2000), which presents a new understanding of Ukrainian folklore and considers the achievements of folklore studies of previous centuries. One of the topics of the course is "Folk Prose - Fairy Tale Epic and Non-Fairy Tale". *"Thus," the reviewer notes, "the curriculum of the course "Ukrainian Folklore Studies" by N. Shumada is a fundamental guide to action, to the introduction of special knowledge in the process of studying folk traditional culture, culture not conserved, "dead", but alive, open to modern generations and still being created today, remains an important factor in the formation of national identity, high ethical and aesthetic ideals, as well as a factor in the formation of bright professionalism*" (Shumada, 2001, p. 429).

The modern mythological school has developed significantly, and in the twenty-first century it has quite diverse approaches to the objects of study. In particular, priority is given to the methods of the mythological school by M. and S. Myshanych (work "Myth, mythology, mythologism, mythocriticism, mythopoetics: the history of interpretation and delimitation of concepts" (2002)), V. Voitovych "Ukrainian mythology" (2002), I. Zvarych "Myth in the genesis of artistic thinking" (2002), N. Lysiuk "Three sources of myth" (2002), which highlights the theoretical approach to myth-making, etc.

Other schools of folklore studies are also covered in the research of contemporary fairy tale scholars. The conditions for this were the publication of research by master's and PhD students in conference proceedings. The thesis statements of new experimental studies by scholars have significantly developed the science of fairy tales and made it popular. For example, articles by: N. Kukhta "Mykhailo Drahomanov - a researcher of folk tales" (about the compilation of the collection "Malorussian folk tales and stories" (1876)) and "Ukrainian parables and fairy tales (on the history of genre interaction)", which analyses the monograph by M. Paziak. Paziak's monograph "Ukrainian Folk Proverbs and Sayings" (1984) in terms of the interaction of the genres of fairy tales and proverbs, fairy tales and sayings; O. Oleksiv "Psychological Essence of Space in a Magic Fairy Tale", which identifies external and internal loci determined by the psychoanalysis of C.-G. Jung; O.Jung's psychoanalysis; O. Oliynyk "Marriage

with a Totem Creature as a Form of Ritual Transition in Ukrainian Folk Magic Tales" (2002).

A considerable number of pages of research are devoted to the issues of fairy tales' everyday life, textology, indexes, schools of folklore studies, etc. The topics of research on the fairy tale depend on the area of study (genesis, didactics, culture, etc.), in particular, these are works by: P. Poyda "Publications of Ukrainian Folk Tales of Transcarpathia" (historical and bibliographic plan, which deals with the latest editions of the region's fairy tales); V. Luhanska "Musical Inserts in Ukrainian Fairy Tales"; T. Hryshchuk "Social and Household Fairy Tales of the Village of Malyi Pakivets, Transcarpathian Region"; V. Nimchuk "Outstanding Transcarpathian storyteller Hanna Paliuk"; R. Furdui "The Battle on the Viburnum Bridge: on the Historical Roots of Folklore"; D. Fedok "From the Fairy Tale Epic of Ukraine" (on the folkloristic activity of I. Khlanta); L. Deg "In the Focus of the Artist: Creating and Performing Traditional Fairy Tales". Articles on fairy tales are included in the Anthology of World Literary Criticism (1996), compiled by M. Zubrytska. Dissertation research: H. Savchenko "Life, Activity and Scientific and Historical Heritage of Academician M. F. Sumtsov (1854-1922)"; I. Holovakha-Hicks "The Narrator and the Dynamics of the Oral Prose Tradition"; O. Naumovska "Folklore Heritage of Mykhailo Drahomanov".

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Indexes. At the beginning of the twentieth century, there were numerous attempts to classify and systematise fairy tales and there are several dozen of them. Their authors were: O. Smirnov (1911), M. Azadovsky (1939), M. Andreev (1926), R. Boggs (1930, Spain), J. Bolte and I. Polivka (1913-1930, fairy tales by the Brothers Grimm), in German - A. Christensen (1925), O. Hackman (1911), G. Gonti (1928), O. Luritz (1926), A. Schulerus (1928), E. Swainson (1929); M. Eistman (1926, England), V. Tille (1929-1937, Czech Republic), J. de Vries (1925, France) and others. However, none of them was completed and scientifically tested. Only the "Index of Fairy Tale Types" by the Finnish scholar A. Aarne was successful (in Soviet folklore studies, the work was adapted to East Slavic fairy tale studies by M. Andreev, where it was called the "Aarne-Andreev Index of Fairy Tale Plots"). In its modern form, the Aarne-Thompson Index (AaTh) has references to the main narrative motifs (for each story type) - according to S. Thompson's 6-volume Index of Motifs (Thompson 1955-1958). The AaTh catalogue as a reference book has firmly entered the scientific toolkit and, due to its comprehensiveness, will continue to be in it, despite its obvious theoretical shortcomings. It would be inappropriate to abandon this index, even if it is not perfect in all respects because several generations of folklorists have done a work of such a volume that it is simply impossible to repeat it. And finally, the AaTh system contains a generalisation of large volumes of material, which would be irrational to refuse. However, it is obvious that the principles of mutual transitions between the folklore text and the system of plot and motif indexes should be described anew.

The issue of the current state of indexes in fairy tale studies was raised by S. Neklyudov in 2006. In addition, we did not observe detailed reviews of indexes of fairy tale plots, but only came across some characteristics of certain such publications

in articles by both domestic and foreign scholars. There is a list of indexes and materials to indexes of fairy tale plots and motifs on the Internet, based on bibliographic data collected for the international edition of the Encyclopedia of Fairy Tales. Determining the prospects of fairy tale studies of the XXI century and folklore studies in general, scholars emphasise that "*modern world science has two interrelated tasks: further work on plot and motif indexes (and their national versions), on the one hand, and structural and semantic research in the field of folklore studies, using computer technologies, on the other*" (Neklyudov, 2006, p. 36). The work in the first area is ongoing, with new indexes on various national traditions and genres being created; their number (together with indexes to individual collections of texts) is massive. The international journals Fabula and Folklore Institute regularly publish materials that supplement the existing catalogues of plots and motifs. The multi-volume Encyclopaedia of Fairy Tales has many additions to individual motifs and plot types according to the AaTh system.

B. Kerbelite proposed a new problematic approach to compiling the material of fairy-tale indexes. Based on Lithuanian fairy tale material (although there is also a lot of Ukrainian material), she created the "Classification of Elementary Plot Types" and the "Index of Structural and Semantic Types of Lithuanian Fairy Tales", which she described in her study "Historical Development of Fairy Tales Structures and Semantics" (1991). In particular, the researcher noted that Aarne-Thompson's classification is far from perfect, given that it does not always fulfil its main function of facilitating the comparison of oral works of different nations. Her proposed methodology for studying fairy tales "*is able to capture the living diversity of texts, the ways and patterns of creating complex plots by dividing them into elementary plots*" (Kerbelite, 1991, p. 5). All of this contributed to the modelling of plots and the creation of algorithms for electronic indexing programmes. B. Kerbelite's mathematical approaches to the analysis of fairy tales go back to logistics schemes.

Today, electronic versions of the indexes have advantages. Among them, it is worth mentioning the electronic (hypertext) version of the "Comparative Index of Plots. Kozmin's electronic (hypertext) version of the "Comparative Index of Plots. East Slavic Fairy Tale" (SUS) (2003), equipped with a full-text search engine, a dictionary of lexemes and other additional features; A. Rafaeva created the computer system "SKAZKA" (1998), which describes the structure of a fairy tale and has some of the types of AaTh in its databases, and is also a working prototype of an automatic search engine; A. Kozmin developed the software complex "MEDIATOR", which compares the units of description in the indexes with the texts of fairy tales (in this system, according to Afanasyev's collections), and allows for semantic search in them; Y. Berezkin's large analytical catalogue "Mythology of the Aborigines of America and Siberia. Thematic Classification and Distribution by Areas".

In another direction of theoretical developments, fairy tale scholars at have come close to an attempt to "post-Proppian" description of the narrative structures of fairy tales and to predict possible ways of classifying its plots. In particular, the prospects for further development of the field of folklore studies may include a number of tasks: 1) refinement of the classification principles of AaTh to the state of a logically

constructed and coherent system (for example, elimination of excessive synonymy of plot units, clarification of dominant motifs, etc.); 2) searching for algorithms for describing the plots of non-fabulous prose and other types of folklore narrative; 3) identifying integral "fields" for plot and motif conglomerates of different genres; 4) determining the level of genre specificity of the motif fund; its stratification according to the given bases; 5) interaction of genres through adjacent "fields" of the motif fund; 6) establishing corresponding links between motifs and plots, on the one hand, and the actual folklore text, on the other (this is quite easy to do when moving from indexes to texts, but often causes difficulties when performing reverse operations). We have to agree with scholars that it is time to use computer programs to speed up the process of mastering the basic knowledge of fairy tale studies and continue the work of our predecessors (Neklyudov, 2006, p. 37).

According to the latest research data, Ukrainian fairy tale studies has a project to create a new index, different from all previous ones and based on the cultural principles of modern world folklore studies. The author of this project is **Oleksandr Kyryliuk** (Odesa), who presented his paper "Prolegomena for a Universal Cultural Index of Folklore and Literary Motifs" at the Folklore Readings in Memory of L. Dunayevska in 2013. In the annotation to the article, the author noted: "*On the basis of the author's concept of the categories of liminal grounds as the deep structure of narrative discourses, the ways of creating a fundamentally new, authentic main content of the texts of the Index of Fairy Tale and Literary Motifs and Plots are outlined, based on the class-forming role of all formally possible combinations of these categories (birth, life, death and immortality) and worldview codes (alimentary, erotic, aggressive and informational)*" (Kyryliuk, 2013, p. 84). "*The categories of liminal grounds (CGP) − birth, life, death and immortality, and worldview codes - nutritional, erotic, aggressive and informational, constitute the invariant depth of the structure of fairy tales and other texts, and this opens up the prospect of creating a conceptually new index of folklore and literary motifs on their basis... Compilation (with the use of known motifs or images) of a complete set of formally possible combinations of the above CGPs and codes (in the simplest version, without combinations), which should play the role of the broadest classifier in the future index, on the basis of which known motifs will be grouped under the created headings*" (Kyryliuk, 2013, p. 85). The author proposes an analytical language (in Latin) to denote the categories of birth, life, death and immortality and the worldview codes (psychological content) of alimentary, erotic, aggressive and informational. According to these criteria, a table was compiled, which allows the analysed story to be substituted for each position of the intersection of categories with codes. The author writes about the use of analytical language as follows: "*The proposed analytical language is not only completely complete, since it has a stable nomenclature set of units of description and analysis (cultivated, tabooed or canalised four CGPs and four codes in strong and weak forms of their manifestation at different levels of world relations and in different contaminations, linked into a basic worldview formula, or a universal code of culture), but also prognostic - on the basis of the regularity confirmed by research, we can confidently say that all these texts ultimately have as their general result the universal basic worldview formula "birth −*

life - death - immortality". Such a language is based on the deductive theoretical principle of analysing the structure of a text, and knowledge of the principle under all conditions gives significant methodological advantages over inductive research, which is endless due to the inexhaustible wealth of empirical material. Accordingly, the structure of any particular text reconstructed in this way will give us a chain of the combinations of CGPs and codes that were mentioned above, and we should also get a specific conceptual embodiment of the general basic worldview formula. Knowledge of these fundamental constructions of the analysed text will ultimately allow us to identify the subject-conceptual forms in which the boundary categories and ideological codes are embodied in a particular text, and thus to see the essence behind the phenomena, the general behind the diversity of material" (Kyryliuk, 2013, p. 89-90). Asking a number of logical questions to the elementary plots of the fairy tale, the researcher deduces the expediency of his own theory and the problematic presentation of plots in traditional indexes (in particular, Aarne). Analysing the plot of the one-movement fairy tale No. 131 from the collection of O. Afanasiev with the motif of "Battle and Victory", O. Kyryliuk showed an actant and universal cultural structure. "*The boundary-categorical "core" on which a specifically defined conceptual content of a particular text is "planted" is a basic formula with the leading idea of survival through the removal of a mortal threat, and this idea applies to all the characters in the tale, except for the Serpent, whose death is the death of death as a necessary condition for the salvation and prolongation of the lives of other participants in the conflict*" (Kyryliuk, 2013, p. 91). In conclusion, the scholar notes the use of the presented methodology in literary studies (in particular, O. Pashnyk's dissertation on Ukrainian prose of the 1920s and 30s and scientific articles by N. Bernadska, Y. Hanoshenko, P. Herchanivska, V. Darenska, L. Zaporozhetseva, N. Zrazhevska, and others) and the prospects for the development of the concept on the basis of folklore prose. "Such a fixation of the invariant universal-cultural, boundary-categorical structure of the text, according to all samples, will give us the opportunity to adequately systematise the motifs, which in the future allows us to talk about the structure of discourse in general in its specific generality. The combination of these approaches (boundary-categorical and conceptual-substantive) allows us to see new promising directions for the study of works of fiction, folklore and other texts, when, thanks to their application, we can, for example, 1) find out the individual-authorial peculiarities of the conceptual embodiment of the categories of boundary grounds and codes; 2) to determine the boundary-categorical species specificity of different genres; 3) to obtain generalised structural and typological CGP characteristics of a certain literary period; 4) to identify the conceptual specificity of the embodiment of universal categories in the folklore of different peoples, etc. (Kyryliuk, 2013, p. 92). Today, there are real prospects for creating a universal cultural methodological and conceptually fundamentally new index of national and world motifs and plots" (Kyryliuk, 2013, p. 95).

Thus, Ukrainian fairy tale studies is on the verge of new discoveries, and the perseverance of scholars will determine whether the announced draft index will be completed. Having the world's best experience in compiling indexes, researchers of

Ukrainian folk tales are obliged to ensure the scientific quality of their publications, given that the archival collections they have worked on may never be used again, and the collection of folklore samples, when reprinted, will add to the heritage of Ukrainian fairy tale studies. Such a conditional inventory allows us to assess the possibilities of modern research on folk tales and to choose ways to implement scientific ideas. Among O. Kyryliuk's publications, the most popular are the works "Universals of Culture and Semiotics of Discourse. Fairy Tale and Rite" (2005) and the already mentioned article "Prolegomena to the Universal Cultural Index of Folklore and Literary Motifs".

5.8 FAIRY TALE RESEARCH : A NEW GENERATION

The formation of modern fairy tale studies was influenced by the works of European scholars who proposed interdisciplinary aspects of study and encouraged the creation of international index electronic resources. In particular, Max Lüthi, Professor of European Folk Literature at the University of Zurich, a fairy tale scholar, summarised the genesis of the fairy tale genre (fairy tale biology, psychology and pedagogy, history of fairy tales) in his work Tales and traced its difference from saga, legend, legend, myth, fable, and nonsense (Lüthi, 2004). And Axel Dickman's paper index "Grimm's Fairy Tales from A to Z" suggests considering the motives of Grimm's fairy tales from the actions of the text (the immanence of the tale) (Dickmann, 2014). The scholar used sociological, political, and psychological approaches, which are often aimed only at confirming a particular scientific direction. "*Fairy tales (as a demonstrative object of specialised scientific schemes) remain deliberately ignored, since Grimm's three pages should remain Grimm's three pages, not the site of the relevant discipline*," the scholar emphasised. He defines the term "motif" broadly in order to achieve intense penetration into the tale. In the preface, Dickman notes that in the process of interpreting the motif, the dialect character of the tale influences the selection of motifs as landmarks, which makes the reader/listener sensitive to the plot. The motif arouses the recipient's memories of the plot (recognising motifs is similar to the experience of deja vu), comparing them with other fairy tale texts. In this way, the recipient's horizon of consciousness is preserved.

The new generation of fairy tale scholars are graduates of the departments of folklore studies of the **twenty-first** century. The formation of their scientific consciousness took place during the period of Ukraine's independence. They had the opportunity to study the world experience of fairy tale studies, to evaluate the methods of scientific schools in a new way, to choose their own way of developing scientific thought and to participate in folklore expeditions.

Since the early years of the twenty-first century, the fairy tale has become a full-fledged object and subject of study in diachrony and synchrony. More and more often, young scholars defend their dissertations with the word "fairy tale" in their titles, touching upon its general, regional and didactic components. However, in this period, we do not yet encounter the use of the term "fairy tale studies", which suggests the immaturity of the scientific field of folklore studies itself. To illustrate our thoughts in more detail, let us turn to the dissertation research of our time.

The research of contemporary fairy tale scholars takes place in several directions, which include the study of Ukrainian folk tales in regional, cultural, historical, psychological and linguistic manifestations. Such approaches to understanding fairy tales are based on the methodologies of scientific schools of previous centuries, which testifies to the solid foundations laid in the nineteenth century. In particular, these are cultural-historical, mythological, comparative, psychological, anthropological, and linguistic schools. The approaches of the structuralist school are used by Ukrainian fairy tale scholars sporadically, with caution. This is due to the tradition of Ukrainian fairy tale studies in general. Structuralism did not find adequate support from older scholars, and the lack of a supervisor did not allow young scholars to establish appropriate research topics. However, the continuation of the tradition of studying folk tales based on old and new records has led to the emergence of works of theoretical and applied content, the results of which explain the nature of the existence of the Ukrainian people, their cultural traditions, intercultural relations, etc.

We can conditionally divide the works into themes: regional peculiarities of the fairy tale (many studies), comparative studies and interethnic relations, pure mythological, psychological, linguistic schools, elements of textual studies and genesis of the fairy tale mixed in the works, didactics, author's fairy tale, genre interaction, etc.

Table 35. "Topics of contemporary research on folk tales"

№	Topics.	Representatives
1	Regional features of the fairy tale	H. Smahlo, I. Neilo (Hryshchenko), L. Humanenko, N. Kropotova, O. Kukharenko,
2	Comparativism and Interethnic Relations in Fairy Tales	L. Humanenko, O. Kukharenko, O. Sobetska, I. Hryshchenko, M. Demediuk
3	Mythological school	C. Karpenko
4	School of Psychology	O. Tikhovska, V. Solodukhov, I. Yevtushenko
5	School of Linguistics	H. Maslylko, G. Davydenko, O. Maslo, O. Tupyk
6	Mixed (the works contain elements of textual studies and genesis of fairy tales, didactics, genre interaction)	O. Kukharenko, S. Karpenko, M. Demediuk, S. Onysenko, O. Taranenko
7	An author's tale	G. Sabat

The regional peculiarities of studying records of folk prose, including fairy tales, are the most convenient way of compact research. Here the researcher can limit himself to a certain archival collection and carry out a description, analysis and scientific experiment of the texts of fairy tales. At the turn of the millennium, there are still traditional studies of local fairy tales in the context of folk epics. For example, **Nina Smahlo** in her dissertation "Regional Peculiarities of Folk Prose of Podillia (Based on

the Materials of Vinnytsia Folklore)" (1999) highlighted the ideological and artistic originality of folk prose of Podillia in the historical and regional aspect. She examined the fairy tale in the context of traditional genres of folk prose (among historical legends, traditions, tales, beliefs), taking into account the all-Ukrainian folklore process and the methodological experience of Ukrainian folklorists. According to N. Smahlo, the fairy tales of Podillia are closely related to the rituals, customs, beliefs, and culture of the region and are organically merged with the local tradition. The researcher also focused on the historiography of the issue and the methodology of the study. Thanks to this, she clarified the process of collecting prose material in Podillia, named the names of folklorists of the region (A. Dyminskyi, N. Prysiazhniuk, M. Rudenko, H. Tantsiura, M. Dmytrenko, and others) who purposefully collected and studied prose material on the history, culture, and life of the region. N. Smahlo divided fairy tales into types according to the principle of L. Dunayevska (her supervisor). The results of her research are presented in her publications: "Problems and genre specificity of folk tales of Podillia", "Fairy tales in the records of Marko Vovchok" (1996).

Since 2004, more and more scientific studies have appeared in Ukrainian fairy-tale studies, which not only update the methodology, but also bring archival materials of folklorists of previous centuries back from oblivion. This is the case with **Iryna Neilo's (Hryshchenko)** research on "Folk prose of Kupianske region in the records of Petro Ivanov: plot, motif, image" (2005). In the context of the peculiarities of the poetic system of folk prose recorded by P. Ivanov in the Kupyansk region, she analysed the materials of fairy tales and legends, identified specific regional features of characters within folklore genres, and conducted a thorough analysis of P. Ivanov's scientific ideas in the field of folk prose research in the Kupyansk region. According to the research topic of the collection of fairy tales (with a reprint) Folk tales collected by Peter Ivanov (with a preface "Tales of Kupianske") (2003). and Folk Tales of Kupianske (with a preface "Folk Prose of Slobozhanshchyna in the Scientific Heritage of P. Ivanov") were published. The review of the publication was written by V. Zavadska, O. Shalak "Reissue of the collection of fairy tales in the records of Petro Ivanov" (2004). Among the early articles by I. Neilo are "Prophetic" birds in the records of P. Ivanov" and "Collection of tales by P. Ivanov about Fate" (2001).

Larysa Humanenko's PhD thesis "The Fairy Tale Tradition of the Crimean Region of Ukraine" (2011) provides a comparative analysis of Crimean Tatar fairy tales with Ukrainian folk tales. Her research, in addition to a regional approach to the study of fairy tales, also refers to the achievements of the school of borrowing. The figurative and symbolic system of Crimean fairy tales reflects the national specificity, worldview and worldview. L. Humanenko carefully argued the functional purpose of the fairy tale epic as the preservation and transmission of traditional folk knowledge at the micro and macro levels, as an artistic and informative text aimed at actualising the recipient's ethnic consciousness, as a means of intercultural communication. The researcher raised the problem of the functioning of the epic fairy tale tradition of two peoples - Ukrainian and Crimean Tatar - in a separate region; she carried out a comprehensive analysis of a complex object and, on its basis, found out the peculiarities of interethnic universals of the epic existence of the oral fantastic word.

The historiographical review highlights the history of collecting and researching fairy tales in the Crimea, and also reveals the ethno-cultural factor of the region's folklore tradition. The study of the problem is based on the doctrine of R. Volkov, the predecessor of the structuralists, on the plot fund of the fairy tale epic in structural and semiotic studies. The work analyses heroic-fantasy/magical fairy tales in terms of the typology of motifs and images, focuses on the mythological sources of the formation of these motifs and images and the peculiarities of the ethnic worldview as a dynamic model of the universe (Dmytrenko, 2014, p. 308). The results of the research are discussed in the article by L. Humanenko: "The Multiple Meanings of the Word "Elder" in Ukrainian and Crimean Tatar Fairy Tales" and "A Comprehensive Analysis of the Linguistic Picture of the World in a Ukrainian Magic Fairy Tale" (2006).

N. Kropotova's PhD thesis "Peculiarities of the Poetics of Crimean Karaite Folk Tales" (2012) and articles, in particular, "Cultural Space of Crimean Karaite Folk Tales" (2012), "Closings in Crimean Karaite Folk Tales" (2009).

A notable phenomenon of modern fairy tale studies was **Oleksandr Kukharenko's** PhD thesis "Fairy Tales of Slobozhanshchyna: from the First Records to Publications of the Nineteenth and Early Twentieth Centuries (History and Criticism of Texts)" (2009) (supervised by O. Britsyna). In addition to the regional approach to the study of the tale, the researcher used the methods of the historical school and textual analysis. The article identifies the main reasons for collecting and studying fairy tales of Slobozhanshchyna from the first records to the early twentieth century through textual analysis of the records. The volume, attribution, and verification of the texts of all recorded fairy tales in Slobozhanshchyna during the period under study are established; the circles of collectors and performers and the description of the repertoire, indexing of fairy tales (the appendix to the dissertation contains a detailed list of records with territorial and bibliographic indexes, indexing of traditional fairy tales according to the Aarne-Thompson-Uther (ATU) system and references to the Comparative Index of East Slavic Fairy Tales (CIT)). Regarding the recording of fairy tales, the scholar proves the primacy of Slobozhanshchyna stories recorded by I. Sreznevsky: *"...one of the few records of fairy tales of the eighteenth century was made in Slobozhanshchyna. It was in Kharkiv that I. Sreznevsky prepared for publication two folk tales, which were published thanks to the efforts of M. Kostomarov and I. Betsky. The folklore heritage of Slobozhanshchyna is due to the work of such famous collectors as: I. Manzhura, H. Zaliubovskyi, B. Hrinchenko, P. Ivanov, M. Dykarev, P. Tarasevskyi. Their records were published in Kharkiv, Kyiv, St. Petersburg, Moscow, Lviv, and Leipzig. Famous folklore researchers M. Tserteliev, I. Sreznevskyi, O. Potebnia, M. Sumtsov studied and worked at Kharkiv University... Despite the motives that guided the collectors and publishers, their activities contributed to the development of fairy tale studies and folklore studies in general"* (Kukharenko, 2009, pp. 1, 5). According to O. Kukharenko's observations, there is practically no professional collection of fairy tales in the Kharkiv region; "*over the last century, not a single scientific publication of the UNC has been made. Fairy tale publications are mainly popular editions with a traditional set of texts, consisting mainly of literary adaptations by B. Grinchenko and a limited number of works from*

classical collections of the nineteenth century. So far, no attempt has been made to bring together all the fairy tales recorded in Slobozhanshchyna." The appendices to the dissertation are valuable: 1. Bibliography of publications and a list of folk tales recorded in Slobozhanshchyna. 2. Supplements to Slobozhanski tales (translations, variants from the borderlands or limiter zones, other narrative genres related to the fairy tale). 3. Index of plot types of fairy tales of Sloboda Ukraine with a list of abbreviations. 4. A linguistic analysis of the texts of the folk tales "Torba" and "Lova" published by M. Kostomarov in the literary collection "Molodyk" in 1843.)

His articles are in demand among fairy tale scholars: "Ukrainian Shame Fairy Tale" (2007), where the author states that many records of shame fairy tales are in archives and need to be published as examples of folk art (SC - contemporary postmodern literature is a good context for publishing collections of shame fairy tales. The absence of prejudice towards the word and erotic subtext and context is a new topic in fairy tale studies); "Slobozhanska tale in ethnographic and folklore studies by Petro Ivanov" (2008); "The first printed editions of folk tales of Sloboda Ukraine" (2005); "The problem of authenticity of Slobozhanska tales in publications by M. Kostomarov. Kostomarov's publications in the almanac "Molodyk" (2005); "Slobozhansky texts in O. Afanasiev's collection "Russian Folk Tales" (2006).

Given the scope of fairy tale studies, where each school of folklore has its own supporters, the **mythological approach** to the study of fairy tales is of particular interest. For example, our dissertation (by **Svitlana Karpenko**) "Mythological Motifs in Ukrainian Folk Tales about Animals" (2005) was written under the guidance of two scholars - L. Dunayevska and O. Talanchuk. And also an unofficial consultant N. Lysiuk. Given that animal tales had no direct researchers after I. Berezovsky, the topic seemed promising to us. Applying historical-genetic, structural-typological and structural-semiotic methods, the study created a new scheme of structural analysis of the animal tales genre in two planes: synchronic and diachronic. We have established that in synchronicity, the animal tales genre manifested the incorporation of social relations and the laws of society into the plots, which was reflected in four statuses: individual, family, social and local. In diachronic terms, it is proved that the studied genre has a ritual and ceremonial basis, which made possible the collision spectrum of Ukrainian folk tales about animals. From the abstract of the PhD thesis, we quote: "I have identified 8 functions of the characters in animal tales; 3 types of plot conflicts; 3 functionalities and a set of semantic features and statuses of the character; studied mythological elements of the tale by comparing the plots of fairy tales and myths; and made scientific conclusions about the existence of totemic and mythological motifs in the fairy tale genre." The results of the study of the connection between Ukrainian folk tales about animals and ritual and ceremonial reality showed that the plots are based on: exchange relations between humans and the animal world; the origin of plant sacrifices for animals; plots based on the confrontation between domestic and wild animals; competition between wild animals; and totemic sources of animal tales. The set of animal patrons was determined in the process of establishing the ritual and ritual spectrum of actions of fairy tale characters. The study has confirmed the existence of trickster plots in the array of animal tales. The presence of tricks in them is a direct hint

of their trickster origin. The image of the trickster in Ukrainian folk tales about animals has the same features as the mythological trickster. The mythological foundations of the fairy tale genre are concentrated around mythical clichés of the following themes: inept imitation, game dancing around the hunter, competition, no owner in the house, false bride, the beaten man is not beaten, trickster and others, pretend dead, hero in search of something, and the cannibal. The plot palette of the genre is certainly wider, but the selected layer of tales more than proves the existence of an archaic connection between myths and animal tales. The research has established the mediating function of the Fox (priestess), the Wolf and the Bear on the basis of archaeological and ethnographic data. The boundary space and the unfolding of conflicts in this locus pointed to the mediating property of the characters, and the parallels with the ritual and customary circle of our people confirmed this. The study has not exhausted all aspects of the problem of the emergence and incorporation of mythological and ritual motifs in fairy tales. Further study is needed on the genre's plot moves, the psychological and semantic load of the characters, and the parallels between the ritual and ceremonial cycle of the Ukrainian ethnos and the fairy tale tradition. In 2008, the monograph of the same name was published based on the materials of the candidate's dissertation "Mythological Motifs in Ukrainian Folk Tales about Animals" (2008).

Scholars show particular interest in fairy tales as a *cultural and anthropological* phenomenon in their articles: O. Tupyk "Pagan Motifs in Ukrainian Folk Tales about Animals" (2000); V. Holoborodko "Oh, Wreath, My Wreath: Features of a Maiden's Wreath as a Basis for its Metaphorical Transformation in Ukrainian Folk Tales" (2000); fairy tales as an important factor in the development of mankind are discussed by V. Brandes, O. Vozniuk, M. Zabrotskyi. Brandes, O. Vozniuk, M. Zabrotskyi; there are also three articles by V. Yatchenko on the loss and discovery of God in Ukrainian fairy tales, and aspects of reincarnation in fairy tales. In particular, V. Yatchenko discusses the formation of moral consciousness in fairy tales and the metaphysical dimensions of the transition from myth to fairy tale (2002). Cosmogonic aspects − O. Prokopova's dissertation "Methodology of studying Ukrainian fairy tales based on the disclosure of their cosmogonic origin", her article "Cosmogonic origins of the Ukrainian fairy tale" (2006). Some aspects of fairy tale studies are covered in the works of: V. Nikolin, "Magic Fairy Tale: A Study of Cultural Production"; V. Kachkan, "The Fairy Tale Speaks" in his book "The Indestructible Village: Pages of the History of Rybnyi Tysmenyky District in Word and Photo Documents". Also research: V. Shynkarenko "Content Culture of Socio-Cultural Space: Myth and Fairy Tale" (2009); O. Horbonos "Folk Tale in the Aesthetic Space of Ancient Literature: Cultural Aspect" (the study comprehends the content and formal typology of the functioning of folk tales in ancient literature, caused by the sources of the folklore genre and its connection with pagan culture). Such a wide range of studies undoubtedly indicates the existence of a tradition of studying folk tales. The methodology laid down by the predecessors each time produces new ideas for searching in this layer of folk art. The special attitude of the people to the fairy tale as a source of knowledge and entertainment contributes to the creation of new collections of fairy tales, modernisation of their language and characters, and addition of new plots.

Scientific publications on **fairy tale studies have** become a regular feature of our activities. Today there are about a hundred of them, and the topic still has a resource for study. Among our articles (by **S. Karpenko**) are: "Manifestations of the Relationship between Ukrainian Folk Tales about Animals and Totemism" (2003), "Structural Method of Researching Animal Tales", "Genesis of the Animal Tale Genre. A Modern Vision" (2004), "The Image of the Trickster in Ukrainian Folk Animal Tales" (2006), "The Origin of the Plant Sacrifice for Animals in Ukrainian Animal Tales: Typological Parallels" (2007) and "Ukrainian Folk Tales about Animals through the Prism of the Structural and Typological Method of Research"; "The Place and Meaning of the Autochthonous Tradition in the Genre of Folk Tales"; "Semantics of the Exchange Ritual in Ukrainian Folk Animal Tales" (2011) (the author examines the diachronic section of the animal tales genre on the example of a thematic variety of stories about exchange relations between humans and the animal world. The author illustrates the semantic role of individual characters in fairy tales based on the ritual and ceremonial reality of the Ukrainian utilitarian tradition). The idea of creating a holistic study of Ukrainian fairy tale studies has been partially realised in our works: "The Folk Tale as an Object of Study in Ukrainian Fairy Tale Studies", which focuses on the role of fairy tale studies in the process of formation of ethnic consciousness and cooperation of scientists in developing terminology in the study of Ukrainian folk tales; a thematic classification of the areas of fairy tale research is made and the role of Ukrainian folklorists in its study is traced; "The origin, formation and palette of research in Ukrainian fairy tale studies" (2012); "Problems of research of Ukrainian folk tales in the dimension of Slavic cultures" (a diachronic analysis of the spectrum of study of Ukrainian folk tales in the Slavic cultural space, taking into account the specifics of scientific approaches to the study of the genre; the translated collections of Ukrainian fairy tales published in Slavic languages are characterised); "Genre and Species Phenomenon of Ukrainian Folk Tales" (the problem of classifications of the fairy tale genre, an attempt at its own classification); "The European Approach to the Classification of the Genre of Ukrainian Folk Tales" (the issue of classification of the genre of folk tales in the European folklore context is raised and the genre division of Ukrainian folk tales made by predecessors is analysed); "The Epochal Role of Research on Ukrainian Folk Tales by P. Chubynsky: Problems of Classification and Analysis of the Genre of Ukrainian Folk Tales". Chubynsky: Problems of Classification", which raises the issue of classification of the fairy tale genre. Also, the topic of Ukrainian fairy tale studies has been repeatedly studied in the works of O. Potebnya, I. Sumtsov, I. Franko, M. Hnatiuk, M. Levchenko, M. Rylsky, I. Berezovsky, and L. Dunayevska, recording the contribution of folklorists to fairy tale studies and outlining the methodology of the scientific field. In 2015, we published archival materials of M. Andreyev's manuscript "Index to Ukrainian Folk Tales" and research: "Review of M. P. Andreev's Index of Ukrainian Fairy Tales by Plot", "Review of Indexes of Fairy Tale Plots and Motifs: Inventory of Fairy Tale Studies", "Current Status and Prospects for the Development of Indexes of Fairy Tale Plots and Motifs", "Ukrainian Fairy Tale Studies: Units of the Past and Present" and "Sketch for Ukrainian Fairy Tale Studies".

Comparative studies are also present in contemporary Ukrainian fairy tale studies. An example is **Oksana Sobetska's** PhD thesis (supervised by L. Mushketyk) "Ukrainian Folk Tales about Animals and the Indian Panchatantra: Comparative Structural and Semantic Analysis of Plots" (2008), which is a new understanding of the use of comparative methods. We also have her article on the comparison of poetic models of Indian and Ukrainian animal tales. The work examines Ukrainian folk tales about animals and tales from the Indian Panchatantra, analyses comparative methods of studying folklore, traces the genre specificity and structure of the Panchatantra, considers the peculiarities of the Ukrainian fairy tale epic, clarifies the typology of motifs in Ukrainian animal tales and the Panchatantra, and conducts a comparative structural and semantic analysis of the plots of Ukrainian animal tales and the Panchatantra. The study reveals the peculiarities of the compared cultures, identifies fairy tales with similar motifs and plots, and confirms the effectiveness of the comparative structural and semantic method. The author offers a schematic representation of the analysis in tables. The results of O. Sobetska's research are presented in the articles: "Structural and Semantic Studies of Folklore in Modern European Science" (2007), "The Genesis of the Ancient Indian Plot "The Lion and the Hare" in the Ukrainian Fairy Tale Tradition" (2006), "The Genesis of the Image of the Snake from the Fairy Tale "The Snake that Pays with Money" in the Ukrainian Fairy Tale Epic" and "Panchatantra: History of Writing and Research" (2006).

An example of comparative research is also the research of I. Hryshchenko, co-authored with O. Ivanovska and L. Kopanitsa, on fairy tale motifs present in Ukrainian and Chinese fairy tale prose: "The Motif of "Catching the Moon" in Chinese and Ukrainian Animal Fairy Tales" (2022) and "Folklore Variants of the 1696 Plot in Chinese and Ukrainian Domestic Fairy Tales" (2022).

In the world of science, the fairy tale text has repeatedly been the object of detailed *studies of structural, historical and genetic, lexical, syntactic, stylistic and cultural nature*. The relevance of the topic in the context of the study of the genre system of national folklore was reflected in the studies of O. Britsyna, L. Dunayevska, I. Denysiuk, V. Sokol, and V. Davydiuk. However, the national specificity of the Ukrainian fairy tale became the object of a **comprehensive study** only in the dissertation of **Maryna Demediuk** "National Specificity of the Ukrainian Folk Tale" (2010). Here, the Ukrainian Folk Tale (UFT) is considered in comparison with works of other genres (heroic epic, lyrical poetry, non-fairy prose), which allows us to more specifically outline the originality of the genre in Ukrainian folklore, and with the fairy tale epic of the Slavic peoples, which makes it possible to trace the ways and levels of adaptation of travelling plots on a national basis. M. Demediuk believes that the starting point for such a study is that folk tales contain a specific code of national culture, which is quite understandable only for the carriers of this cultural tradition. In the course of her research, she clarified the semantic content of the concept of "national specificity of folklore"; she notes that the concept of national specificity of oral literature was considered by Ukrainian researchers already in the nineteenth century (works by M. Maksymovych, O. Bodianskyi, M. Kostomarov, M. Drahomanov, I. Franko) and the twentieth century (I. Denysiuk's article "National Specificity of

Ukrainian Folklore", R. Kirchiv (states the close genetic connection of cultural traditions of folklore areas), Y. Garasym (methodological developments of the issue of the national in folklore from the point of view of ethnoaesthetics)). In a separate paragraph, she examines the topic "Understanding National Identity in Fairy Tale Studies", where she analyses the theoretical developments of fairy tale epic researchers, considering the issue of national specificity of fairy tale types. According to the researcher's observations, the issue of ethno-cultural specificity of the fairy tale epic was raised in American and Western European fairy tale studies (studies by S. Thompson, R. Lutz, A. Brynjulf), where the emphasis was on the study of structural features and on finding echoes of myths, beliefs and rituals in fairy tale texts. Among Ukrainian theorists, M. Demediuk prefers the works of P: P. Kulish (national differences in the depiction of heroes in fairy tales), M. Drahomanov (stylistic originality of fairy tales), I. Franko (psychological image of the people in fairy tales), M. Hrushevsky ("domestication" of travelling plots), and modern fairy tale scholars on national specificity: L. Dunayevska, O. Britsyna, I. Khlanta, V. Shabliovskyi, N. Godz, O. Maslo, and others. According to the scientist, the plot and motif basis of Ukrainian folk tales is a symbiosis of autochthonous and travelling funds, which is manifested at different levels: adaptation of international plots in the national fairy tale fund; reflection of characteristic features of Ukrainian mentality in folk tales; reproduction of spiritual and material culture of Ukrainians in folk tales, which is manifested in modifications of traditional plot and motif schemes under the influence of ethnic culture.

M. Demediuk proposes to consider the character system of Ukrainian fairy tales based on their national characteristics and distinguishes: animal characters, mythological characters, Christian characters, heroes, female characters, and foreign characters. The author uses the classical division of folk tales into *types in* Ukrainian folklore studies: 1) *animal tales (including cumulative ones); 2) magic tales (with legendary plots); 3) social and everyday tales (without distinguishing novelistic texts).* Such a cautious step in the speciation is explained by the conventionality of the study of the fairy tale genre and the focus on the plot and motif basis of Ukrainian folk tales and the character system of the Ukrainian fairy tale epic. According to the plot and motif basis, the following are distinguished: *international* plots adapted by Ukrainian fairy tales, folk tales with *features of Ukrainian mentality,* and plots with layers of *spiritual and material culture*. According to the character system of the fairy tale epic, which may also be the subject of fairy tales, the following are presented: *animal characters, mythological characters, Christian characters, heroes, female characters, and foreign characters.*

Table 36. "Classification of fairy tales by M. Demediuk"

Ways to divide fairy tales	Types of fairy tales
Traditional varieties	1) about animals (including cumulative ones);
	2) magical (with legendary stories);
	3) social and domestic (without distinguishing between novelistic texts).
By plot and motif	1) *international* stories adapted into Ukrainian fairy tales;
	2) folk tales with *features of the Ukrainian mentality*;
	3) stories with layers of spiritual and material culture.
According to the character system of the fairy tale epic, which can also be the theme of fairy tales	1) images of animals,
	2) mythological characters,
	3) Christian images,
	4) heroes and do-gooders,
	5) female characters,
	6) non-ethnic images.

Touching upon the issue of stylistic features of Ukrainian folk tales, M. Demediuk analysed the national specificity of traditional initial, medial and final formulas, found out the peculiarities of pictorial and expressive means and its etiquette constructions.

The scientist's views on folk tales are highlighted in a number of articles, in particular: "Fairy Tale Narrative as an Expression of Ethno-Sociocultural and Ethno-Regional Peculiarity of Ukrainians (Based on the Materials of "Galician Folk Tales" Compiled by Ivan Franko)"; "National Specificity of the Traditional Formality of Ukrainian Folk Tales"; "The National in Ukrainian Folk Tales: To the Formulation of the Question" (2010); "National Originality of the Plot and Motivational Basis of the Ukrainian Folk Magic Tale"; "National Signs of Ukrainian Folk Tales in the Collection of Ivan Rudchenko"; "National Specificity of the Character System of the Ukrainian Folk Tale: the Image of the Heroic Do-gooder"; "Foreign Ethnic Characters of the Ukrainian Folk Tale: to the Question of the National Specificity of the Folklore Image". M. Demediuk's research "The Image of a Woman in the Fairy Tale Prose of Western Ukraine in the Late Nineteenth and Early Twentieth Centuries (Based on the Materials

of Galician Folk Tales, Compiled by Ivan Franko)" examines the main types of female characters recorded in the texts of Galician folk tales. The author emphasises the originality of the image of a woman in the Western Ukrainian fairy tale tradition, which is represented by such features as the unity of physical perfection and moral virtues, religiosity, innate wisdom and education. In Ukrainian fairy tale studies, scholars (L. Dunayevska, O. Britsyna, V. Davydiuk, and others) have only briefly addressed the analysis of female characters, and in particular in fairy tale texts from the Western Ukrainian lands. I. Hlanta has elaborated on this image in more detail. According to M. Demediuk's observations, in the two volumes of Galician Folk Tales, 77 texts have the main types of belt images: girl, wife, mother, widow, grandmother, and the Virgin Mary. The results of the research are summarised in the monograph "Ukrainian Folk Tale: National Originality of the Text" (2021), which comprehensively addresses the issue of the national specificity of Ukrainian folk tales, analytically covering all genre varieties of this layer of folklore prose. It traces the process of adaptation of international plots to the ethnopsychological constants of the carriers of the oral tradition, shows the modifications of motifs and plot moves of folk tales under the influence of the traditional material and spiritual culture of Ukrainians; the national features of the characters of the Ukrainian fairy tale epic, as well as ethno-cultural features of the style (traditional formulas, artistic and expressive means, etiquette constructions) are revealed, which testifies to the kinship of the folk tale with the works of other prose genres, as well as the song tradition of Ukrainians.

Interethnic relations in fairy tales have been studied by **Iryna Gryshchenko**. In particular, the collection "Interethnic Relations in Ukrainian Folk Tales" and a number of articles: "Ethnic Stereotypes in the Ukrainian Folk Social Fairy Tale and Joke (Based on the Materials of Folklore Collections of the Nineteenth Century)" (2007), "Aggression as an Immanent Component of the Ukrainian Folk Magic Fairy Tale" (2007), "Cognitive Anti-Pattern in Folk Tales about Foreigners" (2012), "Cognitive Folklore Concept of "Family Happiness" in Folk Tales", "Plotting of Fairy Tales and Jokes about Foreigners in the Records of Folklorists of the XIX Century", "Lateral Thinking of the Trickster in Folk Tales and Anecdotes about Poshekhonians" elaborate on this aspect. Her research "Study of the Ukrainian Fairy Tale "The Jewish War" in the Scientific Works of Ivan Franko" (2011) reveals Franko's ideas on the national question, the problem of national identity, and the formation of interethnic relations in his studies "Ukraino irredenta" ("Life and the Word", 1895), notes united by one theme, "Between Your Own. An episode from the relations between Galicians and Ukrainians" ("Life and Word" 1896-1897, "Young Ukraine" 1910), "Bilingualism and Duplicity" (1905), etc. I. Franko's opinion on interethnic relations in fairy tales contributed to the author's conclusions, borrowing research methods, etc. The researcher's monograph "Interethnic Folklore Communication in Folk Prose" and the dissertation "Folklore Cognitive Patterns: Interethnic Polylogue in the Folk Prose of Ukraine", which offers a definition of interethnic polylogue in culture "as a process of socio-cultural interaction, the participants of which receive and perceive foreign folklore, material and spiritual elements and retransmit them from the standpoint of their tradition with the obligatory preservation of their own ethnic component"; the

tendency of modern folklore text creation to produce short prose forms is traced. "*According to I. Hryshchenko, the classical prose genres, fixations of the nineteenth and twentieth centuries, - have shifted to the margins of the folklore repertoire (legend, legend), the fairy tale is transmitted mainly through an intermediary (book, mass media), and the change in the method of transmission has partially modified its function (its addressee has become a children's audience).*" Considering various factors influencing folklore, the researcher is convinced that "extended narratives are gradually disappearing from the practice of oral communication, complete narratives are giving way to fragmented narrative clichés, signalling texts that do not transmit information so much as point to it and its source." *Her proposal for the unification of folklore material is based on the following principle: 1) classical folklore genres; 2) new works with a traditional semantic core - is logical, given that "folklore prose, which reflects interethnic dialogue, is represented by traditional genres (social and household tales, anecdote) and forms (memorial, fable, fact, rumour-gossip, chronicle), as well as modern novelties of network folklore (memes, motivators, demotivators, SMS and MMS messages, comics, graffiti, etc.)*" (Gryshchenko, 2017, pp. 32-33).

The use of the methods of the **psychological school** by national fairy tale studies can be found in **Oksana Tikhovska's** monograph "Ukrainian Folk Magic Tale: Psychoanalytic Aspect" (2011), which analyses the semantics of characters in Ukrainian folk magic tales in the context of psychoanalysis. The materials for the monograph are based on her PhD thesis "The System of Characters in Transcarpathian Fairy Tales: Psychoanalytic Aspect", defended in 2010. According to the researcher, Ukrainian fairy tale studies have so far been dominated by the traditional consideration of the problems of plotting, semantics of images, and artistic means. The work is one of the first in Ukraine to apply the psychoanalytic aspect of researching the materials of fairy tales. Starting from the teachings of C.-G. Jung on the collective unconscious, the author examined the problem of objectification of archetypes in fairy tales of a region rich in traditional creativity and supported the idea of domestic scholars to divide the plots of fairy tales into male and female groups. The researcher acknowledges the relevance of interpreting fairy tales as metaphorical scenarios of personality formation, psychological initiation of a person, and in the language of psychoanalysis - individuation. The problem of individuation in Ukrainian folklore studies has hardly been raised in connection with the well-known thesis that in folklore characters are typified, general and individuation is not inherent in them because they do not express their own worldview, but focusing on the problem of individuation, the formation of the Self, O. Tikhovska, using specific material, outlined the specifics of the folklore image of this Self in the system of characters of fairy tales, comprehended various stages and aspects of the formation of the Ukrainian mentality in the bosom of the collective unconscious and the factor of human awareness of oneself as another, the transition to socialisation of the individual, the acquisition by him or her, in addition to purely tribal value-orientation characteristics, of the signs of a mental person, and in the future, a national one (Dmytrenko, 2014, p. 248). The author examines the peculiarities of objectification of the archetypes "Anima", "Animus", "Self", "Wise Old

Man (Woman)", "Spirit", "Shadow" by analysing the plots. She interprets the heroes as objectified archetypes of the collective unconscious, and the plots of fairy tales as metaphorical scenarios of age-related initiations of a man (in "male" fairy tales) or a woman (in "female" fairy tales). Using the provisions of psychoanalysis by Sigmund Freud and C.-G. Jung, the author highlights the history of the human soul, which in fairy tales is hidden under a system of archetypal images, motifs and symbols. The scientist considers the system of characters in fairy tales as an inseparable unity of objectified archetypes, which in the process of interaction create a mosaic picture of human individuation, which, overcoming the boundary between the real and the unreal, finds the way to comprehend the Self (at the end of the book there is a list of analysed fairy tales and a list of fairy tales for typological parallels). In terms of content, the male initiation is characterised by: a difficult test, obtaining a bride, the release of a female character from a curse, and the archetype of the Terrible Mother; in the female initiation: metaphorical scenarios, incest with the father and the desire for incest, the zoomorphic nature of the Animus archetype, and the fatefulness of the Mother archetype. The historiography of the psychological school in the international context is also traced.

Her articles are currently cited in the works of scholars: "The Motif of Redemption in the Magic Fairy Tales of Transcarpathia" (2006); "Images and Motifs of the Magic Fairy Tale (collections. "Tales of Verkhovyna) through the Prism of Initiation and Psychoanalysis" (2006); "Rethinking the Ideas of Death and Initiation Rites in Transcarpathian Folk Tales" (2007); "The Fateful Aspect of the Mother Archetype in the Magic Tales of Transcarpathia" (2007); "Interpretation of the motif of riddling in Transcarpathian fairy tales"; "The motif of the spirit in Transcarpathian fairy tales" and "Objectification and transformation of the archetype "Animus" in Transcarpathian fairy tales"; "The archetype of the Terrible Mother in Transcarpathian fairy tales".

Aspects of *psychoanalysis* (archetype, stereotype) in the study of folk tales are touched upon: N. Godz "Cultural Stereotypes in the Ukrainian Folk Tale" (2004); I. Yevtushenko "The Role of Archetypal Symbolism in Expressing the Subject's Intimate Feelings for People Close to Him (Based on the Study of Myths, Fairy Tales and Psycho-Drawings)" (2004); A. Potseluyko "Common Indo-European Mythological and Religious Archetypes and Their Manifestation in the Ukrainian Spiritual Tradition" (2004) (on the example of a classic European fairy tale); V. Solodukhov "Metaphorical Fairy Tales as a Means of Active Social and Psychological Learning"; V. Kuyevda "Mythological Sources of the Ukrainian Ethnocultural Model: Psychological Aspect"; V. Buriak "Folklore". Buryak "Folklore thinking as a system of information display: evolution of theoretical understanding"; M. Kachmar "Metamorphosis in Ukrainian magic fairy tales (based on the materials of "Galician Folk Tales" compiled by Ivan Franko and "Folk South Russian Tales" by Ivan Rudchenko)". In particular, the article discusses the role and place of metamorphosis in the Ukrainian fairy tale epic, identifies typical metamorphoses in Ukrainian fairy tales, defines their functional load, and reveals the connection between

the input and output images of transformation, in the formation of which folk symbolism plays a major role.

The linguistic school is also present in Ukrainian fairy tale studies. The study of linguistic phenomena, on the example of folk tales, opens up a new plane of scientific observation. Among the studies, we will focus on a number of dissertations, because their topics have become a vivid expression of the vectors of studying folk tales in the twenty-first century: linguistics, folklore studies, pedagogy, etc. For example, **N. Mastylko** in her PhD thesis "Spanish Folk Tale: Genre-Compositional and Linguopragmatic Aspects" (2005) studied the genre-compositional and linguopragmatic specificity of Spanish folk tales based on an integrated approach, recorded in writing with the preservation of the authentic form and content of the texts. The author examines the influence of genre features of fairy tales on their linguistic design and the formation of the structural and semantic organisation of the text. As a result, an invariant compositional model of Spanish folk tales was created; the functions of oral and conversational elements in Spanish fairy tale texts and their influence on the enhancement of the illocutionary power of the utterance were classified and analysed; lexical and syntactic means of intensifying pragmatic influence in Spanish folk tales were studied. More recent publications on this topic include A. Demina's "The Linguistic Treasury of Ukrainian Fairy Tales" (2013).

G. Davydenko in her PhD thesis "German Folk Domestic Fairy Tale: Thematic, Structural, Compositional and Linguistic and Cultural Characteristics" (2009) proposed a comprehensive approach to the study of German folk domestic fairy tales as a product of national linguistic culture. The work reveals the thematic features of German folk tales, builds its invariant structural model, identifies and reveals the genre and compositional features of the unchanging and variable structural components of a household tale - title, exposition, plot, climax, finale and traditional formulas, ways and means of verbalising the storyteller's pragmatic intentions. A typology of characters in German folk tales and general principles of classification of their archetypes are developed. The linguistic and cultural symbols of German folk tales are identified, and the national peculiarity of their content is determined.

Philological studies, where folk tales are chosen as a source, can be found in the works of O. Porpulit "Onomastic Space of Ukrainian Folk Tales: (in comparison with Russian Fairy Tales)"; Z. Vasylko "Symbolisation of the Word Meaning in Ukrainian Folklore Speech (on the Material of Faunal Names in Fairy Tales, Songs and Parables)"; L. Savytska "Realisation of the Concept of "Cunning" in Colloquial Language and Folk Tales"; K. Yesypovych "The Image of "Magic" in a French Folk Tale (Linguistic and Cognitive Aspect)"; O. Maslo "National and Cultural Component of the National Folk Tale". Maslo "National and Cultural Component in the Vocabulary of Ukrainian Folk Tales"; M. Redkva "Semantic and Functional System of Personal Names in Ukrainian Folk Magic Tales: (in the Records of the XIX Century)"; O. Budniak "Triad: Ethnicity-Language-Culture of the Slavs"; O. Cheremska. Cheremska "Ukrainian Folk Fairy Tale as an Object of Linguistic Research: Lexical and Semantic Level"; monographs by V. Volochai "Ukrainian Folk Fairy Tale in the Context of Ancient Ukrainian Mythology: Literary and Linguistic Studies of the Text".

The intertextual approach to the study of folklore phenomena was also based on the fairy tale repertoire. **Svitlana Onysenko's** dissertation research "Intertextuality in Folklore: on the Material of Parables in Ukrainian Fairy Tales" and the article "Proverbs, Sayings, Riddles, etc. in Ukrainian Fairy Tales: Intertextual Aspect of Study" (2013) raise the topic of intertextuality as an important component of folklore theory, and the use of fairy tale parables makes it possible to classify her work as fairy tale studies. S. Onysenko has reviewed various approaches to the study of the concept of intertextuality in various fields of humanities, focusing on folkloristic attempts to understand and apply it as a certain universal. The researcher understands intertext as a sphere of supra-textual meanings and connotations, a special semantic and cognitive field formed as a result of the embedding of one text (texts, their fragments, elements) in another, as well as the new functions that the embedded text acquires in a new context. The multidimensionality of the structure of folk tales as a kind of folklore hypertexts with a specific national and moral dominant has only opened up new areas of research for fairy tale scholars.

O. Taranenko's work "The Role of Fairy Tales in the Formation of the Perception of a Work of Art" (1999) examines the **process of forming artistic perception** by the listener; the internal dynamics of perception as a dialogical transition of different types of cultures is revealed. Artistic reception is studied as the addressee's movement from the mythological to the artistic dominant of perception. The fairy tale, in this correlation, is first presented as a dialogical genre that transforms mythological meanings into an artistic structure; the formative role of the word in the implementation of this process is analysed in detail; the main regularities and specifics of the rhythmic organisation of the fairy tale are considered. The rhythmic and structural components of the fairy tale perception programme are first presented in their direct embodiment in the phenomenal-transitional nature of fairy tale reception. This interrelation is considered as a component of the process of analysing the evolution of perception of the child's consciousness: from the secondary mythologisation of the fairy tale to the formation of the dominant perception.

The author's fairy tale has also gained popularity in fairy tale studies. In particular, **these are Hanna Sabat's** studies "Ivan Franko's Fairy Tales as a Phenomenon of Nation Building", "Ivan Franko's Fairy Tales - "Vandrivka"" and the monograph "Ivan Franko's Fairy Tales: Peculiarities of Poetics. "When Animals Spoke", reviewed by M. Shalata "Obsessed with Franko's Fairy Tales" (2006) and Z. Huzar "Ivan Franko in the Ethnological Space" (2008).

H. Sabat's doctoral dissertation "Ivan Franko's Fairy Tales as an Aesthetic and Poetic System" (2009) was defended with the aim of panoramic coverage and systematic, conceptual interpretation of Ivan Franko's fairy tale world, clarification of the specifics of fairy tales (genre and style features of poetics, issues) within a single direction of the artistic phenomenon, at the level of modern fairy tale studies. The researcher considers the fairy tale in its integrity, and its individual components in terms of their functioning in the overall system. Having studied the structure as an integral organism (on the interpretive level of comprehension of each of the fairy tales), the researcher found out the cardinal problems of the writer's artistic palette, revealed

heterogeneous structural alloys of fairy tale systems. In her opinion, the motivational and syntagmatic (O. Veselovsky, R. Volkov), structural and syntagmatic (A. Potebnya, D. Chizhevsky, M. Bakhtin, K. Levi-Strauss, Y. Lotman, D. Likhachev, R. Barth), syntagmatic in the study of "elementary plots" (B. Kerbelite), linear structural-functional (V. Propp), component paradigmatic-syntagmatic (E. Meletynskyi), complex-systemic (I. Denysiuk, H. Klochek, O. Kichenko, S. Volman, M. Kravtsov, V. Anikin) methods. Defining a number of Ukrainian scholars-theorists of fairy tales (i.e., fairy tale scholars), H. Sabat names: V. Hnatiuk, M. Hrushevsky, M. Dashkevych, M. Drahomanov, M. Sumtsov, I. Berezovsky, L. Dereza, O. Britsyna, M. Dmytrenko, L. Dunayevska, J. Zakrevska, Z. and M. Lanovyky, N. Tikholoz, Y. Yarmysh, which is valuable for further research. Her articles were cited: "Poetics of animal tales (based on Ivan Franko's cycle "When Animals Spoke")"; "Consistency of Ivan Franko and Volodymyr Hnatiuk's views on animal tales"; "How a foreign language fairy tale becomes a national treasure (based on the works of Ivan Franko)"; "How a foreign language fairy tale becomes a national treasure (based on the works of Ivan Franko)". The Poetics of the Fairy Tale "The Crows and the Owls"; "The Fairy Tale "The Donkey and the Lion" as Folklore Imitation" and "Fairy Tale Space and Time (Based on Ivan Franko's cycle "When Animals Spoke")".

The study of the figures of fairy tale scholars and their archival collections, which are currently presented by the research, is related to the topic of the study: O. Ivanova "Folklore works of M.F. Sumtsov in the context of Ukrainian folklore in the second half of the nineteenth century - early twentieth century" (2000); R. Kirchiv "Hnatiuk Volodymyr. An Essay on Ukrainian Mythology" (with a preface "Mythology of Volodymyr Hnatiuk") (2000); N. Tykholoz "Genre modifications of fairy tales in Ivan Franko's works" and monograph "Ivan Franko's fairy tale creation (genealogical aspects)" (2003); V. Sokil, in his edited collection "Folk prose in Ivan Franko's records", presents "Ivan Franko's preface to the collection "Galician folk tales" (2006).

Special attention should be paid to the **textbook by M. and Z. Lanovyk** "Ukrainian Oral Folk Art" (2001), which contains a section on Ukrainian folk tales: artistic and stylistic features of the fairy tale epic; cult-animistic (mythological) tales: animal epic; magic (heroic) tales; connection of magic tales with other genres of Ukrainian oral folk art; social and household tales, anecdotes and tall tales. The authors use a classical approach to the types of fairy tales, trace the historiography of the genre very briefly, and do not speak of the existence of Ukrainian fairy tale studies as a science.

The textbook presents an opinion on the traditional division of fairy tales accepted in modern national folklore studies into: 1) *tales about animals* (birds, plants, insects) - by characters; 2) *magic tales* (sometimes called heroic or fantastic) - by objects-attributes of the characters; 3) *social and everyday tales* (realistic, novelistic) - by the place of the event (with separate branches, or subtypes, in each of these groups). This classification, in the authors' opinion, is quite acceptable, so they take it as a basis, adding a layer of fairy tales with mythological motifs (a separate group of which was identified by M. Hrushevsky), conditionally named 4) *cult-animistic* (mythological)

fairy tales - by content. The above classification lacks a common criterion for dividing fairy tales into types, which repeats the mistake of its predecessors.

This is the first textbook on oral folklore published during the years of Ukraine's independence. It contains a wide range of factual material and draws on the significant achievements of domestic and foreign researchers. The textbook covers the development of folklore from its origins to the present day, and the peculiarities of the use of texts in certain historical conditions. Scientists have proposed a new periodization of folklore and classification of genres, taking into account modern studies of history, ethnopsychology, cultural studies, and mythology. Every phenomenon of folk creativity is considered by scientists in connection with fiction.The textbook is aimed at students of philology, ethnology, cultural studies and other humanities, as well as undergraduate and postgraduate students and specialists interested in Ukrainian culture**.**

Works of generalized content, which study folklore in general, were also important for the development of fairy-tale studies as a science.These publications are adapted for students: V. Sokil, Ukrainian Historical and Heroic Tales: Structural, Semantic and Poetic Aspects (2003); S. Myshanych, Folklore and Literary Studies (2003); O. Semenoh, Ukrainian Folklore textbook for universities (2004); H. Lozko, Ukrainian Folklore (2005); S. Filonenko, Oral History. Filonenko, textbook "Oral Folk Art" (2008); I. Rusnak, textbook "Ukrainian Folklore" (2010); I. Holovakha-Hicks, article "Peculiarities of the Development of American and Ukrainian Folklore Theory in the Early Twenty-first Century (Comparative Aspect)" (2011) and others.

Texts of Ukrainian fairy tales of this period are presented in the following collections: "Fairy Tales of Ivan Franko" (compiled by H. Sabat, with an introductory article "The Fairy Tale World of Ivan Franko") (2009), I. Mysiuk "Mountain Rainbow" (which includes a section "From Hutsul Folklore: Fairy Tales") (2009), I. Hryshchenko "Interethnic Relations in Ukrainian Folk Tales" (with a preface, notes and a glossary) (2009). In particular, fairy tales about interethnic relations constitute a completely original, specific in content and emotional colouring type of Ukrainian prose folklore. The main conflict in such tales occurs between representatives of different nationalities, when the characters are differentiated into "us" and "them". Such plots contain mockery of other peoples and the formation of a national stereotype, which is a feature of fairy tales.

The main problem with small editions of modern fairy tale collections is the search for sponsors or printing at the compiler's own expense. Author's and literary fairy tales are also gaining popularity, displacing folk tales. Young writers offer stories that are modern in terms of language and realities and are popularised at the educational level.

5.9 UKRAINIAN FOLK TALES ON THE INTERNET : CURRENT STATE AND DEVELOPMENT PROSPECTS

Observing the processes of digitisation of cultural heritage monuments in Ukraine, we will review Internet resources on Ukrainian folk tales. The electronic

circulation of texts has accelerated the processes of searching for and using various materials in didactics and education of the younger generation. A search engine returned more than 2 million web pages for our topic. However, not all of them seemed useful, and often they were repetitions of the sources already mentioned in the list of sources above. Let us briefly describe the characteristics of individual websites to show their specifics and how they are used.

Websites about folk tales can be divided into libraries and educational pages for parents. Unfortunately, no scholarly websites about Ukrainian folk tales have been created yet. However, there are resources that partially use professional knowledge on this topic.

The most popular website of Ukrainian fairy tales is https://kazky.org.ua/zbirky/ukrajinsjki-narodni-kazky , compiled by Taras Kapushchak (updated in 2006-2023). The site's library consists of 6 books of folk tales compiled by the compiler from various folklore publications. Among them are academic research collections by V. Hnatiuk and I. Berezovsky, designed in the form of boxes - "Alder Box", "Spruce Box", etc. The section of the author's fairy tales is represented by collections by Ivan Franko. The pages have a wonderful aesthetic design. In the foreword to the site, T. Kapushchak noted: "Nowadays, it is becoming increasingly difficult to find those who use only traditional libraries or bookstores. Virtual libraries, which have no restrictions on the number of available copies and the size of the circulation, are gaining in importance. And given the scale of the Internet's development today, we can talk about a very wide and growing audience of readers. And it is quite logical that there should be a page dedicated to Ukrainian Fairy Tales. Because it is a large layer of our culture, our folklore, our tradition. And since we want all this to live and actively develop, we created this page. Because in our opinion, a fairy tale is not a work exclusively for children aged 2 to 102, but it is worth reading or listening to for representatives of all other age groups, without exception. Because a fairy tale is nothing more than a look at the world we live in from a different perspective, from the side of it that we do not look at in our everyday lives. And this is the reason why the fairy-tale world sometimes looks fantastic and unreal to us. Therefore, it is generally accepted that fairy tales are something exclusively for children, and their purpose is only to teach and educate them in the necessary moral and ethical qualities, which is either unnecessary or should be explained in a different form to an adult. But in fact, edification is the purpose of a fable, and it is by no means a fairy tale, and no one will probably argue with this. Instead, a fable reflects the versatility and richness of our world, easily transcending any boundaries of our usual perception. An adult, not understanding what a fairy tale brings to him or her, tries to transfer it to the sphere of children, but does not dare to reject it altogether. Children, on the other hand, gladly accept fairy tales and always listen to them with pleasure. And they perceive them differently from adults, because their perception is not yet burdened by logical laws and conventions. We live in a world where logic reigns supreme, and everything we deal with is subject to its laws, or rejected as impossible. But logic is not able to cover the entirety of the surrounding diversity, but only describes a certain side. And as hard as it may be for us to imagine, people have not

always looked at the world exclusively from this side, and an example of this is alchemy, which does not remind us of science at all, but rather a fairy tale, or a parable, or who knows what else. And a fairy tale, not limited by logical laws, can tell us about this world in a completely different way than we are used to and carry the wisdom that we cannot express in everyday terms. That is why a fairy tale resembles a precious diamond that has many facets. And whichever one you look at, you see great depth and eternal wisdom everywhere. But in order to embrace them, you need to reject everyday patterns and hardened morality, and look through the eyes of a small child for whom nothing is impossible in this world, and then this diamond will shine with a unique brilliance, illuminating everything around with an unusual light in which the world around you will sparkle with new, bright, fresh colours. And as long as a person does not reject or forget this view of the world, their eyes will retain this unique sparkle, and their soul will be illuminated by this amazing light. So we invite you, dear reader, to visit this magical and unusual world of fairy tales. And we urge you to read fairy tales yourself, to tell them to others, to buy, print, copy and give them as gifts, to distribute and spread fairy tales in every possible way so that every child can hear them or read them, so that everyone who is looking for the eternal wisdom that will help them to know and comprehend this world can touch the world of fairy tales." We found such a profound scientific and advertising preface on only one website. All the others either touch upon fairy tales as artistic poetics of the Ukrainian people in a few touches or suggest using fairy tales in an educational and psychological function - formation of a mentally healthy personality".

The Fairy Tale Tree website https://derevo-kazok.org/ukrayinski-narodni-kazki/ has an 11-page list of stories, about 400 issues. Each story has illustrations, but the site itself contains a lot of advertising that interrupts the text. In order for the reader to get rid of the adverts, he or she needs to register. The site contains the following sections: fairy tales, audio tales, colouring books, entertainment (puzzles for fairy tales), heroes (the gallery of fairy tale heroes contains personal information about the character), and comics. There is also a virtual assistant (bot) called Veselun, with whom you can chat. The Blog page contains articles about raising and educating children, addressed to parents and teachers.

The Razvitayko website https://rozvyvajko.com.ua/kazky/ukrajinski-narodni-kazky/ contains a page of fairy tales, where texts are arranged in an alphabetical order. There are more than 500 issues from various collections by I. Berezovsky, I. Khlanta, M. Vozniak, V. Boyko, V. Bessaraba, and other well-known compilers. The texts of fairy tales are without illustrations. Such a folder can be used for scientific research, but lacks elementary certification of the plots (indication of collections). Only from the experience of working with scientific collections of fairy tales, we can say that the texts on the site are folklore records.

The purpose of compiling fairy tale websites is often to organise children's leisure time. For example, Valeria Vorobyova's site https://казка.укр/ contains only 57 fairy tales with illustrations. "In my Russian-speaking childhood," the compiler notes, "there were books with drawings by wonderful illustrators such as Vladimir Suteyev, Yuri Vasnetsov and others. I loved reading and looking at them. These fairy tales and

stories have remained in my soul forever. My children's childhood is Ukrainian-speaking, and I would like to read these books to them in Ukrainian. That is why this website was created. I translate most of the fairy tales and stories myself, some I find in second-hand books, and I add illustrations to some of the ones already posted online." Creoleised texts of fairy tales are indeed better perceived, helping to evoke the appearance of the characters, the course of the tale's events, etc. A partial drawback of the site is the desire to popularise the texts of Ukrainian fairy tales that were previously sung in Russian and now translated into Ukrainian once again. It would be more appropriate to refer to the authentic version.

The Baby Video YouTube page contains videos of 99 fairy tales made in animated (theatrical) form, where the narrators of the stories are "magical" characters. The videos are categorised under the titles "Fairy Tales from the Animals", "Fairy Tales from the Apple", etc. https://www.youtube.com/playlist?list=PL5Z_tEnDw0P472gfJESV-Aq2dHJjFMEZg . The fairy tales have lengthy descriptions and a modern continuation of the storyline that is logical to everyday life and reality. For example, in the fairy tale "The Mare's Head", the grandfather's daughter lived in a beekeeper's hut, and after receiving gifts, she went to the city and bought a house.

The Proza website https://proza.org.ua/kazky/ukrayinski-narodni-kazky/ has a separate page for Ukrainian folk tales. The texts are classified according to a traditional classification, which is an elementary scientific approach, in order to organise the materials into headings. There are tales about animals (over 200 items), magic (over 160 items, including European stories), heroic and fantasy (48 items are purely Ukrainian), and social and everyday tales (72 items). A disadvantage is the lack of illustrations.

The Tou website https://tales.org.ua/kazky/ukrainski-narodni-kazky/ has a fairy tale section, but it contains not only Ukrainian fairy tales, but also the most famous stories from different nations and continents. A special feature of the site is the presentation of fairy tales in Ukrainian. The fairy tales section is divided into conditional subgroups that take into account age, thematic and authorial content: "Funny Fairy Tales", "Poetic Fairy Tales", "Fairy Tales for Children aged 1-2-3", "Fairy Tales for Children aged 4-5-6", "Fairy Tales for Children aged 7-8-9", "Fairy Tales for Adults", "Uncle Remus' Fairy Tales", "Bedtime Stories", "Bear Tales", "Tales of Giants", "Tales of Spring", "Tales of the Wind", "Tales of the Wolf", "Tales of Water", "Tales of Heroes", "Tales of Dwarves", "Tales of Mushrooms", "Tales of Children", "Tales of Kindness", "Tales of Greed", "Tales of a Bunny", "Tales of Winter", "Tales of Flowers", "Tales of a Cat", "Tales of Love", "Tales of a Lion", "Fairy Tales about a Fox, Fairy Tales about Knights, Fairy Tales about Summer, Fairy Tales about Love, Fairy Tales about People, Fairy Tales about Mum, Fairy Tales about Cars, Fairy Tales about the Sea, Fairy Tales about Autumn, Fairy Tales about Princesses, Fairy Tales about Princes, Fairy Tales about Nature, Fairy Tales about Birds, Fairy Tales about Fish, "Tales of Christmas, Tales of St Nicholas, Tales of Dogs, Tales of the Sun, Tales of Animals, Tales of the Tiger, Tales of Fairies, Tales of Cunning, Tales of Devils, Tales of School, Tales of Happiness, Short Tales, and Magic Tales. Here, in part, there is an alphabetical order of thematic titles, although it would

be more appropriate to combine them by semantic groups (animals, plants, people, feelings, elements, technology, etc.). Each fairy tale has an approximate time to read it, the number of views, comments, and its category (belonging to the cultural heritage of a particular nation: Filipino, Jewish, American). There are also texts by authors. The use of materials from this site is appropriate when studying fairy tale motifs.

The KazkaUA.org website https://kazkaua.org/ is a project of Fairy Tales in Ukrainian , which was prepared in 2010-2023. It contains fairy tales of different nations via links (19 nations), with about 70 issues of Ukrainian stories. The fairy tales are not divided into types, but are presented in a mixed way, and the site also contains literary fairy tales by various authors (over 50 names). The information on this site can be used to study intercultural transformations of fairy tale plots, the issues of borrowing by literary fairy tales from folk tales, and a separate study of fairy tales by certain writers. The site primarily serves as a library for readers of all ages.

The website https://kazki.com.ua/ is a collection of fairy tales from around the world in Ukrainian. The project was created in 2019. There are only 30 issues of Ukrainian folk tales. The main function of the site is a virtual library-reading room.

The website "U-Kazky.com.ua" https://u-kazky.com.ua/category/ukra-nsk-narodn-kazki was updated during 2015-2023. It presents a large number of folk tales of all kinds (640 issues) and literary tales, as well as tales of other peoples in Ukrainian. The titles of the fairy tales are presented in a general list, the text is illustrated, and there is an opportunity to like and comment on the tales. The materials on the site can be used as a library.

The website "Kazkar" http://kazkar.info/ua/ukra_nsk_kazki/ has the following pages: fairy tales, legends of Ukraine, fairy tales with pictures, everything for children, media library, parents. The fairy tales are divided into magic tales (30 issues), animal tales (37 issues) and social tales (24 issues).

The website "World of Fairy Tales" https://svit-kazok.info/ has sections on fairy tales, poems, development, and colouring. The fairy tales section contains the title, a small initial illustration of the tale, a piece of text from the beginning of the tale, and an indication of the possibility for the reader to use thematic and age-related collections of texts. To read the fairy tale, you need to click "Continue", then the entire text opens on a separate page.

The website "Mala Pagina" https://mala.storinka.org/ is an educational website, and fairy tales are presented there as a section of the website "Ukrainian Folklore". The plots are listed in random order, with a small illustration and an initial excerpt of the text, 24 issues, with the indication that they are taken from I. Rudchenko's collections. The site also contains many contemporary fairy tales by the author.

The website "Watch Fairy Tales in Ukrainian" https://www.youtube.com/@Ukrainian_fairy_tales offers a selection of well-known cartoons based on folk tales, as well as many new adaptations. The site has 35 issues in total. Its purpose is to properly organise a child's leisure time by limiting their ability to surf the Internet.

Website "Ukrainian Folk Tales" https://4read.org/692-ukrayinsk-narodn-kazki.html - is an audiobook of Ukrainian folk tales from one collection. The recording lasts 10 hours and features 41 fairy tales. It can be used as an accompaniment

to long journeys, when you can just sit, look out the window and listen to interesting folk tales of various subjects (animal, magic, everyday).

The website Movoslovo https://movoslovo.com/products/100-kazok-tom-1 is an online store. The "Word from the Publisher" states: "Today, Ukrainian printing houses and publishing houses are working in extremely extreme conditions. But despite all the threats, Ukrainian books are still being published. At Movoslovo, we want to reduce the distance between those who read in Ukrainian and those who write, translate, print and publish in Ukrainian. To do this, we are creating a network of partners. We work directly with publishing houses, transport and delivery services. Together with our partners, we cover thousands of kilometres to make Ukrainian books available wherever there is demand for them. The books include the collection 100 Fairy Tales. The Best Ukrainian Folk Tales. Volume 1. for children under 12". Compiled by Ivan Malkovych, director of the A-Ba-Ba-Ga-La-Ma-Ga publishing house. A quote from the advertisement for the collection of fairy tales: "One of the most successful books of the publishing house. It has been the best-selling gift colour edition for the last three years. This is the first volume of the planned three-volume collection 100 Fairy Tales. Work on the book lasted more than 7 years. The first edition was published in September 2005. The third edition is supplemented with new fairy tales and drawings. Work has begun on an audio version of 100 Fairy Tales. "Malkovych never seems to run out of creative ideas, brilliant in their simplicity. "100 Fairy Tales is a collection of the best Ukrainian folk tales. Thanks to Malkovych's editing, even stories familiar from childhood sound fresh. And the drawings by the best Ukrainian illustrators - Yerk, Lavra, K. Shtanko and others - turn each book into a work of art. As a result, it is difficult to determine what is better - the texts or the design. Today, literature can hardly replace TV and cinema for children. But if it can do so, it is thanks to publications such as 100 Fairy Tales." Thus, the site has a commercial purpose.

The widely used website Vseosvita offers a selection of illustrations to Ukrainian folk tales that can be used in classrooms. Also, the educational website "Umiti" has a fairy tale section with audio and video fairy tales, tasks for them, lesson plans, and visualisation materials.

The website "Ukrainska Pravda. Life" contains articles-interviews with leading national fairy tale scholars, including O. Naumovska. The popular science presentation of the articles is of educational value and forms the correct opinion on explaining many controversial topics of Ukrainian culture and folklore in general. Among them is "10 Facts You Didn't Know About Ukrainian Fairy Tales" by Valentyna Izmailova. The site has visual materials on the topics that serve an informative function and answer common questions about folk tales and their characters. For example, how fairy tales were born and changed, how old the oldest fairy tale plot is, statistics on the finals of the Ukrainian National Fairy Tale Festival, maps of the spread of various plots and motifs, and the birthplaces of fairy tale characters.

Useful for fairy tale scholars may be site of plot and motif indexes and databases https://www.ruthenia.ru/folklore/thompson/index.htm . The site contains electronic programs of dictionaries, indexes of plots and motifs of fairy tales, myths, legends, and spells of different peoples (epics of African peoples, Mongolia, Finns, Georgians,

Adygeans, peoples of Siberia, Thompson's index). The way the indexes work is as follows: you click on the index selected from the list, the program opens 2 windows, one of them contains the titles of the book's chapters and subsections, with the numbers of the motifs. You click on the number of the motif and the other window opens with its content in one paragraph. It is convenient that many different indexes are collected together and you can quickly find information. This is a good prospect for Ukrainian fairy tale studies. But first, we need to make an index of Ukrainian fairy tales, taking into account the work of scholars of the twentieth and twenty-first centuries.

Examples of attempts to program markers in fairy tale texts for the purpose of **automated recognition of the type of plot**, motif, characters, species or genre are found in German scholars. For example, **Thierry Deklerk** has co-authored a number of articles since 2010: "Propp Revisited: Integration of Linguistic Markup into Descriptors of Structured Fairy Tale Content" ("Propp Revisited: Integration of Linguistic Markup into Structured Content Descriptors of Tales", 2010), "Multilingual and Semantic Extension of Folk Tale Catalogues", 2012), "An Ontology-Based Iterative Text Processing Strategy for Detecting and Recognising Characters in Folktales", 2012), "Towards a Linked Data Access to Folktales Classified by Thompson's Motifs and Aarne-Thompson-Uther's Types" (2017), "Towards an integrated set of annotations for Folktales" (2017). In particular, we will focus on the scientist's project "Formalising Fairy Tales" ("Formalisierung von Märchen", 2018) on the use of computer information coding languages.

As part of a software project that deals with the automated analysis of fairy tales in German, it became necessary to identify the formal components of fairy tales in order to integrate their individual components with each other. Using computer programs for encoding information in XML or Python, T. Deklerk and his colleagues (Anastasia Aman, Stefan Grunewald, Matthias Lindemann, Lisa Schaefer, Natalia Skachkova) managed to formalise (encode) the fairy tale. Perhaps such a prospect awaits Ukrainian fairy tale scholars as well.

Below, we will use the table to make the presentation of T. Deklerk's material easier to understand. To achieve the project's goals, the fairy tale was divided into the following components:

Table 37. "Fairy tale components according to T. Deklerk's project"

Component	Its content
The place where the action takes place	The places where the fairy tale takes place are characterised only by type. Possible types of places include: forests, castles, houses, stables. There is also a "Nowhere" type for scenes without a clearly identifiable location (for example, those parts of the tale in which only the narrator is involved). Each location gets a specific identifier in the form of **loc1, loc2,** etc.
Characters involved in the plot	Characters are described by a number of characteristics that include, on the one hand, inherent demographic characteristics

(name, age, gender, type) and, on the other hand, external characteristics. A character's name is a string of characters, for example, "Rapunzel". If a character is called by several names, the most common name is selected. The age of the character is indicated in levels rather than in numbers, since fairy tales usually do not contain exact information about age (levels: "toddler", "child", "teenager", "young adult", "adult" and "old"). According to the classical concepts, the gender of a character is indicated as "male" or "female". In addition, there is a "none" value for characters with a predefined gender, such as animals, monsters, etc. The character type is defined between "human" or "animal/monster". For "animal/monster", there are subtypes: animals by size ("small", "medium" or "large"); by properties ("witch" and "demon" for a specific type of monster). The binary determination of a character's attitude or disposition places him or her on the good/evil axis: "evil" or "neutral". The character's archetype is also indicated: "hero", "villain", etc. Each character receives a specific identifier in the form of **ch1, ch2,** etc. In addition, each fairy tale contains two "dummy" characters for the narrator and the listener, which always have identifiers **ch0** or **ch-1** and types "narrator" or "listener". This is necessary in order to display passages spoken by a narrator who is not an actual character in the story. This is necessary to implement automatic "reading" of the fairy tale.

A chronological sequence of scenes, each of which takes place in a specific place, and each involves a certain part of the fairy tale characters.	Scenes are described in terms of time, place, characters and functions involved (after R. Volkov, in the author's case, after W. Propp). The time in which a scene takes place is indicated by an identifier in the form **t1, t2,** etc., where identifiers represent a linear progression of time. The location of the scene is indicated as a capitalised string selected from the list of possibilities. The transition to the next scene is also encoded by specifying a "move" verb that describes the transition from one place to another, or a phrase that introduces a scene change instead. Characters who participate in the scene are marked with their identifiers (e.g. **ch2, ch3, ch5**). All characters that are present in the scene are counted, even if they do not speak. The functions and sub-functions of the scene are denoted by their symbol (according to Propp (1977))**, i.e. A4** - "stealing daylight". Each scene is given a specific identifier in the form of **s1, s2,** etc. Since the story is usually told in a linear fashion, the index is usually (but not necessarily) identical to the scene time index, i.e. scene **s1** takes place at time **t1, etc**. Each scene has subordinate dialogue actions, which correspond to the text that belongs to that scene.
Each scene, in turn, consists of a temporal sequence of dialogue actions between the characters of the tale or from the narrator to the listener. Together, these dialogue	Acts of dialogue are described in terms of their speakers and addressees, their content and time. The time at which a dialogue act is spoken is defined by an identifier, which is a specification of the time identifier of the associated scene. For example, scene **s5** at time **t5**. Associated dialogue actions have time points **t5.1, t5.2,** and so on. The speaker of a dialogue action is indicated by

actions form the text of the fairy tale.	its identifier. The addressee or recipients of the dialogue act are indicated by a list of character identifiers, for example, **ch2, ch4, ch6**. Narrator's remarks are a special case: they are treated as dialogue acts between the narrator and the listener or reader, i.e. the "fictional" character of the narrator is represented as the speaker and the fictional character of the listener is represented as the recipient. In addition, they are considered as acts of dialogue between characters. Each act of dialogue is assigned a specific identifier that increases linearly (i.e. **d1, d2,** etc.) regardless of the scene structure.

XML format. The information described in the table above can occur in XML format. The tree structure of XML programming is used to represent a hierarchy of different objects. The root element of a document always has the Tale identifier and the "title" and "annotator" attributes, which contain the title and annotator name of the corresponding tale. The structure of the tale root element subordinates the Characters, Locations, and Text elements. Further, each element has branches. For example, the Characters element contains several sub-elements called Character, each of which stores information about a character. Similarly, the Locations element contains child Location elements, each of which encodes a location. The Text element contains the actual text of the story, divided into different scenes, represented by scene elements, which, in turn, contain different dialogue actions (dialogue elements). When developing the XML schema, special attention was paid to the clarity and readability of the fairy tale text. Despite the large amount of encoded information, the resulting XML files are relatively compact. For example, the XML format of the (rather long) fairy tale Hansel and Gretel consists of only 226 lines. This XML format is based on and extends the annotation scheme described in (Scheidel & Declerck , 2010).

Python format. Based on the XML structure described above, you can build a Python class structure that represents the tale and its individual parts as Python objects. In addition to the Tale superclass, this program creates separate classes for each of the parts described above, i.e., the Location, Character, Scene, and Dialogue classes. (In total, the Tale format files consist of 288 lines of code.) Each class contains the properties described above as attributes, although they can also represent references to other elements. For example, dialogue objects refer to the speaker and receiver character objects. The Python code serves as the interface for three applications. First, tales can be imported from existing XML files; second, XML files can be generated from a Python tale structure generated in another way (e.g., by automatic classification); and third, other Python code can access the tale information, forming the basis for applications such as text-to-speech or visualisation. Both the XML encoding and Python objects interact with the fairy tale ontology, which is an extension of the ontology described in (Koleva et al., 2012). In this way, we have a formal representation of fairy tales that can be used in various applications.

Conclusions. Ukrainian fairy tale studies of the twenty-first century are based on the research of three generations of Ukrainian scholars. Established in the mid-nineteenth century, the foundations of folklore schools contribute to the study of folk tales in synchronicity and diachronicity, determine new theories and methodological techniques for its study, and point to the relevance of symbolic connotations and the multilayered plot structure.

Summing up the fourth period of fairy tale studies, it is worth noting that we have not yet fully covered the diversity of studies on the folk tale. The topic of the genesis of the folk tale remains open for further research. Outlining the areas of fairy tale studies that we see, we can state that the national science of fairy tales has become multifaceted, encompassing the methods of all existing scientific schools. This is facilitated by the accessibility of Internet resources around the world, the possibilities of multimedia, etc. In many countries of the world, traditional creativity, at its core, exists only as a monument of past eras, and therefore, does not significantly affect the preservation of self-identity, patriotism, and the honouring of previous generations (ancestral worship). However, according to M. Dmytrenko, "globalisation trends in the creation of a single world monoculture in the forms of entertainment, kitsch, farce have been evident in the last decade: the destruction of traditional creativity is accelerating. There are trends towards the fading of oral traditional creativity, the oblivion and extinction of many authentic phenomena of folk rituals, customs, songs, and narratives. Under these conditions, it would be worthwhile to pay more attention to folk tradition. Unfortunately, in Ukraine there are no significant state investments in the collection, research, preservation and promotion of oral folk art." Given these circumstances, the research of fairy tale scholars eliminates a certain number of gaps regarding the national plot and motif fund of fairy tales, the history of fixing texts, discrepancies, publications, etc.

The study of fairy tales requires a coordinated mechanism of cooperation between scholars, which can be achieved by creating a certain centre or network of research centres that would monitor the completeness of research on the topic and record gaps in the study of the fairy tale genre. The Ukrainian folk tale emerges as the wisdom of the nation that created it, as the philosophy of the people, which has deep roots, as a spiritual source capable of nurturing many more generations of Ukrainians.

Based on the theoretical positions of twentieth-century scholars, the prospects for future research are clearly outlined. Today, the study of fairy tales tends to use borrowed, time-tested methods that touch upon the areas of interaction or contact between fairy tales and various sciences. Such a connection will cover the spectrum of not only classical disciplines (history, philosophy, anthropology, ethnography, etc.), but also new ones related to the technologies of scientific and technological progress and the erudition of the modern researcher (computer diagnostics, sociogenetics, semiotics, narratology, etc.).

CONCLUSIONS

To summarise the results of our study, we note that its aim was to outline the discourses around the folk tale. In terms of structure, the monograph was divided into four periods, which allowed us to describe the specifics of fairy tale studies, collection and publication activity, and to focus on individual scholars whose contributions were most relevant to the tasks of our research. By identifying positive factors in the disclosure of the theory and uniform practice of Ukrainian fairy tale studies, we were able to fulfil our tasks, which consisted in describing the conditions of formation of Ukrainian fairy tale studies as a separate area of folklore studies; establishing its periodisation; clarifying the issues, terminology, tools, basic concepts, pointing out the names of researchers of a particular issue; considering the methodology of compiling collections of fairy tales.

The use of methods and techniques for studying the issue is determined by the tasks set and appeals to descriptive, historical, analytical and theoretical methods of processing materials, which requires observation, experimentation and structuring in order to formulate the necessary conclusions. The research covered a wide range of materials (from theoretical works, dictionaries to collections of fairy tales and websites for various purposes), which allowed us to create a holistic picture of Ukrainian fairy tale studies, to answer questions about the genesis, self-sufficiency as a scientific field and a separate academic discipline.

In defining the terminology of Ukrainian fairy tale studies, we focused on the problem of understanding the folk tale as an epic genre and a type of artistic and poetic creativity of the Ukrainian people and came to the conclusion that the wording of the definition of a fairy tale should be distinguished depending on the purpose of the scientific research. All the definitions are appropriate and meet the criteria of scientificity. All this only emphasises the versatility of the folk tale and the possibility of further research.The periodisation of Ukrainian fairy tale studies is a conditional scale that allowed us to create comfortable conditions for summing up and generalising the scientific achievements of a particular historical period. We summarised each of the four periods in order to trace the dynamics of the development of the national science of fairy tales in a convincing way.

Regarding the first section, it should be noted that by the mid-nineteenth century, Ukrainian fairy tale studies had formed a peculiar view of the folk tale as a source not only of didactics and ideas for literary fairy tales, but also as a historical monument and a philosophy of cognition of the spirituality of the people. Collections of fairy tales clearly demonstrate the unity of the fairy tale tradition throughout Ukraine, regardless of geopolitical location. The peculiarities of Ukrainian fairy tales were humour, the use of speech formulas for opening and ending plots, themes and the author's style of telling the tale. That is, everything that could distinguish one nation from another and vice versa, everything that could indicate the nationality of the speakers, belonging to one

nation that had a long history, dating back to Kyivan Rus. Another topic of this period that took on scientific forms is the development of Ukrainian fairy tale studies in an unbroken tradition to the European one. The use of scientific experience in recording fairy tales by the Brothers Grimm, compiling collections, and ways of disseminating and using folk didactics. Progressive views on man and his purpose influenced the topics of our scholars' research, which led to the emergence of interdisciplinary studies, where folk epics became an artefact. The first period of Ukrainian fairy tale studies, conditionally defined by us as the time of recording the minor epics, was justifiably realised by a number of tasks set for scholars: from the standardisation of Ukrainian spelling, ways of recording the folk version of the fairy tale plot to the methodology of compiling collections and international cooperation in folklore studies. A small number of names of scholars who stood at the origins of Ukrainian fairy tale studies mentioned in the chapter are only landmarks on the map of scientific search for research topics and require further detailed study.

The second period of the development of Ukrainian fairy tale studies was marked by the formation of a methodology for recording and research. Ukrainian methodological approaches to the study of fairy tales coincided with the scientific schools of thought that were in place at the time: mythological, ethnographic, historical, comparative, psychological, and others. The scholars addressed the problem of compiling international indexes of plots, creating an initial register of fairy tales that could be found not only in collections but also as components of individual fairy tale studies. The following issues were raised: Species and genre of fairy tales; classification of fairy tales; criteria for collecting material; personality of the storyteller; methodology of compiling a collection of fairy tales; language of collections; stylisation and corrections in texts (replacement of dialectisms and slang vocabulary with literary ones); didactic significance of the fairy tale and its use in teaching; the plot's belonging to the heritage of a particular nation; translation of folk tales into different languages to promote ethnic customs and traditions; reviewing collections and scientific papers to correct science and determine development prospects.

Regarding the third period of Ukrainian fairy tale studies, we can note that the dynamics of the development of fairy tale studies during the twentieth century was able to move along several paths: traditional Ukrainian, European, and Soviet. Each of these directions was developed through a series of studies and ended with the discovery of rational ways of studying the fairy tale as an artistic and poetic system, artefact, and folklore tradition. The schools of comparativism and structuralism had a number of supporters. However, regional collections became the predominant way of studying fairy tales, which could be specified by the subject matter, purpose of publications, and publishing series. During this period, we have scholars who published up to a hundred collections under their editorship: P. Lintur, M. Zinchuk, I. Hlanta. The theme of the hero-hero in fairy tales was expanded by the theme of female characters. The international aspect of fairy tale studies and the identification of its terminology in dictionaries, reference books and encyclopaedias have received considerable study. The theory of fairy tales was observed in an interdisciplinary aspect, which, in fact,

was further developed in the fourth period. The interdisciplinary, international, anthropological and socio-cultural aspects of fairy tale studies will be discussed below.

In conclusion, by the fourth period of fairy tale studies, it is worth noting that we have not yet fully covered the diversity of studies on the folk tale. The topic of the genesis of the folk tale remains open for further research at . Outlining the areas of fairy tale studies that are visible to us, we can state that Ukrainian fairy tale studies has become multifaceted, encompassing the methods of all existing scientific schools. This is facilitated by the accessibility of Internet resources around the world, the possibilities of multimedia, etc. Ukrainian fairy tale studies of the twenty-first century are based on the research of three generations of Ukrainian scholars. Established in the mid-nineteenth century, the foundations of folklore schools contribute to the study of folk tales in synchronicity and diachronicity, determine new theories and methodological techniques for its study, and point to the relevance of symbolic connotations and the multilayered plot structure. Based on the theoretical positions of twentieth-century scholars, the article clearly outlines the prospects for future research. Today, the study of fairy tales tends to use borrowed, time-tested methods that touch upon the areas of interaction or contact between fairy tales and various sciences. Such a connection will cover the spectrum of not only classical disciplines (history, philosophy, anthropology, ethnography, etc.), but also new ones related to the technologies of scientific and technological progress and the erudition of the modern researcher (computer diagnostics, sociogenetics, semiotics, narratology, etc.). The ways of transition of various genres into fairy tales are still being defended today. The most widespread is the idea of myths and legends turning into fairy tales, but the views of representatives of other folklore schools are also relevant. Thus, supporters of the mythological school continue to consider myth and the system of ancient ideas as the basis of fairy tales, based on the classification of myths of North American tribes; the migration school, developing the theory of borrowing and spreading fairy tale plots from the East (in particular India), continues the comparative structural and semantic analysis of animal tales and the Indian Panchatantra and Rigveda; the topics of psychoanalysis of Ukrainian folk magic tales remain relevant; representatives of the anthropological school address the phenomenon of anthropocentrism of folk tales, expressing the idea of the self-genesis of such plots at a certain stage of development of different peoples, resorting to comparative studies; studies in the line of the ritual and mythological school also continue. In each of these views, one can find a rational grain, since the fairy tale tradition is connected with many phenomena of the past, with other genres of oral folk art. Therefore, the texts contain elements of mythological, ritual and ceremonial, religious, historical, and social nature, echoes of ancient epochs, layers of later times, borrowings and echoes of lyrical, heroic, or other non-fairy tale genres. The study of the fairy tale requires a well-coordinated mechanism of cooperation between scholars, which can be achieved by creating a certain centre or network of research centres that would monitor the completeness of research on the topic and record gaps in the study of the fairy tale genre. The aim of further research could be to find ways to electronically catalogue fairy tale plots and motifs, to promote the folk tale, and to use its resources in interdisciplinary studies.

APPENDICES

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Abbreviations of periodicals and collections of works in the bibliography

NTE	Folk art and ethnography
DUF	Dmytrenko, M. (2008). *Researchers of Ukrainian Folklore: the Unknown and the Little Known*: A collective monograph. Edited by Doctor of Philology. Kyiv: Mykola Dmytrenko Publishing House.
VKNU	Bulletin of Taras Shevchenko National University of Kyiv
ZNTSH	Notes of the Shevchenko Scientific Society.
VKU	Bulletin of Kyiv University
VLU	Bulletin of Lviv University
LFP	Literature. Folklore. Problems of poetics
VLNU	Bulletin of Luhansk Taras Shevchenko National University.
NZMUK in Svidnik	Scientific collection of the Museum of Ukrainian Culture in Svydnyk
VZDU	Bulletin of the Ivan Franko Zhytomyr State University
VZTNU	Scientific Notes of Vernadsky Taurida National University
Scientific notes of KhNPU	Scientific Notes of H.S. Skovoroda Kharkiv National Pedagogical University
Scientific works of KPIU	Scientific works of Ivan Ohienko Kamianets-Podilskyi National University
IRGO Notes	Notes of the Imperial Russian Geographical Society on the Department of Ethnography.
Readings...	Readings at the Imperial Society of Russian History and Antiquities.
SbHIO	In. Kharkiv Historical and Philological Society.
ChernGV	Chernihiv Provincial Gazette
ZhSt	The Living Antiquity
EO	Ethnographic Review
KSt	Kyiv Starina
EZ	Ethnographic collection
ZhiS	Life and the Word
Proceedings of the IEC	Proceedings of the Society of Volyn Researchers

SOURCES OF FAIRY TALE TEXTS

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4	05.2016. ICTV channel. *Facts*. Information release. Day of the Ukrainian fairy-tale superhero. Recording.
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6	22.05.2016. How to choose a superhero for a child? Read him fairy tales!" - a folklorist. Why do Ukrainian fairy tale "fools" turn out to be the smartest and why do we need to create comics about Ukrainian folk superheroes? *Morning Wave. Hromadske Radio*.
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20	Rozvayko website
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21	Page on the YouTube channel "Baby Video"
	URL: https://www.youtube.com/playlist?list=PL5Z_tEnDw0P472gfJESV-Aq2dHJjFMEZg
22	Proza website
	URL: https://proza.org.ua/kazky/ukrayinski-narodni-kazky/
23	Website "Tou"
	URL: https://tales.org.ua/kazky/ukrainski-narodni-kazky/
24	The KazkaUA.org website and the Fairy Tales in Ukrainian project were developed in 2010-2023.
	URL: https://kazkaua.org/
25	A website of fairy tales of the world in Ukrainian. The project was created in 2019.
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26	The website U-Kazky.com.ua was updated in 2015-2023.
	URL: https://u-kazky.com.ua/category/ukra-nsk-narodn-kazki
27	Website "Kazkar"
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SUMMARY

Ukrainian fairy-tale studies: research methodology and publishing practice. Monograph. Bila Tserkva (Ukraine)

The author of the monograph proposes to consider fairy-tale studies as a separate branch of folkloristics. In the course of the research, the author considered the terminology, scientific methods and schools used to study the fairy tale narrative. The author also carried out a historiographic division of fairy-tale studies by periods corresponding to the era of romanticism, realism, and postmodernism. The monograph presents the periodisation of Ukrainian folklore, taking into account the objective factors of the history of the Ukrainian people over two centuries (the 19th and 21st centuries). The four periods of fairy-tale studies presented in the work demonstrated the dynamics of the development of the scientific direction, which made it possible to describe the specifics of fairy-tale research, collecting and publishing activity, and to focus on individual figures of scholars whose contributions most closely corresponded to the tasks of our studies. By identifying positive factors in the disclosure of the theory and editorial practice of Ukrainian fairy-tale lore, we managed to fulfil the set tasks, which consisted in describing the conditions for the formation of Ukrainian fairy-tale lore as a separate direction of folkloristics; establishing its periodisation; clarifying issues, terminology, tools, basic concepts, indicating the names of researchers of a certain issue; considering the method of compilation of collections of fairy tales.

The use of methods and techniques for studying the issue was determined by the tasks and appealed to the descriptive, historical, analytical and theoretical methods of processing materials, which, in turn, required observation, experimentation and structuring in order to formulate the necessary conclusions. A variety of materials came into the field of research (from theoretical works, dictionaries to collections of fairy tales and Internet sites for various purposes). This allowed us to create a complete picture of Ukrainian folklore, to answer questions about its genesis, self-sufficiency as a scientific direction and a separate educational discipline.