

**SYNTHETIC GENRE VARIETIES OF UKRAINIAN PROSE  
LITERARY TALE OF THE SECOND HALF  
OF THE XX – BEGINNING OF THE XXI CENTURIES**

**Kyzylova V. V.**

**INTRODUCTION**

Influential place in the system of Ukrainian literature for children and young people belongs to the fairy tale; none of other genres can compete with its rapid evolution, which actively began in the XXI cent. and has been continuing up till now. Writers' findings and discoveries represent skillful innovations in the sphere of this genre and original approaches to working with traditional themes in the literature. It allows the fairy tale to be part of the modern national cultural space.

In the up-to-date Ukrainian studios, O. Harachkovska (Kirovohrad, 2008), O. Horbonos (Kherson, 2008), L. Dereza (Simferopol, 2005), H. Sabat (Kyiv, 2009), O. Taranenko (Donetsk, 1999), N. Tykholoz (Lviv, 2003), O. Tsalapova (Luhansk, 2010) pay attention to the genre typology and poetics of author's fairy tale's text, its plot peculiarities, individual creative and folk figurative artistic segments; they also outline the role of the fairy tale in the process of developing the artistic perception of the text.

Putting literary tales into proper distributive system, the specialists choose the certain basic marks. 1. *Integration of folk and actual author's elements* (Yu. Yarmysh, O. Tsalapova, L. Dereza, H. Sabat). Reproduction of traditional fairytale plot partially with author's variations; inclusion of the folk motives or structural elements to the author's plot; reexamination of the traditional fairytale motives<sup>1</sup>. 2. *Type of the recipient* (N. Kopystianska)<sup>2</sup>. Fairy tale for children; fairy tale, which has double recipient: children and adults, as it can be considered on the plot level and on philosophic level; fairy tale, which is meant for adults. 3. *Content of work* (L. Ovchynnikova)<sup>3</sup>

---

<sup>1</sup> Цалапова О.М. Міфопоетика казкового світу раннього українського модернізму (Дніпрова Чайка, Леся Українка, Олександр Олесь, Михайло Коцюбинський) : дис. ... канд. філол. наук : 10.01.01. Україна, Луганськ, 2010. С. 79–80.

<sup>2</sup> Копистянська Н. Жанр, жанрова система у просторі літературознавства. Львів, 2005. С. 73.

<sup>3</sup> Овчинникова Л.В. Русская литературная сказка XX века: история, классификация, поэтика. Москва, 2003. С. 119.

gives a reason to mark out functional thematic groups of the fairy tales (moral-educational, animistic-allegorical, social-conceptual, adventure-entertaining). Except the marks, mentioned above, there can be other characteristics: *time* of writing the work (fairy tale of XIX cent., fairy tale of Soviet period, the newest literary tale), *form of artistic language* (poetical, prose and drama tales).

More than once the scientists have emphasized on the synthetic nature of the author's fairy tale: "combination of semantic basis of the fairy tale and principles of artistic design of the world <...> makes such kind of genre synthesis that allows fairytale semantics to be closer to generalized artistic image of the present as much as possible"<sup>4</sup>. In N. Kopystianska's opinion, we can find much more rarely works, which can be defined with the only one word "fairy tale". More often fairy tale is a component of genre outline of the work: fairy tale-short story, fairy tale of every day, drama-fairy tale, novel-fairy tale, fairy tale-pamphlet, etc.<sup>5</sup>.

Taking into account opinions of the scientists about plasticity of this genre, its ability of integration, which is "genetically caused by the innate syncretism of art and the aim at generalized artistic interpretation of environment"<sup>6</sup>, we, researchers, are interested in dynamics of synthetic genre formations, specificity of genre synthesis in narratives – fairy tales, fairy tales-parables, fairy tales-short stories, fairy tales-fables, fairy tales-legends. The research of Ukrainian prose literary tale of the second half of the XX – beginning of the XXI cent. becomes more and more popular due to insufficient attention of the scientists to this literary phenomenon of the definite century.

The aim of the work is to research the specificity of interaction of the fairy tale with narrative, fable, legend, short story, parable on the content and formal-poetical level; to make an analysis of synthetic genre varieties of Ukrainian prose fairy tale of the second half of the XX – beginning of the XXI cent. from the position of genre and style originality in the context of the leading tendencies of Ukrainian literature of the definite period.

The material for the research includes the prose texts by Ukrainian writers of the second half of the XX – beginning of the XXI cent., who have worked on the fairy tales, – E. Andiiivska, O. Zyma, Z. Menzatiuk, Vs. Nestayko, Hr. Tiutiunnyk, V. Sukhomlynskyi. In the article we have used a complex of the following research methods: historical-typological

---

<sup>4</sup> Липовецкий М.П. Поэтика литературной сказки: (на материале русской литературы 1920–1980-х годов). Свердловск, 1992. 110.

<sup>5</sup> Копистянська Н. Жанр, жанрова система у просторі літературознавства. Львів, 2005. 89.

<sup>6</sup> Ковалів Ю.І. Жанрово-стильові модифікації в українській літературі. Київ, 2012. С. 44.

method – in order to find out the genre specificity of the author’s prose fairy tale and compare it with phenomena of the definite historical-chronological level; cultural-historical method – in order to show the style author’s originality and its influence on the modification of the genre forms; systemic method – in order to research genesis, formation of an overall view of the development of Ukrainian fairy tale based on the historical-literary material. Using the methods of contextual and structural interpretation of the works enabled us to find out microstructure, specificity of the synthetic genre varieties of the fairy tale, retrace its dynamics, and observe its evolutionary processes.

In the modern scientific discourse there isn’t the only one definition of “literary tale”. We can single out several different definitions. The first one is focused on enumeration of separate characteristics of the literary tale. “Literary tale is author’s, artistic, prose or poetic work, based on folk sources or completely original; the work is mostly fantastical, magical; it represents startling adventures of unreal or traditional fairytale characters and, sometimes, is oriented to children; the work, in which miracle helps create the plot, serves as initial basis of the characters.”<sup>7</sup> As we can see, the definition by L. Braude is too broad, as some works of fantastical literature can also correspond to it.

The second definition is generalized. “Literary tale is such kind of the literature genre, which represents moral-ethical and aesthetical problems in fairytale and fantastical or allegorical development of the events and as a rule original images and plots in prose, poems or drama”<sup>8</sup>. Yu. Yarmysh appeals to the plot-composition peculiarities of the genre, presented in epos, lyric poetry and drama. However, moral-ethical and aesthetic problems are concerned in the fantastical adventure works for children, fantasy, so that is why this definition cannot be final.

H. Sabat offers the definition, which takes into account both the context of the time and genre-making essence of the fairy tale; it is also classified according to correlation of the folk or individual-author’s origins: “Literary tale is an author’s fantastical work of fiction, which is inseparably connected with the real life, represents the century, absorbs ideological-political tendencies of the time, joins the trends in literature; it also tends to innovations, consolidation with other genres and heterogeneous artistic phenomena, which are closely connected with the writer’s worldview”<sup>9</sup>. We

---

<sup>7</sup> Брауде Л. Ю. К истории понятия «литературная сказка». *Известия АН СССР. Серия литературы и языка*. 1977. Т. 36. № 3. С. 234.

<sup>8</sup> ЯрмишЮ. У світі казки. Київ, 1975. С. 87.

<sup>9</sup> Сабат Г. Казки Івана Франка: особливості поетики. «Коли ще звірі говорили». Дрогобич, 2006. С. 38.

are impressed, in particular, with the fact, that the researcher makes an emphasis on the ability of the genre to have dialogic relations with other genres, showing the time context and author's worldview aims. We take this postulate into consideration while analyzing the synthetic genre formations of Ukrainian prose literary tale.

### 1. Narrative-fairy tale

The narrative-fairy tale as a genre synthetic kind was formed in a result of interaction of thematic and structural areas for the reason of in-tribal synthesis. It has the features of both epic genres: fairy tale, with its fantastical characters, magical chronotope, fight between the forces of good and evil, and narrative that has a flexible narrative form, bigger size, plenty of episodes, a lot of characters. In the work by H. Neiolova<sup>10</sup> the narrative-fairy tale is examined as a component of a single genre system, which includes also novels-fairy tales, plays-fairy tales, fairy tales-poems etc. To the researcher's mind, this system, in return, is a part of the general system of the fantastical literature that is united with the common dominant: genre creating role of the fantastical. T. Kachak<sup>11</sup> analyses the newest Ukrainian narratives-fairy tales in the context of the development of the literature for the young reader at the beginning of the XXI cent., without concerning the issue of their genre peculiarity.

Activation of the narratives-fairy tales shows itself both in quantitative aspect and in variability of the forms of synthesis in the middle of XX cent. The works by Vs. Nestayko ("In the land of Sunbeams", "Unusual adventures in the forest school", "Magical glasses", and others), H. Malyk ("Alia's unusual adventures In the land Nedoladiia", "Alia's trip to the land of pell-mells"), I. Zhylenko (A New year's story about the door that is absent, or how it is useful sometimes to open the wrong door"), V. Rutkivskiy ("The guests on the broom", "A little Bay from a peaceful backwater"), L. Pysmenna ("The place, where a Blue swallow lives"), Ya. Stelmakh ("Vikentii the Cleverest", "Hungry, angry, and very dangerous"), V. Blyznets ("The land of the fireflies"), etc. were published in the second half of the XX cent.

The development of Ukrainian narrative-fairy tale for children is inseparably connected with the name of Vs. Nestayko. His adventurous-educational books are full of fantasy and funny comic situations. They are also distinguished by expressive targeting, appeal to the emotional sphere of

---

<sup>10</sup> Неёлова А.Е. Повесть-сказка в русской детской литературе 60-х годов XX века : дисс. ... канд. филол. наук : 10.01.01. Петрозаводск, 2004. С. 10–11.

<sup>11</sup> Качак Т. Тенденції розвитку української прози для дітей та юнацтва початку XXI ст.: Київ, 2018. С. 111–120.

a young reader. One of the first books, which appeared in the second half of the XX cent., was the narrative-fairy tale “In the land of Sunbeams” (1959).

“In the land of Sunbeams” is formed on the principle of the trip to a fairy tale; its basis consists of reinterpreted image of a “magical child” and motives of fairy trials, travelling to “another” world. Keeping to the tradition of a folk fairy tale, the author includes positive (old man Manotsivnyk, orphan-boy Frecklie, brother Shinie) and negative (Mr. Morok, Queen of Stupid Night) characters into the text, uses the conflict between the forces of good and evil, as well as overcoming different obstacles, etc.

Magical stereotypes of the story create the topos of the work. The action takes place in different places: in the land Lastovyniia, colony “The shelter of little friends”, Land of Sunbeams, Palace of fairy tales, Tower of humour, etc. The author unites their detailed descriptions, and that is actually a remarkable feature of the literary work, for example: “Here it is in front of you – lying on the coast of the sea-ocean, among thick woods, dark-blue mountains and golden valleys... You see, what neat white houses, what flowering gardens, what a wonderful place with patterned towers! A beautiful fairytale land. And unusual” (description of the land Lastovyniia)<sup>12</sup>.

Leading Frecklie and Mr. Morok to the Land of Sunbeams, Vs. Nestayko uses the motive of a mirror, which is quiet widespread in this genre (“The Snow Queen” by H.Ch. Andersen, “The Tale of the Dead Princess and the Seven Knights” by A. Pushkin, “Alice in Wonderland” by L. Carroll). He resorts to the mythology and the folklore, where the mirror is endowed with magical features. With its help Frecklie gets to the magical land, inhabited with Sunbeams. The harmony reigns here: there are only smiling heroes everywhere, and the best medicine for all diseases is the laugh. The land of Sunbeams is a dream of the main character, his imagination and fantasy. The magical land gives the orphan boy a hope on reconciliation of his inner and outer states, life in the world without unwilling cruel things, which are inherent for the Earth’s reality.

While describing the land “Looking glass”, which is full of many different flowers, the writer puts a dandelion on the first place: “there was a little ordinary yellow dandelion in the middle of the flowerbed. Just an ordinary unremarkable dandelion that grows almost everywhere: in a field, in a forest, on the beaten tracks, in the streets <...>. But here it found huge attention and respect.”<sup>13</sup> Vs. Nestayko lines up an associative series: a little boy Frecklie is an ordinary little dandelion. Being a metaphor, both images

---

<sup>12</sup> Нестайко В. З. Вибрані твори : у 2 т. Київ, 1990. Т. 2 : П’ятірка з хвостиком. С. 375.

<sup>13</sup> Ibid. P. 401.

provide the text with its spiritual message, fulfill the function of a hidden content code, and emphasize the importance of the simple everyday things.

Genre structure of the work updates through the represented insertions about dandelion, doctor-otolaryngologist, mistletoe: “Dandelions are the most long-lived spring flowers. Snowdrops, pasque-flowers, violets have already withered and people won’t remember their smell until the next spring. The gardens have already finished blossoming and the first wild strawberries have appeared in the forest. Meanwhile the dandelions are still yellow in the grass”<sup>14</sup>. Their marginal textual sphere amplifies the main context of the narrative-fairy tale and is one of its composition peculiarities.

The next part of the trilogy “Magical mirror or a Stanger from the Land of Sunbeams” by Vs. Nestayko is written according to the fitting method, as here the fairy tale is set into a frame of the narrative. The first two parts of the work as well as the last one present the real events that happen to Vasia Hlechyk and Valera Kostenko – the pupils of 4-B form. The main storyline consists of the conflict that happens during the Maths lesson. Kateryna Stepanivna gets the boys out of the classroom because of their talking and calls their parents to school.

The writer draws attention to the standard appearance and behavior of the characters. Vasia is “frail and small. His neck is thin, the ears are big and protruded, and furthermore he wears glasses.” Valera is “tall, slim, dark-haired, and has a twinkle and a gleam in his eyes”<sup>15</sup>. The boys have a well-developed imagination and fantasy, they dream to become spacemen and fly to other planets (the author’s accent on characters’ willing points to the time of writing, as a dream to become a spaceman was very widespread among the boys in 70-80s years of the previous cent.) Except the specific time there is also a localized space of the main storyline: “Vasia and Valera lived in a big city, in the suburbs of a new micro-district, which was called Woodland. The name was not accidental. As the street, in which Vasia and Valera lived, was very close to the forest. The last stop in trolley-bus route, which used to be over here, was situated under the huge tercentenary oak. So it was even called “Oaks”<sup>16</sup>.

In the hall, after getting out of the classroom, the children plan to take revenge on Kateryna Stepanivna because she stopped their dreams about interplanetary trip. They go to the forest in order to catch there a hedgehog and put it furtively on the teacher’s chair the next day. The chain of the fairytale adventures that happen to the boys starts from here. There are lots of unexpected meetings, acquaintances, confrontations, etc.

---

<sup>14</sup> Ibid. p. 401.

<sup>15</sup> Ibid. p. 441.

<sup>16</sup> Ibid. p. 445.

It should be noted that the author uses a significant detail for depicting the characters of the work – the method of reincarnation. In the narrative-fairy tale *Koshchei the Deathless* is Valera Kostenko, *Baba Yaga* – Liuska Babenchuk, *Gorynych Snake* – Ihor Horenko, *Stranger* – teacher Kateryna Stepanivna. With the help of this method the writer shows the typical conflict of the teenage personality, connected with its fight of bad and good sides of the human nature. In this part of the trilogy, as well as in the previous one, there is a magic mirror. Looking into this mirror Vasia's classmates can see themselves in different way, they can know themselves better: "It is magical not only because it can create magical sunbeams: everyone, who looks in the mirror, can look in his own soul"<sup>17</sup>.

Except the episodes mentioned above (manipulations with transformation-reeducation of the characters), the writer also uses the elements of retrospective form of event composition, for example, in the scenes when Vasia Hlechyk remembers some facts from his past during the travelling with Sunbeam Terentii to Evilland. He tells Terentii the episodes from his school life (plucking the tree branches after school, dropping the litter into the river while excursion, etc), but he also understands how harmful his actions are: "On the river bank, in the water, he cut himself with a tin. And it seemed to him, that it was the same tin of sprat, which he had thrown into the river by himself during the lesson in the wild. Vasia sighed"<sup>18</sup>.

Educational function is carried out by the author's thoughts about the essence of "enemy forces": "Aren't bad people the same real enemy forces?.. Or at least... For example, why is a rude blabbing shop assistant better than *Baba Yaga*? She could push an old woman away from the counter and even short-weight a child, meanwhile the whole queue is scolded so much by her, that it makes them sick to hear!"<sup>19</sup> Forced to work in the conditions of "socialist-realism", Vs. Nestayko resorted to showing the certain moral-ethical types of human behaviour, pathos representation of the educational system of that time (school in the fairy tale is the Garden of the Good and Knowledge, class teachers are class magicians), etc. Such tendency was widespread not only for his works but also for the most writers of this period.

The third part of the trilogy – "In the land of Moonbeams" – appeared in independent Ukraine (1994); that is why it is devoid of ideological engagement. From work to work the fantastical world in fairytale cycle by Vs. Nestayko broadens with details and peculiarities, which create opportunities for the genre synthesis.

---

<sup>17</sup> Ibid. p. 494.

<sup>18</sup> Ibid. p. 471.

<sup>19</sup> Ibid. p. 508.

The first lines of the work declare its prevailing idea: the happiness means making people glad and happy. We can also find this conclusion in the end of the work, where it has a symbolical meaning: “If you give someone gladness, it’s the same as if you give gladness to yourself! And, perhaps, it’s the best gladness in the world... If you can make someone happy and glad unexpectedly – do it without any doubt...”<sup>20</sup> The author tries to perceive a difficult philosophical problem of the existential choice, and as a result we can see a decrease of the moral admonition in the narrative – fairy tale. Fairytale adventures save the work from boring moralizing and create a subtext, which is understandable for an adult recipient.

As in the second part of the trilogy the fairy tale is put into a frame of the narrative. The author puts the main character Hannusia into the unreal world by means of the motive of dream as a way to explain such fantastical turn of the events.

In the narrative-fairy tale “In the land of Moonbeams”, as well as in previous parts of the trilogy, Vs. Nestayko appeals to the artistic space of the forest. Its comprehension happens in different ways. In the first part of the narrative-fairy tale we can see an essential deviation from folk tradition: rainforest is a place, where the colony “The shelter of little friends” is built; in “Magical mirror...” it is a relevant boundary between real and unreal worlds; and in the third part the forest is a place of gathering negative forces, it is an enemy environment, chronic dimension.

The forest in “The Land of Moonbeams” has also a metaphoric meaning; it is associated with such model of the world, which reflects the formation of the firm values of existence. The process of the forest “cure” by a dwarf Tsybulka is symbolic and means some sort of original rite of purification the society from everything outdated; it means a revival in the process of initiation. Hannusia can remove the spell from the dwarf Tsybulka, if she touches him with a dame’s violet, which has symbolized gladness and fun for ages. It helps in the world-modelling and that indicates the process of modification of the archetypical layer of the fairy tale.

The trilogy “The land of Sunbeams” shows evolution of creative work by Vs. Nestayko, who, overcoming the stereotypes of socialist-realism, paced his own way. It led to some changes in the process of artistic reality perception. Findings and discoveries, which the author made in the genre of the narrative-fairy tale, as well as its cyclization, have defined the genre-style originality of a literary tale of the second half of XX cent. in general.

---

<sup>20</sup> Нестайко В.З. Країна Сонячних Зайчиків. Київ, 2010. С. 348.



## 2. Fairy tale-fable

In one work H. Sabat examines the correlation of genre marks of a fable and a fairy tale in detail. On the example of the collection by I. Franko "When the animals used to talk" the researcher draws an analogy and dissimilation of these two genres; she also discovers their heterogeneity, non-equivalence and at the same time likeness. In her opinion the moral weakens in the work and its narrative aspect strengthens. In such way the fable develops into the fairy tale, but with intensification of the didactics the fairy tale, in return, develops into the fable. "In the collection "When the animals used to talk" the main core of any plot is one or another fable content, which amplifies successfully the fairytale form of the plot. We can see here genre absorption. Thus, the axial plot structure of these works is a fable one, but the whole plot system turns into the fairy tale. In this case the fable is a donator of the tale"<sup>21</sup>.

In the system of Ukrainian literary tale of XX cent. the prominent place belongs to the works with expressive moral-didactical component. The genre synthesis is peculiar to some of these works. Especially it concerns the fairy tales, which are built on animalistic material. Having a fantastical event in the basis, they have very often didactic, satirical and allegorical features and are strongly attached by moralistic generalizations. Thereby their content can acquire the marks of the fable. The tandem of a fairy tale and a fable became widespread in the literature for the youngest and is represented in the second half of the XX cent. with the works by Yu. Yarmysh ("The toad"), V. Sukhomlynskyi ("A purple flower", "A proud cock", "A proud toad"), D. Cherednychenko ("The orange cat", "About the crow, that wanted to become world-famous", "The different apple", "The hedgehog and the rat"), etc.

The main event in the works of this type is fantastical, interpreted with the pivotal norm of artistic perception of the world. The texts represent the unreality of the content through their own originality and singularity of the depiction. And the recipient comprehends this unreality easily: an orange cat with white legs debates with a maroon stray cat and a sparrow (D. Cherednychenko "The orange cat"), a rat visits a hedgehog and treats himself with apples (D. Cherednychenko "The hedgehog and the rat"), etc. The language-style palette is full of everyday clichés, well-stressed with informal intonation; as a rule such plot is based on a dialogue (these factors make the works similar to folk tales about animals).

In the fairy tales-fables, as a rule, well-expressed allegory plays the role of the connecting link between two genres. And if in the fables allegory is a

---

<sup>21</sup> Сабат Г. Казки Івана Франка: особливості поетики. «Коли ще звірі говорили». Дрогобич, 2006. С. 219.

centre of the plot, which leads to moralistic conclusion, in the fairy tales-fables it “disguises” person’s traits of character; through this allegory and it means the authors highlight some problems. On one hand, synthetic works borrow epics of the story and character’s sphere from the fairy tale, on the other hand – they declare fable didactics and intensification of the moral-educational component.

From the functional point of view, the fairy tales-fables consist of both didactic and entertaining components. They often display themselves in two images: either allegorical-satirical or entertaining-didactic. For example, in the fairy tale “The toad” by Yu. Yarmysh, the didactic component is destined for schoolchildren. A little Toad asks an adult Toad: why am I so little? Because you eat too little – an adult Toad answers. The children draw an analogy with their own lives. But in the end of the work we can see an allegorical-satirical tinge: after eating a mosquito, a caterpillar, a hare, and a wolf, a little toad finally burst.

Thus, the synthesis of the genre marks of the fairy tale and the fable leads to broadening of functions of the works. The prevailing functions are esthetical, entertaining-comic, educational, moral-didactical.

### 3. Fairy tale-short story

In its time fairy tales-short stories were distinguished in the system of the folk tale by students of folklore. V. Propp emphasized that they are totally different from fairy folk tales and are very similar to everyday real stories, because they represent peoples’ life in the ordinary world. “Fairy tales-short stories include a lot of everyday elements, opportunely noticed observations, life’s details. They can easily develop into a short story thanks to the certain literary editing.”<sup>22</sup> To O. Brovko’s mind, the following features are characteristic for any fairy tale-short story: dynamics and single-linearity of a plot, conciseness, microstructure, focus on fairytale motives<sup>23</sup>. Examining common and different features of these both genres, T. Poliezhayeva pays attention to the representation of the facts and phenomena from the real life (it makes everyday fairy tale similar to short story) and peculiarities of the life reality, and its cause-effect relationship, quantity and quality of their presence, functions in the work<sup>24</sup>.

---

<sup>22</sup> Пропп В. Русская сказка. Москва, 2008. С. 276.

<sup>23</sup> Бровко О. Новела-казка як інкорпорований текст у прозі Б. Антоненка-Давидовича, Ю. Шпола, М. Могилянського. 2012. URL: [http://www.nbuv.gov.ua/portal/Soc\\_Gum/Lits/2010\\_26/60\\_64.pdf](http://www.nbuv.gov.ua/portal/Soc_Gum/Lits/2010_26/60_64.pdf) (дата звернення: 21.02.2019).

<sup>24</sup> Полежаева Т. Поетика новелістичної казки. Актуальні проблеми сучасної філології. Літературознавство. 2013. Вип. XVII. URL: [http://www.nbuv.gov.ua/Portal/Soc\\_Gum/Znprdgu/2007\\_17/pdf/polezaeva.pdf](http://www.nbuv.gov.ua/Portal/Soc_Gum/Znprdgu/2007_17/pdf/polezaeva.pdf) (дата звернення: 21.02.2019).

An original version of the synthesis between a fairy tale and a short story is “Steppe tale” by Hr. Tiutiunnyk. The work is based on animalistic material and consists of four parts. The first one is “Forgotten hut” – a short story-sketch, the next three parts – “As a marmot whistles”, “Dangerous friend”, “Misfortune, give a wide berth” – are short stories with a plot, in which the action is dominant; however an *extraordinary* event, in traditional interpretation, is absent in the work, as the author studies educational (in a fairytale form the author tells about life of steppe’s inhabitants) and emotional aspects in depth. The writer succeeded in combining fairytale content of the work, which attribute is fantasy, original character’s area, inclination to ethical didactics with the form of a short story, whose structure is accompanied by single-linearity of the plot, single-direction, and richness in details.

The writer puts the stress on the universe values, which are realized on the examples of actions of personified characters. They all are endowed with human traits of character. The Hut takes a special place in the work. The story about it is perceived as a complete short story-sketch, which shows the reader a story about the Hut since its “birth” and till the action in the fairy tale. With the help of the fine figurativeness the author succeeded in display the emotional state of a fairytale creature. Traditional for the writer style manner with its powerful lyricism, as well as emotional fullness, extraordinary artistic-semantic condensation, help us to concentrate on harmonic unity of the nature and the human. Recreation of the Hut in the work is an original metaphoric process, in which the writer’s words are taken as identical with recreated image. “Although the Hut is old, but it is not alone. Those, whose language people have never heard before and have always thought, they don’t exist – live, work, have a rest, eat and even play in this Hut”<sup>25</sup>. The author uses this phrase to stress the importance to be needed and useful in this world.

The movement of the fairy tale-short story is formed not only with inner rules, but also with a variety of the events that happen in it. In his work Hr. Tiutiunnyk uses a composition way of cumulative tale, and it makes the work related with a folk tale “The mitten”. The writer uses such figurative means that display the sphere of motivation in characters’ behaviour. The work finishes with an unexpected plot upshot. The steppe citizens, who live in the Hut, suddenly get into the trouble: people want to plough their Hut up, but then they change their mind and carry it onto the hill and the whole steppe family leaves with it too.

The writer succeeded in combining the fairy content of the work, whose attribute is fantasy, as well as original character’s area and inclination to the

---

<sup>25</sup> Тютюнник Гр. Облога: Вибрані твори. Київ, 2004. С. 558.

ethical didactics with the form of a short story, whose structure includes single-linearity of the plot, single-direction, and richness in details.

#### 4. Fairy tale-legend

Analysis of the fairytale plots affords ground for defining another variant of genre synthesis: fairy tale-legend, which is represented in the second half of the XX cent. by Z. Menzatiuk (“Arnica”, “Farewell with the pussy willow”), O. Zyma (“Why the sparrows don’t fly to the warm places”, “How the bullfinches defeated the Bluebird”), Yu. Yarmysh (“The swan’s fairy tale”), I. Kalynets (“The tale about the pine”), etc. Their aim at a fiction as a canonical genre sign is modified in the aim at probability of the events. In the fairy tale “Arnica” by Z. Menzatiuk the main character Arnica is a flower that looks for elixir of life in order to cure an ill woman. With a good effect the author uses the motive of search of the healing water, which can work miracles.

Overcome a lot of fairytale obstacles, Arnica finally finds the elixir of life, but she has nothing to draw this water, so she drinks it. When she comes to the girl, whose mother is ill, Arnica orders to take one of her branch and make a tea with it. The woman drinks this tea and recovers. Following the laws of the genre, in the end of the work Z. Menzatiuk emphases on a special blossoming of arnica, in such way, shows how realistic the representations are. The flower has a yellow colour and is endowed with healing properties. It blossoms “like the sun. And it still has elixir of life in its stem. So if any of Guzuls falls ill, he looks for the arnica. People say there are no better potions in Carpathians”<sup>26</sup>.

There is an evident typical fairytale chronotop in the fairy tale – legends; not only representatives of flora and fauna (jays, sparrows, bullfinches, cranes) can act, but also some fairytale fantastical characters (Bluebird, leg-winged Mastalka, ear-winged Pashtalka, Golditail). The principal of forming the fairy tales – legends is similar: at the beginning there is a fairytale fantastical story, and in the end there is an aim at probability of described events, which is formed typically for legends: “Since that time the sparrows don’t fly to warm places. And when in the winter they become sad, it thunders in the sky. It means that Mashtsalka and Pashtalka call the sparrows to remind them about the summer”<sup>27</sup>; “Golditail’s magic has come true – the bullfinches have been still flying with the shining pink feathers on their breasts”<sup>28</sup>.

---

<sup>26</sup> Мензатиук З. Арніка. Київ, 1993. С. 16.

<sup>27</sup> Зима О. Казки Дивогляда. Київ, 2008. С. 101.

<sup>28</sup> Ibid. p. 28.

## 5. Fairy tale-parable

The writers often try to comprehend the sense of the reality, explain the universe, opportunities and the place of a person in the society, writing the works, which have very distinguished signs of a fairy tale and a parable. Their compatibility in one text provokes the beginning of the genre modification – a fairy tale-parable.

Philosophy, allegory and moral-didactical generalizations, as genre-forming marks of the parable, we can see in the fairy tale by Emma Andrievska. She is the author of the collection of the fairy tales-parable, which includes eighteen works and was published in 2000 (Paris – Lviv – Zwickau). This collection is characterized with the deep philosophical perception, skillful display of the moral and ethical problems. The works are based on the philosophical substratum and are notable for the powerful moral potential.

The prevailing characters are a tin and a jackal that are endowed with allegorical features. The generalizations in the end of any fairy tale are actually author's philosophical thoughts, her world-view: "The power, which adjusts, gives a choice to everyone"<sup>29</sup>; "Any treasure, even if it's free, must be paid for. With money, insight, comfort, but more often, with life"<sup>30</sup>; "If you are friends <...> – see your friend for how he really is, without trying to change him as you wish"<sup>31</sup>, etc. These generalizations give the parable style and make the recipient come to wider general conclusions. The philosophical subtext of the works affords ground to talk about them as the works with the double targeting (children and adults).

One of the main works in the collection is "A tale about two fingers". The story begins since the time, "when the hand used to have seven fingers, and there were seven planets in the sky and every person was given seven fates. The hand, being strong and young, didn't pay much time to bring up her children-fingers, especially the smallest ones. It thought, that the time could teach them and calm. So it let them live independently and without any compulsion"<sup>32</sup>. But the smallest two fingers start to argue because of the best place on the palm and soon the other fingers join them. The quarrel finishes with a decision "to live their own lives individually, they forgot about the brothers and their own native hand, which used to unite them"<sup>33</sup>. Experienced lots of adventures, they understand, that there is nothing more

---

<sup>29</sup> Андiевська Е. Казки. Париж – Львів – Цвікау, 2000. С. 21.

<sup>30</sup> Ibid. p. 37.

<sup>31</sup> Ibid. p. 71.

<sup>32</sup> Ibid. p. 128.

<sup>33</sup> Ibid. p. 129.

essential than the Motherland, and that the power of the humour can increase the spiritual power and destroy all the enemies, even invisible ones.

In the fairy tales by Emma Andiiievka, the parable shows itself on the content level, providing the works with a deep philosophy. Raising the eternal issues of good and evil, love and hatred, egoism and altruism, the author shows them every time in unusual way, from the new, different, and unexpected point of view. So the recipient can perceive them as creative discoveries.

Another work – “A fairy tale about self-lovers” is directed against people, who are too obsessed with their ego and for whom everything boils only down to cherishing their own cult. An old goatherd – one of the main characters in the work – says the following about these people. The thought, which the author tries to share with the readers, is proper and deep: a person, who is too obsessed with his own ego, is unable to see the beauty of the world and feel the greatness of other people. Such person not only becomes poorer, but also makes his own life senseless.

In the fairy tale “A talkative fish”, the motives of loneliness of a talented person in the world and his relations with other people become philosophic. E. Andiiievka shows them on the example of allegorical image of the talkative fish. “At first, when the fish was young, sad parents hoped, that <...> it would pass, as all child’s illnesses, but eventually <...> the talkativeness of the fish didn’t disappear, on the contrary, it became so skillful, that the parents even started to feel ashamed that they belonged to the same family”<sup>34</sup>. Besides this ability, the Fish is also kindhearted and can’t understand why the parents are so sad. The writer puts into the text allegorical parable scenes, which act like the signals for indirect interpretation of the text, serve as a basis for making situations-analogies on the associative level. The Fish tries to live in different shoals and as she can’t find any interlocutors, the community turns it out onto the shore.

In this fairy tale we can clearly distinguish the methods, which are peculiar for parables, for example, diametrical contrasting between the main characters (fish, that can talk, and fisherman, who can listen; attentive fisherman and his indifferent wife) and their ability to develop into generalized images-symbols in the end of the work.

From the parable, the fairy tales by E. Andiiievka are inherited with instructiveness, stressed aim at the problems of spirituality and morality, etc. They have a powerful potential of ethical and spiritual education of a personality. We can find it in representation of the images-antagonists (kind – evil, sensitive – indifferent, dull – talented, egoist – altruist, etc.), which have to show the real spiritual values and warn the recipients from the

---

<sup>34</sup> Ibid. p. 489.

mistakes. In the philosophical fairy tales-parables, outer-event plot and conflict are not so dominant, as inner ones. And that is inseparably connected with dynamics of the psychological states of the characters and their consciousness. With a great effect the author has put the emphasis on the eternal ontological values, avoiding obvious didactics in affirmation or disproof of a certain idea. Using some poetical methods she has stressed on the moral values, which stand for kindness, beauty, love and hope.

## CONCLUSIONS

As a compound syntactical literary form, fairy tale shows variability of interaction with epic genres – narrative, fable, legend, short story, parable. We have found out that in the second half of the XX – beginning of the XXI cent. the most efficient synthesis was between a fairy tale and a narrative. On the content level, as well as on formal-poetical level (fantastical conditionality, use of mythology, fight between the forces of good and evil, triumph of the positivity), the narrative-fairy tale is closely connected with a folk fairy tale. Such kind of synthesis shows itself in extension of the work, complication of the composition structure, methods of character-making. Due to the intensified symbolism, the metaphors of the images, poetical representations, intensified psychology, and the author can realize his worldview, make the problem-thematic range broader, and increase receptive and interpreting abilities.

The dynamical development of the Ukrainian prose literary fairy tale of the second half of the XX cent. has determined the dialogue of the author's individual beginnings, traditional fairytale genre-forming elements with the elements of a fable. Fairy tales-fables have a well-expressed allegory and consist of both didactic and entertaining components, and that leads to broadening of functions of the works. The prevailing functions are esthetical, entertaining-comic, educational, moral-didactical.

The genre integration between a fairy tale and a legend sets a transformation of a basic fairytale feature – aim at a fiction in the plot and probability of the events, proved with the typical for legends endings. However, we still can notice here a magical chronotop, fantastical characters and inclination of the works to the folk elements.

A fairy tale-short story synthesizes a fantastical content of the work, original character's area, and inclination to ethical didactics with the form of a short story, whose structure is accompanied by single-linearity of the plot, single-direction, and richness in details. The powerful emotional potential, lyricism, artistic-semantic fullness of the writer's works are essential factors of his own style manner.

Fairy tales-parables are characterized with allegory and moral-didactical generalizations skillful display of the moral and ethical problems; and a

subtext of the works intensifies the double targeting. The synthetic structures of the fairy tales and parables allow us to talk about the connection between the events in the plot with dynamics of the characters' states, and subordination of the poetical methods to discovering the moral values that work for author's idea.

### SUMMARY

The dynamics of the synthetic genre formations of Ukrainian prose literary tale of the second half of the XX – beginning of the XXI cent., as well as specificity of genre synthesis in narratives-fairy tales, fairy tales-parables, fairy tales-short stories, fables, fairy tales-legends are examined in the article. The methods, which are involved in the research, are contextual interpretation, historical typological, cultural historical, systemic. Genetic similarity with folk forebasis is researched, the author's individuality is also determined. There is an analysis of genre interference of a fairy tale and a narrative, which shows itself in extension of the work, complication of the composition structure, methods of character making. Integration components are clarified as well as peculiarities of chronotop, functions of works, specificity of transformation of the basic tale sign – aim at fiction – in fairy tales-legends, fables, fairy tales-short stories. The meaning is given to poetical methods of a fairy tale-parable, which are subordinated to discovery of moral values and realization of the author's idea.

### REFERENCES

1. Андiєвська Е. Казки. Париж ; Л. ; Цвікау : Зерна, 2000. 137 с.
2. Брауде Л.Ю. К истории понятия «литературная сказка». *Известия АН СССР. Серия литературы и языка.* 1977. Т. 36. № 3. С. 230–235.
3. Бровко О. Новела-казка як інкорпорований текст у прозі Б. Антоненка-Давидовича, Ю. Шпола, М. Могилянського. URL: [http://www.nbuv.gov.ua/portal/Soc\\_Gum/Lits/2010\\_26/60\\_64.pdf](http://www.nbuv.gov.ua/portal/Soc_Gum/Lits/2010_26/60_64.pdf) (дата звернення: 12.04.2018).
4. Зима О. Казки Дивогляда. Київ : Школа, 2008. 128 с.
5. Качак Т. Тенденції розвитку української прози для дітей та юнацтва початку ХХІ ст. Київ : Академвидав, 2018. 320 с.
6. Ковалів Ю.І. Жанрово-стильові модифікації в українській літературі : монографія. Київ : Вид.-полігр. центр «Київський університет», 2012. 191 с.
7. Копистянська Н. Жанр, жанрова система у просторі літературознавства : монографія. Львів : ПАІС, 2005. 368 с.



8. Липовецкий М.П. Поэтика литературной сказки : (на материале русской литературы 1920–1980-х годов). Свердловск : УрГПУ, 1992. 183 с.
9. Мензатюк З. Арніка. Київ : Веселка, 1993. 16 с.
10. Неёлова А.Е. Повесть-сказка в русской детской литературе 60-х годов XX века : дис. ... канд. филол. наук : 10.01.01 / Петрозавод. гос. ун-т. Петрозаводск, 2004. 249 с.
11. Нестайко В.З. Вибрані твори : к 2 т. Київ : Веселка, 1990. Т. 2 : П'ятірка з хвостиком. 511 с.
12. Нестайко В.З. Країна Сонячних Зайчиків. Київ : Країна Мрій, 2010. 352 с.
13. Овчинникова Л.В. Русская литературная сказка XX века : история, классификация, поэтика. Москва : Флинта : Наука, 2003. 312 с.
14. Полежаева Т. Поетика новелістичної казки. *Актуальні проблеми сучасної філології. Серія «Літературознавство»*. 2013. Вип. XVII. URL: [http://www.nbuv.gov.ua/Portal/Soc\\_Gum/Znprdgu/2007\\_17/pdf/polezaeva.pdf](http://www.nbuv.gov.ua/Portal/Soc_Gum/Znprdgu/2007_17/pdf/polezaeva.pdf) (дата звернення: 21.02.2019).
15. Пропп В. Русская сказка. Москва : Лабиринт, 2008. 384 с.
16. Сабат Г. Казки Івана Франка: особливості поетики. «Коли ще звірі говорили» : монографія. Дрогобич : Коло, 2006. 360 с.
17. Тютюнник Гр. Облога: Вибрані твори. Київ : Пульсари, 2004. 832 с.
18. Цалапова О.М. Міфопоетика казкового світу раннього українського модернізму (Дніпрова Чайка, Леся Українка, Олександр Олесь, Михайло Коцюбинський) : дис. ... канд. філол. наук : 10.01.01 / Луганський нац. ун-т. ім. Тараса Шевченка. Луганськ, 2010 с.
19. Ярмиш Ю. У світі казки. Київ : Рад. письм., 1975. 144 с.

**Information about the author:**

**Kyzylova V. V.,**

Doctor of Philological, Professor,

Professor at the Department of Philological Disciplines

Luhansk Taras Shevchenko National University

1, Gogol sq., Starobilsk, Luhansk region, 92703, Ukraine