

**UKRAINIAN FAIRY TALES IN THE PARADIGM
OF TRADITIONAL AND MODERN RESEARCH**

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Abstract. The article deals with the genesis of a fairy tale. The periods of the development of fairylore have been indicated. The attention was focused on modern achievements in the field of a fairy tale, a multi-vectoral study of a fairy tale by different science branches of humanities disciplines. The prospects of the study of Ukrainian fairy tale taking into account previous studies of the East Slavic fairy tale, in general, were justified.

Studying the folk epic genres of the epic fantasy for two centuries was a discursive expression of the positions of representatives of different folkloric schools. Starting in the XIX century with commentary collections, the fairy tale genre has gained tremendous scope for study in synchrony and diachrony, affecting a wide range of tangible sciences: philosophy, history, sociology, archeology, anthropology, biology, geography, cultural studies, psychology, linguistics and dialectology. Encouraged by the rich folk-poetic heritage and scientific research of the preceding scientists of the nineteenth century and folklorists of the twentieth century prepared the ground for a deep exploration of the fairy tales. It has become a cultural phenomenon, the object of studies and researches in various fields of knowledge (mostly humanitarian), natural sciences and exact (mathematical) sciences. The nature of the fairy tale, in its very basics, is philosophical: it is wise, effective (fairy tale therapy), explains many phenomena of being in a society. According to comparativists, a fairy tale is a philosophy of a certain ethnos in verbal and non-verbal (semiotic, text) form.

The article is deals with evaluation of the discourses in the Ukrainian fairylore concerning various aspects of the studying of folk tales: putting texts on paper, studying different folkloristic schools, the relationship of the storyteller's personality with his social role, etc. Attention is drawn to the dynamics of fairylore as a separate branch of science, with a sufficiently

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well-developed apparatus for studying folk epics. The theoretical concepts are illustrated with practical references to sources, native and foreign scientists, and scientific centers that are authoritative in various professional discourses on the study of fairytale narrative. Conclusions have been made about the need for further comprehensive study of folk tales, production of generalizing works on Ukrainian fairylore, separate analytical monographs on history, theory and practice of this subject. The analyzed discourses around the folk tale have become a positive factor in the dynamics of Ukrainian fairytale in general.

1. Introduction

A fairy tale is a phenomenon of every national culture that not only reflects the reality of everyday life of said culture but also idealizes this reality, its desired and expected. The study of the fairy tale genre always remains relevant due to its features that condition their existence today, and modern records of folklorists state the emergence of new stories that have not been seen before. Turning to the research of the fairy tale as a folklore phenomenon by representatives of different schools and movements (comparative linguistics, structuralist theory, anthropological and psychological schools), the fact that they all only determined the catalogue of the artistic texture of the plots, thereby laying the foundation for further research on the tale, is reasonable.

The purpose of the article is to characterize Ukrainian fairylore at the present stage, pointing to the previous periods of its development in the paradigm of solving common Slavic questions on the theory of fairy tales.

Folk tales often serve as a source of creativity; writers are able to create new genres of literary works based on their motives, directors produce films and cartoons, philosophers reflect on the present, teachers deliver important lessons that are featured in fairy tales. Almost all our thoughts and actions can be explained by a fairy tale narrative. The appeal of studying fairy tales started in the 19th century, but even now many gaps require the painstaking work of folklorists with archival funds.

The folk tale is a kind of phenomenon, an object for researchers in various fields of knowledge: humanities (mostly), natural and exact (mathematical) sciences. Its nature is deeply philosophical: a fairy tale is wise, effective (fairy tale therapy), explains the very notion of society. It is a philosophy of a certain ethnic group, its verbal and non-verbal (semiotic, textual) form.

With a deep understanding the idea of a fairy tale narrative, I. Franko wrote: “These simple village fables, like small, thin roots root love for the native language in our souls, its beauty, simplicity, and charming melodiousness. You will forget thousands of things in life, but you will never forget waves of emotions when any mother or grandmother spaned you a fairy tale” [41, p. 170]. Continuing the work of his teacher, V. Hnatyuk emphasized: «No literary works have ever been as widespread as a fairy tale, both in the territory and in time» [20, p. 205].

The purpose of our study is to outline the discourses around folk tales, which have become a positive factor in the dynamics of Ukrainian fairy tales; after all, the study of folklore genres was a discursive manifestation of the positions of various folklore schools representatives for two centuries.

Fairylore as a term is used sparingly in Ukrainian folklore. Although scholars, in particular researchers of Ukrainian folk tales, point to a large array of scientific works on fairy tales in Ukraine that are devoted to its nature, methodology, textual features, functioning, etc., there is still no textbook which would contain both theory of fairylore and practical advice for fairy tales analysis and understanding. However, the idea of Ukrainian fairy tales as a type of folklore existed for a long time.

For the first time the Ukrainian term «fairylore» is found in the bibliographic book of B. Hrinchenko (1911) and a similar supplemented edition by O. Andrievsky (1930). The index of terms to both editions indicates «fairylore» regarding the work of the Czech scholar Dr Jiri Polivka (Polivka, *Dr Slavische Beiträge Zur vergleichenden Märchenkunde* [45]) in 1895, which concerned the review of works that centred around fairy tales and parallels between Ukrainian fairy tales and bibliographic notes. The term was used more freely in theoretical works by storytellers of the 21st century (Z. and M. Lanovyk, S. Pylypchuk, S. Karpenko, O. Tykholoz, O. Oliynyk, etc.) to denote the theoretical array of comprehensive knowledge about folk tales as a type of folklore and the system of scientific methods that were formed in the process of the editorial practice of both modern scientists and folklorists 19th–20th centuries. Having fragmentarily expressed theoretical positions in the works of many scientists, which constitute a body of scientific knowledge about the fairy tale, fairylore is one of the most developed branches of modern Ukrainian studies (according to Z. and M. Lanovyk) [26]. The problem of the fairy tale, which arose in

the 19th century and yet to be solved completely, is a constant interaction of the national and the international in fairy tales; while clearly expressing national features through language and everyday realities, the themes of fairy tales are mostly international. The analysis of the plot fund of East Slavic fairy tales not only identified native and foreign motives in them but also questioned its integrity, preferring the idea of international borrowing as a result of contact with peoples that do not belong to a similar language group. The history of fairy tales as a notion of individual nation and humanity as a whole remains a quintessential issue of fairylore.

2. Periods of the genesis of Ukrainian fairy tales

Considering the question of the genesis of Ukrainian fairy tales, for the purposes of discussion we outline several of its periods: the first period – «from fixation to study» – is explained by the historical formation of science and the formation of criteria for studying a folk tale; The second period is theoretical, when there are discussions between Ukrainian folkloristic schools (mythological, cultural-historical, psychological, anthropological). Its timeline is the end of the 19th – the first third of the 20th century. Popularization period, correlated with publications of popular and popular science collections of fairy tales, as well as a superficial study of the nature of minor epic literature works (mainly publications of introductory articles) is the III period; IV period – post-Soviet, coincides with the opening of the departments of folklore at the universities of Kyiv and Lviv. Since that time, the multivector study of the fairy tale by the humanities became constant in Ukraine. These are works on the theory of folkloristic schools (M. Dmitrenko [13], Y. Garasim); the study of the peculiarities of fairy tales of different types (L. Dunaevska [15; 16], I. Khlanta, O. Britsyna [7; 8], S. Myshanych); the study of literary tales as a genre (G. Sabat, O. Sorokotenko, S. Pylipchuk). A fantastic fairytale is becoming popular. Their speech and semantic-syntactic structure (S. Lavrinenko, T. Vavrynyuk), temporal characteristic (O. Bodnar), aesthetic function (M. Chernopysky), poetical and stylistic traditions (V. Shabliovsky), features of the implementation of anthropocentrism (O. Leshchenko, L. Mushketik [30]) are closely studied. The question of the historical development of the structure and semantics of fairy tales (M. Gritsay) is also raised. The nature of the genre, the emergence of fairy tale images, symbolism, number magic, character names, the cosmogonic component of

Ukrainian folk tales (S. Mysanych, V. Davydyuk [11], L. Mushketik [31], S. Karpenko [19], etc.) are constantly discussed in scientific articles. From the point of view of philosophy, folk tales is considered a cultural phenomenon (O. Velichko). Psychoanalysts substantiated the peculiarities of perception and understanding of the fairytale meaning by children (V. Androsova, I. Beh, N. Tsivanyuk, O. Solovyova, G. Leushin and others), as well as the interpretation of the Ukrainian folk fairy tale utilizing the theories of dreams by Z. Freud and K.-G. Jung (O. Tikhovska [38]) are analyzed. Using communicative linguistics, scientists have designed such concepts as theatricalization, one-man theatre, narrator or storyteller, improvisation, the audience interests, and ways to achieve the entertainment of a fairy tale. The need for the formation of a theoretical basis for Ukrainian fairylore is fuelled by the monumental summation and definition of new directions for further research on folk tales.

The first and second periods of Ukrainian fairylore development are the beginning of a scientific understanding of the artistic specifics of a folk tale as a type of folklore, which is reflected in the works of folklorist theorists of the 19th and early 20th centuries. (M. Kostomarov, A. Potebnya, I. Rudchenko, N. Sumtsov, M. Dragomanov, I. Franko, V. Gnatyuk, M. Pavlik, A. Krymsky, S. Savchenko, etc.), where questions of everyday routine have been raised, historical development, a mythological reflection of reality, the utilitarian purpose of the fairy tales texts, the interethnic mechanisms of borrowing fairy tale motifs were considered, and the image of the storyteller as a carrier of folklore has been studied. In the 20th of 19th century, Ukrainian folklorists had already begun to record epic folklore. An example of this can be O. Bodiansky and his publication of a fairy tales collection «Our Ukrainian fairy tales of the Cossack Isko Materynka» (1835) [6], where the author used a poetic exposition of well-known folklore plots, which was a generally accepted technique in the literary tradition of the romanticism aesthetics. Folklorists of the end of the 19th century attempted to group fairy tale texts by subject and regional affiliation, as well as by the repertoire of performers but one of the controversial issues was the classification of the types of fairy tales, which was solved using the method of creating anthologies (P. Chubinsky [44], I. Rudchenko [34], M. Drahomanov [14], I. Franko [42] V. Gnatyuk [10]), where the author's idea of classifying fairy tales was advocated in the opening articles.

The beginning of the twentieth century is marked by the work of such famous folklorists as I. Franko, V. Gnatyuk, S. Savchenko, N. Levchenko, R. Volkov and others, who represented the ethnographic centres of Lviv, Kyiv, Kharkiv and Odesa, collaborated with similar centres in Russia, Belarus, Poland, Czech Republic and other countries. In addition to creating scientific anthologies of fairy tales, an attempt to participate in the development of the plotted index was made. V. Gnatyuk actively collaborated with Finnish fairy tales of the International Federation of Folklorists (Folklore Fellows) [20, p. 217]. The anthology «The Ukrainian folk tales (animals epic)» (2016) [10] compiled by V. Gnatyuk already took into account the rubrication of the fairy tale types of A. Aarne. The index of Ukrainian folk tales by N. Andreev, compiled in the 1930s (published only in 2015 [21]), demonstrated the richness of the folk literature and fairy tales of Ukrainian people. In the second half of the twentieth century, interethnic projects were becoming popular, that, along with the desire to create an international index, an anthology with a clear demonstration of interethnic fairy tale plot tendencies (the series «Сказки народов мира», «Сказки народов СССР»), and articles on the study of the specific, poetical and artistic features of the folk literature allowed Ukrainian fairy tales to declare themselves. The use of an academic methodology is observed in the paradigm of the study of the fairy tale by G. Sukhobrus [36]. Continuing the traditions of Ukrainian fairy tale history at the turn of the 21st – 20th centuries I. Berezovsky [5] emphasized the common poetic creativity of the Slavic peoples in his theoretical research, which is visible not only in the similarity of plots but also in its development. Determining the criteria for creating a classification of Ukrainian folk tales I. Berezovsky insisted on taking into account the features of the genre system of folklore at each historical stage, patterns of its development and the nature of relations with the ethnocultural environment, the nature of the genre interaction with different types and forms of artistic and historical national routine. The result of these ideas was an academic anthology of animal tales by I. Berezovsky [5], where author classifies Ukrainian fairy tale material according to the Aarne-Andreev and Thompson system. The later scientist's participation in the compilation of the Ukrainian part of the material in the «Comparative index of plots: East Slavic fairy tale» [1] had a beneficial effect on the formation of further research on the folk tale in Ukraine.

The multivector nature of Ukrainian fairy tales of the third and fourth periods was determined by the general cultural views on the fairy tales, the perception of the fairy tale phenomenon as a source of not only didactics and life experience but also as a poetic and artistic heritage, as a philosophy of the folk spirit. The theme of the plot composition of Ukrainian folk tales was comprehensively developed in fairy tales in the second half of the 80s of the twentieth century. In addition, the analysis of individual images, visual and expressive means on national material has been carried out. In the work of L. Dunaevska, «The Ukrainian folk tales» (1989) [15], the composition and special aspects of Ukrainian and the plot of the international fairytale are examined according to the signs of Aarne-Andreev, Thompson and Comparative index of plots: East Slavic fairy tale (SUS) [2]. That allowed us to find commonality in the creation and existence of fairy tales, to explain the symbolism in them. In her work, she not only refers to the ideas of V. Propp, N. Novikov, E. Meletinsky, but also compares their character systems, deriving her own, adapted to the Ukrainian fairy tales. The folklorists' desire to utilise the cultural methods of studying folk tales is reflected in the articles of V. Davydyuk, where the study of fairy tale plots and images is carried out with the help of archaeological artefacts [11]. The theme of anthropocentrism in a folk tale was revealed by the work of L. Mushketik [31]. She also analyzed regional material on the storyteller and the story phenomenon through pragmalinguistics.

3. The fairy tale of modern studies

The diversity of modern studies of the fairy tale are attributable to the works of predecessors. The works of E. Talanchuk [37] raised the question of the ancestors' cosmogony reflection in the poetic system of a fairy tale. E. Ivanovska [18] considered fairy tales in the plane of the search for inclusion, which indicates the antiquity of the traditional culture. M. Dmitrenko [13] emphasized the need to expand the modern theoretical paradigm of the folklore with studies of the ethnically aesthetic dominant of the phenomena. M. Demedyuk grouped the plot and motive basis of Ukrainian folk tales into adapted international subjects tales; folk tales with traces of Ukrainian mentality; stories with the layering of spiritual and mental culture [12].

Ukrainian fairylore has made significant progress in studying the issue of temporal-spatial issue, which is partially covered in the works of V. Propp, D. Likhachov, S. Adoneva, V. Anikin, E. Meletinsky, S. Neklyudov,

E. Novikova, N. Novikov, V. Toporov, T. Tsivyan. The problem of the poetics of time and space in the genre structure of folklore is presented by S. Rosovetsky [33] and N. Lisyuk [28]. The artistic space of Ukrainian folk fairy tales, based on texts from the second half of the 19th century – early 20th century, is considered by O. Oleinik through the prism of categories of simulated binary opposition «friend or foe» [32].

Following the traditions of the comparativism, that are represented by works of I. Franko and O. Sobetskaya [35], who in her dissertation on comparing the plots of Ukrainian animal tales and texts of the Indian «Panchatantra», developed an algorithmic diagram for analyzing plots in the form convenient for comparisons of fairytale units.

One of the directions of Ukrainian fairylore today is the regional study of fairy tale anthologies and texts. For example, A. Kukharenko [25], compiled a list of archive anthologies by territorial and bibliographic indexes exploring the tales of Sloboda Ukraine and indexed them according to the Aarne-Thompson-Uther (ATU) and SUS [2] systems.

The psychoanalytic aspect in the fairylore is observed in the work of O. Tikhovskaya [38]. Using the classification of O. Nikiforov (a division of fairy tales into male and female groups) and the theory of K.-G. Jung, she, through the prism of a fairy-tale hero, examines the stages of Ukrainian mentality formation, from a collective unconsciousness to the person's understanding of himself as a different person with mental and possibly national representation.

Returning to the question of fairytale anthologies creation, we would briefly dwell on its key points. One of the first scientifically edited anthologies is considered to be the I. Rudchenko's «Folk South Russian fairy tales» [34], which served as an example for the following anthropologies of M. Drahomanov [14], P. Chubinsky [44], I. Franko [42], B. Grinchenka, V. Gnatyuk [9], M. Levchenko. All of them are equipped with a scientific apparatus (introductory article, which sets out the conditions for selecting material, special aspects of storytellers and localities, scientific principles of editing, a dictionary of dialectisms, plot indexes (without indicating an international one), list of recording sources (if this is a reissue)). Taking into consideration rules for filling anthropologies editors tried to make notes on their own, which would have allowed answering several questions regarding the biographical data of storytellers, the traditions of the tale's existence, and linguistic features (dialect, stress, toponyms). Publication of other people's

records was carried out only if the editor came from the same area as the material submitted for publication and talked in the same dialect. The desire to penetrate the routine which formed fairy tales prompted researchers to solve the tale-performer problem. The criterion for grouping fairy tale texts by narrators gained popularity and is applied in anthropologies and scientific studies of folklorists of the second half of the 20th century and even today (anthropologies edited by P. Lintur, V. Besaraba, I. Neilo and others). Fairytale manuscripts were published (immediately after the expedition) through 1) its inclusion in general folk anthropologies as independent often main parts of the anthropology; 2) compilation of special anthropologies of fairy tales on different principles (geographical, thematic, executive). Along with the publication of newly recorded and archived fairy tales, reprints of anthropologies are also carried out. Types of reprints could also vary: 1) integral anthropology which completely or partially consisted of fairy tales; 2) anthropology of a single storyteller; 3) traditional anthropology of fairy tales with groups: animal, magical and everyday tales; 4) general or thematic anthology.

Folk tales records of recent decades differ not only in linguistic material but also in themes and pretence to modern reality. An example of this is one of the latest anthropologies of I. Khlanty, where records of folklore texts of the beginning of the 21st century are posted. Their special feature is the personalized palette of characters (Maksim, Sergey, Grigory, Ruslana, Ilona) and parallels to modern reality on a background of the 19th-century folk tale tradition. Thus, there are intertemporal connections within the ethnic culture and ways of comparing fairytale fantasy and reality.

4. Classification system of Ukrainian folktales

Classification system of Ukrainian folktales, made in 1930-40s by M. Andreev, is a manuscript artifact which hadn't been available to the wide range of Ukrainian scholars of that time and then was lost in the archives [1; 21]. The manuscript publication is valuable to the Ukrainian folkloristics because there hasn't been any separate classification system of Ukrainian folktales, and the general Eastern Slavic classification – comparative classification system “Comparative index of plots: East Slavic fairy tale”, 1979 [2]) – has only partial material of Andreev's classification. The materials were first published owing to the copy made by I. Berezovsky no earlier than 1979 in Leonidze Archives of Tbilisi (Georgia). The edition will

give the opportunity to improve and enrich the knowledge of the Ukrainian folkloristics and will contribute to more complete and modern classification system of Ukrainian folktales both paper and digital.

The classification has the following structure: introduction and author's afterword, where the research of Andreev's heritage is made, manuscript structure with the general description of the modern Ukrainian folkloristics in the international context; the Ukrainian translation of the manuscript retaining author's and scientific notes in the margin. The system distribution by chapters is made according to international classification systems – Aarne-Andreeva (1929) and Aarne Thompson (1928). Functionally it is the bibliographical reference book and folktales classifier. There have been processed more than 5,000 texts of Ukrainian tales, legends and jokes which represented around 2300 different plots. This is proved by the register of tales compilation in the manuscript index. According to features of the fairytale epic literature there are following groups: tales about animals, tales (fairy), tales-legends, novelistic tales and tales about foolish devil (chort).

The classification is used by folklorists as a reference book for scientific articles and dissertations about a folktale and as additional classifier of folktales in popular scientific collections. The classification is addressed to Ukrainian folklorists, also to folklore scholars, postgraduates and students of folklore specialties. The edition has been published in 150 copies and sent by the author to the scientific libraries of Ukraine.



Classification System of Ukrainian Folktales (Сюжетний покажчик українських народних казок) (2015)

Translated from Russian by S. D. Karpenko. On the material
of a photocopy of the manuscript by M. P. Andrieiev.

Bila Tserkva: Bilotserkivdruk, 182 p. [21]

4. Conclusions

Today, the Ukrainian folk tale is becoming the object and subject of research not only in philology and cultural studies but also in linguistics, psychology, philosophy, pedagogy, medicine and other sciences. Based on the numerous modern Ukrainian fairylore studies, the directions of the genesis of both the group (type) of fairy tales and a one given plot are promising. Also, the publication of materials from archival funds and the scientific approach to the formation of anthropologies of fairytales remains a pressing issue. Thanks to expeditions the funds of folkloric centres are constantly replenished. Audio and video libraries which allow you to explore folklore narrative more deeply and comprehensively are created based on them. Thus, Ukrainian fairylore remains a promising direction in the study of folk culture.

Ukrainian mythologists-storytellers O. Potebnya and M. Kostomarov once spoke about the genetic connection of a fairy tale with ancient forms of narration, in particular, the transition of myths and legends into a fairy tale under conditions of changing cultural formation. The versatility of the fairy tale genre lies in the organization of raw folklore material into a clear structure, creation of new fairy tale plots, absorption of the plot basis and creation of a work based on it. Belief in the sacredness of words and verbal formula still exists and require further study on the psycho-cultural level.

Fairylore as a branch of folklore stood out in the bosom of the European mythological school (from the publications of the Brothers Grimm), in Ukrainian science – from the second half of the nineteenth century. In half of the century using a variety of methodological approaches, Ukrainian folklorists have established their own folkloristic school. Scientific discourses in Ukrainian fairylore were initiated by I. Sreznevsky, P. Kulish, I. Rodchenko, M. Drahomanov, P. Chubynsky, O. Potebnya, V. Hnatyuk, I. Franko, R. Volkov and other scientists and practitioners who, under the influence of various European folklore schools, raised the problem of collection, analysis and systematization of fairy tales.

Based on the experience of the works of W. and J. Grimm, T. Benfeij, J. Bolte, P. Sebio, E. Kosken, A. Aarne, F. Buslaev, and others, a number of studies on the combination of regional and world fairy tales motives and wandering plots have been conducted.

The defining principle of the study of fairy tales in the 19th century was a comparative-historical method used by F. Buslaev, O. Potebnya,

O. Afanasyev, M. Sumtsov, M. Drahomanov, and others. Analyzing the components of the tale in both syntagmatic and paradigmatic aspects, O. Veselovsky, and later O. Potebnya emphasized the special role of motive in constructing the plot. Travelling plots transferred to the minds of the people as a motive that could overgrow other forms of plot manifestation.

The early twentieth-century Ukrainian fairylore is notorious for the works of representatives of the comparative-historical folklore school: I. Franko, V. Hnatyuk, Dashkevych, M. Hrushevsky, B. Hrinchenko, R. Volkov, S. Savchenko, and others, who acquired an organized international character. The centre of Ukrainian fairylore of this period was the Taras Shevchenko Scientific Society in Lviv, which published a lot of fairy tale materials of Galicia and Zaccarpathia in «Етнографічна колекція» (1895-1916, 38 volumes edited by V. Hnatiuk).

The leading role in the organization of the international activity of fairylore was played by scientists of the Finnish school of folklore, with whom V. Hnatyuk tried to establish cooperation, composing the bases for the index of plots of animal tales [10]. However, Finnish scholars did not pay enough attention to the thematic headings proposed by Ukrainian scientists for the genre of animal tales, which had a much wider range in the Ukrainian narrative tradition than in Finnish or European in general (this was later emphasized by M. Andreev, adapter of its Ukrainian analogue, which was published in Ukrainian translation only in 2015) [21].

During the 1920s and 1950s East Slavic fairylore significantly weakened on the field of recording and studying folk tales. This was due to ideological considerations such as «does a Soviet child need a fairy tale?» However, the organized work of the Academy of Sciences and its institutes in this period gave priority to the progressive development of folklore and fairy tales.

Since the 1960s, the number of monographs on the study of East Slavic fairy tales, their plot, figurative and stylistic levels on the interethnic material of Ukraine, Belarussia, and Russia has gradually increased. This is a study by M. Gyryak, G. Sukhobrus, I. Berezovsky, L. Dunaevskaya, O. Britsina, V. Yuzvenko and other Ukrainian storytellers who used the experience of neighbours and referred to their works (in particular, E. Pomerantsev, V. Propp, M. Novikov, V. Anikin, V. Bakhtin, K. Kabashnikov, A. Fedosik, I. Kruk, E. Kostyukhin, L. Baraga, etc.).

The fairy tale was sufficiently studied in the early twentieth century, but many clarifying articles on various aspects of the fairy tale are published even now. Its genre diversity is presented by unique researches that concern each kind of fairy tales separately: an adventurous or novelistic tale (E. Pomerantseva, V. Anikin, V. Propp, L. Dunaevskaya); humorous tale or anecdote (V. Propp, K. Chistov); a folk tale (suggested by the term I. Snegiryov and I. Sreznevsky, later used by P. Bessonov, S. Savchenko, V. Zhirmunsky); social or household tale (S. Savchenko, E. Pomerantseva, Y. Yudin, V. Anikin, V. Propp, O. Britsina); a magical or fantastic tale (O. Afanasyev, I. Rudchenko, P. Chubinsky, E. Pomerantseva, M. Novikov, L. Barag, V. Propp, K. Kabashnikov, M. Giryak, V. Yuzvenko, L. Dunaevskaya); a heroic tale (the term was introduced by I. Berezovsky); a fairy tale (the term was introduced by O. Afanasyev, researched by O. Nikiforov); a cumulative tale (V. Propp, S. Leuter, V. Davidyuk); legendary tale (O. Veselovsky, O. Afanasyev, M. Drahomanov, E. Romanov, L. Barag, L. Dunaevskaya); short story (Yu. Yudin, L. Dunaevskaya, L. Barabanova); an animal tale (M. Dashkevych, S. Savchenko, I. Berezovsky, V. Propp, E. Kostyukhin, L. Dunaevskaya, I. Kruk, S. Karpenko); realistic tale (V. Propp); satirical tale (O. Miller, A. Fedosik, P. Lintur, I. Khlanta); a soldier's tale (A. Fedosik); social tale (P. Chubynsky, V. Hnatyuk, B. Hrinchenko, Y. Sokolov, I. Khlanta, M. Kravtsov, K. Kabashnikov, A. Fedosik); a humorous tale (V. Propp, K. Chistov, A. Fedosik, P. Lintur, I. Khlanta).

In the studies on the storyteller (narrator) (V. Lesevych, V. Hnatiuk, S. Savchenko, M. Gyryak, L. Barag, P. Lintur) the compilers of folklore tales determined his place in the folklore narrative tradition. This is necessarily a talented performer (narrator), who has a sufficient repertoire, is an accumulator of the fairy tale traditions, which significantly affects their state. His life experience and mastery of the folklore tradition inherited from mentors are directly or indirectly reflected in his manner of telling fairy tales, features of style, development of a particular plot. The linguistic reviews the works of scholars on the personality of the storyteller points to the existing classifications according to V. Propp: storyteller-epic (dominated by fairy tales), storyteller-novelist (social and anecdotal tales), storyteller-moralist (instructive legends) and universals (skillfully serve all kinds of fairy tales); by D. Zelenin: storyteller-craftsman, storyteller-

soldier, storyteller-burlaka (a stratum-social feature that influenced the repertoire and manner of narration). Professional storytellers, so-called “bayuns”, are a special cultural phenomenon in the Slavic tradition, in which most storytellers are non-professional, representatives of the older generation (grandparents), who narrate tales to their grandchildren. The Ukrainian School of Fairy Tales preserves the collections of the repertoire of such outstanding storytellers as R. Chmykhal, V. Korolovych, A. Kalyna, M. Halytsia, and others. This method of fairy tale classification caused the formation of collections of fairy tales based on the repertoire of the storyteller, and not on the specific features of the fairy tale.

Among modern Ukrainian reference literature, fairy tale terms are found in the following editions: «Лексикон загального та порівняльного літературознавства» edited by A. Volkov (2001) [27], «Літературознавча енциклопедія» in two volumes edited by Yu. Kovaliv (2007) [23], «Мала енциклопедія українського народознавства» edited by S. Pavlyuk (2007) [29], dictionary-reference book «Українська фольклористика», edited by M. Chornopysky (2008) [39], «Українська фольклористична енциклопедія». In 2 volumes. (Vol. 1. A – L) edited by M. Dmitrenko [40, p. 542–555].

Among Ukrainian scholars, there is no precise definition of the types and genre features of the fairy-tale epic, which is reflected in the dictionaries, reference books and encyclopedias. Understanding a fairy tale as a genre (literature) contradicts certain aspects of its perception as a type of oral folk prose. Thus we have the following definitions: a fairy tale as a genre of oral folk prose (V. Sokil) [29]; the folk tale is a kind of story (M. Chornopysky) [39]; fairy tale as a genre of folklore epic (A. Volkov) [27]; fairy tale as one of the main types of oral folk prose, which differs from other oral narratives (beliefs, stories, legends), which have an informative character, accent on fiction and dominance of aesthetic function (according to K. Kabashnikov, Yu. Kovalev) [23]; fairy tale is a genre of prose, which together with non-fairy tale prose is a layer (area – V. Propp) of traditional oral folk prose (O. Britsina) [40]; fairy tale is a folklore narrative story about fictional, often fantastic events, that happen to a person or animal; type of oral folk prose: epic works of allegorical, instructive-entertaining, fantastic, adventurous, heroic or everyday realistic content with the accent on fiction and a happy ending for the main character (by M. Dmitrenko, S. Karpenko) [40]. Although the informative and didactic functions of

folk tales are the main ones, scholars put an entertaining function before them. The explanation for this is found in the understanding of any story as information and experience.

Thus, fairy tale discourse had a positive impact on the formation and development of research methodology on folk tales. To understand the folk tale as a folklore phenomenon in the world fairylore of the twentieth century produced comparative, anthropological, psychoanalytic, structuralistic theories, that help to determine the catalogue of the artistic texture of the plots, thus laying the foundation for its further study. Methodological foundations of fairylore are represented by a large number of works of Ukrainian and foreign scientists. Today it is important to not only publish encyclopaedias but also monographs on fairy tales.

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