УКРАЇНСЬКА КУЛЬТУРА

Olena PAVLOVA, DSc (Philos.), Prof.
ORCID ID: 0000-0002-0593-1336
e-mail: invinover19@gmail.com
Taras Shevchenko National University of Kyiv, Kyiv, Ukraine

Mariya ROHOZHA, DSc (Philos.), Prof.
ORCID ID: 0000-0002-1469-861X
e-mail: rogozha@knu.ua
Taras Shevchenko National University of Kyiv, Kyiv, Ukraine

THE IMAGE OF THE HERO OF UKRAINIAN FOLKTALES IN THE CONTEXT OF DIFFERENTIATION AND TRANSFORMATION OF THE HIERARCHY OF SOCIO-CULTURAL PRACTICES

B a c k g r o u n d *. The Modern era, with its paradoxes of innovation and repetition, shaped the "discovery of the people" and rekindled interest in folktales. Enlightenment models of fairy tales emphasized the ethical dimension, while the romantic moods of the 19th century stirred European communities' interest in gathering national and regional versions of folktales and converting them into literary fairy tales.*

The perspective of contemporary humanities proves to be quite productive to enhance the understanding of the cultural potential of Ukrainian fairy tales in bridging diverse traditions and generating images.

M e t h o d s *. The methodological basis for the study is a content analysis of a collection of fairy tales. A categorization is based on the titles of folktales and the classifications of J. Campbell's transformations of the hero. The interpretation of the data is made in optics of the differentiation of a segmentary society and the specifics of its transformations of representation practices, first of all the image and the image of a hero. The aim of the article is to define fundamental characteristics of the image of a hero in Ukrainian fairy tales as a way of representation in logics of the differentiation of a segmentary community.*

R e s u l t s *. The differentiation of practices begins with the complexification of a segmentary society, where storytelling practices were detached from the original ritual syncretism in the logic of ethnic diversity production and strata hierarchy. Each stratum nurtured its storytelling genre and thematic uniqueness. With its functioning in the magical and practical unity of the peasant stratum, the folktale preserved the most archaic narrative structure, with corresponding images of the main characters and logic of image construction. The image of the folktale hero became the leading practice in representing communities.*

C o n c l u s i o n s *. A content analysis of a collection of Galician folktales reveals the replication of the classic triad of popular culture "Heroes, Villains and Fools" (P. Burke), marked by a dominant quantitative representation of the fool's image. A fairy tale hero is a dormant hero, leaving the impression that everybody can find their place. The hero's heroic powers are exposed gradually, and the hero possesses definite traits and personifies moral integrity. These qualities allow the overcoming of obstacles and passing of tests. Usually, the hero of a Ukrainian fairy tale is a trickster who can maneuver through society. The ethical pathos of a fairy tale consists of a victorious war between evil and justice/resumption. The predominantly happy ending of Ukrainian fairy tales suggests these functions provide a therapeutic effect in difficult historical circumstances.*

K e y w o r d s : *representation of the image of a hero, ritual, initiation, invention of tradition, transformation of socio-cultural practices, the image of a hero, a dormant hero, virtues.*

Background

Given the current trends for complex differentiation, de-differentiation, and continuous changes in the hierarchy of socio-cultural practices, studying specific forms of transformation and the methodological approach to understanding them is important. Furthermore, discerning the particularity of separation the practice of storytelling from the syncretic unity of ritual is also key from the standpoint of questioning the assumed supremacy of the Gutenberg galaxy – the monopoly of the written/printed word on the representation of public discourse is now being challenged by audio and visual recording technologies. In this regard, the spoken word, expanding beyond the confined circle of presence practices, becomes mediatized and assumes a new role within the hierarchy of cultural practices of segmentary society and its modes of producing interpretive communities. Thus, the perspective of differentiating storytelling and treating it as the foundation for the "invention of tradition" in the modern era has become one of the most significant tools for elucidating the primary trends of the present.

Methods

The methodological basis for the study is a content analysis of a collection of fairy tales. A categorization is based on the titles of folktales and the classifications of J. Campbell's transformations of the hero. The interpretation of the data is made in optics of the differentiation of a segmentary society and the specifics of its transformations of representation practices, first of all the image and the image of a hero. The aim of the article is to define fundamental characteristics of the image of a hero in Ukrainian fairy tales as a way of representation in logics of the differentiation of a segmentary community.

In this context, the following research perspectives gain importance, as they form a preliminary level of problem elaboration: the logic of production and differentiation of socio-cultural practices at the level of a segmentary community (H. Gumbrecht, N. Luhmann); the methodological foundations of "the discovery of the people" and "the invention of tradition" (P. Burke, E. Hobsbawm, T. Ranger); ritual studies (C. Bell, J. Goody), the specificity of initiation as the pinnacle of the hero's path (J. Campbell, M. Eliade, V. Propp); and concepts of the correlation between word and image (G. Boehm , O. Freidenberg). The empirical basis for the study of the formation of the hero's image in Ukrainian fairy tales was derived from a collection of fairy tales edited by O. Rozdolsky and arranged by I. Franko.

Results
The logic of transformations of socio-cultural practices: The relation of repetition and innovation in tradition

Once established, cultural practices do not remain unchanged from their time of inception. They are formulated within a specific cultural hierarchy. When this hierarchy evolves, it is not only the scope of the certain practices that alters but also the empirical parameters and structure of each practice, which gradually transform. This is significant for the translation of a particular cultural experience.

The paradox of tradition, which ostensibly presupposes the transmission of cultural patterns from one generation to another, is "apparent innovation may mask the persistence of tradition" (Burke, 2004, p. 26). The paradox of tradition, which ostensibly presupposes the transmission of cultural patterns from one generation to another, is, therefore, complex. "The Invention of Tradition" and even its constant reinvention represents a relentless process, which some researchers (Hobsbawm, Latour) critically engage with in order to question the modern era's claim to fundamental novelty. In fact, the invention of national tradition in the modern period served as the impetus for intellectuals to create collections of ethnic folktales[1].

On the other hand, P. Burke emphasized that Hobsbawm's radicalism can be excessive at times, particularly when he insists on traditions "appear or claim to be old are often quite recent in origin and sometimes invented" (Hobsbawm, Ranger, 2003, p. 1) The thesis of tradition construction is multifaceted this means that 'the strength and adaptability of genuine tradition' (Burke, 2004, p. 84) and should not be confused with artificiality, according to P. Burke. Furthermore, Burke has a thesis on the inevitable conflict between universal rules and specific, ever-evolving situations.

The ability to transcend its own limits through correlation with other contexts in both synchronic and diachronic dimensions enable us not only to understand the multifaceted content of a certain cultural product or practice but also the method of its transposition and its role in preserving and reinventing tradition. To enhance the understanding of the cultural potential of Ukrainian fairy tales in bridging diverse traditions and generating images, this perspective of contemporary humanities proves to be quite productive.

The relation of repetition and innovation in ritual

The renowned researcher of "Morphology of the Folktale", V. Propp, postulated that the source of its origin is ritual. In this context, ritual cannot be merely reduced to religious ritual as initially framed by E. Durkheim in his book "Elementary Forms of the Religious Life". The complexity of this phenomenon has led to an extensive range of ritual studies. Here, the concept is considered syncretistically as the original, undifferentiated unity of human practice.

Rituals can be defined as practices in which the human body serves as the primary cultural medium, essentially being a practice of presence predicated on repetition. Even the subsequent detachment of the storytelling tends to uphold repetitive speech patterns, where the content is inseparable from its form. In this context, the term used by N. Luhmann is "semantics": "All societies know not only language but also condensed modes of expression in language such as names or terms, sayings, situational definitions and formulas, proverbs and tales for saving communication worth preserving for reuse. I call such condensations "semantics". Segmentary societies find special forms for this, partly because writing does not exist or is not used and the oral tradition poses particular problems, partly because segmentary differentiation sets certain conditions of form, which have to be translated into communication. In other words, even tribal societies without written language had to develop a social memory that made recognition of the same and repetitions possible without having to rely on much too unstable neurophysiological and psychological mechanisms" (Luhmann, 2013, p. 32). One specific characteristic of some rituals is their festive nature, often associated with communal meals marking the end of a successful hunt. This festive form of the ritual, linked with feasts, played a significant role in laying the groundwork for the development of core narratives that evolved into myths, epics, and folktales under the logic of stratum division (priests, warriors and peasants).

Ritual was the initial form of tradition anchored in the past, permitting many researchers to define it as "a key to culture" (Goody, 1961; Goody, 1977, p. 32). Ritual is embodied community practice, where body's motions mimic repeated those of all community members concurrently and at regular intervals. This dual rhythm, the simultaneity of all participant's actions in the ritual and its repetition over time, underscores the significance of presence through recurring practice, essentially the repetition of repetitions, repetition of iteration – a repetition squared. As expressed by a contemporary ritual researcher C. Bell: "There ritual is provisionally distinguished as the synchronic, continuous, traditional, or ontological in opposition to the diachronic, changing, historical, or social" (Bell, 2009, p. 20).

The notion of 'new' held no intrinsic value in the archaic world. Only the replication of the most significant entities led to an important criterion, such as survival. If one did not survive, there was nothing and no one to duplicate. As such, reincarnation of unsuccessful attempts, especially under lethal conditions, was not just problematic but largely impossible. Biological stability could act as a factor of natural selection, and stability presented as tradition became a cultural asset. C. Lévi-Strauss perceived ritual as a method to reconcile the conflict between nature and culture. As a weaker being, "ecstatic" (H. Plessner), man could only thrive as a hunter by depending on the strength of tools and cooperation with others, coordinating his actions with them. Therefore, the fundamental components of a successful hunt – the path, combat, and feast (O. Freidenberg) – became key elements of ritual. These elements later found their way into storytelling and even literature, subtly incorporated into the hero's journey.

As the body is integrated into ritual, it transforms into a human body, a kin body not just in the biological aspect but also in the cultural dimension. As a generic being, actions are ritualized; that is, they are collectively reprised as human actions.

The transition from one repetitive state to another, manifested in the form of a ritual, is perceived positively. An interruption of this repetition is viewed as a catastrophe: "We call the relatively rapid transition of a system to another principle of stability a catastrophe" (Luhmann, 2013, p. 15). To mitigate the negative impact of change, the catastrophe is incorporated into the ritual. Achieving this magical transition demands the right rituals,

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[1] Thus, collections by M. Drahomanov, I. Rudchenko, P. Chubynsky, and O. Rozdolsky were gathered in Ukraine during the 19th century.

incorporating catastrophe as a form of transition from unrepeatable to repeatable, from absence to presence, integrating a change in direction into the repetitive movements of the ritual. The term "catastrophe" implies a shift in direction towards the negative, but it is a "shift" nonetheless – a circular movement expected to eventually revert upward (Freidenberg, 1997, p. 48). This gave it meaning not primarily as a negative emotional experience or existential crisis but as the magical act of generation, representing the repetitive or imaging through the unrepeatable or the imageless. Engaging with the image is fundamental to ritual. The display of proper action (human action which lead to surviving of kinship) was the key element of human interaction with the world through ritual.

The ability to shift from one state to another, from one form of presence to another through absence, is magical. Magic has been defined as the practice of appropriating absence within the context of a culture of presence. This is best explained by H. Gumbrecht in the following way: "What comes closest to the meaning-culture concept of an 'action' would in a presence culture be the concept of 'magic', that is the practice of making things that are absent present and things that are presence absent. Magic, however, never presence itself as based on human produced knowledge" (Gumbrecht, 2004, p. 82). Practices of meaning, such as moral guidance, are not aimed at controlling the correlation of bodies like magic or general rituals but can be seen in fairy tales as a form of controlling the body via consciousness. Such stories often present a transition from an inappropriate present state to an ideal state, from evil to good: "Moral ascriptions and responsibilities are also subject to societal control and therefore are beyond the reach of magic" (Luhmann, 2013, p. 34). As such, the transition from the undifferentiated unity of practices of presence, where the human body was the only medium even when cultivated and "domesticated" (G. Boehm), to an organization of control through practices of meaning happened under the logic of the first form of social differentiation[1]. The relation of repetition to interruption, of presence to absence, had significance as early as in earlier practices like initiation rituals.

The role of initiation as "the road of trials" and the apotheosis of the hero's path

V. Propp described initiation as a fundamental ritual and the crux of plot development in the evolution of the fairy tale, distinguishing it from the original syncretism of practices and establishing its inherent genre patterns. The role of initiation, as the pinnacle of the mythological hero's journey, was also highlighted by J. Campbell, an American researcher: "The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation–initiation–return: which might be named the nuclear unit of the monomyth" (Campbell, 2004, p. 28).

Speech, in the context of ritual enchantment, is not a standalone activity; it is incorporated with the movement rhythms of the human body. Hence, it is conducted as a practice of presence rather than meaning. The recitation and description of traditions represent slightly more self-sufficient aspects of learning that correspond directly to the

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[1] N. Luhmann defined the first historical form of social differentiation as "segmentary societies" (Luhmann, 2013, p. 50). This was based on sex, age and territorial division (self-evident for the sphere of agriculture) and which, with its degree of differentiation, does not assume the complication of structure, but rather reproduces similar to itself.

involvement in the ritual. In this context, learning implies the acquisition of a "new language", facilitating communication among the "initiated", as M. Eliade has discussed: "In addition to the tribal traditions, the novices learn a new language" (Eliade, 1958 p. 37). The storytelling here is detached from the speech pronounced within the ritual itself and is supplemented by the detailing of the ritual's actions and cult tools enhancing its reproduction, anchored by the theme and other linguistic connections of indirect speech. However, as a whole, the storytelling continued to serve the execution of the ritual, albeit in its predetermined form.

In the process of cultural practice transformation, as a ritual became obsolete, less productive, and dies out, the storytelling function also changes. Consequently, it was modified to adhere to the logic of the new practices (for agricultural communities) it continued to be incorporated into the creation of these new communities (following the rationale behind the formation of tribes and strata) and the transformation of learning or entertainment practices.

The production of new communities had become an especially significant factor. As these communities grew in number, they could no longer solely rely on practices of presence. In other words, storytelling developed an independent value, transforming into a primary practice of community production. N. Luhmann suggests that the communicative density of the respective encompassing unity decreases. The "tribe" is no more than a common field of possibilities for linguistic understanding. Language rose as a shared practice, while the responsibility of creating new communities through ritual was given to select members of the tribe. Consequently, rituals became more representational. The person who performed the ritual on behalf of the community that delegated it became a *persona*, an embodiment of the community's image. This may explain why language continues to be one of the main identifiers of even ethnic communities.

However, it should not be overlooked that "as long as writing is not available, all communication has to be face to face. It can rely on properties of the situation visible and known to those present, and that therefore do not have to be mentioned; indeed, they cannot even be specially mentioned, because doing so would provide no information and would thus be manifestly superfluous. Modes of expression are employed that are permeated with what linguists call indexical expressions. This saves and prevents generalizations" (Luhmann, 2013, p. 30).

Even the act of speaking (despite not having an object carrier like text does) lacked the all-encompassing nature of rituals; that is, the entire human body was no longer engaged and, thus, ceased being the fundamental medium, it remained a practice of presence. The transition of speech towards storytelling alters both the structure of language and the practice of narration.

The practice of fairy tales evolved as an extension and even an autonomous form of oral storytelling that cannot be reduced to either the enactment of a ritual or its description. Hence, the relationship between the two practices is not straightforward and can vary based on numerous parameters.

As noted by V. Propp, the plot of a folktale has the potential to directly replicate the sequence of actions in a ritual, to alter or transform certain elements, or even be opposed to the original meaning of the ritual. The folktale can establish a narrative based on the reversal of actions, or it may even condemn the preceding sequence of events.

The ability to alter the sequence of narrative elements when converting ritual practices into a fairy tale, and accordingly, the transformation of the image of actions, warrants special research attention.

At the same time, the construction of the story structure was derived from the differentiation of the storytelling practice itself from the original synthesis of ritual. In this process, the tale gained its organizational independence, becoming more reliant on its internal structure rather than external influences. In this context, the "Morphology of the Folktale" crystallized, and the roles and main characters were formalized as basic elements of the internal structure. Their separation occurs on the basis of modifications of basic elements in the practice of speaking rather than thought analysis. Although, C. Lévi-Strauss makes an initial distinction between ritual and myth, similar to a distinction between living and thinking (Levi-Strauss, 1981, p. 669-675, 679-684).

The order of signifiers in the tale, on the one hand, essentially reproduces the repetition logic of the ritual and its basic stages. On the other hand, by adjusting the order of the signifieds (which occurs during the tale's transmission from one taller to another), it shapes the tale's morphology, mostly its fundamental element – the hero's image.

The image of the hero and the "Morphology of the Folktale"

Ritual is a practice that cannot be altered by goal-driven action, particularly not by an individual's action: "Segmentary differentiation presupposes that the position of individuals in the social order is fixed and cannot be changed by performance" (Luhmann, 2013, p. 28). The nature of ritual presupposes a holistic portrayal of action through the repeated practice cultivated by the body. Yet, the separation of storytelling from the unity of ritual highlights a different image – the image of the other, the hero.

The hero is not merely one of the fundamental characters within V. Propp's classification. He identified the following archetypes in the folktale: the villain (marplot), the donor, the helper, the princess (the sought-for person) and her father, the dispatcher, the hero, and the false hero (Propp, 2012, p. XXX). The hero serves as the epicenter of the plot, confronting the villain (antagonist) in a dynamic often typified as the hero's initial stage of dragon-fighting. This opposition forms the central axis of the folktale's narrative. Accordingly, O. Freidenberg delineates three foundational elements of ritual: procession, combat, and feast. The combat – a representation of the clash between hero and villain (antagonist) – becomes the nucleus of the folktale's plot.

Thus, the transformation of ritual into storytelling, folkstale and fairy tale transcended the conventional aspects of ritual and promoted the fight as the pinnacle of a new kind of storytelling practice. Other ritualistic elements, such as the procession and the feast, were not discarded but even became dominant in other types of practices. In a religious holiday, the procession ascended to prominence – for instance, the procession often becomes the focal point of many religious holidays, even in a "rational" (R. Otto) religion like Christianity. However, in the folktale, the fight and its main characters assume center stage.

The differentiation of storytelling practices was conducted within the scope of the complexity and diversity inherent to human communities. The kinship community, epitomized by practices of presence, transcended its original context and, to stabilize these foreign environments, necessitated the enhancement of representational practices to solidify this fresh method of community organization. One person would stand in for an entire community, and the storytelling of their status would anticipate their presence, denoting the extent of their influence. "Just as the subsystems of these societies were defined in terms of kinship relations and/or territoriality, societies themselves saw their own boundaries in terms of the people and the territories that belonged to them. In this sense, society consisted of people whose individual particularity was known and … was highly respected. Personality was accorded with name, responsiveness, and the capacity to assume obligations. It was a function of social relations, and increased in proportion to the contribution made by smaller segments" – wrote N. Luhmann (Luhmann, 2013, p. 31).

The presence of meaning-engrained segments became feasible only amid the unfolding of intricate differentiation and the execution of representation, where one expressed the other: the self and the other, the person and the kinship's body, the present and the absent, the part and the whole, the image and the community. In this regard, Luhmann's comment is important: "Personality was apparently accorded where double contingency was perceived and had to be regulated. This largely means that personality correlated with possibilities for communication. On the one hand, however, there were strangers toward whom one could develop no expectations, and with whom one could accordingly not communicate. Then everything was possible and everything was allowed. And on the other hand, there were communication partners, hence relationships of double contingency, in areas that we would now exclude: gods and spirits, the dead (especially family members), certain plants and animals, indeed, even inanimate objects. Personality came into being wherever the behavior of others was imagined to be chosen and to be communicatively open to influence through one's own behavior. Early societies seem to have experimented with the relationship between societal boundaries and communicatively manipulable contingency" (Luhmann, 2013, p.32).

The differentiation of strata (priests, warriors and peasants) led to conditions that facilitated the autonomization of essential genres and plots of folktales: A myth was established to unite the community, with the backing of a legitimized pantheon of gods drawn from the spirit world, including "supreme" (G. Dumézil) gods (conventionally referred to as "Olympian") distinct from "ordinary" gods. The epic genre highlighted the tragic journey of the warrior, with the element of death's invincibility underscoring the hero's bravery. Similarly, the wonder tale (Propp, 2012, p. 180) genre, usually concluding with a happy event like a wedding, reflected the fertility aspect of the peasant household.

However, the sheer complexity of practices at the presence level was insufficient. The person embodied the collective at the people's assembly. However, the success of this representation could vary. The more the representative persons were talked about a lot, the more intricate and sophisticated storytelling about him became, heightening the person's significance. The image of the person, of the hero, preceding his presence, shaped the perception and success of his mission. Therefore, the practice of image' storytelling began to dominate. This practice, according to G. Boehm, restores presence through representation and enables the presentation to occur. Consequently, image of the hero evolved into the mechanism to adjust and balance increasingly complex differentiated relations, establishing the prerequisite for

"existential growth" (H.-G. Gadamer) of successful community: "But how does re- presentation generate presence? What is the relationship between the various terms in the title of this text? If we take the perspective of Alberti, the prefix 're-' refers neither to mere repetition nor to reanimation. But what is then the meaning we assign to 're-'. The depiction certainly does not replace the thing it makes visible. Re- presenting is not about presenting something again. It is less and more at once" (Boehm, 2011, p.16–17).

The practice of storytelling representation mediates the presence of the person, ensuring the display of their heroic aura. Such storytelling about real people, naturally, differ from the existence of folktales. However, folktale also satisfied the need for a medium practicing certain storytelling technique and a requisite aura of glory that inspires real individuals to accomplish feats. Without it, other stories may function differently. As folktales carved out their identity in a progressively complex and organized world, they acquire their linguistic, ethnic, and even national characteristics.

The image of the "dormant hero" of a fairy tale: ethical dimensions of the modern invention of tradition

The epoch of Modernity is reshaping the traditional role of the folktale. The blurring of custom and ritual first transformed fairy tale storytelling into a form of winter leisure for adults (17–18 centuries). Later on, with the development of scientific knowledge and the interest in positivism and romanticism in "The Discovery of the People" (P. Burke), they contributed to the emergence of the literary fairy tale as a unique genre. Here, the value-normative (ethical) content was actively cultivated. After all, in the Pre-Modern world the moral traits of a hero differ too much from the ethical coordinate system. Moreover, they are opposite to the qualities the modern culture activates in the current educational process. Heroes of a fairy tale might appear in quite unethical form. For example, they violate the bans of parents, deceive, cheat, steal, rob, and kill (Rohozha, 2019, p.33).

In the Pre-Modern world, a hero is a hero because he knows in each situation how and what to say, what to seek. A hero acts confidently; he is ready for everything that he has to do. There is nothing surprising in what he sees. On the contrary, everything as if has been knowing for a hero for a long time and that is exactly the same he has been waiting for. He is sure in himself because he is equipped magically. But it is the equipment that is motivated by nothing. The hero knows everything because he is a hero. His heroism is in his magical knowledge, in his power. The knowledge of magical rituals allows a hero to act in the right way, virtuously. A hero is a winner, a person who knows rules and follows them, but not a person who acts according to one's will (Rohozha, 2019, p. 33).

Literary processing situates the fairy tale within a familiar good-and-evil, right-and-wrong coordinate system. A hero is interesting because he becomes involved in fantastic adventures in a wonderland; he practices moral qualities that are well known to modern people – bravery, courage, ingenuity, sharpness. A hero is a holistic person. Such integrity allows him to overcome all obstacles, perform a task, and pass tests. The moral qualities of a hero attract magical forces to him and help him to achieve a goal. At the same time, enviers and enemies try to imitate him in tests but suffer a defeat because they have no such traits.

There are fools, tricksters, innocent good-lookers, and sorcerers among fairy tale heroes. It is necessary to notice that a sorcerer as the main hero is the rarest case because usually a fairy tale as a proper fairy story depicts the adventures of a human in a wonderland. That is why an image of a sorcerer is deliberately beyond our attention. In a certain way, images of innocent good-lookers are also beyond our attention because they are static. They act according to the qualities of their nature.

We focus on the so-called dormant hero (Nechama Tec). From the very beginning, the dormant hero is indistinguishable from those around him except that earthiness; everydayness is pronounced in him. Beforehand it is impossible to predict, to descry signs that point out his readiness to complete a feat to go to the thrice-nine kingdom, control magical helpers and objects and so on. The everyday background makes the impression that everyone can be such a hero in favorable circumstances; everyone can turn up in a wonderland and pursue adventures. According to N. Tec, discovers heroic qualities in himself gradually. In a fairy tale, a storyteller informs an audience about the heroic traits of the hero during a narration (Tec, 1986).

Thus, the image of the dormant hero is attractive for modern culture because it accumulates Christian guidelines on strengthening moral qualities. So, the fairy tale *Husy-lebedy* [The magic swan-geese] today can be read like this: Initially the heroine rejects the offerings of the magic forces because she is too arrogant and contemptuous. But while suffering disaster at Baba Yaga's house when searching for the brother, she sympathizes with the mouse, feeding and helping it. In such circumstances the emotional sensitivity of the heroine develops. Further she ties up the apple tree, unloads the bake. And magical objects help her in response to her respect and sensitivity.

The struggle with evil provides the ethical pathos of a fairy tale, and an idea of justice is declared. Justice is understood predominantly as the retribution for merits or the restoration of lost equality. Such a general axiological mood is possible because a fairy tale is a phenomenon of culture that can raise above singular problems of a hero. First, social transformations (but not household conflicts) provoke the search for justice. The collapse of matriarchy in general and a pairing marriage, in particular, was the ground to seek justice. This means that in conditions of matriarchy and a pair marriage, a woman, after separation from a man's death, came back with her children to her family. Whereas patriarchy was established, a widow or an abandoned wife stayed at a husband's family without any support. One more complex of topical social questions was connected with the collapse of minorat, a right by which a younger son looked after old parents and inherited family property. The separation of elder brothers, the emergence of their private property, and the further fight for parents' heritage make the younger brother a disadvantaged person. The lives of an unfortunate son of a poor widow, a poor orphan, a younger son / brother in a fairy tale attract attention because of the injustice described at the opening. Such attitudes can be seen in many Ukrainian fairy tales (Rohozha, 2019, p.33).

A literary fairy tale amplifies the educational potential of the "image of the hero" and facilitates the "invention tradition" and its national nuances. M.-L. von Franz observed a shift: the archaic and pre-modern social relevance of a fairy tale was transferred to the individual level in the modern world. She used the research in child psychology to demonstrate that a young person – during the first 20 years of their life – has to form a strong ego complex: "One way, which one sees frequently, is in the

ideal of the model hero… These model figures are projections produced by the unconscious; they either appear immediately in the dreams of young people or are projected onto outer figures, and they catch the fantasy of the child and influence his ego buildup" (Franz, 2017, p. 59). Development of the personality occurs with the help of pattern and model figures of a fairy tale.

Norbert Elias examined the change in the frontier between the behaviors of adults and children during Modernity. He revealed that in the process of conditioning, children need to acquire advanced mental capabilities over several years through a ring of normative tools such as precepts and regulations (Elias, 2000, p. 118–120). Within this process, fairy tales hold a unique position, boasting a distinct normative component.

Archaic channels for the circulation of images are obscured in modern culture.Instead, fairy tales flow through new channels, as represented by Christianity's social structures and spiritual guidelines. As Ukrainian scholar V. Yatchenko mentions, "… the old image system which guided archaic worldview now begins to fill up new content… The 'code switching' of the worldview takes place" (Yatchenko, 2008, p. 144). The "invention of tradition" and national tradition simultaneously sparked an interest in the ethnic specificity of storytelling practices and their "images of heroes".

Ukrainian folktales and their representations of the image of a hero

When determining the most representative hero in Ukrainian folktales, we will use quantitative analysis. Ukrainian folktales are distinctly peculiar, elaborate, and diverse cultural complexes. For the empirical study, we will consider a collection of Galician folktales (Rozdolsky, Franko, 1899), which renowned Ukrainian writer and scholar I. Franko contributed to. Even though this collection has a regional focus, it was compiled at an early period in the Ukrainian folktales collection, with the involvement of authoritative experts in the humanities during that era.

We construct a categorization based on the titles of folktales and the classifications of J. Campbell's transformations of the hero. In this context, we employ his key opposition: "Primordial Hero" and the "Human Hero". The transition from the Primordial Hero to the Human one marks the progression from the mythological period to the human period: "We have come in two stages: first, from the immediate emanations of the Uncreated Creating to the fluid yet timeless personages of the mythological age; second, from these Created Creating Ones to the sphere of human history" (Campbell, 2004, p. 291). The elimination of otherworldly attributes in the human hero accentuates his anthropomorphism and even his heroic nature, as association with the otherworld lessens the character's vulnerability, consequently diluting his heroic intentions.

Table 1

Folktale number	Human Hero – man	Human Hero – woman	The Primordial Hero – man	The Primordial Hero – woman	Collective	Object
26	Ivas, the lord, the grandfather			Demoness 1		
27	Pokotygoroshok					
28		Girl	Evil			
29		Sister				
30	Drinker	Prince				
31	Prince					
32						Lamp
33	Kotygoroshok 7		Turn the mountain around, Turn the mountain off			
34	Boy	Princess	A serpent, a dead man			
35						Ring
36		Princess	A serpent		Animals	
37			Cuddle the Cow, Roll the Mountain, Turn the Mountain			
38			The Vespers, the Testament Book, the World Book			
39					Wonderful helpers	
40	Boy -king					
41			Grasshopper			Pen, horseshoe
42			A boy with an ox's ear			
43	Brave man	Sworn Princess 6	A grateful dead man			
44	Brother		Spirit			
45					Horses	
46	Man				Animals	
47	Fool				Spirits	
48				The princess with feast		
49	soldier , elder			The princess with feast		
50		Girl	Dead			
51	Sun of granfather	grandmother's daughter				
52					Grateful animals	
53	Popelovsky earl		Cat			

End of the table 1

Folktale number	Human Hero – man	Human Hero – woman	The Primordial Hero – man	The Primordial Hero – woman	Collective	Object
54		Princess – sorceress			Grateful animals	
55	Brothers Killer					Violin
56		Princess	Dead			
58	Handsome		Giant			
59	Shooter		Fingerboard			
60	Musker, Sun					
61	Fool Griz			Water maiden		
62			Birch			Сонце 5
63		Princess	Warlock			
64		Lady				A dead gift
65						A dead gift
66						A dead gift
67						A dead gift
68	Fatal boy					
69			Wooden horse			
70			Son of a foal			
71	Tromsun					
72						Happiness
73	Soldier	Lingver				
74		Girl			Robbers	
75	Poor				Robbers	
76	Begger				Robbers	
77		Girl			Robbers	
all	28	14	7	4	11	10

We augment this classification by distinguishing between male and female characters. While women can and do serve as heroes in folktales, as evidenced by the diversity and multiplicity of female characters, they often do not act as the primary protagonists. Instead, women frequently appear as secondary figures, fulfilling a variety of roles such as the anti-hero, assistant, or, most commonly, the protected object like the princess as "the sought-for person".

Thus, this categorization allows us to distinguish that in 50 folktales of the collection, 28 feature anthropomorphized male heroes named after them; these are characters who have completed the transformation into human beings, thereby shifting the plot to the human world. Let's examine these indicators of hero humanization in Ukrainian folktales in more detail, using Campbell's classification as presented in Table 2.

Table 2

	The Hero as Warrior	The Hero as Lover	The Hero as Emperor and as Tyrant	The Hero as World Redeemer	The Hero as Saint	Rest
26				Ivas		Lord, grandfather
27				Pokotygoroshok		
28						Girl
29						
30						Drinker
31			Prince			
33				Pokotygoroshok		
34				Boy		
35						Ring
36						A serpent
37						Cuddle the Cow, Roll the Mountain, Turn the Mountain 10
38						The Vespers, the Testament Book, the World Book
39						Wonderful helpers
40			King			
41						Grasshopper
42				A boy with an ox's ear		
43				Brave man		
44				Brother		
46				Man		
47				Fool		
49	soldier				saint	
51				Sun of granfather		
52						Grateful animals
53			Popelovsky earl			
54						Princess – sorceress

End of the table 2

	The Hero as Warrior	The Hero as Lover	The Hero as Emperor and as Tyrant	The Hero as World Redeemer	The Hero as Saint	rest
55						Brothers Killer
56						Dead
58				Handsome		
59	Shooter					
60				Sun		Musker
61				Fool Griz		
62						Birch
63						Warlock
64						A dead gift
65						A dead gift
66						A dead gift
67						A dead gift
68				Fatal boy		
69						Wooden horse
70						Son of a foal
71				Tromsun		
72						Happiness
73	Soldier					
74						Girl
75				Poor		
76				Begger		
77						Girl
all	3		3	17		

Campbell's classification sets out a framework that illuminates how the social status of story heroes, such as managerial positions (three characters) or membership of the warrior class (also three characters), does not significantly impact the compilation of Ukrainian folktales. Out of the 28 characters, 17 (a clear majority) revolve primarily around the function of being a protector of the world, even though that world predominantly consists of familial and kinship relations (seven characters). Multiple characters underscore their non-aristocratic status with direct references to their low social and economic standing (e.g., poor, beggar) – three characters or through intrinsic attributes such as foolishness, seen in the character Stupid Hryts. Age, too, especially childhood, is a marker of low standing in archaic societies – five characters. This low onset of social measures serves to underline the magnitude and progression of the transformation in its heroic guise.

Discussion and conclusions

Therefore, we can conclude that the differentiation of practices begins with the complexification of a segmentary society, where storytelling practices were detached from the original ritual syncretism in the logic of ethnic diversity production and strata hierarchy. Each stratum nurtured its storytelling genre and thematic uniqueness. With its functioning in the magical and practical unity of the peasant stratum, the folktale preserved the most archaic narrative structure, with corresponding images of the main characters and logic of image construction. The image of the folktale hero became the leading practice in representing communities.

The Modern era, with its paradoxes of innovation and repetition, shaped the "discovery of the people" and rekindled interest in folktales. Enlightenment models of fairy tales emphasized the ethical dimension, while the romantic moods of the nineteenth century stirred European communities' interest in gathering national and regional versions of folktales and converting them into literary fairy tales.

During this period, the Ukrainian intelligentsia also created a standard collection of folktales and conceptualized images of the main hero. A content analysis of the collection of Galician folktales reveals the replication of the classic triad of popular culture "Heroes, Villains and Fools" (P. Burke), marked by a dominant quantitative representation of the fool's image.

Ukrainian fairy tales were developed in circumstances of egalitarian ethnos where "native" aristocracy was absent. This is reflected in the image of a hero. Today, a fairy tale hero is a dormant hero, leaving the impression that everybody can find their place. The hero's heroic powers are exposed gradually, and the hero possesses definite traits and personifies moral integrity. These qualities allow the overcoming of obstacles and passing of tests. Usually, the hero of a Ukrainian fairy tale is a trickster who can maneuver through society. The ethical pathos of a fairy tale consists of a victorious war between evil and justice/resumption. The predominantly happy ending of Ukrainian fairy tales suggests these functions provide a therapeutic effect in difficult historical circumstances.

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Олена ПАВЛОВА, д-р філос. наук, проф.
ORCID ID: 0000-0002-0593-1336
e-mail: invinover19@gmail.com
Київський національний університет імені Тараса Шевченка, Київ, Україна

Марія РОГОЖА, д-р філос. наук, проф.
ORCID ID: 0000-0002-1469-861X
e-mail: rogozha@knu.ua
Київський національний університет імені Тараса Шевченка, Київ, Україна

ОБРАЗ ГЕРОЯ УКРАЇНСЬКОЇ КАЗКИ В КОНТЕКСТІ ДИФЕРЕНЦІАЦІЇ ТА ТРАНСФОРМАЦІЇ ІЄРАРХІЇ СОЦІОКУЛЬТУРНИХ ПРАКТИК

В с т у п . *Винахід традиції епохою Модерну з її протиріччями новацій та повторень породжує інтерес до чарівної казки. Просвітницькі моделі казок абсолютизували їхній етичний вимір, а романтичні настрої XIX століття спровокували інтерес європейської спільноти до збирання національного і регіонального варіантів казок та трансформації їх у літературні казки. Оптика сучасної гуманітаристики є продуктивною для прояснення культурного потенціалу української казки в "зшиванні" різноманітних традицій та виробництві образів.*

Метою дослідження є визначення базових характеристик образу героя в українській казці як способу репрезентації в логіці диференціації сегментарної спільноти.

М е т о д и . *Методологійною основою дослідження є контент-аналіз галицьких народних казок, зібраних Осипом Роздольським. Категоризація відбувається з урахуванням класифікації образів героя за Дж. Кемпбелл. Отримані результати інтерпретовано в розрізі диференціації сегментарного суспільства та специфіки його трансформацій практик репрезентацій, передусім образу і образу героя.*

Р е з у л ь т а т и . *Диференціація практик починається з ускладнення сегментарного соціуму, де з первісного синкретизму ритуалу відокремлюються практики сказання в логіці виробництва етнічного різноманіття та ієрархії страт. Кожна страта культивує свою жанрову й тематичну своєрідність сказання. Чарівна казка, функціюючи в контексті магічно-практичної єдності селянської страти, зберігала найбільш архаїчну структуру оповіді з відповідними образами головних персонажів та логіками конструювання образу. Образ казкового героя стає провідною практикою репрезентації у виробництві спільнот.*

В и с н о в к и . *Контент-аналіз галицьких народних казок показує відтворення класичної тріади народної культури "герої, злодії та дурні" (П. Берк) при домінуванні кількісного показника образу дурня. Образ героя казки – це насамперед дрімливий герой. Він створює враження, що на його місці може опинитися кожен у відповідних обставинах. У ньому героїчне начало розкривається поступово. У ході оповіді виявляється, що він володіє певними чеснотами, утілює моральну цілісність. Ці якості дають йому змогу подолати перешкоди, пройти випробування. Часто герой української казки – трикстер, який спроможний піднятися своїми чеснотами над повсякденністю. Етичний пафос казки полягає в переможній боротьбі зі злом, утіленні / відновленні справедливості. Переважно щасливий кінець українських казок забезпечує терапевтичний ефект у складних історичних умовах виживання народу.*

К л ю ч о в і с л о в а : *репрезентація образу героя, ритуал, ініціація, винайдення традиції, трансформація соціокультурних практик, образ героя, дрімливий герой, чесноти.*