

## Нова українська школа: питання методичні

---

---

УДК 82-343:808.1]392.17

DOI: 10.31471/2304-7402-2024-20(74)-428-437

### TRANSFORMATIONS OF THE INITIATION RITE IN MODERN FAIRY TALES (ON THE BASE OF BRUNO FERRERO'S PARABLE TALES)

**Olga Derkachova**

*Vasyl Stefanyk Precarpathian National University;  
76000, Ivano-Frankivsk, Scevchenko St., 57; tel. +380(342)752351;  
e-mail: olga.derkachova@pnu.edu.ua*

***The purpose.** The article deals with the genre and stylistic features of Bruno Ferrero's fairy tales. These tales are a vivid example of the latest fairy tales-parables of the turn of the twentieth and twenty-first centuries, translated into many languages and quite popular among the readership. The study identifies their main features and examines the transformational aspects of the initiation rite, taking into account the content specifics and characteristics of these texts. Certain plot models undergo the same transformation. The emphasis is placed on the study of modifications of the initiation rite and its modern implementation in the fairy tale world. **Research methods.** The research used a system of historical, hermeneutic and structural methods. The author relies on the theoretical-empirical scientific method, uses the methodology of literary cognitivism, which is determined by the specifics of literary research. **Research results.** The study identifies their main features and examines the transformational aspects of the initiation rite, taking into account the content specifics and characteristics of these texts. These changes are based on the requirements of the time, the author's needs, and the level of competence of the recipient. **Originality of the study** consists in analyzing Bruno Ferrero's Christian fairy tales, which have not actually been the object of literary studies, as well as an attempt to examine and describe initiation rites in modern literary fairy tales, including Christian ones. **The practical significance** of the article is that it is possible to use the results of the study in research and educational courses related to the study of foreign literature, children's literature, the possibility of following the lineage of tradition in fairy*

---

ISSN 2304-7402. Прикарпатський вісник Наукового товариства імені Шевченка. Слово. – 2024. – № 20(74).

*tale creation and determining the level of innovation in the production of a new literary fairy tale. These studies can also become part of cultural studies related to the study of the phenomenon of popular literature.*

**Key words:** *fairy tale, literary fairy tale, fairy tale-parable, initiation rite.*

Initiation implies the change of an individual from one social status to another and a fundamental change in the neophyte's life situation. This is a change in the conditions of existence, which results in a completely different person. Initiation is the only thing that can change a human being if he or she is ready for it. «The rite of initiation, as one of the archetypical situations of mythological origin, is connected with the idea of renewal, rebirth, gaining a new quality, as well as with entering other spheres» [8]. This rebirth and radical change of characters is one of the features of fairy tales, as well as modern parable tales, in which the hero often appears different as a result of trials and self-examination or is punished if he fails to pass them. Let's try to explore how this works at the present stage on the example of Bruno Ferrero's fairy tales.

The Italian priest Bruno Ferrero is one of those authors who is well known and actively read. Readers fell in love with him because of his parables and fairy tales, small stories about the search for and return of a person to the present, and stories about God. One among these books is the book «Forty Tales in the Desert» (1991). The priest says about its appearance as follows: «Since I worked a lot with children, I needed to put some material in the hands of catechists. I started writing because there was a need to somehow interest people during sermons and catechesis. Parables were the best way to interest children, the best genre... I don't remember what the first parable was about, but the first collection was the book Forty Tales in the Desert» [4]. Each of Bruno Ferrero's tales ends with an explanation of the story, often including quotes from the Bible and his own reflections.

The characters of the Italian author's fairy tales are people, sparrows, turtles, butterflies, stars, beauty, disgust, wolves, rooster. They search and learn, relying on Christian guidelines or negating them. The unity of the fairy tale mystery is provided by the moral after each story. It is the main teaching and interpretation.

«Forty Tales in the Desert» and other collections of Bruno Ferrero's fairy tales and parables were written after his ordination as a priest and began to be published in the 90s, when the author was about 45 years old, a period of growth, a certain life and Christian experience.

In general, in the second half of the twentieth and early twenty-first centuries, we can observe a return to the parable narrative, which reinterpreted the previous experience of wars, crises, disappointments, and downfalls of the twentieth century, and continued the parable narrative of the early twentieth century. Novels-parables, fairy tales-parables, and parable stories are becoming a part of contemporary literature. Their themes include ontological mean-

ings, life and death, good and evil, authenticity and artificiality, faith and disbelief, and the search for self and purpose. «A parable is an instructive allegorical story in which the plot is subordinated to the moralizing part of the work. In the modern European literature, P. has become one of the means of expressing the writer's moral and philosophical reflections, often opposite to the generally accepted ideas prevailing in society. Here, P. does not depict, but informs about a certain idea, taking as its basis the principle of the parabola: the narrative seems to move away from the given time-space and, moving along the curve, returns back, illuminating the phenomenon of artistic comprehension in the philosophical and aesthetic aspect» [16].

Recently, short parable stories, often with religious content, have become especially popular, telling about Christian qualities and values in an easy-to-understand way, using examples from today's life. Their purpose is not only to entertain the reader, but also to demonstrate the possibility of change in the life of any person using the example of the characters undergoing initiation. The main task of a parable is to appeal to the human state of mind, to give the reader a hint, as it should be, to prompt reflection [21, p. 199].

«Initiation (Latin: *initiatio* – performance of a sacrament, initiation) is a rite that marks the entry into a new stage of development within a particular social group. In a wide sense, it is a set of actions (mainly ceremonial) by which a change in the social status of a person is improved and formally consolidated, he or she is included in a certain closed group, acquires special knowledge, as well as functions and powers» [13, p. 54]. Traditional society is a system of communities connected vertically and horizontally. The community that enjoys full social rights is the elite community of traditional society, its center. To join such a community, initiation is required; the right to be there is not obtained by itself.

In the early 20th century, the French ethnographer Arnold van Gennep first proposed a classification of rites of passage, distinguishing between rites of separation, intermediate rites, and rites of inclusion. According to the researcher, the initiation rite, which involves a person's involvement in a certain community (age or secret), belongs to the intermediate rites. Initiation is a transition to a new space, a journey (imaginary and real) beyond one's home to another world, always sacred. Exile and exclusion are rites of separation and desacralization. The structure of initiation involves several levels: the individual is separated from the social group, the stage of testing and boundary situations, the hero returns to his social group in a new status [7].

The ritual of initiation follows the scheme of symbolic dying and being born, which was one of the first to be discussed by James Fraser in «The Golden Bough», where he systematizes and studies materials from folk customs, primitive beliefs, ancient and modern religions, showing a holistic picture of beliefs and rituals through the ages. One of the defining cults is the cult of Life, to which initiation rites are subordinated [24].

Mircea Eliade defined the concept of initiation as a set of rituals and verbal instructions aimed at radically transforming the religious and social status of the initiate. From the point of view of philosophy, initiation is a change in existential conditions, the formation of spiritual growth. After the trials, a person necessarily becomes different [23]. The researcher identified three types of initiations: collective rituals (for example, the transformation from childhood to adulthood), the second type is rituals aimed at joining secret communities. The third type is initiations related to mystical professions (witchcraft, shamanism).

According to Jane Harrison, those who are initiated (meaning a rite of initiation for young people, their second birth for the adult world) imitate the twice-born Dionysus, the son of Zeus and the Theban princess Semele. Zeus, who appeared before the princess surrounded by lightning, burned his mortal beloved by accident, but managed to snatch the preborn Dionysus from the flames and sewed him into his thigh. On the due day, God gave birth to the child and gave him to the Nymphs to bring up. Harrison suggested that the first birth brings a person into the world, and the second birth is for his or her community. Thus, the new is established, and the purpose of the initiation ceremony is to imitate the social birth of a person [25]. According to T. Shadrina, «in order to emphasize the importance of the secondary birth, the author suggests comparing the psychological characteristics of a modern person, for whom there is no specific important moment of maturity for young people; and an ancient person, for whom the formation of an adult personality takes place in a few days during the actual rite. Of course, these features are attributed to the psychological state of a person, which is determined by the degree of intellectual development.» [20]

Claude Lévi-Strauss («Primitive Thinking») conducted cultural and ethnological research based on the study and research of primitive societies, as well as the study of «untamed thought» present in the activities of all civilizations. The researcher distinguished between the social and the natural. It is the contradiction between the two that causes the appearance of initiation rites. Initiation is the emergence of a new class, a class of initiated men who differ from ordinary men and women [12]. Their purpose is to become mediators. Dressing up and masks play an important role in initiation rites. In these rituals, where the hero defeats monsters, the mask personifies the boundary between the natural and the subnatural, the sacred and the profane, indicates a connection with the other world, and acts as a record of the social code on the initiate's body [14]. J. Campbell devoted a lot of attention to the rite of initiation in heroic myth. The traveler must go through the following stages of the trial: receiving the message about the need to travel, the journey itself, the battle, passing into the infernal world, returning from it with a treasure [22]. V. Balushok in his work *Initiation Rites of Ukrainians and Ancient Slavs* points out that among different groups of the Ukrainian people there were developed

initiation rites that ritualized the maturation and upbringing of young people and their transformation into adults and full members of society [2, p. 3].

Symbolic initiation is automatically performed and is associated with the coming of a particular age. Participation in it is safe and easy, but there is no catharsis or rebirth. For example, the rite of being baptized in modern Christianity. Symbolic initiations can take place more or less openly for outside observers. Real initiations are rare, closed, and secret. The term initiation now refers to, «1. Youthful age initiations and initiation rituals in general, which are associated with the socialization of young people; 2. Rites that ritually formalize the entry into various secret societies that are no longer associated with adolescence and social maturity and are usually available to members of the same sex; 3. Priestly, shamanic and witchcraft initiations; 4. Initiation rituals of induction; 5. Initiation to a higher ritual status, or so-called “calendar” initiations; 6. Women’s initiations» [2].

Initiation plays an important role in fairy tales. Always retaining the same essence – the process of testing and growing up – it symbolizes death and birth (the death of an inexperienced young man and the birth of an experienced full-fledged member of the tribe, a warrior, hunter, hero, man), and is usually very variable in its forms. But despite all the variations, initiation has a single matrix: the neophyte who undergoes it separates from the tribe, from home, endures trials, gains skills and abilities, receives certain knowledge, including sacred knowledge, symbolically dies, and then comes to life in a new hypostasis and returns home in a different, usually higher status [15]. It also becomes an important component of modern fairy tales of a parable type.

«Forty Tales in the Desert» begins with the introduction «To Shorten the Road», which explains that «Very often days seem to be long roads and even steep uphill climbs... The short tales in this book will try to make the road a little shorter. And if they also serve for something else, so much the better» [19, p. 4]. Forty fairy tales are like Moses’ forty years in the desert, and Jesus was in the desert for forty days: «When Jesus goes into the desert, it reminds us of the expulsion of man from the Garden of Eden. Indeed, it was a catastrophe: a person from a place of joy, happiness, peace, a place where nothing was lacking and he did not suffer and did not have to die, was expelled as a result of his bad choice. In a sense, instead of a blooming green garden, man found himself in a desert that brings suffering and death» [10] After returning from the desert, «The time has come», he said. «The kingdom of God has come near. Repent and believe the good news!» (Mark 1:15).

Bruno Ferrero offers the reader an imaginary journey of 40 fairy tales, after which the reader becomes different. And any journey is best shortened by interesting stories, and «whoever hears at least one fairy tale will certainly be changed» [19, c. 4]. The symbolic desert in his tales is a place to find wisdom and return to the familiar world with it. Here, it is not the hero who sets out on a journey (although in some fairy tales the hero is), but the reader. The

time spent reading fairy tales is his time in the desert, time spent alone with the book, and the end of reading is the return to the familiar world, but with a different moral and sensual experience.

The initiation rite can take place in a forest, and to get to the kingdom, the hero crosses forests and seas. The kingdom itself can be underground or on the seabed or in a deep abyss, which become places of symbolic death. Water plays an important role in both initiation and in the cognition of basic truths, as in one of the stories:

On Sunday, when a woman came home from church, she was preparing dinner. Her husband decided to drink from it and asked her:

– Could you tell me what the father said in the sermon today?

– I don't remember, – the woman admitted.

– Then why do you go to church to hear sermons you don't remember?

– Look, dear, the water washes the potatoes, but it doesn't stay in the bowl, and yet my potatoes are well washed.

It is not necessary to memorize all the sermons. It is important to allow God's Word to «wash» us [19, p. 52].

There is no need to talk about the symbolism of water in mythology, folklore, and religion. Everything begins with water and ends in water. Water gives life and takes it away, gives rebirth, and can be a portal between worlds. Water symbolizes the death of the old man, the selfish man, the man who cares only about himself, who only seeks fame, wealth, and worldly pleasures. It is this person who needs to be drowned. Repentance is a turning away from the old selfish person to turn to love, to a person who has a brother and sister, to whom heaven opens and who hears the voice of the Father [5].

According to M. Eliade, death in initiation is necessary in order to say goodbye to the past existence and be reborn in another existence [7]. Not just to be reborn, but to become different and wear a beautiful pearl in your soul. Bruno Ferrero writes about pearls as treasures of the soul in his fairy tale *The Pearl*. An oyster complains to another that she is in excruciating pain. The other one is happy that it is healthy and does not feel anything. Cancer, who overhears their conversation, explains: «Yes, you are well and healthy, but the pain your neighbor feels inside is a pearl of incredible beauty.» The author himself comments on this story as follows, «The greatest affection is that of the first oyster. When a grain of sand hits it, it wounds it. The oyster does not cry, scream, or despair. Day after day, it changes its patience into a pearl, a masterpiece of nature» [19, p. 54].

Bruno Ferrero offers another interpretation of treasure. For example, in the fairy tale «The Rooster and the Diamond», a hungry rooster finds a diamond. He knows that people value such stones, but for him, who is looking for seeds, it means nothing. In strength we find an explanation, «Those who care only about 'nibbling' pass by very great values without noticing them. To discover something truly valuable, one must want to discover it. «Do not

give what is holy to the dogs; nor cast your pearls before swine, lest they trample them under their feet, and turn and tear you in pieces.» (Matthew 7:6) [19, с. 50].

The characters of fairy tales can find themselves outside their home not only in the forest, sea, underground, and other kingdoms on the edge of the earth, but also in the desert.

In North Africa, a missionary saw a Bedouin lying down on the ground, putting his ear down and listening to something.

The surprised missionary asked him:

– What are you doing?

The Bedouin got up and answered:

– I am listening... to the desert crying. It is crying because it would like to be a garden, a park... [19, с. 6].

Pope Francis thinks of the desert as a place where there is no sound except for the wind and our breath, and therefore the desert makes it possible to separate ourselves from the noise of others and make room for what is important – God's Word, «The desert is the place of the Word with a capital W (...). In the desert, we hear the Word of God like a light sound. In the book of Kings it is said that the Word of God is like a thread of sounding silence. In the desert you can find an intimate closeness to God, the love of the Lord.(...) The desert is a place for the most important things.(...) Finally, the desert is a place of solitude. Even today there are many deserts around us. These are lonely and abandoned people. How many poor and old people live next to us in silence, on the margins, in rejection! They are not called for an audience to talk. But the desert will lead us to them, to those who silently ask for help» [10]. The path in such a desert is the path of mercy to the weakest, and the desert road leads from death to life. If we enter the desert with Jesus, then «it will happen to us just like those deserts that bloom in spring, when buds and shoots suddenly sprout 'out of nowhere. Let's enter this desert of Lent with courage, let's follow Jesus in the desert: with Him our deserts will flourish.»

Bruno Ferrero's fairy tales are characterized by the first type of initiation, which is aimed at growing up, because, as the author says, «The problem lies in the fact that many people are immature, and this is becoming a problem for society – immaturity. Whereas the principle of education is to raise children, to make them mature. For a child to grow up in a family, at least one person in the family needs to be mature, an adult. Meanwhile, in some families, the only adult is eight years old and wears shorts» [4].

This author's fairy tales-parables assume a reader-listener, because they are like tales for a traveler. Each tale ends with a peculiar power – the author's own reflections and explanations and quotes from the Holy Bible: «There are many who do not prepare for the 'long journey'. That is why that moment comes with painful anxiety. «Therefore keep watch, because you do not know the day or the hour». (Matthew 25:13) [19, с. 46]. And often this

explanation becomes a separate story of instruction. «Why did I start writing?» he says, «Today, people want to hear something extraordinary, because sometimes the words of the Church are quite boring. Jesus communicates with people through parables. And these little catecheses convert. As for writing stories, I wouldn't have started writing if I didn't need to» [3].

Initiation means death and birth, after which the previous status of a neophyte is destroyed. He has to leave his usual safe world and move to another, unknown, and therefore dangerous, threatening one. It can be an underground or above-ground world, another country, another city, the edge of the world, the underwater world. In the book *Forty Tales in the Desert*, it is not the characters who are initiated; it is the readers who must become neophytes. The tales themselves are subordinated to the teaching-force that accompanies each of them. Dialogic in nature, they have a folklore and biblical prototextual basis with a vivid authorial aphorism: «If there is a star in the sky of your life, don't waste your time burning your wings to some dim lamp», «A person drives a car, flies an airplane, works with a computer, but cannot fully dominate them», «Don't risk following a small black speck and passing by a large blank sheet». The heroes are often nameless, because the name does not matter, but the path, actions, and return are important; they are universal, like the time and space in which they find themselves, like those foreign cities, fortresses, kingdoms, countries, and seas. None of this matters, what matters are the virtues, how they are (un)obtained, and what the reader (un)becomes after traveling through the tales in the desert.

### References

1. Абрамович С. Д. Стріли Аполлона і цвяхи Розп'яття. Ініціація і Жертвопринесення як моделі втілення архетипу Спасителя. *Вчені записки ТНУ імені В. І. Вернадського. Серія: Філологія. Журналістика*. 2022. Т. 33 (72). № 3. С. 247–253.
2. Балущок В. Ініціації українців та давніх слов'ян. К., 2016. 263 с.
3. Бруно Ферреро: «Відчувши себе потрібними, ми починаємо жити». URL: [https://risu.ua/otec-bruno-ferrero-vidchuvshi-sebe-potribnimi-mi-pochinayemo-zhiti\\_n59570](https://risu.ua/otec-bruno-ferrero-vidchuvshi-sebe-potribnimi-mi-pochinayemo-zhiti_n59570)
4. Бруно Ферреро: «Проблемою суспільства є незрілість». *Інтерв'ю з України*. URL: <https://rozmova.wordpress.com/2012/10/01/bruno-ferero/>
5. Владика Діонісій Ляхович: «Вода символізує смерть старої людини». URL: <https://ukr-parafia-roma.it/uk/nascosto-74/1045>
6. Дев'ятко Н. Жанрово-стильові особливості літератури, адресованої дитячій та юнацькій аудиторіям. *Львівський філологічний часопис*. 2024. № 15. С. 24-33.
7. Еліаде М. Мефістофель і андрогін. Київ: Основи, 2001. 591 с.
8. Ісаєнко С. Структурно-семантичні елементи обряду ініціації в пост-модерністському романі. *Питання літературознавства*. 2003. Вип. 10. С. 83-89. URL: [http://nbuv.gov.ua/UJRN/P1\\_2003\\_10\\_15](http://nbuv.gov.ua/UJRN/P1_2003_10_15)



9. Костюк О. Традиційні ініціації українців як засіб впливу на формування національної ідентичності в сучасній культурі. *Вісник Прикарпатського університету. Філософські і психологічні науки*. 2015. Вип. 19. С. 154-160. URL:[http://nbuv.gov.ua/UJRN/Vpu\\_filos\\_psihol\\_2015\\_19\\_26](http://nbuv.gov.ua/UJRN/Vpu_filos_psihol_2015_19_26).
10. Лесько К. Пустеля – місце без ілюзій. URL: <https://credo.pro/2018/02/200526>
11. Літературознавчий словник-довідник / За ред. Р. Т. Гром'яка, Ю. І. Коваліва, В. Т. Теремка. К.: ВЦ "Академія", 2007. 752 с.
12. Леві-Строс К. Первісне мислення. Український центр духовної культури. 2000. 324 с.
13. Матеюк О. А. Ініціації як форма психологічного впливу на особистість. *Вісник Київського національного університету імені Тараса Шевченка. Військово-спеціальні науки*. 2009. Вип. 23. С. 53-54. URL:[http://nbuv.gov.ua/UJRN/VKNU\\_vsn\\_2009\\_23\\_17](http://nbuv.gov.ua/UJRN/VKNU_vsn_2009_23_17).
14. Романко Т. Художня трансформація обряду ініціації у романі Любка Дереша „Культ”: семантичний і прагматичний аспект. *Studia Methodologica*. Тернопіль: ТНПУ, 2008. Вип. 25. С. 172-176.
15. Рошко М. Подорож головного героя як ініціація у "Божественній комедії" Данте Аліг'єрі та "Маленькому принці" Антуана де Сент-Екзюпері. *Науковий вісник Ужгородського університету*. Серія: Філологія. Соціальні комунікації. 2014. Вип. 2. С. 84-89. URL: [http://nbuv.gov.ua/UJRN/Nvuufilol\\_2014\\_2\\_17](http://nbuv.gov.ua/UJRN/Nvuufilol_2014_2_17).
16. Слово Папи Франциска на загальній аудієнції 26 лютого 2020 року. URL:<https://svitlo-zhyttja.kiev.ua/teaching/>
17. Смірнова Н. П. *Особливості моделювання художнього світу в казках Е. Андіївської*. Науковий вісник кафедри Юнеско КНЛУ. Серія Філологія-Педагогіка-Психологія. Випуск 22. 2011. С. 168-173.
18. Тарнашинська Л. Гіпертекст Емми Андіївської. *Всесвіт*. 2003. № 9-10. URL:<http://www.vsesvit-journal.com/old/content/view/163/41/>
19. Ферреро Б. Сорок казок у пустелі. Львів: Свічадо, 2010. 80 с.
20. Шадріна Т. "Кембриджська традиція" у працях Джейн Харрісон. URL:<http://dspace.nbuv.gov.ua/bitstream/handle/123456789/83249/45-Shadrina.pdf?sequence=1>
21. Якуба О. В. Казки-притчі в жанровій системі Юрія Ярмаша. *Вісник Запорізького нац. університету*. 2013. № 3. С. 199-203.
22. Campbell J. The Hero with a Thousand Faces. Режим доступу: <http://www.rosenfels.org/>
23. Eliade M. Rites and Symbols of Initiation. URL: [https://archive.org/stream/in.ernet.dli.2015.233748/2015.233748.Rites-And\\_djvu.txt](https://archive.org/stream/in.ernet.dli.2015.233748/2015.233748.Rites-And_djvu.txt)
24. Frazer J. G. The Golden Bough: A Study of Magic and Religion. Режим доступу: <http://www.gutenberg.org/ebooks/3623>
25. Harrison J. Ancient Art and Ritual. URL:<https://www.gutenberg.org/files/17087/17087-h/17087-h.htm>

**ТРАНСФОРМАЦІЇ ОБРЯДУ ІНІЦІАЦІЇ У СУЧАСНИХ КАЗКАХ  
(НА ПРИКЛАДІ КАЗОК-ПРИТЧ БРУНО ФЕРРЕРО)****Ольга Деркачова**

Прикарпатський національний університет імені Василя Стефаника;  
76018, м. Івано-Франківськ, вул. Шевченка, 57 ; тел. +380(342)752351;  
e-mail: olga.derkachova@pnu.edu.ua

**Мета.** У статті розглянуто жанрові та стильові особливості казок Бруно Ферреро. Ці твори є яскравим зразком новітніх казок-притч межі ХХ-ХХІ століть, вони перекладені багатьма мовами та ось уже довгий час є доволі популярними серед читацької аудиторії. У дослідженні визначено їхні головні риси, а також простежуються трансформаційні особливості обряду ініціації з урахуванням змістової специфіки та функціонального навантаження цих творів. **Дослідницька методика.** У дослідженні використано систему з історичного, герменевтичного та структурального методів. Авторка опирається на теоретико-емпіричну наукову методичку, використовує методологію літературознавчої когнітивістики, що зумовлюється специфікою літературознавчого дослідження. **Результати дослідження.** Дослідження дає змогу виявити особливості новітніх літературних казок, у даному випадку християнських, зокрема їхній притчевий характер, а також трансформації та модифікації, яких зазнають персонажі у сучасному казкотворчому контексті. Такої ж трансформації зазнають і певні сюжетні моделі. Акцент робиться на вивченні видозмін обряду ініціації та його сучасного втілення у казковому світі. Ці зміни відбуваються з урахуванням вимог доби, авторських потреб та рівня компетентності реципієнта. **Наукова новизна** дослідження полягає в аналізі християнських казок Бруно Ферреро, що фактично не були об'єктом літературознавчих досліджень, а також спробі розглянути та описати ініціаційні обряди в новітніх літературних казках, зокрема християнських. **Практичне значення** статті полягає у можливості використовувати результати дослідження у наукових студіях та навчальних курсах, пов'язаних із вивченням зарубіжної літератури, дитячої літератури, можливістю простежити тяглість традиції у казкотворчості та визначити рівень новаторства у творенні нової літературної казки. Також ці дослідження можуть стати частиною культурологічних студій, пов'язаних із вивченням феномену масової літератури.

**Ключові слова:** казка, літературна казка, казка-притча, обряд ініціації.