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BINARY OPPOSITIONS IN FAIRY TALES

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INTRODUCTION

One of the oldest ways to categorize reality is the principle of binarity. With the help of it, the mythologised consciousness forms our attitude towards the environment. Moreover, the research in this area proves that the binary principle of perception is characteristic not only of ancient people but also of modern men. Folklore texts objectify the principle of binary opposition to the fullest. Over the centuries, they preserved the dual basis of evaluation. Today, fairy tale and fantasy genres shape the trends in children's and adolescents' literature. So, they are of particular importance and interest to the present study.

The **relevance** of the thesis is due to the lack of sufficient research dedicated to the analysis of the binary oppositions in traditional and modern English fairy tales and contemporary fantasy literature and the need for a more in-depth study of their role for the fairy tale genre.

The **aim** of the paper is the study of binary oppositions in traditional English folk tales, contemporary English fairy tales and fantasy literature.

Accordingly, the following **objectives** of the thesis were outlined:

- give a definition of a folk and fairy tale; identify their distinctive features and functions, and study historical development; outline the peculiarities of postmodern literary fairy tales;
- define the concept of binary oppositions; trace the evolution of the study of binary oppositions; investigate the most popular categories of binary oppositions in folklore texts;
- perform a qualitative and quantitative analysis of Joseph Jacobs's «English Fairy Tales» [14] and J. K. Rowling's «Tales of Beedle the Bard» [28];
- analyse J. K. Rowling's «Harry Potter and the Philosopher's Stone» [27] in terms of Vladimir Propp's functions [21, p. 26 – 65]; determine the most significant binary oppositions in J. K. Rowling's «Harry Potter and the Philosopher's Stone» (additional examples from the «Harry Potter and the Chamber of Secrets» [23],

«Harry Potter and the Goblet of Fire» [25], «Harry Potter and the Order of the Phoenix» [26], «Harry Potter and the Deathly Hallows» [24]);

The **object** of the study is twenty-eight fairy tales from Joseph Jacobs's «English Fairy Tales» [14]; J. K. Rowling's «Harry Potter and the Philosopher's Stone» [27] (additional quotes and examples from the «Harry Potter and the Chamber of Secrets» [23], «Harry Potter and the Goblet of Fire» [25], «Harry Potter and the Order of the Phoenix» [26], «Harry Potter and the Deathly Hallows» [24]) and «The Tales of Beedle the Bard» [28].

The **subject** of the paper is binary oppositions in English children's literature.

The **theoretical basis** of the study is rooted in the papers of such foreign researchers as Vladimir Propp [21], Jack Zipes [37], Lyudmila Braude [43], Ferdinand de Saussure [29], Claude Levi-Strauss [69, 70], Jacques Derrida; and notable Ukrainian scholars as Viktoriya Yefymenko [54 – 61], Olena Kolyasa [67], Tetiana Goncharuk [47, 48] and others. The following research **methods** were used to accomplish the objectives of the thesis: descriptive, comparative historical, contrastive, typological, contextual.

The **novelty** of the study consists in performing the first comprehensive comparative research on the narratively significant binary oppositions in Joseph Jacobs's «English Fairy Tales» [14], J. K. Rowling's «Harry Potter and the Philosopher's Stone» [27] and «The Tales of Beedle the Bard» [28].

The **practical significance** of the paper lies in the fact that the results of the study can be used in further research on the theory of binaries and the fairy tale as a genre; within the framework of the university courses on contemporary fantasy literature; to prepare seminars, textbooks, manuals, and research papers.

The **structure** of the thesis is determined by its aim and objectives and consists of an introduction, three chapters, conclusions and a list of references. The total amount of pages is 89, out of which 77 pages are the main text. The list of references includes 79 sources, 37 of them are in a foreign language.

CHAPTER 1. LITERATURE REVIEW

1.1. Folk and fairy tales

A fairy tale is an essential component of culture. It is generally considered that fairy tales as a genre originate from rituals, customs, and beliefs [37, p. 2] and that initially it was solely an oral story. Back then it was actually a folk tale that usually contained such peculiarities as fantastic creatures, miraculous coincidences and people, animals or plants with supernatural powers [41]. One of the definitions of the folk tale describes it as [72, p. 321 – 322] an epic-fantastic adventurous or domestic story without a clear moralizing idea yet featuring a defined moral ethical basis.

The word «fairy» originated from Latin «fata» [11, p. 6] and influenced British culture during the Victorian era when it became popular to read magical stories: many French and German folk tales were translated into English thereat and called namely as «fairy tales». The highest level of interest to the study of fairy tales dates back to the 19th and 20th centuries, in particular, such researchers as Vladimir Propp, Lyudmila Braude, Carl Jung, Hans-Jörg Uther, Stith Thompson, Macleod Yearsley, Ferdinand de Saussure, Claude Levi-Strauss were the most prominent ones.

It is of great importance to differentiate between folk tales and fairy tales. Plenty of scientists covered these notions, but their interpretations vary. For instance, American scholar, Stith Thompson is convinced that «The term “folk-tale” has always been used loosely to cover the whole range of traditional oral narratives» while the term «“fairy tale” is applied to stories filled with incredible marvels» [32, p. 21]. Conversely, British researcher, Macleod Yearsley believes that «Fairy tales, or folk tales are the fiction in its childhood. They are in fact “the fossil” remains of the thoughts and customs of the past» [36, p. 16] and thus approves of using these two terms interchangeably.

Even though fairy tales are frequently regarded as a genre of children’s literature, it is scarcely so since they «existed for thousands of years and were told largely by adults for adults» [37, p. 2]. Folk tales are a form of storytelling derived from myth

thus they inherit some of its features and functions. Folk tales were created as stories that described cultural or natural phenomena that threatened the way of living of ancient people and helped to express these phenomena in metaphors consequently making them comprehensible. Oral tales contained magical and supernatural characters or events and gave hope to the people that the world could be positively changed by a miracle. A large number of fairy tales originated from the same belief in the initiation rite of hunting of different ancient societies. Correspondingly, this fact explains the similarity of tales of various folks, including those that have never contacted each other [50, p. 24]. The scholars also believe that both myth and fairy tale genres are based on idealized reality, however, tales' plot is more reality-oriented [75, p. 58].

Fairy tales were propagated for centuries from older to younger generation therefore children took part in this process, but tales' primary purpose was not children's entertainment. Folk tales became predominantly children's literature with the development of literary tales [79, p. 60]. This process started at the beginning of the 18th century in France [49, p. 138], when fairy tales became a utility to both teach and entertain children.

In the 20th century, a famous Russian folklorist, Vladimir Propp developed a list of functions (31) of the fairy tale in his book «Morphology of the Folktale» (1928) [21, p. 26 – 65]. These functions are «the fundamental and constant components of a tale that are the acts of a character and necessary for driving the action forward» [37, p. 3]. Jack Zipes, a well-known American folklorist, designed a shorter version of all 31 functions:

1. The protagonist faces forbiddance or rule that he breaks unintentionally or by temper. Sometimes he/she tries to reverse the damage that could have been done and thus improve his/her status. Given the above situation, he/she is sent on a mission or is banned. Either way, the main character starts his/her journey.
2. The hero/heroine departs by force of the task or banishment or the possibility of improving his/her reputation.
3. The protagonist later meets: (a) the antagonist or vile mysterious forces; (b) a mysterious character or a marvellous creature who grants him/her gifts; (c) a

specific number (most likely three) of supernatural creatures or animals who either get help from the protagonist and make a promise to help him/her back in future or (d) help the hero/heroine themselves. These creatures can be either fantastic beings or real animals or plants with magical properties. The gifts play a crucial role in the protagonist's fate helping him to deal with the challenges on his/her way.

4. The main character faces obstacles on his/her way that test his/her will or spirit and mostly originate from a villain or vicious forces. The protagonist then tries to defeat the villain.
5. The protagonist passes through a sudden period of misfortunes, but they are temporary. A miracle helps the hero/heroine to cope with his/her fortune that is provided by «a fairy, hermit, wise man or woman, or magically endowed human or animal» [37, p. 4].
6. The protagonist takes advantage of the gifts to complete the task. The following outcomes are: (a) three battles with the vile force or villain; (b) three impracticable tasks are completed (with the help of a gift or granted powers) or (c) the magic enchantment is destroyed.
7. The villain is defeated, he gets punishment or loses powers.
8. The victory of the protagonist leads him to some positive outcomes: (a) prosperity and wealth; (b) respect and sapience; (c) marriage or (d) the combination of these [37, p. 3 – 4; 21, p. 26 – 65].

As for the compositional devices of the fairy tales they usually do not specify the time or place of action, just as myths. But, unlike myth, tales have another reason for it: they were made to help people extrapolate at their own lives and that is way easier to be done if the setting can be anywhere and at any time. Moreover, the protagonist and antagonist or other main characters commonly do not possess very complicated personalities. On the contrary, they have a set of features that only makes it easier to associate them with any other real-life person. Another compositional device used in fairy tales is a repetition of actions and events that emphasizes the

recurrence of a story and correlates with Propp's functions [77, p. 192]. Besides, most commonly the narrator of English fairy tales is a spectator who does not intervene in the course of events and does not perform any of them [77, p. 191]. The described compositional devices are common to all Western culture folk tales' traditions. However, what differs English folk tales from other European ones is the ending. Most of the fairy tales have «and they lived happily ever after» type endings while English tales end with the events which actualize such ethical concepts as honesty, justice and rationality [77, p. 192].

Fairy tales marked a great impact on the development of human culture. Nowadays they are used for various purposes, for instance, in psychotherapy. Namely, such researchers as Sigmund Freud, Otto Rank, and Carl Jung studied fairy tales and myths within the framework of the human psyche. In fairy tales, the protagonist lives through hard times and changes that are analogies to what people might get through during their real life. The hero/heroine faces these difficulties and overcomes them, encountering important figures that influence his/her personality and eventually develops it. From this point of view, discussing fairy tales during psychotherapy becomes a great tool for understanding human identity better [16, p. 1].

Fairy tales continued developing and in the late Renaissance, a new type of fairy tale was created – literary tale. The process of transition from folk to the literary tale was gradual. For a long time, the literary tale was regarded exclusively as a transformation of a folklore genre into an author's artistic one. Although, many scholars believe that this matter lacks theoretical research [66, p. 67]. A prominent Russian expert in literature and Scandinavian studies, Lyudmila Braude, gave the following definition of a literary tale: literary tale – is an author's, prose or poetic work of art, which is either folklore based or purely original; it is rather fantastic, magical piece of art that depicts unusual adventures of fictional or traditional fairy tale characters and in some cases is child-oriented; it is a piece of writing where the miracle plays the role of a plot-forming factor, serves as a starting point for characterization of the characters [43, p. 234]. The key difference between the folk and literary tale is an author, besides, the literary tale cannot change dynamically as it does a folk tale.

Literary tales not only use the same compositional devices as folk tales but also carry a footprint of the author's character, individuality and his/her vision [68, p. 155]. A literary tale carries the spirit of its time as good as the folk tale since the author is the direct carrier of the vital values of the people to which he/she belongs [62, p. 80]. The literary fairy tale is characterized as a story with a more variable composition than the folk tale has, the author is limited only by his/her imagination. Comparing the characters, it is observed, that the literary tale individualizes them more, the author brings more details to their image. The protagonist frequently does not carry typical features; the heroes/heroines are more complex and can shift from good to evil and back that is rarely possible in the folk tales. Moreover, characters of fairy tales can migrate from one story to another, whereas characters in literary tales are numerous and do not usually reappear in other authors' tales [62, p. 81 – 82]. Besides, the world of literary tales is primarily determined by the author's understanding and interpretation of the mythological source, so that author's modifications often wipe away the external or internal features of the fairy tale [78, p. 34].

Even though folk tale tends to localize the exposition in the geographically real world, the space of both the literary and the folk tale does not correspond to reality. The narrative space of the fairy tale is situated in two worlds: the ordinary world, where the hero/heroine is born, and the magical world, which he/she encounters during his/her life in the real world and where he faces the challenges and miracles [46, p. 353]. Besides, quite often in English literary fairy tales might also include real proper names as milestones on the protagonist's way, or as destination points [46, p. 352].

The literary tale developed from a folk tale by two means:

- due to the free interpretation of constant plot patterns;
- due to the introduction of new magic-fantastic elements into the original fairy tale composition [45, p. 283].

Scholars also believe that literary tales could have become a popular genre way earlier, namely, they found out the indications that oral folk tales could have prospered during early Christianity in the West. But at that time most people in Europe were

illiterate and had multiple oral traditions, besides further, Latin was the only language of literature until the late Middle Ages. Consequently, the tales produced at that time had almost no audience, so their authors set them into other more popular medieval genres like romances, sermons, and short poems or framed in different narratives. These tales mostly focused on growing decent moral values compatible with the readers' social status [37, p. 8].

A Ukrainian expert in literature studies, Lyudmila Dereza, distinguishes several stages in the process of studying a literary fairy tale:

1. The primary working material accumulation; the focus is on the description of the folk and literary tales. This stage does not feature any process of differentiating or comparing the folk and literary tale.
2. The differentiation between the folk and literary tale, the gradual development of their similarities and differences. At this stage, the literary fairy tale is studied as both a processed folk tale and a separate, accomplished piece of writing.
3. The study of the literary fairy tale as an independent fiction literature genre; the definition of its place in the genre system and certain historical epoch of literature development [53, p. 6].

Moreover, there is a so-called folklore literary tale that is an intermediate form of an oral folk tale and an author's literary one. Its basic feature is that it is a folk tale processed by a certain author who shaped it into the form of a literary tale. The author tries to preserve the utmost of the properties of the folk tale but with a layer of his/her perception. One of the first and most valuable writers who started the tradition of folklore literary tales were brothers Jacob and Wilhelm Grimm. They made a great contribution to the development of the fairy tale genre, namely thanks to their work the notion of a «fairy tale» became widely used to name both the folk and literary tale. Moreover, Brothers Grimm were the first who tried to define the literary tale: Jacob Grimm noticed that literary tale is characterized by the existence of an author, whereas folk story contained a humorous background [52, p. 64].

Olena Zubenko singled out the following peculiarities of a literary tale that distinguish it from a folk tale:

1. The literary tale shares its roots with the folk tale and exists in a written form; literary fairy tale is not an improvised piece of literature therefore its form is finished and does not change further.
2. The literary fairy tale is individually oriented since it has got an author who shares his/her ideas and views on the social environment he/she belongs to. This suggests that the reality in the literary tale is represented through the prism of the writer's perception whereas the folklore through the perception of the people.
3. The literary tale also contains non-plot-related descriptions, detailed physical and psychological portrayal of the characters.
4. Despite containing magical elements, the literary tale is much closer to real-life; it reflects the contemporary ideas, visions, and desires of the people.
5. The heroes/heroines of the literary tales are versatile, they have a wide range of appearance features (whereas in folk tales heroes/heroines are idealized).
6. The actions, events and characters of the heroes/heroines in the literary fairy tale require motivation and causation [62, p. 82].

Besides, translation of fairy tales is a very complex process that is determined by the principles of translation of: 1) fiction literature; 2) literature that has got an author; 3) children's literature. For this reason, when translating a literary fairy tale there are plenty of difficulties for the translator. The preservation of the original author's style, his/her worldview, and special writing style are of particular difficulty [71, p. 356]. As a result, the translator will have the opportunity to evoke the same feelings among the audience as the original does and that, in our opinion, is both the principal task of the translator and the main complexity during translation [71, p. 357].

Finally, a prominent Ukrainian scholar, PhD, PostDoc from the Institute of Philology of Taras Shevchenko National University of Kyiv, Viktoriya Yefymenko, whose scope of research includes narratology and the study of the modern literary tale

and other scholars distinguished the following approaches to the analysis of the fairy tales:

- A folkloristic approach that focuses on the study of the folk tales by reconstructing the original version of the tale and observing all of its available variations. The representatives of this approach are Stith Thompson and Hans-Jörg Uther [33].

- A structuralist approach that was mostly developed by Vladimir Propp who studied the structural components of the fairy tale. In particular, he was convinced that such elements as the functions of the characters (31) and a set of their roles (7) are the constant structural components of the fairy tale. Not necessarily all the functions have to be present in one fairy tale but the order of their following is unchangeable. Besides, Vladimir Propp developed two definitions of a fairy tale: 1) it is a story that involves seven characters; 2) it is a story with a limited list of functions and a certain order of their sequencing [58, p. 186].

- A psychoanalytic approach that focuses on symbols in fairy tales. Famous Swiss psychiatrist and psychoanalyst, Carl Young, regarded fairy tales as a source of psychological archetypes. The scientist was convinced that myths or legends are a great tool to study basic models of the human psyche with the help of cultural stratification. However, fairy tales contain less of specific cultural material that makes them even more suitable for this purpose [9, p. 15].

- A socio-historical approach that studies socio-cultural reasons for the fairy tales' existence in certain environments. Besides, its representatives are convinced that fairy tales reflect a certain social order of a particular historical epoch; they symbolize the aspirations and needs of the members of the tribe, community or society [19].

1.2. Postmodernist literary fairy tales

Postmodernist literature brought a new life to the fairy tale genre. This era (second half of the 20th – beginning of the 21st century) is characterized by the emergence of postcolonial, feminist, multi-cultural and multi-ethnic literature.

Traditional literary genres transform, blend and become blurred [56, p. 151]. Moreover, many researchers, in particular, Tim Woods [35] and Brian McHale [18] highlight the process of assimilation of the «low» art and incorporation of a so-called thrash language as popular characteristics of postmodernist literature [4, p. 61].

In traditional literature, the fictional space consists of topoi that do not intersect. There is a boundary between them, and the plot is based on the intersection of a hero/heroine of similar topological boundaries [61, p. 347]. Whereas, in postmodernist works of literature the fictional space sometimes consists of a series of disconnected fragments with the borders in the form of the blank lines or even pages which only the reader can cross. Other literary forms are frequently included to expand the fictional space creating areas of intertextuality. The boundary between the fictional and the real-world blurs as they overlay. The space of the fictional world becomes polymorphous, it combines «pieces» from different realities, levels of consciousness and different types of discourse [61, p. 348].

Postmodernist literature is characterized by the concept of uncertainty and immanence. Uncertainty is a complex concept that includes ambiguity, fragmentation, pluralism, distortion, etc. Immanence refers to the ability of literature to generalize itself in symbols to influence itself through its abstractions thus becoming an own medium [4, p. 88]. Besides, different narrative speed is also peculiar to this period [12]. For instance, such devices as repetitions, concurrent syntactic constructs, and narrative in narrative slow the narrative speed [56, p.151].

An American writer, critic, and philosophy professor, William H. Gass, put forward the term metafiction to refer to a literary work that describes the process of creating a literary work. He argued that the task of the novelist is not to transmit but to create the world through language [10]. The notion of metafiction was further studied in the writings of other postmodernist researchers. For instance, an American literary critic and former professor of English and Comparative Literature at San Diego State University, Lawrence McCaffery, treated metafiction as a story about how the language creates meaning and gives shape to the outside world which is a fiction construct [17]. Besides, a prominent British literary critic, Professor of English

Literature at Durham University, and a specialist in postmodernist literature, Patricia Waugh, is convinced that metafiction superseded traditional outdated literary rules due to technological and informational discoveries. Such devices as structural modelling, textual regression, literary parodies, temporal and spatial shifts, blurred frames of discourse, etc. were the most influential during this process [34].

The compositional transformations in postmodernist fairy tales are quite explicit, namely one can observe thrash, satire, and distortion of traditional fairy tale features. Traditional fairy tale opening formulas are transformed and, consequently, show the parodic tone of the story. Ending formulas also change, they become more realistic, and less stereotypical and sexist [59, p. 26 – 27]. Besides, the compositional device of repetition is rarely used by contemporary tale writers, whereas numerical symbols preserve significance, they can have intertextual or parody meaning [59, p. 28].

The space in postmodernist tales is formed not around the characters or the narrator but is «less constructed than deconstructed by the text, or rather constructed and deconstructed at the same time» with the help of such strategies as juxtaposition, interpolation, superimposition, and misattribution [18, p. 45]. The juxtaposition strategy implies that the worlds geographically not situated near each other in reality are placed side by side in postmodernist works. An interpolation strategy involves the inclusion of «an alien space within a familiar space, or between two adjacent areas of space where no such “between” exists» [18, p. 46]. The strategy of superimposition assumes that two familiar spaces overlap, creating a third space other than the originals. Finally, misattribution includes random, sometimes perverted, and parody associations. Besides, the characteristic postmodernist feature is experimentation with the textual form: unconventional capitalization and use of fonts and space gaps [56, p. 153]

A Czech literary theorist, Lubomír Doležel, distinguishes three types of postmodernist transformations that occur as a result of relationships between fictional worlds or texts that created them: 1) transposition which «preserves the design and the main story of the proto-world but locates it in a different temporal or spatial setting»; 2) expansion that «extends the scope of the proto-world expands by filling its gaps,

constructing prehistory or posthistory»; 3) displacement/modification that creates a substantially different version of the proto-world with a changed structure and redesigned history [5, p. 206 – 207].

Besides, contemporary fairy tales for adults also unveiled such topics that were excluded from the traditional tales, namely deviant categories of sexual behaviour and identity. As a result, lesbian and homosexual issues are finally studied and traditional gender roles and the fairy tale genre as such is reconsidered [55, p. 63, 67]. Besides, a common modern trend is a transition of a fairy tale to new media forms (digital and cinema formats, comics, video games, etc.) that transforms the very idea of it. For instance, contemporary Walt Disney animated films that are based on traditional fairy tale narratives feature many postmodernist trends; thus, these films sometimes combine a traditional, sometimes naive main characters and a realistic environment [60, p. 91, 93].

Finally, a Ukrainian scientist, Olena Kolyasa, classified the following features of postmodern literary fairy tale discourse:

1. Dialogicality that provides the continuous connection or dialogue between the author the text and the reader. This feature is common in merely any type of discourse but in the postmodernist one, is at the textual level; here belong such devices a dialogue with the reader during the narration process, author's direct comments on the main narrative, and internal monologues built in the form of a dialogue. The author not only addresses the readers from the pages of the text but also tries to communicate with them directly. Besides, such components of the text as a preface, an afterword, a commentary, and the references, etc. are also characteristic of the postmodernist fairy tale discourse. The author starts a dialogue with his/her text, the dialogicality is built syntactically thus the reader becomes an interpreter of the text and has a discussion with the author and the narrative [67, p. 37].

2. Intertextuality that indicates the existence of internal textual connections between the postmodernist text and other texts of the world culture; it is an important feature not only of the necessary historicity of literature but what is more importantly of its fundamental mixing with all the discourses of the era [64, p. 55]. This suggests

that intertextuality is a must for the postmodernist literary fairy tales' texts because the versatility of the content is largely realized with the help of the actualization of the intertextual links, images, allusions, etc. One of the important devices of intertextually is a citation that includes the combination of the original author's narrative with quotations from the works of different authors, who together create a new textual space. Besides, the quotations from other fairy tales acquire new meanings in suitable contexts [67, p. 37 – 38]. However, when the same story is described in many different texts (as in the case of myths and fairy tales) its fictional world may become partially independent of textual realizations and become widely used in a particular culture, regardless of whether the readers are familiar with it or not [54, p. 322]. Many writers transform the plot of the traditional fairy tales and even claim that their variant is more accurate one whereas it usually is a parody of the classical plot [57, p. 79]. Thus, postmodernist literary fairy tales include transformed quotes, allusions, and parody; they always motivate the reader to the intellectual search as semantic multilayer features of the text are revealed with the help of intertextual connections [67, p. 38].

3. Variability that is interpreted as the representation of the textual fragments with the help of different variants of plot filling. These variants are simultaneously represented in the text by punctuation signs (dashes, brackets). As a result, the text looks as if in the process of writing: the process of finding the right word, idea, etc. is done syntactically. Consequently, by virtue of the fact that all the possible variants are available at the same time rather than one of them is chosen, it makes it possible to interpret the narrative differently. Due to variability, there is not only one text, but several of its variants [67, p. 38].

4. Fragmentation that in the postmodernist discourse performs the realization of the category of discretion in literary fairy tales. Namely, with the help of discretion, the text is sectioned into fragments for adequate understanding by the recipients. However, in postmodernist literary tales, the text is segmented in accordance with the intention of the speaker. Thus, the fragmentation has a dual nature: first, it is a speech actualization of syntactic units that results in segmentation and parcellation; second, it is a tool of influencing the reality in accordance with the author's perception. In the

second case, the creative function is dominant in the text. Fragmentation is guided not by the laws of the natural language text formation rules but by the communicative intention of the speaker – by an extralinguistic factor [67, p. 38]

5. Carnavalesque that is based on the game aspect of the language that changes the display of reality and the rules of language and eliminates the constant stereotypes of the perception and behaviour [40, p. 79]. Carnavalesque stimulates the desire to cross or break the boundaries of the language, to find new forms of realization of its potential, to create a new language for new literature and leads to the textualization of language that is no longer an instrument but a goal. As a result, one can use obscene language, mixed sociolects, blend the linguistic styles, etc. [67, p. 38]. The postmodernist literary fairy tales mostly feature linguistic games because postmodernist texts serve not only serve the purpose of using the linguistic potential to create an aesthetic effect with the help of deliberate violation of language norms but also operating of the content elements. Thus, the game principle is considered as the leading one as it combines a constant play with language on the verge of linguistic norms, the violation of them and the search for new meanings based on the combination of the incompatible. However, in the English postmodernist literary fairy tales this principle is realized with the help of a carnival the main features of which are laughter, parody, mockery, mystification, use of various masks, balancing on the verge of real and fictional worlds. Consequently, the carnival facilitates the elements of theatricality: a kind of theatrical festive action that is immensely appealing [42, p. 82].

1.3. Binary oppositions

Binarity is the oldest way of categorizing reality; with its help, our mythological consciousness models the world. Studies prove that binary perception of the world is not only characteristic to people of all times and races but also modern generations [48, p. 209]. A notable British literary critic and scholar of literary terminology defined binary opposition in «The concise Oxford Dictionary of literary terms» as «the principle of contrast between two mutually exclusive terms» [1]. Binary opposition is

a pair of concepts that oppose each other [30]. The very primitive binary oppositions are: «life and death, heaven and earth, day and night, right and left, up and down, sacred and miserable», etc. that developed on the basis of myth [31, p. 14]. Binarity is a key concept of structuralism that considers them «as fundamental to all language and thought» [1]. Moreover, our binary manner of thinking shaped the human storytelling tradition. Folklore texts feature a dual principle of perception very much indeed as they represent our culture that influences our thinking at all stages of life [48, p. 209]. For instance, as the primitive people sorted things from their environment into pairs because it is «the simplest form of differentiation or comparison» the categories that did not suit into became the «mediators between the poles» and were attributed magical properties [8, p. 25].

Since the binary mode of research proved to be one of the best methods of classification in the field of structuralist research we shall define structuralism as «the belief that things cannot be understood in isolation – they have to be seen in the context of the larger structures they are part of» [22, p. 83]. Binary oppositions were vastly studied by a prominent Swiss linguist and semiotician, Ferdinand de Saussure, the «father» of structuralist theory. He defines binary opposition as «the means by which the units of language have value or meaning; each unit is defined in reciprocal determination with another term, as in binary code. It is not a contradictory relation but, a structural, complementary one» [7]. That means that a lexical unit is determined by another unit that forms an opposition with it, but they rather have a structural relation than contradicting. For instance, the concept of «big» only makes sense in comparison to something treated as «small». The scholar did not only perform linguistic research but also studied a wide range of human sciences and as a result, became one of the founders of linguistics. His most important task was to determine the general properties of an abstract layer of the language that was opposed to an actual speech [44, p. 21].

Ferdinand de Saussure was inspired in his research by the works of the French philologist, Michel Bréal, who introduced the notions of linearity, binary opposition, and initiated differentiation between synchrony and diachrony. In his book

«Course in General Linguistics» the scholar studied these two approaches of linguistic analysis. F. de Saussure is convinced that synchrony «reports a state of affairs»; its features are orderliness and regularity. Whereas diachrony «supposes a dynamic force through which an effect is produced...diachronic events are always accidental and particular» [29]. The author emphasizes that these two approaches do not contradict each other, neither of them excludes the other. In addition, F. de Saussure also creates a new opposition pair for further linguistic research: synchronic and diachronic linguistics. Synchronic linguistics deals with the relations of the logical and psychological nature whereas diachronic linguistics the ones that combine consecutive components that do not create any system [44, p. 21].

One of the most prominent discoveries of F. de Saussure is his binary arrangement of the system of sound variations that suggests that one element can be used to determine the variability and position of the other. The author also introduces the binary pair literary/spoken language; he is deeply convinced that each person can speak at least two languages: literary and non-literary [44, p. 21]. But the paradox lies in the fact that literary language is supposed to be the central and standard one in this hierarchy, however, in reality, the spoken/non-literary language occupies this place. Moreover, fiction texts were once an example of literary language usage but nowadays not although they inevitably influence language development. Such transformations are an example of an inverted hierarchy as modern linguistic changes break the established standards, consequently, binary units eventually interchange their positions [44, p. 22]. Besides, F. de Saussure studied one more opposition: language/speech; the researcher believed that these concepts are not only contrary to each other but simultaneously complementary as 1) language is necessary for speech to be understandable and to fulfil all its functions; 2) speech is necessary for language to establish itself as historically, speech always precedes the language [44, p. 22]. The study of the scholar helped to analyse the historical processes of language change.

Another influential researcher who contributed much into the development of the theory of binary oppositions was a prominent French ethnologist and anthropologist, Claude Lévi-Strauss. The scholar presumed that structural linguistic

models are similar to anthropological; they are deeply rooted in an unconscious, that is, in the human mind. Any object in its linguistic (textual) form can be understood with the help of structural linguistics. C. Lévi-Strauss believes that linguistic oppositions also exist in biological and physical realities and the language is structured at all levels: phonological, grammatical, lexical. In his works, the scholar develops the route from the structure of the language to the structure of the mind and the unconscious. In his opinion, language reflects the culture of the people, but they do not consciously realize its structure as it is formulated unconsciously [38].

Claude Lévi-Strauss compares the language with the myth because it also has a structure that is not consciously recognized by the speakers. In order to identify the structure of the unconscious, that is to learn the culture of the people, one should recognize binary oppositions since the structure is composed out of them. Finally, the scientist concludes that the structure of the unconscious manifests itself in all the spheres of human activity, but to its most in myths. The structure of the myth is a reflection of the structure of the human mind, both ancient and modern. Thus, it follows that if one learns the structure of the myth one also perceives the logic of the thinking of the human being, which is binary [38].

Claude Lévi-Strauss defines binary oppositions as basic minimal units of thinking – mythemes that are formed on the basis of the human five senses. The scientist proved that mythological thinking is metaphorical and thus sensational. Mythological thinking features a lot of metaphors and symbols and makes them a tool of perceiving the world. Besides, C. Lévi-Strauss believes that the purpose of the myth is to consciously resolve the contradictions imposed by the binary oppositions by adding a third component that becomes a mediator between the first and the second one. This third component helps to partially neutralize the vivid meaning of the oppositions. For instance, in myths, the opposition «sky/earth» is neutralized with the help of the mediator «fog», etc. [38]. However, the oppositions are frequently not neutralized immediately and require several mediators.

Claude Lévi-Strauss analyses each myth in a certain order, he:

- 1) selects binary oppositions that repeat;

- 2) searches for the transformations/other versions of these oppositions;
- 3) combines related transformations of oppositions;
- 4) finds the invariant (semantic matrix) [38].

With the help of such a methodology, the scholar orders all the possible variations of one myth found in different tribes. As a result, C. Lévi-Strauss concludes that all myths have the same topic, although they feature different «codes» that are usually based on the human five senses of perception and are of similar types and limited in number. However, the researcher found out that the taste code, which he examined in his three books from the four-volume work called «Mythologiques», is usually the dominant one. C. Lévi-Strauss learned that this code is the most important one for American Indians and stands for the transitions from nature to culture [38].

Another popular binary pair studied by C. Lévi-Strauss is centre/periphery. The scholar does not divide but equates it. For example, during his lecture «Structuralism and ecology» Claude Lévi-Strauss reports about the myth about two brothers – the Sun and the Moon who are the prototypes of eternal unity when one cannot exist without the other and is a cyclic continuation of the other. The two brothers are discussing who is best to marry: a frog or a girl. One of the brothers turns into a porcupine and heads for the search of a wife. However, starting from this moment the myth is divided into two parts with completely different endings. These two parts exist independently but the author insists that they are connected, that they are one story and can «flow» into or interchange one another [69].

Moreover, in his famous work «Structural Anthropology» the author studies binary oppositions within the frame of social structures in different tribes and states that their binary pairs are never static. For instance, he analysed a map of the village that is situated on one of the Trobriand Islands regarding the opposition centre/periphery [70, p. 142]. As a result, the author found out that unmarried couples lived in the centre whereas married at the periphery because there was a belief in the tribe that the newlyweds should live away from the centre. Besides, the opposition also coincides with the binary pair man/woman: men were owners of collective houses in the centre whereas women owned family huts at the periphery of the settlement

[70, p. 147]. It also correlates with the pair sacred/non-sacred: there was a place for sacred rituals near the men's house in the centre of the village whereas at the periphery the women were occupied with domestic activities and did not participate in religious ordinances. The scientist distinguishes two types of duality: diametrical and concentrical. Diametrical duality is static, it cannot go beyond its limits whereas concentrical is dynamic and can include a mediator [44, p. 23]. Finally, Claude Lévi-Strauss was one of the few structuralists who discussed the possibility of blurring the boundaries between binary oppositions.

Another prominent representative of structuralism, Russian linguist and literary theorist, Roman Jakobson, continued Saussure's study of synchrony and diachrony and stated that literary criticism, as well as linguistics, is full of binaries: synchrony and diachrony [3]. The scholar is convinced that each literary period complements a specific era and influences history. He states that binary opposition synchrony/diachrony cannot exist separately, the processes of one affect the other; they are completely interdependent [44, p. 21].

R. Jakobson also studied binary opposition message/receiver. The message may be written, audial or visual so that the receiver can read it, listen to it, or watch it. The relationship between the message and the receiver is oppositional but they are connected as the addressee has to decode the message. If one of the oppositions stops existing, then there is no sense in the second one. He further studies the sender/receiver opposition and believes that it should have the code or contact as a mediator. His study proves that there is no significant difference between the sender/receiver or message/receiver since contact in between binary oppositions is required as otherwise, communication will not occur. However, the pair message/receiver is a partial or passive one.

Binary oppositions were further developed in the works of post-structuralist researchers who identified new approaches of their study, focused on the possibilities of blurring or deconstructing the border between the oppositions, and thus offered new ways of their interpretation. Postmodernist philosophy is defined by an attitude of rejection towards linear oppositions thus it changes the whole cultural system that has

been based on them. The levelling of binary oppositions becomes one of the main principles of the postmodernist movement; this principle was developed by a famous French philosopher, Jacques Derrida [2, p. 725]. Different poststructuralist scholars devoted their studies to the deconstruction of certain binary oppositions, for instance, subject/object within «death of the subject (mort du sujet)» and simulation hypothesis [39, p. 122]. The deconstruction technique includes: the identification of the opposition; the equalization of oppositions; defamiliarization that helps to determine whether such opposition is possible or not. Some scholars believe that to deconstruct binary oppositions one should reverse their meaning. Thus, the principle of deconstruction leads to the idea that binaries are not separated but intercomplementary concepts [65, p. 145].

1.4. Binary oppositions in fairy tales

Ukrainian researcher Tetiana Goncharuk defines the following most popular categories of binary oppositions in folklore texts:

- 1) Spatial (top/bottom, sky/earth, ground/subterranean, right/left, east/west, etc.);
- 2) Temporal (day/night, light/dark, summer/winter, spring/autumn, etc.);
- 3) Colour (white/black, red/black, etc.);
- 4) Social (masculine/feminine, old/young, intimate/alien, own/someone else's, inner/outer, etc.) [47, p. 31].

She bases her research on the assumption of such scholars as Vladimir Propp, Claude Lévi-Strauss, Russian philologist Vladimir Toporov and Russian philologist, and semiotician Vyacheslav Ivanov that a set of binary oppositions approximately includes 10 – 20 pairs. Out of these, one of the most significant ones is masculine/feminine which is realized with the help of the grammatical category of gender, symbolic objectivation of folklore texts, and various ritual functions.

Binary opposition masculine/feminine is widely described in mythological and folklore texts, namely the distinctive role of masculine/feminine origin in the creation of the world, in its arrangement and functioning. Besides, this opposition implies active

interaction as it forms the essence of the creation of the world and guarantees its continuity. In this context, both masculine and feminine have a positive connotation [47, p. 31 – 32]. However, these concepts tend to oppose each other: 1) masculine has a positive connotation and is associated with such concepts as happiness, good, health, day, sacred power, top, east, front, outer, right, protector; 2) whereas feminine with unhappiness, evil, illness, night, chthonic forces, bottom, sunset, back, inner, left, dangerous thus receives a negative connotation. Yet, the feminine origin is ambivalent, connected with both life and death; for instance, in myths death, illness, and grief were often depicted as women but they were also associated with maternal power of creating new life [47, p. 32]. Finally, Vladimir Toporov and Vyacheslav Ivanov believe that binary opposition masculine/feminine opposition carries a special semantic meaning in folklore texts and represents other oppositions such as life/death, top/bottom, light/darkness, dry/wet, hard/soft, etc. [63, p. 178].

Another popular binary pair is me/the other which defines the boundaries of personal space. The archetypal opposition of own/alien has a cosmogonic character and it was perceived by ancient people as the struggle between the light and the darkness. The light is associated with warmth, life, health, sacred forces, own space whereas the darkness with cold, illness, death, chthonic forces, alien space. For instance, primitive tribes believed that darkness and cold were hostile to the deities of light and warmth and that they were created by some alien evil force [47, p. 33].

The opposition light/darkness is also closely connected with the binary pair day/night. Ancient people perceived day and night as living, immortal beings. Thus, the day personified was the supreme deity of light – the sun, whereas the night – the deity of darkness. The night was associated with death, the day with life. However, the concept of the night is ambivalent: the night is more archaic than the day, so it provides more opportunities for people (for instance, people read conjurations at night when they were more effective). Besides, binary pairs light/darkness and day/night also correlate with masculine/feminine opposition. For example, the day and the night can be personified as a brother and a sister [47, p. 33].

According to binary pair own/alien space, alien space is located behind the person, it is invisible and therefore dangerous. So here emerges another essential opposition front/back which is the most archaic horizontal opposition. This binary pair is determined by the human vision: the space that can be seen is safe whereas the one that cannot be is dangerous [73, p. 362 – 364]. Although, primitive people perceived right as a synonym for front – visible and daylight, the space of living people; and left correlated with back – invisible, nocturnal, space of the beyond, and the dead. Besides, binary opposition right/left also possessed a sacred meaning. For example, religious rituals often contained the actions based on the movements either to the right or to the left. The right had positive meaning whereas the left negative one. For instance, Christians believe that during the Last Judgment the righteous will stand on the right of Christ whereas sinners on the left [47, p. 35]. Moreover, fairy tales feature a mythological (sacral) space which compared to the historical one has a hyperbolized meaning. Here belong chthonic world attributes – usually common household objects that acquire magical properties in the otherworld [74, p. 95].

Finally, the binary pair top/bottom is also of paramount importance. Philip Wheelwright, an American philosopher, and literary theorist believes that this opposition is an archetypal one and is of the same or very similar meaning to the majority of the population [76, p. 98]. The top usually has a positive meaning, the bottom negative one. In folklore texts, the top is frequently associated with the divine, magical power, health, and happiness; the bottom with destructive chthonic forces, illnesses, and misfortunes. Heroes/heroines of fairy tales often meet one of his/her magical helpers on the top of a mountain; the helper gives him/her the gifts and the life of the protagonist changes for the better. Respectively, when falling down the hero/heroine feels desperate fear [48, p. 213].

Besides the concept up has a wide range of positive implicit meanings, it is:

- a sacred power that helps the protagonist;
- the power that grants health and wound healing;
- a sacred (magical) space where magical transformations are possible;
- the power that embodies rule and power;

- the force of the origin of life [48, p. 213 – 214].

Whereas, the bottom predominantly negative implicit ones, it is:

- a sacred power that harms;
- the place where all the diseases are sent;
- the concept related to danger and chthonic forces [48, p. 214].

Ultimately, starting from the mid-twentieth century one may notice the development of the fantasy literature. One of its most prominent developers is an English writer, philologist, and author of «The Hobbit» (1937) and «The Lord of the Rings» (1954 – 1955), John Tolkien. At this period, one faces the notion of fantasy that denotes fiction texts that contain something supernatural or incredible. A fairy tale genre fits this definition too. So, one can talk about the similarities of these genres; they are very complementary but not identical or interchangeable [52, p. 66]. Researchers point out that one of the main features of the fantasy genre is the opposition good/evil, its constant battle, textual portrayal, and even geographical and ethnic localization [51, p. 174]. A fantasy genre is deeply related to mythological thinking that is characterized by a binary perception of the world. Such a principle of categorization is metaphorical, symbolic, and may be even geographically localized. However, every concept is ambivalent, can be transformed into any other. For instance, there is a great deal of mediators (heroes/heroines and objects) that possess characteristics of both concepts [65, p. 146].

Conclusions to chapter 1. All things considered, one can conclude that the ancient perception of the world developed on the basis of mythological thinking that is characterized by binary oppositions as a method of categorization. With the help of binary oppositions people constructed and reconstructed the surrounding reality. This mode of thinking was further realized to the fullest in folk and literary fairy tales. It was studied by structuralists and poststructuralists among whom the most prominent contributors were Ferdinand de Saussure, Claude Lévi-Strauss, Roman Jakobson, and Jacques Derrida. Whereas Vladimir Propp and Lyudmila Braude analysed fairy tales. Ultimately, many researchers are interested in postmodernist fairy tales the main feature of which is the deconstruction of the binary oppositions.

CHAPTER 2. BINARY OPPOSITIONS IN JOSEPH JACOBS'S «ENGLISH FAIRY TALES»

The study of literature about the theory of binary oppositions gave us an overview of how they integrate into the fairy tale canvas in general, so that now we can examine their usage in particular pieces of writing. We chose the book «English Fairy Tales» (1895) by Joseph Jacobs [14] for our research paper. Joseph Jacobs (1854 – 1916) was a notable folklorist and collector of English folklore tales. He was born in Sydney, Australia, and worked most of his life in England. His major fields of study included English fairy tales, and Jewish history and literature [15].

Joseph Jacobs was a member of the Folklore Society and edited «The Folk-Lore Journal». His achievements in folk tales' processing gave him the fame of one of the most influential researchers of English folklore of that time [15]. Among his most popular works are the following compilations: «English Fairy Tales», «Celtic Fairy Tales», «Indian Fairy Tales», «More English Fairy Tales», «More Celtic Fairy Tales», «Europa's Fairy Book» and others [20]. One of his greatest accomplishments was that he gathered and edited English fairy tales the way that children can freely read them but at the same time, the tales remained as close to the original as possible [15].

Joseph Jacobs's work was of particular importance as due to the vast expansion of European tales in Britain, traditional English, Scottish and Welsh folklore tales almost vanished in time so that he collected old tales at a critical time when they were in danger of being lost. He «gave the world versions of its best known and most representative folk stories in a form suited to children while remaining true to the essential core of the original versions» and «rescued the fast-disappearing English tales from a threatened oblivion and rekindled interest in them», he was «the person most responsible for preserving the body of British folk tales» [15].

Regarding all of the above mentioned, our choice to analyse his collection of «English Fairy Tales» has clear reasons: the source is reliable and provides the material for analysis; the tales are close to their original versions. In our analysis, we focused not on every binary pair but on oppositions that are of paramount importance for the

story as they can relate to a vast number of categories, although most of them are insignificant from the scope of the recipient.

1) **Tom Tit Tot**. The original text was acquired by Jacobs's colleague Edward Clodd and found on the pages of the «Suffolk Notes and Queries» in the Ipswich Journal published in 1877. The folklorist implies, that this tale has lots of variations all around the British Isles and even continental Europe. For instance, J. Jacobs is convinced that Grimms' «Rumpelstilzchen» originated from this tale. Importantly, the researcher regards this variant as the best among others including European ones [14].

As for the binary oppositions, we distinguish several important pairs in this fairy tale. The first one is **monarch/peasant**. From the very beginning we the recipient is being faced with two characters: the mother and the daughter. The daughter is characterised as careless and greedy: she ate all the pies despite her mother's request. Later on, one observes as she lies her mother about the pies:

«The girl went and she looked, and there was nothing but the dishes. So back she came and says she: 'Noo, they ain't come again.'

'Not one of 'em ?' says the mother.

'Not one of 'em,' says she» [14].

Consequently, the lie is uncovered, and the mother goes outside to spin where she encounters the king. She ends up lying about her daughter's skills to successfully marry her. Further on the daughter does not dare to tell the truth to the king either. On the other hand, the king keeps his word and behaves exactly as he promised. So, the monarch is characterised as honest and is opposed to peasants who are dishonest. Moreover, only female characters of this fairy tale are liars as even the mysterious creature whose name the protagonist has to guess and that is not associated with being female (the name Tom surely implies on masculine nature) keeps its promise. As a result, one can also define binary opposition **masculine/feminine**.

The next significant binary pair is **day/night**. The magical creature comes to the protagonist both day and night:

«Well, every day the flax and the food were brought, and every day that there little black impet used to come mornings and evenings. And all the day the girl sate trying to think of names to say to it when it came at night» [14].

However, during the day the heroine lives a normal life, she spends time trying to guess the name of her supernatural ally and only at night happens the magic: in the morning the flax is transferred to the creature and in the evening the heroine receives magically spun flax skeins and here happens the name guessing conversation. This correlates with general fairy tale rule: the night is the time our ancestors thought of as mystical.

Finally, the main idea of the fairy tale is that the name has remarkable power over supernatural beasts or events so one can identify an opposition **knowledge/ignorance**: the first concept is marked with power and control whereas the second one with helplessness.

2) **The Rose-Tree.** According to J. Jacobs, this tale is widely known under the title «Orange and Lemon». The folklorist took it from the «Folk-Lore of Northern Counties» by William Henderson. This fairy tale can be found all around the English-speaking world, including local versions in Australia and Ireland; it also occurs in Hungarian and German (Grimms' «Juniper Tree») folklore [14].

One can distinguish several basic binary pairs that complement each other in this fairy tale: **love/hate**, **youth/adulthood**, and **natal/alien**. The protagonist is a young girl, the antagonist is her stepmother who also has her own son but for some reason hates her stepdaughter:

«The girl was as white as milk, and her lips were like cherries. Her hair was like golden silk, and it hung to the ground. Her brother loved her dearly, but her wicked stepmother hated her» [14].

The girl is young and beautiful, so her stepmother envies her. The daughter is honest, humble, and trustful whereas the antagonist is hateful, evil, and full of lies. These two characters are directly opposed. Eventually, the tale confirms the domination of youth, as it ends with the girl's revenge. Besides, one may also notice the tendency towards focusing on colours when describing the girl, however, the story

provides no colour opposition since no colours are used to describe the stepmother. Yet they additionally underline the existing opposition: youth is colourful whereas adulthood colourless.

Finally, male family members' behaviour also differs: elder father eats the dishes made of his daughter's organs despite feels that they taste strange, whereas his young son somehow realizes what has happened and refuses. Thus, youth is depicted as more insightful, pure, and innocent. Even though the girl kills her stepmother and becomes a murderer the whole incident is perceived as justified revenge.

3) **How Jack went to Seek his Fortune.** Joseph Jacobs recorded this fairy tale from the American Folk-Lore Journal although he states that it has many other versions including ones in Ireland and Scotland. Besides, he assumes that some of these may have been derived from the Grimms' «Town Musicians of Bremen» [14].

The first noticeable binary opposition in this fairy tale is **day/night**. The day is the time of safe travel and fortunate acquaintances:

«Once on a time there was a boy named Jack, and one morning he started to go and seek his fortune.

He hadn't gone very far before he met a cat» [14].

The protagonist keeps on running into benevolent animals all day on his trip. He has to stop his journey at night though as this is time for action, when the newly formed friendship stands the test, as the heroes struggle to get a place for the night:

«Well, they went on till it was about dark, and they began to think of some place where they could spend the night. About this time they came in sight of a house [...]. And there were some robbers counting over their money. [...] ...all together they made such a dreadful noise that it frightened the robbers all away» [14].

Finally, the **bottom/top** opposition is salient in this tale. On his way through the house, the robber goes from the ground floor upstairs and then down to the cellar and is being scared by different animals, and finally when leaving the house is frightened the most by something screaming on the roof.

4) **Mr. Vinegar.** J. Jacobs took this story from James Halliwell though it originates from the West of England. Besides, it has German (Grimms' «Hans im Glück») and French variations [14].

The first binary opposition to encounter is **masculine/feminine**. Mrs Vinegar is depicted as a diligent housewife who sets the plot in motion by accidentally breaking the house because of bad luck, and then acts emotionally:

«In an agony of grief she rushed forth to meet her husband. [...] ...'we are ruined, we are ruined: I have knocked the house down, and it is all to pieces!'"» [14].

Mr Vinegar, on the other hand, plays the role of a reasonable and thoughtful husband who suggests a further set of actions and guides his wife:

«'My dear, let us see what can be done. [...] ...we will go forth to seek our fortune'. [...] 'My love, I will climb up into a tree [...] and you shall follow'» [14].

As the story goes on, one observes as their roles exchange, Mrs Vinegar behaves rational and she comes up with a solution to their problem whereas Mr Vinegar wastes all money they have found.

Another important binary pair is **day/night**. The night is endowed with mystical powers when miraculous, yet risky coincidences happen, and the couple acquires an unexpected fortune. The day, on the contrary, is from the first sight a safe time of ordinary life, when people shape their luck themselves but since the fairy tale has a goal to ridicule human foolishness, the protagonist loses his fortune during the day.

Finally, the opposition **foolish/clever** is the principal in the story. Mr Vinegar is depicted as imprudent whereas the people who sell him goods as farsighted since they manipulate him into buying cheap things at a higher price:

«'Well', said the man, 'as you are a friend, I don't much mind parting with it'» [14].

5) **Nix Nought Nothing.** According to J. Jacobs, it originates from the Scottish tale «Nicht Nought Nothing» that was collected by Andrew Lang in Morayshire. The final text presented in this book differs from the original since Joseph Jacobs rewrote it and added some episodes. What is more, A. Lang was convinced that the tale has several variations one of which originated from an ancient Greek myth of Jason and Medea [14].

The cornerstone of this fairy tale is the opposition **human power/supernatural power**. The human characters of the fairy tale are depicted as completely helpless: the king cannot cross the river; the prince cannot accomplish the giant's tasks and escape from him; the royal family cannot outsmart the giant; the subjects of the king cannot refuse to give away their children. In such cases, supernatural forces or creatures come and help:

«At length the king was on his way back; but he had a big river to cross, and there was a whirlpool, and he could not get over the water. But a giant came up to him, and said: 'I'll carry you over'» [14].

Moreover, many supernatural powers are closely connected with natural forces. For instance, the daughter of the giant can summon animals and control the animals, she also can transform objects. What is interesting though, is that here one can notice the opposition **water/ground**. In this fairy tale, the water is regarded as a source of danger and potential death: the king does not dare to cross the river and the giant eventually drowns in the water from the magic flask. Whereas the ground is considered to be a safe place for both humans and supernatural beings:

«[...] out of it welled a big, big wave that grew, and that grew, till it reached the giant's waist and then his neck, and when it got to his head he was drowned dead» [14].

Finally, the binary pair **bonny/poor** reflects the preferences of the society of that time. The prince is described as «a fine, bonny laddie», the daughter of the giant is compared to him and also depicted as being «bonny», and the daughter of the gardener when looking into the well and falsely regarding the giant daughter's reflection as her own also describes herself as being bonny:

«[...] 'If I'm so bonny, if I'm so brave, why do you send me to draw water?' So she threw down her pail and went to see if she could wed the sleeping stranger» [14].

Here we define «bonny» not only as pretty but also as healthy, lively and strong enough.

6) **Binnorie**. J. Jacobs borrowed the plot of this fairy tale from the ballad of the «Twa Sisters o Binnorie» and combined the elements from its several variations. He also stated that this tale has connections with Grimms' fairy tale «Singing Bone» [14].

The binary opposition of paramount importance in this fairy tale is **younger sister/elder sister**. The conflict and the differences between the two sisters are sharply depicted. The younger sister is described as the one «with cherry cheeks and golden hair» [14] whereas the appearance of the elder one is not described at all, but all the information given one may assume that the younger sister is more beautiful. Besides, she is associated with innocence and kindness; considered all the above mentioned, she is regarded as the one getting all the fortune by her virtues. On the contrary, the elder sister is envious, vile, and capable of murder. She does not retreat even after her sister promises to give her half of everything she already has or shall ever have and William's heart:

«'Sink on,' cried the cruel princess, 'no hand or glove of mine you'll touch. Sweet William will be all mine when you are sunk'» [14].

Besides, this fairy tale also contains another significant binary pair – **water/ground** since one observes here the water as the source of danger and death and the ground is associated with salvation.

7) **Mouse and Mouser**. This tale was recorded by Joseph Jacobs from the words of E. Burne-Jones. It also has a Scottish version called «The Cattie sits in the Kilnring spinning» [14].

The principal binary opposition in this fairy tale is **hunter/pray**. The mouse is humble and polite, it addresses the cat with respectful «my lady». Whereas the cat is indifferent to the mouse's story, all it cares about is the mouse to be eaten and addresses it as to «my body» [14].

8) **Cap o' Rushes**. J. Jacobs states that he discovered this fairy tale in «Suffolk Notes and Queries» of the Ipswich Journal. He also adds that it has parallels with «King Lear» and is a Cinderella-class story [14].

The first important binary opposition here is **day/night**. The story contains no fairy powers as such, instead, the contrast between the ordinary day and the magical

night is achieved with the protagonist changing outfit. During the day she is a servant in the cloak made of rushes, whereas at night when the ball comes, she is a mysterious lady in a beautiful dress. The heroine keeps changing her identity until it is no longer possible, and the challenging period of her life is over:

«'You did miss a sight, Cap o' Rushes!'

'What was that?' says she.

'Why, the beautifullest lady you ever see, dressed right gay and ga'» [14].

The day/night opposition is strongly connected with **rich/poor** binary pair. It is most strongly expressed by the outfits of the heroine that help her change the social status (the servants are not allowed for the ball). Besides, rich/poor binary pair correlates with **home space/alien space** opposition. At her father's house the heroine is a daughter of a rich man whereas after leaving it she occurs in an alien dangerous place where she fights for her life and works hard just for the ability to have a roof under her head:

«'I haven't nowhere to go,' says she; 'and I ask no wages, and do any sort of work,' says she.

'Well,' says they, 'if you like to wash the pots and scrape the saucepans you may stay,' said they» [14].

Finally, the opposition that is the core one for the story is **insight/ignorance**. The main conflict of the tale is built around the fact the father misunderstood his daughter so one can observe father – old and short-sighted/daughter – young and sharp-minded antithesis. Likewise, one can notice the opposition **tasteful/tasteless** that is also the principal one in the fairy tale and via which the heroine expresses her insight.

9) **Teeny-Tiny**. Joseph Jacobs states that he took this fairy tale from James Halliwell [14]. The principle opposition in this fairy tale is based on the **realm of the living/realm of the dead**. The woman (representative of the world of the living) enters the churchyard (the territory of the dead). Although not only she crosses the border but also takes the bone that does not belong to the world of the living with her. The main idea of this tale is that the dead belong to their own realm, and the living must not intrude it.

10) **Jack and the Beanstalk.** J. Jacobs claims that he recorded this fairy without any variation as he was told it in Australia. Although he admits that there are other versions of the tale that differ primarily because they contain moralizing [14].

The first opposition to mention is **top/bottom**. The bottom is located on the ground where people live their ordinary lives often struggling to survive:

«And all they had to live on was the milk the cow gave every morning which they carried to the market and sold» [14].

On the contrary, the top is a wonderful place of extraordinary wealth:

«[...] and after that he goes to a big chest and takes out of it a couple of bags of gold, and down he sits and counts»;

«Then he said: ‘Wife, bring me the hen that lays the golden eggs.’ So she brought it, and the ogre said: ‘Lay,’ and it laid an egg all of gold»;

«After breakfast was over the ogre called out: ‘Wife, wife, bring me my golden harp.’ [...] Then he said: ‘Sing!’ and the golden harp sang most beautifully» [14].

Thus, this opposition is closely connected with other binary pairs: ordinary **poor** people live on the ground whereas fantastic **rich** creatures in the skies. The link between the two worlds is the magical beans that allow the inhabitants of the earth to get to the top world wonders. Finally, one can observe opposition **foolish/cunning** which is expressed with the help of the protagonist and an old man who sold him three beans of rather precarious value in exchange for a profitable milky cow.

11) **The Story of the Three Little Pigs.** The folklorist took this tale from James Halliwell. He also noticed that it a couple of other versions and found it to be similar to the Grimms’ «Wolf and Seven Little Kids» [14].

The basic binary opposition in this fairy tale is **hunter/prey**. However, what is interesting is that at the end of the tale the victim turns out to be a hunter too:

«[...] so the little pig put on the cover again in an instant, boiled him up, and ate him for supper, and lived happy ever afterwards» [14].

The next binary pair is **force/intelligence**: the protagonist’s (third pig’s) and antagonist’s main characteristics are contrasted in the tale. The wolf operates with force, he is straightforward and openly expresses his intentions:

«'Then I'll huff, and I'll puff, and I'll blow your house in'.

So he huffed, and he puffed, [...]and at last he blew the house down, and he ate up the little pig» [14].

Whereas, the pig does not rely on his force but rather on his wits. When the wolf fails at blowing up the brick house, he tries to lure out the pig several times. But the protagonist outsmarts him. Eventually, the pig defeats the wolf taking advantage of his own mistakes, so the story praises the idea: even if you are weaker, you may win if you are smarter.

12) **The Master and His Pupil.** Joseph Jacobs collected this fairy tale from William Henderson's book «Folk-Lore of Northern Counties». He also points out the parallels of the tale with legends about Virgil who also «summoned a number of demons, who would have torn him to pieces if he had not set them at work» [14].

The cornerstone binary pair here is **stupid/intelligent**. This opposition is actualized in the text by contrasting the **master** and the **servant** as characters. The master is depicted as a smart man who collected and studied many magical artefacts:

«There was once a very learned man in the north-country who knew all the languages under the sun, and who was acquainted with all the mysteries of creation» [14].

Moreover, since he possessed such knowledge, he held a high position and was granted power and thus was also imposed a great responsibility for his actions. That is why he took precautions to protect the source of his knowledge from other people:

«He had one big book bound in black calf and clasped with iron, and with iron corners, and chained to a table which was made fast to the floor; [...] he unlocked it with an iron key, and none but he read from it» [14].

On the other hand, his student is described as a fool who works as a servant and cannot do a thing with magical artefacts as he lacks knowledge. And only when he secretly gets access to the book, he is granted a tiny amount of it. He summons the demon – a vile force he is unable to control and barely survives, rescued by his master. Considering all the above mentioned, one can also identify such oppositions as **responsible/careless** and **powerful/helpless**.

Finally, the **angels** and the **demons** are opposed in the magical book:

«It told how many angels there were in heaven, [...] and what were their several functions [...]. And it told of the demons, how many of them there were, and what were their several powers, and their labours, [...] and how tasks might be imposed on them, and how they might be chained to be as slaves to man» [14].

The angels live in heaven and have functions are called «great angels of might» whereas the demons have labours and can be enslaved by humans. This opposition is also connected with the binary pair **spiritual world** (where the angels and the demons live) and the **human world**.

13) **Titty Mouse and Tatty Mouse**. J. Jacobs took this fairy tale from James Halliwell's «Nursery Rhymes». However, the researcher claims that its multiple variations can be found all over the world: in Britain, France, Italy, Spain, Portugal, Germany, Norway, Romania, Asia and India. All in all, Jacobs accounted 25 variants. He also admits that there is no common opinion whether this is one story distributed across different cultures, or every nation accidentally came up with the story of identical morality [14].

The foremost binary opposition of this fairy tale is **important/insignificant**. The tale begins with an accident that happened with one mouse and ends up with the death of a human. Its basic idea is that small and unimportant things define the big ones. What is more, one can observe a reversed dependency too: because of the man's fall, the second mouse died.

14) **Jack and his Golden Snuff-Box**. Joseph Jacobs collected the fairy tale from Francis Hindes Groome's «In Gipsy Tents». He also comments that the story has parallels with some Irish fairy tales and famous Aladdin [14].

The first opposition to mention is **home space/alien space**. The hero is tired of his boring home space where the only people he can communicate with are his parents and gets very excited about finding a princess in the wondrous outside world:

«'I see nothing at all here but great trees around me; and if I stay here, maybe I shall go mad before I see anything.'» [14].

One notices another opposition when the protagonist's mother asks him whether she should bake a big cake and curse him or small cake and bless him. So that the binary pairs **big/small** and **curse/blessing** complement each other and express the message that sometimes having less is better.

In the outside world, there are two more realms: the **realm of humans** and the **realm of the magical creatures**. The human world is cruel and demanding. The king whose daughter the protagonist wants to marry gives him impossible tasks:

«[...] at eight o'clock in the morning I must have a great lake and some of the largest man-of-war vessels sailing before my mansion, and one of the largest vessels must fire a royal salute, and the last round must break the leg of the bed where my young daughter is sleeping. And if you don't do that you will have to forfeit your life» [14].

The key to success is a golden snuffbox given to the hero by his father which contains three magical creatures – «three little red men». The creatures obey him without reservation and complete all of his requests. Later on, Jack encounters three kings of mice, frogs and birds that also help him willingly and ask nothing in return. Whereas the human king is not happy that his son-in-law returned empty-handed and only then lets his daughter and his newly born grandchild come and see the hero when he shows that he eventually succeeded.

15) **The Story of the Three Bears**. The folklorist took this story from the book «The Doctor» of the famous British writer Robert Southey. J. Jacobs also mentions that fact that this tale is unique because it is the only fairy tale with an author in his memory that became so popular and was further multiple rewritten, however, by British authors. And only got a foreign translation in Italian [14].

The key binary pair here is **good/bad** and it is actualized with the help of the contrast between the **animal** and the **human world**. The animal world is presented by the three bears whereas the human one by an old woman. The bears are described as kind, harmless, tidy and hospitable:

«The door was not fastened, because the Bears were good Bears, who did nobody any harm, and never suspected that anybody would harm them. [...] for they

were good Bears – a little rough or so, as the manner of Bears is, but for all that very good-natured and hospitable» [14].

The woman, on the contrary, demonstrates impertinence, greed, ignorance, foul language and filthiness; she breaks into the strange house that looks habitable and freely uses the things in it without any concern:

«She could not have been a good, honest old Woman. [...] she was an impudent, bad old Woman. [...] first she tasted the porridge [...] and she said a bad word about that» [14].

Finally, one can notice one more interesting opposition in this fairy tale: **small/medium/big**. This triple opposition is of paramount importance for the development of the plot, however, from the woman's perspective, it turns into the binary one: **suitable/unsuitable**. The woman always chooses everything of the small size as the most satisfying (although not perfect, except for the bed). She is also of small height so for her everything bigger than herself is not favourable.

16) **Jack the Giant-Killer**. The folklorist collected this tale from multiple sources. The story consists of different parts which depict the episodes about Jack's deeds so that J. Jacobson had the choice which ones to select [14].

First binary opposition one encounters is **big/small**. The protagonist is the farmer's son who becomes a **hero** that kills the **villains** – the demon from hell and the giants who tyrannize everyone and everything surrounding them:

«[...] Mount of Cornwall was kept by a huge giant named Cormoran. He was eighteen feet in height, and about three yards round the waist, of a fierce and grim countenance, the terror of all the neighbouring towns and villages. [...] Everybody at his approach ran out of their houses, while he seized on their cattle. [...] He had done this for many years, so that all Cornwall was in despair» [14].

The next binary pair is **human space/alien space**. The people live in villages or towns together whereas the giants can usually be found in the mountains or the castles living alone and only taking home their victims.

Moreover, one may notice the binary pair **force/intelligence**. The protagonist is smart and that is his most important advantage over the giants who usually rely on brute force and are not farsighted:

«'Say'st thou so,' quoth Jack; 'that is like one of your Welsh tricks, yet I hope to be cunning enough for you.' [...] he laid a billet in the bed in his stead, and hid himself in a corner of the room. At the dead time of the night in came the Welsh giant, who struck several heavy blows on the bed with his club, thinking he had broken every bone in Jack's skin» [14].

Finally, magical artefacts and forces always make their owner **powerful** whereas the ones who do not have one are **helpless**. However, when the opponents both have wondrous strengths the intelligence becomes the decisive factor.

17) **Henny Penny**. Joseph Jacobs wrote down this fairy tale as he was told it in Australia. He also adds that there are its other British and European variations [14].

The first leading binary opposition here is **cunning/slow-witted**. The protagonist is a hen that overexaggerates the importance of an event without any comprehension of its nature:

«One day Henny-penny was picking up corn in the cornyard when – whack ! – something hit her upon the head. 'Goodness gracious me!' said Henny-penny; 'the sky's a-going to fall; I must go and tell the king'» [14].

As a result, all the animals who joined her were killed because of their naivety that was taken advantage on by a clever sensible predator – the fox. So, one can also distinguish the binary pair **hunter/prey**.

18) **Childe Rowland**. J. Jacobs collected this tale from Robert Jamieson's «Illustrations of Northern Antiquities». The tale was altered by many authors, this particular version originally contained lots of Scottish dialects. Besides, the folklorist named the palace of the king of Elfland as the Dark Tower and introduced the concept of the «widershins» [14].

The key opposition here is **human world/magical world**. The conflict starts with supernatural creatures stealing the hero's sister. The protagonist is obliged to follow certain rules on his way across the fairyland:

«' [...] after you have entered the land of Fairy, whoever speaks to you, till you meet the Burd Ellen, you must out with your father's brand and off with their head. [...] bite no bit, and drink no drop, however hungry or thirsty you be; drink a drop, or bite a bit, while in Elfland you be and never will you see Middle Earth again'» [14].

The rules are strict, hard to follow and the first one demands human sacrifices. They define the alien magical world that is hostile and dangerous for human beings and is opposed to the well-known home world. The mediator between these two worlds is Merlin who guides the protagonist and grants him the knowledge that empowers him. Besides, the rules also contain an opposition in themselves: the first one involves **action** and the second **inaction**.

The next binary pair is of spatial nature and focuses on the so-called «widershins» that is part of the magical world. Widershins means going counterclockwise that is in the opposite direction from the sun or from the left to the right. So that we may distinguish the following oppositions: **clockwise/counterclockwise = to the sun/from the sun = from right to left/from left to right**. Thus, clockwise, to the sun and from right to left have positive connotation whereas counterclockwise, from the sun and from left to right negative.

Furthermore, one can also trace the **Christian/non-Christian** opposition in the text when the king of Elfland «smell the blood of a Christian man» [14] that presupposes that he is not the one.

Finally, interesting enough is the opposition **elder brothers/youngest brother**. The tale levels the role and impact of the elder and the middle brother thus contrasting them with the youngest one thus transforming three-pole opposition into bipolar.

19) **Molly Whuppie**. The story was collected from the Folk-Lore Journal. J. Jacobs adds that he changed the dialect though [14].

The first binary opposition to mention is **home space/alien space**. The tale begins with the depiction of the family that is so poor that the parents cannot provide enough food for every child thus three youngest ones are left alone in the woods. They find themselves in an unknown and dangerous place that is inhabited by the representatives of nonhuman race:

«They said: ‘Please let us in and give us something to eat.’ The woman said: ‘I can’t do that, as my man is a giant, and he would kill you if he comes home.’» [14].

The youngest from the sisters though manages to outsmart the giant; she uses her **wits** to win as she knows that her physical powers cannot stand against the supernatural power:

«She noticed that before they went to bed the giant put straw ropes round her neck and her sisters’ [...]. So Molly took care and did not fall asleep, but waited till she was sure every one was sleeping sound. Then she slipped out of the bed, and took the straw ropes off her own and her sisters’ necks» [14].

The giant, on the contrary, relies on his **physical strength**.

Finally, the opposition of paramount importance in this tale is **poor/enow**. The heroine and her sisters were starving to death whereas the giant had plenty of food and money, besides the girl collaborates with the king and completes his dangerous tasks to get married to a prince and never be in need again. However, what is interesting though, is that there are three sisters: the eldest/the middle/the youngest but two older sisters merge into one depersonalized character that is opposed to the youngest girl. So that we may distinguish the binary pair **elder sisters/younger sister**.

20) **The Red Ettin**. Joseph Jacobs collected this fairy tale from Robert Chambers’s «Popular Rhymes of Scotland». The folklorist edited and changed some parts of the story [14].

The first binary opposition to mention is **home domain/alien domain**. The protagonist is set on a journey away from home where he faces the representatives of the fairy world who turn out to be both **good** and **evil**. For instance, the supernatural creature called Red Ettin was stealing young ladies including the daughter of the king of Scotland and nobody could save them:

«’The Red Ettin of Ireland

Once lived in Ballygan,

And stole King Malcolm’s daughter

The king of fair Scotland.

He beats her, he binds her, [...]

He’s one that fears no man.’» [14].

On the other hand, another supernatural creature – a fairy helped the hero in exchange for his kindness since he shared his cake with her and gave him a magic artefact and valuable advice:

«[...] she gave him a magic wand, that might yet be of service to him, if he took care to use it rightly. Then the old woman, who was a fairy, told him a great deal that would happen to him, and what he ought to do in all circumstances» [14].

Another important binary opposition in this fairy tale is **elder/younger**. The elder brother goes to seek his fortune first; he is unobservant and does not notice his can is broken. The elder brother is a down-to-earth personality, so he also prefers the **bigger** cake and goes on a journey with mother's **malison**. Whereas his younger brother is just the opposite: he fortuitously notices the leakage and fixes the can and chooses the **smaller** cake and thus gets the mother's **blessing**:

«When his mother put it to him to take the half cake with her blessing, he took it in preference to having the whole with her malison» [14].

Later on, one notices the final and most crucial opposition – **powerful/helpless** that is closely connected with another one – **knowledge/ignorance**. The younger brother got knowledge of paramount importance and an effective weapon too. That all made him both **fearless** and extremely powerful of the beast and he successfully defeated it:

«[...] the young man had been told everything by the good fairy, so he was able to answer all the questions. [...] The young man then took up an axe and hewed off the monster's three heads» [14].

Whereas the elder brother was not granted such advantages and thus was **in** constant **fear** for his life and eventually was turned into the stone:

«The monster soon found the poor young man, and pulled him from his hole. [...] he told him that if he could answer him three questions his life should be spared. [...] The lad not being able to answer one of these questions, the Red Ettin took a mallet and knocked him on the head, and turned him into a pillar of stone» [14].

21) **The Golden Arm.** Joseph Jacobs collected this fairy tale from William Henderson. The researcher comments that it has an oral origin and that there are several variations of it [14].

This tale is characterised by the binary opposition **world of the living/world of the dead**. The man loves the golden arm of his wife above all her other virtues and when she dies digs her grave and cuts it off:

«The following night he put the golden arm under his pillow, and was just falling asleep, when the ghost of his dead wife glided into the room. [...] Pretending not to be afraid, he spoke to the ghost [...].

‘What hast thou done with thy Golden Arm?’

‘Thou hast it!’» [14].

This story warns the people not to interfere in the realm of the dead and have respect for them as they no longer belong to the world of the living.

22) **The History of Tom Thumb.** J. Jacobs borrowed this fairy tale from James Halliwell and Edwin Hartland’s «English Folk and Fairy Tales». Although he omitted some parts of the story. He also states that there are several variations of this tale including French and German [14].

The cornerstone binary opposition of the story is **big/small**. The protagonist is very small, and he has to adapt to living in a world where every human is bigger than him. To overcome some obstacles, he relies on his intelligence and turns some weaknesses into strengths:

«[...] as he got older he became very cunning and full of tricks. When he was old enough to play with the boys, and had lost all his own cherry-stones, he used to creep into the bags of his playfellows, fill his pockets, and, getting out without their noticing him» [14].

However, his life is still a series of misfortunes. The surrounding world is hostile and dangerous for him. He constantly gets into troubles while trying to do ordinary human activities:

«[...] his mother was making a batter-pudding, and Tom, being very anxious to see how it was made, climbed up to the edge of the bowl; but his foot slipped, and he

plumped over head and ears into the batter, without his mother noticing him, who stirred him into the pudding-bag, and put him in the pot to boil» [14].

But despite all of the above mentioned he is the embodiment of his mother's **happiness** who felt nothing but **distress** without him:

«The poor woman said, with tears in her eyes: 'I should be the happiest creature in the world if I had a son; although he was no bigger than my husband's thumb, I would be satisfied.'» [14].

Finally, all of Tom's problems happen by accident and he is unable to solve them without the help of chance or another person. Thus, his size makes him **helpless** whereas other human beings are **strong**. The only time he is left alone to fight the threat, he loses and dies:

«[...] a large spider one day attacked him; and although he drew his sword and fought well, yet the spider's poisonous breath at last overcame him» [14].

23) **Mr. Fox**. This fairy tale can be found in multiple sources. Joseph Jacobs concludes that this fairy tale is a variation of the «The Robber Bridegroom» by the Brothers Grimm [14].

The most significant opposition in this fairy tale is **murderer/victim**. At the beginning of the tale the antagonist (who is yet not known to be the one) is described rather shortly and with missing pieces of information that makes him a mysterious character:

«But of them all, the bravest and most gallant was a Mr. Fox. [...] No one knew who Mr. Fox was; but he was certainly brave, and surely rich» [14].

Eventually, his image of an **honourable** man is destroyed, and true **nefarious** nature revealed:

«Lady Mary set out for Mr. Fox's castle. [...] she opened the door, and what do you think she saw? Why, bodies and skeletons of beautiful young ladies all stained with blood» [14].

However, the protagonist is saved only because of her **curious** nature that granted her valuable knowledge whereas other victims were rather **unmindful** about their new lover.

24) **Lazy Jack**. The folklorist states that he took this fairy tale from James Halliwell. Besides, it has variations in Scotland, Ireland and Germany [14].

The first opposition one can notice is **parent/child**. Jack is depicted as **lazy** whereas his mother **works hard** for both of them to make for a living. However, not only Jack is lazy, but **not clever** too:

«[...] he went out and hired himself for the next day to a neighboring farmer for a penny; but as he was coming home, never having had any money before, he lost it in passing over a brook» [14].

His mother scolds him and **gives** him a piece of **advice** each time but Jack is unable to learn from his mistakes. Surprisingly, such ridiculous behaviour results in good deed:

«This young lady happened to be looking out of the window when Jack was passing with the donkey on his shoulders [...] and the sight was so comical and strange that she burst out into a great fit of laughter, and immediately recovered her speech and hearing» [14].

So that finally Jack's disadvantages provide him with a fortune and he and his mother are no longer **in need**. But without the failures, he would have probably not made the princess laugh and thus would not have become **rich**.

25) **Johnny-Cake**. Joseph Jacobs collected this fairy tale from American Journal of Folk-Lore. This tale also has multiple variations [14].

The principle binary opposition of this fairy tale is **hunter/prey**. Johnny-Cake is incomparably fast, he challenges other people and animals to catch him and they all fail:

«'I've outrun an old man, and an old woman, and a little boy, and two well-diggers, and two ditch-diggers, and a bear, and a wolf, and I can outrun you too-o-o'» [14].

However, his final opponent, the fox, is very **cunning**. He does not try to catch up with the Johnny-Cake but takes advantage of the fact that he is **light-hearted** and outsmarts him:

«‘I can’t quite hear you, Johnny-cake, won’t you come a little closer?’. [...] and he snapped up the Johnny-cake in his sharp teeth in the twinkling of an eye» [14].

That is how the story describes the dominance of intelligence over physical qualities.

26) **Earl Mar’s Daughter**. J. Jacobs extracted this tale from William Allingham’s «Ballad Book» and insisted that the story is a fairy tale and not a ballad [14].

The story’s key binary opposition is **parents/children**. Both the prince and the girl have conflicts with their parents. The girl falls in love with an enchanted prince and resists her father’s attempts to marry her on another man:

«‘Father dear, I do not wish to marry; I can be quite happy with Coe-my-dove here.’ [...] ‘To-morrow, so sure as I live and eat, I’ll twist that birdie’s neck,’» [14].

The prince also has a confrontation with his mother which is closely connected with binary opposition **day/night**:

«My name is Florentine, and my mother is a queen, [...] she knows many a magic spell, and because I would not do as she wished she turned me into a dove by day, but at night her spells lose their power and I become a man again» [14].

As a result, they both triumph over their parents since the prince saved the girl from an unwanted marriage and was disenchanted by his mother.

Finally, another binary pair is **magical powers/human powers**. The family of the girl does not possess any magical powers whereas the prince’s mother can do some magic and knows a magician who helps the prince as magic makes him **powerful** whereas all the others are **helpless**.

27) **Mr. Miacca**. Joseph Jacobs collected this tale from oral tradition and slightly altered. The folklorist also claims that it has parallels with other tales [14].

The first binary opposition to be encountered in the text is **obedient/naughty**. The story begins with the protagonist being a «bad boy» and breaking his mother’s request. However, the hero can behave as a «good boy»:

«Now his mother used to say to him: ‘Tommy, Tommy, be a good boy, and don’t go out of the street, or else Mr. Miacca will take you.’ But still when he was a bad boy

he would go out of the street; and one day [...] Mr. Miacca did catch him and popped him into a bag upside down, and took him off to his house» [14].

Another binary pair is **sharp-witted/lacking intelligence**. The boy escapes Miacca's family the first time due to his sharp mind while wisely manipulating Mrs. Miacca. The second time is different as the family learned out of its mistakes; however, the boy still outsmarts the supernatural creature and pulls out the leg of the sofa instead of his own:

«'Here, you under there, I'm not going to wait any longer; put out your leg [...].' So Tommy put out a leg, and Mr. Miacca got a chopper, and chopped it off, and pops it in the pot. [...] it was a leg of the sofa that he had put out».

Mr. Miacca's nature remains a mystery. He has a miraculous **powerful** ability to define and catch misbehaving children who are **helpless** in front of him. He then eats them that hints at his supernatural or at least inhuman origin so one can distinguish an opposition – **supernatural creature/human being**.

28) **Whittington and his Cat**. The folklorist combined three versions of the tale. He is also convinced that this tale is very popular all over the world [14]. The story though contains no magic or supernatural forces. It is about a real person, Sir Richard Whittington who was a mayor of London several times indeed. However, it is still a tale and not a credible source of biographical information.

The cornerstone opposition in this tale is **rich/poor**. The protagonist is described as a penniless resident of the poor **village** since his parents died and he is of a young age and cannot work:

«[...] poor Dick was not old enough to work, he was very badly off; he got but little for his dinner, and sometimes nothing at all for his breakfast; for the people who lived in the village were very poor indeed, and could not spare him much more than the parings of potatoes» [14].

Whereas the **city** residents according to speculations live in a miraculously prosperous place:

«[...] the country people at that time thought that folks in London were all fine gentlemen and ladies; and that there was singing and music there all day long; and that the streets were all paved with gold» [14].

Another binary pair of paramount importance is the attitude towards the hero – **kind/mean**. It is closely connected with the previous opposition since village dwellers, despite living in poverty, were very nice to the protagonist and shared with him what they could. Whereas city dwellers are mostly indifferent or treat him miserably:

«[...]nobody stayed to answer him, and only two or three gave him a halfpenny; so that the poor boy was soon quite weak and faint» [14].

They point out the fact that if he is in such a position, he is just **lazy** and needs a job to **work hard**:

«'Go to work, for an idle rogue.' 'That I will,' says Dick, 'I will to go work for you, if you will let me.'» [14].

Finally, there appears a rich family that treats him good and helps him and does keep this attitude the whole tale. So that their opinion is not ruled by the hero's financial status.

All things considered, we analysed **twenty-eight** tales from «English Fairy Tales» by Joseph Jacobs and identified the following binary oppositions:

- 1) monarch/peasant, masculine/feminine, day/night, knowledge/ignorance;
- 2) love/hate, youth/adulthood, natal/alien;
- 3) day/night, bottom/top;
- 4) masculine/feminine, day/night, foolish/clever;
- 5) human power/supernatural power, water/ground, bonny/poor;
- 6) younger sister/elder sister, water/ground;
- 7) hunter/pray;
- 8) day/night, home space/alien space, tasteful/tasteless, insight/ignorance, rich/poor;
- 9) realm of the living/realm of the dead;
- 10) top/bottom, poor/rich, foolish/cunning;

- 11) hunter/prey, force/intelligence;
- 12) stupid/intelligent, master/servant, responsible/careless, powerful/helpless, angels/demons, spiritual world/human world;
- 13) important/insignificant;
- 14) home space/alien space, realm of the humans/realm of the magical creatures, big/small, curse/blessing;
- 15) good/bad, animal world/human world, small/medium/big, suitable/unsuitable;
- 16) big/small, human space/alien space, force/intelligence, powerful/helpless, hero/villains;
- 17) cunning/slow-witted, hunter/prey;
- 18) human world/magical world, action/inaction, Christian/non-Christian, elder brothers/youngest brother, clockwise/counterclockwise (= to the sun/from the sun = from right to left/from left to right);
- 19) home space/alien space, wits/physical strength, elder sisters/younger sister, poor/enow;
- 20) home domain/alien domain, elder/younger, bigger/smaller, malison/blessing, powerful/helpless, knowledge/ignorance, good/evil, fearless/in fear;
- 21) world of the living/world of the dead;
- 22) big/small, happiness/distress, helpless/strong;
- 23) murderer/victim, honourable/nefarious, curious/unmindful;
- 24) parent/child, lazy/works hard, not clever/gives advice, in need/rich;
- 25) hunter/prey, cunning/light-hearted;
- 26) parents/children, day/night, magical powers/human powers, powerful/helpless;
- 27) sharp-witted/lacking intelligence, supernatural creature/human being, powerful/helpless, obedient/naughty;
- 28) rich/poor, village/city, kind/mean, lazy/work hard.

The number of binary pairs turned to be **ninety-two**. However, some of the pairs do repeat or have a very similar meaning. Thus, we decided to categorize them into groups in accordance with their frequency of use:

- 1) **Space (15)**. Can be divided into four subgroups:

- a) home space opposed to alien space;
- b) magical realm to the human realm;
- c) world of the living to the world of the dead;
- d) dangerous place to a safe one.

Space proves to be the most significant category as it describes everything that surrounds the people, their environment. There is your home that is safe and familiar and other dangerous and unknown places. The spiritual world of the dead is completely unexperienced and thus extremely horrifying, the one that needs to be respected and treated carefully.

2) **Knowledge (14).** This group can be subdivided into three subgroups:

- a) being foolish is opposed to being clever;
- b) having knowledge to being ignorant;
- c) using force to taking advantage of mental abilities.

When getting into unknown territories or facing some difficulties the person does not have any advantages but his/her knowledge or magical artefact that helps them to overcome their problems and succeed.

- 3) **Power (8).** Thus, clever characters or the ones with magical powers are powerful and are opposed to helpless ones who are defeated and usually die.
- 4) **Money (6).** The social stratification of society is very vibrant in fairy tales. People of higher social status live in abundance and comfort whereas all the others do not live but struggle to survive.
- 5) **Family (6).** The family members are opposed to each other, usually parents to children or children of the same sex to each other. In the second case, the youngest child turns out to be the one with all the virtues whereas his/her brothers/sisters do not have such qualities.
- 6) **Time (5).** The day/night opposition is one of the oldest ones and is deeply rooted in mythological thinking. The day is a safe time whereas the night is when magic gains stronger powers and dangerous doings happen.
- 7) **Role (5).** One can notice a classical division of characters into villains and victims that are usually opposed in their personal qualities.

- 8) **Size (5)**. People or objects are evaluated according to their size – big or small.
- 9) **Personal qualities (4)**. The characters are categorized into positive and negative according to their personal qualities.
- 10) **Gender (2)**. Women are opposed to men. In our two cases, women turn out to be more insightful.
- 11) **Labour (2)**. Hard work is contrasted to laziness. The one who does not work will not be able to survive.
- 12) **Approval (2)**. The mother's approval is of significance for the characters who depart on a journey into unknown lands.
- 13) **Other (18)**. Different oppositions that do not have common meanings between each other or other groups.

Conclusions to chapter 2. In conclusion, we discovered that Joseph Jacobs's «English Fairy Tales» are based on folk mythologized oral tradition. According to our analysis, we may claim that their worldview is binary oriented. Namely, binary oppositions that express space, power and knowledge relations are of paramount use and importance.

CHAPTER 3. BINARY OPPOSITIONS IN MODERN FANTASY LITERATURE

3.1. «Harry Potter and the Philosopher's Stone» by J. K. Rowling

«Harry Potter» series (1997 – 2007) influenced British and world culture immensely. The author, Joanne Rowling, was born in Yate, Gloucestershire in 1965. She studied French and Classics at Exeter University and worked further at Amnesty International in London: *«There in my little office I read hastily scribbled letters smuggled out of totalitarian regimes by men and women who were risking imprisonment to inform the outside world of what was happening to them»* [13]. J. Rowling got the idea of the Harry Potter story while waiting for a delayed train in 1990. She published the first book, «Harry Potter and the Philosopher's Stone» in 1997 after multiple refusals from the publishers. Nowadays, with more than 500 million copies worldwide and translations in 80 different languages [6] this series defines the trends of contemporary young adult fiction.

Harry Potter novels are considered to be of the fantasy genre. However, we will study their fairy tale elements and will consider «Harry Potter and the Philosopher's Stone» as a basis. Firstly, we shall study Vladimir Propp's functions (Jack Zipes's version) in the first novel, «Harry Potter and the Philosopher's Stone» [27]:

1) The protagonist receives a letter about his enrolment into the Hogwarts School of Witchcraft and Wizardry. However, he does not know what the letter is about yet, but his aunt does (her sister was a Muggle-born witch who also received a letter from Hogwarts at the age of 11). This results in even worsening already poor relationships with the Dursley family. So that the hero wants to know who send him his first letter in his life and perceives it as a possible chance of escaping the house where he has been bullied and treated as a servant:

«'Are you up yet?' she demanded.

'Nearly,' said Harry.

‘Well, get a move on, I want you to look after the bacon. And don’t you dare let it burn, I want everything perfect on Duddy’s birthday.’» [27].

2) A half-giant wizard named Rubeus Hagrid visits the protagonist and informs him that he is a wizard. Since the Dursleys did not let the hero read the letter he personally went to take him to Hogwarts. Hagrid treats Harry nice and even prepared a birthday cake for him whereas the Dursleys did nothing. Thus, Harry willingly decides to go with Hagrid and departs to Hogwarts where he hopes to find a better place to live.

3) Harry meets:

- a) several antagonists: Draco Malfoy – his school opponent; Professor Severus Snape – whom he mistakenly considers to be the main villain; Professor Quirrell – who is indeed the body shell of the real enemy;
- b) his two best friends who will help the hero not only in this book but in the whole series, Ron Weasley and Hermione Granger (who with Harry himself form a trio).
- c) other characters who also multiply support him – Minerva McGonagall, Albus Dumbledore and already mentioned Rubeus Hagrid.

4) The metaphoric journey of the hero is not limited by train travel but is the whole year of study. Harry faces the following obstacles during the year (prepared by his true enemy, Professor Quirrell = Voldemort):

- a) he faces a troll, that was released by Professor Quirrell to distort attention, in the castle that threatens Hermione’s life; together Harry, Ron and Hermione manage to defeat him;
- b) Harry’s broomstick is jinxed by Professor Quirrell during the Quidditch match; he is saved by Snape who applied a counter-curse.

5) During Christmas, Harry receives some presents: a flute from Hagrid and an Invisibility cloak from an anonymous. Later on, he accidentally finds a magical artefact that is called the Mirror of Erised. Being an orphan child, he soon becomes addicted to it as it shows him his sacred wish – a family. One evening he meets Albus Dumbledore in front of the artefact. It turns out that he is the one who gave him such a valuable gift

as the Invisibility cloak. Moreover, Dumbledore helps Harry to break the charm of the Mirror of Erised:

«‘The Mirror will be moved to a new home tomorrow, Harry, and I ask you not to go looking for it again. [...] It does not do to dwell on dreams and forget to live, remember that. Now, why don’t you put that admirable Cloak back on and get off to bed?’» [27].

6) The hero finally:

- a) completes the impracticable tasks with the help of the gift or granted powers. However, the tasks (7 – magical number) are prepared not by the villain but by the professors of the school. Moreover, Harry completes many of them with the help of Ron’s and Hermione’s skills since having become his friends they already granted him the most valuable and helpful gift – their friendship;
- b) final battle with the antagonist when Professor Quirrell reveals his second identity.

7) Eventually, Voldemort is defeated, although temporary. It turns out that Harry managed to beat him because he was protected by the powers of his mother’s love who died to save him.

8) As a result, the hero and his friends receive additional points and win the House Cup defeating Draco Malfoy too. Moreover, Harry receives respect, experience and knowledge.

The above-described sequence of actions fits Propp’s functions within fairy tales. Thus, such a narrative may be regarded as one of the fairy tales. What is more, other books of the series feature the same structure. However, the last ones were written rather for adolescents than children, so their style of writing does not resemble fairy tales anymore.

Secondly, all things considered, we shall analyse the cornerstone binary oppositions in Harry Potter series starting from the «Harry Potter and the Philosopher’s Stone» and some binary pairs from other parts that will help us fuller express the ones from the first book.

The first binary opposition of paramount importance is **Muggle (non-magical)/magical world**. The protagonist faces heavy struggles while living in the non-magical world. He is not treated as a child but rather a domestic servant. At his aunt's house Harry is obliged to do the housework that he cannot accomplish because of his age. Besides, his living conditions are poor – he lives in the cupboard under the stairs:

«Harry was used to spiders, because the cupboard under the stairs was full of them, and that was where he slept. [...] Perhaps it had something to do with living in a dark cupboard, but Harry had always been small and skinny for his age. He looked even smaller and skinnier than he really was because all he had to wear were old clothes of Dudley's» [27].

The contrast sharpens when the hero gets into the magical world where he is a famous and respected person – the legend, the boy who lived:

«'Bless my soul,' whispered the old barman. 'Harry Potter ... what an honour.' [...] Harry didn't know what to say. Everyone was looking at him. [...] Harry found himself shaking hands with everyone in the Leaky Cauldron. 'Doris Crockford, Mr Potter, can't believe I'm meeting you at last.' 'So proud, Mr Potter, I'm just so proud.'» [27].

People surrounding him, the wizards, behave exactly the opposite of what the boy experienced in the Muggle world. However, such opposition is relevant only for the protagonist since the author does not depict the two worlds as being purely reversed. Thus, for the protagonist, the Muggle world is a **hostile, alien place** to live. On the contrary, the wizarding world is **hospitable** and **truly native**. Harry Potter's role in the non-magical world is quite trivial, he is just **one of many**, without any particular ambitions or desires for the future; his life is not important. Whereas magic society considers him a hero, the **chosen one** and people expect great deeds from him.

Another interesting topic is the perception and evaluation of housing conditions of an **orphan-child** from the Muggle world and a **child from a large family** of wizards:

«Then he turned to look at Ron, who was watching him almost nervously, as though waiting for his opinion.

‘It’s a bit small,’. [...] ‘Not like that room you had with the Muggles. And I’m right underneath the ghouls in the attic, he’s always banging on the pipes and groaning’ But Harry [...] said, ‘This is the best house I’ve ever been in.’» [23].

The episode above is from the second book, «Harry Potter and the Chamber of Secrets», when Harry visits the Burrow – Ron’s home for the first time. Ron has five brothers and a sister; his father works for the Ministry of Magic and mother is a housewife. Compared to other wizarding families they do live poor whereas the Dursleys are middle class. Besides, this year Harry receives his own room. However, all his wizarding tools are taken away from him, he is also prohibited to talk about magic, his owl is locked, and he has metal bars on his window. But despite all of that Ron first of all notices more prosper **material** conditions whereas Potter finally finds all the **spiritual** things he was deprived by the Dursleys.

The next significant binary pair is connected with how other characters from different realms react at each other’s environments. Namely, the reactions are even of more contrast if the characters were brought up exclusively in one world and never or scarcely ever interacted with the other before:

«Although Hagrid seemed to know where he was going, he was obviously not used to getting there in an ordinary way. He got stuck in the ticket barrier on the Underground and complained loudly that the seats were too small and the trains too slow.

‘I don’t know how the Muggles manage without magic,’» [27].

This episode illustrates how Hagrid, representative of the magician society, feels in the muggle part of London. He is uncomfortable; the surroundings are not suitable for him and the transport is underperforming. However, his reaction is rather mild, he pities the Muggles as he sees an explicit advantage in magic. Whereas the Dursleys rather have a strongly negative response. All they feel is fear, rejection and disgust:

«‘We swore when we took him in we’d put a stop to that rubbish,’ said Uncle Vernon, ‘swore we’d stamp it out of him! Wizard, indeed!’

‘You knew?’ said Harry.

[...] ‘Knew! Of course we knew! How could you not be, my dratted sister being what she was? Oh, she got a letter just like that and disappeared off to that – that school [...]. I was the only one who saw her for what she was – a freak!

[...] I knew you’d be just the same, just as strange, just as – as – abnormal» [27].

So, the confrontation of the magical and non-magical worlds is one of the leading themes in Harry Potter books. This opposition is closely connected with other binary pair – **good/evil**. All the antagonists in the Harry Potter series belong to the magical realm. The Dursleys, even though being unkind to the protagonist, are positive characters since despite everything took care of Harry:

«I delivered you to her sister, her only remaining relative.’

‘She doesn’t love me,’ [...] ‘She doesn’t give a damn –’

‘But she took you,’ [...] ‘She may have taken you grudgingly, furiously, unwillingly, bitterly, yet still she took you» [26].

The evil forces, on the other hand, are all wizards. The main antagonist in all the books is **Tom Riddle** (Voldemort). He is opposed to two characters in the series: **Albus Dumbledore** and Harry Potter. Voldemort has followers who are called **Death Eaters**:

«Voldemort [...] this wizard, about twenty years ago now, started lookin’ fer followers. Got ‘em, too – some were afraid, some just wanted a bit o’ his power, ‘cause he was gettin’ himself power, all right. Dark days, Harry. [...] Terrible things happened. He was takin’ over. ‘Course, some stood up to him – an’ he killed ‘em. Horribly» [27].

They are opposed to «**The Order of the Phoenix**» members whose leader is Dumbledore. So that these two magicians are contrasted as leaders and most powerful magicians of all times.

Moreover, the wizarding society has four main social classes based on «blood purity»:

1. **Pure-blood wizards**. Children with magic powers who do not have Muggle or Muggle-borns as relatives. Here belong Black, Malfoy, Lestranger, and other families:

«‘There are some wizards – like Malfoy’s family – who think they’re better than everyone else because they’re what people call pure-blood.’» [23].

However, despite being **pure-blood**, the Weasley’s family is opposed to other pure-bloods and is called **blood traitors** as it sympathizes Muggles and Muggle-borns. The reader is confronted with such an attitude already in the «Harry Potter and the Philosopher’s Stone»:

«‘You’ll soon find out some wizarding families are much better than others, Potter. You don’t want to go making friends with the wrong sort. I can help you there.’
He held out his hand to shake Harry’s, but Harry didn’t take it.
‘I think I can tell who the wrong sort are for myself, thanks,’ he said coolly»
[27].

2. Half-blood wizards. Children with magic powers who have Muggle or Muggle-born relatives. Here belong Minerva McGonagall, Tom Riddle, Severus Snape, Albus Dumbledore, Harry Potter and others. This category outnumbers the others:

«‘Most wizards these days are half-blood anyway. If we hadn’t married Muggles we’d’ve died out.’» [23].

The attitude towards this class differs: radical pure-blood believers perceive it negatively whereas other pure-blood wizards even marry with its representatives.

3. **Muggle-born wizards** (= Mudblood’s). Children born with magic powers but from Muggle parents, however, they had some squib ancestor from whom they inherited powers. Here belong Lily Potter, Hermione Granger and others:

«‘Mudblood’s a really foul name for someone who was Muggle-born – you know, non-magic parents.’» [23].

4. Squibs. Children from wizarding families without magical powers. Here belong Argus Filch and others. All the classes disregard squibs and at the same time fear to have one in their family one day. The pure-bloods deeply scorn them.

All in all, **pure-blood wizards** oppose themselves to **Muggle-born** ones. Namely, Death Eaters and Lord Voldemort persecuted **Muggle-born** wizards and Muggles, tortured and killed them since their main aim was to cleanse the magic world from them:

«‘Not content with corrupting and polluting the minds of wizarding children, last week Professor Burbage wrote an impassioned defence of Mudbloods in the Daily Prophet. Wizards, she says, must accept these thieves of their knowledge and magic. The dwindling of the pure-bloods is, says Professor Burbage, a most desirable circumstance ... she would have us all mate with Muggles.’» [24].

Another opposition of prominent importance is **hatred/love**. This is how **Voldemort** and **Harry** are contrasted. Tom Riddle is unable to love for he does not care for anyone except himself. On the other hand, Harry Potter can feel both love and pain and thus is **powerful** whereas Voldemort is **weak**:

«‘There is no shame in what you are feeling, Harry,’ [...] the fact that you can feel pain like this is your greatest strength.’» [26].

Finally, the other binary oppositions are colour or House based. For example, the colours of the Hogwarts Houses (Gryffindor, Hufflepuff, Ravenclaw, Slytherin). **Gryffindor** and **Slytherin** are opposed to each other. The representing colours of these Houses are inverse: **red** and **golden** for Gryffindor and **green** and **silver** Slytherin. They also have animal symbols, which are a **lion** and a **snake** respectively and represent **fire** and **water** elements. Besides, each of them has a certain set of personal qualities characteristic to their students. So that Gryffindor students are **brave** and adventurous whereas Slytherin **sly** and ambitious personalities:

«‘You might belong in Gryffindor,	[...] Or perhaps in Slytherin
Where dwell the brave at heart,	You’ll make your real friends,
Their daring, nerve and chivalry	Those cunning folk use any means
Set Gryffindors apart;	To achieve their ends.’» [27].

Moreover, Salazar Slytherin was a pure-blood supporter so that his House could not enter a Muggle-born wizard. Although now any student can study there, pure-blood students still prevail. Besides, Salazar Slytherin’s descendants can talk with snakes (know Parseltongue).

As for the further colour symbolism, the colour of Harry’s most frequently used fight spell, the Disarming Charm, is red whereas the Killing Curse that Voldemort uses to kill Potter is green:

«Voldemort was ready. As Harry shouted, ‘Expelliarmus!’ Voldemort cried, ‘Avada Kedavra!’

A jet of green light issued from Voldemort’s wand just as a jet of red light blasted from Harry’s – they met in midair» [25].

Even the decorations of the artefacts which belong to the founders of the school are colour dependant. The Gryffindor’s sword is inlaid with rubies, the Ravenclaw’s (blue) diadem is encrusted with sapphires, the Slytherin’s locket has an ornament with emeralds, and the Hufflepuff’s (yellow) Cup is of pure gold.

The next colour opposition is **dark/bright**. For example, the main villain of the novels is described as wearing a dark robe and having snake-like transformed appearance:

«‘Robe me,’ said the high, cold voice from behind the steam, and Wormtail [...] scrambled to pick up the black robes from the ground [...].

The thin man stepped out of the cauldron, staring at Harry... [...] Whiter than a skull, with wide, livid scarlet eyes and a nose that was flat as a snake’s with slits for nostrils» [25].

Whereas his opponent, Albus Dumbledore, prefers bright colourful clothes and has lightsome appearance:

«He was wearing long robes, a purple cloak which swept the ground and high-heeled, buckled boots. His blue eyes were light, bright and sparkling behind half-moon spectacles and his nose was very long and crooked» [27].

He also wears a long silver beard:

«Dumbledore’s silver hair was the only thing in the whole Hall that shone as brightly as the ghosts» [27].

The final colour binary opposition is **darkness/light**. The darkness is associated with vicious forces in the Harry Potter books. The light is connected with benevolent forces. The wizarding world is rich in different magical creatures and dementors are the foulest of them. They are described as rotten beings in the black torn cloaks that drain all the positive feelings and happy memories leaving only **miserable** ones. Besides, they can consume one’s soul. The most effective way to fight them is the

Patronus Charm which summons a light bright spiritual creature-protector that is capable to resist dementors. To summon Patronus, one must think of the most **joyful** moments that happened in one's life:

«'I felt them. Everything went cold, and this was a very warm summer's night, mark you. And I felt ... as though all happiness had gone from the world ... and I remembered ... dreadful things ...'» [26].

«Harry Potter» consists of seven novels. In our opinion, the first book, «Harry Potter and the Philosopher's Stone», is a fantasy novel that was intended for a child audience. However, each further book raised more significant, relevant and adult topics. We are deeply convinced that the first book looks very much like a fairy tale whereas the last one, «Harry Potter and the Deathly Hallows», for example, concerns such binary oppositions as democracy/dictatorship, war/peace, immortality/mortality, etc. and is young adult fiction.

Finally, we find it significant to mention that, in our opinion, the feature that defines «Harry Potter» books as postmodernist works the most is a **deconstruction** of binary oppositions. The best two illustrations are Severus Snape and Albus Dumbledore as characters:

«'So the boy ... the boy must die?' asked Snape, quite calmly.

[...] 'You have kept him alive so that he can die at the right moment?'

'Don't be shocked, Severus. How many men and women have you watched die?'

[...] 'You have used me.'

[...] 'I have spied for you, and lied for you, put myself in mortal danger for you. Everything was supposed to be to keep Lily Potter's son safe. Now you tell me you have been raising him like a pig for slaughter –'

'But this is touching, Severus,' said Dumbledore seriously. 'Have you grown to care for the boy, after all?'

'For him?' shouted Snape. 'Expecto patronum!'

From the tip of his wand burst the silver doe [...].

'After all this time?'

'Always,' said Snape» [24].

Snape's and Dumbledore's images are deconstructed conversely. The mischievous old man with half-moon spectacles who enjoys sherbet lemons disappears and turns out to be an experienced strategist who knows that there is no victory without sacrifices and is ready for them. Moreover, he expertly maintains the image of an impeccably «light» himself and manipulates other people. Whereas Snape proves to be a devoted and loyal man. For many years he successfully plays the role of a stern man for the common good. So, their characters are deconstructed, however, they do not miraculously turn into purely positive or negative individuals. The deconstruction enhances the contrast and shows that all the heroes of the Harry Potter world develop into multifaceted and ambiguous characters.

In conclusion, we discovered that «Harry Potter and the Philosopher's Stone» comprises all the necessary V. Propp's fairy tale functions (elements) of the fairy tale. Besides, we analysed the principal binary oppositions in the «Harry Potter and the Philosopher's Stone» and other parts of the series. According to our analysis, we may claim that the first book is very much based on binary oppositions, however, the characters and the author do not stop developing and in the last books, binary pairs tend to be deconstructed. We are convinced that the principal binary oppositions in the «Harry Potter books» may be categorized into the following groups:

1. The ones that divide the world into the magical and non-magical;
2. The ones that distribute the wizards into groups according to their personal qualities;
3. The ones that define the categories of good and evil;
4. The ones that distinguish multiple social classes based on «blood purity»;
5. The ones that are colour symbolic.

The last group is rather an author's tendency towards making the text coherent and senseful.

All things considered, we may notice that compared with Joseph Jacobs's «English Fairy Tales» the spatial manner of world categorization also prevails in «Harry Potter» novels. Here as well predominate individual's personal qualities over the magical power. Nonetheless, the power still occupies a central place but of a

different kind – not magical or the one from knowledge, but sensual. And only last of all matters social stratification.

3.2. «The Tales of Beedle the Bard» by J. K. Rowling

«The Tales of Beedle the Bard» is a collection of children's stories written by J. K. Rowling and released for the general public in 2008. The book consists of an introduction, five fairy tales and Albus Dumbledore's notes. We will analyse the tales first and consider the information from the notes if it is essential for the identification of binary oppositions. After that, we will comment on the function of an introduction and notes.

1) **The Wizard and the Hopping Pot.** The first opposition to notice is **parent/child**. The father and his son share a reverse attitude to non-magicians. The parent is characterized as being **attentive** and helpful to the problems of the Muggles:

«There was once a kindly old wizard who used his magic generously and wisely for the benefit of his neighbours» [28].

His son, on the contrary, is deeply prone to the opposite mode of perception and challenges his father's beliefs:

«This son was of a very different disposition [...]. Those who could not work magic were [...] worthless, and he had often quarrelled with his father's habit» [28].

Moreover, when people start visiting him with requests, he **indifferently** refuses everyone no matter how serious the situation is:

«'My baby is grievously ill,' she said. 'Won't you please help us? Your father bade me come if troubled –'

But the wizard slammed the door on her» [28].

Eventually, the son is **forced** to help his neighbours since he inherited a magical object from his father who enchanted it in such a way that his son would continue his **altruistic** work:

«The wizard could not sleep or eat with the pot beside him, but the pot refused to leave, and he could not silence it or force it to be still» [28].

However, the wizard did not change his mind about the Muggles and does assist them under compulsion. Such an ending is atypical for the fairy tales since it is ambivalent. In the fairy tales, one party always dominates above the other. Yet in this tale the hero is defeated physically but on a sensuous level and thus does not develop as a character:

«But from that day forward, the wizard helped the villagers like his father before him, lest the pot cast off its slipper, and begin to hop once more» [28].

The author opposes **magical** and **non-magical** worlds, in particular **Muggles** and **wizards**. The people without magical abilities are described as **helpless** whereas the magicians are **almighty**:

«[...] he ran up the street, casting spells in every direction.

Inside one house the little girl's warts vanished as she slept; the lost donkey was Summoned from a distant briar patch and set down softly in its stable; the sick baby was doused in dittany and woke, well and rosy» [28].

However, it turns out that they are not all-powerful at all and that they also have unsolvable problems just like ordinary people.

What is interesting though, is that the wizards are also opposed to themselves. From the Dumbledore's note, we see that this is the birth of the formation of separate worlds of wizards and Muggles. Besides, it is also the beginning of a split in a magical society into those who are neutral or positive about Muggles and those who hate them:

«The persecution of witches and wizards was gathering pace all over Europe in the early fifteenth century. [...]. 'Let the Muggles manage without us!' was the cry, as the wizards drew further and further apart from their non-magical brethren» [28].

2) **The Fountain of Fair Fortune**. This tale contains several binary oppositions that are crucial for its understanding. The first one is **wizard/non-magician** that is closely connected with the second one – **assertive/diffident**:

«Now, Sir Luckless, [...] having no magic, nor any great skill at jousting or duelling with swords, nor anything that distinguished the non-magical man, was sure that he had no hope of beating the three women to the Fountain. He therefore declared his intention of withdrawing outside the walls again.

[...] ‘Faint heart!’ she chided him. ‘Draw your sword, Knight, and help us reach our goal!’» [28].

The seekers of fortune had three riddles on their way, and none of them was solved by the **man**, whereas each of the **women** solved one puzzle. The witches asked him to help them when he wanted to leave, he stayed but eventually did no use and they did master the tasks themselves.

Ultimately, the reader finds out that the Fountain has no supernatural powers and thus cannot bring any fortune:

«[...] and all four led long and happy lives, and none of them ever knew or suspected that the Fountain’s waters carried no enchantment at all» [28].

Therefore, the main idea of the story implies that personal qualities and not magic are sometimes the best tool to govern one’s life. And another opposition is identified – **character/magical power**. However, the riddles and the place are of supernatural origin. At first the heroes tried to solve them with the help of magic or physically and did not succeed and the correct way turned out to be via one’s feelings. Tears, sweat and memories are treated in the tale as a measure of one’s emotional state. The riddles tested not the heroes’ abilities but rather their sincerity. So, this binary opposition can be also identified as **physical force/emotional impact**.

Finally, the tale depicts the times when Muggles and wizards still lived together:

«On the appointed day, hundreds of people travelled from all over the kingdom [...]. Male and female, rich and poor, young and old, of magical means and without [...] each hoping that they would be the one to gain entrance to the garden» [28].

Besides, since the tale describes magical doings that are relevant to the present-day magical society like, for example, the process of memories collection, one may conclude that the story is of true folk origin (fictional Harry Potter world). Taking into account the information from the Dumbledore’s note we can identify another binary pair **solidarity/estrangement**:

«Any work of fiction or non-fiction that depicts interbreeding between wizards and Muggles should be banned from the bookshelves of Hogwarts. I do not wish my son to be influenced into sullyng the purity of his bloodline» [28].

The excerpt above is taken from the Lucius Malfoy's letter who is a pure-blood magician of the contemporary magical world where Muggles and wizards do not coexist together anymore.

3) **The Warlock's Hairy Heart.** The fairy tale revolves around the idea of the opposition between the **capability** and **incapability to love**. The protagonist is afraid of feeling such a strong emotion as love; for him, it has a negative connotation. He is deeply convinced that it turns people into **weak foolish** creatures, so he decides to make himself **strong** and **smart** and frees himself of feelings:

«There was once a [...] warlock, who observed that his friends grew foolish when they fell in love, gambolling and preening, losing their appetites and their dignity. The young warlock resolved never to fall prey to such weakness, and employed Dark Arts to ensure his immunity» [28].

Besides, except the hero, nobody is described as a dark magic-user. Later on, we are also informed of the true meaning of the word warlock:

«By calling the young wizard in this story a warlock, Beedle indicates that he has already been recognised as especially skilful at offensive magic» [28].

So, the author underlines the fact that the protagonist is competent in using **dark magic** and only it can give a magician such an unnatural power as **invulnerability** whereas all other wizards use common **white magic** and are **vulnerable**.

The being of the protagonist is opposed to the life of his peers who already **married** and had children whereas the hero remained **single** and happy in his solitude. Living a normal life, his friends could not comprehend his behaviour of a total social distancing. The hero even sighed in relief when his parents died:

«In due course, the warlock's aged parents died. Their son did not mourn them; on the contrary, he considered himself blessed by their demise» [28].

The next binary opposition to mention is **envy/pity** since it becomes a trigger of further plot development:

«The warlock was sure that he must be an object of immense envy [...]. Fierce were his anger [...] when he overheard two of his lackeys [...].

The first servant expressed pity for the warlock who, with all his wealth and power, was yet beloved by nobody.

[...] Their words dealt dreadful blows to the listening warlock's pride» [28].

The next binary pair develops the one from the previous two fairy tales. The protagonist decides to find a wife that will be superior to all the other. However, among such qualities as beauty and wealth, he emphasizes that his bride should also be a witch so that their children would have high magical potential. Considering all of the above mentioned, it can be assumed that partial segregation of the society of **Muggles** and **wizards** already occurred, and the ideas of blood purity started to spread:

«[...] she would spring from magical lineage, so that their offspring would inherit outstanding magical gifts» [28].

The protagonist's decision turns out fatal. He finds a perfect bride but eventually kills her in an attack of surging feelings. The main idea of the tale is that everything should be in moderation whereas the hero rushes from one extreme of being **indifferent** to another when he has **extreme feelings**.

The final opposition worth mentioning is **masculine/feminine**. The woman represents the side of love and benevolent witchcraft whereas the man personalizes apathy and dark arts. In the end, the look of their hearts is contrasted:

«Here, in an enchanted crystal casket, was the warlock's beating heart.

[...] The maiden was terrified by the sight of it, for the heart was shrunken and covered in long black hair.

[...] The maiden lay dead upon the floor, her breast cut open, and beside her crouched the mad warlock, holding in one bloody hand a great, smooth, shining scarlet heart, which he licked and stroked, vowing to exchange it for his own» [28].

This tale is the only one that is not mentioned in the Harry Potter novels. From Dumbledore's notes, it also becomes clear that the parents prefer not to read it to their children until they are old enough.

4) **Babbitty Rabbitty and her Cackling Stump**. The first opposition worth mentioning is **ruler/subject**. Beedle the Bard lived in the 15th century and portrayed the reality of this time in the British Isles. Since Britain is and was a monarchy such

opposition is also natural for folk tales. The protagonist desires to be superior to every other inhabitant of his country by being the only man capable of casting magic. And as the head of the state he is **powerful** enough to dominate over other **forceless** people:

«He therefore commanded the head of his army to form a Brigade of Witch-Hunters, and issued them with a pack of ferocious black hounds.

[...] No true witch or wizard dared volunteer for the post, for they were all in hiding from the Brigade of Witch-Hunters» [28].

The king seeks **reverence**; his biggest fear is to **be ridiculed**:

«Tomorrow morning you will assist me to perform magic for the benefit of my lords and ladies, and if anybody laughs at me, I shall have you beheaded!» [28].

However, he is characterized as **foolish** and is opposed to his **cunning** subject who tricked him easily:

«The charlatan performed a few simple tricks, which convinced the foolish King of his magical powers» [28].

On the other hand, the **charlatan** is contrasted with the **true witch** Babbitty who is way **cleverer** and more artful than him. She is the king's subject who works as a laundress. When the charlatan finds out that she is a witch, he threatens her but Babbitty fears nothing and acts as if she is eager to help him:

«'Your cackling has cost me dear! If you fail to help me, I shall denounce you as a witch, and it will be you who is torn apart by the King's hounds!'

Old Babbitty smiled at the charlatan and assured him that she would do everything in her power to help» [28].

The tale's cornerstone binary pair is **Muggles/wizards**. The tale also continues to develop the topic of society's segregation. It depicts the beginning of the persecution of witches and wizards carried out by an organization called «Brigade of Witch-Hunters». Although, at those times non-magical people still lived together with magicians. Muggles and especially the king are characterized as completely **ignorant** of the nature of magic that surrounds them. The magicians, on the contrary, are **well informed** about the fact that wizards are born and not trained or created. Besides, the author of the fairy tale assumes that the reader is acquainted with the wizarding world

rules since the text contains no direct indication whether it is possible to acquire magical powers through learning. Meanwhile, the Harry Potter novels clearly state that people who have no magical powers cannot cast any spells no matter how hard they try.

Thus, this tale is considered to be the most realistic one as for the rules of the wizarding world. It, except for some details, could have been considered authentic to magicians. For example, the next opposition **worthy enough/ unworthy** is closely related with the Harry Potter books:

«The charlatan gave one of the twigs to the King and assured him that it was a wand of tremendous power.

‘It will only work, however,’ [...] ‘when you are worthy of it’» [28].

What is interesting, in Harry Potter books it is clearly stated that the wand chooses its owner based on the criteria only known to itself:

«Curious indeed how these things happen. The wand chooses the wizard» [27].

What is more, the Muggles rely mostly on their **physical power** whereas Babbitty uses her **wits** to escape:

«[...] the Brigade of Witch-Hunters set off in pursuit, unleashing their hounds, who bayed for Babbitty’s blood. But as she reached a low hedge, the little witch vanished from sight» [28].

Surprisingly, she turns out to be a diversely **advanced** witch. She can cast household spells and knows the Levitation Charm:

«Peering inside, he saw the little old lady sitting at her table, polishing a wand. In a corner behind her, the King’s sheets were washing themselves in a wooden tub.

[...]From inside the bush, Babbitty pointed her wand at the horse and it rose high into the air» [28].

Besides, Babbitty learned Transfiguration since she is good at vanishing objects:

«From inside a bush nearby, Babbitty pointed her wand at the hat and caused it to vanish» [28].

Furthermore, she is an Animagus that means that she can transform into a rabbit at will. Such skill can be learned by magicians but requires a lot of efforts, practice and

training. Besides, the wizard should also know how to make an Animagus potion that is very complex. So, not many magicians are Animagi since they **lack competence** and patience to study it:

«[...] there wriggled from a hole between the roots of the tree stump a stout and whiskery old rabbit with a wand clamped between her teeth. Babbitty hopped out of the grounds» [28].

Finally, Babbitty threatens the king that she will curse anybody who will harm a magician from now on:

«'Henceforth, every stroke of harm that you inflict upon my fellow witches and wizards will feel like an axe stroke in your own side, until you will wish you could die of it!''» [28].

In his note to the tale, Albus Dumbledore speculates that she might have meant the Cruciatus Curse that functions very similar to what the witch described. This curse is already recognised as illegal during the time of Harry Potter. Considering that fact, we can assume that Babbitty practised dark magic as well.

However, the wizards are not almighty since they cannot revive what is already dead with the help of charms. So, we can distinguish another opposition – **alive/dead**:

«The foolish King brandished his twig and pointed it at the dead dog. But inside the bush, Babbitty smiled, and did not trouble to lift her wand, for no magic can raise the dead» [28].

5) **The Tale of the Three Brothers.** This tale is of paramount importance for the Harry Potter books. Its full text is presented in the «Harry Potter and the Deathly Hallows», chapter twenty-one with the respective title:

«'Well, well, Mr Potter, the whole thing starts with "The Tale of the Three Brothers" ... I have a copy somewhere ...'

[...] but Hermione said, 'I've got a copy, Mr Lovegood, I've got it right here.'

[...] 'Well then, why don't you read it aloud? Much the best way to make sure we all understand.'» [24].

The story revolves around a significant binary pair **realm of the living/realm of the dead**. The Death is personified in a male character that is typical for British culture

(in Slavic mythology it is usually a woman). The three brothers manage to deceive the death: with the help of their magical powers, they construct a bridge over the river using and thus avoid inevitable death. The Death grants each of them a gift they want, in hope for they will eventually get into his hands:

a) the eldest brother asks for a wand of **unimaginable power** that can defeat anyone compared with **ordinary** wands:

«So the oldest brother [...] asked for a wand [...] that must always win duels for its owner, a wand worthy of a wizard who had conquered Death! So Death [...] fashioned a wand from a branch that hung there» [28].

b) the middle brother demands a tool that will grant him the power to resurrect the dead back into the world of the living:

«Then the second brother [...] decided that he wanted to humiliate Death still further, and asked for the power to recall others from Death. So Death picked up a stone from the riverbank and gave it to the second brother» [28].

c) only the youngest brother chooses a gift that should help him repel the Death:

«So he asked for something that would enable him to go forth from that place without being followed by Death. And Death, most unwillingly, handed over his own Cloak of Invisibility» [28].

The next binary opposition is **elder brothers/younger brother**. Eventually, only the youngest brother makes a **wise** choice and lives a long happy life unlike his brothers who are **outsmarted** by the Death and die soon after the acquisition of the gifts:

«The thief took the wand and [...] slit the oldest brother's throat.

And so Death took the first brother for his own» [28].

«[...] the second brother, driven mad with hopeless longing, killed himself [...].

And so Death took the second brother for his own» [28].

«It was only when he had attained a great age that the youngest brother finally took off the Cloak of Invisibility [...]. And then he greeted Death as an old friend, and went with him gladly, and, equals, they departed this life» [28].

Similarly to traditional folk tales, this tale does not differentiate much between the eldest and the middle brother. They both are contrasted with the youngest brother. The elder brothers are depicted as arrogant and ignorant personalities whereas the younger one is cunning. Besides, the tale teaches people to stay away from the realm of the dead. Like the real folk tales, this story shows the notorious consequences of interfering with the domain of death.

Another opposition is **water/ground**. This opposition is also typical for classical English folk tales since we discovered it several times in Joseph Jacobs's «English Fairy Tales». The water is considered to be the source of grave **danger** whereas the ground is a **safe** place:

«[...] the brothers reached a river too deep to wade through and too dangerous to swim across. However, these brothers were learned in the magical arts, and so they [...] made a bridge appear across the treacherous water. [...]

Death [...] was angry [...] for travellers usually drowned in the river» [28].

Finally, Professor Dumbledore's note to the tale informs the reader that in the wizarding world the gifts of the Death are called the Deathly Hallows and many magicians believe that they truly exist. Moreover, the one who possesses them all is called the 'master of Death' and can be even immortal. So, that is another binary opposition **invulnerable/mortal**. However, Dumbledore is deeply convinced that it is just a legend about powerful magical artefacts that existed but were rather created by advanced wizards than by Death:

«'I think it more likely that the Peverell brothers were simply gifted, dangerous wizards who succeeded in creating those powerful objects.'» [24].

All things considered, we analysed **five** fairy tales from «The Tales of Beedle the Bard» by J. K. Rowling and identified the following binary oppositions:

- 1) attentive/indifferent, forced/altruistic, magical/non-magical, Muggles/wizards, helpless/almighty, parent/child;
- 2) wizard/non-magician, assertive/diffident, man/women, solidarity/estrangement, character/magical power, physical force/emotional impact;

- 3) capability/incapability to love, weak/strong, foolish/smart, dark magic/ white magic, invulnerability/vulnerability, indifferent/extreme feelings, envy/pity, married/single, masculine/feminine, Muggles/wizards;
- 4) ruler/subject, powerful/forceless, reverence/ridiculed, foolish/cunning, charlatan/true witch, Muggles/wizards, ignorant/well informed, alive/dead, worthy enough/unworthy, physical power/wits, advanced/lack competence;
- 5) realm of the living/realm of the dead, unimaginable power/ordinary, water/ground, elder brothers/younger brother, wise/outsmarted, dangerous/safe, invulnerable/mortal.

The number of binary pairs turned to be **forty**. Some of the pairs repeat or have similar meaning so we decided to categorize them into the following groups according to their frequency of use:

- 1) **Power (10)**. Can be divided into four subgroups:
 - a) more advanced wizards are opposed to less competent ones;
 - b) people in power to common residents;
 - c) individuals with stronger personal qualities to others;
 - d) wizards to Muggles.
- 2) **Knowledge (7)**. Can be divided into three subgroups:
 - a) being foolish is opposed to being clever;
 - b) using force to taking advantage of mental or magical abilities;
 - c) having the knowledge to being ignorant.
- 3) **Population stratification (6)**. People with magical powers are opposed to others who do not have such abilities.
- 4) **Space (5)**. Can be divided into three subgroups:
 - a) the world of the living is opposed to the world of the dead;
 - b) dangerous place to safe;
 - c) Muggle habitat to wizarding one.
- 5) **Personal qualities (4)**. The characters are categorized according to their individual distinctive qualities.
- 6) **Family (3)**. The family members are opposed to each other.

- 7) **Gender (2).** Women are opposed to men. In our two cases, women turn out to be more positively characterised.
- 8) **Other (3).** Here belong different oppositions that do not share common meanings with other groups.

In conclusion, «The Tales of Beedle the Bard» is an in-universe Harry Potter book that is immensely important for the full series understanding. The stories from the book are designed and written in such a way as to resemble traditional English folk tales as much as possible. Moreover, they completely correspond the Propp's list of fairy tale functions:

- 1) the tales have traditional beginnings: «There was once...», «A long time ago, in a far-off land, there lived...», «There were once three brothers...»;
- 2) triple repetition is very popular: three visitors and rejections; three witches and riddles; three public demonstrations of magic; three brothers and gifts;
- 3) the plot revolves around some misfortunes or tests (the characters solve difficult tasks that combine both physical actions and mental efforts);
- 4) there are various 'extra' magical (as the setting is already magical) objects: enchanted cauldron, magical fountain/garden, miraculous Death's gifts (the Elder Wand, the Resurrection Stone, the Cloak of Invisibility);
- 5) traditional fairy tales plots about three brothers, magical gifts, about the Death is outsmarted, etc.

Finally, «The Tales of Beedle the Bard» also contain distinctive characteristic features of postmodernist literature. The book is both a real collection of fairy tales written by J. K. Rowling and a fictional in-universe Harry Potter book. The game principle comprises the transformation of the fairy tale genre that combines several types of narration, each with its own author. The introduction, written by J. K. Rowling who becomes a fictional author just as Beedle the Bard, contains an appeal to Muggle readers and emphasizes that the collection is addressed to young wizards and witches. With the help of such a device, she connects the real and the magical worlds and involves the readers into the game and shows that she is the true author. The second type of narration is realized via the tales that are regarded as real fairy tales. What is

more, the stories were translated from the ancient runes by Hermione Granger, the character from the Harry Potter novels, so they underwent her interpretation. Besides the book includes comments of Professor Dumbledore, another Harry Potter character.

Conclusions to chapter 3. So, according to our analysis, binary oppositions that express power, knowledge and stratification of the population are of paramount use and importance in «The Tales of Beedle the Bard» by J. K. Rowling. In comparison with Joseph Jacobs's «English Fairy Tales» where the most prominent binary pairs were those related to space, power and knowledge, we may claim that the scope of concern of both collections of fairy tales is very similar. Besides, the category of population stratification is transformed into the category of space in Harry Potter novels where Muggles and wizards already live separately.

CONCLUSIONS

The present thesis focuses on the binary oppositions in traditional English folk tales, contemporary English fairy tales and fantasy literature. In the process of writing, we accomplished both its aim and objectives. We defined the folk and fairy tale and followed the history of their development. The differences between folk and fairy tales and their peculiarities were explained from the perspective of various researchers. We also listed Vladimir Propp's fairy tale functions and explained their importance for the study of the genre: although the presence of the functions does not guarantee that a piece of writing is a fairy tale, it gives the reason to consider it as the one close to it. Besides, we clarified the notion of the literary fairy tale, traced its origin and defined its similarities and differences with the folk tale. Moreover, the so-called folklore literary tale and its significance for the fairy tale tradition was mentioned. The features of the postmodernist literary fairy tale were discussed, including the concept of the deconstruction of binary oppositions.

Next, we examined the notion of binary oppositions and covered the history of their study. The significance of binary thinking for the ancient perception of the world was described as well as the position of binary oppositions within the structuralist and poststructuralist framework. What is more, the most popular categories of binary oppositions in fairy tales were investigated.

The empirical part of the thesis includes the analysis of twenty-eight traditional English fairy tales collected by Joseph Jacobs [14]. We identified ninety-two binary pairs and provided our own categorization of them. Thirteen groups of binary pairs were outlined. The cornerstone category turned out to be the one connected with the division of space. By space, we mean the contrast between different worlds or environments: the home space and the alien space; the magical realm and the human realm; the world of the living and the world of the dead; the dangerous place and the safe one. The second relevant group is knowledge that includes binary pairs connected with being foolish or clever; having knowledge or being ignorant; using force or taking advantage of mental abilities. Finally, the third most frequent group is power. Other

categories include binary oppositions referring to money, family relationships, time, role, size, personal qualities, gender, labour, approval, etc. Based on the results of this research, it can be concluded that spatial binary oppositions were of paramount importance for ancient people. Curiously enough, knowledge-based oppositions are nearly as much common. This provides the basis to say that the lack of knowledge about the surrounding world was the utmost concern of the society of that time.

Then, we decided to compare traditional fairy tales with modern children's literature and examined the novel «Harry Potter and the Philosopher's Stone» by J. K. Rowling [27]. It is important to mention that although fantasy and fairy tale are separate genres of literature, they do have common connections. First of all, we analysed the novel within the frame of Propp's functions and the results provide the support for considering it as equal for fairy tale since all the functions were present in the text. Thus, we examined binary oppositions in the novel and complemented our research with quotes and additional examples from the «Harry Potter and the Chamber of Secrets» [23], «Harry Potter and the Goblet of Fire» [25], «Harry Potter and the Order of the Phoenix» [26], «Harry Potter and the Deathly Hallows» [24]) and «The Tales of Beedle the Bard» [28]. The study showed that spatial oppositions were the most significant for the story whereas the second place obtained personal qualities. So, the results are similar to those of traditional fairy tales. However, one can notice that a new category of oppositions is added – the one that distinguishes multiple social classes. This opposition becomes prominent in further Harry Potter novels. Ultimately, the books are also characterized by the deconstruction of some oppositions.

Finally, we analysed «The Tales of Beedle the Bard» [28] – the collection of five literary fairy tales by J. K. Rowling that share the fictional world with Harry Potter books, however, take place in a different time. The stories are designed to resemble traditional English fairy tales yet contain such features of postmodernist literature as intertextuality and game principle. We distinguished forty most important binary pairs. Given the fact that the book consists of only five short stories, the number of binary oppositions for one fairy tale is immense in comparison with Joseph Jacobs's «English Fairy Tales», namely on the average three binary pairs per folk tale and eight

per postmodernist literary tale. We categorised the oppositions into eight groups, the most frequent ones turned out to be those related to power. This category is based on the contrast between: more advanced wizards and less competent ones; people in power and common residents; individuals with stronger personal qualities and all the others; wizards and Muggles. The second major group is knowledge that includes binary pairs connected with: being foolish or clever; using force or taking advantage of mental or magical abilities; having the knowledge or being ignorant.

To conclude, the study indicates that J. K. Rowling considers binary oppositions that belong to space, power and knowledge realms the most significant and uses them as plot-driving instruments. The same tendency is observed in Joseph Jacobs's fairy tales. However, a new category of population stratification was added. All things considered, the results of our study show that classical fairy tales are focused on the lack of knowledge about the surrounding world. The binary oppositions used in these stories prove the desire of ancient society to classify and define the visible environment. Modern literary fairy tales share the same basic oppositions with traditional fairy tales, however, are characterised by a larger number of binary pairs. Besides, modern literature incorporates relevant problematics into the oppositional frame of the literary fairy tales.

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SUMMARY

The research conducted within the thesis concentrates on the binary oppositions in fairy tales. The introduction substantiates the relevance of the research topic, clarifies its aim, objectives and methods, identifies the object and the subject of the study, describes the theoretical basis, scientific novelty, practical significance and the structure of the paper.

In the first chapter, we gave the definitions of such notions as folk and fairy tale and traced the process of their evolution. The features and the differences between folk and fairy tales were enumerated. Besides, Vladimir Propp's functions were listed and described. We discussed the features of the postmodernist fairy tales and paid attention to the concept of the deconstruction of binary oppositions. After that, we considered the notion of binary oppositions and reviewed the chronology of their study. Moreover, we highlighted the importance of binary perception of the world for ancient people and described the meaning of binary oppositions for the structuralist and poststructuralist approach. Finally, we explored the most prevalent binary oppositions in fairy tales.

The second chapter of the thesis includes the analysis of twenty-eight fairy tales from Joseph Jacobs's «English Fairy Tales» [14]. Ninety-two binary oppositions were singled out and categorized into thirteen groups. The key categories proved to be the ones of space, knowledge and power.

In the third chapter, the novel «Harry Potter and the Philosopher's Stone» by J. K. Rowling [27] was studied. Firstly, we analysed the presence of Vladimir Propp's functions in the book. Secondly, we researched binary oppositions in the novel (plus quotes and examples from the «Harry Potter and the Chamber of Secrets» [23], «Harry Potter and the Goblet of Fire» [25], «Harry Potter and the Order of the Phoenix» [26], «Harry Potter and the Deathly Hallows» [24]). The results revealed that spatial and personal qualities-related oppositions were the most substantial for the lore of the books. It was concluded that the data is similar to the results of the traditional fairy tales' analysis. Yet, a new category of social stratification was added.

Finally, we analysed «The Tales of Beedle the Bard» [28] by J. K. Rowling. The five stories have the format of traditional English fairy tales. However, they also comprise the characteristics of postmodernist literature, for example, intertextuality and game techniques. Forty binary pairs were identified in the text and we grouped them into eight categories. The most repeated were power- and knowledge-oriented pairs.

In conclusion, based on the results of this research, it can be concluded that binary pairs connected with space, power and knowledge domains are of paramount importance in J. K. Rowling's texts. What is interesting, Joseph Jacobs's fairy tales stick to the same course. However, new categories relevant to the postmodernist society can be traced. All in all, the results of the research indicate that classical fairy tales revolve around the idea of being aware of the surrounding binary world. Moreover, contemporary fairy tales possess identical main oppositions even though they also engage new oppositions that embody ideas of current public interest.

Key words: folk tale, fairy tale, myth, binary opposition, structuralism, traditional fairy tale, contemporary fairy tale, intertextuality, fantasy.