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Master Thesis

The Strong Stranger female images in folklore on the materials of Russian and Chinese folktales

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Introduction

V. Lesevich describes the field of folklore as "the general totality of folk knowledge - everything that the people know according to legend...This vast and complex mass of diverse statements of the people about their entire internal and external life in all its ramifications. It includes fables, fairy tales, legends, tales, songs, riddles, children's games and sayings, witchcraft, divination, wedding and other rituals, meteorological and other signs, proverbs, stories about the moon, stars, eclipses, comets and all kinds of superstitions. In a word, everything that the people inherited from their fathers and grandfathers through oral tradition, for which they cling" [Лесевич В., 343 с].

American ethnologist Benedict Anderson believes: "The nation is an imaginary political community [本尼迪克特·安德森, 88 с]." Folk tales are in the original form of personal imagination. After a long period of circulation, the recognized part has been preserved, and gradually became the common imagination of the nation. Individuals with a common imagination have a sense of attachment and belonging to the characteristics of the nation, and realize a kind of identity with the ethnic group in this kind of collective common imagination.

The place of residence is the common place of survival of an ethnic group, which plays an extremely important role in the survival and development of the ethnic group. The inquiry into one's own living conditions and historical migration is part of the collective memory of each ethnic group. The inheritance of this memory is either recorded in historical books or explained by folk tales. An ethnic group lives in a certain area, and highlighting the regional cultural characteristics in folk tales means that they are constantly emphasizing their ethnic consciousness [李建宗, 136-140 с].

Folktales are narrative genres created collectively by the masses. They are not only full of distinctive national characteristics, but also contain a nation's world view. Folk tales reflect the most primitive and constant national psychological structure of a nation. The main goal of my dissertation is to analyze the similarities and differences of the concept of "female" between the two nationalities through different female images in Russian and Chinese folk tales.

The objectives of the dissertation are:

1. To analyze the gender in tradition on the material of Russian and Chinese folklore;
2. To classify Strong Strange female images in folk cultures on the material of Russian and Chinese folklore;
3. To compare the similarities and differences of female images in Russian and Chinese folklore;
4. To describe the factors influencing the formation of folklore;
5. To reveal female images in urban legends and netlors.

Firstly, “Category of the Other and the Strange in gender perspective of folk culture” as the topic, through comparing the gender in tradition cultures on the materials of Russian and Chinese folklore, analyzes and sums up the ancient outlook on women, how their social/family status is reflected in folklore, and puts forward the view of “the other and strange female images in Russian and Chinese folklore”.

The second chapter “Comparative analysis of female images in Russian and Chinese folk tales”, in which the classifications of female images in Russian and Chinese folklore is given, as well as an analysis of their similarities and differences. Moreover, in this chapter, factors influencing the formation of female images in folklore are also discussed.

The last and third chapter “The Strong Strange female images in modern forms of folklore”, analyzes social interactions of gender in urban legends and netlor.

In a word, through the comparative study of women’s artistic images between Russia and China, ancient and modern, from “Mother of earth” to “Genesis”, from “women-warriors” to “gloomy and depressed women”, female images diverse in different regions, and in different periods of time, but the concept of “women” saves its core. In modern forms of folklore, netlor and urban legends, the continuation of the female images in folklore is realized on the one hand, on the other hand, due to the change of women’s status, the change of the structure of society/family, new elements are connected in the female images.

The work is written on 109 pages, a total of 205 references are cited in the dissertation.

Key words: Gender, female images, folklore, Folk culture, the Strong Strange, Russian Culture, Chinese Culture.

Аннотация

Тема данной диссертации - «Образы сильных женщин в фольклоре (на материале русских и китайских народных сказок)».

Народные сказки - это эпические художественные произведения. Они не только полны отличительных национальных особенностей, но и содержат мировоззрение народа. Народные сказки отражают базовую и неизменную национальную психологическую структуру народа. Основная цель работы - сравнительный анализ женских образов в русском и китайском фольклоре.

Задачи исследования:

1. Проанализировать гендерную проблематику на материале русского и китайского фольклора;
2. Классифицировать образы сильных женщин в народной культуре на материале русского и китайского фольклора;
3. Сравнить сходства и различия женских образов в русском и китайском фольклоре;
4. Описать факторы, влияющие на формирование фольклора;
5. Раскрыть женские образы в городских легендах и в сетевом фольклоре.

В первой главе, «Категория Другого и Чужого в гендерной перспективе народной культуры», анализируется гендерная проблематика в традиционных культурах на материалах русского и китайского фольклора, анализируется и обобщает фольклорный образ женщины, в том числе способ отражения в этом образе социального статуса; ставится вопрос о присутствии другого, сильного, женского образа в русском и китайском фольклоре.

Во второй главе, «Сравнительный анализ женских образов в русских и китайских народных сказках», дана классификация женских образов в русском и китайском фольклоре, произведён их сравнительный анализ. Кроме того, в этой главе анализируются факторы, влияющие на формирование женских образов в фольклоре.

В третьей главе, «Образы сильных женщин в формах современного фольклора», анализируется гендерная проблематика в городских легендах и сетевом фольклоре.

Основным используемым методом является сравнительный анализ.

Диссертация содержит 109 страниц, список источников и литературы содержит 205 пунктов.

Ключевые слова: гендер, женские образы, фольклор, народная культура, сильная женщина, русская культура, китайская культура.

Chapter One: Category of the Other and the Strange in gender perspective of folk culture

1.1 The Gender in tradition cultures on the material of Russian folklore

In the XIX century, people's interest in the problem of the "male" and "female" component began to increase. Around this time period, there were shifts in the relationship between the two sexes, which transformed quite quickly during the XX century. This was reflected in the renewal of existing stereotypes of masculinity and femininity [Васильева, И. Б., 70-76 с].

Gender is one of the most important categories of human social life. In this regard, its study is relevant. Gender (gender, from Latin genus "clan") is a social sex that determines human behavior in society and how this behavior is perceived. The word Gender in English was originally a linguistic term, referring to the "masculine/feminine" attribute of nouns. When American anthropologist Margret Mead conducted field surveys in South Pacific Island countries in the 1930s and 1940s, she discovered the structural division of people based on masculinity and femininity in social culture. She emphasized the gender norms in this division and the resulting different social structures in different regions and cultures [Mead M, 163-165 с].

Members of one sex have a certain set of behavioral norms and expectations, including speech, and this set differs from the requirements for the other sex [竹村和子, 142-144 с]. To differentiate boys and girls, men and women use special words that describe them differently. All this is reflected in stereotypes - special forms of manifestation of social consciousness.

Psychologist Robert Stoller distinguished between social gender and physiological gender in his book "Sex and Gender: The Development of Masculinity and Femininity". Stoller advocated that gender refers to a series of gender differences based on biological sex, and these differences are constructed by social culture. Stoller believes that the term gender emphasizes society's regulation of biological sex, and critically points out that men's social status is higher than women's, and it is created by social culture [Stoller R. J., 53 с].

The term gender also has a multi-valued interpretation in the literature. In its most

general form, gender refers to a set of social and cultural norms that society prescribes people to fulfill, depending on such biological characteristics as gender. By constructing normative models of femininity and masculinity for a given culture, society constructs both the actual gender differences between people and the corresponding gender order. In the construction of the gender system, not only social factors play an important role, but the symbolic or cultural aspect itself is much more significant. Gender becomes a cultural metaphor.

Pushkin believes that folk literature is a reflection of the lives of the majority of the people and the national consciousness of the people, which reflects the national character of Russia. And this kind of national character is not the respect for orthodoxy and autocratic polity understood by the holders of the "official nationality" theory, and the submission, but the will of the people to create, the struggle for life and the struggle for freedom.

«Начало искусства слова в фольклоре» - this is how A.M. Gorky defined the organic connections of literature with folklore. Russian writers relied on it, were inspired by it. Literary and folklore ties were based on the deep interest of literature in the spiritual world of the people, the problem of nationality, the development of folklore traditions.

Zhukovsky draws nourishment from folk literature. Many of his works are based on folk mythology and have a strong folk color, such as *"Светлана"*, *"Двенадцать спящих дев"*, *"Спящая Царевна"*, *"Сказка о Иване-царевиче и Сером Волке"* etc.

The symbol or archetype of mother-goddess-nature has deep roots in culture. In the archaic and mythological consciousness, the cult of motherhood and birth prevails, "the mother precedes the son, as the female precedes the male. The feminine is primary, while the masculine creativity appears only later as a secondary phenomenon. In the beginning, a woman appears, and a man is "born". This is the root of the age-old concept of the immortal mother, which unites with the mortal father. She remains eternally unchanged, while generations multiply from man to infinity. The always unchanging Great Mother connects with each new man. It exists before creation, arises as a cause, as the primary giver of life. A woman is primarily a mother, and a man is a son" [Нойманн, Э., 70 с]. In Russian folk tales. epics, beliefs, rituals, the Great Goddess of archaic epochs appears in the image of Mother-Earth. Femininity is symbolically presented as a

mother, as a native land (*родина* is etymologically derived from the word *родины*, that is, *роды*). The dark sacred forces of nature-femininity are embodied in the images of mermaids, witches and Baba Yaga. A man in Russian epics appears as a hero, the son of Mother-Rus, whose task is to protect her as a source of life and protect her honor.

Even after the establishment of Orthodoxy in Russia, pagan mother cults and beliefs have not lost their influence. Russian literature describes the earth as a living being in the form of a mother ("Повесть о Меркурии Смоленском" [Белецкий Л. Т., 55-57 с]), and its defenders are called "Russian sons - sons of the Russian Land" ("Слово о полку Игореве", "Сказание о мамеевом побоище"). The sacred maternal principle is attributed not only to Russia as a land and country, but also to other natural and cultural factors important for national existence - Mother Volga, Mother Moscow [О. А. Воронина, 173с].

N. Berdyaev noted that "the religion of the earth is very strong in the Russian people... the earth is the last intercessor. The main category is motherhood" [Бердяев, Н., 17с]. G. P. Fedotov accumulates these ideas in the words that the earth is "the Russian "Eternal Femininity" ... mother, not virgin; giving birth, not virginal ... [Федотов, Г. П., 25с]"

According to V. S. Solovyov, God is, of course, the Father, he is the masculine principle. But the "soul of the world" in the spirit of medieval mysticism is associated with the image of Eternal Femininity, with Wisdom, with Sophia. The perfection of the world is achieved through the divine marriage mystery, in which three elements participate: "deified nature" (feminine), man-God (masculine) and Sophia - Eternal Wisdom (the result of the fusion of masculine-divine-natural-feminine-spiritual) principles [Соловьев, В. С., 529с].

The earth, like a woman, has a reproductive ability - she is a producer, a provider, i.e., the feminine element is connected, first of all, with nature. On the other hand, the frequently encountered phrase "native land" suggests that the land (woman) is not only a breadwinner, but also a symbol of the homeland (family).

"Feminine" and "masculine" are also associated with certain characteristics of personality. Thus, the feminine includes, in the first place, such character traits as loyalty, tender feelings for one's own children.

The socio-psychological portrait of men and women in many folk tales looks standard.

The image of a man combines intelligence, courage, endurance, diligence, and a penchant for risk. The bright desire of a man is to find an opponent and win him in a difficult battle. The character of a woman in folk tales is most often expressed in the desire to be fragile and protected. For a woman, dreams and illusions are a place of peace and salvation where she goes in difficult days for her. Usually, she is deeply worried and aware of her emotions, but she does not always manage to control them.

Folklore itself is gender-specific and is divided into male and female, as well as mixed folklore, according to its emergence and occurrence. There are quite a lot of examples. There are songs, dances, and other forms of folklore that arise exclusively in the female environment and are performed only by women; there is a special sphere of female things, as well as things that women create and decorate. Besides, it is possible to recollect about female incantations, fortune-telling for a soulmate, etc. Finally, many phenomena of female folklore accompany exclusively female activities. For example, in "Svetlana", Zhukovsky [Электронный ресурс, 30] draws on common themes and plots in folk literature and describes Russian folk life and customs. At the beginning of the work, the scene of divination by the peasant girls with a very Russian atmosphere is shown: *Раз в крещенский вечерок, девушки гадали: за ворота баимачок, сняв с ноги, бросали; снег пололи; под окном, слушали; кормили, счетным курицу зерном; ярый воск топили; в чашу с чистою водой клали перстень золотой, серьги изумрудны. Расстлали белый плат и над чашей пели в лад песенки под блюдны.* It is the same in men's folklore... (singing that accompanies mowing; marching soldier folklore, etc.).

It is impossible to deny the patriarchal system of ancient societies in which there is a social hierarchy. In the analyzed folk tales, most often it is the man who is at the head of the social group. The fullness of power is transferred into the hands of a man. In most folk tales, the status of a woman can be called dependent. The role of a woman was to unquestioningly obey a man and fulfill his requirements [Клѣщина, И.С., 92 с].

The stronger sex took full power in his hands, had a harsh and tough psychological disposition, was brave and had pronounced strong-willed qualities. The woman began to look like a defenseless "producer" of offspring and the keeper of the hearth.

The epic genres of folklore tell us mainly about men, their lives and deeds. The exploits

of the stronger sex are shown in epics, where women are assigned secondary roles. The focus of historical songs also shows the fate of men: rulers, kings, generals, etc. A few historical songs are devoted to the images of women. Women are presented in them as wonderful helpers who support men in overcoming difficulties and obstacles [Коршук, Е., 462 с].

The sphere of a man in Russian folklore is volitional actions, the sphere of a woman is the realm of feelings. Women still have their place in Russian folklore. So, various lyrical songs and ditties deeply and vividly reveal a person's emotional experiences and these are mainly female genres.

In Russian folklore, there are not only positive heroines, but also insidious, evil, negative female images. The most typical ones are the jealous stepmothers and the step-daughters, as well as the ill-intentioned witches. For example, Pushkin's "The tale of the dead princess and the Seven Knights [Электронный ресурс, 86]" focuses on the conflict between the young princess and her stepmother, the queen. The conflict arises because of the queen's jealousy of her stepdaughter. The negative female images are eventually punished for their evil deeds, which reflects the Russian national concept of "*добро всегда победит зло* (good always triumphs over evil)" belief.

In "Domostroy", as it was noticed by researchers, for the first time in the language there are such concepts as "man" and "woman" (the rank of husband and the rank of wife), which correspond to certain social practices of behavior and roles. V. V. Kolesov writes: "With all new words, this regulatory text of the XVI century bred previously syncretic terms in meaning. The husband - in the old concepts - is a host, and a man, and a spouse, as well as a wife - and a hostess, and a woman, and a spouse. The distribution of concepts is emphasized by different words: *муж - мужик - мужчина, жена - женка - женщина*; these words gradually became signs of various social signs of a person" [Колесов В. В., 335с].

The "household" was considered to be an anthropomorphic unit, including not only the man/host/father, but also the rest of the household, which included mother/counselor/wife, servants and children.

The main task of the sovereign / owner of the "household" is the arrangement of the "household", the upbringing of the children entrusted to his care. Within the framework

of the house structure, social roles and life meanings are also clearly defined.

According to V. V. Kolesov, "in accordance with medieval ideas, "Domostroy" in a complete form built a hierarchy of the main organizing forms: state - church - family, with the principle of unity leading for this hierarchy on the basis of will, understood as a public benefit" [Колесов В. В., 312с].

God dominates the world, the tsar dominates the country, and the man dominates the family. Differentiated responsibilities were dictated to men and women: the husband must work and earn food; the wife must manage the household. The wife is prescribed to be kind, hardworking and silent, and the husband is a "thunderstorm" for his wife and children, with instructions to severely punish them for their offenses up to "crushing the ribs. [Воронина, О.А., 14с]" "Domostroy" teaches men how to punish their wives. If wives make a small mistake, husbands whip them a few times. If wives are very disobedient, husbands take off their clothes and beat them severely. The reason for this attitude to physical punishment lies in the Christian opposition of spiritual and bodily, or rather, soul and flesh. To save the soul, it is necessary to kill the flesh, to subdue the will, and if this is not done, then the flesh will destroy the soul (drag it into hell). Therefore, education is interpreted as the practice of building the soul [Домострой, 166с].

The man's world assumed the presence in three buildings, domestic, secular and spiritual, in which he performed strictly assigned roles in the paternalistic system, answering to the world and God for the dispensation, order in the house / clan / family, order not only economic, but above all spiritual and moral. The father is the head of the family, the representative of the house outside of it, he is responsible for everything that can happen in the house and outside with the participation of the household [Овчинникова, Е. А., Троицкий, С. А., 104].

A woman's world is primarily a house (for which she is responsible to a man) and the spiritual world (despite the fact that in the church, before the spiritual father, before God, a man is responsible for the house and all household members), a woman acts as the keeper of the household structure (both the economic side and the religious side).

Due to the reforms of Peter I, the family, as a social cell, has undergone a process of renewal in its internal relations. The decree on the primogeniture System promulgated by Peter the Great changed the relationship between couples, their descendants and the real

estate. The younger sons had to serve the country to earn an income. Widows without children could inherit all their husbands' real estate. Although the decree was abolished after the death of Peter the Great, the impact of the reform on family relations could not be eliminated [姚海, 141c].

In the 18th century, women began to receive secular education, allowing them to compete with men in certain areas. Russian woman of the Enlightenment era is an educated, reading noblewoman. Only nobility is mentioned here since educational values have primarily affected the educated part of Russian society, barely affecting the rest of the social strata [Овчинникова, Е. А., Троицкий, С. А. 109 с].

However, it should be noted that the woman of the Enlightenment represented a rare combination of traditions and innovations in the field of morality and culture, which allows us to take a special look at the formation of the gender discourse of the XVIII century. With the obvious priority of the rationalistic principle, the culture of enlightenment retains continuity with the previous medieval tradition, which saw the foundations of morality in the aspirations of the soul and heart. In an effort to overcome the contradiction between reason and feelings, Russian writers and thinkers turn to the category of the soul, seeing in it a synthesis, the focus of the rational and sensual principle in man. In the context of educational theories, a woman appears as a carrier primarily of the sensual, a natural principle and, consequently, a moral one. The soul and the heart (as the center of the soul) are the basis of the moral principle in man, which has both rational and sensual components [там же].

From the Middle Ages, a woman was a member of the “household”, a helper of the family, a role that was not heard and needed to be educated, to the 18th century, somehow, her voice could be heard, and she had the possibility to compete with men in some fields.

The life of provincial noblewomen, which took place far from large cities, had many points of contact with the life of peasants and retained a number of traditional features, since it was focused on family and taking care of children.

For the hostess of the manor, all the morning and afternoon time was spent on endless housework. There were plenty of families in Russia in the XVIII - early XIX century, in

which from early morning "the mother was busy with work - farming, estate affairs... and the father with service" [Скалон С. В., 348 с]. The life of a noblewoman in her estate proceeded monotonously and unhurriedly. Morning chores (in the summer - in the "fertile garden", in the field, at other times of the year - at home) were completed by a relatively early lunch, followed by a nap. [Аксаков С. Т., 48-49 с].

Secular ladies who lived in the XVIII- early XIX century in the capital or in a large Russian city spent their mornings and afternoons "in public", exchanging news about acquaintances and friends. Their everyday life started with makeup: "In the morning we blushed slightly so that our face was not too red..." After the morning toilet and a fairly light breakfast (for example, "fruits, yogurt and excellent coffee-mocha"), it was the turn to think about the outfit: even on a normal day a noblewoman in the city could not afford carelessness in clothes. M. M. Shcherbatov mentioned with mockery that some "younger women", having done their hair for some long-awaited holiday, "were forced to sleep sitting up until the day of departure, so as not to spoil the headdress [Щербатов М. М., 71 с]." According to the Englishwoman Lady Rondo, Russian men of that time looked "at women only as funny and pretty toys capable of entertaining," women themselves often subtly understood the possibilities and limits of their own power over men associated with a well-chosen costume or decoration. Every noblewoman seemed to be good at conversations [Рондо, 43 с]". In contrast to the provincial-rural, urban lifestyle required compliance with etiquette rules (sometimes to the point of prudery) - and at the same time, by contrast, allowed originality, individuality of female characters and behavior, the possibility of self-realization of a woman not only in the family circle and not only in the role of wife or mother, but also maid of honor, courtier or even stateswomen.

Most of the women who dreamed of looking like "socialites", "having titles, wealth, nobility, clung to the court, subjecting themselves to humiliation", just to "achieve a condescending look" of this world - and they saw in this not only a "reason" to attend public spectacles and celebrations, but also their life goal. Mothers of young girls, who understood the role that those well-chosen lovers from among the aristocrats close to the court could play in the fate of their daughters, did not disdain to enter into unencumbered intimate relationships themselves, and "throw" their daughters "into the

arms" of those who were in favor [Электронный ресурс, 89].

Many merchants saw in his wife "an intelligent friend whose advice is dear, whose advice should be asked and whose advice is often followed [Толченов, И. А., 437 с]." The main daily duties of women from merchant and petty-bourgeois families were household chores. Wealthy merchants could afford a large group of household assistants. Housewives "rule over housekeepers, maids, nannies, and janitors, laundresses, and cooks, and manage them with the same vigilance [Вишняков, Н., 85 с]." Middle-class women and merchants themselves, as a rule, were burdened with a lot of everyday responsibilities for organizing household life at home (and every fifth family in an average Russian city was headed by a widowed mother). The main topics of conversation for merchant daughters and their mothers were not novelties of literature and art (like noblewomen), but everyday news - the merits of certain grooms, dowry, fashion, events in the city [Мельников, П. И., 108 с].

For most peasant women - household and family were the root concepts of their being. Men and women made up approximately equal shares in peasant families. There was no noticeable distinction between men's and women's work in the village [Паллас, П.С., 359-360 с]". The severity of the farmer's work forced Russian peasants to live in undivided, multi-generational families that were constantly regenerated and were exceptionally stable. In such families, not one, but several women were "on the hook": mother, sisters, wives of older brothers, sometimes aunts and nieces. The relations of several "housewives" under one roof were not always cloudless; in everyday squabbles there was a lot of "envy, slander, scolding and hostility [Семевский, В. И., 70 с]". The share of younger daughters-in-law or daughters-in-law was the most unenviable: "They will make you work, but they will put you to eat." The older women in the family meticulously checked the compliance of the young women with traditional methods of baking and cooking. All innovations were met with hostility or rejected. But the young women did not always submissively endure excessive claims on the part of her husband's relatives. They defended their rights to a tolerable life: they complained, ran away from home, resorted to "witchcraft".

We can see that the life of Russian women in the eighteenth century mainly revolved around the "family". Women's social circles were also limited to a specific range, and the

content they talked about was also linked to their respective classes. Aristocratic women had a material foundation and time capital to spend time on dress up, although they may be regarded as “playthings to please aristocratic men”, merchant wives and daughters were very concerned about “marriage and dowry”, but they faced the dilemma of not being able to cross classes, while peasant women beared the same heavy work as their husbands. The family is still the focus of women's lives. The identity of aristocratic women as “helpers” was reflected in their superb communication skills. The duty of merchant women as “helpers” was to take care of family property, while peasant women, there is no doubt that they had to do farm work while taking care of the “household”.

Russian Orthodoxy is not so much the religion of Christ as the religion of the Mother of God, it is obvious that "Divine motherhood" as the "heart of Russian religiosity" [Федотов, Г. П., 362 с] entails the belittling of the paternal/masculine/rational principle. N. Berdyaev notes that Russian Orthodoxy is not so much the religion of Christ as the religion of the Virgin. Many Western researchers also note that *"русский начисто лишен отношения к Богу Отцу."* In their opinion, the religious beliefs of Russians are based on the deification of the feminine natural principle, while the European religious consciousness is based on the thesis that the world was created by God the father [Шпенглер, О., 308 с]. N. A. Berdyaev explains that this is due to the fact that for Russians Christ "remains the judge" and the people seek to hide from the terrible God behind mother earth, in the "folds of the Virgin's clothing [Бердяев, Н. А., 10 с]."

According to N. Berdyaev, masculine is what is opposite to feminine. Following Plato, the masculine principle was interpreted as the content filling the feminine form, or, in other words, formalization, fertilization, spiritualization. Since the feminine principle was considered faceless, generic, collective, passive, the masculine - personal, individual, imperious and truly human. As V. Rozanov wrote, *"Мужчина - Я. Женщина - твоя"* [Розанов, В. В., 161 с]. *"Я мужчины - с гору величиной, «Я» женское...да оно просто прислонено к мужскому [там же, 163 с]."*

As we can see, despite the idealization of the maternal principle as a metaphysical and cosmic principle, in relation to women as human beings, Russian philosophers adhere to the opinion of their non-subjectivity, unreasonableness, non-independent nature. As V. Solovuyov writes: *"человек должен творить и созидать свое женское дополнение*

[СОЛОВЬЕВ, В. С., 529 с]”. That a man represents an active, and a woman - a passive principle, that the first should educationally influence the mind and character of the second – these are the provisions of the alphabet. V. Solovyov writes in another work, man is perceived by a woman as a savior who should reveal to her and realize the meaning of her life [СОЛОВЬЕВ, В. С., 491 с].

According to Rozanov, Berdyaev, Bulgakov, Florensky, women, as mediators, that cement principle between other "I", that is, men.

In cosmic and metaphysical senses, masculine is interpreted as the Apollonian principle of form, idea, logos, culture, personality, reason, and law. The feminine is primarily the maternal principle of matter, nature, gender, family, unconscious, emotional, humble, merciful. But if we were talking about women as people, then it was believed that "A woman is a creature of a completely different order than a man. She is much less human, much more nature" [Бердяев, Н. А., 432 с].

We can see the subordinate position of women, their non-recognition as a full-fledged person, and the idea of their lower intellectual and moral level.

Rejection of Western rational masculinity (embodied, among other things, in the concepts of state and law) and the exaltation of Russian national sincerity (embodied in the mythologeme of Mother Russia) they became integral parts of the concept of the "Russian idea" and national identity. On the one hand, in such a symbolic picture, the masculine principle appears only in the status of the "son of the great mother", if necessary, giving his life for her. This symbolic devaluation of masculinity and "masculine" (Western) values contributes to the archaization of public consciousness, where the Russian nation is perceived not as an association of fellow citizens on the basis of law, but as "one big family". Russian society is based on the principles of mutual informal trust and love, and the absence of legal consciousness (Russians are said to be "not law-abiding, but law-fearing"). On the other hand, the symbolic exaltation of femininity does not at all mean a high appreciation of female subjectivity in the works of philosophers and writers and does not lead to compliance with the principle of gender equality in the politics of the Russian state.

Female image in Russian folklore

In Russian folklore, a beautiful girl is the owner of a snow-white, ruddy face, black,

sable eyebrows, clear eyes and a blond braid to the waist. Also, she should have a swan's posture and a peacock's gait [Электронный ресурс, 43]. This is how a girl is depicted in the north, in the south she is depicted differently. There the girl is usually black-browed and black-eyed.

As Dostoevsky said: *“красота спасет мир”*. In folklore, the appearance of the heroine is always praised. For example, in the story “Марья Моревна [Электронный ресурс, 57]”, the appearance of Марья Моревна is praised like this: *“такой красавицы, как марья Моревна, во всем свете поискать - другой не найти.”* In the story “Морской царь и Василиса Премудрая [Электронный ресурс, 63]”, women's appearance is praised like this: *“все до удиной красоты несказанной: ни вздумать, ни взгадать, ни пером написать.”* In the story “Елена Премудрая [Электронный ресурс, 26]”, we can find such description: *“на колеснице сидит королева Улена Премудрая-такой красы неописанной, что ни в вдумать, ни вгадать, ни в сказке сказать.”* These heroines have both a beautiful appearance and a kind heart. Beautiful appearance is associated with good characters. Beauty is synonymous with kindness, courage, diligence and strength [郭昕, 9 c]. In “The tale of the dead princess and the seven knights”, Pushkin contrasts two heroines: a young princess and an evil queen to show the superiority of spiritual beauty over appearance. Both of them are incredibly beautiful, the difference lies in their characters. The young girl is modest, well-mannered, kind to everyone and is not at all proud of her beauty, Pushkin compares her with “blossomed rose”. And her stepmother is evil, wayward, jealous, puts her appearance first and is very insidious. Fear and threats are her main weapon of influencing other characters and achieving her goals. "The Story of the Dead Princess and the Seven Warriors" is somewhat similar to Grimm's fairy tale "Snow White and the Seven Dwarfs", but the more fantasy dwarfs are replaced by warriors. Moreover, in the process of getting along with the princess, the seven warriors all fell in love with her - the princess's charisma touched them. The most important thing is that the princess did not feel angry at the “boldness” of the brothers, but generously said that she already had someone in her heart, and promised that they would continue to help with housework. The princess's loyalty to her love is also praised here: *“Спи во гробе; вдруг погасла, жертвой злобе, на земле*

твоя краса; дух твой примут небеса. Нами ты была любима и для милого хранима - не досталась никому, только гробу одному». "

The main place in the typology of characters is occupied by female images. The typological class of female images includes three categories: "warrior heroes", "wise maidens", "orphans" or "stepdaughters". Each type of character has some of the most permanent characteristics that do not depend on the various metamorphoses in the course of the plot. A permanent characteristic of a hero can be a name, individual, family, social and spatial status.

A name or nickname plays a great role for female characters. It is usually determined by what actions the hero performs. It influences the fate and character of the characters, and also makes the text of the work concrete, stylistically colored, gives it capacity and depth [Кирилина, А.В., 51 с].

For example, the heroine's name may contain information about her golden or silver hair. According to researchers, this is due to solar myths. Almost all Indo-European peoples give the sun the epithet golden-haired.

Also, the estate can record the marital status of the character, his estate status, spiritual and external qualities. In Russian folklore, there are female characters who can take an ugly look, turn into an animal, turn stone or turn black. The heroine's not attractive appearance is a contrast between extraordinary inner beauty, spiritual strength, nobility and appearance.

Do not forget that the ancient Slavs often saw in a woman a sorceress who is directly related to different worlds and has powerful charms. The origins of such an attitude towards a woman are laid down in primitive society. At that time, due to specific bodily features and physiological functions, a woman was a being of a different order. In their opinion, she was endowed with magical properties that cause fear. Ancient people were afraid of a lot about a woman, they did not stop being afraid of her. In the conditions of matriarchy, this fear became the basis of religious veneration. Later, fear of a woman gave rise to the declaration of her as an "unclean" being. In ancient Russia, matriarchal traditions remained in society for a long time and this was reflected in folk rituals, legends and folklore.

Some heroines of Russian folklore are busy: they keep a house, keep a hearth, help men

to perform difficult tasks. Housekeeping is the duty of the heroine of Russian folk tales. The work of Vasilisa, the Little Havroshechki [Электронный ресурс, 51], was for them a test and education of virtues. As A.S.Makarenko expressed - in folk tales there is a constant reminder that the "good girl" does not show dissatisfaction with her unenviable position, does not complain, and meekly demolishes all the trials [Пушкарева, Н.Л., 88-109 с].

Common tests for women in Russian folklore: checking skills in household management, obedience and willingness to submit to magical power, tests of love and devotion to a loved one.

The ability to love truly is the most important positive quality of the heroine in Russian folklore. Her love is close to the feeling of pity and devotion, it has magical properties. Such a power of love can turn a terrible monster into a prince. The reward of female virtues in the works is external beauty, a successful marriage and wealth. All this is the traditional ideal of women's destiny and is reflected in Russian folklore. Various magical powers help the heroine to achieve an ideal destiny. For submissive behavior, the girl receives a reward.

Another manifestation of the female image in Russian folklore is motherhood. Images of single or childless mothers are practically not found in folk tales. If a woman does not have children, then this is the biggest grief in the family. The gender configuration of the heroine is the victimization of femininity. Masha and Nastenka [Электронный ресурс, 59] are passive victims who are helped by magical powers, encouraging traditional feminine traits.

Physical beauty is a mandatory attribute of a positive female image. But besides physical beauty, other attributes prescribed by patriarchal society are also important for the heroine.

A positive heroine can show a stubborn and capricious character when it comes to choosing a groom. But, in the end, the girl submits to the will of her father, the word given by him and marries resigning herself to her fate.

In the tradition of Russian folklore, a girl is compared to a "peacock". The comparison with the peacock-female ('pava') goes back to popular ideas that this bird embodies the ideal of beauty and dignity. And a girl's gait should be dignified, stately. Therefore,

women are compared in a similar way. Pushkin describes Swan Princess as who "eclipses the light of God during the day, illuminates the earth at night, the moon shines under the scythe, and a star burns in the forehead...and she herself is majestic, acts like a peacock; and how she speaks, like a little river murmur [Электронный ресурс, 126]." It can be concluded that the ideal female image in Russian folk folklore has the following characteristics: diligence, loyalty, humility, meekness, kindness, beauty (external and internal), flexible mind and dexterity, courage. It is worth adding that beauty is the main feature of an ideal woman. Therefore, this quality is given a significant place in folk tales.

The male image in Russian folklore

Russian folklore is characterized by the image of a hero (*герой-богатырь*). A typical test for a man in Russian folklore is the struggle with enemies. To defeat evil, the hero must be physically strong, aggressive, persistent, determined, uncompromising.

Further along the plot of the work, the young man is rewarded with a peaceful life and a beautiful wife. The girl saved by the hero becomes his wife. This gender configuration corresponds to the patriarchal stereotype of society.

Ivan is the most popular and well-known positive image in Russian folklore. He can be a prince, a farmer, and sometimes a fool. He has been endowed with many excellent qualities, and through his own labor and hard work, he has won a perfect life. The image of Ivan appears in folk tales such as "*Сивка-бурка*" and "*Иван - дурак*", and is even a frequent visitor in the creation of well-known writers. For example, Gorky shaped the image of Ivan the Fool in "*Про Иван - дурачка*" [冯小庆, 杨蕊, 63 с].

Ivan is usually the third of the three brothers in the family. Prince Ivan's father has three children, Ivan is the youngest. The farmer's son Ivan also has two elder brothers. Ivan the fool is also often bullied by two smart brothers. In addition, the number "three" is also widely used, such as "walked for three days and three nights" and "drew a horse three times". The protagonist generally has to complete three tasks, and he succeeds or achieves his goal in the third time. The preference for the number "three" largely reflects the religious concepts of Russians. After the baptism of Rus, the Orthodox Church gradually penetrated into the lives of the people. It is no longer just "a religious belief,

but also a worldview.” The number “three”, which is rich in cultural meaning, has gradually appeared in various literary and artistic creations, and the folk creations that are most closely related to national life inevitably have positive manifestations.

Ivan is the one of the most common names for Russian people. Ivan comes from ancient Hebrew, which means “God is merciful and God forgives”. In the Bible, human sins are rampant, and God plans to use the flood to destroy the wicked for the purpose of punishment. Noah was a righteous man appreciated by God, and he received God's mercy. Ivan, like Noah, is the love of God, and therefore, he is also the love of the people. This is a manifestation of Russians' faith and loyalty to God. “Fool” is a derogatory evaluation term for people in daily life. No one wants to be called a fool, but in Russia, the image of “fool” is named after Ivan, which shows the people's heartfelt love and pity for him. Ivan, the fool in folk tales, is ridiculed, despised, and bullied. He often does stupid things that make ordinary people incredible, such as treating human shadows as adults and dressing trees. Moreover, he also has his own personality shortcomings, such as laziness, but at critical moments he always illuminates the darkness with the brilliance of human nature and defeats enemies and opponents. The fool Ivan is kind, knows his destiny, does not pursue enjoyment, and has the most simple and sincere understanding of the world. It is the “stupidity” in the eyes of ordinary people that has won the love of Russians. Therefore, in the story, magical characters such as the big bad wolf and the horse are always arranged to help Ivan endure all kinds of tribulations and tests, and finally complete the task.

Researcher J. Hubbs assumes that in many folk tales there is a passivity of the male hero or he acts with the help of magical powers. A young man is a passive recipient of gifts that he accepts from assistants [Hubbs, J.].

Such a hero has traits that are considered feminine within the patriarchal stereotype. The hero is close to nature, which helps him. He easily expresses his feelings. Respect and understanding for all living things are necessary traits for a positive hero. He needs them to survive or achieve any goal. A typical test for such a hero is sending him to search for something or someone. Pushkin's "Ruslan and Lyudmila [Электронный ресурс, 125]" is designed in folk-tale traditions: the plot is the abduction of the heroine, the hero goes on a search, overcomes various obstacles. The success of the test depends on the

character's ability to show pity and compassion for the weak.

Warriors are also a favorite male image of Russians. Warriors were originally the main characters in the creation of “warrior songs” in Russian folk literature. Later, they gradually appeared in folk tales such as "*Лазарь Лазарич и Иван Иванович*" [Электронный ресурс, 52]" and "*Иван-царевич и Никанор - богатырь*" [Электронный ресурс, 39]", and became the defenders and guardians of the Russian land and people. They have almost all the outstanding qualities: kindness, bravery, determination, intelligence. The warrior is strong and burly - the external manifestation of his strength. At the same time, he also has superb horse fighting skills. With a sharp sword, the hero can not only defeat the entire army and robbers, but also fight the supernatural multi-headed snake and deter the immortal Koschei. When fighting against difficulties, warriors, unlike Ivan the Fool or Prince Ivan who often need to use magical power. A warrior's own power is the magic weapon to win, so he often plays a helping role to assist other positive images. The strength and bravery of the warrior won the love of more than one princess. In "*Лазарь Лазарич и Иван Иванович*", there are three princesses who want to marry the warrior Ivan, and Ivan rejected others after marrying the first princess. This also shows the respect and cherish of Russians for love and marriage from the side.

Most of the positive male images in Russian folk tales are ordinary and normal people. They are not superhumans. It is impossible to get what they want right away, but in the end they all have a happy ending. This is first of all because they have the advantages of kindness, bravery, knowing destiny, and not fighting for it. This is the capital to win the trust of others and get help. Russians cherish these qualities and highly evaluate the behavior of these people, which also shows the values and code of conduct of the Russian nation. In addition to celebrating the excellent qualities of people, the emphasis on human power cannot be ignored. Russians have suffered since its birth. Berdyaev pointed out, “The history of the Russian nation is one of the most painful in the world [别尔佳耶夫, 5 с].” Russians lived in a harsh environment, suffered from the cold climate and constant intrusion by strong neighbors. In the process of struggling with difficulties, especially nature, Russians' attitude towards nature has gradually changed

from their original fear, awe, and worship. They began to understand nature and then consciously confronted it. The process of confrontation is also the process of continuous understanding of human power, and it is also the process of continuous affirmation of human power. Only by relying on one's own strength can one obtain what is needed, and win respect. This kind of consciousness also permeates folk creation and transforms into an affirmation of human power.

Koschei is one of the representatives of the villain in Russian folk tales. He mainly appears in works such as "*Кощей Бессмертный* [Электронный ресурс, 49]", and "*Царевна - лягушка* [Электронный ресурс, 119] ". Koschei is always changing, sometimes he is a snake; sometimes he pretends to be a knight; and sometimes he is a robber who snatches the fiancée of a positive image. He has supernatural power - he can turn stones into palaces, princes into walnuts, and princesses into snakes.

"*Кощей*" has a double meaning. First, it has the same root with "*кость*" (bone), which refers to a very thin person, a walking skeleton, or a miser. Second, the word comes from the Turkic language, which means teenager, little boy, prisoner, and slave in old Russian. Koschei's appearance is often thin, just like a living skeleton. In addition, Koschei is called "*бессмертный*" (that is, immortal), which is a distinctive feature of Koschei.

Another negative image represents the Grenech snake ("*змея Горыныч*"). He appears in stories such as "*Чудесная рубашка* [Электронный ресурс, 121] " and "*Золотой конь* [Электронный ресурс, 34] ". The snake demon does not transform, but he has many heads. They live in the mountains most of the time and can use the two natural elements of fire and water. The snake demon always takes young girls away, and then is defeated in the struggle with the positive heroes.

It is worth mentioning that the negative male image also includes the first and the second sons in family. As pointed out earlier, the number "three" is often used in Russian folk tales. Whether it is an ordinary peasant family or a noble royal family, the number of sons is almost three: the eldest, the second and the third. The third is often a positive image, while the eldest and the second are negative images in many stories. The eldest and the second are smart, and they have won the love of their parents. But in the stories, they are the ones who often bully their younger brother, discrediting and ridiculing their younger brother in front of their parents. In addition, they are insatiable, not only

coveting their younger brother's property, but also jealous of his success.

Thus, the Russian folk folklore shows us the gender stereotypes of the patriarchal world. The meekness of a patriarchal woman becomes submissive, up to the point of readiness to make some kind of sacrifice. The works glorify the martyrdom of a woman. The wisdom of gender stereotypes is manifested through the shrewdness, cunning of a woman. She is often compared to the devil, in favor of a woman. The woman is portrayed as crafty. She is evasive, duplicitous, ambiguous, prone to cheat [ЛОГИНОВ, А. А., 24-26 с].

Such personality qualities that benefit the partner are evaluated positively. Justice is not a woman's prerogative. In Russian folklore, a woman is required to agree with the rules established by a man, submit to them and demonstrate to his children. The power of a woman manifests itself as the power of patience. Weakness is often glorified in a woman. With the help of weakness, the heroine can find a patron.

The male characters show courage, heroism in the face of death. This helps the hero win. The warrior uses various tricks against strong enemies. The hero's loyalty brings him good fame. The male character is faithful to his word, to his king, to God. The hero's loyalty is expressed as a responsibility to the weak, whom he patronizes. The hero's chastity is close to military prudence. He must resist the temptation that threatens death.

1.2 The Other and the Strange in Russian folk cultures

In addition to the traditional gender images of men and women, there are heroes with features of different genders in Russian folklore. Let's take a closer look at the works with such characters.

The "Tale of Rejuvenating apples and living Water (*Сказка о молодильных яблоках и живой воде*)" [Электронный ресурс, 103] shows a "strong and mighty bogatyрка", the queen of a magical state, a beautiful blue-eyed woman. The heroine has the following character traits: strength and fighting prowess, determination, authority. (warriors). Thus, this heroine tries on features not peculiar to a female character and mixes gender representations.

In the folk tale "Finist, the brave Falcon (*Финист-ясный сокол*)" [Электронный ресурс, 116], the social position of the female image is lower than that of her fiancé. But the heroine seems to be more active and informed. She knows her goal, insists three times

on a magic gift - a feather, goes in search of a groom. The folk tale presents an independent position in choosing a husband. The purposefulness, courage, initiative, and perseverance of the heroine are emphasized, which are also masculine manifestations.

The male images in "The Tale of Rejuvenating Apples and Living Water (*Сказка о молодильных яблоках и живой воде*)", "The Frog Princess (*Царевна-лягушка*)" also reflect a certain mixture of male and female qualities. The hero in "The Tale of rejuvenating apples and living water" has the following masculine qualities: strength, power, responsibility, etc. But he also has politeness towards his elders, a willingness to admit his own imperfection. In these folk tales, the main role in the image of male characters is played by kindness, pity, willingness to come to the rescue, save and protect those in need. Also, vulnerability and the need for support and protection of loved ones are manifested. The motivation of the activity of the male character in the works is rather external in nature.

Thus, in "The Frog Princess (*Царевна-лягушка*)", the fate of the hero is decided by the will of his father and wife. In "The Tale of rejuvenating Apples and living Water", the hero is active and proactive only in a relationship with a blue-eyed girl. In the folk tale "Finist, the brave falcon" there are no qualities inherent in a male character. There is no activity in the hero's position.

Gender mixing is found in the folk tale "Marya Morevna (*Марья Моревна*)", "Go there - I don't know where, bring that - I don't know what (*Поди туда - не знаю куда, принеси то - не знаю что*)." [Электронный ресурс, 75] Gender models of folk tales are more complex. At the same time, the active position of the male and female image is maintained. In these folk tales there is a transformation of the gender model. At the beginning, the male image is passive, subordinate and dependent, but gradually it begins to play a more active role. The female image, on the contrary, changes its dominant and independent, active position to a subordinate, dependent, with the manifestation of emotions.

In the folk tale "Go there - I don't know where, bring that - I don't know what (*Поди туда - не знаю куда, принеси то - не знаю что*)", the gender model is represented by socially unequal images. Here, the male character is still endowed with an active position. The female image at the beginning of the plot is quite proactive. The heroine

helps her husband with advice, useful items, using her magical abilities, etc. However, her help is limited. Basically, the hero shows his own qualities: intelligence, strength, dexterity, cunning, resourcefulness, communication, prudence and foresight.

In the folk tale "Marya Morevna (*Марья Моревна*)", the male image is represented by the elder brother of the three princesses, who is the head of the family and is responsible for his sisters. The female image in the work is represented by a militant and victorious queen, who captivated Koshei herself. The initially equal social positions of the heroes are presented here. The female and male position in the folk tale is initially independent to the same extent. In the course of the plot, the transformation of images takes place. The image of the hero becomes more active, independent, strong. Now he makes important decisions. In the image of the heroine, the domineering and dominating components disappear. She becomes weak, dependent, emotional, as befits the female sex. At the beginning of the tale, her fighting strength is emphasized, and at the end her beauty is emphasized.

Mixed-gender texts include folk tales with the motif of an "unfaithful wife". Thus, the folk tale "Ivan Untalented and Elena the Wise (*Иван Бесталаный и Елена Премудрая*)" [Электронный ресурс, 36] demonstrates a similar example. The gender model is already presented in the title of the folk tale. The female image is an intelligent, beautiful and rich daughter of a wise man, and the male image is the son of a poor widow, "untalented". According to the plot, the wife leaves her husband because she considers him unworthy. The husband is being tested. His goal is to change the opinion of his wife, who is mistaken. As a result, the heroine changes, she begins to appreciate kindness and love. Her attitude towards her husband changes and she repents. The work shows a trait that is not characteristic of a typical female image - the infidelity of a wife.

In the folk tales "The Magic Ring (*Волшебное кольцо*)" [Электронный ресурс, 3] and "The Wonderful Shirt (*Чудесная рубашка*)" there is also a motif of "female infidelity". Another version of the gender model is presented here. The male image in the folk tale is represented by a rather active character who receives magical items for helping animals and, making a mistake, marries a "prestigious wife". Here the female character symbolizes the "bad woman". She is unfaithful, duplicitous, insidious and dangerous. Her characteristics, inner motives and experiences are not indicated in the text. The

female image in the folk tale is given schematically and sparingly. A male character magically gets rid of a "bad" wife and finds a "good" one. In this folk tale, the images of the gender model are not transformed, and one female image is replaced by another.

Russian folk tales and their characters, we can conclude that not all female and male images in Russian folklore have features exclusively of their gender. The heroes of some works combine masculine and feminine traits, while others are transformed during the course of the plot, losing or finding new diverse features of the masculine and feminine.

1.3 The Gender in tradition cultures on the material of Chinese folklore

There is no word "gender" in ancient Chinese, but this does not mean that there are no gender differences in Chinese culture. There is a strong sense of dual gender in Chinese culture, such as "between men and women there should be a prudent reserve" [孟子·离娄上], "different seats for men and women since the age of seven" [礼记·内则] and so on. The dualism in Chinese culture comes from the yin-yang theory of Taoism. This theory is also often used to explain human gender differences, such as "men belong to Yang and women belong to Yin" [黄帝内经素问·天元纪大论]. However, different from the essential dualism in Christian society, the yin-yang theory emphasizes that "there is Yang in Yin and Yin in Yang". There is not an absolute opposition between yin and Yang and between men and women. From the point of view of Taoists, according to the different temperament of men and women, that is, men are dynamic, while women are static, as Lao Tzu says: “牝常以静胜牡 [道德经]” (Females always beat males with quiet and gentle character). "Females have a natural advantage over males. But it doesn't mean that Yin is superior to Yang, to the mind of Taoists, all things in heaven and earth come from the combination of Yin and Yang. Yin and yang are indispensable. There is no word "gender" in ancient Chinese, but this does not mean that there are no gender differences in Chinese culture. There is a strong sense of dual gender in Chinese culture, such as "between men and women there should be a prudent reserve" [孟子·离娄上], "different seats for men and women since the age of seven" [礼记·内则] and so on. The dualism in Chinese culture comes from the yin-yang theory of Taoism. This theory is also often used to explain human gender differences, such as "men belong to Yang and

women belong to Yin" [黄帝内经素问·天元纪大论]. However, different from the essential dualism in Christian society, the yin-yang theory emphasizes that "there is Yang in Yin and Yin in Yang". There is not an absolute opposition between yin and Yang and between men and women. From the point of view of Taoists, according to the different temperament of men and women, that is, men are dynamic, while women are static, as Lao Tzu says: "牝常以静胜牡。[道德经]" (Females always beat males with quiet and gentle character). "Females have a natural advantage over males. But it doesn't mean that Yin is superior to Yang, to the mind of Taoists, all things in heaven and earth come from the combination of Yin and Yang. Yin and yang are indispensable. Balance is emphasized between Yin and Yang.

Hegel's analysis of the relationship between men and women is reflected in three levels: one in the field of law, that is, marriage; second, the field of nature, that is, sex; the third is the field of aesthetics, that is, emotion [黑格尔, 173 c].

Once the society becomes a patriarchal society, the three levels of male-female relationship -- marriage, sex, and emotion – turns to the territory dominated by men. When women are in it, their true identity falls low to slaves, tools, and beggars [王自红, 64 c].

The Chinese characters "男(men) and 女(women)" vividly show the Chinese ancient people's understanding of men and women. The original form of the word "女" looks like the shape of a woman crossing her chest, bending her knees. In some dynasties, “女” was added with a horizontal line on the head to show ornaments on women's heads, or with extra two points, which means breast, and it was written as "母 (mother)". “女” refers to females, who can bear children and breastfeed them. The word “男” is combined with “田” (the field) and “力” (an ancient agricultural tool, which means using the tool to cultivate in the field. Farming was a major responsibility of men, so "field" and "tool" are used to mean "man" [李学勤].

From the formation of words, we can see that the basic rules between men and women in the social division of labor, social obligations have been defined.

In terms of cultural concept requirements, the traditional concept of Confucianism as the mainstream in ancient China formulated a strict behavioral ideological guidance for ancient Chinese women.

Since Dong Zhongshu's concept of "夫为妻纲" (The wife should be guided by the requirements of her husband, who is the absolute authority of the family) "[三纲五常] was put forward, it has established the subordinate position of women as male ownership. To a certain extent, the tightness limit of women in marriage is also affected by the ruler's implementation of social relations.

"存天理，灭人欲" (Preserving natural principles and eliminating human desires) " carried forward Confucianism, the ruling class distorted its original intention and took it out of context, making it an official philosophy of the Yuan, Ming and Qing Dynasties, it became a tool for the ruling class to consolidate political power and oppress the people, and further emphasized the concept of female chastity, which became a source of oppression in women's life [朱熹].

The intentional misinterpretation of "饿死事小，失节事大" (starvation is small, misconduct is big)" has undoubtedly imposed a layer of shackles on women, and women's foot-binding has become the mainstream of women's aesthetic requirements since then. "Three obediences and four virtues ("three obediences" means that a woman follows her father when she is unmarried, follows her husband when she is married, and follows her son when her husband dies; "four virtues" refer to women's virtue, women's speech, women's appearance, and women's merit.)" [二程全书·遗书二十二] have become women's moral standards.

From the historical experience of the west, men in a patriarchal society occupy a dominant position at any time. They teach women to obey them from weddings, they have the right to abandon their wives at any time. "Christian ethics is egalitarian and abstract, which holds that all people are equal before God. Chinese ethics only cares about the relationship between hierarchy and complementarity, and the universe itself

seems to provide an example: Yin and Yang, heaven and earth are combined and complement each other. The relationships between heaven and earth, Yin and Yang, man and woman, monarch and Minister... are also similar. " [谢和耐, 104 c] In such a complementary relationship, women are participants in history, not marginal existence. The Confucian view of gender refers to the difference between men and women with the characteristics of men and women, and recognizes that men and women are different, one should not oppress another.

"In Confucian culture, gender is often associated with social roles rather than male or female temperament." [于光君] Traces can be found from the original mythology. China's "Genesis" was jointly completed by men and women. Pangu created nature, and Nuwa kneaded earth to create man and created human society. In addition, there are myths and legends about Nuwa refining stones to mend the sky [淮南子·览冥训].

It is similar to the Norse mythology in which Odin killed the ice giant Ymir and made his skull the sky, and asked the four strongest dwarves to stand on the four corners of the world to hold on to the sky and prevent the sky from collapsing. There are similarities, but the difference is that the protagonists of the two stories have different genders [Электронный ресурс, 139].

Albert O'Hara [高彦颐, 5 c] suggested that Chinese women be divided into four classes: slaves and working women, the wives of farmers and merchants, the wives of scholars and officials, and the wives of nobles and rulers. The responsibilities and privileges of women are different in each class. Therefore, it is very important to realize that women's subordination to men does not mean the total subordination of all women to all men, but the subordination of specific women to specific men in their own class and only in accordance with personal and family relationships.

In Simona de Beauvoir's "Second Sex" [Бовуар, С., 198 c], she analyzes the various social circumstances of women from birth to adulthood as to why women are "others", and what human beings have turned women into. Under the condition that men hold absolute power, society is always "male". She believes that women are not born, but

acquired, and men and society have turned women into the second sex. Men represent people, men are the subject, and women are the object relative to the subject.

Liang Ting's "On the Overall Loss of Femininity in Traditional Chinese Society" [梁婷, 6c] discusses the loss of women's self-consciousness in traditional society and the alienation of tools, commodities, and concepts of consciousness. And these are all women who have been given their second sexual identity while gaining social recognition. These studies, basically follow the western view of gender differences to oppression, but some scholars disagree.

In the study of Oriental aesthetic culture edited by Zhou Laixiang [周来祥, 79 c], he believes that "men are superior to women" is an explicit and social rational level in a patriarchal society, and in Confucian gender culture, there is also an element of equality between men and women. That is, men are in charge of the outside, women are in charge of the inside, in fact, it is a division of rights and territories. Men have authority outside, while women are the actual monarchs in the family.

Turgan believes: "Because women's body structure is different from men's, women's lives are destined to be different from men's. But in society, the sexes will also play a very consistent role. Due to reasons such as age and maintaining the blood relationship between children and grandchildren, it is obvious that the father should exercise dominant functions in the family, and these functions constitute the entire patriarchal power." A man to a woman is like a person to an accessory, and the host to a parasite; from this, personality and its corresponding opposite sides are obtained: man to woman; person to accessory; animal to parasite;" personality" to no personality [涂尔干, 222 c]."

The ancient Confucian view of gender in the dominant society of "male superiority and female inferiority" implied the hidden factor of "equality between men and women". Although the division of labor between men and women was different, it didn't mean that men's work is superior. The relationship between the sexes in Confucianism has always been in a state of mutual respect and support. Men were responsible for the world outside the household, while women took responsibility in the family. Maternal control is an important right in China. In ancient China, women who were mothers had important rights, and the rights they had also explained their status and importance in the

family. Due to the different reasons for the division of work, men and women maintain equal status in their own fields. Gender is not the fundamental factor that distinguishes the status of men and women, nor is gender the origin of the unequal social status of men and women. The real reason lies in the fact that such a stable social order established by Confucianism requires each to do their part in their own position. As a unit, the family's internal operation is also in such an order. The country also follows such kind of order. In this order, men and women have their own duties and responsibilities, rather than a way of oppressing each other. If men oppress women, it will destroy this order and will not benefit the harmonious development of the family. Both the family and the country are in such a state of self-sufficiency and fullness. When a position in the family is vacant, someone will come on as a substitute to maintain this order of perfection regardless of the sex.

1.4 The Other and the Strange in Chinese folk cultures

Most of the heroes in folk tales are male, while there are very few female heroes, on the contrary. Female heroes seem to be social anomalies. In the above discussion, we can see that Chinese women have no status in the general traditional interpretation and are subject to men, "men are superior to women" stipulates the inequality of social status between men and women, but Nan Huaijin believes that "men are superior to women" should be understood from the perspective of "heaven is superior to earth" [Электронный ресурс, 200]. We assume heaven is superior to earth to how our respect for the unknown universe, while we are close to the earth. "Men are superior to women" is an explicit and socially rational level, and there is also a factor of equality between men and women in the Confucian gender culture. Men are in charge of the outside and women are in charge, men do not speak inside and women do not speak outside. In fact, it is a division of rights and territories. In the folktales of female heroes, Hua Mulan joined the army on behalf of her father [Электронный ресурс, 133], and the daughters of the Yang family joined the army on behalf of their husbands [Электронный ресурс, 202], Liang Hongyu and her husband fought with enemies together on the battlefield [Электронный ресурс, 137]. They are also in an equal position. The emergence of female heroes in ancient China shows that gender is not the fundamental factor that

distinguishes men and women, and gender is not the origin of the unequal social status of men and women. The real reason is that such a stable social order established by Confucianism requires each to fulfill his own responsibilities in his own position. Such order works in the family's internal operation and the operation of the country. In this order, men and women have their own duties and responsibilities. Both the family and the country are in such a state of self-sufficiency. When there is a vacancy in a position within the family, there will be substitutes to maintain the completeness of this order. It is well known that there have been periods of matrilineal clan societies in the history of mankind. At that time, women occupied an important position in production and life. Children only recognized their own mothers and had no fathers and no husbands. Maternal heroes are a kind of de facto heroes that appeared earlier than the concept of heroes. They are human beings' praise of the great power of fertility in the earliest days, and this great power is not about the individual's ability to transform nature and society, but a kind of the most primitive affirmation of life. In ancient China, women who were mothers had important rights and the rights they had also illustrated their status in the family. The power of the mother is also reflected in Chinese folk tales. The well-known "Gu Shi Wei Jiao Zhongqing Qi Zuo" describes such a "domineering" mother [Электронный ресурс, 199]. It can be seen that women who are mothers do not need to be obedient to their sons who are men, and men cannot oppress women who are mothers. From this point of view, the son cannot use his gender advantage to make his mother obey him. Filial piety is a more important factor than gender, which also reflects the maternal rights in ancient Chinese Confucian ethics.

Gender is not the fundamental reason why women think of women as women, and men think of men as men. There is no profession that uniquely belongs to a certain gender.

The traditional Chinese image of female heroes has not completely eliminated their feminine characteristics. Except for Hua Mulan, who is dressed as a man, Qin Liangyu, Liang Hongyu, Fan Lihua, and Mu Guiying all appear in female images. The transformation of social production methods requires more plundering of production tools and production materials. The strength of men enables them to get more property and means of living. Therefore, men play an increasingly powerful role in social life. As a result, the role of men in social life is becoming stronger and stronger. The emergence

of such abnormal female heroes in a patriarchal society just reveals the pursuit of equality between men and women that has been obscured under the traditional Chinese patriarchal thinking, and this equality is based on a Confucian tradition of gender perspective.

Although the number of female heroes is in a subordinate position, it has also unlocked to a certain extent the right of women to seize their own individual status under the thinking of “men are superior to women” in ancient China. Therefore, we must understand that in ancient China, ethics and morals are more serious than gender constraints. If it is said that only women who become mothers have the rights over men (her sons), then women who are only wives and daughters can only be driven into slavery and willing to be imprisoned by men. However, in the Chinese folktales, women who are only wives and daughters have appeared on the stage of war just like men, and have become heroes who have been praised for their achievements in protecting the family and defending the country, and it has become an abnormal phenomenon in a society controlled by ethics and patriarchy. Combat heroes are an extension of Chinese women's power in the field of war. The American anthropologist Eisler proposed that “there has been a society of partnership in human society. In the original society, although it was a matrilineal society, the sexes maintained a partnership of equality, dependence, and cooperation. With the development, the ‘male god culture’ replaced the ‘goddess culture’, and history became a single history of male dominance. However, the social model of equal partnership between men and women has not completely disappeared. Women survive in a patriarchal society and struggle with the social model of male-dominated governance. [理安·艾斯勒]”

The Confucian view of gender does not uphold the view from difference to oppression, but from difference to harmony. When the feudal regime was in a period of stability and closure, men and women maintained the social division of labor, men were in charge of the outside world, and women had an absolute position in the family. When the country was in crisis and the nation was in peril, the social order was in turmoil, especially when men’s position in the outside world was vacant, women could immediately take up men’s places. Although the Confucian three cardinal guides and five constant virtues as

specified in the feudal ethical code stipulate the duties of women, in fact, women are not only in an oppressed position. The law of yin and yang has not changed. During the Ming and Qing Dynasties, a large number of "female heroes" emerged. As mentioned earlier, the social system of this period was dominated by Confucianism, but the Confucian concept was distorted and social relations were out of order, which stimulated the people, that is, the creators of folk stories, to yearn for the "equality" implied in the Confucian concept of gender. The female heroes of ancient China maintained the necessary tension between the national crisis and the rule of ritual and religion, and in this tension, an interface that can be connected with modern feminine traits has been generated. For example, female heroes take the initiative to pursue love and take the initiative to take responsibility, all of which reflect a kind of modern female independent personality.

Another interesting phenomenon in the Chinese traditional folktales is that, among the women in Chinese folktales, there is a kind of women who are very special, they are praised by men, cast aside by women. Although their career is not very decent, people, especially ancient Chinese men, are interested in their stories. Chinese ancient men had extraordinary enthusiasm for prostitutes, a big amount of the poems was written as gifts to prostitutes, on the one hand, it is the result of sexual inhibition, on the other hand, it might be true that prostitutes had a more sexual attraction to man as they were less bound by ethics. The love of ancient men was not in the family but in the brothel.

In the Tang Dynasty, every famous prostitute wrote poetry, which was an important means for them to communicate with the dignitaries. It can be said that these art categories are important means used by prostitutes to seek survival. Ancient emperors, nobles, generals, and talents not only appreciated the beauty of prostitutes but also took for granted their artistic cultivation which offered spiritual pleasure other than the pleasure of the flesh.

Traditional Chinese folktales portray a lot of prostitute characters, one of the most classic characters is Du Shiniang [Электронный ресурс, 130]. The prostitute images actually reflect the interaction between the lower class and the upper class. Brothels are places for prostitutes and dignitaries to exchange information, as well as places that reflect the conflict of interests in different historical backgrounds.

The images of prostitutes are a mixture of “gloomy and distressed women”, “women with wisdom” and “rebels of the times”. For example, Du Shiniang in “杜十娘怒沉宝箱 (Du Shiniang's anger sinking treasure chest) ” encountered unfair treatment of gender opposition on the road of pursuing love, which also reflects women's awareness of resistance and the corruption of male power in traditional feudal society.

Chapter Two: Comparative analysis of female images in Russian and Chinese folk tales

2.1 The classification of female images in old Chinese folk tales

Human beings are composed of men and women. The whole human history is actually a play played by men and women, and the history of human civilization is first and foremost the history of women. Without women, there would be no human development [艾伯华, 1 c].

In Chinese folk tales, it is a woman who created the world and everything on earth, including human beings. In the primitive society, the most basic social cell of human beings is the clan. Human beings had poor living conditions, short average life expectancy and high mortality. Therefore, to meet the reproduction and expansion of ethnic groups, people generally worshipped fertility. Women were supreme in terms of function and status. Most of the gods people imagined were women, so Nu Wa, a goddess symbolizing strong fertility, came into being.

Nu Wa made human beings according to her own appearance. In ancient China, people believed they had the same appearance as God, Therefore, any spontaneous behavior that might change or damage the appearance would be regarded as disrespect to God, as a result, one of the most insulting punishments in ancient China was tattooing. Nu Wa made human beings out of clay, as clay was the main material for firing pottery in the pottery age. The invention of pottery technology was a remarkable landmark in human history, representing the highest technological level at that time. It is worth noting that Nu Wa divided human beings into poor and rich, it's a reflection of human beings' entry into a hierarchical society.

Nu Wa is a typical representative of the “women with divine power” type in Chinese folk tales. This type of woman has miraculous power. Among the most influential

goddesses in folk tales, in addition to Nu Wa, there are Xi Wang Mu and Guanyin Bodhisattva. These goddesses embody women's virtue and unique quality and ability in their benevolent behavior of saving human beings from distress. In the worship of goddesses, women's desire and active creativity are prominently displayed.

Second type of female images in Chinese folktales is “gloomy and distressed women”. With the emergence of private ownership and the demise of matriarchal clans, women's status has plummeted. With the development of agriculture, animal husbandry and handicraft industry, the role of men has been strengthened and gradually replaced the position of women in production and life. As Engels says, "the initial class oppression occurred simultaneously with the enslavement of men to women [恩格斯, 48-52 c].”

August Bebel has a similar saying, that is, "women are the first human beings to be slaves." In the patriarchal period, "even the most oppressed man can oppress a person, and this is his wife. His wife is a proletarian [倍倍尔, 10-11c].” “Gloomy and distressed women” are generally assumed as “victims” in terms of their role in folk tales, they can be subdivided into 3 categories according to the different perpetrators:

Victims of marriage. In feudal society, women have been in an oppressed position. Men were considered superior to women. Feudal ethics made women have no freedom of movement. Women had no autonomy in marriage. They could only accept the marriage arranged by parents. The perpetrators in such folktales are the parents who prevent man and woman from achieving the purpose of "marriage". Behind the parents stand the "three cardinal principles and five permanent principles" in the feudal society, that is, the requirements for women to "follow their father before marriage, husband in marriage and son after husband's death". In most folk tales of this type, under the pressure of parents or the yoke of traditional morality woman commits suicide, while man shows his cowardly side. For example, in «Kong Que Dong Nan Fei», the female protagonist realizes that she can never control her own life, she makes a vow to heaven expressing her love to the male protagonist. Then she walks into the river without hesitation. Women in Chinese folk tales usually express their attitudes by death.

Victims of feudalism. According to “Qi Chu [《仪礼·丧服》]”, that is, the seven rights offered to men for abandoning their wives, the second and the most frequently “used” is

childlessness. If a woman could not give birth to a son for her husband's family, she might be abandoned. It can be imagined how low the status of women was in ancient times. It's not surprising to find out that there are many folk stories about a woman giving birth after death. Such women are often praised as they represent the traditional virtues. However, we can see that women exist as tools to carry on the family line.

Victims of love. In folk tales of this type, young man and young woman fall in love at first sight, they manage to get married, but their family life is not smooth going. In such stories, women can transfer into humans from animals in order to create conditions for the male and female protagonists to "fall in love freely". Ancient Chinese women followed the principle of "remaining quietly at home behind closed doors [《初刻拍案惊奇》], and had few opportunities to meet "unknown men", while animals could walk through the jungles and plains.

Wolfram Eberhard has included more than 200 types of Chinese folk tales in his book [艾伯华, 1 c]. He divided them into 15 categories based on the protagonists of the story. "Victims of love" mainly appear in the fourth category "Animals or elves marry men or women" in Wolfram Eberhard 's collation. Men and women are usually transformed into animals or elves. Men can transform from snakes, cows, bears, dogs, pigs, chickens, etc., while women can transform from swans, snails, a painting, stones, and geese. The ending of the story is either that one party (the animal/elf transformed into a female) disappeared (escaped), or that one party died (the animal/elf transformed into male), there is only one exception. When a man appears as an ordinary person, the process of his encounter with the woman is an accident, and then he takes possession of the woman in a "forced, coercive" way.

Let's turn to the only exception in the 16 stories - "Gou De Chuan Shuo [艾伯华, 70-71 c]" (a dog's legend): the emperor fought with the enemy and could not defeat the enemy. He promised that whoever could take the enemy's head would marry his daughter. A dog bit the enemy's head and took it to the emperor. The emperor hesitated, but the princess insisted. The princess and the dog went to the mountains, where they became the ancestors of a family. It is worth noting that in other stories, both men and women have

become human-being, but the protagonist in this story has always appeared in the image of "dog". The princess in the story always asked to marry the dog after the dog came back with the head of the enemy. According to the analysis of Wolfram Eberhard, in southern China, the pronunciation of the dog is similar to that of the Chinese god of creation, and because some tribes have the tradition of taking the dog and dragon as totems, the worship of the dog is very common. The princess in this story is also mainly understood as "reward, ancestor of the family". We cannot simply make the conclusion that the princess is a victim, it seems that dog who has the the same ancestor with the God of creation is much more reliable than men. Ordinary men in such stories have various criticized characteristics, such as breaking promises and forcing women, while women always maintain the attitude of "persistence and compromise for love".

We can see that in the examples we cite, the end of "gloomy and distressed women" is tragic (death or disappearance). In a feudal society, free love was not recognized or encouraged. There is a conjecture that that these folktales were deliberately set to end in tragedy, in other words, they perform as a warning to the public. It is actually a kind of ideological restraint, a kind of ideological education for people who are eager to break the rules, making them psychologically afraid of free love and strangling "restless" thoughts.

To show one's faith by death is the ancient Chinese interpretation of high integrity, which is also a privilege for men. It is usually used in political struggles or to express "stick to one's own opinion". Women in these folk stories are given the right of men, although the right is cruel, at the cost of life, they consider death as weapons, the only weapons they have to fight back, to show their love and determination.

Another popular type is "Women(wives) with wisdom". There are more than 2000 folktales in China about smart wives, the female image is pure and intelligent, eloquent and farsighted. She can always help her husband (father and sister-in-law) to solve problems and get out of difficulties. The most prominent one of them is the story type of "clever daughter-in-law". In such stories, the vivid and heartfelt patriarchal system of men's superiority over women oppresses the essence of women, eulogizes women's intelligence, and criticizes the foolish and ugly acts of fathers and officials representing the feudal patriarchal forces that discriminate against women. From this point of view,

the story of "clever daughter-in-law" is actually a spiritual resistance to the oppression of women in China's traditional patriarchal society, and a powerful encouragement for women to strive for their own rights and liberation [王丽, 6 c].

Women in stories like "clever daughter-in-law" can always successfully solve the difficult problems from strong class figures, such as emperors, generals, officials, rich men, fathers-in-law, and finally get a happy marriage through their own wisdom. At the same time, they sometimes use their wisdom to help their husbands achieve their family business. The folktales of dragon lady are also a very eye-catching type in China. The honest and loyal farmer married the beautiful and intelligent dragon girl. Dragon lady with extraordinary ability has a kind heart, she is a symbol of wisdom and strength. There are many folktales praising women's intelligence, which is quite different from the traditional Confucian view that "women without talent is virtue".

Beauty(women) is synonymous with disaster [《新五代史》卷十三]. The beauty scourge, or the scourge, refers to treating women as the cause of the loss of men's reputation, money, status, and family, and even war and national subjugation. Beauty is a curse. Women in these folk stories are always beautiful and talented, but the outcome is often tragic, either to warn future generations or just to express emotion. A similar western idiom is *femme fatale*; or "Helen of Troy", refers to the beautiful Helen who triggered the Trojan War in Greek mythology. Some Chinese authors pointed out that this phenomenon reflects the ambivalence of men who have the right to speak, who are both extremely dependent on women and deeply afraid of women, who are both trying to control and expect. When ancient China summed up the lessons of the fall of the previous dynasty, excessive lust for women was often regarded as one of the most important reasons. Since ancient times, water usually refers to women, fire refers to men, water can put out the fire. In such stories, women exist like a "flood" that ruins the earth [张志磊, 4 c].

Among the women in Chinese folk tales, one kind deserves our attention, that is, the women who are the rebels of the times. Dissatisfied with the feudal system and the oppression of feudal ethics, they rise up against it. Well-known representatives of them are Du Shiniang, Meng Jiangnu, Hua Mulan, Du Liniang, Bai Niangzi and so on.

Women in such folk tales no longer resist arranged marriage and pursue free love like “gloomy and depressed women”, but shoulder the responsibility of defending their family and country.

The most typical story is “Mulan Cong Jun”. As a woman, Hua Mulan does not appear with a weak image, but with the heroine image of “women are no inferior to men”. She fought in the battlefield for 12 years. She made many meritorious contributions, but no one found that she was a woman. After returning, she was granted the title of general. As a woman, she challenges the traditional concept and the patriarchal society. Most of the images of ancient Chinese women are related to “sorrow, resentment, and love”. Many proverbs about women, such as “Long hair, short insight”, emphasize the sense of separation between women and national events. Women are more like being surrounded by a high wall. There are only fathers, husbands and sons in the besieged city. The primary social obligation of women is to reproduce offspring. In Hua Mulan's story, she hides her female identity, that is, she hides her female sexual characteristics. In the army, like other soldiers, her first unit is “a soldier”, not “a woman”.

Physiologically, “war makes women go away”. From the perspective of gender, hero is the product of the victory of male power, and hero is synonymous with “male”, but the emergence of female heroes breaks the gender view held by traditional heroes. In reality, the contributions made by female heroes to resist foreign enemies provide imagination space for folklore creators. They try to awaken the rising the spiritual strength of the whole Han nation in the turmoil of the whole society. When the society is stable, the labor division “men in charge of the outside and women in charge of the inside” stipulated by Confucianism” is stable, men and women abide by their respective responsibilities. The appearance of female heroes strongly proves that women are independent existence just like men. Women’s sense of self-consciousness is awakened. The reason why female heroes in classical literature and art have been praised for thousands of years is probably because they show that women have another important meaning in life [杨增莉, 40 c].

2.2 The classification of female images in old Russian folk tales

The stability of the main heroes' characters is one of the features of Russian folk tales.

One of the leading places in the typology of characters is occupied by female images. If we do not consider the negative type of folk tale heroes, then this typological class includes three categories – "warrior heroes (*богатырши-воительницы*)", "wise maidens (*мудрые девы*)", "orphans" or "pad-cherits (*пад-черицы*)" [Аникиной, В.П., 543 с] .

Timofeeva T.N. and Chernoyarova M.Yu. offer their classification of female images based on psychotypes and polyfunctionality of images. The typology distinguishes the following categories of image [Тимофеева Т.Н., Черноярлова М.Ю., 63-64 с] :

- victim (tyrant husband, stepmother, older sisters, unloyalty friends, traditional images of stepdaughter; folk tales "*Дунюшка* [Электронный ресурс, 112]", "*Падчерица* [Электронный ресурс, 74]", "*Трость* [Электронный ресурс, 110]");
- ugly duckling (a character who managed to prove herself, traditional images of a princess and a younger sister; "*Курпич* [Электронный ресурс, 29]", "*Царевна-лягушка*");
- intuitive woman (traditional images of a woman - Mother, younger sister, wise maiden; folk tale "*Василиса*");
- muse woman (traditional assistant woman; "*Иван-царевич и Марья Краса* [Новопольцева, А., 143-171 с]", "*Василий Королевич и Марья Ягинишина* [Сказка о Василие-королевиче, 164-167 с]");
- the Tsar-Maiden (a woman is the embodiment of sexual energy; "*Бархат-Королевич и Василиса Премудрая* [Электронный ресурс, 7]", "*Усоньша-богатырша* [Электронный ресурс, 113]");
- the woman warrior (bogatyrs, the traditional image of a strong woman who manages the state and goes on the war; the folk tale "*Марья-Моревна*", "*Иван Агич и Василиса Васильевна* [Электронный ресурс, 35]");
- woman-trophy (waiting for the man who conquers her heart; the traditional images of a princess or a sleeping beauty; the folk tale "*Царевна-Несмеяна* [Электронный ресурс, 118]");
- woman-stinker (opposes the image of a victim woman, traditional images of a stepmother, older sisters and unloyalty friends);

- a witch woman (a woman who could not assert herself in society; folk tale "*Рассказы о ведьмах* [Электронный ресурс, 88]").

Considering the type of "victim", we see both modest hardworking stepdaughters who are offended by their stepmothers and stepsisters (for example, the folk tale "*Морозко* [Электронный ресурс, 62]"), and skilled workers who are forced to endure harassment from unfair and greedy owners, and many other female images.

Another frequently encountered hypostasis of the heroine of Russian folklore is the beloved royal (or merchant) daughters, overprotected by their loving father and therefore turned into capricious, picky, absurd beauties. As a result, the father has to look for a contender for his daughter's hand in order to raise her or save her from a snake (or another person, who again came to the folk tale from myths about non-existent creatures). This image intersects with the characteristic of the "woman-trophy" type.

In addition, in the folk tales, it is often possible to meet pre-given wives and brides who fearlessly go in search of their future (for example, the folk tale "*Финист - ясный сокол*"). A female assistant can also act as an antihero, as in the case of Baba Yaga – two types intersect at once in her image.

Folk tales richly present images of various magical, endowed with special abilities (foresight, supernatural wisdom, dexterity, etc.) maidens, who are also capable of frogs, swans to turn into pigeons, firebirds, etc. They appear if necessary to help their chosen one in a difficult situation. These images also have a clear mythological origin. Often magical women take the form of an animal and this means that they are endowed with magical power. In these cases, we can talk about manifestations of totemism, since the connection with the totemic ancestor can serve as a source of magical power, and the ability to take any form is a manifestation of this power.

In the Russian folk tale tradition, you can also meet a witch in the form of an evil sorceress. However, she has her own national flavor, can look like an old woman or a young beauty, wears clothes according to Slavic traditions, does not wear a hat, but usually has a headscarf on her head. However, in folk tales, these attributes are not always found, appearance is conditional, it is often implied, but not described.

Russian witch's image is distinguished by the absence of proper names; however, the Russian witch often acts as a close relative, sister or wife, she has an evil hypostasis and

implements bad intentions, misleads, deceives, threatens and tries to kill. In the folk tales "*Ведьма и Солнцева сестра* [Электронный ресурс, 19]" and "*Сестрица Аленушка, братец Иванушка* [Электронный ресурс, 99]", she herself carries out her intentions, or they side with the hero (the mouse after the appeasement ceremony helps Ivan Tsarevich to seduce the witch).

Images of the Tsar-maidens are not so common in folk tales, however, the amplification of physical strength in folk tales concerns not only the hero, but also the heroine. Both male and female positive characters are treated in a single heroic-romantic plan. The images of these warlike maidens are similar to the images of other magical women, since the Maiden King is not only a mighty warrior, the owner of enormous physical strength, but also the owner of supernatural power.

Vasilisa the Wise (*Василиса Премудрая (Прекрасная)*) is, on the one hand, a fabulous mythological image, on the other, a collective idealized female image reflecting the national idea of a woman - a good, beautiful, wise, needlewoman and a craftswoman. In the image of Vasilisa the Beautiful, many female folk-tale characters are connected. This is reflected in life - a woman in Russian culture is highly respected, can wield power, has authority.

Her wisdom is often interpreted by a folk tale as a trick, «мудрить» means «вредить», «Ну, the princess thinks— «когда он ноги свои воротил, то с ним мудрить больше нечего». Wisdom can also stand as "witchcraft", "knowledge" (the motive of the contest in wisdom between the "wise" bride, who makes riddles, and the applicants for her hand).

Positive images include three categories: "women-warriors (*богатырши-воительницы*)", "wise maidens (*мудрые девы*)", "orphans (*сироты*)", " or "stepdaughters (*падчерицы*)". Each of the three types of characters has some permanent characteristics that do not depend on changes in the plot. Such a permanent characteristic can be a name, individual, family, social and spatial status.

The name is often determined by the actions of the character, often contains evaluative characteristics. Depending on who this or that heroine is, the form of her name also changes. (Elena the Beautiful (*Елена Прекрасная*), if we are talking about a beautiful princess; Alyonushka (*Аленушка*), if it's a peasant girl; Marya-Morevna

(*Марья-Моревна*), if a brave maiden is a warrior; *Marya-tsarevna (Марья-царевна)*, if it's a royal daughter; *Maryushka (Марьюшка [Электронный ресурс, 56])*, or just *Masha (Машенька [Электронный ресурс, 59])*, if it's a peasant girl; *Vasilisa (Василиса)*, if a wise maiden; *Vasya-lisushka (Василисушка [Электронный ресурс, 104])*, if the girl is an orphan).

The etymology of most folk-tale female names dates back to ancient times, to the times when the nicknames that people received corresponded to some peculiarities of their character, appearance or occupation. There are many examples of this: *Богатырка Синеглазка [Семенов, И., 186-199 с])*, *Настасья-золотая коса [Электронный ресурс, 66])*, *Крошечка-Хаврошечка*, etc. In particular, the researcher N. V. Novikov in his work mentions such variants of the same female name as *Настася-прекрася, Настася-привокрася, Настяся-пирикрася, Настяся-самокрася [Новиков Н. В., 256 с] .*

The marital status of the heroine of a folk tale can be directly related to ancient Slavic mythology - for example, *Солнцева сестра, дочь Месяца*, etc. It should also be noted that many female characters are either relatives of the male protagonist, or they pose as them. Strictly speaking, the main female characters in a magical folk tale are a mother, sister, daughter, bride, wife, stepdaughter. This is probably due to the echoes of tribal relations, which eventually developed into new social structures of the ancient Russian society. All this was reflected in the choice of characters - as a rule, these are people from close surroundings, and often, it is relatives.

Sometimes it is the kinship relationships of the characters that determine the main collisions of the folk tale. So, the plot is tied around a certain conflict within the family (sisters, stepmother and stepdaughter, etc.). It is easy for us to notice that such conflicts are most often based on the opposition of relatives and strangers (for example, daughters). Some researchers believe that folk-tale images of a stepmother and her daughters act as the dominant maternal principle. This is the image of a powerful force, the main person in the family and home, a kind of matriarchy. At the same time, the father and husband usually remain somewhere on the sidelines, impersonal and voiceless, and his daughter from his first marriage enters the state (oddly enough, she thus appears

as a bearer of patriarchal traits).

The leveling of the role of men can be explained by the reflection of the oldest social forms of human society, when, according to scientists, matriarchy reigned among people. The role of a woman increased as she had new responsibilities - to look after the hearth, cook or store food, give birth and raise children. The role of men in primitive society was reduced to hunting, while women themselves could also get food by gathering. In addition, men were more likely than women to be in danger and, as a result, they were more likely to die.

Note that some of the fabulous female characters are sometimes even able to take on an outwardly ugly appearance. For example, they turn into frogs and snakes, or, becoming a victim of the machinations of a folk-tale villain, turn stone, turn black, turn into ugly old women (for example, in folk tales "The Frog Princess (*Царевна-лягушка*)", "Horns (*Рога* [Электронный ресурс, 90])", etc.). However, here the unsightly appearance serves only as a contrasting shell for the extraordinary inner beauty, spiritual strength, and nobility of the heroine. This is revealed in the future when testing the heroine. Thus, the appearance and inner world of folk-tale women either contrast, are opposed to each other, or complement each other.

In the folk tale "Finist, the brave falcon (*Финист - ясный сокол*)", the eldest daughters think only about their appearance - they dress up in new sundresses and dresses, put on gilded beads and so on. The youngest daughter is different. She is, first of all, a clever, intelligent woman," and only then – "a beauty who has sable eyebrows, falcon eyes, a blond braid to the waist." It is also easy to notice that the inner and outer beauty of the hero-in of a folk tale is very often associated with the image of the mother, because female beauty in all Russian folklore is inextricably linked with this archetype and image.

In most folklore works, the social status is directly declared, determining the class affiliation of the heroine. For example, in folk tales, it is immediately determined who their main character is - a princess, a royal, a merchant's daughter, or, on the contrary, a poor orphan, a peasant, a worker.

At the same time, social status is not important and can act in the opposite direction: usually fabulous stepdaughters and orphans, successfully passing tests and showing their

best features, receive a rich dowry and a handsome groom ("*Морозко*"). Thus, the moral qualities of a woman are more significant and indicative here, which manifest themselves in the folk-tale world.

Among the negative heroines of Russian folk tales, we especially often see non-event characters - for example, such as Baba Yaga.

Baba Yaga is an ancient character who goes with his horses to the era of worship of a female ancestor-totem. According to V. Y. Propp, three images of Baba Yaga can be distinguished: Yaga-the giver (*Яга-дарительница*), who lives in a cramped hut; Yaga-the devourer (*Яга-пожирательница*); Yaga-the warrior (*Яга-воительница*) [Пропп, В.Я., 274 с] .

Yu. Stepanov examines the etymology of the word "Yaga" and believes that this concept refers to the Proto-Slavic word "Yaga", which means "nightmare". Similar-sounding words in other Slavic languages also mean "evil" concepts: "evil woman (*злая баба*)", "fear (*страх*)", "horror (*ужас*)", "witch (*ведьма*) [Степанов Ю.С., 122 с]."

In the Russian folk tale, Baba Yaga is a kind of mistress of the forest and the mother of animals. There are many folk tales in which she helps the main character. In them, Baba Yaga acts as an assistant. She helps the hero in the transition from our world to the other world. Her image is the embodiment of pagan priestesses who have relations with the Chthonic world and its images. So, perhaps, it was Baba Yaga, like no other of the female images, who continued (in a new form) the role of the mother of the goddess associated with the rites of initiation and the transition of a person from one world to another. This is also indicated by the fact that in folk tales Baba Yaga very often helps the heroes to go through severe trials in order to gain new knowledge, a new life and a new status.

In a number of fairy tales, Baba Yaga appears as a transformed image of Makosha (*Мокошь* [Электронный ресурс, 61]), the Great Goddess, the main female deity in the mythology of the ancient Slavs. Many researchers see this as the symbolism of matriarchy.

2.3 Factors influencing the creation of female images

It is impossible to separate folklore from its external environment. The relationship of folklore with different spheres of reality is complicated. Folklore is a phenomenon that differs at different historical stages of social existence and in different concrete historical economic, social, domestic, cultural conditions [ПУТИЛОВ, Б. Н.].

Folklore traditional culture in its specific content is always regional and local. Her natural, normal life is tied to the life of a certain, limited by one or another framework, collective, is included in its activities, is necessary for it and is regulated by the social and everyday norms characteristic of it. Since an ethnic collective occupies a certain historically formed space with its own geographical, natural and other characteristics, its traditional culture is regional both in historical, social and spatial terms. One with the other, as a rule, is rigidly connected. As T. I. Zhivkov notes, "folklore is a local art culture. In order for it to function and develop, it is necessary that it be an integral part of the collective, limited in spatial terms... To see the collective nature of the creative process in folklore, it is necessary to keep in mind first of all its regional characteristics" [ЖИВКОВ Т. И., 105 с]. According to V. A. Lapin, the folklore of this ethnic group should be considered as a "system of local traditions" [ЛАПИН, В.А., 6 с]. It should be added to this that regionality is closely connected with the cyclical functioning of folklore, which largely depends on which economic and cultural type the ethnic collective belongs to. The conditionality of folklore culture, its content, structure, and functions by regional and local factors of the socio-ethnic order is undeniable. But at the same time, it is necessary to take into account its own specifics of folklore culture as a phenomenon: it is viable only as an integral part of the entire traditional ethnic culture and itself influences it a lot.

Some believe that folklore is a copy of history, a direct reflection of reality.

One of the consistent fighters against the vulgar-dogmatic interpretation of the facts of folklore was V. Y. Propp. With natural concern, he noted "quite typical for a number of modern works" the "obvious and somewhat primitive anti-historicity", which manifested itself especially clearly in the interpretation of the connections of folklore with reality. Under different ideologies, there are different understandings of folk tales. He referred to the book by V. P. Anikin "Russian Folk Tale. A manual for teachers". Anikin sees class struggle in animal tales. "Social allegorism is the most important property of folk tales

about animals, and without this allegorism, the fairy tale would not be needed by the people.” Thus, the people do not need a fairy tale as such. Only an allegorical social meaning is needed. The author tries to prove that the wolf is a “people's oppressor”. The bear belongs to the same oppressors. In the field of a fairy tale, Koschei is attributed to the people's oppressors of the social order" [Пропп В. Я., 81 с]. "The real prototypes of the image of the fox should be sought among those people whose morality and lifestyle were deeply alien to the people"; "fantastic stories about animals as a kind of fairy-tale poetry arose in the acute vicissitudes of the socio-class struggle and bear its distinct stamp [АНИКИН В. П., 138-140 с]." Propp assumes that "It is easy to fall into the mistake of believing that folklore directly reflects social, or household, or other relationships. Folklore, especially at the early stages of its development, is not a way of life... Reality is transmitted not directly, but through the prism of known thinking, and this thinking is so different from ours that many phenomena of folklore can be very difficult to compare with anything... Therefore, sometimes we will look in vain for everyday reality behind folklore reality... We risk falling into a kind of naive realism, or we will perceive the phenomena of folklore as grotesque, exotic, a free game of unbridled fantasy" [Пропп, В. Я., 232-233 с].

Folklore acts in certain conditions and circumstances as an equivalent participant in pragmatic actions, functioning social institutions, and everyday situations. Folklore itself as a cultural phenomenon is neither good nor bad, neither progressive nor reactionary. First of all, it simply exists - just as naturally and necessary as dwellings, clothing, tools, food, speech. Its substantive features are verbality, belonging to the oral tradition [ПУТИЛОВ, Б. Н.].

If the concept of "folklore" does not cover the selective socio-ideological characteristics, but the entire verbal tradition of an ethnic group, then it inevitably comes to be reckoned with the fact that folklore culture is as multi-composite, variegated and rich in its forms, inexhaustible in content and diverse in functional connections, as well as the reality lying outside it.

It is traditional meanings that create the reality that is sung in songs, create that peculiar world that is directly incompatible with the world of "reality" and to a certain extent opposes "concrete being" - this is the world of tradition" [там же].

P. Bochkov considers that the folklore artistic image functions as a model, as a concept of a given human community related to its artistic, social or cognitive activity, and not as an "artistic recreation of reality" [Бочков, П., 104 с].

Folklore seems to directly appeal to reality, to persons and events of political life, to everyday life, there is their obligatory transformation, "turning out", inclusion in "their" folklore world, where they find a new destiny. And this happens not from ignorance of reality, not from the vagaries of oral rumor, and not even from deliberate ideological tasks, not from the conscious aspirations of individuals or collectives, but because of the nature of folklore, its essence, the fundamental laws of its life. The main genre array of folklore is alien to chronicling, momentary and even just outright topical. Each genre has its own spheres of existence, its own social functions and its own capabilities. It refracts far from everything that society currently lives with, even very significant and terrible.

But folklore classics also clearly confirms that political events and collisions, their real participants, finding themselves in the field of folklore, transformed, acquiring a specific look and receiving a special interpretation: all this was not just superimposed on facts and assessments recorded by historical documents, but it grew into fiction, organically transformed into an artistic construction according to the specific laws of folklore consciousness. And it turned out that songs or legends about events and persons no longer reflected historical specifics, but a folk tradition.

Folklore as a memory of tradition and - at the same time - as an actual action does not allow one-sided assessments to be applied to it. Its specific strength lies precisely in its diversity, inconsistency, and the presence of mutually exclusive tendencies. Speaking in the voice of tradition, he finds the appropriate place in the dynamics of reality in his various sides, is included in it and often turns out to be an expression /generalization of a certain supra-group position.

Folklore has "authority", "indisputability", "finality" in different situations: after all, it does not belong to anyone personally, no "party", but it came from tradition, from tradition, from the experience of generations. A folklore utterance is not subject to criticism from its owners or listeners, but it can be opposed (or placed next to it) by another utterance, with a different meaning, with a different interpretation of the same topic. Folklore tends to collect and consolidate the experience of traditions in its

multicolor, in contrasting collisions.

The folklore fund of any ethnic group is built on the principle of combining contradictory, complementary, complexly interacting genres and varieties, and within genres - corresponding texts. Thus, in Russian folklore, the same historical situations, events and characters, relationships between young people, between brother and sister, various everyday collisions will appear at different points of comprehension and emotional perception - in the interpretation of different genres. Folklore as a whole is polyphonic, and this quality is set by its very nature.

Folklore concentrates in itself an essential part of the mental life of society, group, family, at least that part of it that is associated with functioning institutions, with situations and actions that are repeated regularly, stable, worked out by experience, requiring verbal consolidation. In the early stages of social life, this role largely belongs to myths, which perform it naturally and unconsciously. According to C. G. Jung, in the introduction of M. Herskovitz, "primitive mentality does not invent myths, it knows them from experience" (or learns them from experience - experiences them). "Myths are original revelations of the preconscious soul, involuntary statements about unintentional (or unconscious - subconscious) cases, and something else besides allegories of physical processes." They are "the mental life of a primitive tribe, which immediately disintegrates into pieces and rots when it loses its mythological heritage, like a person losing his soul" [Herskovits. M. J., 96-97 c.].

"Folklore contains a unified system of mythological, religious, moral and other ideas and norms, which in general express the peculiar historical memory of an ethnic group, its attitude to nature and society, moral principles, and a view of the world... Due to a number of peculiarities of social consciousness in the "folklore times" of peoples, these ideas and norms "materialize" most often into specific plot and imagery" [ЖИВКОВ Т. И., 175 c].

In some fairy tales, the hero is the owner of pure moral qualities, in others - a cheat and a swindler. Theft and deception are unconditionally condemned in some works and elevated to the level of heroic deeds in others. As A. Dundes notes, "oral literature not only conveys, affirms and strengthens acceptable social norms of behavior, but also provides an outlet for getting rid of these norms." Thus, "in trickster stories, the hero

often ignores or defiles prescribed ones... conditions" [Dundes, A., 126 c].

Folklore presupposes the creation of "one's own" reality. The folklore world is described according to principles similar to the mythological world, i.e., according to D. S. Rayevsky, through the "plot-event "metaphorical code", a narrative about some fictional events" [Раевский Д. С., 64-65 с]. The paradox lies in the fact that folklore is included in the real life of an ethnic group, its individual groups, gender, age, professional and other divisions, affects this life in various ways, while demonstrating its independence, "separateness" in terms of language, sophistication of codes, inexhaustibility of its event fund, abundance of structural possibilities.

Folklore creativity absorbs the rich world of ethnographic reality, subjecting it to recoding. In the totality of various aspects of life, elements of ethnographic reality play a decisive role for folklore creativity, primarily those of its components that have the character of organized systems - with their own codes, their own semantics, their own structures and features of functioning. They are not just "reflected" or "described" in folklore, but actively influence the formation and development of folklore systems of their own codes, semantics, structures, plot and figurative fund. Relations with reality occur indirectly, through spheres where a significant fund of primary generalizations, sign systems has already been accumulated and its own codes and laws are already operating: traditional ethno-social institutions, rituals, customs, norms of everyday life, legal institutions, kinship systems, family traditions, beliefs and ideas.

A semantic, motivational, figurative stereotype that has arisen from ethnographic reality contains its own - positive or negative - ideological and emotional charge and carries a certain, often involuntary, assessment in relation to the ethnographic substrate. Typical situations, everyday norms, relations in society and family, etc. they are interpreted in folklore either as ideal, deserving of preservation and support, or as alien to the national ideal, subject to condemnation and destruction. Strict adherence to the formulas of behavior in some cases becomes a sign of genuine heroism, belonging to the world of folk life (the marriage of the hero, performed in accordance with the norms of society; family relations based on the observance of patriarchal norms; fraternity, etc.), in others it causes condemnation and protest (human sacrifice, incest, etc.).

In the ethnographic phenomenon, folklore creativity reveals the conflicting opposition

present in it (explicitly or covertly), or brings this latter into it itself. The basis of any folklore motif, any plot theme or situation is the possibility of conflict realization, detection of opposing forces, collision of opposing tendencies. Folklore creativity has an exceptional ability to discover internal conflict in everyday material and give it a structural and deep semantic character. The folklore stereotype almost always highlights the presence of contradictions, the dramatic beginning, and the motives of the struggle in the corresponding substrate. In the practice of folk life does not necessarily and inevitably generate conflict collisions [ПУТИЛОВ, Б. Н., 76-81 с].

The subject of folklore is not the household tradition itself, but the struggle against it, its condemnation, historical calculations with tradition. So, epic songs and fairy tales sing as a great feat the hero's deliverance of a girl from sacrificing her to a monster. Numerous ballads about the immured victim depict the construction sacrifice as a tragedy. Meanwhile, sacrifice at certain stages of society was considered obligatory, the welfare of the collective allegedly depended on its performance.

The paradoxical relationship between folklore and ethnography consists, in particular, in the fact that, being fictitious from beginning to end, "invented", in opposition to empiricism, folklore plots themselves turn out to be "ethnographic": in their own way, in a fantastic sphere given to them, they recreate relationships through their codes that are adequate to the accepted norms or violate them accordingly. Incredible incidents with the heroes of fairy tales or epic poems can be considered as episodes of a kind of ethnographic reality of the folklore world, although much here - in comparison with the real world - happens "the other way around", has reverse meanings, is committed in defiance of reality or in a completely different way. Institutions, rules, prohibitions that exist in the real world, in the folklore world, are turned inside out, act with the opposite sign, are rejected, but also quite normally applied to circumstances that are impossible in reality. Using the examples of ritual folklore, we have already seen how the impossible, but desirable (which is the purpose of the ritual) materializes in the word. But neither the fairy tale nor the epic no longer acts as an accompaniment to the rite or the materialization of its goals. In any case, this function is peripheral for them and, so to speak, survivable. Fairy tale and epic create their own world, with their own relationships and rituals.

A number of folklore motifs and situations, in the center of which are conflicts between relatives (father-son, son-mother, husband-wife, nephew-uncle, brother-sister), are genetically related to the norms (and their violations) of family relations of the tribal society and partially reflects the realities of these relations, but mainly serves them in a transformed, re-romanticized form. Real (typical) collisions, being transformed, inverted, filled with new meanings, give life to acute dramatic plots that have little touch with the original realities, but fully fit into the situations of the folklore world.

According to Ya. V. Vasilkov, an archaic folklore plot must necessarily have been accompanied by some mythological or ritual background, without which it would lose its truth and significance." "In this case, awareness of mythological and ritual connections for early forms of folklore will not be an exception, but the rule" [Васильков, Я. В., 118 с].

Folklore plots often reveal hidden or explicit ideological opposition to ethnographic facts and phenomena that constitute (or were previously) the norm of ideas and behavior in society. The grain of the plot, sprouting from a certain reality, can develop into something fundamentally opposed to it, its essence and orientation. According to V. Y. Propp, we are dealing here with a process characteristic of folklore: it "contradicts the old social system that created it, denies it... of course, not directly, but denies the images created by him, turning them into the opposite or giving them an inverse, condemning, negative coloring. Once holy turns into hostile, great - into harmful, evil or monstrous" [Пропп, В. Я., 28 с]. This, of course, is one of the explanations, and others are possible. It is important that the transformation of images created by the old society into their opposite is a constant phenomenon in folklore creativity. It makes itself felt in the "transformations" of the rites - and not only their external course, but above all their meaning. To the examples that have already been cited above, we will add another expressive case with the theme "Construction sacrifice". It undoubtedly goes back to the ethnographic universal registered among the peoples of all continents [Байбурин, А. К., 55-69 с]. In folklore plots on this topic, one way or another, directly or indirectly, details arise related to the situations provided for by the rite, laid down in it, and, apparently, in its archaic versions. This is primarily the motive of the obligation of sacrifice as a condition for the completion of construction or its normal functioning. This, further, is

the necessity of necessarily bringing a human sacrifice, usually a woman. In the description of the sacrificial episode, traces of wedding and funeral rites are preserved, which apparently corresponds to the nature of the rites performed. It is essential that the person who becomes a victim has special physical and moral qualities that distinguish him from others. Finally, not without regard to the real tradition, the theme clearly sounds: the victim is the "first" who appeared at the construction site, i.e. the chosen one, marked [Криничная, Н. А., 158 с].

Folklore thus chooses the most dramatic path. With the variety of interpretations of the theme in national folklore traditions, the idea remains unifying: the victim is inevitable, predestined, but in this inevitability lies a huge injustice, it leads to a human drama, to the death of an innocent being, the victim is a defenseless person, in some cases deceived, who has become a toy of someone's passions, direct treachery. Obviously, this idea has nothing to do with the concept of ritual, thereby folklore explodes the ritual order, exposing its cruelty and injustice.

Speaking about myths as sources for folklore, we note at once that by myth we mean: a) verbal texts that are essentially the same folklore; b) "texts" or "embodiments" of mythological ideas and representations in various non-verbal forms - in stone, locus, ornament, mask, sculpture, river, mountain, etc.; c) the semantics of rituals - with their actions, characters, magical, witchcraft operations, etc.; d) a complex of ideas about the world, society, about the pantheon of gods and spirits, "masters", about magical possibilities, which, obviously, are most definitely fixed in the materials of the first three groups, but also exist "by themselves", without being rigidly framed.

Folklore texts themselves constitute a special group in mythology, containing either direct mythological reminiscences, peculiar "fragments" of the mythological system, or various traces, processing, recoding, etc. The history of folklore can be represented as a process of increasing alienation from the mythological system and repeated transformation and re-romanticization of its foundation while maintaining the original links with it.

Separate connections with mythology directly continue to be relevant for the classical epic, but at the same time the main stock of mythological traditions is poured here through the archaic epic, which is undergoing a new series of transformations and

reinterpretations. Both influences are sometimes difficult to dissect. So, in the images of fantastic enemies in the epics (Idolish, Tugarin, the Robber Nightingale), one can see traces of direct mythological knowledge, and the impact of archaic epic monsters. It is essential that in the epics these characters are subjected to "historicization" in the spirit of the classical epic [Плюханова, И., 185 с].

Mythological traditions, largely inherited from the classical epic, can also be seen in the later epic - in historical and heroic-historical songs, where living history already declares itself in full force. The mythological heritage, including in its already transformed, "reversed" form, was the constant force that regulated the difficult relations of folklore with reality, set its limits to the pressure of reality, leading away from the temptation of empirical connections and providing folklore with the height of independence. The folklore fund of plots, motifs, images, language, and structural elements owes its origin primarily to mythological traditions, although folklore itself has worked with these traditions very effectively for centuries.

Along with the representations, the fantasticism of which could not but be felt by the folklore environment and was more or less naturally translated into the language of poetic symbolism and convention, in folklore, in its various forms, ideas and beliefs were fixed, which continued to remain relevant: at this level poetry and mythological reality were merged together. Such, for example, are the motives and images associated with the threat, fulfillment or rejection of predictions, with the belief in the inevitability of certain events and, on the contrary, with the hope of avoiding them, with witchcraft, the activity of characters in the extra human world. Folklore in one part confirmed and strengthened the complex of beliefs (epics, for example), and in the other shattered it, demonstrating the victories of heroes in the struggle against its individual components (epics).

From mythological systems, constant semantic oppositions have passed into folklore, largely determining the perception of the elements of the world and at the same time being the structural supports of the unfolding of the plot and imagery: top-bottom, visible-invisible, male-female, sun-moon, etc.

V. V. Ivanov and V. R. Toporov drew attention to the curious fate of one of the oppositions (the distinction between the right and left directions in the ritual): this is the

motive of choosing a road, "which appears most clearly in a fairy tale, and in a complicated one (usually three roads) - in an epic of epic type." The right road means success, the left - failure. The confrontation of roads is connected with the ancient oppositions of доля-недоля, life-death [Иванов, В. В., Топоров, В. Н., 92-93 с].

Female images in fairy tales are mainly a reworking of archaic mythological characters. Considering the image of Yaga, N.A. Krinichnaya emphasizes the presence of her feminine attributes - a broom, a chalk poker, as well as her ability to fly. Such an appearance of the character is associated with its archaic connection with the feminine principle and its perception.

The images were most often formed under the influence of the beliefs and traditions of the ancestors. Old Russian fairy tales were created several centuries before the foundation of the Old Russian state in the 9th century. Initially, they existed in the form of legends and legends among Slavic tribes, which before the appearance of the Kiev throne were not a homogeneous ethnic group, however, general Slavic motifs were observed. Most often, the legend contained a teaching example for posterity - not to go to that forest, there is a monster there, or a threat may come from distant lands, etc. Fairy tales arose on the basis of legends and epics as a national oral genre, which contained a reflection of traditions and customs.

Researchers see the origins of the image of Yaga in ancient Slavic customs. For example, in Russia there was a rite - baking of a sick child. Baba Yaga was called a midwife grandmother. She put the child on a rolled-out, charmed dough, wrapped the child in it and stuffed it into the oven for a while. Then she pulled it out of the oven, unwrapped it, gave the dough to the dogs, and the child recovered. This served as a misinterpretation of the famous plot twist when Baba Yaga wants to put the child in the oven and eat it. Interestingly, Timofeeva T.N. and Chernoyarova M.Yu. characterize the "witch woman" as a woman who could not assert herself in society. This follows from the tradition of depicting witches living in remote places (a hut in the forest, a witch's house) and abstracted from society [Тимофеева Т.Н., Черноярлова М.Ю., 63-64]. As a rule, witches were women who knew the secret, which was usually perceived by society as forbidden knowledge. A woman who possessed secret knowledge in the field of medicine and biology stood out from the general background and was recognized as a novice of evil

spirits (in the Middle Ages, evil spirits began to be personified in the image of the devil), from whom she received her knowledge and powers. Thus, society recognized her as rejected and branded her a witch, so it is not surprising that such women had to get along outside the settlement (later witches began to be hunted and their image was demonized).

It should be noted that female mythical personifications and deities appeared much earlier than the male gods themselves. The ancient traditional idea of the importance of the female generative principle, the patron saint of all living things, was reflected in later folklore images.

An ancient ritual-mythological creature like Mary, Morena, Marana, embodying a deadening and life-giving principle, undoubtedly influenced the image of the steppe hero Marya Morevna, in whose name her connection with death is doubly strengthened: "mara" is an ancient deadly substance, "pestilence" is a general disease with a deadly exodus.

The abduction of Marya Morevna by Koschei can be compared with mythological ideas about the fading of nature for the winter, and the liberation of Marya - with the period of the revival of nature, with the beginning of the agricultural cycle. According to the observations of B.A. Rybakov, the time of the prisoner's absence during the first two escape attempts coincides with the period of spring-summer field work until the autumn harvest holidays with their ritual food and beer. This motif corresponds to the Greek myth of cyclical nature, when Demeter plunged into sadness and suffering for her kidnapped daughter Persephone, bringing autumn, and then on her return revived nature and returned spring [Рыбаков, Б.А., 452 с].

The ancestral relations of the matriarchy period were reflected in Elena the Beautiful (Елене Прекрасная). She herself lives in the palace, and on occasion becomes the only contender for the royal throne, which she then passes to her husband Vasily Tsarevich, although he is inferior to her in many respects. Her power is emphasized by her connection with the natural elements, embodied, in particular, in her brother, the Clear Falcon, who helps her to perform temporary work. She is straightforward, adequately withstands not only various tests, but also the machinations being built against her. It is believed that the image of Elena was processed by the collector of folklore Afanasyev.

This is the daughter of the Moldavian prince, Princess Elena Stefanovna "Voloshanka", who was a beauty, and who was given in marriage to the son of Ivan the Third, Ivan the Young. It is also interesting to note that the lexical relationship of the Old Russian Elena with Elena from the Trojan cycle of Homer is not accidental.

The image of a heroic woman, widely spread in folk tales, was obviously connected with the "heredity" of Sarmatian warriors, and with the vital necessity of procreation, reproduction of healthy offspring. For girls, as well as for boys, there was an initiation system associated, among other things, with physical tests. Echoes of it persisted for a long time in ritual dances, and then in folk dances and outdoor games, where mobility and quickness of reaction were appreciated. Balashov writes that the bogatyrs were steppe riders, and after the battle with the hero they became the wives of the bogatyrs. In this case, we are talking about the clash of Slavic warriors on the battlefields with steppe peoples (a number of scientists point to Sarmatians), among whom there were women. They fought side by side with their husbands and in more archaic times may have become the prototypes of the Amazons [Балашов, Д. М., 26-54 с].

In the epic about the Danube, the decision of the hero to compete with his wife in archery accuracy seems unexpected, they put a stake on his head as a target. The motive here is interpreted as a manifestation of the hero's obstinacy, his drunken bragging. Meanwhile, this motif has ethnographic roots, and the revealed parallel unexpectedly highlights the hidden subtext of the conflict between the Danube and his heroic wife. Shooting through the ring was, it turns out, one of the marriage tests [Венедиков, И., II с]

Christianity had a huge impact on the Russian perception of the world and formed two types of women - righteous and sinful. The first type (this representation comes from the image of Mary) is distinguished by chastity, patience, and peace. She is the ideal, and above all the ideal of motherhood for any Christian (Christian woman). The "sinner" type originated from the biblical legend of Adam and Eve. Eve is a sinner, an eternal temptation for a man, a symbol of the fall. The Christianized Russian culture eliminated a woman from the world (society), "made her belong only to the domestic world, headed by her husband." In this case, we are faced with another manifestation of the rivalry between the archaic (Old Russian traditions, Slavic beliefs, ritual practices, the influence

of women in society) and the new times (Christianity, cultural growth, the obsolescence of traditions and the replacement of gods by Christian saints). The religious factor in this case also forms the image of a woman and represents her in a new hypostasis.

Thus, we can conclude that folklore is first of all, an oral form of the existing/ existed culture of a specific region, of a specific group of people, it has an origin of mythology, but it's not a direct reflection of the reality, it's a collective response to the society, to the relationship between human/nature, human/human. Its formation is influenced by its creators, its background - culture, religion, politics, etc.

As I. Zemtsovsky says "Tradition concerns everything in folklore without exception, starting from a special way of thinking, from a worldview that is not subject to fashion, from a special point of view on life and history... and ending with the manner of sound production" [Земцовский, И., 43 с].

The appeal to the works of oral folk art as the source of national roots helps us to understand more deeply the views on female images, which appear as a cultural metaphor and the embodiment of the image of a mother woman, an intermediary between nature and man (society).

2.4 Similarities and differences of female images between Russian and Chinese folk tales

In both Chinese and Russian culture, women are worshipped as they are the beginning of all mankind.

According to Russians, a woman is to some extent a synonym of the goddess, a synonym of the Virgin and mother of the earth. In the Russian tradition, this tendency is characteristic. A woman contributes to the development of civilization, and their unquenchable virtue is called the Eternal woman (*Вечная женщина*).

Eternal woman is the key word of universal religion and philosophy. It is embodied in a series of expressions as Sophia of the Wisdom of God, Mother of God, and Mother earth (*София Премудрости Божией, богородица и мать земля*).

By the action of those positive female images like *Василиса Премудрая, Елена Прекрасная, Синеглазки*, etc., we can see morality, wisdom, courage and other virtues. Positive assessments of the heroines are also expressed through their names. In fairy tales, heroines are often called Beloved Beauty, Invaluable Beauty (*Ненаглядная*

Красота [Электронный ресурс, 170], *Неоцененная Красота* [Афанасьев, А. Н., 15-19 с]), etc. Such a narrative technique is specific. It is in this way that the Russian people express a sense of beauty.

Sophiology is considered the mind of God in the “Bible - the Old Testament”. It was with the help of the mind that God created the world. In Russian, it has its own name: The Wisdom of God, i.e., the excellent mind of God. It was developed in the late 18th century. Gradually, this idea was given meaning in the form of a woman. Philosophers and theologians believe that Sophia is both a created object and a creating object, which is the beginning of all created objects.

The worship of “*богоматерь*” is part of the belief of the Eastern Slavs.

The nation has a large number of holidays associated with “*богоматерь*”: *Благовещение Пресвятой Богородицы, Успение Пресвятой Богородицы, Рождество Богородицы, Введение во храм Пресвятой Богородицы, “богоматерь”* is considered the protector of all troubles and grief. She especially protects pregnant women, newborns and girls who are about to get married. In fact, the worship of “*богоматерь*” is more pagan in nature, since the function of the goddesses of paganism moves to her. It is easier to understand this because after the Baptism of Russia, the influence of paganism did not immediately disappear, two religions coexisted on Russian soil for a long time.

Mother Earth is the primordial holy land. From the era of paganism to the following centuries, the Slavs maintain respect for Mother earth. Starting with the goddess *Мокошь*, the earth was raised to an idol for providing people with needs, she is the mother of all life. In the old days, a large number of peoples worshiped nature. The ancient Greeks, Romans, Germans, etc., believed that the forest, the source of rivers and the mountains were holy places. The ancient Slavs also worshipped nature. The myth of Ancient Russia says "the land of Rus is the mother, heaven is the father, and Russians are children. Russians on this land are under preservation and protection (*земля Руси-матерь, небо-отец, а русские-дети. Русские на этой земле находятся под охранением и защитой*) [纳吉什金, 27 с].

The female unquenchable virtue, i.e., the eternal woman, serves as the foundation of the

national spirit, is considered an eternal element of the nationality.

Women in the Middle Ages were deified and a carrier of contradictions. Especially during the transition from polytheism to Orthodoxy, the phenomena of “dual religions coexist” and “dual culture” have emerged. Two distinct images of women have always coexisted. One is Eve, who is considered a sinner, and the other is Mary, who is considered a Virgin. Under this dual identity, women show unique cultural characteristics, mainly reflected in medieval religion, life and society. Women are regarded as both demons who are the source of sin and as the Virgin of worship. In the "Biography of the Saints", women are described as seductive, and sometimes they are directly regarded as demons. The biblical interpretation of the female body as a "vessel of sin" served as a justification for prohibiting women from being in public space and participating in public activities. In the private sphere, women's behavior and consciousness were also regulated through numerous prohibitions, including in the sphere of spiritual life (a ban on visiting churches and even reading church literature during the so-called "critical days" and for 40 days after childbirth) [Пушкарева, Н.Л., 4 с].

The story of Eve in the Old Testament and Genesis has become the source of negative evaluation of women in Jewish and Christian traditions. The Russian "Biography of the Saints" also portrays women as weapons of demons. Demons want to take people away from God through women's flesh, so women are punished. In the 12th century AD, many books and articles describing the evil of women came from Byzantium, which quickly spread in Russia. At the end of the 12th century, women were often described in literary works as evil, flattering, insidious and cunning witches and poisonous snakes.

In Chinese folklore, we can also find “seductive women (mainly in the classification “beauty disaster”) who lead the collapse of the country, women are considered as snakes, in Chinese culture, snakes are cold, sly and evil.

The opposite of the devil is sacred worship. Before Rus accepted Christianity, polytheism worshipped Mother Earth. This kind of worship of the mother of mankind was transferred and concentrated on the Virgin Mary. Therefore, the worship of the Virgin was generally recognized and accepted by the church and the people. The Orthodox Church regards the Virgin Mary as the most chaste and glorious angel above

all else. It believes that the Holy Spirit dwells on the Virgin and makes God flesh. She is a witness to the crucifixion and resurrection of the Son. The aura of sacredness and eternity shines on women. In Orthodox doctrine, the Virgin Mary died naturally and was resurrected by the Son after death, sharing glory with the Son in heaven. Her image in the icon painting is located on the right of the Son. She is considered by believers to be the embodiment of the Holy Spirit and the prayer and intercessor of mankind [刘琨, 193 с].

Women's motherhood has a sacred sense of mission. The image of a mother is not only spiritualized and sublimated, but also has worldview significance. It transcends death and symbolizes the eternity of love and the dignity of life. As Berdyaev said: *«Мужская любовь частична, она не захватывает всего существа. Женская любовь более целостна, она может подниматься до необычайной высоты»* [Бердяев, Н. А., 68 с]. In their attitude towards men, motherhood and the Orthodox spirit of divine grace dominate. They are especially kind to the unfortunate lost ones. Therefore, in their love for men, there is more of a kind of compassion. V. V. Rozanov pointed out: "Compassion for the poor is a natural emotion of Russian women [Розанов, В.В., 236 с]."

But we also notice that, in Christianity, the Father and the Son are divine and immortal, and Mary, who represents the feminine principle in this "holy family", does not have a divine nature, that is, she stands a step lower compared to her son. The victory of God the Father, endowed with all the male attributes of a patriarchal society, testifies to the establishment of a new ideological order. This is a terrible god, "he punishes and rewards, he commands and autocratically rules everything. He represents not the world of feeling and compassion (as female deities), but the world of thoughts, law, order and discipline [Вардиман, Е., 85 с]."

The victory of God the father testifies to the triumph of the patriarchal way of thinking. The paradox of this situation is noted by E. Fromm: "miraculously, not a woman gives birth to a man, but a man gives birth to a woman."¹² This symbolic situation for many years predetermined the secondary status of women and her subordination to men [Фромм Э., 178 с].

Women have a fearless spirit of self-sacrifice. “Only by consciously and voluntarily sacrificing oneself can we avoid the constant occurrence of evil. This is to overcome the inevitable and forced slavery and enter the path of God's freedom. In this sense, death is exchanged for eternal life [谢春艳, 26 с]. ”

Women's self-sacrifice has also been described in medieval literature, such as Olga in the 12th-century "Primary Chronicle [Электронный ресурс, 140]", Igor's wife Yaroslavna in "Igor's Expedition [Электронный ресурс, 135]", and Fevronia in the 16th-century "The Tale of Peter and Fevronia [Электронный ресурс, 142]", etc., Their self-sacrifice spirit is the prototype of the female image in later literary creation. Dostoevsky said: "Voluntary suffering is an imitation of Christ, and it is the stage of the complete realization of the Gospel [Юдин. А. В., 225 с].”

The basis of the ancient Slavic polytheistic concept was the widespread worship of women and motherhood. The beginning of motherhood and the concept of Russian motherhood are of great significance to the formation of Russian national self-awareness. In the religious illusion of the Russian nation, Russia is the incarnation of the Virgin. Women are a typical representative of the spirit of Russian traditional culture. The image of the Orthodox Virgin has been rooted in the depths of the Russian nation's mind and is the supreme image. Women have lofty ideals, humble and obedient, gentle in heart and strong outside. Therefore, the concepts of “eternal woman”, “Sacred Rus”, “woman-mother-land-motherland”, motherhood and land integration have been rooted in people's hearts and have become the embodiment of love, sacredness and eternity.

Women in Chinese folklore were first of all associated with goddess in ancient times, but in Chinese culture, there isn't any concept of “eternal woman”, and the sacred part of women seems to be less discussed. The image of goddess transferred greatly through different periods. Xi Wang Mu [Электронный ресурс, 205] first appeared as a ruler. She was half-human and half-beast. She was unrestrained and had supreme rights. The priesthood of Xi Wang Mu in charge of human life and longevity can be traced back to its source and also stems from the reproductive worship of women. Later, she suddenly became a beautiful young woman. Her rights seemed dispensable, and she had a husband with supreme rights - the Jade Emperor. She changed from a supreme ruler to someone

else's wife. She no longer has the power of life and death, but just manages some trivial matters.

The image of the mythical heroine left the remnants of the matrilineal society, and the transition from the matrilineal society to the patriarchal society gradually softened and transformed the ancient Chinese mythical heroine. In matrilineal society, women had the right to lead and speak. With the evolution of the times, these images have changed with people's aesthetic standards, and Nuwa, who was the creator of all mankind, has become the god of marriage and the god of music. Xi Wang Mu has changed from a tiger-toothed and leopard-tailed goddess to a graceful and generous queen.

Not only the status of goddesses has declined, to some degree, goddesses in Chinese folklore gradually lost their sanctity as well. There are many tales about Chang'e [Электронный ресурс, 128], a well-known story about her is given as the origin of the Mid-Autumn Moon Festival. In a very distant past, ten suns had risen together into the skies and scorched the Earth, thus causing hardship for the people. The archer Yi shot down nine of them, leaving just one Sun, and was given the elixir of immortality as a reward. He did not consume it straight away, but let Chang'e keep it with her, as he did not want to gain immortality without his beloved wife Chang'e. However, while Yi went out hunting, his apprentice Fengmeng broke into his house and tried to force Chang'e to give him the elixir; she refused and in order to prevent him from getting it, she drank the elixir. Chang'e then flew upward toward the heaven, choosing the Moon as residence, as she loved her husband and hoped to live nearby him. Yi discovered what had transpired and felt sad, so he displayed the fruits and cakes that Chang'e had liked, and gave sacrifices to her. When Confucianism became dominant in China, there was another version of Chang'e story, in this version, Chang'e stole the elixir from Xiwangmu to run to the moon Chang'e changed from a goddess into a mortal, from a beautiful woman to an ugly monster, from the mother of the moon to the thief. There are lots of poems showing reproach and disdain for her. The image of goddess is no longer perfect.

Besides, goddesses began to suppress their feelings and emotions. Wushanshennv [Электронный ресурс, 204] was the most beautiful woman in Chinese folktales. She was amorous and infatuated. She often rode a leopard to meet her lover. Wushanshennv fell in love with a god, but committed suicide later. From the Song dynasty,

Wushanshennv began to suppress her feelings. For the women under the Confucian doctrine, the exposed emotions were considered to be "disobeying women's morality". Women in folktales became very rational and strictly abided by the ethics of the society. Love should follow the rule: "from affection to propriety". Women's low status of being enslaved and despised was revealed in the folktales, and the image of female "slaves" was created. Women became the culprits leading to the subjugation of the country, and the reason why the emperors failed in their regime was considered as "beauty brings disaster".

We can also observe that the appearance of Chinese goddesses changed sharply. Xi Wang Mu used to be a horrible beast; her appearance perfectly matched her supreme power. The transformation of Xi Wang Mu from a beast into a generous beautiful queen reflects the general expectations of women in ancient society - a good wife. A good wife doesn't need to be sacred, but to be obedient.

However, we can still find the continuation of the sacred image of women, they represent fertility. Since the dominant position of Buddhism was determined, Guan Yin, a goddess from Hinduism acted as a helper in a large number of folktales. Interestingly, Guan Yin was originally a male god before entering China, but it was only after he came to China that he realized the gender transition. This fact reveals that in the Chinese consciousness, the goddess has the irreplaceable divinity of a male god. When people saw the divinity that should belong to the goddess in the male god, they did not change their understanding of the divinity, but involuntarily changed the gender of the male god to a female [李平, 65 c].

Magical wives are active in folk tales from all over the world. However, because of the differences in the collective personality and aesthetic tastes of various ethnic groups, there are many differences in the plot direction of the story, the selection of character images, and the setting of the ending.

Among the stories of magical wives in China, the most widely circulated are the stories of the snail girl, the swan virgin and the dragon girl. The story of snail girl is a local story that originated in China. Its rise was mainly influenced by the thought of Taoist immortals. The core of immortal thought is the immortality of the soul and the body at

the same time. Ordinary people can become immortals through cultivation. In the Han Dynasty, the theory of “old becomes refined” appeared, that is, animals and plants can become “refined” to prove that people can become immortals. The story often ends with the snail girl inadvertently finding the snail shell or being told of her family in a disdainful and contemptuous tone by her husband in front of her children and leaving angrily.

As a representative of the ancient Chinese peasant class, the male protagonist in the story of the snail girl is hardworking and pragmatic on the one hand, but on the other hand, he also has the characteristics of conservative passivity, cowardice and weakness. The protagonists of this type do not get a wife through their own efforts, but hope that magical wives can come to their houses because of compassion and kindness, passively longing for magical wives to take the initiative to sacrifice. In the end, when their wives left, they didn't have the intention or courage to look for them.

In Liu Shouhua's book “Research on the Types of Chinese Folk Tales”, the author believes that “in Chinese folk fairy tales, the image of a magical wife such as a snail girl can be said to be a symbol of the image of the wife of a low-level family who was born humble, docile, diligent and kind, selfless and dedicated, and eager to be respected by her husband and the world [刘守华, 88 c].”

As for the swan virgin, she often appears as a fairy. In the plot, it is common for the protagonists to peep at the swan virgin and then hide her clothes. Bathing here has the meaning of removing filth. In addition, bathing was also an organic part of women's coming-of-age rituals and some ethnic marriage customs in the past. In this kind of story, the reason why the heroine chose to stay and become a couple with the protagonist is mainly due to the fact that her clothes are hidden and she cannot transform and leave. “Some scholars believe that this plot is a reflection of the belief in the incarnation of ancient totems. Some primitive tribes in foreign countries believed that wizards could become their totems by wearing animal skins. Then, a more logical speculation is that ancient Chinese tribes might have a similar concept, especially those bird totem tribes: witches could gain the ability to become birds by using feathers. The formation of this concept can be explained by Lvy-Bruhl's mysterious principle of mutual infiltration, that

is, the shape and ability of birds are transmitted through feathers and penetrate into people, so that people can acquire the ability to become birds [列维布留尔, 152 c].”

Whether it is in the story of the snail girl or the swan virgin, the protagonist's life is either an orphan or dependent on his old mother. Some scholars believe that this setting, in addition to portraying the protagonist's poor family background and arousing the sympathy of the people, is actually an ethical substitution and deformation of the male oedipal complex. In this way, the actual denial of the father reflects the relationship between father and son in China's patriarchal agricultural society and the patriarchal system. The father is the head of the family and has supreme power in the family. The father's unquestionable authority in the family gives people an invisible sense of oppression and distance. In addition, the division of labor in the feudal farming society “men are in control of the outside, women are in control of the inside” makes the time between mother and child is much longer than that between father and son. The ancient motto of “never leave home until parents’ death” allows men to enjoy their mother's love to the fullest, and the relationship between mother and child will naturally be much deeper than that between father and son. The Chinese attachment to their mothers is particularly obvious in the concept of mate selection, and the Chinese admire a good wife and a good mother-type woman. In the first two types of stories, the reason why magical wives stay is often the result of coercion due to negligence. The foundation of marriage is inherently fragile. Whether it can be maintained mainly depends on whether the male protagonist break the taboo. The taboos of voyeurism, exposing identity, and returning clothes involved in the story are actually the original forms that prohibit the physical contact with women. The man hiding the magical wives’ shell/clothes can also be understood as an intention to cut off the wives’ connection with her own family [李倩倩, 91 c].

From this, we can see the settlement of women's status in the process of marriage transition from “wife residence” to “husband residence”, as well as the many struggles of women facing this change and the many negative feelings accumulated in their hearts. These feelings are triggered by the fuse of discrimination and ridicule. Therefore, the reason for the departure of the magical wives is often the disrespect revealed in the

husband's verbal insults due to the acquisition of patrilineal authority. The tragedy is fundamentally due to the imbalance in the relationship between the sexes in marriage.

The story of the dragon girl is derived from the story of the Indian Buddhist scriptures, but it has undergone local transformation. The dragon in the Indian story is an animal, and its identity is lower than that of humans. Coupled with the low status of women in Indian tradition, the dragon girl has especially become a humble existence in marriage, and she cannot be autonomous in many ways. In contrast, the dragon occupies an important position in Chinese culture, and the dragon, is often used as a symbol of honor and power. The dragon girl, is a symbol of a perfect ideal woman [龚浩群, 熊和平, 44 c]. Chinese folk tales also tend to put a complete end to the love of the dragon girl, rather than being in a passive position in love like the low-status snail girl whose marriage eventually ends in separation.

However, the type of enchanted wife is extremely rare in Chinese folk fairy tales, and it mainly appears in the folk fairy tale narratives of ethnic minorities in the Northwest. Such as the Uyghur story of "The Frog Bride [塞罗, 44 c]". What is presented in the Uyghur magical wife story genre is basically the type of wife who has been enchanted. In this regard, Liu Jianhua once suggested in his thesis that this may be influenced by the monotheistic Islam, or it may be due to its location in the Western region, an important channel connecting Asia and Europe since ancient times, it is inevitable that it has been soaked in foreign culture.

The story of magical wives in Russian folk fairy tales can also be subdivided into two categories: enchanted princesses and magical wives. The heroine in the story type of enchanted princess becomes an animal such as a snake or a bear. In Afanasiev's fairy tales, the representatives of this category are the two stories of the enchanted princess and the snake princess [阿法纳西耶夫, 169 c]. The princesses in both stories were originally restored to their human form with the help of the protagonist (usually allowing the protagonist to live alone in a certain kingdom or castle for a period of time. According to Prop's analysis, this can also be seen as a deformation of test before coming-of-age ceremony) [普罗普, 74 c].

In the first story, the princess got married with the protagonist. Later, the protagonist suffered twists and turns on the way home because of homesickness, and was separated from his wife, but in the end, he was able to find his wife with the help of magical powers and treasures. In the second story, the protagonist was not able to marry the princess at first, he got a treasure from the king at the prompt of the princess, and then on the way, he used the exchange of treasures as bait from an old man to outsmart another treasure. In the end, he returned to the king and used the power of the treasure to kill the enemy so that he could marry the princess. In stories such as the enchanted princess, the princess originally appeared as an object that needed to be rescued, and only through the rescue of the male protagonist could she be transformed back into a human form. When the protagonist, who appeared as a veteran soldier or Cossack, faced the various tests that occurred before or after the marriage with the princess, he did not back down, showing a fearless and persistent side. In the end, with the help of magical power and treasures, he was able to achieve his wish. This is different from the image of the male protagonist in the story of the Chinese snail girl.

The other category is the type of magical wives, which includes the stories of the frog princess and *“Пойди туда - не знаю куда, принеси то - не знаю что”*. The first story begins with the three princes following their father's orders and finding their daughters-in-law through archery. In contrast to the two elder brothers who married the daughter of a duke and a general, the younger son's arrow was sent back by a frog in the swamp. He could only obey the arrangement of fate and marry the frog. However, in the subsequent tests of needlework skills and cooking skills arranged by the king, the frog princess won the top spot. And finally changed back to its original shape in the dance contest, everyone was shocked by her dance. The prince hurriedly burned the frog skin in order to prevent the frog princess from changing back to its original form, but it caused the frog princess to leave. After a lot of hard work, the prince got the help of a magical assistant, and finally arrived in a foreign land before his wife's remarriage, successfully regained his wife. The story of the frog princess can also find a corresponding type in Chinese folk fairy tales.

The tale *“Пойди туда - не знаю куда, принеси то - не знаю что”* sets the magical wife as a turtledove. Similar to the frog princess, there is also an arrow at the beginning.

Although the aim of the arrow was not for the purpose of finding a spouse, but to shoot the turtledove. This in turn reminds us of Cupid's arrow of love. The arrow seems to symbolize the encounter with love in the two stories. The turtledove begged the archer not to shoot her, and later transformed into a beautiful girl to live with the archer. The subsequent story is similar to the Chinese dragon girl story. The protagonist encounters many tests from the powerful class, and every time he passes the test with the help of his wife.

In the most difficult test, the wife's mother also played a role in helping out. The description related to magical wife and her mother here is worth noting. The mother is not an ordinary role, but the incarnation of the great mother god who can call on the sky, the earth, and the ocean. In Allan B. Chinen's book "The History of Male Evolution in Fairy Tales", he used Jung's archetypal theory to interpret the heroine who appeared in the story, the mother-in-law of the protagonist who was actually the great mother god, and the old female frog under the command of the great mother god are the inner female (Anima) image of the male protagonist. The magical wife in this story is as prominent as the Chinese dragon girl. But the difference from the Chinese dragon girl story is that although the protagonist in the story relies on the power of a different kind of wife when solving difficult problems, in the process of completing the task, he also emphasizes that he has many factors that contribute to the successful completion of the task, such as in the situation of Shmat Razum's submission, he relies on his respect for each other and the equal attitude he adopts to make him willingly follow it. Speaking of Shmat Razum, Allan B.Chinen conducted a detailed analysis of it from many aspects such as name, character function, and place of residence. The similarity of its location - the mountain surrounded by flames and the image of hell, its magical and cunning male helper identity and its name are closely related to the archetypal male principle "logos" point this image to the deep male archetypes that often incarnate as hunters, shamans, and pranksters [艾伦.B.知念, 102 c]. It is concluded that the whole story is actually unfolding in the context of a middle-aged man moving from a traditional male role to an inner woman, and then turning to a deep male. If viewed from this perspective, the image of a magical wife in the story is actually the female aspect of the protagonist that has been neglected

for a long time. In some texts, the background of the magical wives has been revealed that the frog princess is actually the daughter of the Koschei. It can be said that in the magical wife story genre of Russian magical fairy tales, it is rare to see a magical wife like the Chinese snail girl who does not have a prominent life and powerful magic, only the ability to transform.

Magical wife story types are widely present in Chinese and Russian folk fairy tales. Among them, the thinking of mixing humans and animals in heterogeneous stories, and even elevating the image of animals, is the relationship between humans and animals in the primitive society, that is, animism, a remnant of totem beliefs in folk tales. The story of heterosexual marriage in folk fairy tales can also be seen as a portrayal of the customs of intermarriage outside the primitive society. There are many “leaving” endings for magical wives in China. In this regard, Wan Jianzhong once explained the relationship between husbands and magical wives as the relationship between humans and nature, and then believes that the departure of magical wives contains the potential discourse that humans and nature cannot live in harmony. Because China is infiltrated by Confucianism, the consciousness of “separation of man and beast” is particularly strong. The more “ritual” is talked about, the more intolerable the heterogeneity in marriage; and the closer it is to the primitive “animism” theory, the more harmonious the heterogeneous marriage is. In the field of psychoanalysis, the relationship between human beings and nature is also considered to be equivalent to the relationship between consciousness and unconsciousness. Stereotypes about the body, stereotypes about beasts, stereotypes about nature, are actually stereotypes about the unconscious. The story of the dragon girl is a special form of projection of the worship of the dragon god and the belief in the immortal wife on the basis of Buddhist sources. In the narration of Chinese magical wife stories, we can see the various images of ancient Chinese philosophy of the unity of heaven and man, immortals, beliefs, farming and production methods, patriarchal family systems, and ancient forms of marriage.

In Russian folk fairy tales, there are two types of stories: magical wives and enchanted princesses. They often have extraordinary lives and possess powerful magic and deformation abilities. The appearance of ancient mythological images such as Baba Yaga and Koschei, their relationship between the underworld and death, and the test

roles they often play in the story all point to the story's polytheistic beliefs and primitive witchcraft rituals. The frequency of enchanted wives in Russian stories has a lot to do with the advancement of history, rituals and the loss of the connotation of ancient totem beliefs, especially the accession and exclusivity of the Orthodox Church.

In the Middle Ages, the genre of ballads appears in folklore, where the image of a woman is interpreted in a different way - not heroic, but tragic. In the ballad song about the meeting of mother and daughter in Tatar captivity, the tragic fate of the Polonians is revealed. The basis of the tragic in family ballads, on the one hand, in the despotism of parents, husband, brother, mother-in-law, and on the other - in the powerlessness and submission of children, wife, sister, daughter-in-law [Электронный ресурс, 42].

In love ballads, the victim is usually a girl. The most popular were ballads about a girl who commits suicide in order not to be the wife of the unloved, dying at the hands of the groom, whom she does not want to marry. The deceived girl is forced to drown the born child in order to escape from shame. The ballad conflict is not the result of a petty quarrel, an accidental grudge, but is generated by deep contradictions inherent in the era in which the ballad originated and formed.

The largest and most widespread group of ballads talks about the tragic conflicts between husband and wife. Usually, the wife dies at the hands of her husband. In the ballad "Оклеветанная жена [Электронный ресурс, 72]", the husband executes his wife after hearing from the slanderers that she did not keep house well in his absence. Having found order in the house, he regrets that he believed the slanderers and hurried with punishment.

In Chinese folklore, we can also find such tragic heroines, they are considered to be the rebels of the times. They have a strong spirit of resistance, which seems "anachronistic", so they are destined to have a tragic ending. Interestingly, death is an extremely commendable behavior in traditional Chinese culture. Usually, this is the behavior of men who are unwilling to surrender when the country is broken. For men, there is a country first and then a family. Women use death to express dissatisfaction with arranged marriages and humiliating status in the family, indicating that for women, there is a family first and then a country.

Chapter Three: The Strong Strange female images in modern forms of folklore

3.1 Social interactions of gender in urban legends and netlor

American folklorist Jan Harold Brunvand in his work "The Encyclopedia of Urban Legends" points out that although those rumors, gossip, and fake news that lack plot have many common characteristics with urban legends, they are not academically the same kind of literature. Generally speaking, the context of urban legends is often set in the context of contemporary society and is told as a real experience. It contains unusual plots, elements of true beliefs. It is essentially a kind of folk narrative literature [Brunvand. J. Harold., 75-115 c]."

Shi Aidong of the Chinese Academy of Social Sciences wrote in "The Legend of Kidney Theft, Kidney Cutting Rumors and Threshold-keeping Narratives": "If we distinguish the general rumors of kidney cutting into urban legends (the legend of kidney theft) and panic rumors (the rumors of kidney cutting), we will find that urban legends basically follow the law of natural transmission and have a relatively stable outbreak cycle, but panic rumors are often detonated by some unpredictable vicious events, which have the characteristics of aperiodicity. Urban legends and panic rumors are an interactive relationship. Once legends encounter vicious events that can be associated, they can immediately be transformed into rumors. "Urban legends are sometimes the trigger for a big storm in history. In "Calling the Soul: The Great Panic of Chinese Witchcraft in 1768", the author wrote that several poor monks from Cixiang Temple in Deqing were jealous of the strong incense of a nearby Guanyin Temple. Rumors spread that a mason was "cursed and buried" near the Guanyin Temple. During the next few months, people were in danger of themselves, thinking that as long as even one of their own hairs fell into the hands of others, they would be used to inoculate their souls by sorcery. Blond foreigners were also described as coming to China to "practice witchcraft" - they would steal the limbs of Chinese people, which set off a large-scale boycott of foreigners. The reason why a certain rumor can become popular in an era must be that it directly or indirectly caters to the popular social and cultural mentality or values of this era, and reflects the hopes or fears of this era [施爱东, 5-20 c].

Sociologist Gary Allen Farn believes that urban legends "are a mirror-reflecting the problems and economic environment of modern and western industrialized societies",

and “at least theoretically affect the power of social structure and social order [Электронный ресурс, 198].”

Urban legends and netlor have a common root, which can be found in folk art. Since ancient times, men endowed stories with supernatural meaning in order to use them as a collective experience for posterity. Myths and folk tales served as folk cultural heritage, and their reinterpretation continues in modern times, taking the form of megacities and existing in the Internet space. The authors draw a clear connection between urban legends and folklore, for example, Grimm's fairy tales, where similar themes and motifs arise.

All this myth has real grounds - just as urban legend combines fiction with real history. The main basis of the urban legend is the city. As one of the researchers of urban legends noted, our urban mythology forms ideas about our identity. The real story takes on a mythological appearance when it hits the masses. This was not a myth initially, it was still a real event, for example, a criminal case or the shooting of chekists in the basement. When people began to tell each other the story of this event – and it became a legend. The myth of the place where everything happened, as a bad, terrible place, has become entrenched among the people. This is how realism is transformed into creativity framed by urban space.

Internet folklore (netlor) is a multimedia folk art in Internet communications. In the creation of netlor, the priority distribution medium (the Internet), which becomes a generator of forms, genres, types of folklore communication. The very features of the technological equipment of communication (their creative potential) are important here. Netlor is a source and activator of folk art in the new multimedia space. Netlor becomes a living imprint of our time.

A woman in culture is a multivalued topic and does not cease to be relevant, because the position of a woman in society has always, contrary to materialistic ideas about matriarchy in primitive society, been second-rate. However, the realm of myths and legends presents them with the opportunity to regain their former power and appear in the guise of a queen, evil spirits, spirits, ghosts and soothsayers.

The purpose of this chapter is to analyze female images in urban legends and Internet folklore. The study analyzes the most popular urban legends in the post-Soviet space, as

well as articles on cultural studies, folklore and sociology.

Urban legend, or modern legend, is a genre of folklore that includes stories spread as true, especially that they happened to a friend or family member, often with horrifying or humorous elements. These legends can be entertaining, but often relate to mysterious dangers or disturbing events, such as the disappearance of people or strange objects caught in the camera lens. They can also be a confirmation of moral norms, a reflection of prejudices, or a way to sort out social anxieties.

Urban legends are most often spread orally, but can be spread by any media, including newspapers, mobile news applications, e-mail, social media. Some urban legends have passed through the years with minor changes corresponding to regional peculiarities. Recent legends, as a rule, reflect modern circumstances: for example, a widespread legend about a man who was ambushed and anesthetized, only to wake up and realize that he now has a missing kidney, which was supposedly surgically removed for transplantation [Я. Садовского., М. Ю. Тимофеева., 121 с].

The historical facts of the city provide a lot of information for creating urban legends. In most cases, facts are tied to specific people or buildings (Grigory Rasputin, Old Sarepta), because they become objects of collective memory. Like any myth or fairy tale, urban legends illustrate the relationship between people, their fate and heroes. As in any reflection of interpersonal relationships, the gender configuration is also noticeable, that is, the social interaction of the sexes in the conditions of mythological space.

House No. 12, or Zamyatnin's house on Alekseevsky Street, is one of the main architectural mysteries of Voronezh. The building is decorated with the heads of the muses with five-pointed stars and the figure of an owl, which sits on a fir branch. The townspeople associate this house primarily with love successes. A kiss under an owl promises couples happiness in their personal life, as well as a strong and happy marriage. And at night, the mysterious bird comes to life, takes off from the spruce perch and circles over Voronezh, taking to its lair those who do not obey their parents well - in any case, this is how the local children are frightened by others [Электронный ресурс, 120]. This legend is interesting because it emphasizes the magical power of gender union – a man and a woman can find happiness if they come to the house. The house in this case appears to be a sacred object of the type of a modern temple. The symbolism is

complemented by the continuation of the legend of the owl coming to life at night. Since ancient times, the owl was represented as a nocturnal predator and was a symbol of the goddesses of knowledge and art. Athena was often called the "owl-eye". The key point that we pay attention to is the goddess symbol. The legend is dominated by the feminine principle, and the owl's participation in the context of this story sacralizes women and their essence.

In the same vein, the legend about the bridge in Voronezh is told. Before the revolution, opposite the bridge there was an Alexandria orphanage for girls from noble families who were orphaned. According to Voronezh folklore, each of them could choose a groom from among the young people who gathered on the bridge on the day of graduation from the orphanage. In the event that the pupil liked the gentleman, she brought him to the orphanage and received a blessing for marriage. Since then, Voronezh residents believe that couples who met on the Stone Bridge will find family happiness for many years.

This legend reflects the desire of people to find happiness in love, to get rid of loneliness. It is no coincidence that women in this story appear as orphans. They can find true happiness by finding a husband. Thus, the man appears in the image of the savior, who will take the girl from the shelter with him.

The appearance of the relationship between men and women is vividly illustrated by another legend. According to a legend from Yekaterinburg, on the night of January 1, 1721, the city builder Tatishchev had a dream. In a dream, the queen of the ancient Chud tribes appeared to him and warned: "Do not tear up the mounds where my soldiers lie, otherwise you will never see peace." According to one version, Tatishchev obeyed the queen and moved the construction site of the dam and plant upstream of the Iseti River. According to another version, Tatishchev did not change the place, but he did not dare to dig up the mounds either.

The interest in this story is attracted by the divine origin of a woman and the position of a man in relation to him. According to the text, it follows that not just a woman appeared to the hero, but a queen, so the position of a woman dominates. The queen tells the man not to do what he intended, and in the end did not bring trouble to the city. We see how the queen offers a man a choice: he has a huge responsibility, since her actions determine the fate of the whole city. The woman is the keeper of the burial mounds, and the man

appears in the image of a robber.

The legend of the Fiery Serpent appears as a popular belief about the tempting spirit. The transformation of a fiery serpent into a man happens like this: *"Всякий видит, как огненный змей летает по воздуху и горит огнем неугасимым, а не всякий знает, что он, как скоро спустится в трубу, то очутится в избе молодцом несказанной силы. Не любя, полюбишь, не хваля, похвалишь, говорят старушки, когда завидит девица такого молодца. Умеет оморочить он, злодей, душу красной девицы приветами. Усладит он, губитель, речью молодцу молодцу. Заиграет он, безжалостный, ретивым сердцем девичьим, растопит он, варвар, уста алые на меду, на сахаре. От его поцелуев горит красна девица румяной зарей, от его приветов цветет красна девица красным солнышком!* [Померанцева Э.В.] "

Villagers often noticed those huts where fire snakes fly, and suspect women of carnal intercourse with a demon. The researcher of Russian folklore notes that the snake tempts the girl, but she only blooms from this. All this shows how the legend directly points to the dark essence of a woman: she is attracted by the tempting spirit, she "blooms ... with the sun", as if she herself contains a dark beginning. But most often the fiery demon appeared to longing widows, young, beautiful women who did not want to forget their beloved husbands and grieved for them every day.

The relationship of the sexes can be observed in the legend of the collector - a creepy maniac who collects body parts of his victims. Anatoly Moskvин dug up at least 29 female corpses from cemeteries in the vicinity of the capital and made several life-size dolls from body parts. Moskvин decorated his "dolls" with blonde wigs. We see how a man, using an idealized image of a blonde woman, creates copies of her. He perpetuates her image in the form of a doll, but constantly improves his skill, because his passion for collecting is explained by the fact that the feminine ideal has not been achieved. Gender relations can be explained by the idea that a man is ready to look for his woman among others who seem to him only her unsuccessful copies.

We read the image of eternal inseparable love in the story of Elena and Alexey. The long-awaited wedding was crossed out by the death of Alexei, which led to the death of Elena herself. Now her ghost is walking around the cemetery to find Alexey. This story paints before us the image of a woman for whom there is no boundary between worlds -

she is ready to love and be with her beloved even after death. The deceased groom is presented as a tragic image, doomed to carry away his beloved. It sounds like a metaphor for the relationship between the sexes – one event affects the fate of two [Электронный ресурс, 24].

It is necessary to dwell on such significant characters of Russian fairy tales as Baba Yaga and Koschei the Immortal. In the fairy tale narrative, two representatives of power - Koschei and Baba Yaga - enter into an indirect struggle, if Baba Yaga is presented as a positive character helping the hero. This is a struggle between the social hierarchy, which is headed by Koschei, and the natural unity, which Baba Yaga stands for. At the same time, Baba Yaga always acts not directly, but through the Hero, whom she helps with advice or magical attributes that can help in the fight against Koschei. The standard fairy tale ending is the victory of good over evil, that is, Baba Yaga and the Hero over Koschei. Thus, we see another demonstration of female cunning and the ability to strategically fight with "someone else's hands". Yes, even indirectly, a woman over a man demonstrates another gender stereotype - about female cunning and the presence of hidden power [Электронный ресурс, 55].

Sometimes urban myths manage to play a partly positive role, highlighting one or another burning problem.

3.2 Analysis of female images in Russian and Chinese urban legends and netlore

To study female images, it is worth turning to the root image of Baba Yaga. Based on the analyzed fairy tales, one can notice the amazing versatility and versatility of Baba Yaga's character. She is a fabulous creature in which kindness, threat, and wisdom simultaneously coexist. Some researchers emphasize the ambivalent nature of Baba Yaga in folklore and associate it with the images, firstly, of the mistress of the forest, who feeds the hero and accompanies him to the world of the dead, and secondly, of an evil creature abducting and trying to roast the children in the oven. It should be emphasized that this ambivalent nature of Baba Yaga recorded by researchers, which is firmly rooted in folklore and Slavic consciousness, does not reflect the true nature of the image, but only partially characterizes it [Забылин, М. 688 с].

It is terrible not because it is evil, but because it is a terrible reality of life and death: death is something without which it is impossible to renew life, something without

which a person is not able to experience time as a temporality, something without which the experience of existential experiences that initiate personal existence is impossible. The horror of death, of its inevitability and the uncertainty of posthumous existence, is certainly projected onto Baba Yaga as a terrible old woman. Baba Yaga is a symbol of experience and life wisdom.

Soviet urban legends, arising at various social levels, simultaneously warned of possible danger and sowed panic in people. They are quite paradoxical, because they are directly related to reality and at the same time are as conditional as possible [Архипова, 230 с].

In the context of the above, the stories about the red piano and yellow curtains are interesting. In two cases, girls are paired with grandmothers. This connection is not accidental. In the story about the piano, the girl played the piano, constantly pricking her fingers on needles inserted into the keys of the instrument. The girl's blood flowed down an unknown path into the piano, where the grandmother had already prepared a jar. The blood was collected in a jar, which the grandmother, coming to the girl's house under the guise of repairing the piano, drank. The motif with blood clearly shows the empirical intent of the grandmother, who actually fed on blood, and the girl was her vessel. We can also understand this story as a story about an elderly woman who literally drank youth from a girl.

The second story, about the yellow curtains, also touches on the relationship between the grandmother and the girl. My grandmother died, but before her death she bequeathed not to buy yellow curtains. However, the parents bought just such curtains, which caused the appearance of the ghost of the grandmother. The ghost calls the girl, punishes her, so much so that she has traces on her body. Parents' disobedience responds to their child, and the girl is left with scars as a bodily symbol of injustice. The ghost of the grandmother is the image of the older generation, to which the younger should listen and follow the precepts.

The story about Zoya Karnaukhova, who celebrated the New Year with friends, clearly illustrates to us the religious fear and disobedience of the feminine principle to the patriarchal god. When it was time to dance - there was no pair for the girl, she took the icon of St. Nicholas the Wonderworker and began to dance with her. After the first step, the girl turned to stone, and it was impossible to move her or take the icon away. So, the

girl stood for 128 days, and on the 3rd day of Easter she died. In this case, we see a confrontation between a Christian saint, represented by a man, and a simple mortal girl. She is trying to protest against religious dogmatics and patriarchal way of life. History also tells us that in a patriarchal world, disobedience will be punishable - "doctors could not even give an injection, because the needles simply broke without penetrating the skin (врачи даже не могли сделать укол, потому что иглы просто ломались, не проникая в кожу) [Тумаева, М. А., 320 с]. "

The motive of children's fear can be traced in the story about a coffin on wheels. The girl was left at home alone and she receives calls from an unknown person. He informs her of his approach, which does not bode well. As you can see, young female images are almost always created in order to portray an external threat. In this case, it is clearly visible how the girl is trying to protect herself from a telephone stranger. The motive of loneliness is expressed in the fact that the girl is abandoned alone with a stranger and she has to overcome fear alone.

Stable urban legends often retain a certain degree of verisimilitude, such as in stories related to the architecture of the city. In the Kremlin's Commandant's Tower, the outlines of a woman with a gun in her hands very often appear. It is believed that this is the ghost of Fanny Kaplan, who was shot here. Her image is interesting because she is a woman who challenged all communism in the person of Lenin. According to the generally accepted version, it was she who wounded the leader, from which he later died, but there are other versions. The interest of the story is added by the fact that eyewitness accounts prove that Fanny Kaplan was not shot. This generates rumors, sets the stage for an urban legend and reinforces the mystification of the image of Fanny Kaplan.

Many people know the sad fate of Princess Tarakanova, a woman who pretended to be the daughter of Empress Elizabeth Petrovna and her favorite Alexei Razumovsky. At the burial of the unfortunate princess there were absolutely no rituals, the place of her burial is unknown. But many believe that Princess Tarakanova is buried in the same place where she was sitting - in the Alekseevsky Ravelin. The Decembrists imprisoned there a few decades later mentioned that they were shown a small mound in the garden, an unnamed grave in which the bones of the legendary samo-zvanka allegedly rested. But impressionable Petersburgers see the ghost of Princess Tarakanova at the Trubetskoy

Bastion. It appears only in rainy wet weather. He stands with his back to the wall and cries [Электронный ресурс, 46].

In this urban legend, we recognize the features of a woman who had imperial ambitions. Legend has it that she attached a forged copy of Elizabeth's will to the letters, which spoke of the impostor's rights to the throne. She constantly changed stories about her origin, apparently, in accordance with her next "image", and probably did not know about it herself in reality. This is a characteristic female image, in which a real story and a ghost story are mixed. The ghostliness of a woman is always the motive of an unsettled soul. The ghost remains among mortals because he has unfinished business, or he is not forgiven by his loved ones, or he is looking for an offender to take revenge. In our case, Tarakanova's ghost is the ghost of a crying girl, unrecognized and rejected by society.

In the image of the Queen of Spades, the motive of wish fulfillment can be traced. Everyone describes the Lady in different ways, but in all the stories there are several features of appearance that are similar to each other - these are dark hair, a black dress, a pale face. The pale complexion suggests that the Lady is a dead man and her essence is connected with evil spirits.

She is often called to ask to fulfill her desires or just to satisfy curiosity and "tickle the nerves." The most popular way to summon the queen of spades is to draw a staircase of 13 steps on the mirror at midnight with a red stripe, and a door with a handle at the top. Light a candle in front of you and put a deck of cards so that the queen of spades lies face down. It is believed that as soon as the candle starts to crack, the face of the demoness will appear in the mirror. You can ask a lady one question, then quickly erase the drawing from the mirror, and burn the playing card [Наговицын, А.Е.].

The key point that we pay attention to is the suit of spades and the image of a lonely aristocrat who is forever imprisoned in the looking-glass world.

One of the creepiest St. Petersburg ghosts is Sophia Perovskaya - the image of the revolution and the regicide. Her shadow can be seen on one of the bridges of the Griboyedov Canal, where every year a ghostly silhouette of a woman with a bluish face appears, on whose neck there are traces of ve-revka. In her hands she holds a white handkerchief, with which she gave a signal to the people's Will to kill Alexander II. In this image, there is a clear call for change, decisive action, and democracy. The

subsequent history most cruelly dashed the hopes of the people's Will. The assassination of the emperor not only did not contribute to the political rebirth of Russia, but, on the contrary, from that moment began a period of the harshest reaction that lasted a decade and a half. From that, her ghostly appearance is also a reminder that a woman also has the right to commit risky acts.

The image of a prophetess woman is also represented in urban legends. A couple of days before the infamous storming of the Ostankino TV tower, the guards saw an unfamiliar hunched old woman in dark clothes at the entrance. She predicted trouble, and she was right in everything she predicted. It is unknown who she is and where she came from in Ostankino, although some researchers consider her to be the spirit of a sorceress who was once buried alive in the ground: according to archaeologists, before the adoption of Christianity in Russia, there was a pagan temple in these places, where sacrifices were repeatedly performed. Later, suicides and murderers were buried here, and under Peter I, a small German cemetery was opened - for foreigners of other faiths who died in the capital. The story of the "black old woman" is much older than both the TV tower and the district itself - even in the time of Ivan the Terrible, Muscovites met a hunchbacked prophetess here. In this we can see the continuity of the story of the mystical prophetess, as if the people were trying to justify the events that could have been avoided. The presence of such a powerful image indicates that people's memory depends on a supernatural character who could perform the same functions as a pagan deity in ancient society. Just as the gods appeared to mortals to warn them of imminent trouble, so the old woman from Ostankino appeared to the inhabitants of the metropolis to continue this long pagan tradition [Электронный ресурс, 41].

The image of a mermaid is mythological and has deep cultural roots. The main motive is the duality of female nature. With the help of this motif, borrowed from folklore and reinterpreted by the literary tradition of Romanticism, girls move from the earthly world (the world of the living) to the aquatic (the world of the dead) and transform into mermaids. This symbolizes their liberation from the "rule". Here the "rule" denotes the hierarchy of human relations. With the help of reincarnation into mermaids, the girls get rid of the "rule" that they obeyed during their lifetime.

The mermaid appears in the guise of a beautiful, charming girl. Her image is erotic,

dangerous, harmful or scary. With her beauty, she beckons a man (man) to death. The gender form of the relationship is clearly traced: the beauty of a woman is disastrous for a man, because a man loses his mind and is ready for the rashest actions. In literature, he is ruined by evil spirits, but in life a man suffers from his actions [ЗЕЛЕНИН, Д.К.].

We can also imagine the mermaid not only as a folklore mythical character, but also as a woman who was given a new free life. Thus, the mermaid has a multifaceted cultural and social image.

Let us take a look at a story that has been circulating on the Chinese Internet for a long time.

A girl went shopping at night alone. Suddenly, a child came over. The child had a sign hanging around his neck, his address was on that sign. The child didn't know the way back home, so the girl decided to help him. When she arrived at the child's door, the girl rang the electric bell, and the powerful current on the electric bell knocked the girl to the ground. When the girl woke up, she found her naked, lying in a bathtub full of ice, and one of her kidneys was gone.

The origin of this story can be traced back to Germany after World War II. Because of the war, Germany at that time was devastated and there was a shortage of supplies. As a result, many people took risks to do illegal business, so there has been a story circulating in German society.

In China, the concept of “valuing the male child only” was very common, and even in the early 2000s, many places still maintained the habit of killing baby girls. On the one hand, many families were afraid that the souls of the dead would come back to make trouble, so they found them a “spouse” in the underworld. On the other hand, in the traditional concept of the Chinese nation, marriage is extremely important. It is a restraint and tolerance of the individual, and it is also an affirmation of social status. Without marriage, the life is not complete. Marriage is an indispensable piece of the jigsaw puzzle of life. Even if a person is dead, he/she should complete his/her life. Many tombs of dead women were dug up, or their bones were taken away. Such kind of “marriage” became actually, a business. It is said that corpses were often stolen in the middle of the night. Women’s corpses could be sold at a very good price depending on how fresh it was. There is such an urban legend tells that some people specially

wondered around the hospital to persuade parents who had lost their daughters to find a husband for their daughters, and even there were cases where corpses were married several times. Another popular netlor tells a a murder case of selling corpses for marriage, the murderer killed six disabled women one after another, and then sold their corpses to make money.

Another urban legend in South China warns men not to pick up unknown things on the ground. The parents of the dead girl threw a red envelope on the ground, and a greedy man picked it up, and he was forced to marry the dead girl.

There is also, a large number of urban legends about “women coming back for revenge after death”. “Female ghosts” are often used to refer to women who were bullied and turned into ghosts for revenge after death. China's revenge psychology was developed on the basis of Confucian ethics, and was respected by the ruling class and public opinion. Confucianism pursues the dedication of “giving up one's life for righteousness”, which makes the revenge of the Chinese female ghost consciously aware. With the further edification and immersion of Confucian thought of loyalty and filial piety, the revenge system was established on Confucian ethics, such as revenge for the father and revenge for the brothers, which have become the specific manifestations of the ruling class's ideology of advocating filial piety first. In these ancient myths and legends in China, revenge has always been deliberately created as a distinct theme, and the focus of the creation is on the weak to the strong, justice to the unjust revenge. Interestingly, in ancient Chinese folktales, women’s revenge was assisted by certain people - the ruling class. They complained to the emperors/ governors, and the emperors/ governors fulfilled their wishes. Women’s revenge was always, much more tortuous and arduous, their revenge was mostly motivated by personal and emotional filial piety and womanhood, for the sake of blood relatives and human ethics, but rarely paid attention to themselves. The success of the revenge was indeed, a important part of praising the performance of emperors/ governors and promoting the idea of feudal patriarchal law.

In the revenge of the “female ghost” in urban legends, we can clearly observe the changes in the motivation of the “female ghost”. In these stories, in addition to the female ghost, there must be a male. This male may be her boyfriend or husband. Because of his betrayal, the female was too sad and had a car accident, and then came back for

revenge. The male can also be her brother/father, the father has been asking her to pay for her brother, and the financial pressure caused her to commit suicide. She found the source of her tragedy for revenge. Unlike the vengeful female ghosts in ancient folk tales, with whom people usually sympathized one-sided, stories of modern vengeful female ghosts are always controversial. It is closely related to the social issues represented behind such stories. People's comments on the vengeful female ghost range from "what a brave woman!" to "what a vicious woman!" The vengeful female ghost began to pay attention to her own emotions, and the object of revenge shifted from "people outside the family" to "family members", and the unity and stability of the family were undoubtedly destroyed. Women no longer succumb to the role of obeying men, and have the power to "choose the object of revenge independently."

Another netlor seems to be a warning to women:

A couple went to Thailand for their honeymoon, and the wife went to the fitting room to try on clothes. Since then, she has disappeared. The husband was very painful. A few years later, he happened to be somewhere and found that his wife had her hands and feet chopped off. Begging on the street.

This story comes from the French city of Orleans in the 1950s. At that time, there was a legend of "cannibalism in the fitting room", and it also had a relationship with Jewish merchants, which caused a lot of anti-Semitism in the local area. Storm. It seems that women are the trigger of racial contradictions, and people with ulterior motives use the term women to achieve the purpose of provoking national and racial contradictions.

In addition to the disappearance in Thailand, there is also a version that was made into a tumbler in Japan. On the one hand, this reflects the anxiety of tourists about the security of a certain place. On the other hand, there is no concept of "honeymoon" in traditional Chinese culture. Usually, after the wedding, a woman starts to run a family. She should stay at home instead of going out. "Honeymoon" is a manifestation of modern women following Western culture. This shows a kind of dissatisfaction with the modern family structure, and the space for women is constantly expanding, which has caused a sense of uneasiness for some men. This uneasiness is not only reflected in the family, but also in education and work.

In Chinese urban legends, young women always seem to be in unknown danger. This is

related to changes in the structure of “family and society”. Young (unmarried) women in folk tales, despite their low status in the family, however, were still protected by the “family”. They did not need and have no opportunity to face society outside the “family”. The social rule “men control the outside world, women control the inside world” has broken, fear and intimidation appear. China's gender consciousness is intertwined by traditional history and contemporary reality. However, according to the data of the report on the social status of Chinese women in recent years, it can be found that the concept of gender has shown the characteristics of equality with the overall development of economy, but there is a resurgence in social roles and division of labor, that is, men are the active, confident, and competitive party, while women are the passive, sensitive, and supportive party. In this data report, the traditional gender resurgence phenomenon once again puts women in the subordinate position of gender ideology.

A large number of netlore has the same main idea, emphasizing that “parents should raise daughters with wealth, raise sons in poverty”. Parents should provide their daughter with a relatively stable and comprehensive material and spiritual life. On the one hand, she will learn to resist all kinds of temptations in society in the future and become an independent woman. On the other hand, parents should reduce their daughter's material pressure from an early age and improve her living standards and material requirements to a certain extent; “raising sons in poverty” reflects that parents should provide their son with relatively scarce material and spiritual life. On the one hand, it increases son’s awareness of family and social responsibilities from an early age. In summary, for women, family and social expectations have a clear trend of gender equality that keeps pace with the times, but they have not separated from the traditional gender division of labor model. Therefore, to some extent, the social phenomenon of “rich raising daughters, poor raising children” acquiesces to the difference in gender division of labor, that is, the return to the traditional “male-dominated and female-subordinate” gender ideology.

Another concept “a good job is not as good as a good marriage” seems to be a continuation to “parents should raise daughters with wealth, raise sons in poverty”. On the Chinese internet, Female doctor is a derogatory term that refers to women who have achieved something in their careers but are not married. Such women are considered

unsuccessful. Interestingly, with the development of the women's affirmative action movement in China, men have begun to consider themselves to be the weak side, and all kinds of unconscious behaviors of men, may be interpreted as “misogyny” and “discrimination.” Just because there has never been a female voice in the tacit order in the past, when consciousness awakens, an unprecedented momentum emerges compensatively, so that men seem to become vulnerable groups - although only a limited “vulnerable”.

In Chinese netlors, there is a vilification of the image of women, for example, women are called as gold worshipper, green tea girl (girls who are good at cheating), princess disease (girls who believe that they should be treated like princesses), easy girls. Discussing the images of women, women's social status, and might be understood as engaging in the “gender politics” of Western society, a “social movement created by the bourgeoisie to disintegrate the unity of the working class.”

Russian urban legends or netlor, sometimes, has roots in mythology, for example, legend of Brosnya [Электронный ресурс, 203], which is said to be an ancient mythological beast. While in Chinese urban legends or netlor, it's rare to find roots in mythology, one of the biggest reasons is due to the prohibition of the government, a rejection of superstitious creatures. A lot of Chinese netlors were borrowed from other countries, we can find same urban legends with the name of places changed in different cities or provinces.

In addition to their entertainment function, urban legends and netlors help us to get to know both female and male images better. Of interest is how women's problems are depicted: these can be problems of loneliness, or the problem of unrequited love, as well as the problem of social recognition. The problem of gender inequality can have different embodiments: as a confrontation with the patriarchal deity, as a struggle with despotic power, as an attempt to occupy a social status that was not assigned by birth. Most often we see that a woman appears in a complex way, carrying the royal will and mystical power, concealing danger and capable of loving even after death.

Women in Russian urban legends or netlors appear in their three key guises: a girl who tends to experience fear and learn from adults, a girl who needs to be loved, an old woman with wisdom or the gift of vision. Young female images are always in danger –

they are threatened by a coffin on wheels, old women drink their blood, they should be wary of yellow curtains. Adult female images should solve problems with God, men and public recognition - most often it is girls and women who become ghosts, because they most often do things after which their soul will not find peace. Old female images are designed to protect the line between worlds - someone foreshadows imminent trouble; someone guards the entrance to the world of the dead.

Conclusion

“Men are in control of the outside; women are in control of the inside ” and “Domostroy” stipulated the social division of labor between men and women. It is worth noting that ancient Chinese women who could be in charge of family affairs must be wives that have given birth to male heirs. In "Domostroy", the rank of husband and the rank of wife, the concept of man and woman for the first appeared, corresponding to certain social practices of behavior and roles. The “household” was considered to be an anthropomorphic unit, including not only the man/host/father, but also the rest of the household, which included mother/counselor/wife, servants and children. The identification of a man and a woman from the point of view of belonging to the home (gender, family) as a whole, which is characteristic of the traditional culture, does not imply an independent gender identity, but only a functional one. Whether in Russia or China, men beard the responsibility of educating their wives, and women belonged to a subordinate position. A woman was a wife, a mother, an assistance.

The female images in Russian folklore have more or less pagan remnants, as well as the female images in Chinese folklore. For example, in the magical wives of both countries, the transformation from humans to animals, and the elevation of the image of animals reflects the primitive social relationship between humans and animals, that is, animism, a remnant of totem beliefs. The story of the “dragon girl” is a special form of projection of the worship of the dragon god and the belief in the immortal wife on the basis of Buddhist sources. The appearance of ancient mythological images such as Baba Yaga and Koschei, their relationship between the underworld and death, and the test roles they often play in the story all point to the imprint of polytheistic beliefs and primitive witchcraft rituals.

Interestingly, there is no such role as Baba Yaga in Chinese folk tales, whose figure can

be found in many folktales. She is the owner of all kinds of beasts in the forest, and the highest god in the forest. Yaga is a rickety, thin old woman with a big, curved hook nose and bony legs. She lives in a wooden house supported by chicken legs, and is good at magic, making various potions, sitting in a stone mortar, and flying around on a long broom. Yaga has a dual image of both positive and negative. On the one hand, she is combative and bloodthirsty. In folktales, she often plunders children and throws them into her special stove to be cooked and eaten; on the other hand, she is the helper of the main heroes, guiding them on the road to Koschei, and giving them all kinds of magic weapons, such as magic thread, comb, stone, etc. Femininity is symbolically presented as a mother, as a native land. The dark sacred forces of nature-femininity are embodied in the images of mermaids, witches and Baba Yaga. The female images in Chinese folk tales lack this complexity. Slavs saw in a woman a sorceress who is directly related to different worlds and has powerful charms. The origins of such an attitude towards a woman are laid down in primitive society. At that time, due to specific bodily features and physiological functions, a woman was a being of a different order. She was endowed with magical properties that cause fear. In the conditions of matriarchy, this fear became the basis of religious veneration. Later, fear of a woman gave rise to the declaration of her as an "unclean" being. Such fear is also reflected in Chinese folklore, but in ancient Chinese society, fear to women was connected with politics, men were afraid the women coming to the throne, or women had an equal or even higher social status.

The spiritual structure initially formed by a nation in the mythological stage has become the most stable and constant part of the national cultural psychological structure because of its originality and originality, and has become the cultural gene of the nation in the same vein. As the spiritual and cultural form of this stage, mythology condenses the basic form of the national spiritual structure in the original sense in a simple form.

Every primitive image of the women has fragments of the human spirit and human destiny, and there are remnants of the joys and sorrows that have been repeated countless times in the history of our ancestors. It is like a deep psychological riverbed, in which the flow of life suddenly rushes into a big river [荣格, 15 c]. These archetypal images are the primitive roots of all women's joy and sorrow, hope and longing, imagination and

emotions, and are the archetypal representations of female images connected to human racial memory. When the foundation on which human beings depend for survival changes (such as productivity, production methods, etc.), the structure of human psychology will also change. When the male-dominated society changes the female model and strengthens it with a system, on the one hand, a large number of female models under this system will appear in the works, and on the other hand, it shows the overthrow and abandonment of this kind of non-archetypal image. As a result, the image of a woman in folk literature is both the victim of fate and the creator of art. It is originally a vicious and enchanting form, but it gradually mutates in the opposite direction. Such primitive images make us see those women, as human beings, mothers, and wives (lovers), are the eternal value of women's lives, reflecting the spiritual prototype of women's independence, courage to sacrifice, to create, loyalty to love, perseverance and tolerance. Women who were oppressed by the system and culture, bowed their knees, and rebelled with resentment are distorted forms that deviate from the prototype. The eternal female archetype travels through time and space, as a generally consistent a priori form, it is fixed in the deep pattern of human psychological structure.

Jung pointed out that literature, art and religion are the transformation of human instinctive drive, and this transformation expresses and reproduces to some extent a frustrated instinctive impulse and a desire to be satisfied. The patriarchal society is destined to make women suffer in an institutional and moral way, and women turn into slaves and tools. As a result, people trace their origins through art, and seek the truth itself in various direct or indirect artistic methods, resulting in colorful folk art such as folk songs that express their minds and folk tales that are boldly imagined.

In both Chinese and Russian culture, women are worshipped as they are the beginning of all mankind. According to Russians, a woman is to some extent a synonym of the goddess, a synonym of the Virgin and mother of the earth. A woman contributes to the development of civilization, and their unquenchable virtue is called the Eternal woman (Вечная женщина). The mythologeme of Mother Rus binds together several symbolic phenomena: sacred /holy, feminine /maternal, earth /nature as a source of life and earth /homeland as a space of national existence.

Women in Chinese folklore were first of all associated with goddess in ancient times, but in Chinese culture, there isn't any concept of "eternal woman", and the sacred part of women seems to be less discussed. The image of the mythical heroine left the remnants of the matrilineal society, and the transition from the matrilineal society to the patriarchal society gradually softened and transformed the ancient Chinese mythological heroine.

Unlike the Russian stories that do not hesitate to praise women's appearance, most Chinese myths lack descriptions of women's appearance, or portray women's appearance as a combination of human and animal forms. In Chinese mythology, the appearance of the goddess is missing. The transformation from matrilineal society to patriarchal family has deeply influenced the formation of female images. In both countries, we can observe that there were specific rules/moral standards/expectations set for women.

Besides, in a Russian folk tale, a girl, as a rule, stays with her father and loses her mother - who was the embodiment of all sorts of virtues during her lifetime. Here, mother is synonym to protector, where children find their peace. Losing one's mother means the start of the mysterious experience and magical adventure. The heroine's father is usually a "breadwinner", he provides for the family (very often he is a merchant, as in "Vasilisa the Beautiful" or, for example, the tsar - like Pushkin's "The Tale of Tsar Saltan"). In any case, it is clear: he spends most of his time away from home, he does not participate in household chores, does not raise children. While in a Chinese folklore, it is usually lone mothers who raise their children. The lack of fathers in the family reflects the relationship between fathers and children in China's patriarchal agricultural society and the patriarchal system. The father is the head of the family and has supreme power in the family. The father's unquestionable authority in the family gives people an invisible sense of oppression and distance. Women, as the image of a mother, play an important role in both Russian and Chinese folk tales, representing people's instinctive attachment to the motherhood.

We can conclude that the appeal to the works of oral folk art as the source of national roots helps us to understand more deeply the views on female images, which appear as a cultural metaphor and the embodiment of the image of a mother, an intermediary between nature and man (society).

The image of Vasilisa, an embodiment of all the ideal archetypes of Russian women. She is a heroine who can ride and shoot well, and can even defeat the entire army; at the same time, she is also a kind, gentle, and loving wife (or fiancée) of her husband. She has been faithfully waiting for her husband to come back or trying her best to rescue her husband. She has fairy-like beauty, which is in harmony with her kind, gentle, loyal, and persistent spiritual qualities. Vasilisa is resolute, courageous, and full of vitality by nature. She shows women's self-esteem everywhere. She is reasonable and well versed in women's know-how. Vasilisa's appearance is characterized by a dignified figure, light steps, and a long light brown braid. She often wears a traditional Russian long skirt, and an ancient ornament of Russian women, a shield-shaped headdress. The image of female heroes is a “strange” type in Chinese folk tales. They are usually depicted as lacking “femininity”. The femininity here refers to the traditional society's expectations of women, obedience, humility, observance of etiquette. They usually appear because of the lack of men in the family or because they are in the duty of defending the country. In Russian folktale, the transformation of gender model happens like following: at the beginning, the male image is passive, subordinate and dependent, but gradually it begins to play a more active role. The female image, on the contrary, changes its dominant and independent, active position to a subordinate, dependent, with the manifestation of emotions (*Поди туда-не знаю куда, принеси то-не знаю что*). While in Chinese folktales, due to the missing of the male protagonist, heroines change from a subordinate, dependent to an independent and active position.

Female images in urban legends and netlors in both Russia and China reveal the problem of social recognition, the problem of gender inequality, the problem of unrequired love. In Russian urban legends and netlors, women appear in their three key guises: a girl who tends to experience fear and learn from adults, a girl who needs to be loved, an old woman with wisdom or the gift of vision. Young female images are always in danger - they are threatened by a coffin on wheels, old women drink their blood, they should be wary of yellow curtains. Adult female images should solve problems with God, men and public recognition - most often it is girls and women who become ghosts, because they most often do things after which their soul will not find peace. Old female images are designed to protect the line between worlds - someone foreshadows imminent trouble;

someone guards the entrance to the world of the dead. While in Chinese urban legends and netlors, we can also observe a kind of warning to women about the outside world. However, women's activities have expanded from the family to the entire society, and they are no longer just someone's daughters, wives or mothers.

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