

FAIRY TALES OF ANGEL KARALIYCHEV IN RUSSIAN TRANSLATIONS

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Abstract. The article is devoted to the work of the Bulgarian writer of the XXth century, Angel Karaliychev. In the second half of the XXth century, his most famous fairy tales and stories for children were translated into Russian, including the collection “Bulgarian Folk Tales” in two volumes. In the Soviet Union, Karaliychev's fairy tales were included in collections of fairy tales of Slavic peoples and represented Bulgarian folklore in collections of fairy tales of the peoples of the world published in Russian. Despite the fact that the last book edition of Karaliychev's fairy tales in Russian appeared in the 1980s, his works continue their life in the new century in electronic format, on the Internet. Karaliychev's fairy tales, addressed to children 4 – 10 years old, tell about eternal values in a language understandable for children, they also introduce to children and adults the realities of Bulgarian life, the heroes of Bulgarian folk tales, expanding the horizons of the Russian reader.

Keywords: Angel Karaliychev; Bulgarian children's literature; Bulgarian fairy tales; Bulgarian literature in Russia; translations into Russian

1. Introduction

The article is devoted to the work of the best Bulgarian storyteller of the XX century. Angel Karaliychev, well known to Russian readers since the 50s of the last century. For more than forty years, Angel Karaliychev has been writing for children, many of his works have become recognized classics and have been translated into other languages. In the second half of the XX century, his most famous fairy tales and stories for children were translated into Russian. The goal of this study is to consider the place of Angel Karaliychev's heritage in children's reading and to show his role in introducing to the Russian children the Bulgarian fairy tales, the realities of Bulgarian life and Bulgarian culture. We intend to analyse Russian translations of Karaliychev's fairy tales, to draw parallels between the tales of Karaliychev and famous Russian fairy tales, to show the importance of illustrations in books for the

youngest readers to get acquainted with the realities of a different culture, as well as to identify the place of fairy tales of “Bulgarian Andersen” in the reading of Russian children today.

The work of Karaliychev has been studied by many Bulgarian authors for a long time and in various aspects, for example, literary and critical essays were dedicated to Karaliychev by Stafan Kolarov (Kolarov 1976) and Bozhanka Konstantinova (Konstantinova 1979), Georgi Strumsky (Strumsky 1976), Maria Spasova (Spasova 2002), Rosina Kokudeva (Kokudeva 2018) wrote about parallels between the works of the Bulgarian storyteller and the Czech writer Bozhena Nemtsova. Articles about Karaliychev regularly appear in the journal “Bulgarian Language and Literature”, for example, an article by Alexandra Antonova on the 110th anniversary of Karaliychev (Antonova 2012), a publication by Ivelina Angelova about fairy tales of Karaliychev (Angelova 2021). Russian readers are well aware of the Karaliychev's creative activity, but we have not revealed any studies, devoted to the Russian translations of his fairy tales. This fact determines the relevance of this article.

2. Editions of the works of Karaliychev in Russian

For the first time, the Russian reader got acquainted with the work of Karaliychev back in 1948, when a small collection “Bulgarian Stories” was published with translations of the works of classics of Bulgarian literature: Elin Pelin, Lyudmil Stoyanov, Orlin Vasilev, Georgi Karaslavov. In this collection, Karaliychev's story “Grandfather Rozhen Kamenov” (Bolgarskie rasskazy 1948) was published. Then Karaliychev's stories were numerous published in the USSR in collections and separate editions. Karaliychev was the author of many works for adults, his stories were included in every anthology of Bulgarian short stories published in the USSR. However, Karaliychev found his true calling as a children's author. In the Soviet Union, his stories for children were repeatedly published, for example, “Under the century-old beeches” (Pod vekovnite buki) (Karaliychev 1952), but the goal of this article is connected with the fabulous work of Karaliychev. There appeared the Russian translations of many fairy tales by other Bulgarian authors, for example, Emiliyan Stanev, Ran Bosilek, Anastas Stoyanov, Boris Aprilov, but it was the fairy tales of Angel Karaliychev that represented and continue to represent Bulgarian fairy tale folklore on the Russian book market.

The first book by Karaliychev for children in Russian was a collection for primary school age “Fairy World”, published in 1957 with illustrations by A. Taran. Afterwards, this collection was republished in 1972 and in 1986 in Sofia, translated by V. Polyanov and with illustrations by S. Anastasov (Karaliychev 1957; 1972; 1986).

In the new century, the tales of Karaliychev in Russian were not published in separate editions, but were often republished in the collections of Bulgarian folk and Slavonic fairy tales, as well as fairy tales of the peoples of the world. But the

popularity of his fairy tales among the general reader is evidenced by numerous publications on the Internet: parents on forums dedicated to children's reading recommend Angel Karaliychev's fairy tales to each other, fairy tale texts in Russian can be found in electronic libraries, in collections of fairy tales of the peoples of the world, including audio versions (Skazki 2022; Mishkiny knizhki 2022; Skazki.rustih.ru 2022).

3. Bulgarian publishing houses – popularizers of Karaliychev's creativity in Russian

Translations of Karaliychev's works were published in the USSR, but the main role of popularizing the Bulgarian author's work was assumed by the Bulgarian publishing house Sofia-Press, whose task was to disseminate information about the achievements of Bulgarian culture and literature abroad, as well as the Sofia publishing house Bulgarian Artist (Bylgarski khudozhnik), which published books with drawings of the best Russian and Bulgarian illustrators. It should be noted that not only fairy tales were published in Sofia publishing houses, but also numerous collections of stories by Karaliychev translated into Russian.

Among the first Sofia editions of Karaliychev in Russian were “Bulgarian Folk Tales” translated by Valentin Arsenyev and illustrated by V. Kornev (Karaliychev 1959). Poet and translator Valentin Arsenyev was a representative of the first wave of Russian emigration in Bulgaria, he made a significant contribution to the development of Russian-Bulgarian cultural relations. It was he who translated most of Karaliychev's fairy tales. In 1966, a new edition of “Bulgarian Folk Tales” appeared, in which Karaliychev acted as the compiler, together with V. Vylchev (Karaliychev, Vylchev 1966); the translation was performed by the famous translator Elena Andreeva, who translated into Russian the works of many Bulgarian authors.

The most complete edition of Karaliychev's fairy tales in Russian was the two-volume edition “Bulgarian Folk Tales” (1979) with illustrations by Rumen Skorchev and translated by O. Basova. The publishing house “Bulgarian Artist” in 1969 undertook a large-scale publication “The Library “Tales of Peoples” (Karaliychev, Todorov 1969), which included five volumes of fairy tales of Slavic peoples; they were published in a retelling by Angel Karaliychev and Nikolai Todorov. The translator of this large-scale project was Valentin Arsenyev.

Afterwards, fairy tales of different peoples in the processing of Karaliychev were published repeatedly. The publishing house “Bulgarian Artist” also published collections of Bulgarian fairy tales in Russian. In 1973, Karaliychev's collection “Priceless Stone” (Beztcennoto kamyche) was published in translation by Valentin Arsenyev and with drawings by Alexander Poplilov (Karaliychev, 1973a). The collection “Spring Walk” (Proletna Razkhodka) was addressed to preschool children, which included two fairy tales by Karaliychev: “The Hungry Wolf”

(Gladniat vlk) and “The Stupid Bear” (Glupavata mechka) (Vesennyaya progulka, 1980), illustrated by Stoyan Atanasov.

4. Author's fairy tales by Karaliychev

From the collections of Karaliychev's author's fairy tales translated into Russian, it is worth mentioning “The Brave Hare and the Wolf. Naughty children” (Yunachniat zayek i vlchitsata. Neposlushnite deca) (Karaliychev, 1967), translated by Svetlana Ozerova and with drawings by I. Gongalov, “Mother's Tear” (Majchina sylza) translated by Valentin Arsenyev and with drawings by Dechko Uzunov and Lyuben Zidarov (Karaliychev, 1968b), “The most expensive gift” (Nay-skypiyat podaryk) translated by E. Andreeva with illustrations by Ivan Kyosev (Karaliychev, 1968a), “Lion without a tail” (Lyv bez opashka) also translated by E. Andreeva and with illustrations by Lyuben Zidarov (Karaliychev, 1975). A book “Kalach” (Zhitenata pitka) with illustrations by the Bulgarian artist Gencho Denchev (Karaliychev 1973b) was published for younger children. The book “Autumn Fairy Tale” (Esenna Prikazka) (1980) translated by T. Serkova and with drawings by M. Belomlinsky (Karaliychev 1980) was addressed to preschoolers.

In his author's fairy tales, Karaliychev creates a fantastic and incredible, but at the same time surprisingly lively and authentic world that makes you remember the fairy tales of G. H. Andersen. In the tales of Karaliychev, the influence of Andersen is noticeable, both in the plots and in the poetics. As with Andersen, it is difficult to accurately establish the boundary between a fairy tale and reality, between a dream and reality. Karaliychev's fairy tales, like the works of the Danish storyteller, carry a quiet melancholy and light sadness. A white stone sheds tears while listening to the song of a nightingale, a silly grain lies warm, covered with snow in expectation of spring (“Autumn Fairy Tale”), a mother's tear warms a sick swallow in winter (“Mother's Tear” (Majchina sylza)). One of the characteristic features of the literary treatment of a fairy tale is the possibility of rejecting an obvious moral burden. Among the tales of Karaliychev there are also those that do not carry teachings, their purpose is to entertain the child, capture him with a poetic word, make him smile and believe in miracles. It can be said that Karaliychev's author's fairy tales have become a bridge between his work for adults and for children, it is difficult to draw an age boundary between them and say who exactly they are addressed to, because they will be understandable to the reader of any age and everyone will find poetry and worldly wisdom in them.

5. Folklore sources of Bulgarian and Russian fairy tales

When reading the author's stories by Karaliychev you can easily find out parallels with Andersen's fairy tales. In Karaliychev's interpretations of Bulgarian folk stories the young Russian readers recognize elements of Russian folk fairy tales. The child is not able yet to open the genetic relationship between the folklore

stories of various peoples, but, anyway, the young reader can catch their similarity and differences, which is of great importance in upbringing. Among the Bulgarian folk tales, processed by Karaliychev, you can find traditional groups: these are fairy tales about animals, magic fairy tales and everyday fairy tales. Karaliychev did not always strictly follow the folklore base. He often united the elements of different versions of the plot, modified them and made additions to them. The Bulgarian researcher Nikolay Yankov wrote: “in many cases it is almost impossible to establish with precision the boundary between his original story and folklore legend” („в много случаи е почти невъзможно да се установи с точност и границата между оригиналния му разказ и народното предание“) (Yankov 1975, 409).

Svetlana Stoycheva noted that for Karaliychev, the folk tale is a part of his native culture, “but not in its verbal or material “frozen” forms, but as a preserved primitive and pure spirit of the people” („но не в нейните словесни или материални „застинали“ форми, а като съхранения примитивен и чист дух на народа“) (Stoycheva 2009). Both the retellings of folk tales and the author's fairy tales of Karaliychev contain therefore elements of Slavonic fairy-tale folklore, familiar to Russian children from Russian folk tales.

Fairy tales about animals are addressed to the youngest children. The fairy tale “The Stupid Bear” was published in the translation by Valentin Arsenyev with illustrations by the artist Stoyan Anastasov in the collection of Bulgarian fairy tales “Spring Walk” (Vesennyaya progulka 1980). The little Russian reader will unmistakably recognize in this fairy tale a familiar plot, known to them from the Russian folk tale “The Man and the Bear”. This is a folklore work of the Russian people, on which more than one generation of children have been brought up, most famous in the version of Alexei Tolstoy. A Russian fairy tale tells how a peasant shared a harvest with a bear: from the turnip harvest, the bear took the tops for himself, and from the rye harvest – the roots. The Russian fairy tale ends with the fact that the bear got angry at the man “and since then the bear and the man have had a feud.” In the tale of Karaliychev, a man and a bear shared wheat first, and then potatoes, but the fairy tale has an unexpected continuation for the Russian reader: a fox appears, with the help of which the man deals with the bear, and in gratitude for the help lets the fox into his chicken coop so that she “chooses the fattest chicken as a reward.” This grotesque technique, based on the interaction of the hero with the antagonist, uncharacteristic for a folklore work, creates a comic effect. At the same time, both Bulgarian and Russian fairy tales teach diligence, as well as the ability to show ingenuity and cunning. Both Slavonic fairy tales belong to the group of fairy tales about animals, while in Scandinavian folklore it is a story about a man who deceived the devil. Therefore, in the index of fairy-tale plots of Aarne, this fairy tale is included in the group “The joint work of a man with a devil” under the number 1030 “The division of the harvest: a man (fox) and a devil (bear) work together; the devil chooses the tops of turnips and the roots of wheat” (Andreev 1929, 73).

In Karaliychev's fairy tales about animals, as in Russian folk tales, common Slavonic ethno-linguistic and cultural stereotypes associated with animals appear. The prominent Russian folklore researcher Vladimir Propp noted that from the wild forest animals a fox, a wolf, a bear, a hare most often appear in Russian fairy tales; from the domestic animals – a dog, a cat, a goat, a ram, a pig, a bull, a horse; and from the poultry a cockerel most often appears (Propp 2000, 370). The Russian reader also meets these animals in Karaliychev's fairy tales about animals: "The Brave Cockerel" (Hitriyat petel), "The Fox-sister and the dog" (Kuma Lisa i kucheto), "The Wolf and his victims" (Vylkyt i negovite zhertvi), "The Hungry Wolf" (Gladniyat vylk), "The Cat-Kotofey" (Kotaran), "Sheep and dog" (Ovcete i kucheto) and many others. Folklore reflects the stereotypes of the collective linguistic consciousness of the ancient Slavs, according to which animals are carriers of characteristic features. For example, a fox is cunning and resourceful, a wolf is aggressive and angry, a bear is strong, but can be simple and trusting, a hare is harmless and cowardly, a dog is loyal. The reader meets with the same archetypes in the tales of Karaliychev, that make us sure of the common roots of Slavonic folklore. Propp called deception in a variety of its forms the main compositional core of Russian fairy tales about animals (Propp 2000, 370). We find the same plot in Karaliychev's texts: this is the above-mentioned fairy tale "Stupid Bear" (Glupavata mechka), as well as fairy tales "Smart Goat" (Umniyat kozel), "Ungrateful Bear" (Neblagodarnata mechka), "The wolf is the wolf" (Vylkyt si e vylk), "Scary animals" (Strashni zverove).

The main hero of Karaliychev's household fairy tales is the Cunning Peter (Hityr Petyr), a hero known in Bulgarian folklore since the time of Ottoman rule. This is a poor peasant, distinguished by a lively, easy disposition, exceptional intelligence and peasant wit. Karaliychev's Cunning Peter appears both in everyday and in fairy tales ("Cunning Peter and the Snake" (Hityr Petyr i zmeyat)). The Russian reader will undoubtedly immediately draw parallels between this hero of Karaliychev and Ivanushka the Fool – the hero of fairy tales or an unnamed peasant – the hero of everyday satirical fairy tales. All these heroes always come out of all difficult situations victorious.

The collection of Karaliychev "Bulgarian folk tales" (1979) includes the fairy tale "Twelve Months" (Dvanajset meseca). The plot of this fairy tale is well known to Russian children from the play-tale of the Soviet writer Samuel Marshak "Twelve Months" (1943) and its numerous adaptations. In Russia, the fairy tale of the Czech writer Bozhena Nemtsova "Twelve Months" is well known – it was translated into Russian by the famous writer Nikolai Leskov in 1862. Bozhena Nemtsova herself gave her work the subtitle "A Slovak fairy Tale from the Trenchinsky region". Thus, the plot of the fairy tale "Twelve Months" is known in folklore and literature of various Slavonic peoples. The parallels between the works of Karaliychev and Nemtsova were drawn by Rosina Kokudeva, who studied the traditional plots of

Slavonic fairy-tale folklore and their refraction in the retold folk and literary fairy tale (Kokudeva 2018). The Bulgarian researcher has repeatedly underlined that Karaliychev and Nemtsova belong to very different eras in character and aesthetic thinking. What concerns Samuel Marshak, we may add that he was a characteristic representative of the era of socialist realism in literature. As a Soviet writer, he was forced to reckon with nomenclature criticism and socialist ideology, which required writers to create new fairy tales addressed to a “new” Soviet reader – a child. Nevertheless, despite the different cultural traditions that influenced the creators of the three versions of the tale “Twelve Months”, all versions are based on a number of motifs of Slavonic folklore, reflecting the collective archetypal consciousness of the ancient Slavs. Both Russian, Slovak, and Bulgarian fairy tales use a folklore fairy-tale motif that goes back to the archaic vision of the world by man, to whom the forces of nature seemed to be fantastic powerful beings. Folklore traces back to the motif of a difficult or impossible task, which is traditionally the starting point of the fairy tale hero's magical journey. Also in fairy tales, such an archaic motif of Slavonic folklore as orphanhood sounds. In Slavonic folklore, an orphan has the status of a socially disadvantaged person. The orphan is not helped by people, but she is traditionally patronized by nature, represented in this case by twelve months (Senne 2017, 232). The Russian version of the fairy tale is closer to the Czech one – in them the action takes place in winter, the heroine receives a task from an evil stepmother and stepsister to bring flowers (violets in Nemtsova's version and snowdrops in Marshak's) and berries (fruits) from the winter forest. The heroine is helped by twelve months-men. In the Bulgarian fairy tale, the time of the year does not matter, twelve months gather around the well, to which the evil mistress sends the heroine for water. Among the months there is a characteristic female character – grandmother Marta, who helps the heroine. In the traditional Slavonic calendar, the year began in March, the moment of the change of the year was considered sacred, when any miracles were possible. This makes the Bulgarian version related to the Russian, in which the action develops on New Year's Eve, the time of Christmas magic. The theme of the magical gifts received by the heroine also has a folklore basis – here the archaic motif of the dowry sounds, which is given to an orphan who has passed the initiation ceremony by the spirits of ancestors who have taken a fantastic image of twelve months.

The variants of Marshak and Karaliychev are free literary interpretations of Slavonic folklore material, while the variant of Nemtsova is closer to the folk tradition. Three versions of the fairy tale “Twelve Months” were created in different literary eras, nevertheless, in all three tales one can find fairy-tale motifs common to Slavonic folklore. The comparison of different national variants of the plot of the fairy tale “Twelve Months” can become an entertaining intellectual game for a young reader.

The folklore basis can also be found in the literary tales of Karaliychev. One example is the fairy tale “A scone” (“Zhitenata Pitka”), published in Karaliychev's first book for children “Mecho” (1925). This fairy tale has been translated into Russian several times, which serves as proof of its popularity in Russia. Russian translators have approached the transfer of the name of the fairy tale in different ways, which is based on the reality that designates a round-shaped dough product. The translation of Valentin Arsenyev (“Wheat Cake”) is as close as possible to the original – the author followed the path of generalization of the name, simultaneously preserving the Bulgarian names of the heroes. Translated by T. Serkova, the fairy tale is called “Butter Cake”, which is a slight deviation from the original, and the names of the characters are also Russified in translation. The translation by R. Andreeva is called “Kalach” – the translator adapted the reality, replacing it with the name of white bread in the form of a ring, known to a Russian child. Regardless of the translation, Russian readers immediately recognize the fairy tale that the grandmother tells her grandchildren – its plot is in tune with the plot of the Russian folk tale “Kolobok” about the adventures of a spherical dough product. In the index of fairy-tale plots according to the Aarne system, this is the plot number 296 (2025). “Kolobok: runs away from an old man and an old woman, from a hare, a wolf and a bear; a fox eats him” (Andreev 1929, 25). The fairy tale “Kolobok” was first published in 1873 in the first volume of “Russian Folk Tales” by A.N. Afanasyev, it is also known in the treatments of A. Tolstoy and K. Ushinsky. A similar plot is known in Ukrainian and Belarusian folklore. “Kolobok” is one of the first fairy tales that a Russian child gets acquainted with. Growing up, the young reader will find that fairy tales with a similar plot exist in the folklore of other peoples of the world, its American counterpart is “Gingerbread Man”, English – “Johnny-Cake”. It is interesting to compare how this folklore plot is refracted in the work of Karaliychev. In Russian folklore, it is a cumulative fairy tale based on the repetition of dialogues and actions: Kolobok consistently meets with different animals and sings his song to them, convincing them not to eat him. Karaliychev's scone deceives only the wolf. But the fabulous plot of the Bulgarian author turns out to be in second place, first of all we see a realistic picture of the life of a traditional Bulgarian family, filled with ethnographic realities, a poetized landscape of a Bulgarian winter village. A fairy tale is born out of a communicative situation: listening to a grandmother's tale about a runaway scone, the children are waiting for their father's return so that the whole family can sit down at the table for meals. The interpenetration of the real and the fabulous is the most important thing in the concept of a literary fairy tale developed by Karaliychev (Stoycheva, 2009).

6. The role of illustration in a children's book

Both in the author's and in the folklore tales of Karaliychev, illustration plays a huge role. Thanks to the works of talented artists, drawing becomes an integral part

of the story told by the author, and enriches it in many ways. The best Bulgarian artists illustrated Karaliychev's fairy tales in Bulgarian, and their illustrations appeared in Russian-language publications. The two-volume collection "Bulgarian Folk Tales" (Karaliychev 1979) published in Russian had illustrations by Rumen Skorchev, which were published many times in Bulgaria. Skorchev illustrated more than 200 books for children and adults, including editions of Russian authors in Bulgarian: Anna Akhmatova, Alexander Blok, Alexander Pushkin. His drawings are bright and expressive, at the same time, they are not devoid of cognition, so important in books for children.

Illustrations by the Bulgarian artist Lyuben Zidarov appeared in a number of publications, for example, to the fairy tales "Mother's Tear", "Lion without a Tail", "Wheat Cake". Zidarov also illustrated books published in Russian by Georgy Rusafov, Asen Bosev, Asen Rastsvetnikov, Yordan Yovkov. The collection "Mother's Tear" (Karaliychev 1968b) was designed by Zidarov together with Professor of the Sofia Academy of Arts Dechko Uzunov. The colour illustrations on each page take up two-thirds of the sheet, allowing the reader to examine the details of the illustration.

There are practically no neutral pictures among the illustrations appearing in Karaliychev's books. Almost every artist brings Bulgarian national flavour to the illustrations: Stoyan Anastasov, Gencho Denchev, Ivan Kyosev have peasants in traditional folk costumes, the characteristic Bulgarian architecture is visible in the drawings of L. Zidarov and D. Uzunov, the interiors of the Bulgarian peasant house can be seen in the drawings of Alexander Poplilov. In publications for young children, illustrations by Bulgarian artists solved the noble task of familiarizing readers with the realities of Bulgarian life. Bulgarian publishers have found a new way of conveying realities – visual. In the texts addressed to the youngest readers, children from four years old, unfamiliar realities of Bulgarian life could not appear: the names of clothing and shoes, household utensils, household items. All translators, when translating realities, consciously used adaptation techniques, generalization or other ways to avoid words incomprehensible to the child. Nevertheless, on the pages of Karaliychev's books, Bulgarian realities appear in a clear and colourful form. For example, in the fairy tale "The Hungry Wolf" from the collection "Spring Walk" (Vesennyya progulka, 1980), we see a picture from the life of a Bulgarian village: village buildings, peasants' clothes, their characteristic lush moustaches clearly indicate that these are men not from a Russian village. This is the work of the artist Stoyan Anastasov, who illustrated other collections of Bulgarian fairy tales in Russian. The characteristic Bulgarian landscape, the interior of the Bulgarian house appear in the book "Autumn Fairy Tale" (Karaliychev 1980) with drawings by M. Belomlinsky. Illustrations by Bulgarian artists to Karaliychev's fairy tales played a huge role in popularizing his books in the Soviet Union. In a country fenced off from the whole world by an iron curtain, bright and colourful scenes from the life of

another people, created by representatives of this people, were interesting not only to children, but also to their parents. Children could draw the first parallels between the plots of Slavonic fairy tales and illustrations in Russian and Bulgarian books. This first contact with another culture at a young age has a great educational value and leaves a mark on the soul.

7. Conclusions

Despite the fact that the last book edition of Karaliychev's fairy tales in Russian appeared in the 1980s, his works continue their life in the new century in digital format, on the Internet. Thus, Karaliychev's fairy tales have become timeless, they retain their youth and vitality, they are interesting to modern Russian children who are accustomed to completely different stories and the pace of information presentation. Karaliychev's fairy tales, addressed to children 4 – 10 years old, tell about eternal values in a language understandable to children: about love, friendship, mutual assistance, make them smile and believe in miracles. Karaliychev's fairy tales occupy a significant place among the publications of Bulgarian fairy tales, they introduce to children and adults the Bulgarian folklore, the realities of Bulgarian life, the heroes of Bulgarian folk tales, expanding the horizons of the Russian reader.

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