SOME ESSENTIAL FEATURES OF LITERARY FAIRYTALE GENRE

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A literary fairytale genre appeared in France. In the 90-s of the XVII century the nobles appreciated gallant tales about fairies and evil wizards. A collection of fairytales by Charles Perrault contained eight tales, including "Little Red Riding Hood", " The Sleeping Beauty", "Cinderella", "Little Thumb", etc, which became precedent texts of the world culture. These fairytales were written as opposed to gallant tales and had a clear folklore orientation. C. Bremond, a researcher of a French literary tale, assumes that "a distinguishing feature of a new genre is its anthropocentric orientation of cultural space, a collective addressee in mythology and folklore differs from an individual addressee (a listener or reader simultaneously) in a literary tale" [1, p. 46].

The *aim* of the research is to outline the features of a literary fairytale genre, formed in the process of its development.

A crucial role in a literary fairytale genre formation was played by German romantic writers (Novalis, Clemens Brentano, Ernest Hoffmann, the Brothers Grimm). However, many literary tales of German romantic authors were composed in 1812-1815 when the Brothers Grimm published their collection of folklore tales, on the basis of which new literary works appeared. These were romantic writers who gave a fairytale genre a status of "an elevated poetic canon". They often turned to folklore, fairly regarding it a foundation of national character and a main source of literature.

A creative activity of Danish writer Hans Christian Andersen was an important stage in a new genre development. The writer's genius turned a fairytale into a complex synthetic phenomenon, naturally combining a national folklore tradition with modernity. In Andersen's tales one can find not only life impressions, but also the author's literary preferences and numerous scientific and technical ideas of his time. A Danish writer employs plots, motifs and imagery of both folklore tales and fables.

According to a researcher of a Scandinavian literary tale Ljudmyla Braude, Andersen's fairytale is universal, it contains elements of romantic and psychological novel, lyrical poem, social drama and therefore acquires a certain maturity, experience and subtle perception [2].

Thus, a genre development was caused by a complication of poetics, branched intertexual links between texts, written within a framework of literary fairytale genre. Appeared on the basis of a folklore tale, a literary tale genre had an obvious intertuxual nature. This inevitable fact probable caused an absence of a clear distinction of two fairytale genres – folklore and literary. First of all a term "fairytale" is used to designate both genres. Moreover, even in a special scientific literature their differentiation has not been done and a universal definition of a literary fairytale genre cannot be found in reference books. Most scholars try to avoid or neglect a term "literary fairytale genre", falsely consider it to be equal or very close to a folklore tale genre [2, p. 68-69]. Some scientists, however, acknowledge their kinship, throwing only partially a light on a problem, leaving its bulk part in a shadow unsolved.

One of the best definitions of literary fairytale genre was given by L. Yu. Braude: "A literary fairytale is an author artistic prose or poetic work, based either on folklore sources or his/her imagination, but in both cases subordinate to the author's will; a work of fantasy, depicting magic adventures of fictional or traditional fairytale heroes, occasionally orientated on children; a work, in which magic or miracle plays a role of plot-forming factor and helps to characterize personages" [ibid, p. 6-7]. In this definition some important distinctive features are put in the limelight, including an individual authorship, a folklore orientation, a plot-forming role of miracle. However, a similarity of a fairytale with a fantasy work seems to be obscure as far as the notions of "fantastic" and "magic" are not complete synonyms. Besides a fantasy literature presents a separate genre. Therefore, a word "fantasy" can be used only in a word combination "a tale fantasy" in case a fairytale is analyzed. I. S. Chernyavska adds one more vital feature typical of a literary fairytale. It necessarily contains time reference: "A contemporary literary fairytale always refers to time. That is probably why most modern writers do not call their works a fairytale, designating a genre as a story-tale or a tale story" [3, p. 117]. This feature seems to be connected with a notion of vertical

context that contains social, historic and linguistic information, which is realized in a text implicitly. It is obvious that a folklore fairytale lacks a vertical context.

Literary fairytale genre has a structural dynamics. A prototypical model makes its basis, which an author can change, adding some elements of other schemes. In this aspect a literary fairytale is close to a parody genre, which borrows the principles of composition and typology, stylistics and a plot to create a new artistic unity.

The complexity of literary fairytale genre definition is caused by the fact that a work is created individually, with the help of an author's artistic method. Therefore any literary fairytale is characterized not only by general genre features, but also specific features that distinguish one author from another due to peculiarities of their artistic style.

One of the leading features of a literary fairytale is its multilayered structure tightly connected with the notion of intertexuality. O. Halchenko thinks that it is obvious that a literary fairytale is a flexible and open system, characterized by an unlimited valency. This genre is not based on the author's monologue, but it is inner dialogic and polyphonic [4, p. 55].

Thus, a literary fairytale is an artistic work of fiction which has an orientation on fantasy; it is intertexual by its nature; it uses a folklore scheme as a prototypical model; it has all features of literary work (an authorship, a fixation in a written form; a vertical context); a miracle that performs a function of plot-forming factor.

Literature

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