LITERARY FAIRYTALE: OUTLINING THE BOUNDARIES OF THE GENRE DISCOURSE

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1. Introductory notes. The fairytale discourse is an intricate multifaceted entity which is primarily interpreted as cultural and / or historical phenomenon (Zipes, 2006). It is believed to encode the nation ethnic identity, reflect the peoples' understanding of the world and their social experiences (Nouri et al., 2014). However, the analysis of the fairytale discourse cannot be limited to the above assumption which quite significantly oversimplifies the research landscape of the subject area.

Another dimension, adding even more confusion into this scholarly sphere, lies in the realm of the literary fairytale investigation which, as opposed to the folk one, is known not only to have a definite author but also to place events in the present-day society when the characters can be using state-of-the art gadgets and clothes, share modern social values, etc.

2. The research background. The traditional fairytale is frequently viewed by the researchers as a genre of folk literature and studied outside the scope of children's literature. At the same time, the literary fairytale attracts attention of the scholars who conduct their investigations in the domain of modern literature genre peculiarities. However, the present paper is based on the premise that discourse goes far beyond the limits of the functional-stylistic approach to the text analysis and should closely consider the so-called '*context*' (cultural, historical, social, etc.) (Cook, 2011).

Initially, it should be emphasized that the literary fairytale, as an individual genre purposefully created and targeted on children, is a relatively new phenomenon (Eggins, 1997) which is believed to have started actively evolving only in the second half of the 19th century. Furthermore, this type of literature has been in the periphery of the scholars' attention for decades, perceived as a secondary stratum derived and subsidiary to the adult one.

Presently, the notion of the very term 'children's literature' is still quite vague and unclear, leaving much room for ongoing discussion and argument. What is more, the boundaries of the literary fairytale discourse are even more blurred as it is not still strictly outlined which age group(s), specific features of the narrative and characters / heroes, peculiarities of the vocabulary corpus and the range of grammatical constructions used allow to define the literary work as a fairytale.

3. Results and discussion. The analysis of the modern literary fairytale landscape makes it possible to highlight several premises the majority of the scholars

agree upon. First, the aim of the literary fairytale is not only to entertain the young reader but also to put an accent on moral and / or social values of the contemporary society, e.g. distribution of gender roles (Nouri et al., 2014). However, with the educational aspect being the priority, the narrative created must be not only instructive, but first and foremost esthetically attractive, emotionally relatable and understandable for the target audience.

Another significant feature of the literary fairytale, inherited from the folk one, is its unrealistic nature which is achieved through the introduction of non-existent environment, characters and / or their behavior and actions which however are presented as a part the existing world. Compositionally the literary fairy tale is also characterized by the beginning, the story, the climax, and the denouement which is usually dramatic but not tragic, with the so-called 'happy end' being an obligatory feature. The characters of the narrative as a rule are clearly divided into heroes and anti-heroes, with hyperbolized clearcut positive and negative personality features respectively.

Modern children's literary fairytales are graded according to age groups at which they are aimed at (e.g. 3+, 6+, 12+), this being a crucial feature as the age group predetermines the choice of the plot and characters the children can relate to, the range of vocabulary and grammatical constructions employed, etc. In its turn, depending on the target audience stylistically the language of the fairytale literary discourse is characterized by emotional intensity, bright and vivid but at the same time simple to decode stylistic devices (mainly epithets and metaphors).

4. Conclusion. The literary fairytale discourse represents a complex phenomenon defined on the one hand by the needs and desires of the target audience and the aims of the society which the author represents. It demonstrates specific features of its literary composition and possesses a range of peculiarities on all the language levels which makes it a significant discourse domain in its own.

References

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