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POSTMODERN FAIRY TALES

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INTRODUCTION

The extraordinary revival in the popularity of fairy tale literature and related modes of fantasy has generated much scholarly interest since the turn of the century.

Because fairy tales have always been 'stories to think with,' the present collection self-consciously addresses the constant interaction between theory and practice, creative and critical discourses that characterizes the genre. Artists and writers as diverse as Angela Carter, Terry Gilliam, Jane Yolen, Guillermo del Toro, Melinda Gebbie, A.S. Byatt and Kate Bernheimer have shown how this dynamic informs their creative engagements with the genre, while critics have frequently paid homage to significant fairy tale authors and acknowledged their impact on their work. Thus, the fairy tale invites us to question easy oppositions and divisions as it becomes a site of artistic experimentation and theoretical reflexion.

In modern cognitive linguistics, the phenomenon of postmodernism and the presence of its characteristic differences in the discourse of different genres are being studied more extensively. We agree with most scientists that postmodernism is a realization of the exhaustion of the usual view of being as a dynamic manifestation of the original and indestructible categories, which is always in the process of positive deployment. Postmodernism is questioning the fundamental foundations of classical humanist discourse. It's potential as a critical, rhetorical, strategic practice: they move beyond thematic, denotative concerns of classic realist aesthetics by regarding the artistic text as a multidimensional experience invested with a historical, psychological,

ethical, political, narratological, performative significance; and more specifically by focusing on the following aspects respectively.

Instead, it proposes irrational discourses within an existential content. In literary studies, the problem of the development of the postmodernist tale genre has not been properly understood due to the lack of sufficient theoretical basis in this field of research. The specificity of postmodernism is that the famous traditionalism of English awareness played its role and did not allow many writers to separate their view from traditional values. The character of the literature of this period is defined through interaction with modernism and realism, meaning the renewal of the link between the novel and realism, more precisely its transformation, rather than its rejection. There is a dialogue with the cultural heritage of previous epochs based on a rethinking of traditions and patriarchal conventions of life. The similarities between postmodernism and romanticism are also emphasized, based on the fact that both methods address the past and highlight eternal categories, but interpret them differently.

The **relevance** of this study is determined by the increased interest in children's literature as a whole and its increasing role in world literature. Also, the relevance of the work is primarily due to the fact that postmodernism is one of the most brilliant spiritual phenomena of the modern era. And it is the postmodernist fairy tale is becoming one of the leading genres of literature. Also, the obvious national specifics of the postmodernist tale and the evolution of its main features require definition and scientific reflection.

The subject of the work is postmodernist fairy tales.

The **purpose** of the work is to identify the new features of postmodernism in postmodern fairy tales, which will lead to the further study of their specific semantic paradigm, as well as the evolution of

genre features of the English literary fairy tale in the context of the postmodern era.

The Object of the research is the theoretical and methodological principles of the study of fairy tales, analysis of features and concepts.

Research methods:

- 1) conceptual analysis of postmodern fairy tales, analysis of conceptual metaphors and intertextual use of fairy tales
- 2) the immanent analysis of the postmodern fairy tales;
- 3) theoretical analysis and systematization of material, method of comparative analysis.

Theoretical basis of the study. Theoretical and methodological sources of the research were significant works related to the aesthetics of postmodernism and its philosophical basis (J.-F. Liotar, L. Hutcheon, I. Hassan); articles related to the certain aspects of a postmodernist novel (M. Bradbury, R. Petkin, Carter), and to English children's literature (I. Chernyavska, R. Hunt, J. Briggs, M. Sharp, O. Grenby and others); the most authoritative works and articles on the study of theoretical aspects of the genre of fairy tale (V. Propp, L. Braude, N. Demurova, E. Neelov, L. Ovchinnikova, etc.).

The scientific novelty of the work. The work represents the formation of the dominant trends in the postmodernist tale from its inception to the present day. We have identified the main features of this genre, showing their evolution. The literary fairy tale of the postmodern era is studied in two aspects. Firstly, the question of differentiation of the concept of gender on the material of works of postmodernist fairy tale literature is raised. We discussed the postmodernism of the fairy tale, the dominant features of which were transformed under the influence of the national specifics of English literary postmodernism. We also analyzed the narrative in fairy tale *The Memoirs of a Survivor* by Doris Lessing

The theoretical significance of the work is determined by the generalization of the features of literary postmodernism and the identification of specific features of the literary fairy tale of the postmodern era.

Practical value of the work is in possibility to apply the main results in special courses on literary fairy tale and theoretical courses in English literature; in practical lessons on analytical reading and text interpretation; in essays and thesis writing.

Structure and scope of work. The work consists of an introduction, three chapters, a conclusion and a bibliography. The total volume of work is 88 pages. The bibliographic list includes 85 sources.

1. Theoretical and methodological principles of the study of fairy tales

1.1. The origin and dominant features of fairy tales

The fairy tale genre has undergone changes throughout the history, ranging from the romanticism to postmodernism.

The main part of the research will be devoted to the features of fairy tales of the postmodern period. Characteristic signs of romanticism can be considered by a growing interest in childhood as a period of innocence and the desire to fix such innocent perception of the world. This period can be called the heyday of the genre of fairy tales as a type of literature, which was to promote the development of immaculate ideas of the child. In fairy tales of the Romantic period, an important role is played by nature, the relationship between the characters and their environment, and the opposition of artificially created social structures to natural landscapes.

Among the tasks facing the authors of fairy tales was the preservation of certain children's features in the adult world, the discovery of the true nature of the human personality. The realities of nineteenth-century life, namely the rapid growth of cities, industrialization, the expansion of the British Empire and trade links, lead to a change in the conception of what a children's fairy tale should be, and to the belief that the ideals of the Romantic era are unattainable.

Victorian-era children's books depict a rational world dominated by power and money, but some authors (such as Lewis Carroll) immerse readers in a world of fantasy, dreams, and games that are more natural to children's perceptions. Today, it is generally believed that the semantics of a concrete speech work includes several layers, ranging from lexical

and grammatical and semantic-syntactical meanings to communicative, pragmatic, and cognitive content. The development of cognitive linguistics gives us an opportunity to look at the study of a fairy tale as a certain model of a person's background knowledge about the world, about everyday life, as a source in which the experience and specificity of the people's culture are concentrated.

Although the first books published for children were collections of fairy tales that appeared in the 18th century, in the Enlightenment era fairy tales were not recommended for children's reading, because it was believed that books for children should first of all be instructive and informative. For centuries, this view has been gradually supplanted, and the usefulness books, to the detriment of amusement, are no longer considered as a basic virtue in children's literature.

The XIX century was a period of recognition of fairy tales. At this time, not only did a huge number of English-language folk tales appeared in the processing for children (for example, Andrew Lang and Joseph Jacobs in England and Howard Pyle in the USA), but there were also the first literary (author's) fairy tales published. English-speaking writers have always been recognized around the world. For example, such great authors like J. Barry, A. Milne, Dr. Seuss, M. Sendak (USA) have won the attention of readers around the world. It should be noted that the adult part of our population on the planet has also remained indifferent to their works [9, p. 15]. The debate about the reasons for the popularity of these writers' literary fairy tales to this day continues. Indeed, these works represent a fertile ground for research in various fields of science: from literature studies to theology.

Nowadays, some fairy tales continue their life in a book, others go out of public life or become the property of children, and third parties are still interested in adult listeners. They constantly attract the attention of

writers who make extensive use of the fabulous images, themes and stories.

A fairy tale is a story, often intended for children, that features fanciful and wondrous characters such as elves, goblins, wizards, and even, but not necessarily, fairies. The term "fairy" tale seems to refer more to the fantastic and magical setting or magical influences within a story, rather than the presence of the character of a fairy within that story. Fairy tales are often traditional; many were passed down from story-teller to story-teller before being recorded in books. [12, p. 11].

There is an undeniable and deep connection between games and fairy tales; one could even say that any fairy tale, in its essence, is nothing but a plot of a game as regardless of whether the game was played or not. When listening to fairy tales, a child enjoys the same freedom in the game of images as he enjoys in the game of movements. A game is an embodied, dramatized, staged fairy tale, and a fairy tale is a game before it is staged. But just as the game is psychologically excellent, so to speak, by "effective mythology", by the living transformation of something real that should be present, so the fairytale, which can do without even a drop of reality, is excellent by the general mythological consciousness, the general mythological perspective in which the child's soul looks here [11, p. 228]. But it is necessary to say about the difference between a myth, as such, and a fairy tale.

It is usually believed that the difference lies in the fact that when we listen to a fairy tale, we are aware that it speaks of something invalid and "fairy tale", while the myth is only a naive form of scientific explanation that is taken quite seriously. This characteristic shows the difference between a fairy tale and a myth in their maturity; the different mental attitude in both cases is correctly brought to the fore. However, it would be a mistake not to notice exactly the genetic closeness of fairy

tale and myth - and this is especially important in order to enter into the understanding of the child's world. Myth and fairy tales grow from the same root, mutually influence each other, and their difference is connected with a more definite consciousness of difference of the world of reality and the world of fantasy [11, p. 229].

A fairy tale is not pure fiction for a child; fairy tale heroes live their special life for a child, just as it would be inaccurate for us, adults, to say that any artistic image is "invented". The difference between "fairy tale" and "cognitive" attitude is not in the line of real and invalid, on the contrary, this very difference is a product of mental development under the influence of the game (and fairy tale). Fairytale world, the sphere of the game arises as a result of mental work based on the "attitude to the game" [15, p. 13].

Talking of fairytales in general, we can't say about the first fairytales in which the real and the miraculous are closely intertwined. The first fairy tales are connected with the personality of the child himself: mothers, nannies feel it well and start the first fairy tales as follows: "*Once upon a time there was a boy like you...*". These fairy tales unwittingly tell the story of what the child is going through - the fairy tale as if embodies in an image what is in the child's soul. In the fairy tale material there are people, animals, things - familiar to the child - and these fairy tales sound to the child as a story about something quite real [17, p. 422].

Fairy tales are fully connected with the work of fantasy, it is as an organ of the emotional sphere: the fairy world objectifies for the child some or other feelings, and this is the mystery of vitality in our soul fantastic images and the mystery of their influence on the child's soul. The task of a fairy tale is to give images in which feelings are expressed, which feed on them. Fairy tale allows significant deviations from the

literal transmission of reality, opening up space for creative imagination [20, p. 327].

At present, there are two main types of fairy tales: folk and the author's tale. Both folk and author's fairy tales, in turn, can be divided into animal tales, domestic, scary and magical fairy tales. In addition, the author's tales may have didactic, psychologically corrective, psychotherapeutic and meditative character [22, p. 106].

Even in the early stages of history people not only cared about maintaining their existence but also sought to preserve their tribe, their clan. And everything that contributed to the education of a smart, strong, clever man became the content of lullabies, funny songs, riddles, and fairy tales life experience, accumulated knowledge about the world around, wise conclusions from all these adults in the form of peculiar teachings that were presented to children in simple and understandable forms. This is evidenced by folklore. A myth is the oldest literary monument [14, p. 43].

Scientists believe that myths have served as a kind of source for the development of scientific ideas, the origin of philosophy, literature, painting, sculpture, architecture, music, theater. The oldest fairytales reveal a plot connection with primitive myths. It is obvious that the myth was the predecessor of the magic fairy tale of marriage to an enchanted creature, who then dropped the animal skin and took human form, the fairy tale of a wonderful wife who gives her chosen one good luck in business, hunting, etc., but leaves him because of the violation of any prohibition. Popular tales of children who fell into the power of an evil spirit, a monster, a sorcerer and saved thanks to the resourcefulness of one of them, the tales of the murder of the mighty snake, the dragon reproduce the motives of certain rites of ancient people [17, p. 423].

Over time, with the development of human society, children "appropriated" most of these fairy tales, myths and legends. Probably, it happened so because of children's consciousness in something closer to the naive and at the same time deeply wise notions about human nature, about good and evil, which were worked out by peoples during their infancy and at the early stages of their history. The question of the direct origins of a magical fairy tale from a myth remains controversial. E. W. Harries believes that there was a transformation of the myth into a fairy tale. Many folklorists stand on this point of view. But it still requires sufficient substantiation. Only the opinion that the mythological worldview gave the basis for the poetic form of fairy tale is correct. The elements of mythology, included in the magic tale, acquired artistic functions [21, p. 32].

A fairy tale is a work in which the main character as the trait is "an attitude of revealing the truth of life through sublime or declining reality of conditional poetic fiction." [2, p. 45]. Tale is an abstract form of local legend, presented in a more concise and crystallized form. Original form of fairy tales is local legends, parapsychological stories and miracle stories that arise in the form of some representations due to the intrusion of archetypical contents from the collective unconscious.

The authors of almost all interpretations define a fairy tale as a kind of oral fantastic fiction story. A link to myth and legend, as N. Victorova points out, takes the fairy tale beyond the simple fantastic story. A fairy tale isn't just a poetic fiction, fantasy game; through the content, language, stories and images in it are reflected the cultural property of its creator [4, p. 53].

From other prose genres, fairy tale has a more developed aesthetic side. Aesthetic origin manifests itself both in the idealization of positive characters and in the vivid depiction of "fairy tale world," and in the

romantic color of events. Other moral values of people are also conveyed in the fairy tale: kindness as pity for the weak, which triumphs over selfishness and manifests itself in the ability to give the latter to another and give for another's life; suffering as a motive for virtuous deeds and feats; the victory of spiritual power over physical power. The embodiment of these values makes the meaning of a fairy tale deepest, as opposed to the naivety of its purpose [6, p. 78].

The affirmation of the victory of good over evil, of order over chaos determines the meaning of the life cycle of living things. Life meaning is difficult to express in words, it can be felt in yourself or not, and then it is very simple. The traditional composition of a fairy tale:

1. Introduction
2. Main part
3. The ending [5, p. 34].

Thus, the wisdom and value of a fairy tale are what it reflects, reveals and allows us to experience the meaning of the most important universal values and life meaning in general. In terms of worldly meaning, the fairy tale is naive, in terms of life meaning deep and inexhaustible. Unlike other prose genres, the fairy tale is a more developed aesthetic side. The aesthetic side also manifests itself in the idealization of positive characters, and in the vivid image of the "fairytale world", and in the romantic coloring of events [7, p. 14].

Mechanisms of Sense Cognition in the Process of Perception and analysis of a tale are researched by I. Kovalenko. He wrote about the existence of a special kind of emotional cognition, in which a person reflects reality in the form of emotional images. The generation of images of this emotional cognition often occurs in the process of perception of the artwork. Under the influence of a fairy tale, the listener has a

sympathy to the hero and the emotional image of perceived events and developing relations. [8, p. 198]

The evolution of the image reflects the internal changes that occur in the external. The picture of the situation reflected in the fairy tale is combined with a picture of that unrest that this situation is causing to the reader. Empathy for the hero of a fairy tale first develops as an external unfolded reality of complicity in directly perceived and experienced events. It's only then it goes into the inner plane, the plan of the emotional imagination [10, p. 249].

In process of forming anticipation of the results of another person's actions and in anticipation of the consequences of one's own actions of great importance there are images of verbal description and visualization, images of events, as if modeling their meaning for the learner and the people close. These expressive means have a social origin [8, p. 45].

Thus, a fairy tale is not just a fantasy, but a special reality that helps to establish for itself the world of human feelings, relationships, the most important moral categories, in the world of life meanings. The fairy tale takes the limits of everyday life and helps to overcome the distance between every day and life senses. The process of independent comprehension of a fairy tale by a person takes place in the course of cognitive effective activity on the interpretation of life senses reflected in a fairy tale, the intellectualization of its emotions. This process does not open itself, but is formed along the path of social inheritance [11, p. 228].

Any fairy tale certainly reflects the moral norms, social and political problems and passions of the time in which lives the author, as well as the originality of his creative personality. The folklore tale does not know the category of "author's image" (we are talking about the storyteller). It is the author's position, clearly expressed in a literary fairy tale that allows identifying borrowings from the ideological and aesthetic

system of a folklore fairy tale. The orientation and perception of a certain listener is taken into account, the effect of genre waiting, the attitude to the miracle and its motives [21, p. 65].

It is known that the main features of a fairy tale, which constitute the "memory of the genre", are modified under the influence of culture and aesthetics of postmodernism. Considering the typical features of postmodern literature in contemporary author's fairytale discourse, scientists note that due to the entanglement of myths and their fragments in the postmodernist discourse, models of worldview are being implemented in the works in a new way, which "contributes to the appearance of additional shades of meaning of the work and to the expansion of the range of its interpretation". Despite the many characteristics of a literary fairy tale of the postmodern period, its uniqueness lies in the fact that from the very beginning this genre originated as "a genre of eclectic, located to borrow and use previously written texts, plot basis, characters, and almost any deviation from this is considered as innovative and experimental".

Summing up, we can conclude that literary and folklore fairy tales are differ in the following parameters: by genesis - a literary fairy tale is created by one by the author, folklore represents the result of collective creativity; in form narratives - a literary fairy tale exists only in written form, in one strictly fixed version, folklore fairy tale changes even when it is retold by the same storyteller; in terms of content - a literary fairy tale is characterized by a great variety of plots indicating its connection with reality; in terms of composition a literary fairy tale is characterized by less strict construction rules than a folk tale; in terms of volume K. Hume came to the conclusion that the main genre features of a fairy tale is `reflection of social or everyday life and fantastic. By his opinion, there is a division of fairy tales into:

- 1) animal tales
- 2) magic tales
- 3) household tales [22, p. 106].

The conceptual picture of the world, preserved in the text of a magic fairy tale, is essentially dualistic. It has two poles of the world order: fantastic (mythological) and spontaneous realism. So the fairy tale as a special image where the world exists in the symbiosis of three fundamentally different paintings of the world: mythological, spontaneous and deliberately unrealistic. A literary fairy tale can be both short in volume and quite long, while a folklore tale is usually always short. Thus, literary and folkloric fairy tales are considered, despite their interconnection like two separate genres. Overall it seems possible to highlight the following genres of fairy tales: reliance on folklore traditions, the presence of the game, the presence of "author's image", a combination of real and fantastic [25, p. 11].

The fact that the fairy tale is now an integral part of children's literature is largely explained by the fact that its syntactic and stylistic structure corresponds to the children's structure of thought, that is, by both content and style it corresponds to the features of cognitive knowledge. For fairytales, a simple plot is typical, as well as the absence of lengthy descriptions and numerous repetitions. Fairy tales have a simple beginning, they give only the facts necessary for the development of action, and very quickly comes the conclusion. A literary fairy tale, especially a modern one, following the traditions of a folk tale, not only develops them, but also brings a lot of new things into our ideas about it [27, p. 76].

For example, with a short fairy tale there are long, multi-passenger fairytales with a large number of actors, fairytales that do not always obey the so-called law of chronological incompatibility, according to

which in folklore there are no two theaters of action in different places at the same time. Fairy tales become more complex, often turn into fairy tales or combine features of other genres. The development of fairytale tradition now takes place not so much within the framework of folklore as within the framework of children's literature, because we have a number of different genres of author's tales, with a few exceptions, that are created especially for children. Hence, a new interconnection arises between a fairy tale and a literary tale, which appeared on the basis of a folk tale and did not fit into the epic folklore genre with its quite stable structure (repeated intentions, characters, and narrative techniques, typical endings) and certain types of artistic content (magic, household, etc. fairy tales) [28, p. 43].

When creating a fairy tale, the artist is absolutely free and in the world modelled by him can organically intertwine many other worlds. That is why a literary fairy tale synthesizes elements of other epic genres and turns into a universal genre; it goes beyond the traditional national fairy tale, turning to the mythological heritage of the peoples of the world, rethinking and re-acquiring it. Hence the problems associated with the typological study of the literary fairy tale genre arise. When defining a literary fairy tale, it is necessary to take into account the different trends in its understanding by science, and to identify the most characteristic features that distinguish it from the folk. After all, a literary fairy tale is often directly or indirectly connected with the folklore sources, so the problem of interaction between them becomes of great interest. There are various methods of research and classification of folklore fairy tales, which one way or another, were applied to a literary fairy tale.

1.2. Methods of analysis of postmodern fairy tales

The rejection of postmodernism from all known systems of world explanation, including mythology and religion, causes the so-called impersonation as one of the defining features of postmodernist prose works. The interpretation of reality, which was only possible for mythological consciousness, is the object of parodies in postmodern literature. Some misrepresentation of the original text corresponds to the postmodern authors' way of interpreting reality through irony and fiction [4, p. 334].

In the works of postmodernism a new world is created, which consists of quotations and allusions, there is a constant orientation to another's word, which concerns both the plot and composition, and style. Postmodernism does not claim to be original. On the contrary, the narrator uses the moments already written by someone, mixes styles and genres and thus seems to lose the right to authorship a bit, as everything consists of parts that have already been used.

Due to the game principle postmodernism erases the boundaries between text and reality, real and fictional worlds become equal; successfully coexist real and fictional worlds that correspond to the modern attitude of postmodernist narrators and to the perception of discourse as a game where there are no restrictions that are set by reality. Another characteristic feature of postmodernist literature is the combination of different genres in one work. An example of this is the author's contemporary fairytale discourse, which is characterized by a particular genre complexity. Typical of the modern author's fairy tale is its base on certain forms and themes, which refer the reader-recipient to well-known life situations. Such reference to the widely known cognitive

base promotes a better perception of both already known and new information.

In recent years, special attention has been paid to anthropological linguistics, in which language is a system, shaped by a neurophysiological device of the human being and closely related to their thinking, knowledge, and ideas about the world. As a result, linguists' attention is focused on the cognitive aspects of language. One of the postulates of cognitivism is the question of the common knowledge of both the person generating the text and the person on whom the text is oriented.

The human being should be seen as a system of information processing and to a certain extent should be identified with a machine, such as a computer. Like a computer, a person receives and processes information and on this basis, he or she has an opportunity to react adequately to situations arising in real life. The property of this is learning, processing and transferring of experience. Achieving this goal is directly related to the use of language, which is not only the most important means of human communication, but also a repository of knowledge. In this sense, legends, fairy tales, both folk and modern, contain the past the cognitive experience of people who speak the language, and also human knowledge as a whole. It's also used for the purpose to express a new learning experience [25, p. 4].

Postmodern authors, aspiring, in the accurate expression of G. Ward, "cross the border and bridge the gap" [32, p. 29] between literature for intellectuals and formulaic literature, often resort to transformations of prototype models of detectives, thrillers, and fairy tales, playing with readers' expectations, creating "double-coded" secondary texts, secondary representations, and imitation texts [1, p. 653].

Despite many characteristic features of the literary fairy tale of the post-modern era, its uniqueness lies in the fact that from the very beginning this genre originated as "a genre of eclecticism, located to borrow and use previously written texts, plot basis, characters, and almost any deviation from this is considered as innovative and experimental" [4, p. 33].

It is worth mentioning that a fairy tale is studied from various aspects, analyzing its motifs, style, form and language. However, until now no single approach offered a unified correct interpretation of a fairy tale, and only a combination of different methodologies allows to obtain the most complete and objective picture.

V. Propp noted that parts of fairy tales can be substituted from one type to another irrespective of the themes. That is to say Propp has laid stress on studying the elements that constitute the invariant form/structure of the folktale with the aim to discover the structural laws of the fairy tales. Drawing an analogy with linguistics he asked: "Is it possible to speak about the life of a language without knowing anything about the parts of speech, i.e., about certain groups of words arranged according to the laws of their changes? A living language is a concrete fact -- grammar is its abstract substratum. These substrata lie at the basis of a great many phenomena of life, and is precisely to this that science turns its attention. Not a single concrete fact can be explained without the study of these abstract bases." [28, p. 165].

So the researcher believes that irrespective of the content, all of the fairy tales should contain some constant elements. V. Propp also noticed that the statements constituting the tale can be reduced to a set of constants and certain variable values. He identified these functions of personages as the constitutive elements of the folktale [28, p. 170].

The functions are thus defined in terms of actions of the characters, i.e., what they do. However, functions are not actions occurring randomly, but are identified contextually. "An action cannot be defined apart from its place in the course of narration. The meaning which a given function has in the course of action must be considered. Function is understood as an act of a character, defined from the point of view of its significance in the unfolding of the intrigue of the story[28, p. 178].

The 31 functions identified by Propp are as follows: (To begin with there is the initial situation which describes the members of the family, the setting, etc.)

Absence - one member of the family is absent from the house.

Interdiction - the hero is informed of an interdiction.

Violation - the prohibition is violated.

Interrogation - the villain/aggressor tries to obtain information.

Information - the villain obtains information about his victim.

Deception - the villain tries to cheat his victim in order to obtain her wealth.

Submission/Complicity - the victim submits to the fraud and thus helps her enemy in spite of her.

a. Villainy - the villain does harm to one of the members of the family. (A)

b. lack - one of the family members experiences a lack; or, one of the family members desires to possess something.(a)

Mediation - the news of the treachery or the misfortune is divulged, the hero is approached with a request or an order; he prepares to leave. (B)

Decision to counter-act - the hero-searcher agrees or decides to act. (C)

Departure - the hero leaves home.

First function of the donor/Assignment of the test - the hero is submitted to a test, or interrogation, or an attack, etc., which prepares him for the receipt of an object or magical agent. (D)

Reaction of the hero - the hero reacts to the actions of the future donor. (E)

Provision or receipt of the magical agent - the magical agent is made available to the hero. (F)

Spatial translocation - the hero is transported, taken, or led to the place close to the object of search. (G)

Struggle - the hero and the aggressor/villain face each other in a fight. (H)

Marking - the hero receives a mark. (I)

Victory - The aggressor is vanquished. (J)

Liquidation of misfortune or lack - the initial misfortune or lack is liquidated (K)

Return - the hero returns.

Pursuit - the hero is pursued. (Pr.)

Rescue - the hero is rescued. (Rs.)

Incognito arrival - the hero arrives unrecognized in his house or in another country. (o)

Unfounded claims - a false hero makes false claims. (L)

Difficult task - the hero is proposed a difficult task (M).

Accomplishment/Success - the task is accomplished. (N)

Recognition - the hero is recognized.(Q)

Exposure - the false hero or the aggressor or the traitor is exposed. (Ex.)

Transfiguration - the hero receives a new appearance. (T)

Punishment - the false hero is punished. (U)

Wedding - the hero marries the princess, and is elevated to the throne. (W)

Propp had listed the above functions drawing examples (i.e., the variable elements) from a large number of Russian folktales. Some of these functions, he noticed, could be grouped together on the basis of what he called the 'spheres of action.' These spheres are located around the dramatis personae who accomplish specific functions as given below:

- Sphere of action of the aggressor/villain: villainy, fight involving the hero, pursuit;
- Sphere of action of the donor (provider): the preparation for the transmission of the magical object; putting the magical object at the disposal of the hero;
- Sphere of action of the magical aid: translocation of the hero, liquidation of misfortune/reparation of lack, rescue during the chase, the accomplishment of the difficult task, transfiguration of the hero;
- Sphere of action of the princess and her father: of assignment of the difficult task, the imposition of a mark, exposure, recognition of the real hero, the punishment of the second villain, marriage;
- Sphere of action of the dispatcher: sending the hero;
- Sphere of action of the hero: leaving for the search, responses to the demands of the donor, wedding;
- Sphere of action of the false hero: leaving for the search; the responses to the demands of the donor -- always negative, and a special function [28, p. 190-194].

In such a way, V. Propp established a structural approach to study fairy tales which lays in description of a fairy tale by its constituent parts, the relation of the parts to each other and to the whole text.

On the contrary, within the folkloristic approach, scholars try to reconstruct the original form and follow the story of each individual type of a fairy tale by collecting, organizing and analyzing all its available variants. The most prominent representative of a folkloristic approach is Aarne –Thompson whose presented the world his system of international classification of fairy tales - a catalogue of folktale types. Aarne developed the historic-geographic method of comparative folkloristics, and developed the initial version of what became the Aarne–Thompson tale type index for classifying folktales, first published in 1910. The system was based on identifying motifs and the repeated narrative ideas that can be seen as the building-blocks of traditional narrative [30, p. 253].

The tale type index was criticized then by Vladimir Propp for ignoring the functions of the motifs by which they are classified. Furthermore, Propp contended that using a "macro-level" analysis means that the stories that share motifs might not be classified together, while stories with wide divergences may be grouped under one tale type because the index must select some features as salient [28, p. 43].

The philosophical and aesthetic influence of postmodernism can be traced in all forms and genres of modern literature, including such, at first glance, traditional literary form as fairy tale. On the one hand, the English-language authors or literary tale of the XX-XXI centuries retain external structural features typical of folklore tales - linear plot deployment, final invariance of functions - actions of characters, a set of roles correlated with these functions, etc. [4, c. 11]. Most of the authors' tales are characterized by such typical features of folk art as a fantastic chronotope (the uncertainty of the place and time of the described events), irrational element, the presence of moral lesson [2, p. 58].

At the same time, the authors' tales cannot avoid being influenced by general literary trends, turning into a work reflecting the main features of the literature of postmodernism, with all its uncertainty and ambiguity. The text of a fairy tale transforms from a "closed," aimed at a concrete, in this case children's audience, with an unambiguous, consistently linear interpretation of plot meanings, as defined by W. Echo, to an "open," "when each interpretation responds in all others," when the reader perceives the text as a labyrinth "consisting of many confusing routes. [5, c. 21]. At the same time, for all the variety of interpretation options, for all the multiple cultural codes involved, the interpretation cannot be arbitrary or random. The process of interpretation became an element of the process of generating the text itself, and the reader - a co-author, whose direct participation helps the text to fully actualize its potential content. In other words, the author offers the reader a work to complete, a certain variety of possibilities, organized according to the author himself and "endowed with internal development needs". [Ibid, p. 109].

One of the method of analysis of fairy tale is immanent analysis. The aim is to investigate the artistic structure of an aesthetically valuable object through language. It is more successfully solved for texts of small volume, when the features of the language at all levels (a set of expressive means) and their "artistic load" are consistently highlighted.

Linguistics and text stylistics. The aim is to investigate the patterns of text structure as a linguistic phenomenon and artistic text. The main principle is the division of the text into strict units and further characteristics of these units. The result is that there is an opportunity to talk about texts in terms close to understanding of language - that is, about units and methods of their compatibility, and in the same way in the descriptive, historical and typological aspects. Compositional and speech structures are characterized by their communicative structure, by

their functional purpose, by their volume and language. Transformations define the typological potential space of structural forms of artistic speech. Composite speech structures include: author's monolog word, direct speech (artistic dialogue), internal monologue, non-direct speech. They have the following normative characteristics:

a) author's monolog's word is presented in the first person and in the third person form, author's monolog's word has functions of description, narration and reasoning and occupies the greatest volume in the fairy tale. Author's monolog's word is based on literary (normative) language;

b) direct speech - as both sender and recipient there are fictional persons ("heroes", "characters") belonging to the fairy tale. The main function is to characterize the heroes and create their verbal portrait. Direct speech takes up much less volume than the author's monologue word and is based on literary language together with the whole stylistic system;

c) Internal monologue - author and recipient coincide (auto communication). The functional purpose of the inner monologue is to reveal the inner world of the subject of speech; the inner monologue has a limited volume and in its canonical form relies on literary language (stylistic meaning "norm", means of high stylistic tier). The right to an inner monologue in tradition itself highlights the significance of its subject;

d) Non-direct speech is a compositional-speech structure formed later than the others. The communicative framework is characterized by the presence of two subjects - the formal (superficial) one, represented in the author's monolog's word, and the deep one, i.e. a person who is the object of description ("character"). Non-direct speech is therefore defined as a transition to the plan of the character's consciousness without

changing the subject of description. Non-direct speech is not equal to indirect speech and indirect-direct speech (when within one sentence there is a change of the subject of speech).

e) Non-direct speech is distinguished by grammatical, syntactic and lexical features. The main role is played by grammatical features (change of grammatical time, indicating the inclusion of a new consciousness - the consciousness of the hero and the emergence of a new point of reference).

Intertextual analysis. Also has several versions, connected by a widely understood connotation. It is based on the conversion of the fairy tale into the consciousness of the reader and offers a division into the so-called lexis (what can be a morpheme, word, word combination, sentence, part of sentences, consecutive sentences) depending on the implementation of the fairy tale codes in the lexis - emotional, hermeneutic, semantic, symbolic, cultural and corresponding voice.

Miroprophobic analysis. This analysis refers to the aspect of fiction text analysis that was hidden in the contradiction of "formal approach" - "substantial approach" or "literary criticism - linguistics". If we use the theory of sign and extend the concept of sign to the text, we can say that in the directions already mentioned, one way or another, the connection "meaning - meaning" was rumbled. In the world-forming analysis the question is raised of the connection between the sign and its referent, as in the art text is a fictional "reference" and a fictional world-universe, it is appropriate to formulate this problem as a "reconstruction of the world by text". This problem, as it has already been said, has always been more successfully solved in literature, hermeneutics, philosophy, culturology, but not in linguistics. The essence is that the conceptual apparatus of linguistics is designed to describe language, but not the world, so the description of the world in the linguistic concepts is failing. It is no

coincidence that outstanding linguists, being very strict in their own linguistic descriptions, switch to a thoughtful, intimate language, when the theme becomes the artistic "picture of the world", generated by the prosaic fairy tales.

The active role of the reader in the postmodern fairy tale is supported by the multilevel organization of the text typical of postmodernism, which allows the work not to have a limited target audience, but to target different groups of readers at the same time: adult and children audience, mass and elite reader, using several genre codes simultaneously, combining entertainment and intelligence.

Psychological interpretation of the fairy tale, according to the followers of Carl Gustav Jung (Marie-Louise von Franz, Clarissa Pinkola Estes, Hans Dieckmann) regard a fairy tale as a dream to some extent. And its difference from our usual night dream is mainly that the fairy tale contains only collective elements and has nothing to do with our personal everyday desires, concerns and needs. In such a way in a fairy tale we find only typical, universal forms of emotional experiences. The basics of psychoanalytic interpretation are that heroes of fairy tales are projections of different archetypes, defining the archetype as a prototype, an idea, innate mental structures, primary schemes of imagination that are contained in the collective unconscious and lie in the basis of human symbolism.

2. Conceptual metaphors in postmodern fairy tales

2.1 The metaphoric concepts in Fairy tails

Fairy tales have been studied from many different theoretical angles (e.g. psychoanalytical, feminist, structuralism, anthropological, etc.). It is generally accepted that they have a huge semiotic potency and polysemous nature. Themes keep jumping around, and mix and remix lending themselves to different meanings in different historical and social context

Furthermore, the notion of metamorphosis, so central to any defining characteristic of the fairy tale, can also be seen to be reflected in the shape-shifting quality of the fairy tale structure itself. Also, it is the taken-for-granted nature of these allusions, their commonly accessible meaning, that makes the fairy tale a productive site for cultural analysis since the specifics of each re-telling are historically and culturally bound. Nevertheless, while individual versions of fairy tales may vary, their motifs (the stylistic details used to relate the basic events) are quite consistent in their adherence to the plot outline (the sequence of basic events) of the tale type, which explains why they have been repeated over time and across national boundaries in recognizably similar forms.

But how have fairy tales transmitted all this knowledge and experiences over the centuries? Why are fairy tales similar across different national boundaries and even distant cultures?

“Conceptual metaphor is pervasive in both thought and language. It is hard to think of a common subjective experience that is not conventionally conceptualized in terms of metaphor... Everyday metaphors are built out of primary metaphors plus forms of

commonplace knowledge: cultural models, folk theories, or simply knowledge or beliefs that are widely accepted in a culture.” [66].

Conceptual metaphor may give a huge clue since, as this research work attempts to show, besides being a reasoning tool that has conveyed and conveys our commonplace knowledge throughout human generations, it is not only a pervasive device used in fairy tales at a local level but even a full structuring mechanism of the plot outline that underlies the very essence of the fairy tale. With the help of this powerful tool, not only can we make sense out of the basic events of the tale (the journey of the protagonist, his final marriage and enthronement, the princess being isolated in a tower, etc.) but even fully understand the punishments, morality, love affairs, and the magic contained in it.

Acquiescence is swallowing

This metaphor stems from the fact that when we receive cognitive input, it is metaphorically put into our body, as if it were swallowed or digested.

This metaphor is quite pervasive as well in fairy tales and different narratives related to eating from a tree of knowledge or drinking from a fountain of wisdom. A clear example, going back to the Arthurian cycle, may be found in *La Mort d'Arthur*. In this story, the whole kingdom struggles after King Arthur discovers the idyll between his wife and Lancelot, a romance which makes him abandon everything. So, the kingdom gets worse and even the wizard Merlin is bewitched by the witch Morgana. It won't be till young Perceval finds the Holy Grail when, after drinking from it, King Arthur instantly realises the actual situation of the country, thus taking measures to correct it. As we may see, the action of swallowing is directly mapped onto the one of acquiescing, or becoming aware of something, which leads Arthur to discover the problems his lands are

suffering.

Apart from that, the metaphor here analysed may stem from, or at least is very closely related to, the metaphor ABSTRACT NEEDS ARE PHYSICAL NEEDS, by means of which we are able to understand abstract needs as if they were concrete, physical needs. In fact, as we have seen so far, knowledge, love, health... may appear in the form of water, fruit, etc.

INTELLIGENCE IS LIGHT metaphor appears, for example, in order to account for the title that the son of the fairy receives who, characterised by being intelligent and quick-minded, is named Lord of Fire:

“Once upon a time there lived a Fairy who had power over the earth, the sea, fire, and the air; and this Fairy had four sons. The eldest, who was quick and lively, with a vivid imagination, she made Lord of Fire, which was in her opinion the noblest of all the elements.”

[“The Invisible Prince”, 67].

A child is a hope of a change and renewal

“The Girl who Pretended to Be a Boy” tells the story of a king who, being subdued by an opponent king in a war, is helped by his three daughters who must go to the other king’s country to serve him. However, as the two oldest girls fail in their attempt to arrive in the country after being deceived by the king who was a wicked magician, only the youngest of them remains, thus being regarded as the only hope to carry out the task. In fact, she does not only reach the country but she manages to free her father’s country. In this sense, all the tales related to the motif of siblings generally show that one of them,

normally the youngest, after the others are in danger, constitutes the only hope they have to resolve their negative situation. For example, “Little Thumb” is the tale of a seven-year old child who is abandoned with his brothers in the forest by his parents, who were very poor. However, Little Thumb manages to bring them back and, what is more, after being abandoned again, saves them from being devoured by an ogre and takes them back home with a fortune that solves the family’s problems. To end with, “The Little Good Mouse” tells about a king who, after invading a different country, finds the queen with her baby daughter. Although he first wants to kill them, it occurs to him that the baby could be a suitable wife for the king’s only son in the future. Thus, the only hope for the mother and her child lies in the possibility of her child growing up and being as beautiful as possible, for if not, they would be hanged on a tree.

Night (darkness) is a cover

As Lakoff and Turner point out (1989), night is conventionally conceived as a metaphorical cover, a sort of concealment or enclosure. We speak of “the cover of night,” “the cloak of darkness,” etc. since, like a cover, the night makes objects inaccessible to vision. And what is more, to cover something completely is to seal it. In fact, one of the principal things we know about death is that the dead person is buried, that is, covered, concealed, enclosed, or sealed up. Following this, the metaphor under analysis is very typical of many epic tales which present night as if it were a cover with which the lovers conceal themselves.

“The Princess Mayblossom” tells about a couple who after marrying escape from court. Everything is carried out at night, as if it were a protective cover for them:

“After the banquet came a ball, and after that again a ballet, and at last they were all so tired that **everyone fell asleep** right where they sat. **Only the lovers** were as wide-awake as mice, and the Princess, seeing that there was nothing to fear, said to Fanfaronade: ‘Let us be quick and run away, for **we shall never have a better chance than this.**’ (...) And they ran out together into the muddy street and down to the sea-shore. Here they got into a little boat in which the poor old **boatman was sleeping** (...)”

“The Greatful Prince” also contains several escapes at night, taking advantage of the reigning obscurity, not necessarily involving two lovers.

Powerful is witty

In our culture, it is well accepted that being intelligent and smart is a source of power, even more than size and physical strength. In fact, very strong, sturdy, big people are often regarded as being silly, a trait which makes them weak in spite of their apparent power because of their physical strength and appearance. On the contrary, small people, if witty, are considered to be even more powerful, even though their physical strength is ridiculous if compared to that of the huge, silly people.

This metaphor is really pervasive in not only tales but various traditions across the globe. Dating back to the biblical tradition and the story of David and Goliath, the crafty David managing to defeat the strong giant Goliath by means of throwing a stone in a sling is a clear example of the metaphor POWER IS INTELLIGENCE.

Also, even small, young boys may be candidates to fox giants, as is the case in the several tales related to Jack, a boy who sets out to

kill giants. In “The History of Jack the Giant-Killer,” Jack constantly takes giants in until he kills them. In “Jack and the Beanstalk,” the child exchanges his mother’s cow for several magic beans and, after they grow into a huge stalk which reaches the sky, he outsmarts a giant several times and steals his riches and magic objects.

2.2. Concepts of man, woman and gender in postmodern fairy tales

The concept of "gender" describes all forms and manifestations of the division of the human world into categories "male" and "female". As a phenomenon, gender is a semantic formation, it is present in all cultures of mankind, and the study of gender problems is of a complex interdisciplinary character. From the psychological point of view, it is important to understand both the mechanisms of creation, "construction" of gender, and the regularities of its transformation, because gender models as the main elements of culture are also a key identification basis for the development of personality, the construction of self-concept and worldview positions.

In linguistics, interest in folk and literary works, particularly fairy tales, is increasing every year from a gender perspective as an opportunity to fully study the reflection in the language of the role of the human being, the realities of society and inter-human relations.

Many researchers have studied the representation of the concepts of "male" and "female" in literary and folklore works of foreign literature. In their works they note that most fairy tales were written at a time when the patriarchal approach dominated society, culture and literary canon, so the image of the woman was invisible and the works emphasized her dependent position. It was only in postmodern fairy tales, as feminist movements grew, that decisive and brave heroines began to appear, taking on the role of a man in saving the rest of the characters. Studies show that the image of women in literature has now changed: the stereotype that leadership belongs to men is now applicable to women, as evidenced by the expansion of relatively stable canons of fairytales.

Fairy tales provide us with an opportunity to visualize the images of men and women, highlighting their main features and character features. The reader becomes familiar with the work and its characters and is guided by stereotypes, so when the main characters are named a man or a woman, he or she has already formulated for them an external image and a certain model of behavior.

It is generally recognized that traditional culture and mythological material preserve the basic world-view priorities of a particular culture", i.e. the texts of fairy tales serve as a form of crystallization and fixation of images, models and values, which are intended to act as the basis for the developing personality. At the same time, it is noted that different types of fairy tale texts have different degrees of variability in the context of historical development of society.

Thus, the least variable in terms of symbolism and rhythmic are works that are intended to represent a picture of the world of the evolving person starting from infancy. The text of the myth, which encodes the specificity of each nation's understanding of the content and structure of the universe and its individual elements important for human interaction with the world, is more variable. A. N. Nagovitsin has shown that the semantics of mythological texts directly reflects the type of social relations and the main source of life support for society; when social relations change; corresponding transformations in the content of gender images and roles of mythological characters are observed [25, c.85.]

However, the most suitable material for semantic analysis of transformations of gender models among the texts is postmodern fairy tales. A fairy tale is a myth that has lost its sanctity and is thus close to a wider audience. In this connection, the texts of fairy tales are built on the same symbolic form of organization of the text space as the myth, i.e. retaining the semantic connection with the ancient ritual and mystical

forms of world understanding, but the fairy tale is closer to the worldview attitudes and tasks of everyday life of ordinary people, it is psychologically closer and more accessible as a symbolic identification model.

Postmodern fairy tales contain gender models in their texts. This is due to the fact that they are addressed to an older age, that is, they are oriented to the age period sensual to the development of gender identification foundations of a person. Besides, unlike short and capacious works of folklore, postmodern fairy tales have more opportunities for transformation, because due to their large volume they cannot be told with such accuracy as short works. Thus, the postmodernist tale contains a dual semantic load: on the one hand, the semantic analysis of a fairy tale, like a myth, is based on the symbolism of ancient rites and rituals, and on the other, it is directly related to modern times.

No matter what ancient period the genetic sources of postmodern fairytales belonged to, the plots and motifs associated with them always met the requirements of time. This is the reason to consider the texts of postmodernist tales as semantic conveyances of gender models of traditional culture, which reflect not only their cultural specificity, but also the dynamics of historical transformation. Semantic analysis of the postmodern fairy tale in order to determine the traditional peculiarities of gender models and their transformation in the corresponding culture can thus be based on the following grounds.

1. The object of the analysis is gender models: images of male and female characters and their interaction. The semantics of male and female images of fairytale characters reflect the key positions of gender concepts in traditional culture.

The analysis of the gender model in the text is based on the following scheme:

- The correlation between the social position of male and female characters in a fairy tale (the main characters), and the identification of the heroization of which image (male or female) occurs in the course of the plot development.

- The correlation between the male and female characters' positions according to the criterion of activity, the significance of the character's image for the story unfolding, and the activity motivation (external/internal).

- The main personal qualities inherent in the male and female character, and especially the key qualities associated with success.

Considering that the text of a fairy tale, as opposed to a myth, is more subject to transformation in the history of social development, semantic analysis should be based on the degree of antiquity of the text of a magic tale, which makes it possible to reveal the transformation of gender models from earlier to later texts.

Semantics of the gender model as a correlation between the significance of male and female images and their content is analyzed through the symbolism of shamanism, taboo, magic included in the process of heroic image. For example, the possession of magic of socially elevated person, brings them closer to the gods, respectively, when the hero possesses fairy tales magic it is viewed as a symbol of choice, the highest social position.

The same symbolism has zoomorphism character when the protagonist goes to another world (the world of the dead). Multiple repetition of the event in the performance of difficult tasks serves to enhance the heroic image.

Important elements of the analysis are also personal, behavioral and other qualities that allow the hero to pass tests and win. Fairytale plots in this case may present different options for motivating the hero when they go on the road (for example, on their own initiative, or on external motivation). This may be:

- a break of taboo (prohibition), which corresponds to the symbolism of internal motives,
- a random coincidence of circumstances, someone's order, command, as an external motivation.

Semantically, it is also a reflection of the significance of the hero's activity and, consequently, of his value in a culture of active and independent position or fatalism (the significance of destiny, external and uncontrollable forces in human life). The semantics of a positive female image includes opposite qualities:

- a lower social position
- spiritual simplicity,
- kindness.

That is, in these texts, unlike earlier ones, the images of the gender model are not transformed in the course of the plot: one female image is replaced by another, while the male image is active in the whole plot.

Thus, the content of the gender model is related to the type of text in a postmodern fairy tale. We can say that in postmodern fairytales, gender models are transformed from ancient to later texts: the content of the male and female images and their mutual position change.

The general trend of this transformation is that in ancient texts female images take more active and significant positions, they are informed and they initiate events, and in later texts their positions and meaning are reduced to a minimum, their activity, awareness and initiative are completely transferred to male images.

Most probably, the reasons for the transformation of gender models are the same in postmodern fairy tale texts. The change of economic and ideological systems in society has also changed gender roles, which gradually led to the creation of new fairy tale plots, more reflecting the ideas and problems relevant to the new time. However, this all depends on the type of post-modern fairy tales, which bear different gender models in terms of content and structure, and are presented together in the same collections, and can equally serve as semantic guidelines in the development of gender identity.

The authors of postmodern fairy tales give their characters features that are traditionally considered typical of men and women in a particular society. The grammatical gender of the name creates a certain gender-colored perception of the character. It is difficult to analyze the concept of gender in fairy tales, because it requires great skill, as the system of gender relations, created by the author in accordance with the gender culture of the society, the representative of which he is, and with his own vision of gender stereotypes used to create male and female characters of the artwork.

In the process of analysis, we must unravel these gender issues, adequately embodying the image conceived by the original author, without destroying the general structural canvas, the general gender character of the text. Each cultural tradition creates its own gender system, embedded in the minds of people and embodied in language and speech. The construction of gender linguistic consciousness has its own traditions, fixed in gender stereotypes. A stereotype is a judgment with an emotional coloring that ascribed characteristics to a certain category of persons. Stereotypes are forms of coding information that nominate certain phenomena in the world around a person. Gender stereotypes are a particular case of stereotype, having a social nature, i.e. their formation

is based on common judgments about the most typical differences in behavior, including speech, between men and women. Gender stereotypes are in coded images that are represented in patterns of behavior, including speech, and are expressed in the language/speech of the semi-typed person.

The author of the postmodern fairy tale, creating a system of characters, gives them features traditionally considered typical for men and women of this society. Therefore, it is important to refer to the results of research on stereotypes, including gender stereotypes, existing in a certain culture and use them to adequately convey to representatives of other cultural traditions during analysis of the postmodern fairy tale.

The research, using various methods, has made it possible to compile a list of qualities stereotypically prescribed to men and women in postmodern fairy tales. Gender relations are recorded in language in the form of:

- culturally conditioned stereotypes,
- impacting on behavior, including speech.

Numerous studies on the linguistic behavior of male and female fairytales are often described with completely different communication styles. Women are more inclined to communicate in a harmonious rather than conflictual way, during which they believe they should be supported and approved and achieve agreement, while men are more inclined to communicate in a conflictual way.

Man-woman speech behavior is more aggressive than female speech behavior. Women prefer harmonious communication aimed at emphasizing the commonality of positions, demonstrating support and solidarity [6, p. 79]. The gender characteristics of the artistic images of characters in a fairy tale can be revealed by analyzing the context (mainly

attributed behavioral characteristics according to gender stereotypes).

2.3 Gender-marked nominations in post modern fairy tales

The gender component of a postmodern fairy tale can be manifested through the names of the characters, in particular, their grammatical nature, affecting the creation of an artistic image and the nature of not only its perception, but the work as a whole. In postmodern fairy tales, the category of gender is an important element in the personalization of the image, relating inanimate objects to the pronouns she/he.

In this study, we consider examples of occasional personification based on the choice of the author who creates a male or female image in analyzing postmodern fairy tales. By comparing the place-name correlations of nouns identifying animals, it is not difficult to see that:

- the masculinities of an animal is associated with attributing to this character qualities traditionally associated with a man: *self-confidence, strength, courage, pride, cleverness,*
- the feminization is explained by associations with a woman - *gentle, unwilling, flirty, malleable* [1, p. 107].

The nominees for male characters are:

"a man", "a fellow", "a boy", "a friend", "a lad", "a gentleman", "a marn" (dialectal pronunciation of the word "a man"), "a mate", "a chap", "a chep" ("a chap"), "a fellow", "a youth", "a gaffer", "a roisterer" (a word that gives a negative character characteristic; meaning - "walkie-talkie).

The heroes of fairy tales can also be magical creatures, so one of the nominees was the word *"a merryman" ("aquamen).*

The nominees for women in fairy tales:

"a woman", "a gentlewoman", "a female", "a dame", "a lass", "a girl", "Aunt", "a lady", "a girlie", "a witch".

Characters of fairy tales can be magic creatures, so there are so to designate mermaids as *"a mermaid", "a creature", "a sea-woman"*.

Nevertheless, the variety of means of appeal in fairy tales of postmodernism is the same for both men and women. Men are characterized by the words *"a friend", "a chap", "a fellow"* that emphasize their simplicity and friendliness to each other. A man is presented in a negative image less often than in a positive one, but in some cases he is presented in the image of a *"roisterer"*, who loves to drink, or a stupid man, who is jealous and greedy.

The heroes of postmodern fairy tales are men of all ages, and each age period corresponds to a certain characteristic:

- young (*"young", "youthful"*);
- adults (age: *"thirty years of old"*);
- the elderly (*"old"*; *sometimes deep old age is emphasized by the epithets "ancient", "out-and-out old"*).

Young men and adults typically have attractive looks, for example: *"handsome", "powerful", "with brilliant and piercing eyes", "eyes are bright"*.

The appearance of older men emphasizes their wisdom and years of life: *"white-haired", "bald", "his face was shrunk like a long-kept apple and covered with small wrinkles that ran together like cracks in rock"*.

The appearance of magic creatures (elves, dwarves) is also described in fairy tales: their main characteristic is their small stature:

"little", "tiniest wee specimen of humanity imaginable".

The age of women varies from young to elderly ("*old*"). Most girls have an ordinary appearance. The descriptions of these characters emphasize their youth and strength: "*lusty*" in the meaning of "*strong*", "*healthy*".

In rare cases, a girl appears in the image of a beauty ("*handsome*", "*as sweet as a rose*"). Only magic creatures possess real beauty: mermaids ("*fair*", "*golden-colored hair that shines like sunbeams*", "*eyes shine like the brightest of stars on a gloomy night*", "*the most beautiful creature that mortal eyes could behold*"), ghosts ("*lovely*", "*pretty*"), witches ("*beautiful*") [61].

Basically the character features of the main characters of men in the fairy tale correspond to the canonical ideas of society: they are brave and strong, capable of withstanding adversity: "*hedger*", "*bold as a lion*", "*did not fear man nor devil*".

Men who play a secondary role in the tales of postmodernism have positive characteristics: kindness, compassion, willingness to help and love for their family, honesty: "*kind*", "*friendly*", "*loving*", "*tender-hearted*", "*didn't like anybody to be in trouble*", "*honest*", "*willingly gave aid free to those too poor*", "*nursed the twins with great care and tenderness*". They confront magical beings who have negative characteristics ("*sly*", "*cunning*") and constantly interfere in the lives of ordinary people.

The protagonists are opposed by people with high social status, and they often appear to be "*cruel and wicked*", "*tyrant*", which underlines the severity of the problem of social inequality, which is also characteristic of the modern way of society.

Elderly people are portrayed as harsh, distrustful people whose opinions are difficult to change:

"*stern*", "*stubborn*", "*disbelieving*".

Almost all men have high intelligence and are able to outwit magical female beings: *"knowledgeable", "wise", "as wise as owls", "particularly clever"*. Sometimes men are described as the smartest people in the world, yet they find themselves in a difficult situation and cannot resolve it. In this case, a satirical effect is created, as they are not talked about as stupid people, but on the contrary, their wisdom and intelligence are emphasized [53, p. 120].

Young people can also be described as being non-dependent, dependent on their mothers: *"foolish", "no more fit to look after thyself than an' unborn babby"*.

Young girls are described by cheerful, loving family and society. The fairy tales emphasize their youth, carelessness and curiosity:

"full of frolic and mischief", "curious", "nice", "courageous".

Married women are described as loving and caring mothers:

"good", "nursed the twins with great care and tenderness", "did not like to leave her children by themselves in their cradle, even for a minute".

Sometimes female characters are not modest, but brave and clever women: (*"afraid o' nothin' that's alive nor dead"*), although her husband sees her as a weak woman [53, p.110].

While young girls and women are described positively, older heroines are presented as women with bad character (*"ill-tempered"*).

The main difference in postmodern fairy tales is that female characters are now endowed with high intelligence. Girls are portrayed as not so naive, they can find their own way out of difficult situations, and they do not need to ask for help from men. Older women and witches can be endowed with the wisdom and knowledge they use for personal purposes, deceiving men or creatures with supernatural powers.

In comparing men's and women's speech, the use of stylistic means in men's speech is more frequent. There are:

- frequent comparisons (*"he'd lick 'em up like a toad licking flies off a stone"*, *"I shall grant you as dowry as many cows, sheep, goats, pigs and horses as she can count in a single breath"*),
- epithets (*"a whippie Tam"*);
- phraseology (*"as sure as a gun"*, *"I'm sick as a toad of it"*, *"as bold as brass"*).

In the speech of women, stylistic means are practically not found. An exception is the speech of women with high social status, for example, princesses (using comparison to express love: *"I love you as fresh meat loves salt"*).

Female speech differs from male speech in the lesser use of interjections, most commonly found in older women (*"ess"*, *"ah"*, *"aye"*, *"lor"*, *"lork"*, *"laws, no"*) and the absence of vulgarism.

Description of the appearance of men is not given much attention, while the female beauty, especially the beauty of magical creatures, is constantly noted by men, often using stylistic means.

In fairy tales, characters' images are created by describing their appearance, but characters' speech can also be used to judge the character's character, origin, degree of education, social status and age. In the speech of men are more common colloquialism, grammatical errors, and dialectal pronunciation. In people with high social status this is not observed. Women's speech is more literate than men's, there are no vulgarisms, and errors are mainly found in older people's speech.

Women are less likely to be heroines of fairy tales, and the most common image is of a peasant woman acting as the guardian of the family hearth. The description of the image of the woman emphasizes her role as a mother. The woman's activities are also related to farming, and

outside the home she usually works as a nanny, housekeeper or maid. Women are more likely than men to be mystical beings who use their powers to harm people.

Thus, the grammatical gender of the name creates a certain gender-colored perception of the character, while those features that coincide with the corresponding gender stereotypes are significant. From this it follows the difficulty of transmitting the gender component contained in the names of fairytale characters, as they may be animals or plants to which the author attributes various qualities, including those with gender markings.

It is necessary to thoroughly analyze the role the gender aspect plays in the structure of the artistic text of the original, the system of characters, and the formation of storylines for the proper transfer of the name that is marked by gender. Fairytale works are a vivid illustrative material for the analysis of the transfer of the gender aspect in the personalization of the characters.

Thus, the adequate expression of stereotypes, including gender stereotypes, when analyzing a fairy tale is extremely important because it is through their prism that the reader forms an image of representatives of other peoples and social groups, their customs and traditions, the knowledge of which largely determines the success in intercultural communication.

2.4. Concept of Death in fairy tales

Many different ways are describing death in fairy tales. Many of metaphors in this such as DEATH IS NIGHT (from A LIFETIME IS A DAY and LIFE IS A CYCLE OF THE WAXING AND WANING OF LIGHT AND HEAT), DEATH IS COLD (from LIFE IS HEAT), DEATH IS DARKNESS (from LIFE IS LIGHT), DEATH IS SLEEP, and DEATH IS REST. In this connection, night is usually cold and dark, people sleep at night, and sleep is rest. Moreover, dead people are cold, as is the night (because there is no sunlight), and are immobile, as if at rest. Hence, night, dark, cold, sleep, and rest are correlated with one another in our commonplace knowledge. It is this correlation that makes the metaphors coherent with one another and explains the relationship between them [35, p.45].

Death is Sleep

The DEATH IS SLEEP metaphor is a common metaphor stemming from ancient times. The DEATH IS SLEEP metaphor is a metaphor which features are characterize a person sleeping are thus mapped onto the image of a dead person: the corpse corresponds to the body of a sleeper because of its inactive appearance, the experiences of the soul after death correspond to our mental experiences during sleep (namely dreaming), and just as death is a particular sort of departure –a one-way departure with no return– so death is a particular sort of sleep – an eternal sleep from which we never wake–. We may also find instances of this metaphor in everyday language:

- (1) Evaporation is like the death, the deep sleep of snow.
- (2) She lay in the eternal slumber of death.

The metaphor under analysis may be also related to the metaphors DEATH IS LYING DOWN and DEATH IS REST, mainly because of the position of dead people, who are totally inactive. Besides, the

DEATH IS REST metaphor may be also motivated by the fact that when we die there are no more troubles for us and we just seem to be peacefully sleeping far from worries, as if it were not only a physical but psychological rest as well. These metaphors are opposed to the metaphors LIFE IS UPRIGHT and LIFE IS ACTIVITY.

Regarding fairy tales, the metaphor tends to be a central element in those tales in which the heroine is usually under a spell and falls into a deep sleep in such a way that she seems to be dead. This metaphor, making us see sleep as if it were death, somehow adds a rather climactic and tense element in the tale, which is normally contained in the outcome. In this sense, the widely known Sleeping Beauty in the Wood tells about a beautiful princess who is cursed to death by a witch, but a good fairy changes death into sleeping for a hundred years. When a prince hears about her and comes to rescue her from the curse, everybody is sleeping inside the palace as part of the spell the fairy made to overcome the evil curse of the witch, although we get the impression that they are dead:

He came into a spacious outward court, where everything he saw might have frozen the most fearless person with horror. There reigned all over a most frightful silence; the image of death everywhere showed itself, and there was nothing to be seen but stretched-out bodies of men and animals, all seeming to be dead. He, however, very well knew, by the ruby faces and pimpled noses of the beefeaters, that they were only asleep; and their goblets, wherein still remained some drops of wine, showed plainly that they fell asleep in their cups.

Similarly, The Three Musicians narrates the story of three friends who, after having heard about the wonders of a strange castle, decide to explore it. In so doing, although the first and second ones fail, the third one manages to outsmart the dwarf of the castle, thus discovering what

was behind it. After being led to a room where a beautiful maiden had been sleeping for hundreds of years under a spell, he follows the instructions of the dwarf to bring her back to life. Again, sleep is parallel with death:

On the rich silk cushions embroidered with gold a lovely maiden lay sleeping. She was as beautiful as an angel, with golden hair which fell in curls over her marble shoulders, and a diamond crown sparkled on her forehead. But a sleep as of death held her in its spell, and no noise seemed able to waken the sleeper. Then the little man turned to the wondering youth and said: 'See, here is the sleeping child! She is a mighty Princess. This splendid castle and this enchanted land are hers, but for hundreds of years she has slept this magic sleep, and during all that time no human being has been able to find their way here. Finally, the outcome of the famous Snowblood (the traditional Snowwhite) also makes use of this metaphor when Snowdrop, after eating some of the poisonous apple, falls profoundly asleep, as if dead [83, p.115].

When the little Dwarfs came home in the evening they found Snowdrop lying on the ground, and she neither breathed nor stirred. They lifted her up, and looked round everywhere to see if they could find anything poisonous about. They unlaced her bodice, combed her hair, washed her with water and wine, but all in vain; the child was dead and remained dead. Then they placed her on a bier, and all the seven Dwarfs sat round it, weeping and sobbing for three whole days. At last they made up their minds to bury her, but she looked as blooming as a living being, and her cheeks were still such a lovely colour, that they said: *'We can't hide her away in the black ground.'* So they had a coffin made of transparent glass, and they laid her in it, and wrote on the lid in golden letters that she was a royal Princess. Then they put the coffin on the top of the mountain, and one of the Dwarfs always remained beside it and

kept watch over it. And the very birds of the air came and bewailed Snowdrop's death, first an owl, and then a raven, and last of all a little dove. Snowdrop lay a long time in the coffin, and she always looked the same, just as if she were fast asleep, and she remained as white as snow, as red as blood, and her hair as black as ebony [83, p.120].

Death is an adversary

Among the various personifications that death may have, a basic metaphor for death is DYING IS LOSING A CONTEST AGAINST AN ADVERSARY

In this connection, *The Prince Who Would Seek Immortality* tells about a prince who sets out on a journey looking for immortality. He visits different countries where he is offered the possibility of living for many years until he eventually finds the Land of Immortality. After a thousand years, the prince decides to come back and see his family, but he discovers that all his acquaintances are dead. On his way back he revives the people he knew (who think they have been sleeping and not dead), but when he reaches his father's kingdom he cannot find the palace. Instead, he meets Death, who was looking for him. After being helped by his friends, the prince manages to arrive at the Land of Immortality, although he is captured by Death just at the boundary of the country. Then, a wager is set to decide the prince's fate: he will be thrown up into the sky and depending on the side he falls, he will belong either to the Queen of the Immortals or to Death.

Death is cold/life is heat

This metaphor tend to work at a local level within fairy tales, as is the case of *Thumbelina*, in which a passage tells about how a girl warms a frozen swallow, bringing it back to life:

Then she laid her head against the bird's heart. But the bird was not dead: he had been frozen, but now that she had warmed him, he was

coming to life again. In autumn the swallows fly away to foreign lands; but there are some who are late in starting, and then they get so cold that they drop down as if dead, and the snow comes and covers them over.

The Tale of a Youth who Set Out to Learn what Fear Was also contains a whole passage in which the protagonist revives a dead man, characterised by cold, through warming him.

They placed the coffin on the ground, and he approached it and took off the cover. In it lay a dead man. He felt his face, and it was cold as ice. "Wait," he said "I'll heat you up a bit," went to the fire, warmed his hand, and laid it on the man's face, but the dead remained cold. Then he lifted him out, sat down at the fire, laid him on his knee, and rubbed his arms that the blood should circulate again. When that too had no effect it occurred to him that if two people lay together in bed they warmed each other; so he put him into the bed, covered him up, and lay down beside him; after a time the corpse became warm and began to move.

The metaphor DEATH IS COLD may also structure a whole story, such as *The Story of King Frost*, a tale in which a girl is abandoned in the freezing forest by her father upon the demand of her stepmother. There, King Frost, which somehow symbolises death by cold, visits her and, after being touched by her ill-state, takes her with it in its carriage. The girl went back home, radiant and beautiful, in a dress all glittering with silver and gold. After seeing that, the real daughter of the wicked stepmother is also placed in the forest to get jewels but, as she was really rude to King Frost, she is frozen to death, experiencing the same fate the stepmother will suffer.

Death is renewal

In many fairy tales it is shown from the very beginning that old parents die, giving their possessions to their offspring in such a way that

their death is portrayed as something natural which somehow allows new generations to develop (e.g. Puss In Boots, Felicia, etc.). Regarding seasons, the fairy tale called The Flower Queen's Daughter, in which a prince sets out to free a beautiful princess who happened to be the daughter of the Flower Queen. Since she is part of nature, she must comply with the natural cycles, in such a way that she is underground (actually another metaphor DEATH IS BEING UNDERGROUND) in winter, and returns from her death afterwards.

When the Flower Queen heard that her daughter wanted to marry the Prince, she said to him: *'I will give my consent to your marriage gladly, but my daughter can only stay with you in summer. In winter, when everything is dead and the ground covered with snow, she must come and live with me in my palace underground.'* The Prince consented to this, and led his beautiful bride home, where the wedding was held with great pomp and magnificence. The young couple lived happily together till winter came, when the Flower Queen's daughter departed and went home to her mother. In summer she returned to her husband, and their life of joy and happiness began again, and lasted till the approach of winter, when the Flower Queen's daughter went back again to her mother.

Finally, in The Wonderful Sheep princess Miranda is condemned to death by her father, but she is allowed to live by the captain in charge of killing her. In order to deceive her father and make him believe that she is dead, three friends of the princess commit suicide so that she goes on living.

3. Narrative analysis in postmodern fairytales

3.1. Elements of Intertextual use of Fairy Tales

Fairy tales have always been a popular form of literature, and we can find examples of works throughout the canon that utilize fairy tale intertexts. If we were to make a list of every text that contained a reference to fairy tale plots we would end up with a list of thousands containing samples from every genre and every period. However, the fairy tale has been used in as an intertext in interesting ways for various purposes by postmodern writers.

We should be able to differentiate between texts in which the fairy tale intertext is important and contributes a significant amount to our understanding of the story, and those texts in which the fairy tale is simply one intertext among many and does not affect our reading of the text to a great extent.

In defining the ways in which these intertexts operate, we can differentiate between different types of intertextuality.

Basing on Gerard Genette theories we can suggest that there are eight ways in which the fairy tale can operate as an intertext within mass-produced fictions. As an example, we can use one of the most popular fairy tale intertexts in contemporary fiction, “Bluebeard”. The fairy tale “Bluebeard” has been used as an intertext in many fictions in recent years.

1. *Authorised: Explicit reference to a fairy tale in the title.*

The use of a proper name of a fairy tale in the title acts as an authorial sanction that the text is to be understood in its relevance to a prior, preexisting fairy tale. No one would be surprised by an article ‘revealing’ the importance of “Bluebeard” to Margaret Atwood’s

“Bluebeard’s Egg”, for example. There are numerous examples of this relationship that one may cite: Kurt Vonnegut’s *Bluebeard*, Max Frisch’s *Bluebeard*, Donald Barthelme’s *Snow White*, Margaret Atwood’s *The Robber Bride* and Robert Coover’s *Briar Rose*

2. *Writerly: Implicit reference to a fairy tale in title.*

Seems like a contradiction in terms but the difference is one of reference. A direct reference to a well-known fairy tale in the title, as we have seen above, instantly generates an interpretation of the text that carries a certain authority, but the use of a more implicit reference allows for some interpretation. For example, John Fowles’ *The Collector* has been read as a version of “Bluebeard” (see Grace 1984 and Hermansson 2001), and in this argument its title can be used to substantiate this claim. Bluebeard is a collector of wives, and by this interpretation the unhinged protagonist of Fowles’ text can be viewed as a latter-day Bluebeard.

The difference between the authorised and writerly types of intertext in the title is an accentuated version of what happens in the text proper. Peritextual features that explicitly refer to the title (or other major, recognizable feature) of a well-known fairy tale are more prominent than similar references that occur within the main text itself. There may be hundreds of thousands of words in a novel, but only one title. There can be hundreds of allusions, but if the allusion is in the title, foreword or epigraph, it stands out from the rest of the text and assumes a certain importance

3. *Incorporation: Explicit reference to a fairy tale within the text.*

The most obvious way a fairy tale can be explicitly referred to is incorporation of the fairy tale into the novel.

4. *Allusion: Implicit reference to a fairy tale within the text.*

Element four is titled ‘Allusion’ due to the problematic nature of that term. Allusion is part of the standard toolkit of literary criticism and such a long-standing feature of literary criticism that it is very infrequently defined. Intertextuality that is closer towards the implicit end of the scale is considered allusion. Intertextuality that cannot be missed or ignored is more likely to be given its proper name.

5. *Re-vision: putting a new spin on an old tale*

Element five covers texts where the hypertext is mainly concerned with revising the hypotext with all that this implies in terms of structural similarities between the two tales. Any ‘new’ version of a fairytale counts as a re-vision. Element five, the re-visioning of ‘old’ fairytales, is best represented by Angela Carter’s short story collection, *The Bloody Chamber*, perhaps the best-known book of contemporary fairytale re-visions. The story which begins the collection, ‘The Bloody Chamber’, is a good example of revision, as it retells the story of ‘Bluebeard’ with few deviations. The plot of ‘The Bloody Chamber’ is almost identical to Perrault’s ‘Bluebeard’, although transplanted to the early twentieth century, and without siblings.

6. *Fabulation: crafting an original fairy tale*

Element six, the fabulation of a ‘new’ fairytale. The relationship between the individual text and its genre. We recognise a ‘new’ fairytale precisely by these generic markers. Architextual features that we use to recognise the fairytale, and we can say that a tale is ‘new’ if it does not closely follow the plot of a previous fairytale. The practice of the ‘literary fairy tale’, an original artistic work which is written by a historically recognisable individual, falls under this category, and Oscar Wilde’s *The Happy Prince* belongs here as much as Margaret Atwood’s *Princess*

Prunella and the Purple Peanut a ‘new’ fairytale precisely by these generic markers.

7. *Metafictional discussion of fairy tales.*

Metafictional intertextuality occurs when a fairytale is commented upon, or when the fairytale is analysed in a critical way. This ‘criticism in the text’ is what Genette would categorise as metatextual, the type of intertextuality we usually find between commentary or criticism and the text it comments upon. This type of intertextuality can be related to a specific tale.

An example of the metafictional use of a fairytale inter text can be seen in *Oranges Are Not The Only Fruit*, where the narrator considers fairytales about marrying beasts:

In this story, a beautiful young woman finds herself the forfeit of a bad bargain made by her father. As a result, she has to marry an ugly beast, or dishonour her family forever. Because she is good, she obeys. On her wedding night, she gets into bed with the beast, and feeling pity that everything should be so ugly, gives it a little kiss. Immediately, the beast is transformed into a handsome young prince, and they both live happily ever after.

This quotation, comparing ‘happily ever after’ fairytale marriage to the rather more depressing and realistic institution. it is possible for there to be a metatextual relationship between a fiction and the fairytale without this being portrayed as a long critical aside about a specified text. A metafictional examination of a certain fairytale can take place on the diegetic or narrative level; it can be integral to the story or it can be an aside by the narrator that does not directly further the plot

8. *Architextual/ Chronotopic:*

Element eight is occurs when we recognise ‘fairytale-like’ qualities in a fiction, without knowing a specific fairytale to which this text relates.

Chronotopic objects (castles) - an example of a chronotopic image is the castle. The castle is an example of a physical object that carries symbolic baggage (to the extent that our reaction to the physical object is determined by its fictional representations). There are also chronotopic events, or actions, that remind us of the fairytale.

The presence of intertextual elements for a postmodern fairy tale is obligatory, as the multidimensional content of the part is realized through the actualization of intertextual relations, images, allusions, etc. One of the brightest manifestations of this category is the citation, which implies an organic combination of the original author's fairy tale and quotations from the works of different authors, which together create a new textual space.

The presentation of quotations from other texts of fairy tales acquires a new meaning under certain conditions in the appropriate context. In addition, fairy tale postmodern authors widely apply and transform quotations, allusions and parodies, directing the reader to an intellectual search: the semantic multilayered text appears only through the explication of all inter-textual connections.

We interpret the variability of the postmodernist tale discourse as the representation of text fragments in different variants of content. These variations are simultaneously represented in the text by punctuation marks (dashes, brackets).

Also, we thought it worth to mention carnivalesque as a parameter of the postmodernist tale discourse, which is based on the game aspect of language. The linguistic game activity deforms the reflection of reality and the rules of language, removing well-established stereotypes of perception and behavior. The aspiration to get rid of the borders of the language, to find new forms of realization of its potential, to create a new

language for new literature leads to the textualization of the language and is no longer a tool, a means but a goal.

The consequences of this are the use of:

- profanity,
- violation of word compatibility,
- mixing of speech styles.

To a greater extent, the postmodern text of the fairy tale presents such forms of language games, which can be defined as language games or linguistic games, so it is not only about using the potential of language units to create an aesthetic effect through a conscious violation of language norms, but also about operating with meaningful elements.

The gaming principle of creating a postmodern discourse of fairy tales is emphasized by almost all researchers, considering it the leading one. Indeed, the specificity of this type of artwork is the constant play with language, on the limits of the language norm, the violation of the norm, and the birth of new meanings in combination with the incongruous.

However, in the English postmodernist discourse of fairy tales this principle is implemented in the carnival text principle, the leading features of which are laughing, parody, mockery, hoaxes, use of various masks, balancing beyond the real and fictional worlds. Carnavalesque also predetermines the presence of elements of theatricality, a kind of theatrical festive action, and attractiveness.

The discourse of a fairy tale, its manifestations are recorded mainly in the language game and parody. Thus, in the English postmodernist discourse of fairy tales the leading text categories are dialogue, intertextuality, variability, fragmentation and carnival. However, it is carnival feature, which is conditioned by the direction of the text towards theatrical festive action, that actualizes other categories with

manifestations on the structural-semantic and formal-grammatical levels of the text. However, the typology of categories of the postmodernist tale discourse is a definitively unsolved issue, taking into account the complexity and multi-affectedness of the phenomenon under study, and defines the prospect of further scientific research

There are two major trends in the postmodern tale, such as uncertainty and immanence:

- Uncertainty is a complex concept that includes ambiguity, discontinuity, pluralism, randomness, distortion, disintegration, displacement.
- Immanence as the ability of literature to generalize itself in symbols, to influence itself through its own abstractions, thus making it its own environment.

One of the signs of uncertainty on the level of composition is fragmentation, the absence of a logical connection between thoughts - a technique quite common in modern fairytales of the postmodern. The works of postmodernism literature are characterized by a different narrative intensity [2].

The use of such elements as:

- repetitions,
- parallel syntactic constructions,
- storytelling

All these lead to slowing the deployment of the action and, consequently, to a decrease in narrative speed, as it happen in the following example:

Where have the buffalo gone? You can go for miles and miles and miles and miles and hundreds of miles without seeing a single one! And that did not prevent them from letting the railroads grab all the best land!

And that did not prevent them from letting the alienation seep in everywhere and cover everything... [83, p. 137]

By using a technique such as collage, on the contrary, the narrative speed increases due to the omission of individual parts, the absence of verbs-links, etc.:

"Those men hulking hulk in closets and outside gestures eventuating against a white screen difficulties intelligence I only wanted one plain hero of incredible size and soft, flexible manners ... [82, p. 37]

The space in the works of postmodernism literature is not formed around characters or storytellers, as in the literature of modernism, but is simultaneously constructed and reconstructed with the help of such techniques as:

- interpolation,
- interposition,
- superposition,
- assignment of unusual attributes [4, p. 45].

In the first case, the worlds that are incompatible and unrelated to one another in the geographical atlases of the real world are placed side by side in postmodernist works. The interpolation strategy provides for the incorporation of foreign space in a familiar space or between two adjacent spaces where the existence of a third space is not provided.

For example, the action of the fairy tale novel "Black as Night" by R. Domen takes place in New York, in the South Bronx[82]. The work mentions a number of real New York place names (Grand Central, Gun Hill Road, St. Catherine's high school), but the main action takes place in the monastery of St. Gilles, located in St. Lawrence Church, which is a fictional space.

In the case of overlapping, two familiar spaces are superimposed one on top of the other, creating a third space that differs from the

original. As for the assignment of unusual attributes, in contrast to realistic literature, in which certain objects or phenomena are associated with certain features, in the works of postmodernist writers, instead of associations that automatically come to mind, random associations are used, sometimes distorted associations that parody established notions.

A characteristic feature of the works of postmodernist literature, in particular literary fairy tales, is experimenting with page space: the non-conventional use of capital letters, fonts and spaces.

For example, T. Halt conveys the lines of the Tom Thumb in letters, half the size of the usual font:

Dumpy raised both eyebrows. "You givin' me an order, Tiny?" He muttered softly. Tom Thumb sighed. "It's for your own good. Go on, get a move on. Or are you standing around waiting till you evolve into a sentient life form?" [83, p. 82]

The use of text graphics is also characteristic of the novella "Snow White": *WHAT SNOW WHITE REMEMBERS: THE HUNTSMAN THE FOREST THE STEAMING KNIFE* [83, p. 45].

Due to such visualization, the boundaries of the narrative are expanded; the reader's attention is focused on individual events and actions of the characters. Thus, the characteristic features of postmodern literary fairy tales are:

- the assimilation of inferior art through the use of banalities
- greasy expressions,
- intertextuality,
- fragmentation,
- collage,
- metaprose,

- self-reflective references to the process of creating literary works.

Literary tales are characterized by:

- different narrative speed,
- interpolation of foreign space in the familiar space,
- experimenting with the space of the page,
- using text graphics.

Further research of the postmodern literary fairy tale allows to highlight new typological characteristics and better understand its place in the artistic system of postmodernism.

3.2. Narrative aspects in postmodern fairy tales

For the first time in the tales of the modernism period, attention was paid to the process of unfolding the narrative; experiments with word-writing and grammatical structures became widespread. The fascination of modernists with the search for new forms of expression, which was not burdened with conventions, drew attention to the child's language, which provided opportunities for innovation. For example, postmodern tales begin with the usual fairy tale beginning:

“Once upon a time and a very good time it was there was a moocow coming down the road and this moocow that was coming down the road met the nicens little boy named baby tuckoo...”[83, p. 2].

Due to the presence of the two-part structure of the postmodern fairy tale chronoscope, it is logical to expect the lexical filling separation when describing the spaces of conditionally real and magic-tale chronoscopes on the markers of space of the existentially realizable submit and markers of space of the existentially unrealizable submit.

Lexical units of spatial uncertainty in a postmodern fairy tale are usual lexical units and stable word combinations which are used for description of any sub-world of the fictional world of a fairy tale and an extra text reality in a postmodern fairy tale. Being the final link in the chronoscopic triad of myths - a folklore fairy tale - a literary tale, it combines the image of space and time (chronoscopes), one of which isomorphic to the image of the real world, and the other isomorphic to a folklore fantastic image of the world, which in principle cannot be.

The fantasticity of imagery in the postmodern fairy tale is combined with the atmosphere of real life and sometimes even with the recognizability of the place of action. At first glance, the presence in the postmodern fairy tale ontologically unrelated realist objects, unlike the

works of other genres - novels, novels, etc., where rapprochement with reality is more justified, seems paradoxical, as it contradicts the fairytale's invariant-sign of irrationality, for which magic and miracle play the role of a plot-forming factor, helps characterize the characters.

The use of repetitions and fictional words has much in common with the technique of the flow of consciousness, which began to use the writers-modernists to achieve greater reliability in the transmission of thoughts of their characters. Fairy tales of this period are characterized by fuzzling the boundaries between reality and fantasy, a departure from the didactic and moralistic orientation of traditional fairy tales, giving the reader a more active role.

The literary movement of postmodernism opposed the entrenched conventions of modernism, trying to expand the possibilities of literature and erase the boundary between reality and fiction. By abandoning such traditions of realism as imitation of reality, coherence and linearity of narrative, postmodernism brought to the fore such notions as disorder, fragmentation, disruption of sequence and deviations from the topic. Under the influence of postmodernism, the traditional fairy tale has suffered the greatest genre transformations.

The main criteria that distinguish the fairy tale from other literary genres are as follows:

- it reflects the centuries-old oral tradition (hence the set of certain motives, specific intentions, repetition of the same type of actions, optimistic ending)
 - tells about fictional, magical events;
 - one of its tasks is to provide a moral lesson.

In postmodern fairy tales, the main genre features of the fairy tale have been preserved, but have undergone significant transformations.

Based on certain classical fairy tales, postmodern writers kept a familiar plot and heroes.

Certainly, the degree of observance of a plot varies, some postmodern fairy tales are limited to separate fragments or characters of a popular fairy tale (for example, "Snow White" by D. Bartelma is devoted to the period of Snow White's residence at dwarves).

In addition, postmodern writers allow numerous variations of the plot, filling it with new and new details, often borrowed from previous versions of the tale. Thus, R. Coover in his novel "Wild Rose" ("Briar Rose") tells different versions of the fairy tale "Sleeping Beauty". Finally, postmodern fairy tales usually offer a parody interpretation of familiar fairytale plots.

As a rule, in postmodern fairy tales there is no happy end or any definite end at all. The principle "The good must conquer the evil", typical for traditional fairy tales, in this case does not work. Sometimes the author offers several endings, but they are all inconclusive. The use of certain template phrases (such as "once upon a time", "happily ever after") is mostly out of context.

Although the children's fairy tale has no age limit, the postmodern fairy tale appeals to an adult audience. This is primarily due to the tendency to deal with prohibited topics (such as cruelty) and the plot that is excessively complex. The classic fairy tale is based on many notions that raise certain expectations in readers. Postmodern fairy tales do not meet these expectations, primarily because of the peculiarities of their narrative structure, visual style and other components that reflect the unpredictability of the postmodern world. Linear narrative is replaced by a circular deployment of a plot from a false start, unexpected twists and turns, plot moves that lead nowhere, and other similar narrative strategies.

The concept of an author with a certain higher knowledge and the degree of author's authority used by children's writers in their fairy tales, as mentioned above, have changed in line with historical and cultural changes. The fairy tales of the postmodern period are characterized by the absence of a traditional omniscient narrator, and the story of a certain event is told from different points of view. Repetitions with variations, alternative ways of story deployment - all these narrative techniques transform the text of a fairy tale into a kind of game for readers, who must independently interpret and reconstruct the story.

Heroes of traditional fairy tales are usually schematic characters who know their mission and obediently carry it out. In contrast, the heroes of post-modern fairy tales are more complex characters that demonstrate own embarrassment, doubt in the actions of other characters and their own role.

For example, the prince from R. Coover's book "The Dead Queen" from his last fairy tale collection "A Child Again" has mixed feelings for Snow White and the Queen, as well as uncertainty about the correctness of his own actions. All this also goes against the expectations of readers. Often the multiplicity of characters is emphasized by illustrations, which are an integral part of the text of the fairy tale. Thus, the fairy tale genre has undergone changes throughout all historical periods, but the most innovations are characteristic of post-modern fairy tales. Genre transformations have affected both structural components of the fairy tale and narrative strategies, relations between the author and the reader [64].

Let's consider the example of other postmodern fairy tale by N. Gaiman who is probably one of the brightest representatives of postmodernism in the genre of literary fairy tale, or rather, in that eclectic shift of genres and cultural codes, which forms the direction defined in

Western linguistics and literary studies as "fantasy". In his work the basic principles of post-modern literature are clearly reflected, where:

- the principle of uncertainty
- plurality,
- the principle of equality of not only cultural models,
- also the cultural codes corresponding to them is fundamental.

These principles are also clearly manifested in the narrative structure of such a famous fairy tale by N. Gaiman as "Coraline", which became a bright phenomenon not only in literature but in mass culture as a whole.

At first glance, the plot structure of this fairy tale is quite simple, representing a classic magic fairy tale-quest with a direct-flow composition [54, p. 32], a traditional set of characters-roles (the protagonist is Coraline, the antihero is the "other" mother, the protagonist's assistant is a cat, etc.) and plot moves (journey, finding a magic object, intermediate test, etc.). This is the kind of fairy tale that looks in the eyes of a "naive" reader, in this case - a child for whom this fairy tale is written. However, the adult is able to see other meanings and genre codes in the story, to see in the fairy tale both the classic "story of maturation" (coming-of-age novel) and the aesthetics of novels and films of the "horror" genre.

The binary structure of fairytale functions, typical for both folklore and literary fairytales (good is evil, losing is finding, action is counteraction, etc.), in the space of the postmodern fairytale transforms rather into a kind of dualistic unity, where opposition and comparison replace each other in a language game typical of postmodernism. Let's consider, for example, opposition real and unreal in the description of the house of Coraline in two worlds. On a superficial level, the binary

opposition is unambiguous: the real house is opposed to an unreal, imaginary, artificially created house in the "other" world:

“Coraline had time to observe that the house itself was continuing to change, becoming less distinct, and flattening out, even as she raced down the stairs. It reminded her of a photograph of a house now, not the thing itself”[54].

At the same time, the description of the "real" house has the features of unreality, the imaginary world of Gothic novels and stories by E. Poe, where the house is sinking in the fog and each thing is not what it seems, where the garden stones are like frogs, and toads resemble stones. N. Gaiman creates a complex narrative space, reminiscent of a mirror room in which dual concepts, repeatedly reflected in each other, changing and distorting, however, create a coherent narrative fabric.

The dualism of the real - imaginary, of things - symbol (symbols of trees, white sheet of fog), the trivial - unusual, funny - ominous (mice - rats, dogs - bats), living - undead, etc., finds its embodiment both in terms of content and expression. The following passage demonstrates how the "other" father transforms from an animated being into a "thing", a soulless abstraction, which is reflected in the use of attractive pronouns and the noun "thing" in direct conversation:

“Coraline patted its hairless head. Its skin was tacky, like warm bread dough. "Poor thing," she said. "You're just a thing she made and then threw away.”[54].

The idea of mirrored, opposing similar but not identical entities is the basic principle of storytelling in the Heiman's tale, with each entity also dual in nature and shows opposite signs. The "other" mother, initially perceived as an idealized embodiment of maternal care, a creature living for her child and thus opposed to the indifferent and self-absorbed real mother, turns into an entity willing to swallow this child. The beautiful

lady turns into a witch, the antithesis turns into synthesis, complicating the character's image structure:

"She wants something to love, I think," said the cat. "Something that isn't her. She might want something to eat as well. It's hard to tell with creatures like that."[54]

At the same time, another character in a fairy tale, a cat, consciously refuses to have to bear any name. In this case, any identifier is unnecessary, redundant, because, unlike Coraline, trying to find its place in relation to a particular system, the cat is outside the system and does not need such a definition. The name symbol as a sign becomes empty, without the meaning:

"No," said the cat. "Now, you people have names. That's because you don't know who you are. We know who we are, so we don't need names." [54].

The multi-dimensional interpretation of the fairy tale's meanings is greatly facilitated by its exclusive character, where numerous allusions, quotations and reminiscences are built into a coherent balanced system, allowing for a broader and more variative interpretation of the work. Using allusion in the broad sense of the word, as a form of realization of intertextuality, Geiman activates the process of perception, including through the paradoxical image series he is building, creating the artistic connotation necessary to convey artistic meaning.

The same image is weaved from a multitude of exclusive splinter images, creating something new and at the same time easily recognizable, while the inevitable subjective loss of meaning or interpretative errors can easily be compensated for by decoding parallel reference images.

On the example of N. Geiman's "Coraline" tale we see that the poetics of the postmodernist tale is the poetics of the "open" text; it is a work in motion that allows and suggests an infinite number of aspects of

the work itself, which, reflected in each other and interacting with each other, mutually reveal the hidden meanings in them, as well as an infinite number of aspects of interpretation that do not mutually exclude but complement each other with the active participation of the interpreter.

The phenomena characteristic of postmodern literature of introducing elements or motifs of previously known information into the new discourse are reflected in the names of the own texts of the postmodernist paradigm. In modern fairytale discourse, they function as compressed mini texts, carriers of cognitive information. As one of the universals of culture, they perform a combined function. In their inner form they encode a certain social plot, which is intertwined in the social context of the culture of the modern for a given name of society. The tendency to transmit volumetric meaning using a rather compact language form (anthroponime-lexems) is subject to the law of language economy.

Thus, they are complex language signs and a kind of translator from the addressee to the addressee of multidimensional information contained in them. Our study of contemporary author's fairytale discourse allows us to finally clarify its formal, semantic and substantive aspects.

Determining the peculiarities of the compositional organization of fairytale discourse in terms of cognitive poetics makes it possible to establish the features of postmodernism in contemporary fairytale discourse and to conduct further research of onomastic paradigm through the prism of postmodernist tendency to the precedent situation.

The tendency of giving mass information in a new interpretation, the method of reading one text in comparison with another, appealing to well-known facts implicated in lexical units, requires from a modern recipient deep basic knowledge and intellectuality for correct decoding of the author's message.

Folktales represent rich materials for research. They convey important ideas related to identity, culture and belonging and offer a perspective on the world, which has been developed throughout centuries and has been satisfying and beneficial for every generation, who read or heard and reproduced them.

Collective knowledge about life and death, accumulated during several centuries is transmitted to the reader in a symbolic form and enables the reader to grasp the main idea of the story without getting stressed from details. The narrative is analysed from three different perspectives: production (how and by whom it was produced), function (how it functions in a situated context) and self and identity formation (how it guides its readers to perform in a specific way) with a special emphasis on the latter.

In the next paragraph we shall try to analyze the Fairytale Narrative in *The Memoirs of a Survivor*, of Doris Lessing.

3.3. The Fairytale Narrative in *The Memoirs of a Survivor*, of Doris Lessing

Doris Lessing has made use of many techniques associated with the postmodernist style of writing in her various works. *The Memoirs of a Survivor* is one such work which has been read as being rich in myths, ungiian archetypes and elements of magic realism. We will make an attempt to add another dimension to this text, that of a fairytale narrative. We will use of Kevin Paul Smith's ideas on the postmodern fairytale intertexts present in various works of postmodern fiction for a structural analysis of the text and shows that how the presence of the storyteller figure, the autobiographical nature of the said text and the homodiegetic nature of the novel make it fit the structure of a fairytale narrative.

Looking at *The Memoirs of a Survivor*, it can be seen that the narrative of the novel follows a similar trajectory up to a great extent. The unnamed narrator of the text also resembles the trope of the storyteller in many ways. She is a character within the text who is narrating her story to a narratee who is present in the world of the text. It is to be noted that although the narrator is writing her experiences and not narrating them orally to her audience, this does not take away much from the figure and she can be still seen as a storyteller. The presence of the narratee within the world of the text is also emphasised, even though the narratee is unnamed. The opening of the novel makes the extradiegetic reader/narratee of the presence of an intradiegetic narratee: "We all remember that time. It was no different for me than for others. Yet we do tell each other over and over again the particularities of the events we shared..." (Lessing 2007: 7). Or when the storyteller later in the text says describing what she feels as an extraordinary experience, "Well, the reader should have no difficulty here: these words are a description of the

times we have lived through” (Lessing 2007: 19), the presence of a narratee within the text becomes clear. Smith also defines the narratee as the “reader’s surrogate in the world of the text” (Lessing 2007: 93), and in Lessing’s novel, the narratee plays the exact same role.

The *Memoirs of a Survivor* also fulfils the four qualifications mentioned by Smith as the important characteristics of the storyteller. The storyteller figure in the novel is intradiegetic, i.e. it is telling a story at the second level, the level of the text. Again, the extradiegetic reader is forced time and again to consider the context in which the story is being narrated, to take notice of the world and the circumstances of the narration of the text. As to the incorporation of the fairytale elements within the text, one does find some elements of fairytale as in the presence of the edible house, made up of sweet material which the storyteller eats along with Emily and June: “I broke a piece of it and ate: sweet, dissolving on the tongue. A sugar house, like the one in fairy tales...” (Lessing 2007: 123). This reference to the edible house intertextually alludes to the edible house in *Hansel and Gretel*.

And of course, the narrative is homodiegetic: it is about the storyteller who is telling her story.

Expanding on second point, that is, the context of the narrative, Smith says that the narratee can have any of the following four functions in the narrative: to question the narrator, to be an agent of focalization, to motivate the narrative, i.e. to provide a reason for the retelling and to criticise the narrative. In the case of the present text, the third function comes closest to the role of the narratee who seems to be limited to being the recipient of the present text. Another important aspect of the storytelling according to Smith is that “we are not presented with the narrative as a product, as it inevitably appears on the shelves of a

bookshop, but as process” (Smith 2007: 103), and he further links it with Linda Hutcheon’s concept of “process mimesis”. This idea again holds true for *The Memoirs of a Survivor*, for no reader of the text can be oblivious to the fact that s/he is being presented with not a finished text, but with a process, a process of storytelling and narrating which has its own dilemmas for the figure of the storyteller. Time and again she comments on the narrative, for example when she says, “This is a history after all, and I hope a truthful one” (Lessing 2007: 94) or when she says “Perhaps I would have done better to have begun this chronicle with an attempt at a full description of ‘it’. But is it possible to write an account of anything at all without ‘it’ – in some shape or another – being the main theme?” (Lessing 2007: 139)

Expanding on the third criterion, i.e. the intertextual allusion or incorporation of fairytale intertexts, Smith makes an important point that the fairytales “have always been about the teller’s own life” (Smith 2007: 103). He refers to Marina Walner who in *From the Beast to the Blonde* finds that the fairytales have always expressed the “lore of the oppressed, women and the peasantry, disguised in dream-like metaphors easily interpreted by their listeners but not so easily today” (Smith 2007: 103). This idea of the dream-like metaphors is important because it links to another idea expounded by Kevin with reference to the text he analyses, that of magic realism. He says that the “incorporation of fairytale discourse within the same text as conventional realism can be seen as a cause of what has been called the magic realism of the texts under analysis’ (Smith 2007: 106).

The use of magic realism or “fairytale discourse” “imports fairytale logic into the discursive structure of the novel as a whole” and this leads to allowing “the reader to see the events in more than one way: the

boundaries of the possible and the impossible are shifted” (Smith 2007: 106).

Magic realism can also be seen at work in *The Memoirs of a Survivor*; in fact it would not be an exaggeration to claim that the novel has been written in the magic realist mode. Simply put, magic realism refers to a style of writing “characterized by the matter-of-fact inclusion of mythical or fantastic elements into seemingly realistic fiction” (britannica.com). In the text, magic realism becomes a driving force, as the reader finds herself in a territory that comprises of the elements of the realistic as well as the magical.

The world of the text and the narrator storyteller seems realistic but the elements of the magical and the fairytale are introduced in the form of the world beyond the wall of the narrator storyteller where she forays time and again.

This world beyond the wall is characterized by elements such as an Edwardian house and scenes from Emily’s childhood being played there as in a film, empty rooms that need to be painted and re-painted, a house made of sweet edible material, presence of a poltergeist, rooms that she finds on one visit but which are never seen again, a garden under another garden and at the end of the text when the wall dissolves and the storyteller along with Emily, Gerald and the young children enters this new dimension – these are all elements of the magical realism or the fairytale world that make themselves present in the text, thus shifting the boundaries between the possible and the impossible, the real and the magical by bringing in fairytale logic in the text.

Referring to the fourth feature of the homodiegetic narrator, Smith writes that “the most important aspect of the storyteller as a formal trope is that the narrative is about the storyteller” (2007:107). In the shape of the storyteller, “the reader witnesses someone attempting to make sense

of their life through narrative, which is inherently a metafictional trope” (Smith 2007: 107).

This is again important in a discussion of *The Memoirs of a Survivor* because not only is the story about the unnamed storyteller and her life, but also because one gets the clear idea that there is a purpose behind writing this narrative: the process of writing gives the storyteller to go through her life experiences once again and understand them, look at them once again as she presents them before her narratee. As Smith (2007) points out, the presence of a storyteller figure is also in keeping with the idea of polyphony since the presence or the foregrounding of the storyteller figure makes the novel polyphonic where one cannot help but feel that the voice and opinions are not of the writer but the storyteller’s. This happens because the reader has nothing else to go by about the setting, circumstances or the characters in the text except for the word of the storyteller. This holds true for *The Memoirs of a Survivor* as well.

Smith also links this idea with the idea of writing an autobiography. Since the text is homodiegetic, it is inevitable to draw parallels between them. This becomes interesting for *The Memoirs of a Survivor* because of its subtitle: “An Autobiography in Dreams”. Smith points out that the texts that contain a storyteller “show not only an autobiography but the *process* of creating an autobiography” (2007: 112). This idea thus is related to Hutcheon’s concept of process mimesis. One can, indeed, read *The Memoirs of a Survivor* as an autobiography, but the important question that poses itself is whose autobiography – Lessing’s or the unnamed storyteller’s?

Is it real or is fictional? This in turn is related to another question posed by the storyteller, that of ontology.

Smith summarizes this problem in the form of questions like “what type of world are we living in? How real is this world?” (2007: 113) and

goes on to claim that in works of such kind, fiction “is viewed as a kind of ‘alternate reality’” (2007: 114). This idea of alternate reality also holds well with Lessing’s work, for her novel too offers her storyteller. As well as the readers, the taste of an altogether different, frightening yet hopeful alternate reality.

Doris Lessing has used a considerable number of tropes regarding the myth, folklore and the fairy tale in many of her novels and *The Memoirs of a Survivor* is also among those texts that can be read as postmodernist text from this perspective. As this paper has attempted to show, the novel makes use of the narrative style which is similar to that of the fairy-tale, thus adding a new layer of meaning to the already rich and complex text, taking it into the realm of the fairy tale along with those of science-fiction, dystopia and fantasy.

CONCLUSIONS

In our work we have analyzed and discussed metaphoric concepts, concepts of gender in of postmodern fairy tales. Also have made an overview of theoretical and methodological principles of the study of fairy tales. Analyzed different concepts, gender-marked nominations.

In the course of our research we came to the conclusion that the development of the English literary fairy tale in the postmodern period is a rather complicated literary process, which began in the late 1960s and continues to this day. As in previous periods, the fairytale genre is now linked to the national specifics of postmodern fiction as a whole and reflects its main features.

Specificity of the English literary fairy tale is its initial intertextuality in relation to all fairy-tale texts and genre synthesis, in which one can distinguish the features of both folklore genres (folk tale, instructive history, storytelling) and literary genres (Gothic novel, science fiction, detective). These characteristics evolve from simple borrowing and inclusion in the text of stereotypical plot moves, traditional themes and images, magic attributes (to emphasize the details of modernity, to create a fabulous atmosphere) to a conscious postmodernist game with elements of ideological-thematic, compositional, figurative, linguistic levels; which is an ironic reinterpretation (often in the form of parody or stylization) of earlier works of this genre.

Such works undoubtedly include a literary fairy tale. A literary fairy tale is a special genre of children's literature, which is based on the interaction of the fictional and real world, based on information about the organization of the objective world, standards of social behavior, value aspects of the linguistic community.

A literary fairy tale differs from a folklore tale, which is its archetype. We follow the definition that defines a literary fairy tale as an independent genre with its dominant features: magic, witty and fairy tale chronotope, game-like atmosphere, intertextuality and etc. The magic and story narrative chronotope in a fairy tale in general and in a literary fairy tale in particular has dualistic character. One of them corresponds to an isomorphic reality, and the other to isomorphic fiction. Time in a literary fairy tale approaches the artistic one, as it is interrupted, reversible, disordered, arbitrarily crossed and permeable, multidimensional. The author of this phenomenon, in accordance with his ideotype, can very individually use these typological features in the text. Intertextuality as an integral quality of the literature of postmodernism, to which the literary fairy tale belongs, suggests in the opinion of many researchers a certain hierarchy and typology.

The text of a literary postmodern fairy tale is a continuation of a literary work, the plot and fable of which take place in a magical world. Space is also multi-layered. It includes ego-space, private space, social space that relate the individual with these entities. The identification of dominant features as the main structural elements of the literary fairy tale genre allows us to follow, on the one hand, how this genre of dominant features is realized in the works of an individual writer and, on the other hand, how the features of his or her idiostyle contribute to the further development of the literary fairy tale genre.

Writers often use the structure of a folklore tale, which, due to recognizable signs, acquires a new sound and interpretation and destroys all readers, expectations from the behavior of traditional heroes, endings and morals. The English literary fairy tale is distinguished by a combination of a realistic approach, expressed in the representation of social issues, and a traditional eccentric approach in the spirit of a certain

madness, which shows the author's game of imagination. The heroes are depicted not from the point of view of their best qualities of character, but in their weakness: their fears are exposed, their physical and spiritual pain is emphasized, and some crazy beginning is emphasized. This, to some extent, leads to their deliberate rapprochement with the antagonists. Although it is with the protagonists that writers associate the humanist beginning of the tale, which is expressed in the subject of the image - experiences, hopes, loss, guilt, love, death and understanding of his place.

Thus, the theme of searching for oneself, of cognition of the identity, which is characteristic: for works of literary fairy tale and fantasy, in symbolic form reflects the formation of multicultural consciousness of the British, the search for national identity, its place within the class, national and personal history.

The genre specificity of a literary fairy tale is formed by the updated features of a folklore tale: a magic and fairy tale chronotope, a system of images subordinated to the disclosure of the fairy tale conflict, and a category of magic.

The expansion of the English literary fairy tale genre in the postmodern period is conditioned by its original intertextuality (in relation to the folklore sources and the preceding fairytale tradition) and its installation on the game principle, which makes it possible to model fairytale worlds and deconstruct traditional images of heroes.

Fairy Tales is distinguished by the attitude to the game principle, which extends to the plot, image and language levels of works, transforms the category of morality and "turns over" the traditional perception of folklore tales.

The influence of postmodernist aesthetics on the works is manifested in the creation of multiple unstable worlds and dual situations

that determine the inner development of the protagonist and his formation as a protagonist.

The evolution of fairy tale in postmodern consists in a specific interpretation of the fairy-tale duality and literary intersection of real and fictional, which emphasizes the lowly (cruelty, pain) and psychological (fears, insanity, obsession) aspects of life and determines the ambivalence of the heroes' images. In this aspect we have analyzed the narrative concept of the Dorris Lessing fairy tale literary novel *The Memoires of Survivor*.

In the material of the considered works we can see that the literary fairy tale of the postmodernism period undergoes an evolution from borrowing only some principles, then interpreting some of the basic ideas of postmodernism, and then gradually developing them as a protagonist, and creating multiple unstable worlds and dual situations.

Fairy tales represent rich materials for research. They convey important ideas related to identity, culture and belonging and offer a perspective on the world, which has been developed throughout centuries and has been satisfying and beneficial for every generation, who read or heard and reproduced them. Collective knowledge about life and death, accumulated during several centuries is transmitted to the reader in a symbolic form and enables the reader to grasp the main idea of the story without getting stressed from details. The narrative is analysed from three different perspectives: production (how and by whom it was produced), function (how it functions in a situated context) and self and identity formation (how it guides its readers to perform in a specific way) with a special emphasis on the latter.

From the sixteenth century to the present, fairy tales have been transmitted in different ways depending on the relevant information they

were intended to communicate and on their function within a given social context or institution.

Fairy tales were recited at courts for entertainment and social communication about manners, norms and mores, and they were performed as ballets, masques, operas, and plays. As the bourgeoisie ascended to power in the nineteenth century, the relevant content of the transmissions changed but not the cultural, linguistic, and psychological disposition of the people.

The fairy tales were printed as books, broadsides, and chapbooks and read in public and private. They became part of costume balls in which people would assume particular fairy-tale characters. They were part of charades and parlor games.

By the end of the nineteenth century the fairy tales were transmitted by radio and film and through advertisements of different kinds and illustrated books and postcards. With the rise of film, cartoons, comic strips, and musical shows at the beginning of the twentieth century, fairy tales became a major staple of all forms of the mass media.

We have analyzed different social functions of the literary fairy tale which was initially not intended for children, and yet, children had for centuries listened, remembered, and carried fairy tales because of their relevance to their lives.

An epidemiological approach to fairy tales can enable us to understand how strains of fairy tales are formed and spread. For instance, it is relevant to know what risks a young girl takes when she walks alone in a forest, park, city, or countryside, especially when she meets a male who likes to violate women.

It is relevant to know what dangers a child, especially a girl, -- and it could also be a boy might face when her mother dies. The information about the circumstances she may confront will be communicated among

people in different forms and will alter as environmental stimuli change. The father of the girl might remarry; he might remarry a woman with children; he might remarry a woman who is jealous of the daughter and may want to advance the cause of her own children; he might neglect and abandon his daughter; he might die and leave the girl without any protection. The girl might feel unwanted, guilty for causing her mother's death and hence want to dirty or besmirch herself, abandoned, longing for the love and protection of her dead mother, desperate for love from someone outside her family. The initial situation, the death of a mother who leaves behind her a daughter, gives rise to different predicaments for the child – predicaments that will need cures, and information to bring about the cure is communicated. The formation of the cures as relevant stories is computed in the brain, and if a metaphorical mode of signaling to other people what might occur in a given situation becomes effective, it will be chosen over other modes of communication and become a relevant cultural representation.

As a metaphorical role of representation, whether it iconic or written, the fairy tale effectively draws our attention to relevant information that will enable us to know more about our real life situations, and through its symbolical code and flexible structure, it allows for personal and public, individual and collective interpretations. The relative formation of a strain within the fairy-tale genre offers the possibility for contested discourses about the social transformation of social and political relations.

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SUMMARY

The extraordinary revival in the popularity of fairy tale literature and related modes of fantasy has generated much scholarly interest since the turn of the century.

Because fairy tales have always been ‘stories to think with,’ the present collection self-consciously addresses the constant interaction between theory and practice, creative and critical discourses that characterize the genre. In the course of our research we came to the conclusion that the development of the English literary fairy tale in the postmodern period is a rather complicated literary process, which began in the late 1960s and continues to this day. As in previous periods, the fairytale genre is now linked to the national specifics of postmodern fiction as a whole and reflects its main features. As to theoretical and methodological sources of the research significant works related to the aesthetics of postmodernism and its philosophical basis were taken (J.-F. Liotar, L. Hutcheon, I. Hassan); articles related to the certain aspects of a postmodernist novel (M. Bradbury, R. Petkin, Carter), and to English children's literature (I. Chernyavska, R. Hunt, J. Briggs, M. Sharp, O. Grenby and others); the most authoritative works and articles on the study of theoretical aspects of the genre of fairy tale (V. Propp, L. Braude, N. Demurova, E. Neelov, L. Ovchinnikova, etc.). The relevance of this study is determined by the increased interest in children's literature as a whole and its increasing role in world literature. Also, the relevance of the work is primarily due to the fact that postmodernism is one of the most brilliant spiritual phenomena of the modern era. And it is the postmodernist fairy tale is becoming one of the leading genres of literature. Also, the obvious national specifics of the postmodernist tale and the evolution of its main features require

definition and scientific reflection. In modern cognitive linguistics, the phenomenon of postmodernism and the presence of its characteristic differences in the discourse of different genres are being studied more extensively. We agree with most scientists that postmodernism is a realization of the exhaustion of the usual view of being as a dynamic manifestation of the original and indestructible categories, which is always in the process of positive deployment. Postmodernism is questioning the fundamental foundations of classical humanist discourse. It's potential as a critical, rhetorical, strategic practice: they move beyond thematic, denotative concerns of classic realist aesthetics by regarding the artistic text as a multidimensional experience invested with a historical, psychological, ethical, political, narratological, performative significance; and more specifically by focusing on the following aspects respectively.

Instead, it proposes irrational discourses within an existential content. In literary studies, the problem of the development of the postmodernist tale genre has not been properly understood due to the lack of sufficient theoretical basis in this field of research. The specificity of postmodernism is that the famous traditionalism of English awareness played its role and did not allow many writers to separate their view from traditional values. The character of the literature of this period is defined through interaction with modernism and realism, meaning the renewal of the link between the novel and realism, more precisely its transformation, rather than its rejection. There is a dialogue with the cultural heritage of previous epochs based on a rethinking of traditions and patriarchal conventions of life. The similarities between postmodernism and romanticism are also emphasized, based on the fact that both methods address the past and highlight eternal categories, but interpret them differently.

Specificity of the English literary fairy tale is its initial intertextuality in relation to all fairy-tale texts and genre synthesis, in which one can distinguish the features of both folklore genres (folk tale, instructive history, storytelling) and literary genres (Gothic novel, science fiction, detective). These characteristics evolve from simple borrowing and inclusion in the text of stereotypical plot moves, traditional themes and images, magic attributes (to emphasize the details of modernity, to create a fabulous atmosphere) to a conscious postmodernist game with elements of ideological-thematic, compositional, figurative, linguistic levels; which is an ironic reinterpretation (often in the form of parody or stylization) of earlier works of this genre.

A literary fairy tale differs from a folklore tale, which is its archetype. We follow the definition that defines a literary fairy tale as an independent genre with its dominant features: magic, witty and fairy tale chronotope, game-like atmosphere, intertextuality and etc. The magic and story narrative chronotope in a fairy tale in general and in a literary fairy tale in particular has dualistic character. One of them corresponds to an isomorphic reality, and the other to isomorphic fiction. Time in a literary fairy tale approaches the artistic one, as it is interrupted, reversible, disordered, arbitrarily crossed and permeable, multidimensional. The author of this phenomenon, in accordance with his ideotype, can very individually use these typological features in the text. Intertextuality as an integral quality of the literature of postmodernism, to which the literary fairy tale belongs, suggests in the opinion of many researchers a certain hierarchy and typology.

The genre specificity of a literary fairy tale is formed by the updated features of a folklore tale: a magic and fairy tale chronotope, a system of images subordinated to the disclosure of the fairy tale conflict, and a category of magic.

Fairy tales are also distinguished by the attitude to the game principle, which extends to the plot, image and language levels of works, transforms the category of morality and "turns over" the traditional perception of folklore tales.

The expansion of the English literary fairy tale genre in the postmodern period is conditioned by its original intertextuality (in relation to the folklore sources and the preceding fairytale tradition) and its installation on the game principle, which makes it possible to model fairytale worlds and deconstruct traditional images of heroes.

The evolution of fairy tale in postmodern consists in a specific interpretation of the fairy-tale duality and literary intersection of real and fictional, which emphasizes the lowly (cruelty, pain) and psychological (fears, insanity, obsession) aspects of life and determines the ambivalence of the heroes' images. The influence of postmodernist aesthetics on the works is manifested in the creation of multiple unstable worlds and dual situations that determine the inner development of the protagonist and his formation as a protagonist.

In the material of the considered works we can see that the literary fairy tale of the postmodernism period undergoes an evolution from borrowing only some principles, then interpreting some of the basic ideas of postmodernism, and then gradually developing and creating multiple unstable worlds and dual situations.

Fairy tales represent rich materials for research. They convey important ideas related to identity, culture and belonging and offer a perspective on the world, which has been developed throughout centuries and has been satisfying and beneficial for every generation, who read or heard and reproduced them. Collective knowledge about life and death, accumulated during several centuries is transmitted to the reader in a symbolic form and enables the reader to grasp the main idea of the story

without getting stressed from details. The narrative is analysed from three different perspectives: production (how and by whom it was produced), function (how it functions in a situated context) and self and identity formation (how it guides its readers to perform in a specific way) with a special emphasis on the latter.

The text of a literary postmodern fairy tale is a continuation of a literary work, the plot and fable of which take place in a magical world. Space is also multi-layered. It includes ego-space, private space, social space that relate the individual with these entities. The identification of dominant features as the main structural elements of the literary fairy tale genre allows us to follow, on the one hand, how this genre of dominant features is realized in the works of an individual writer and, on the other hand, how the features of his or her idiosyncrasy contribute to the further development of the literary fairy tale genre.

The work represents the formation of the dominant trends in the postmodernist tale from its inception to the present day. We have identified the main features of this genre, showing their evolution. The literary fairy tale of the postmodern era is studied in two aspects. Firstly, the question of differentiation of the concept of gender on the material of works of postmodernist fairy tale literature is raised. We discussed the postmodernism of the fairy tale, the dominant features of which were transformed under the influence of the national specifics of English literary postmodernism.