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## SPECIFICITY OF THE GENRE OF THE LITERARY FAIRY TALE IN THE WORKS OF MARKO CHEREMSHYNA

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**Abstract.** *The genre modifications of tales and their aesthetic-functional typology are considered on the works of writer Pokuttya. Semantics of allegorical images, plot-compositional and genre-thematical features of the works are cleared up. The conceptual-artistic outlines of the writers' artistic paradigmatics which allow to consider each writer as the independent and original creative celebrity in Ukrainian literature of the end of XIX – beginning of XX centuries.*

**Key words:** *genre modifications, literary fairy tale, psychological images.*

### **Introduction.**

One of the urgent problems of modern literary studies is the study of the genre specificity of the literary fairy tale of the end of the 19<sup>th</sup> – beginning of the 20<sup>th</sup> century. Interest in the problem makes it possible to understand the process of development of aesthetic and artistic consciousness, to reveal the individual uniqueness of the writer, to understand the general laws of the development of European and Ukrainian art, the literary fairy tale genre.

Well-known Ukrainian and foreign literary scholars (O. Day, L. Dunaevska, V. Zusman, T. Leonova, S. Pletesyuk, V. Propp, N. Kopistyanska, G. Sabat, N. Tikholoz and others) characterize this genre as an artistic system in which the ratio of elements of poetics of two different types of art – folklore and literature – is defined not as «borrowing or use», but as a harmonious unity. A literary fairy tale inherits from the original structure – a folk tale – a universal integrity that includes both the oldest mythological conception of the world and its valuable philosophical and symbolic interpretation.

Modern researchers note an important feature of a literary fairy tale – its mobility in terms of modifications and the presence of signs of a generalized form.

The purpose of the investigation is a comprehensive analysis of the genre modifications of the fairy tale in the work of the novelist Marko Cheremshyna.

**Main text.**

Genre and genre modification as universal categories of literary morphology and typology are important attributes of the ontology of an artistic work and factors of the literary process. They concentrate the essential features of the meaningful form of artistic and verbal works. Genre is a thematic, technically established type of artistic creation, specific for each type of art, which is determined by the originality of the image [2, p. 364].

As N. Kopistyanska rightly points out: «...The genre is uniquely individual (the work of prominent writers is distinguished by a special breaking of genre features and often gives some kind of complete direction for the development of this or that genre, or its branching, contributes to the transformation of the concept)» [1, p. 33].

Genre modification is a geneological concept of a lower level of generality, a variant specification of a genre invariant, which preserves the main stable form-content complex of genre-defining features and, next to that, there are specific features (modifiers) that change the basic model of the genre and distinguish this variety from others modifications [3, p. 3].

It is worth noting that, today, there are many classifications of folk and literary fairy tales. A fairy tale is a genre of oral folk art, which differs from other folklore narratives (legends, tales, folktales, etc.) in its instruction on fiction [2, p. 450]. A literary fairy tale, assimilating in its structure the main features of the original folk source and artistic achievements of a certain period, reveals its genre affiliation through the level of correlation with folklore.

Genre varieties of fairy tales are distinguished on the basis of differences in issues, plot structure, sphere of life, address affiliation, etc. For example, N. Kopistyanska based the division of a literary tale on the type of addressee. The researcher singles out: «1) a fairy tale for children, which retains the most effective connection with folklore motifs and, therefore, with a fairy-tale plot chronotope; 2) a fairy tale, which has a double addressee: children and adults, as it can be perceived at the level of the story and at the level of philosophy; 3) a fairy tale intended only for adults, which has two branches: instructive-philosophical and social-satirical. They can be combined» [1, p. 73].

Modern researcher N. Tikholoz uses the principle of aesthetic-functional typology as the basis for the classification of literary fairy tales, the division of works into groups according to their dominant aesthetic function, distinguishing fairy tales: 1) entertaining and didactic, when the text, while bringing pleasure to the reader,



Simultaneously instructs and educates the recipient; 2) satirical, where defects of certain social types and society are exposed; 3) philosophical, which are a generalization of concrete phenomena of existence, an understanding of «eternal» problems. We will take N. Tikholoz's classification as the basis of the study.

The genre system of Marko Cheremshyna's work is very diverse: drama, prose poetry, dialogized novella, lyricized novella, novelistic short story, epic extended story, image, lyrical-dramatic novella with an unusual event, etc. An important place among them is the literary fairy tale, the genre is presented in both prose and poetry. And these are not only the so-called pure genre modifications of the literary fairy tale, but also syncretic (mixed): fairy tales-stories, fairy tales-fables, as well as such genre formations that have the features of a fairy tale.

The author's literary tale of Marko Cheremshyna is distinguished by an emotional, subtle philosophical context, where artistic images are close to both children and adults. It is dominated by the question of the relationship between the poor and the rich («Tear» («A Christmas Tale»), «Forgetful»). In the fairy tale «Nezabudka» a picture of social inequality appears, the writer depicts the field of the poor and the rich (which does not contradict the constant tradition of the folk tale). In the text, the emotional nuances of the characters appear, manifestations of anxious anticipation of trouble and the author's own sympathy for his characters.

The tension of the events increases when the author talks about a poor field. The premonition of trouble at the beginning of the tale begins to overcome good: «And the angel looked at the poor man's field, and he felt sad. He took a flower as blue as the sky from his crown and planted it in the rich man's field... so that he would not forget about the poor» [4, p. 265]. The author foresees the future: «The rich people wished for something when they saw her». The image of a blue flower symbolizes a dream, hope, desire to live. The artist admires the natural beauty of his native Ukraine. The inclusion of the motif of the fantastic field as a place not just for the isolation of the heroes, their alienation from the real world, full of material vanity and unattractiveness, is organic in the structure of the tale.

Here we can see the materialization of his drawing in the aspect of the romantic theme of the «dream island» – a piece of land where there is harmony of human relations, man and nature. Let us state: in the fairy tale, the motive of alienation of the heroes does not take the form of their complete break with human society, which is a sign of pre-romantic aesthetics.

The attraction to the unreal, fantastic, magical, as well as some means of poetics



(in particular, a happy ending, elements of fantasy) bring the text of the work «Tear» («A Christmas Tale») closer to folklore magical tales, but the specifics of the magical here are somewhat different. The main features of philosophical tales are allegoricality, symbolism, metaphoricality, parabolicity (parableness), in-depth psychologism, important plot-compositional role of reflections.

The final scenes of the work, remaining identical to the folk tale in the fictional depiction, are characterized by the use of literary means of image. The peculiarity of the functioning of through motifs and images create an atmosphere of mystery and drama, which is characteristic of a fairy tale: the motif of the elemental force of nature as an expression of the symbolism of evil forces, the motif of a dream, the deepening of the mystery in the finale and the victory of good over evil, the presence of charming characters, the rhythmic nature of the story, the ballad style tales.

In Marko Cheremshyna's work «The Fly» elements of folk tales and fables interact at different levels of the artistic structure, enriched with mythological imagery, which is perceived as a part of the «fairytale layer» of the text. Their presence has a system-forming character and determines the specificity of the text, a genre that should be characterized as a «fairy tale». In the fairy tale «The Fly», the author teaches, but teaches in an artistic way: with a conceptually developed plot of a folk tale, drawing the inner world of the heroes, adding the author's experiences.

### **Conclusions.**

So, the literary fairy tale of the novelist Pokuttia is represented by works of various genre modifications: satirical, philosophical, a fairy tale, etc. The main features of the artist's literary fairy tale: 1) the appeal to the secret, magical is caused by the need to express the writer's idea of the ideal of universal content. It includes an understanding of moral-ethical, philosophical, aesthetic values, which is an artistic embodiment of the author's concept of personality; 2) a literary fairy tale is close to a novella in terms of genre; 3) allegoricality, symbolism, metaphoricality, parabolicity (parableness), in-depth psychologism, important plot-compositional role of reflections.

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