GENRE TRANSFORMATION OF THE FAIRY TALE IN THE MODERN AMERICAN NOVEL

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ABSTRACT

This article analyzes the genre transformation of the fairy tale in the modern American novel. Reference to the model of the fairy tale genre is very relevant for the American novel at the turn of the century. This is primarily due to the existence of moral trust, because in the modern situation semantic boundaries become an important factor of the authors' constant interest in this genre. The appeal of modern American writers to the fairy tale genre is also determined by the tradition of using it in American literature to symbolically generalize and understand the problems of modern reality.

Keywords: genre transformation, fairy tale, modern American novel.

ЖАНРОВАЯ ТРАНСФОРМАЦИЯ СКАЗКИ В СОВРЕМЕННОМ АМЕРИКАНСКОМ РОМАНЕ

АННОТАЦИЯ

В данной статье анализируется жанровая трансформация волшебной сказки в современном американском романе. Обращение к образцу жанра сказки весьма актуально для американского романа рубежа веков. Это связано прежде всего с наличием морального доверия, ведь в современной ситуации смысловые границы становятся важным фактором постоянного интереса авторов к этому жанру. Обращение современных американских писателей к жанру сказки определяется и традицией использования его в американской литературе для символического обобщения и осмысления проблем современной действительности.

Ключевые слова: жанровая трансформация, сказка, современный американский роман.

ZAMONAVIY AMERIKA ROMANDA ERTAKNING JANR TRANSFORMATSIYASI

ANNOTATSIYA

Ushbu maqolada zamonaviy amerika romanda ertakning janr transformatsiyasi haqida tahlil qilingan. Ertak janri modeliga murojaat qilish asrlarning yangi boshidagi Amerika romani uchun juda dolzarbdir. Bu, birinchi navbatda, axloqiy ishonchning mavjudligi bilan bog'liq, chunki zamonaviy vaziyatda semantik chegaralar mualliflarning ushbu janrga doimiy qiziqishining muhim omiliga aylanadi. Zamonaviy amerikalik yozuvchilarning ertak janriga murojaat qilishlari, shuningdek, uni Amerika adabiyotida zamonaviy voqelik muammolarini ramziy umumlashtirish va tushunish uchun ishlatish an'analari bilan belgilanadi.

Kalit so'zlar: janr o'zgarishi, ertak, zamonaviy Amerika romani.

Appeal to the fairy tale genre model is quite relevant for American novel of the new turn of the centuries. This is primarily due to the presence of ethical certainty there that, in the modern situation of the "washed out" semantic boundaries turns to be a significant factor of the authors' sustained interest in this genre. An appeal to the genre of fairy tale by contemporary American writers is also determined by the tradition of its use in American literature for symbolic generalization and comprehension of the problems of modern reality. Also, the fairytale structure has clearly expressed features of the plot, chronotopic, archetypal levels, which allows to use components in the process of game transformation of the genre model of the fairy tale. The most important feature of the modern fairy tale is the integration of marked cultural plots (fabulous, mythological, legendary, religious, literary) into a single game space. Sometimes recognizable plots are included to the coordinates of modern reality without changing ethical certainty, but more often, preserving the structure of a fairy tale, the author deconstructs its semantics. For example, fairy tale Love is Evil, structurally correlated with the tale The Frog Princess, is being constructed in the same way. Its hero is the modern "Ivan the Fool" (lieutenant-colonel Igor Kapets, demobilized as a result of a severe wound to the head while serving in Afghanistan). Brave, animal-loving (this feature is especially emphasized in the "pre-plot"), lonely, humble the hero accidentally finds his love as "the princess-frog", inverted by his admiration and devotion to the human hypostasis (zoomorphic and anthropomorphic components organically coexist in the image of beloved of the hero in his mind, at times significantly away from reality). The next stage in the development of the plot is the departure of the princess-frog: according to the hero, the special services of the overseas country ("semantic synonym" is Kashchei Bessmertny) take the beautiful

princess, who is forced to leave Russia and bids farewell to her knight in an interview that is broadcast on television ... This is how the magic story of love in the life of Afghanistan hero ends, and with it his life itself in the coordinates of reality. He, according to the plot of the famous fairy tale, intends to meet again with his beloved, so he goes on a trip to the "other" world. As you can see, the structure of the fairy tale Love is Evil is correlated with the tale The Frog Princess, but the semantic core of the folk tale is completely deformed: in the modern world, even the best human qualities cannot help the hero not only to become happy, but simply to survive. Another example of such deconstruction is the fairy tale Red and Gray. The plot of the new fairy tale is identical to the known one: some girl in a red cap ("Little Red Riding Hood") goes to visit an elderly sick woman ("grandmother"), says about it to the man in gray ("Gray Wolf"), who is ahead of her, binds her grandmother, tries to rob, etc. The "Little Red Riding Hood" calls for professional security guards ("hunters") who kill Gray (details of this episode (the subsequent burning of a corpse), reflect the terrible realities of Russia during the 90s). Images of Gray and "grandmother" in the semantic plan actualize the fairy-tale "prototypes" (cruelty and cunning / naivety and gullibility). Only the image of Red Riding Hood is transformed (she works in the Tube), that's why Lyudmila Ostretsova wears red cap. "Grandmother" becomes a person without a certain place of residence, because she gives her flat as a present and "Little Red Riding Hood" realizes her dream of a beautiful metropolitan life. Contemporary novel is characterized by flexibility (Bakhtin, 2000). It combines variability and traditional character. This feature of novel manifests itself in its capability to transfer the logic of historical changes undergoing in society, in intensification of figurative word, value of metaphoric exposition that is so typical for contemporary writers. Conditional forms of figurativity that serve as «purposeful, aesthetically valuable method of deformation of reality» and being the cause of tools of style used in literature is widely used in prose of late-turn of XXI century (Sheyanova, 2013). Including dreams in novel allows author firstly to widen boundaries of space-time continuum, secondly, to think over phenomena of reality, thirdly to explain in details inner life of characters and show dynamics of their feelings and emotions (for example, novels by A. Nurpeisov "Last honour", A. Zhaksylykov's "Dreams of cursed", U. Eco's "The name of the rose", Ch. Aitmatov's "Stormy stop"). Synthesis of real and conditional forms allows writers to «develop colorful multilayer content. Social and everyday realities in addition to traditional meanings get additional philosophical semantics due to artistic means of creation of conditionality» (Sheyanova, 2013) and thus help to reveal ideas and topics of works, author's concept of being and personality. Applying for images and plots of ancient legends, myths, fairy tales writers comprehend moral and aesthetic ideals of contemporaneity. Folklore works give novels special colour, individuality and support

deeper analysis of risen issues. Authors of contemporary novels sometimes apply to religion. In narrations about the ways of their characters and reasoning about the things of reality they use such sources as Bible, Koran and Buddhist sources. Authors want to reflect processes that go on in today world in all their multidimensional nature, understand the reasons of conflicts and contradictions, specifics of human consciousness that is why they include religious images and motives in structure and content of novels (for example, A. Zhaksylykov's "Dreams of cursed", U. Eco's "The name of the rose", Ch. Aitmatov's "Execution block").

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