GENRE ORIGINALITY OF A LITERARY TALE
OF THE EARLY UKRAINIAN MODERNISM INTRODUCTION

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INTRODUCTION

Scientific comprehension of the literature of early modernism by Ukrainian researchers T. Hundorova, V. Melnyk, M. Moklytsia, S. Pavlychko, N. Shumylo and others raises a number of issues related to the analysis of artistic, philosophical, ideological doctrines of the national literature of this period.

The appeal of early Ukrainian modernism to the fairy tale genre is not accidental, because at the turn of the XIX–XX centuries the culture of vision, myths, and fictional worlds is actualized (Ya. Polishchuk), this means that the attraction to the unreal, the extraordinary, and the fabulous is intensifying. The modernization of literature in the late nineteenth century, associated with the shift of ideological, moral, aesthetic paradigms, significantly affected the literary tale. There was a reassessment of traditional genre categories of folk tales (miracle, hero, time, space), which changed the content of the author's text accordingly.

Domestic researchers note that the genre of literary fairy tale is adapted to the needs and capabilities of written literature of the period. According to M. Moklytsia[1], the author's tale as a unique literary phenomenon that has absorbed romantic features (exoticism, mysticism, mystery, dreaminess and fiction), in the early twentieth century became not only a developed literary genre, but created its own system of genre forms, extremely diverse.

Evidence of the fact that the literary tale became a marker genre of early Ukrainian modernism is the appeal of a large number of artists to this genre. Sydir Vorobkevych, Ivan Nechui-Levytskyi, Stefan Kovaliv, Panas Myrnyi, Dniprova Chaika, Volodymyr Leontovych, Osyp Makovei, Vasyl Kornienko, Hrytsko Hryhorenko, Odarka Romanova, Ivan Demianchuk, Omelko Ostrovskyi, Mykhailo Zhuk, Ivan Franko, Lesia Ukrainka transform a traditional fairy tale into a refined example of modern art with a focus on folklore and the best examples of European art.

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[1] Moklytsia, M. V. (1999). Modernizm u tvorchosti pysmennykiv XX st. [Linguistic genealogy of scientific communication] : navch. posib. dlia stud. vyshch. zakl. osvity. Ch. 1 : Ukrainska literatura. Lutsk : Vezha. 154 p.

1. Fairytale mythworld in the system of Ukrainian modernism aesthetics

The question of the peculiarities of the literary fairy tale as a genre geneologically connected with the folk origin has been repeatedly put forward for scientific study by domestic and foreign researchers. The assertion that a literary tale is related to a folk tale has significantly influenced the formation of the conceptual scientific apparatus of the study of the author's tale, including the genre definition. Among the scholars who propose a definition of the genre of literary fairy tale we note L. Braude, K. Hausenblas, L. Dereza, M. Kozhyn, J. Mistrik, M. Moklytsia, O. Namychkina, V. Naier, M. Razynkina, and others. The discussion about the genre affiliation of a literary tale is quite relevant, as it comprehends the problem of the genealogical typology of the author's work and its correlation with the folklore source. This issue has repeatedly been the subject of discussion in literary studies (Ye. Kostiukhin, O. Nikiforov, Yu. Podlubnova, E. Pomerantseva, V. Propp, H. Sabat, N. Tykholoz, etc.), because the genre nomination of a literary tale requires not only terminological clarification, but also the solution of the problem of genre and genus.

Analyzing the mythopoetic picture of the fairy-tale world, it is necessary to identify the basic components of creating a new form of transmission of sacred-esoteric knowledge, because the fairy tale is a "reflection of certain archaic worldviews"[2].

Understanding the fairy tale as a metaphorical story with a conscious attitude to fiction, we emphasize the category of miracle as the main genre-creating marker. The genealogy of a fairy tale requires the presence of the extraordinary, the principle of wonder, real improbability, in the development of which unfolds unusual adventures, events, situations, and the incredible, supernatural becomes its content[3].

In various genre modifications of the folk tale, the nature of the miracle is heterogeneous. The most productive and expressive methods of its creation are: animatism – "spiritualization of nature or its individual parts and attitude to it as a living being"[4], transformation or metempsychosis associated with the processes of initiation, which are perceived as physical

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[2] Davydiuk, V. (2005). Pervisna mifolohiia ukrainskoho folkloru [Primitive mythology of Ukrainian folklore] / 2-e vyd., dop. i pererob. Lutsk : Vyd-vo obl. druk. 310 p. P. 23.

[3] Sabat, H. (2006). Kazky Ivana Franka : osoblyvosti poetyky [Tales of Ivan Franko : features of poetics]. Drohobych : Kolo. 360 p. P. 52.

[4] Davydiuk, V. (2005). Pervisna mifolohiia ukrainskoho folkloru [Primitive mythology of Ukrainian folklore] / 2-e vyd., dop. i pererob. Lutsk : Vyd-vo obl. druk. 310 p. P. 29.

death with subsequent rebirth in a new capacity; the presence in the work of magical objects as attributes of unreality, the presence of a magical object (totem), the presence of fairy-tale benefactors, which in terms of fairy-tale miracle are associated with the system of ancient cults of taming natural elements[5]. However, the deeper motivation of the miracle is the spatio-temporal models of the sacred world, which are specific indicators of the spatio-temporal mode of the traditional fairy tale.

The fairy-tale chronotope studied in the works of V. Bakhtina, D. Likhachev, V. Davydiuk, and H. Sabat universalizes the time categories transmitted by the spatial code[6]. Time and space form a utilitarian-esoteric background of a fairy tale, conceived by an indefinite past in relation to the real[7]. The chronotope covers a clearly regulated space, where the accentuation of zones (the world of people, the afterlife, the liminal zone) is associated with the polysemy of contacts with death (real or ritual)[8] or transformed ideas about the boundaries of ethnic or tribal lands.

Indispensable attributes of the chthonic world in the fairy tale are magical objects (boots, invisible hat, ball, towel, etc.), initial helpers (anthropogenic, zoomorphic), the lack of color separation. The title of a magical object and its place in a fairy-tale epoch is related to the type of initial test that takes place within reality, the liminal zone or "in the other world". The material expression of such an object varies from a totem talisman to an initial fetish.

Speaking about the connection of the author's fairy tale with folk aesthetics, we note that the defining aspect of it is the orientation to the myth, because the original myth is superhistorical thinking and is not the opposite of art-historical discourse.

In relation to the myth as a representative of the immanent instinct of culture (Ya. Holosovker), the history of the author's tale has three stages: folklore (oral), folkloristic (recorded in the folk tradition or retold by the

[5] Davydiuk, V. (2005). Pervisna mifolohiia ukrainskoho folkloru [Primitive mythology of Ukrainian folklore] / 2-e vyd., dop. i pererob. Lutsk : Vyd-vo obl. druk. 310 p. P. 208.

[6] Dereza, L. V. (2005). Russkaya literaturnaya skazka pervoy polovinyi XIX veka v sisteme zhanrov romantizma [Russian literary tale of the first half of the 19th century in the system of genres of romanticism] : dis. … d-ra filol. nauk : 10.01.02. Simferopol. 384 p.

[7] Lihachev, D. S. (1987). Poetika literaturyi kak sistemyi tselogo [Poetics of Literature as a System of the Whole] / Izbr. rabotyi : V 3-h t. – Lvov. 232 p. P. 232.

[8] Vinogradov, V. V. (1959). O yazyike hudozhestvennoy literaturyi [About the language of fiction]. Moskva : Goslitizdat. 656 p.

author) and the actual literary[9]. The second ("embryonic"[10]) stage of development preserves or transforms the model of folk tales into the cultural discourse of the literary process, using the main genre components of the first, but reflecting the personality of the narrators[11], its "reading" of the archaic myth, a fragment of which was a folk tale.

Thus, the main features of a literary tale are the subjectivation of the concept of a miracle, which is partly related to folk songs, a special chronotope of magical history, the author's modification of the fairy tale composition and interference in the traditional image system, the presence of individual authorial style of narrative. genealogical sample.

Speaking about the myth of the literary tale of the early Ukrainian modernism, we state that it chooses as a basis an archaic myth, metaphorically assessed by a traditional folk tale. The mythological history of modernism was understood by Ya. Polishchuk as an outbreak of "neo-paganism" with the aim of ethnic identification and the incorporation of Ukrainian culture into the Western European space.

The folk tale by its nature preserves the information and cultural foundation of the original ideas about the world, it is designed to verbalize the mysterious ritual actions, to create a speech picture of sacred reality. Based on the opinion of M. Bakhtin about the remnants of the elements of the archaic in the context of the genre[12], we believe that fragments of myth continue to exist in the texts of literary tales, but not at the level of mythical, and mythopoetic elements. That is, the myth world of a literary fairy tale enriches the semantic core of the traditional folk poetic narrative, actualizing through traditional fairy-tale archetypes the model of the new author's picture of the magical world.

The world of folk and literary tales differs, first of all, in the understanding of the myth. That is, due to the author's intervention in the traditional matrix, the external or internal features of a folk tale are quite often "erased". A large number of intergenerational and intergenre formations that emerged during the modernization of literature, (such as:

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[9] Braude, L. (1977). K istorii ponyatiya "literaturnaya skazka" [On the history of the concept of "literary tale"] / Izvestiya AN SSSR. Ser. lit. i yaz. T. 36, № 3. P. 230–235.

[10] Tykholoz, N. B. (2003). Zhanrovi modyfikatsii kazky u tvorchosti Ivana Franka [Genre modifications of a fairy tale in the works of Ivan Franko] : dys. na zdobuttia nauk. stupenia kand. filol. nauk : 10.01.01. Lviv. 229 p. P. 39.

[11] Dereza, L. V. (2005). Russkaya literaturnaya skazka pervoy poloviny XIX veka v sisteme zhanrov romantizma [Russian literary tale of the first half of the 19th century in the system of genres of romanticism] : dis. … d-ra filol. nauk : 10.01.02. Simferopol. 384 p. P. 236.

[12] Bahtin, M. (1986). Literaturno-kriticheskie stati [Literary critical articles] / sost. S. G. Bocharov i V. V. Kozhinov. Moskva : Hudozh. lit. 543 p. P. 38.

fairy tales-plays "Farewell Snowman-Snowman", "Pan Kotskyi", "Goat-dereza", etc. by Chaika Dniprova, "Grandmother Visiting the Bear", "Mykyta Kozhumiaka", "Forest King Okh", etc by O. Oles; fairy tales-poems by O. Oles "Vodianychok", "Fairy Tale of Okh the Magician" by Lesia Ukrainka; fairy tales-riddles "Why did they rejoice", "Ten workers" by M. Kotsiubynskyi; fairy tales-parables "About two goats", "Two goats"), motivate us to understand the fairy tale as a complex communicative phenomenon that has its own concept of world creation.

Thus, the "fairy-tale world" of a literary magic text is a rather complex phenomenon, as the artistic space of author's works is often genealogically fractal (ie, according to B. Mandelbrot, it does not correspond to classical notions of form and cannot be interpreted from traditional analytical analysis), so it remotely resembles fairy tales in features. However, the semantics of the category of a magical work remains mostly traditional. The traditional fairy-tale world consists of universal oppositions "between sacred and secular, raw and boiled, celibacy and marriage, male and female principles, center and periphery", etc.[13]. Instead, E. Meletinsky understood the world model as a holistic system of relations "man – the world"[14].

Fairy-tale oppositions are based on mythological notions of a profane and sacred world, human and chthonic. The traditional world of folk tales is anthropocentric, aimed at revealing the process of human interaction with the system of mythological value markers, while the dichotomy of myth is focused on maximum cosmologization.

Under the concept of "fairy-tale world" we understand the global image of poetically redone anthropocentric information, which has the form of a simplified system of ideas about human interaction with space. In addition, it is built on special chronotopic and figurative systems with a conscious installation on fiction. The fairy-tale worldview agrees with the myth-sense, because the fairy tale is a fragment of a myth or a current relic rite.

Interest in the myth, and in the mythological picture of the world, in the period of Ukrainian modernism of the late XIX – early XX century is the moment of its "installation" in the "archetypal-anagogic continuum"[15].

[13] Tykholoz, N. B. (2003). Zhanrovi modyfikatsii kazky u tvorchosti Ivana Franka [Genre modifications of a fairy tale in the works of Ivan Franko] : dys. na zdobuttia nauk. stupenia kand. filol. nauk : 10.01.01. Lviv. 229 p. P. 132.

[14] Meletinskiy, E. M. (1995). Poetika mifa [Poetics of myth]. Moskva : Vost. lit. RAN. 407 p. P. 56.

[15] Polishchuk, Ya. (2002). Mifolohichnyi horyzont ukrainskoho modernizmu [Mythological horizon of Ukrainian modernism] : monohrafiia. 2-e vyd., dop. i pererob. Ivano-Frankivsk : Lileia-NV. 392 p. P. 123.

The revision of myth in the cultural space of modernism takes place through the prism of its "modernization". In addition, early modernism is subject to the mechanisms of "inshing"[16], which legalized the presence of high and popular, national and international, rational and irrational, high and popular in culture[17].

The modernist fairy tale, despite the renewal of the canon of genre memory, creates a new picture of the world, in accordance with the philosophical, culturological, artistic, psychosemantic tendencies of the time. The actualization in literary and psychological studies of attention to the problem of the unconscious, dreams as a mental phenomenon (Z. Freud's "Interpretation of Dreams"), etc. causes the appearance of travel-in-a-dream method in the fairy tale, which allowed a new installation of space-time and magic mode.

Tales of the modern era often exploit the reception of dreams as one of the factors in the organization of miracles as part of the world order. The charming texts of the Chaika Dniprova, Lesia Ukrainka, L. Carroll and M. Maeterlinck are aimed at searching for another artistic imagery to comprehend the problem of the main fairy-tale category of miracles that require genealogical modifications of the compositional plot. Attention to the subconscious is a tribute to time, because it is in the modern period that a person with his secret desires and complexes becomes the object of scientific and artistic discourse. The most interesting concept of the unconscious as a moment of creativity is a dream as an act of creativity and fantasy. The psychological mechanism of sleep makes the tale more realistic and mysterious at the same time, focusing on the possibilities of human nature.

The boundary between fiction and reality in such modernist tales is conditional, almost imperceptible, because the combination of free author's imagination and everyday life, a subtle fusion of polyphonic cultural layers create a substrate of unusual everyday life, which in itself is capable of wonder. In particular, in O. Oles's fairy tales "Hryts' Chicks", "Drops-Travelers" by Dniprova Chaika, "Leliia" by Lesia Ukrainka, despite the presence of a non-mythological beginning, the magical story unfolds according to almost the same scenario – shifting the boundaries between the real world and irrreality, that is result of the fantasy of the main characters.

In the compositional organization of a folk tale, time and space interacts with related categories of wonder, as the chronos can slow down or

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[16] Hundorova, T. (2009). ProIavlennia Slova. Dyskursiia rannoho ukrainskoho modernizmu [Manifestation of the Word. Discourse of early Ukrainian modernism]. vyd. 2-e, pererob. i dop. Kyiv : SP "Chasopys "Krytyka"". 448 p. P. 19.

[17] Ibid.

accelerate depending on the event topos. The space of the magic text consists of three dimensions: profane (the world of people), liminal (zone of contact with death), chthonic (otherworld). In the profane dimension of time and space is balanced by a human life, the chronotope is palpable here. The liminal zone is the space of dedication of the hero to the afterlife, where the time and space of dosed ritual possibilities of one's own initiation process. The chthonic dimension is a chronotope, where a fairy-tale transformation of the hero takes place, time and space are "frozen" here.

The myth world of a literary tale is complex and original. It is a symbiosis of archaic sacred structures and the author's imagination, which is based on implicit or explicit references to primitive mythology.

Thus, a literary tale creates its own magical dimension, the main indicators of which are a kind of concept of a miracle, desecrated model of space-time, secularly simplified technology of the process of initiation of the main character, which together creates a new paradigm of worldview and perception[18]. At the same time artists are subconsciously influenced by archetypal phantasms, as authorial fiction correlates with the folk-poetic picture of the world, which is closely connected with the collective unconscious (archetypes) and compositional fragments of mythostructures (mythologems). Intuitively feeling the need to interpret ethnocultural work, the writers of the early Ukrainian modernism period are not completely freed from populist positions, in the utilitarian involvement of which there is a noticeable echo of European positivism.

Destroying the morphological genre statics, storytellers (Dniprova Chaika, Borys Hrinchenko, Mykhailo Kotsiubynskyi, Oleksandr Oles, Lesia Ukrainka, Ivan Franko, etc.) abandon the traditional methods of organizing a fairy tale, create an aura of charm more mundane (domesticism), rational (scientific) means, trying to get rid of the fabulous in the literal sense of the word. The installation of modern philosophical theories, which cultivated attention to the subconscious (A. Schopenhauer) and at the same time uncompromising belief in the power of reason (S. Freud), provokes a cult of pragmatics in a literary tale, which initiates morphological processes of descralization. Modifications of a fairy-tale composition require new approaches to creating an atmosphere of illusion, charm and unreality. The architectonics of the miracle of a literary tale is ideographically based on the personal myth of the writer, who "operates with motives common to the

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[18] Tsalapova, O. (2008). Sekuliaryzatsiia dyva v kaztsi Dniprovoi Chaiky "Krapli-mandrivnytsi" [Secularization of a miracle in the fairy tale of the Dnieper Seagull "Drops-traveler"] / Visnyk Luhanskoho natsionalnoho universytetu imeni Tarasa Shevchenka : filol. nauky. № 11. P. 207–214.

mental life of all people"[19]. Because of the original fantasies (according to Freud) concerning our phylogenetic heritage that literature implements a number of universal schemes that make it attractive and understandable.

2. Taxonomy of a literary tale of the late XIX – early XX century in terms of genealogical identification

The universality of the myth-picture of a modern fairy tale is enhanced by its high informative potential. Due to the meaningful multifaceted nature of the literary magic story, the text partly acquires a socially revealing meaning (M. Kotsiubynsky "Khoi, Lesya Ukrainka "Leliia", Dniprova Chaika "Novyk", Marko Cheremshyna "Tear", etc.), which complicates the categorical identification of the fairy tale text. Therefore, it is impossible to classify the author's fairy tale based only on the folk poetic genre tradition.

Systematization of a folk tale takes into account its correlation with a myth or an actual ancient rite[20]. Traditionally, the classification of folk tales is represented by thematic groups: animal epic, magical (initiation) texts, social and household. Some scholars complicate the classification: animal epic, where there are two groups – tales about animals (fish, birds, plants, insects) and cumulative tales (chain, annoying, epic); charming (heroic, fantastic); social and household (realistic, novelistic); cult-animistic (mythological)[21]. This scientific systematization is shared by researchers D. Yashyn, R. Vyidalepp, M. Kravtsov, T. Khansen, the last also singles out romantic tales.

The problem of taxonomy of a literary tale has a multifaceted nature. There are many attempts to systematize the dispersion of the author's magical work, based on different scientific concepts: thematic (L. Braude), chronotopic (O. Dybovska), aesthetic (N. Tykholoz), folklore-correlative (H. Sabat, O. Tsalapova), culturological (O. Khalturnykh), etc.

The most global approach to the classification of the author's tale is offered by L. Ovchynnikov in the research "Russian literary tale of the twentieth century. History, classification, poetics". The researcher, appealing to the research of M. Erving, V. Berenzon, L. Bleich, M. Meshcheriavova, etc., proposes a division into two varieties – folk tales and individual-author,

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[19] Potkanskyi, Ya. (2006). Ego i fantaziia [Ego and fantasy] / *Literatura. Teoriia. Metodolohiia :* upor. i nauk. red. D. Ulitskoi. Kyiv : Vyd. dim "Kyievo-Mohylianska akademiia". P. 296–300. P. 299

[20] Lanovyk, M., Lanovyk. Z. (2001). Ukrainska usna narodna tvorchist [Ukrainian oral folk art] / pidruchnyk. Kyiv : Znannia-Pres. 591 p.

[21] Ibid.P. 407.

distinguishing "functional-thematic groups"[22]: philosophical, "social adventure", philosophical and lyrical, romantic, science fiction, game, cognitive. This division is based on a number of features of fairy-tale poetics. However, the justification of such distribution is questionable due to the inconsistency of concepts that do not constitute a single hierarchical system (the concept of "philosophical tale" refers to the semantic side of the work, "romantic" – to the creative method, "cognitive" – to reasonable and pedagogical).

The difficulty of classifying the literary tale of the modern era is that it is created on the basis of the "image" of the tale, which is formed under the influence of acquaintance with folklore, chanting, rather than natural life. Therefore, the use of traditional taxonomy becomes impossible due to many authorial modifications.

In our opinion, the most appropriate approach to the systematization of the literary tale of early Ukrainian modernism is the division into two types of narrative models of works: folklore-oriented and individual-author[23] with the appropriate specification of each.

Folklore-oriented fairy tales reproduce the immanently coded folk character of information transfer, mostly preserving the constitution of the fairy tale, using the traditional spectrum of genre certification. The basis of such a work is the archetypal mode inherent in the folk source. The form and specificity of the work here depends primarily on the concept of the narrator: how much it modifies the traditional fairy-tale outline. Among the folk tales we can distinguish: fairy tales-adaptations (or folk-literary), fairy tales-stylizations (literary adaptations or translations).

The compositional and figurative organization of the fairy tale-adaptation tends to folklore sources, the literary processing of which is reduced to the devaluation of the oral-variable manner of narration, while preserving the traditional genre constitution of the folklore plot or individual motives, character system.

For the most part, the author's experimentation extends to intergenerational creation, which enhances the dramatic, aesthetic, and entertaining functions of the work. (Dniprova Chaika "Pan Kotskyi", "Goat-dereza", B. Hrinchenko "Two Frosts", "Sirko", "Snow Maiden"). There are reflections of the folk version, with endogamous devaluation of the original source occurs at the level of changes in the character fund (lack of seven

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[22] Ovchinnikova, L. (2003). Russkaya literaturnaya skazka XX veka. Istoriya, klassifikatsiya, poetika [Russian literary tale of the twentieth century. History, classification, poetics] : uchebnoe posobie. 2-e izd., ispr. i dop. Moskva : Flinta: Nauka. 312 p. P. 119.

[23] Ibid. P. 109.

characters), violation of the fairy-tale role (not motivated by double nomination), violation of the traditional chronotope (introduction of remarks detailing the area, etc.).

The main feature of the fairy tale-stylization, despite the preservation of the structural and functional aspect, is the elimination (rejection) of elements of a traditional fairy tale that are insignificant from the artist's point of view (static compositional techniques, means of characterization, etc.). Instead, special attention is paid to the structural and stylistic bias of the fairy tale, its correspondence to the folk version (Lesia Ukrainka "Trouble will teach", Chaika Dniprova "Greek fairy tale", V. Koroliv-Staryi "Poterchata"). The conditionality of orientation to folklore-fairy-tale instances gives the chance to rethink folklore material, introduction of new motives, themes, sources.

The fact that "modernism itself generates productive myth-making"[24] causes, on the one hand, an appeal to the cultural code of mankind, which mimics the renaissance of primitive mythology, and on the other – a powerful authorial beginning, which transforms genre tradition according to requests age. Depending on the level of use of traditional fairy-tale accentuation, individual-author's fairy tales should be divided into fairy-tales (amusement), narrative tales (story) and imitation fairy tales (author's invention).

The individual author's fairy tales of the first type include the cycle "Five Fairy Tales", "The Envious Brother" by M. Kotsiubynsky, "The Hunter Khrin and His Dogs" by O. Oles, "Winter, Spring or the Snow Lady" by Dniprova Chaika, "The Girl Olesya", "Fish Dances", "Strong Mosquito" by Borys Hrinchenko, etc.

As we can see, putting literary tales in the appropriate distribution system, storytellers choose the following constitutive features: correlation with the folklore, address, purity of genre structure, aesthetic, functional and thematic orientation. In addition to the above, it can be the time of writing (a fairy tale of the XIX century, a fairy tale of the Soviet period, the latest literary tale), belonging to the style (a tale of modernism, postmodern author's tale), etc. The main feature of a fairy tale is entertaining and idealess endogenous. The basis of such tales is a humorous beginning, which is based on the comedy of images and situations. Example of modernist tales-ridicule can be the texts of M. Kotsiubynskyi "About two goats", "Two goats", "Ivasyk and Tarasyk", V. Koroliv-Staryi's "Poterchata", "Evil Spirits", B. Hrinchenko's "Strong mosquito", "A fool is rich in

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[24] Polishchuk, Ya. (2002). Mifolohichnyi horyzont ukrainskoho modernizmu [Mythological horizon of Ukrainian modernism] : monohrafiia. 2-e vyd., dop. i pererob. Ivano-Frankivsk : Lileia-NV. 392 p. P. 378.

thought". In structure, these texts are more reminiscent of an anecdote, the genre of which I. Franko also considered as a kind of social and domestic fairy tale: "Facetia (anecdote) – ie. a short, usually humorous story, the essence of which is usually a single observation, often a play of words, an unusual turn of speech, a surname. By their nature and tendencies, these works are close to short stories"[25]. The comic situation played out at the end of fairy tales is not devoid of moralizing, aimed at exposing the flaws of human nature. It is this circumstance that becomes the formant of the works and brings them closer to the fairy-tale equivalent.

The problem of the mythology of the fairy tale-narration (O. Oles "Vodianychok", Dniprova Chaika "The Tale of the Sun and his son", Lesia Ukrainka "Butterfly", B. Hrinchenko "Girl Olesia", V. Koroliv-Staryi "Huha-mokhovynka", etc.) is actualized in accordance with the author's concept of the work, which allows the narrator to freely interpret the traditional fairy-tale matrix, resorting to the reception of dreams, visions, delusions, as specific creative means of the modern era. The line between fiction and reality is conditional, almost imperceptible, because the combination of free author's imagination and images of everyday life of ordinary people, a subtle fusion of polyphonic cultural layers, elements of social criticism create a substrate of unusual everyday life, which itself is capable of wonder.

Fairy tale-imitation (Dniprova Chaika "Novyk", Lesia Ukrainka "Leliia", M. Kotsiubynskyi "Nuremberg egg", "Kho", B. Hrinchenko "Thought about the Princess-kobzar", "Kuzmina", "Scrub", etc.) realizes the author's vision of creating the concept of a miracle. Here the problematic accentuation of the work is shifted towards reality in order to show social or life conflicts. It is not uncommon for a writer to choose the form of a fairy tale, because methodologically this genre is most loved by the child-recipient and it affects the level of assimilation of information.

Thus, observations of the genealogical modification of the fairy tale in terms of its relationship with the folk source help to identify the degree of assimilation of the mythological first in the artistic space of the modern era, to identify the level of authorial inspiration in the traditional fairy tale matrix.

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[25] Davydiuk, V. (2005). Pervisna mifolohiia ukrainskoho folkloru [Primitive mythology of Ukrainian folklore] / 2-e vyd., dop. i pererob. Lutsk : Vyd-vo obl. druk. 310 p.

3. Genre modifications of the Ukrainian literary tale of the end XIX – early XX century

The installation of a literary tale in the Ukrainian art space took place in the period of early modernism. At the end of the 19th century literary tales were written by H. Hryhorenko, Dniprova Chaika, M. Kotsiubynsky, I. Lypa, O. Oles, Lesia Ukrainka, I. Franko, H. Khotkevych, Marko Cheremshyna, and others. During this period, the period of formation of a new fairy-tale paradigm, the genre specificity of the magic text is marked by the presence of populist stereotypes, realistic conservatism, social and political ideology. However, the defining genre landmark remains the folklore pattern. The main markers of the fairy-tale world of literary magic history in the age of modernist tectonic shifts are compositional devaluations, figurative transformations of characters, rethinking the problem of a fairy-tale miracle in accordance with modern intentions.

The modernist myth world of a literary fairy tale is a composition of the phenomena of interaction of the archaic primary myth, folk tales and the owner of the author's understanding of the purpose, purpose and poetics of this genre. This led to modifications of the structural and semantic content of the fairy-tale story, as a result of which children's lives were syncretically combined according to convincing pragmatism from the creation of real life. The author's tale differs from folk, and can allow artist to experiment with the form and the texture.

One of the important genre-creating categories of a fairy tale is the concept of a miracle. In a traditional folk tale, this is an important component of understanding the living space of man in the metaphorical aspect. The fairy-tale miracle in the modernist art space acquires pronounced eclectic features. Writers use traditional genre techniques to create unreality, partly modifying them. Thus, the concept of a miracle in the author's tales of early Ukrainian modernism consists of the following aspects:

desacralization of the mythological-ritual institution of the people's first by detailing descriptions of fairy-tale processes;

– deepening the utilitarian-pragmatic function of the magic as one of the factors of information coding;

– introduction into the text of the fairy tale history of new magical images that change the monosemantic load of the work[26].

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[26] Tsalapova, O. M. (2010). Mifopoetyka kazkovoho svitu rannoho ukrainskoho modernizmu (Dniprova Chaika, Lesia Ukrainka, Oleksandr Oles, Mykhailo Kotsiubynskyi) [Mythopoetics of the fairy-tale world of early Ukrainian modernism (Dniprova Chaika, Lesya Ukrainka, Oleksandr Oles, Mykhailo Kotsyubynsky)] : dys. … kand. filol. nauk : 10.01.01. Luhansk : DZ "Luhan. nats. un-t im. Tarasa Shevchenka". 210 p. P. 181.

The shift in the concept of the fairy-tale miracle in literary texts led to modifications of the chronotopic mode of the magic text. The conceptual time-space of a fairy tale as a canonical macro-sign undergoes numerous transformations under the influence of new cultural paradigms. The final secularization (alienation from canonicity) of the basic components of the fairy tale projects a new system of space-time relations of magical history. Genetic chronotopic features of a folk tale in the author's text are transformed under the influence of modern reality of the author. However, the semantic content of the literary and fairy-tale chronotope leaves single folklore elements. The author's fairy tale leaves in its structure spatial sign features.

The chronotope of the forest in the literary tale of early Ukrainian modernism plays an important genre-creating role, preserving the archaic motivation of the archetype[27].

The myth of the city in the literary tale of early Ukrainian modernism is an ambivalent phenomenon, while preserving the archaic motivation of the archetype and reproducing the phenomenon of new artistic meanings and symbols. On the one hand, the city becomes an object of accumulation of negative-marginal information (industrial zone, prison, periphery), on the other – retains the archetypal-metaphysical function of reproduction, preservation of secret knowledge, initial space (province, village). It is an indisputable fact that the city in the new art system is deprived of the ancient sacredness, acquiring profane specificity ("Leliia" by Lesia Ukrainka, "Novyk", "Beetroot" by Dniprova Chaika).

The revision of fairy-tale time and space in the conditions of early modernism leads to a rethinking of genre topos in the culture of fin de siècle. Individual-creative versions of the fairy-tale world division appear in horizontal, vertical and chronometric projections, representing a new liminal zone: being-in-a-dream (O. Oles "Hryts' Chicks", Lesia Ukrainka "Leliia"). This state should be understood as an ideal moment of rest and creativity of the demiurge, a zone of contacts with the subconscious, which is not subject to calculation in physical categories.

Introduction to the fairy tale instructions on historical time (Dniprova Chaika "Novyk", B. Hrinchenko "Thought of the Princess-kobzar", O. Oles "Hryts' chicks", "Hunter Khrin and his dogs") is associated with the cult in the Ukrainian premodernist space of stereotypes of traditional positivist culture, which was dominated by the functional load of the work of art as a socially useful phenomenon.

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[27] Tsalapova, O. (2010). Khronotop lisu v kaztsi rannoho ukrainskoho modernizmu (Dniprova Chaika, Mykhailo Kotsiubynskyi, Oleksandr Oles, Lesia Ukrainka) [Chronotope of the forest in the fairy tale of early Ukrainian modernism (Dniprova Chaika, Mykhailo Kotsyubynsky, Oleksandr Oles, Lesya Ukrainka)] / *Literaturoznavchi obrii. Pratsi molodykh uchenykh.* Vyp. 17. P. 190–195.

In addition, the presence of temporal allusions in literary fairy tales opens a chronotopic enclave, because traditionally fairy tale time has signs of the past, and allusions to certain cultural, historical events and institutions legitimize the future and present, helping to clarify the author's idea and basic artistic program ideas laid by it. Using historical material, classical images and plots, the artist is able to express the ideas and moods of his era, to expand the chronotopic framework of the work.

The chronotope of the literary tale reflects the priorities of the fiction of early modernism: the writers turn to the iconic space-time topos of the culture of that time – the city, the province, the garden, the forest, the prison, the industrial objects, etc. Interpretation of folklore and fairy tale time encourages writers to appeal to historical realities, which makes the magical story more authentic.

One of the important forms of a fairy-tale model of the world order is a character whose concept is regulated by genre canons.

The character of a folk tale is a performer of a certain canonical role, ie a conditional genre framework, which in the author's work is filled with new artistic content in accordance with the subjective artistic imagination. Fairy-tale characters are expressively and emotionally neutral concepts that are the bearers of generally agreed worldviews of the respective society. Genre specificity requires typological schematization, idealization, hyperbolization, statics of a fairy-tale character. The stereotype of the hero is connected with his functional genre role (protagonist, antagonist, mediator), which is mostly formed by a folk tale and modified by the author.

The problem of identification of a fairy-tale character is understood in the works of B. Kerbelite, V. Davydiuk, L. Dunaevska, V. Propp.

Undoubtedly, the basis of the character of a literary tale is a folklore. The canonical hero undergoes a number of changes (transformation, elimination) aimed at his individualization. The most common methods of figurative contamination are detailed descriptiveness (instead of traditional stable verbal formulas), enhanced psychological character (thoughts, state, etc.).

Semantic concretization as a way of creating a character is based on the rejection of the hegemony of figurative statics and the obligatory opposition of good and evil as the only absolute categories of the genre, so the hero of the tale becomes multifaceted, versatile, with unique features (individual name, portrait, clothing, manner of behavior, etc.). He is no longer perceived as a "character of the genre"[28], is preserved in the traditional role, and as a

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[28] Dereza, L. V. (2005). Russkaya literaturnaya skazka pervoy poloviny XIX veka v sisteme zhanrov romantizma [Russian literary tale of the first half of the 19th century in the system of genres of romanticism] : dis. … d-ra filol. nauk : 10.01.02. Simferopol. 384 p. P. 43.

highly artistic phenomenon that represents universal values, a priority in the culture of tectonic ruins (late nineteenth – early twentieth century).

In general, the architectonics of a fairy-tale character there are interactions of two cultural layers: folklore, which determines the central semantic base, and the literary owner, who obeys the rules and principles of organization of a work of a certain artistic period. Communication uses the identification of fairy-tale staff, despite the artistic figurative modifications.

The fairy-tale hero of the modernist era is deprived of sacred-magical determinism. He is increasingly prone to outrage, social experiments, leveling of traditions, rejection of religious and dogmatic bias.

Thus, the originality of a literary tale is a sign of modernization of the artistic space of the late nineteenth – early twentieth century. The mechanisms of semantic orientation to the ancient myth are combined by writers with the original findings of pre-modern heritage, so the tale moves away from stereotypes in favor of eclectic sophistication.

CONCLUSIONS

A literary tale creates its own myth of the magical, emphasizing its subjective-authorial aspect, as the presence of artistic modifications in the formal design of the tale devalues the archaic laws of genre morphology. The introduction of new semantic possibilities of creating a fairy tale (magical movements in a dream, exotic creatures, giving the real object magical properties) lead to the creation of the latest art technologies and the devaluation of traditional genealogical laws. Striving for the universality of the work of art, non-traditional approaches to traditional fairy-tale architecture, the search for a new aesthetic content and at the same time artistic relevance, writers create a new doctrine of magic that is actually eclectic, combining ancient and modern cultural layers.

During this period in Ukrainian culture interest not only in European achievements markedly increased, but also in the actual Ukrainian artistic heritage, so the tale "penetrates" into all generic forms of literature of that time: poetry, epic, drama. As a result, we have modified fairy tales-poems ("Vodianychok", "Hryts' chicks" by O. Oles, "Envious Brother" by M. Kotsiubynskyi), fairy tales-parables ("Two goats", "Ivasyk and Tarasyk" by M. Kotsiubynskyi), fairy tales-plays ("Mykyta Kozhumiaka", "Winter, Spring or the Snow Lady", "Farewell to the Snowman" by Dniprova Chaika), fairy tales-riddles ("Why did they rejoice?", "Ten workers" by M. Kotsiubynskyi), fairy tales-operas ("Goat-dereza", "Pan Kotskyi" by Dniprova Chaika), etc.

The fact that the modernization of literature contributed to the processes of experimentation on the form of a literary work, necessitated a genre-transcendent consideration of magical history, ie from the standpoint of the

concept of "fairy-tale world". This concept is understood as a global image of poetically reworked anthropocentric information, which has the form of a simplified system of ideas about human interaction with the environment, which is based on the paradigm of mythological formations. Literary tale presents a close to the archaic model of world, the fundamental features of which are the presence of oppositions, the originality of the chronotopic mode, the presence of the surreal (miracle). That is, the folk is present in the individual author's tale at the level of the genetic code, which is found in the plane of genre history (not mythological). Variants of the relationship between a folk tale and an author's one can be present in the text as a reproduction (with the modification) of a traditional plot, involvement of folk genre elements in the author's plot, filling the canonical plot with new content, ironic interpretation of folk-poetic fairy-tale content, genre transformation.

Genre modifications of the author's understanding of the magic text are tangible at the level of compositional organization, space-time mode, modifications and variability of the image system, which are based on demythologization, desacralization, secularization. Demythologization only explicitly mimics the reproduction of the original mythology, transforming the original codes depending on the demands of the day. The informational essence of the author's magical history is embedded in it at the level of mythological development of reality, however, the magical material elaborated by writers acquires a new utilitarian-pragmatic, scientific, didactic content through the author's concept of a new myth.

The composition of a charming literary work is often focused on the general literary dominant tendencies, departing from the traditional folklore matrix. Therefore, the main traditional elements of a fairy-tale composition (beginning, medial formulas, triple repetitions, etc.) exist only as verbal decorative ornaments.

The character of the modernist tale of the late nineteenth and early twentieth centuries inherits certain features of the romantic (contrast of the image system, idealization of solitary deeds, tragedy of worldview) and realistic (opposition of social strata, idealization of public interests, positivism of the projection of the future). At the same time, modern artists create a special intention of a fairy-tale character. In the process of interpreting the traditional-static image, Ukrainian writers comprehended the models of the new character developed by Western European modernist culture, giving it a national color in the Ukrainian space. Hence the multivariate use of archetypal images and innovations in the development of traditional images, plots, motifs.

Thus, the literary tale of the late nineteenth – early twentieth century creates its own myth of the magical, emphasizing its subjective-authorial

aspect, focused on the development of an archaic form filled with new cultural content. Deprived of archaic sacredness and canonicity, the literary tale was able to freely interpret the traditional chronotopic mode (destroy the traditional division of fairy-tale time and space), create a new concept of a literary hero, modify the category of magic. At the same time, the reinterpretation of the myth in the new artistic conditions undergoes secular and desacral changes. Ways and reasons of desacralization and secularization of the myth in the artistic space of the author's fairy tale are semantic concretization, genre contamination and meaningful transformation.

SUMMARY

The article is devoted to the problem of modern literary studios study literary fairy tale in mythopoetic aspect. The author proposes to consider mechanisms to rethink copyright myth tales, try to read the magic inherent in the art of literary texts mythological level of conscious and unconscious. Analyze the history of the genre of "literary fairy tale" allowed us to determine the level of integration of the myth in the literary tale of different cultural periods, patterns and especially its treatment in the text in different literary movements. Genre communications of author's product with a national fairy tale and problems of structurization of a fantasy depending on features and a fantastic situation make a reservation. Considered communications of author's product with a national fairy tale, problems of structurization of city space on corresponding zones, ways of poetics an image of a city in system of modernism arts make a reservation. The literary tale for early modernism, the power myth of the charming, addictive sub-active-author aspect, orientation to the development of archaic form, reminiscent of the new cultural zmist. The archaic sacredness and canonicality was amortized, the literary Kazka rejected the ability to interpret the traditional chronotopic modus (ruinuvatie the traditional members of the Kazak hour and space), opening up a new conceptual literary hero.

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