A Modern German Author's Fairy Tale: Thematic Dynamics and Language Dominants

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Abstract

The article deals with the themes of a modem German literary fairy tale which create color of a specific time, moreover there are revealed their pragmatic potential and language means of expression. The material for the study is the latest fairy tales from children's collections in the German language. The dominant linguistic stylistic features of a modern literary fairy tale include the internationalization of the vocabulary, the inclusion of spoken vocabulary in the literary context and emotional markers. Avoiding stereotypes and innovative trends in the 20th century led to a new trend - not to perceive the actions of the characters as an example to follow, since bringing the fairy tale closer to life practically canceled the opposition good-evil.

Keywords: folk tale, author's tale, modern German literary fairy tale, genre features, language means of expression.

Introduction. The literary tale (Kunstmarchen) is one of the most

popular genres in the world of children's literature. To date, there are many different modifications of the fairy tale genre, bordering on such genres as fantasy and fairy tales, therefore, in European culture, the question of the development and formation of the literary fairy tale genre is still open. However, to a greater extent, modern fairy tales are a reworking of classic folklore works.

A fairy tale, before becoming a literary one, is adapted, processed by the author and recorded in writing, this is how an author's fairy tale is obtained, where "its own internal form is created, folklore is used with a different, artistic and original semantics"[1]. Then there are various stylized literary tales, parodies, which often "do not contain even a hint of well-known folklore plots, of stable images." The magical literary tale as an independent genre is a relatively young phenomenon. Their contribution to the formation of the genre, first fairy tales and then literary fairy tales, was made by such European writers as L. Tik, C. Brentano, T. A. Hoffman, G. H. Andersen, C. Perro, C. Nodier, J. Sand and others[2].

Methodology. A literary fairy tale, first of all, obeys the imagination of the author, this is its fundamental difference from the folk tale. At reading the author's fairy tale, one feels emotionality, the author's relation to this or that event, the hero. Folklore is a reflection folk values, while a literary work allows to recognize the face of the author, his spiritual world,

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[1] Foreign literature for children and youth / Ed. N. Meshcheryakova, I. Chernyavskaya. Moscow: Enlightenment, 1989. 255 p.

[2] Merkurjewa V.B. (2017). Language features of German-language screenings of the Grimm brothers' tales / V. B. Merkurieva, A. L. Shadrina // "Crede Experto: transport, society, education, language". № 3 (14), September 2017. 15 p.

special features. Folklore is an element of cultural heritage, it conveys the prevailing a certain time of knowledge and ideas about the world and man.

A literary fairy tale also creates the color of a particular time, since the subject of the image are people who lived in a certain era, their life values, moral attitudes, the spiritual world, thoughts and emotions. It vividly conveys the life and relationships of people, their activity, social structure and social position. Revealing the inner world of his characters, the author of the fairy tale draws a complete picture of the life of people of a particular era and reproduces the conditions in which their characters are formed, gives his own assessment of the processes displayed in the text of the fairy tale. For example, in the era of feudalism, the main characters of fairy tales were princes, princesses, kings, peasants and the poor; for a modern literary fairy tale, the presence of these characters is not a prerequisite.

In the first half of the last century, attempts were made to study the unique world of childhood, excluding a categorical "pedagogical" approach to the child. In the second half of the 20th century, a trend appeared that was directly opposite to edification and moralizing, the child began to recognize the right to be as he is, to be different from an adult, to show his natural nature, a special culture of children began to be considered "as a kind of sub-ethnos within the framework of various ethnic groups. peace"[3] [Sokolov, 1996, p. 106-116]. The inner life of the child began to be depicted in all its complexity and completeness, when creating children's literature, the age characteristics of the reader began to be taken into account (books for the smallest, books for children 4-7 years old, literature for younger schoolchildren), the content of children's fairy tales and their language design changed, the idea of the child as a full-fledged independent personality began to take shape[4] [Meshcheryakova, therefore, in the work of modern authors, the main characters of the fairy tale are often ordinary children who go to kindergarten, do not obey their parents, argue with peers, and sometimes behave quite seriously, on a par with adults characters.

Literature for children turns to chamber themes, and familiar situations appear on the pages of children's works: a child at home, in kindergarten, at school. Gradually, normal reality returns to children's literature, what should surround a small person in childhood: a cozy home, loving parents, cheerful friends:

Es war ein gewohnlicher Dienstag Morgen, als Till beschloss, dass dies ein besonderer Tag werden sollte. Er saB zusammen mit seiner kleinen Schwester Miriam, seiner Mama und seinem Papa am Fruhstuckstisch. Alles war wie immer, dann hatte Till eine Idea und nahm sich einen Teil der Zeitung seines Papas. "Aber Till, du kannst doch noch gar nicht die Zeitung lesen, sagte seine Mama. "Oh doch", sagte Till, "heute bin ich groB!"[5]. (It was a typical Tuesday morning when Thiel decided it was going to be a special day. He was having breakfast with his younger sister Miriam and his mum and dad. Everything was as usual, but then Thiel had an idea and took a piece of his father's newspaper "But, Til, you still can't read the newspaper," his mother said. "Yes, no, I can," said Til, "today I'm an adult!").

It should be emphasized that the role of modern literary heroes, they cease to be stereotyped, generalized types, they acquire individual, unique character traits.

The characters of a literary fairy tale are no longer perceived as models for imitations, their thoughts and actions are difficult to assess unambiguously, so they not amenable to the usual division into positive and negative. The fairy tale is no longer built on some dualistic principle oppositions, and classical folklore binary oppositions (good - evil) are extremely rare. The system of images becomes more complex, the more reflecting the increasingly complex reality of the modern world.

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[3] Sokolov K. B. (1996). The artistic life of modern society. Volume 1: Subcultures and ethnic groups in artistic life / K. B. Sokolov. SPb, 1996. 237 p.

[4] Foreign literature for children and youth / Ed. N. Meshcheryakova, I. Chernyavskaya. Moscow: Enlightenment, 1989. 255 p.

[5] Forst B. (2012). Storytelling - Bedtime Stories - Epubli, Edition: 2. 2012. 140 p. (in German)

Another characteristic feature of modern children's fairy tales is blurring the boundaries between the world of children and the world of adults, this is due to rapid maturation of the child, his direct participation in life an adult, so the action of modern works for children is often takes place in an adult world where a child faces challenges real world: misunderstanding, illness, loss of loved ones: Vor langer Zeit wollte ein kleiner Junge wissen, wo seine Oma ist. Die Eltern meinten, sie sei im Himmel. Doch damit gab sich der kleine Junge nicht zufrieden. Im Himmel gab es den Mond, die Sonne und die Sterne. Also must sie dort irgendwo sein. Er macht sich auf die Suche und ein lustiges Abenteuer begann[6]. (For a very long time, the little boy wanted to know where his grandmother was. The parents said that she was in heaven. But this did not satisfy the little boy. There was a moon, the sun and stars in the sky. So she must have been somewhere there. He embarks on his own quest, and the fun adventure begins).

The characteristic features of the author's fairy tale are brightness, expressiveness, abundance of details, detailed descriptions of the external appearance of the characters, emotional states and experiences of the characters, psychologism[7]. The authors try to make the story easy and exciting for young readers; they include game elements, humor, irony, associations, sad or even tragic motives in the structure of the tale. The specificity of children's literature is determined not only by the structure, subject matter, but also linguistic features. In a fairy tale created especially for child, the language acquires such features as figurativeness, musicality, proximity to the game, which is connected with the peculiarities of children's thinking and worldview. We can also state the variety of expressive means on all levels of the language: phonetics, morphology, vocabulary, phraseology, word formation and syntax, which are only partially represented in within the scope of this article.

As a rule, both folklore and literary tales have the following language features: inversion, active use of diminutive suffixes, superlatives adjectives, anthroponyms and zoonyms, repetitions, which are usually perform the function of repetition or duration of action, as well as an abundance of epithets. Along with linguistic originality for the fairy tale genre illogicality is characteristic, since it is one of the main features of children's thinking, and the use of fabulous formulas.

In his work "Thinking and Speech" L. S. Vygotsky quotes the famous Swiss psychologist J. Piaget, who explains illogicality as follows: "Since the child thinks for himself, he has no need to be aware of the mechanism of his own reasoning. The logic of action dominates in the thinking of the child, but there is still no logic of thought[8].

Conclusion.

In conclusion, the modern German author's fairy tale has vividly responded to the changes that are now taking place in society, the realities of today's reality have organically entered the works for children, which is expressed in the language with the help of new lexical units and means of linguistic expressiveness at various levels, as well as by expanding folklore traditions and author's innovations.

Anglicization (internationalization) of the fairy tale language helps in some way blur the line between fairy tale and reality, between the world of a child and the world of an adult. The actual nature of the language, the modern theme of fairy tales, its approximation to reality allows readers to maneuver on the border between fantasy and reality, to perceive problems not as fictional, but as actually existing. Such a creative approach of the authors to the theme of modern fairy tales allows children to be interested, and children to keep up with the times, keep up with

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[6] Nozdrina L. A. (2009). Interpretation of the artistic text. Poetics of grammatical categories: a textbook for linguistic universities and faculties. Moscow: Drofa, 2009. 252 p.

[7] Mineralova I. G. (2002). Children's literature: a textbook for students of higher educational institutions / I. G. Mineralova. Moscow: Vlados, 2002. 176 p.

[8] Vygotsky L. S. (1999). Thinking and speaking. Psychological research / L. S. Vygotsky. Moscow: Labyrinth, 1999. 350 p. (in Russian)

scientific and technological progress. Modern themes do not cancel the principles of constructing a fairy tale, miracles and transformations

A conscious departure from the depiction of the "deep legends of antiquity" raises the fairy tale to a new stage in the development of the genre, modernizes it and experiments with it. Thematic dynamics, its innovative nature, the interaction of new material with the old principles of a fairy tale require even more thorough study in the future, both from a linguistic and psychological point of view.

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