

ABSTRACTS

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METAMORPHOSES OF A LITERARY PARODY IN THE POSTMODERN NOVEL «SNOW WHITE» BY DONALD BARTHELME

The article highlights the main innovative techniques in the novel «Snow White» written by American postmodernist Donald Barthelme. He is one of the iconic figures of American literature of the second half of the XXth century. The writer, «a black humourist», is known for his extensive use of parody in his novels and short stories. His novel «Snow White» (1967) is central among others written later and has proved him to be the unique master of experimental style. The latter is viewed as such that uses comic and grotesque forms in depicting the American way of life.

The main emphasis in the article is given to the aspect of the evolution of literary parody, starting from the times when parody was «legally» acknowledged and up to the Postmodernist era in American literature. The author analyses the specificity of parody in the novel of D. Barthelme and related to it ironic features on the poetic and narrative levels of the text.

Parody in «Snow White» differs from traditional literary works in the relation to its pretext known as hypotext. The role of parody is extremely significant in determining not only the comic or ironic mode of the writer's artistic thinking, but also in a major strategy of building or «constructing» of a new literary text with the help of imitation, game and transformation. The writer appeals to self-parodic techniques and intertextuality, deliberately expanding the use of «other» texts and therefore creating his own «new art». Parody produces a sense of alienation and Barthelme's so-called illogical «double code» in «Snow White» is seen as an attempt to bridge and distance his parody with the well-known fairy-tale.