

FAIRYTALE INTENTION OF LITERATURE

Fairy tale intention of fiction is traced in various forms, kinds and genres of folklore throughout its existence. At the genetic level fairy tale is the ancestor of not only writing genre, but of all fiction.

The tale became a transitional phenomenon between mythology (faith, true) and literature (fiction). But folk tale is not always fiction. Functions of primitive hunting tales are neither for children or entertainment. And even in the later samples (charming, social tales) there are many elements taken from real life.

Tale transferred mythological knowledge into the literature with the help of motives and images. Tale arises due to desacralization of myth. Removing of etiological core leads to the replacement of typical mythical ending with “morality” in fairy tales about animals and stylistic formulas in charming fairy tales. Traditional fairy formulas constantly remind of the difference between tales and myth, pointing on uncertainty of the time and place, unreliability.

Fantasy is the first thing we mean when speaking about fiction. Charming tale became the first “artistic” model of literature, i. e. false, non-functional, more precisely – with the function of aesthetic pleasure. Fantasy in the tale becomes conscious and purposeful, but it does not appear along with the fairy tale, it is present also in myth, but myth creators treat it as true. The tale became fiction only after the invention had been realized as an instrument.

Fantasy and conventionality are the attributes of fiction. Despite of creative methods, cultural and historical era or genre, fantasy is always present in the works, which for various reasons are referred to fiction.

Various forms of conditionality are the results of fiction. Numerous discussions found out distinction between primary and secondary forms of conditionality: the first describes the imaginative nature of art in general, the second refers to the conscious avoidance of life-like forms.