

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 past form of the fairy tale genre which is very relevant for the American novel at the turn of the century. This is primarily due to the existence of cultural belief, because in the modern situation semantic boundaries become an important factor of the authors' constant interest in this genre transformation. The appeal of modern American writers to the fairy tale genre and adapting to the present literature is also determined by the tradition of using it in American literature to generalize and understand the problems of modern reality.*

***Keywords:** genre transformation, fairy tale, contemporary culture, modern American novel, Song of Solomon, Flying Africans.*

ЖАНРОВАЯ ТРАНСФОРМАЦИЯ СКАЗКИ В СОВРЕМЕННОМ АМЕРИКАНСКОМ РОМАНЕ

***Аннотация:** В данной статье анализируется жанровая трансформация волшебной сказки в современном американском романе. Отсылка к прошлой форме жанра сказки, которая очень актуальна для американского романа на рубеже веков. Это связано, прежде всего, с наличием культурной веры, поскольку в современной ситуации смысловые границы становятся важным фактором постоянной заинтересованности авторов в трансформации этого*

жанра. Обращение современных американских писателей к жанру сказки и адаптация к современной литературе определяется и традицией использования его в американской литературе для обобщения и осмысления проблем современной действительности.

Ключевые слова: жанровая трансформация, сказка, современная культура, современный американский роман, «Песнь Соломона», «Летающие африканцы».

ZAMONAVIY AMERIKA ROMANDA ERTAKNING JANR TRANSFORMATSIYASI

Annotatsiya: Ushbu maqolada zamonaviy Amerika romanida ertakning janr o'zgarishi tahlil qilinadi. Asr boshidagi Amerika romani uchun juda dolzarb bo'lgan ertak janrining o'tmishdagi shakliga havola. Bu, birinchi navbatda, madaniy e'tiqodning mavjudligi bilan bog'liq, chunki zamonaviy sharoitda semantik chegaralar mualliflarning ushbu janrni o'zgartirishga doimiy qiziqishining muhim omiliga aylanadi. Zamonaviy amerikalik yozuvchilarning ertak janriga murojaat qilishlari va hozirgi adabiyotga moslashishlari Amerika adabiyotida zamonaviy voqelik muammolarini umumlashtirish va tushunish uchun foydalanish an'analari bilan ham belgilanadi.

Kalit so'zlar: janr o'zgarishi, ertak, zamonaviy madaniyat, zamonaviy Amerika romani, Sulaymon qo'shig'i, Uchib ketayotgan afrikaliklar.

Today's literature is different from the yesteraday's one, that is because time changed, people changed, and somewhat traditions and cultures changed and now they are relatively different from old ones. In turn, literature is also affected by them all. As the world is developing, people are now moving to the side which they have never been before. Today's writers are also creating works which this world has never seen before, of course by using past works. Genre transformtion is something like this.

Generally, genre transformation is about changing events, or characters, or plots of a work that was written before, with one word, renewing of a piece of work. Today's American writers are very creative and never afraid of renewing old novels, fairy-tales, poems and etc. And, question arises, why are writers, nowadays, addressing to the past and want to change it? There are a great many of reasons for that. The first reason might be attracting people of today to the works which seem very old-fashioned and boring as they are repeated very frequently. Adapting those works to the today's culture and day of life would be very interesting and unique. For example, old fairy-tales' scenes represents the time which those fairy-tales appeared. Such as, "Snow White", "Rapunzel", "Sleeping Beauty", "Cinderella", and "Beauty and the Beast" shows the time in which kings and queens lived. Keeping these fairy-tales characters and some plots, writers are creating wonderful pieces of works. A new version of an older story. Sometimes, a fairy tale or myth may be reimagined with a modernized setting or retold from a minor character's perspective.

If the writer feels free to create new works, then, they achieve a great deal of improvement. They are usually inspired from different things, such as culture. Contemporary culture development tends to play an important role in changing of formal structure of works, renewal of meaning and style. Contemporary culture is multi-dimensional, contradictory, multi-lingual in its essence. Its impact has caused new genre forms and variations. Contemporary novel is characterized by flexibility. 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, that is so typical for contemporary writers.

Genre mixture causes addition of new elements and methods that are realized at the level of narration. Main reasons of this phenomenon are firstly trends of historical and cultural development of today's society that cause the necessity of search for new artistic forms, secondly means of communication that have significantly broaden possibilities and horizon of writers, thirdly demand for changes in plot organization, strengthening of intrigue, deepening of life situations and collisions. Collapsing of

social time and space is typical for novels of contemporary writers. Specifics of development of today society, historical and personal destinies of people, moral and ethical categories, universal and eternal problems of being are comprehended in works of writers.

Once created, the taste for transformations has proved a lasting one. In 1993 Ellen Datlow and Terri Windling, already well-known as anthologists in the area of fantasy and horror-story, brought out a collection of twenty modern rewritings of fairy tale, "Snow White", "Blood Red". This has been followed by five further collections with similar titles between 1994 and 2000, as well as a children's collection, "A Wolf at the Door", comparable to the Victorian "fairy-book" series of Andrew Lang. The tales brought together by Datlow and Windling on the whole reinforce the conclusions. Many authors represented of course all aim at originality, and frequently achieve it; but there is a sense that they are operating within the boundaries of what is now a familiar genre. The core-group of stories continues to figure prominently, with eight of the twenty items in "Snow White", "Blood Red". Motifs and methods reappear. "Goldilocks and the Three Bears" is rewritten satirically as a child-abuse story in Scott Bradfield's "Goldilocks Tells All", in *Black Heart, Ivory Bones*. The same theme is picked up more seriously and menacingly in Wendy Wheeler's "Little Red", in the 1993 collection: this time it is Little Red Riding Hood who has the big eyes, and the big ears, for her stalking stepfather. In *Black Thorn, White Rose* Peter Straub creates another academically-oriented "Ashputtle". Tanith Lee has developed a technique of crossing one story with another, thus recognising their intrinsic connections: "Snowdrop", in the 1993 collection, fuses "Snow White" with "Bluebeard", while "The Beast", in the 1995 collection *Ruby Slippers, Golden Tears*, has a Bluebeard figure dying not at the hands of vengeful relatives, but because Beauty refuses to come back to him. Particularly frequent in the Datlow and Windling anthologies are rewritings of both "Rapunzel" and "The Frog Prince", with different-viewpoint stories of the kind that Atwood's Sally is asked to write prominent among them.

Common to all the above is the strong concern with sex- and gender-issues, the most striking feature of literary fairy tale in the post-Bettelheim and post-Carter era. It is not surprising, however, that another postmodern issue has begun to appear, through attention to the self-reflexive quality of narrative. This is not absent from the Datlow and Windling collections, but features more prominently in the writings of authors established outside the field of fantasy.

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