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### **The Notion “Literary Fairy Tale” and Hans Christian Andersen’s Tales**

While fairy tales have enthralled generations of readers and listeners, specialists have a long discussion over defining the genre of the literary fairy tale and identifying its origin and sources. One difficulty is that the term “fairy tale” is applied to both folklore and to an author’s texts because of each features of the “fantastic”, “magic” or “supernatural”. But these words are not concrete notions and could be interpreted very differently. It is doubtful that they can be definitions for the genre, causing some scholars to declare that the literary fairy tale as a genre does not exist. The main aim of this paper is to try to find more objective genres features of this type of literary text, to distinguish them from other literary forms. It is possible to say that the literary fairy tale as a genre was finally formed by Danish author Hans Christian Andersen (1805-1875). While he did not originate the genre, he wrote the most original examples of this new literary form, and he single-handedly established the literary fairy tale as separated from folklore and as a distinct genre of short prose.

The problem for analysis is that Andersen not only established his own literary fairy tale (“eventyr”) genre but we can see also the destruction of it, in that Andersen also created there was a new genre form – “historie” (tale, story). “Historie” is genetically connected to a fairy tale, but has a number of essential differences from it – this problem was discussed in my article “The Genre of the “Story” and Its Genesis in H.C. Andersen’s Works” (Korovin 2008: 66-94). Notion “historie” is a term that is not used extensionally by many scholars, it is usual to use the name “eventyr” (fairy tale) for all Andersen’s tales. Bo Grønbeck wrote: “To use the name “fairy tales” for the last stories or not – it is a free choice” (Grønbeck 1971: 191). But Andersen wrote in his autobiography “The Fairy Tale of My Life”: “The tale [historie]—this is the name, which as I think is the most suitable in our language for my fairy tales according to their form and their nature. The common language uses this word for the simple story and for the freest phantasy. A fable, a tale, and a novella are determined by children, peasants, common people only with one short name—a story” (Andersen 1855)

This fact of destruction of the canonic form of a fairy tale after it has been created shows certain instability of this genre. The causes of this similar instability can be found in the specific of chronotope of a literary fairy tale. Mikhail Bakhtin used the term chronotope to show the syncretism of space and time in a literary text in his work “Forms of Time and Chronotope in the Novel” (Bakhtin 1981: 84-258). The chronotope seems to be one of the most important characteristics of a text. The origin of the genre of the literary fairy tale does not primarily belong to the epoch of Romanticism. Its sources most likely lie in the

poetics of romance, which is related to a fairy tale. In the beginning of its development, a romance actually was a literary equivalent of a fairy tale. The fantastic element is inherent in its poetics, especially at early stages of development of this genre. Every medieval courteous romance includes numerous fantastic and supernatural events, which are quite in harmony with a textual reality. These events are extraordinary only for the reader, so the inner world of the narratives is also syncretic and has a linear chronotope. Later the fantastic, magic, supernatural element became optional for this genre. One of the ways of expanding internal space in a romance or a novel is including in the narrative text such inserts as short stories, novellas, and fairy tales. It could be productive to look for instance of a literary fairy tale used in this way. The first authentically fixed texts that represented the genre of the literary fairy tale, were «Fairy Tales of a Dragon» from the book of the 17th-century writer Countess D'Aulnoy (1650-1705). These fairy tales are connected with the courteous and *préciosité* style literature of that era.

Charles Perault (1628-1703) made the next step in the formation of a genre of a literary fairy tale but from the side of folk tradition. The contradiction between these two forms of fairy tales had not arisen that time because actually, they had the genetic similarity; the *préciosité* style fairy tale has its roots in folklore like a genre of romance. The chronotope of both variants of a fairy tale in the 18th century remains linear, and the syncretic inner space. It is necessary to distinguish the chronotope of a folklore fairy tale from the chronotope of a literary fairy tale. A folklore fairy tale has a conservative form, which has a simple chronotope with uncertain time and place. Events are initially presented as not real – fantastic – and this way they are taking place in some "parabolic system of coordinates" where the time exists only as categories "before" and "after". A.W. Auden considered that Andersen's fairy tales "parables rather than a myth" (Auden 1973: 204). Space is syncretic; it depends on the movement of a hero and focuses only at the point of events. One of the important features of a folklore fairy tale is the simplicity of this space; there are no different worlds and universes. Even if a hero gets into other areas (the underground world, magic wood, etc.), he does not appear in another reality. This new world exists according to rules, which are common for a hero, there is the traditional opposition: home – another country, known and unknown. So it is possible to conclude that the chronotope of a fairy tale is syncretic, linear; heroes move in time and space but they do not come out of this fantastic reality. Also, all adventures of heroes are regarded as usual and normal; events that we might regard as "supernatural" or "magic" are not perceived as something extraordinary, mystical in the folklore fairy tale.

The literary fairy tale inherits many aspects of this system; there are normal for certain features in the poetics of the fairy tale are unusual for our reality. Some of Andersen's fairy tales are good examples of it. The chronotope is still simple. But in some of his texts, we can see the changing of this principle: in such tales as "Angel" (Engelen, 1843), "The Girl with Matches" (Den lille Pige med Svovlstikkerne, 1845) religious themes penetrate into the inner world of the fairy tale. Religious motives are alien for fairy tale poetics, which represent a fantastic universe where everything is possible, but nobody believes in

it. But religious and mystical motives apply to this belief. The logic of a fairy tale is broken no longer is there a traditional chronotope. The main reason for the incorporation of the religious element in fairy tale poetics is the influence of romantic aesthetics, with its' idea of the dualism: the opposition of the world of the reality with common rules and the world of ideas (religion) where these rules do not work. There is a collision of the logic of reality and the logic of other existence. This other existence in Romanticism is represented as a world of dreams, imaginations, and fantasy. Objectivity is replaced by subjectivity because the concept of microcosm gets the paramount value in Romanticism.

The roots of this notion of the romantic dualism back us to folklore as well as the fairy tale forms, but the fairy tale as a genre in the system of folklore genres is distinct from other oral forms with many features, where one of the most important is a general orientation of a fairy tale to tell about invented adventures. Many other genres, including heroic epics, tell about real and important events, presuming the audience's belief that their events actually occurred. There is an idea that the sacral past and the present have parallel existence in epic poems. There are two worlds separated from each other: real life and the world of gods, demons, the sacral past, etc. Epic phenomena and images cannot be subordinated to logic and rules of the reality that is why they are sacred and they belong to the immemorial time.

The Pagan ideology usually has a notion of plurality of the worlds: the human world, the world of gods, the world of giants and other worlds. This partitioning of space is especially expressed in Scandinavian mythology: the nine worlds, which are separated from each other, but with the transition from one world to another being possible. The logic of existence is different in each world, it is clearly displayed in the story from "Younger Edda" («Snorraedda») about Thor's and Loki's travel to Utgard. It is remarkable when gods from Asgard suffered defeat because they have been faced with something beyond their understanding.

With the Christian epoch in Scandinavia, as everywhere in Europe, many pagan beliefs lost their connection with reality, and no longer could be reliable attributes of a fairy tale. So it happened with trolls in Norwegian folklore where they became the typical fantastic characters, hostile to people, but without their former qualities of infernal spirit, bringing disharmony to the real life. However in Iceland and in present days "troll" is a figure, who lives in the parallel world and periodically comes to the world of people. The same situation is with modern believes in ghosts, while ghosts are very rare characters in fairy tales, but they are common for such genre as a legend, where it is told about authentic, real events which took place in the past, as opposed to a fairy tale. The problem for differentiation of a fairy tale and a legend is very complex because sometimes they feature the same personages: (witches, trolls, etc.), but the functions of these characters are different in these genres and appeal to different understandings of the world. In a fairy tale, these characters play the role of fantastic figures, which are initially opposed to the reality in which this fairy tale is told. In a legend the same characters are real participants of real

events, having places in the past, and they signify this transition from the other world to the current reality.

Christianity brought the dichotomy of the Paradise and the Hell as a dominant image of the other world. But it is remarkable that a transition from the world of reality to the other world is possible not only after the death. It occurs, for example, in the condition of dream or revelation in Medieval Visions. Or alternatively – objects from this other world can come to the current reality to punish people for sinful behavior, that is common for such specific medieval texts as "Exempla", a genre dependent on the sermon, with didactic aims and very close to a parable or a novella. Later "Exempla" had an influence to a "Christmas Story" – the genre which is related to the clerical literature and this way it is opposed to a fairy tale by the fact of its origin.

If we speak about the clerical literature it is very hard to claim fantastic elements in it because initially all described events are believable and understood as absolutely real, by an audience. A better term for this kind of fantastic could be considered as a "miracle in the Christian sense". In fairy tale poetics the fantastic element plays a completely opposite role: it is something supernatural, strange for the current reality and impossible to occur in it. The fantastic does not claim belief but it is not extraordinary in the inner world of the fairy tale text, where the fantastic exists according to the logic of the narration and does not have any mystical mining.

It is possible to say that the literature in Modern time follows the Christian tradition to use mystical images and situations as basic for collisions. The same situation we see in the romantic texts: probably one of the sources for the notion of romantic dualism is in Christian mysticism; another source for this notion is the mythological tradition, which is very important for Romanticism too. Romantics also took from Gothic novels the aspiration to create an atmosphere of fear and mystery, and in their texts, we see very often the fantastic is based on the discrepancy between the logic of reality and the logic of the supernatural, which cannot be understood at all. So this type of fantastic is very similar to the mystical fantastic in clerical medieval texts. The romantic fantasy appears in the representation of two different spaces, two different worlds, of inexplicable situations, of the dichotomy of dreams and reality.

For the many fantastic romantic texts, the logic is not a factor for the development of the plot, but in fact, a fairy tale's plot is based on rigid logic, the chronotope of a fairy tale depends on this logic. I claim the romantic fantastic narrations can be hardly qualified as fairy tales, they are more appropriately classified as fantastic short stories or novellas, because the type of the fantastic in them are mystical which is not usual for fairy tale poetics. We can see this romantic fantastic for example in novellas by German writers Ernst Theodor Hoffmann or Ludwig Tieck.

The increasing interest in folklore is remarkable for the epoch of Romanticism, and romantic writers started to collect folk tales and publish them. The best-known example of this activity is the Brothers Grimm's "Children and Family Fairy Tales" (*Kinder- und Hausmärchen*, 1812-15). The discussion of how to interpret these texts as folklore or as

texts, which were adopted by authors and belong to the literature (fiction) is still continuing. But in any case, the fairy tales from this collection demonstrate the typical for a fairy tale linear chronotope. Although the Brothers Grimm, in fact, destroyed the primary folklore form in their aspiration to reconstruct a certain initial form of a national folk tale. They created the new type of the literary fairy tale based on folklore plots and images. The categorical attribute of this form of a literary fairy tale is a specific chronotope, transferred in the literary text from folklore. The fairy tale as a literary form admitting unlimited freedom of creative imagination became very popular. Romantics started to develop this genre very actively and actually, they combined in this genre three different traditions: *préciosité* style, folk and philosophical (romantic) with the idea of dualism between Ideal and Reality. The *préciosité* and folk traditions are in a subordinated position in relation to the original romantic. *Préciosité* style fairy tales were too pretentious for romantic poets. Folk tales were very attractive for Romantics, who tried to find in them their national roots. But the folk tale genre was not a suitable embodiment of romantic ideas, it had too simple form and linear chronotope. Romanticism actually created not a literary fairy tale, but a fantastic novella where the mystical component is very important, in a way alien for the fairy tale poetics. The literary *préciosité* style fairy tale should have the syncretism of the inner space of a text, the linear chronotope, which is more like a folk tale. The presence of the romantic dualism is a collateral element for the poetics of a fairy tale and its ebbing connects with the destruction of a genre.

If we speak particularly about Danish literature, the first fairy tales traditionally attributed to Adam Ghotlob Oehlenschläger (1789-1850), who created texts based on folklore, but not on folk fairy tales. Usually, he borrowed mythological plots from the Old North texts: “Elder Edda”, “Yonger Edda” by Snorri Sturluson and “Gesta Danorum” (Deeds of the Danes) by Saxo Grammaticus, and also the folk ballads and legends. «Oehlenschläger takes this idealized vision of the ancient and the accompanying premise that the saga era was a more poetic age than the present as a point of departure for defending the adoption of Norse mythology as a suitable literary subject” (Hanson 1993: 180). This material initially focused on events, which are considered as the truth. Critics use the name “eventyr” (fairy tales) for some of his texts (Möller-Christensen 1988: 104) but actually, they do not belong to this genre and they could be considered as romantic short stories.

Andersen was that writer who created a classic fairy tale as a new literary form distinguished from romantic short stories and collections of folk tales. His first collection was “Fairy Tales Told for Children” (Eventyr, fortalte for børn, 1835-42; there were texts based on folk plots and images: “Little Claus and Big Claus” (Lille Claus og store Clause), “Tinderbox” (Fyrtoiet), “The Wild Swans” (De vilde svaner), “The Travelling Companion” (Rejsekammeraten) etc. but all these texts were influenced by romantic esthetics as well as original fairy tales “The Little Mermaid” (Den lille havfrue), “The Garden of Paradise” (Paradisets have), “Ole-Luk-oie, the Dream-God”(Ole Lukøie), . The next collection “New Fairy Tales” (Nye Eventyr, 1844-48) included only original and recogniz-

able Andersen's fairy-tales: "The Shadow" (Skyggen), "The Nightingale" (Nattergalen), "The Snow Queen" (Sneedronningen), "The Ugly Duckling" (Den grimme æling) etc. Leander Petzoldt wrote: "Thus he developed a completely new form on the bases of an old genre. These shared only the name and some tendencies" (Petzoldt, 2007: 629). In 1850<sup>th</sup> Andersen created a special genre – "historie" (tale). The main features of all his text are the romantic dualism and romantic oppositions of an artist and a fillister and dreams and reality. Andersen's narration in these tales has a foreground – the real life, and symbolic background, which could be considered as "another world". Supernatural element helps to understand the situation, ideas and philosophical elements are in parity with the elements of the plot and intrigue. The first small volume with the title "Historier" appeared in 1853, under this title separate issues were published until 1855, from 1858 until 1872 collections had a title "New Fairy Tales and Stories". The real world and all its concreteness are present in Andersen's tales of 1850-70. The Danish writer was an ingenious interpreter of human life, his tales did not merely create a poetic image of this life but captured the essence of this life in all its variety. This world is dual and divided like the world in Romanticism but it no longer creates myths about the world, its myths are about human life. The problem is how to distinguish these tales from fairy-tales, written in 1830-40<sup>th</sup> because the later tales borrow many elements from the earlier fairy-tales. In fairy tales, the most important aspect of the text is the value of wonder. In the late tales, the fantastic images and situations are not in the center of narration, they create a specific atmosphere in the text, support for the basic idea of the narrative. The poetics of a later tale is mostly based on a certain vision of reality, and supernatural elements may equally well be present in it or not at all. For example, the supernatural is a very important component of the composition in "The Ice Maiden" (Isjomfruen, 1861) but it does not exist in "The Poultry-Maid Grethe's Family" (Høns-Grethe Familie, 1870). Thus, the fantastic element cannot function as a defining aspect of this genre as a literary form. It is possible to say that Andersen's late tales more similar to romantic short-stories or novellas than to fairy tales. The novella as a literary genre has a strong influence on "historie" in the same measure as the fairy tale. I have mentioned above the differences between fairy-tales and Romantic novellas. The main feature of the late tales is the romantic dualism like in romantic fantastic short stories, but the function of this dualism is completely different. Elias Bredsdorff wrote about one of the late tales "A Story of the Sand Dunes" (En Historie fra Klitterne, 1859) that the stylistic this tale is closed to stylistic of romantic short stories by Danish author Blicher. "This is differently not a fairy tale" (Bredsdorff, 1988: 283). Poul Houe: "As a romantic story, call it a fairy tale if you like, is framed by the realistic story, an adventurous journey of life in the past intersects with a measured journey of life in the present" (Houe, 1999: 102). "Historie" has a specific chronotope: there are also two parallel worlds, fantastic and real, but the first one is not equal to the second one, it creates the romantic duality of the universe. I wrote about this type of chronotope in Andersen's later tales in the article "Chronotope of Hans Christian Andersen's Fairy Tales and Stories" (Korovin 2007:119-130). Circumstances in a tale can be quite common but just not be perceived as usual.

Andersen makes everyday life very poetic, novelizes it: the most ordinary events are perceived as exclusive, subnormal. It is a sign of the destruction of the traditional opposition in short stories between extraordinary and common. From all aforesaid it is necessary to conclude, that actually we have only one criterion to distinguish a literary fairy tale from other adjacent genres (a short story, fantastic novella, "historie"): the syncretism of the inner space of a text, the linear chronotope, which is more like in a folk tale. The concept of the dualism (the opposition of the world of the reality with common rules and the world of ideas) is a collateral element for poetics of a fairy tale and its ebbing connects finally with the destruction of a genre.

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ანდრეი კოროვინი  
(რუსეთი)

ცნება „ლიტერატურული ჯადოსნური ზღაპარი“  
და ჰანს ქრისტიან ანდერსენის ზღაპრები

რეზიუმე

**საკვანძო სიტყვები:** ჯადოსნური ზღაპარი, ქრონოტოპი, ჟანრი, ანდერსენი.

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