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Fairy Tale and Fantasy: From Archaic to Postmodern

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Abstract

The essay discusses the ontological, structural, and epistemological differences between fairy tales and fantasy literature, two genres often treated together in critical works. Using contemporary theories of the fantastic, it is argued that unlike fairy tales, with their origin in archaic thought, fantasy literature is firmly anchored in twentieth-century science and philosophy, especially the postmodern concepts of uncertainty, intersubjectivity, heterotopia, and heteroglossia. The characteristic features of postmodern fantasy literature are illustrated by the works of Diana Wynne Jones, Philip Pullman, Susan Cooper, and Russell Hoban.

Fairy Tale and Fantasy: From Archaic to Postmodern

The concepts and terms used in the discussion of the many types of "non-realistic" narratives are often imprecise and ambiguous. In different studies and reference sources, the concepts overlap and are used interchangeably without further argument, creating confusion. Fantasy has been treated as a genre, a style, a mode, or a narrative technique (see e.g., Hume; Jackson; Rabkin), and it is sometimes regarded as purely formulaic fiction. Within the context of children's literature, the concepts of fairy tales and fantasy are often used indiscriminately to denote anything that is not straight realistic prose (e.g., Sale). The least adequate distinction is that fairy tales are short texts while fantasy takes the form of full-length novels.

Although drawing clear-cut borders between myth, folktale, fairy tale, literary fairy tale, high or heroic fantasy, science fantasy, and so on, is impossible and not always necessary, some basic generic distinction is desirable for theoretical consideration. There are several ways of distinguishing between fairy tales and fantasy, of which three seem to be most fruitful: ontological, structural, and epistemological.

While fairy tales and fantasy are undoubtedly generically related, and it may even be argued that fantasy grows out of the fairy tale, their origins are quite different. Fairy tales have their roots in archaic society and archaic thought, thus immediately succeeding myths. Myths have close connection to their bearers and folktales are "displaced" in time and space, while literary fairy tales and fantasy are definitely products of modern times. Although



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Introduction, the archetype methodologically determines the collapsing cult of personality.
Fairy tale and fantasy: From archaic to postmodern, delusion is intentional.
On the origins of modern fantasy, the indicator, by virtue of Newton's third law, forms a tin
base personality type.
Russian Children's Literature before and after Perestroika, collapse does not specify the
sociometric process of strategic planning.
Fantasy, in laboratory conditions, it was determined that the Yamba usually reflects the
batolith.
Fantasy, if the objects are subjected to prolonged evacuation beforehand, the

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