Ewelina Tkacz

The Narrative Recreation of the (Fairy)Tale Telling in Contemporary Transcultural Literature by the German-speaking Authors

Summary

The purpose of the presented doctoral thesis is to theoretically develop and practically illustrate an interpretive device of literary texts that aim at the narrative recreation of (fairy)tale-telling, as well as to describe the validity of applying it to contemporary transcultural German-language literature.

The gradual replacement of the *storyteller* with an impersonal *narrative instance* began in the 18th and 19th centuries and affected the fairy tale literature of the German Romantic era. However, the traces of the non-literary *storytelling* contexts are inherent to the fairy tales, even to their written forms and genologicaly broader literary reception. Therefore, they become evident in paratextual layers (as footnotes describing the performative aspects of storytelling), in paralinguistic layers (as implicitly or explicitly simulated orality), as well as in the aesthetic and formal layers (as many formulaic and structural compositions that originally served a mnemonic function).

An advanced method of textual reference to the practical tale-telling is its literary recreation, which incorporates both the instrumental and cyclical components of tale-telling, i.e. its non-literary components, as well as the literary characters of the storyteller (sender) and the audience (receiver). In this communicative dynamic, the message exhibits characteristics of a fairy tale: It uses the logic of the symbolic language described by Fromm; it refers to the semiotic structures that determine the recognisable *tone* of

fairy tales; and it constitutes the opposition to the Aristotelian principle of *mimesis* in so far as the *storyteller* is equipped with full narrative sovereignty.

In each case, as a result of the literary recreation of the practical storytelling, the narration is divided into at least two diegesis: the diegesis of storytelling, which serves as the context for direct communication between the sender and receiver, as well as the diegesis of the story that the sender has created. However, in the case of fairy tale-telling incorporation, the discrepancy between the diegesis will be determined not by the contrast between the deixis of the *here-and-now* and the deixis of the *there-and-then* but by the opposition of two antithetical structures: the realistic one and the fantasy one, determined respectively by the *here-and-now* deixis and the *somewhere/nowhere-sometime/never* deixis. The literary incorporation of the fairy tale-telling process will therefore constitute a special case of implementation of the fairy tale *chronotope* in a realistic text, executed through the epic integration of the non-literary tale-telling components. In order to describe the narrative implications arising from this process, the individual components of fairy tale-telling were characterised using a three-module model (*who-to-whom, what, how*), and their narrative equivalents were proposed. To justify the relevance of this model to the contemporary, transcultural German literature, it is described in the following chapters why the phenomenon of fairy tale-telling must necessarily be considered in its two inseparable aspects: the culturally universal nature of *tale-telling* and its situationally (and therefore culturally) specific products, namely individual *fairy tales*. Concluding this part of the thesis, it was pointed out that the individual components, which constitute the narrative basis of the recreation of the fairy tale-telling, while culturally specific in some parts, belong in general to the cultural universality and can therefore occupy a special place in the multicultural literary studies.

The essentialist bipolarity, which constitutes the primary conceptual premise of multicultural literary studies and is responsible for the development of such concepts as *interculturality*, *hybridity*, *centre and periphery*, has resulted in the perpetuation of colonial inequalities and the instrumentalization of literary works. However, the change in understanding of the concept of culture and the popularisation of the *rhizome* model resulted in the simplification of uniformity. Therefore, since the telling of fairy tales exhibits both culturally universal and culturally specific characteristics, the methodological compromise proposed in the dissertation (*distant reading*) is valid and capable of providing satisfactory results.

To practically visualise the formulated thesis, the corpus of analysed texts has been limited to those works of contemporary German-language literature that can be understood as representative of the transcultural literary perspective.