

**Abstract**  
Graduation Level of Proficiency Paper  
(Bachelor's degree, Specialist's degree, Master's degree)

**Title:** Features of the language of literature for children (based on the German language)

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**Topicality of research:** is determined by the lack of knowledge of the German literary fairy tale as a genre and the need to highlight its inherent characteristics and development trends, including changes in cognitive-linguistic aspects and language itself.

**Objective of the research:** to identify the basic fairy tale genre regularities and features of its development in diachronic aspect considering two levels: cognitive linguistic and linguistic.

**The tasks of the research:**

1. the definition of the notion “fairy tale”, identifying its main genre features and types;
2. consideration of linguistic, stylistic and thematic features of the German fairy tales in diachrony.

**The theoretical significance of the research** is determined by the fact of the carried out comparison of the fairy tales in diachronic development and by the conducted work in composition of the typology of the literary fairy tales considering its appeal to folk basics.

**The practical significance of the research** is composed by the results of the comparison of the fairy tales’ texts and tables with the overview of the genre’s development in diachrony, which could be used at lectures and seminars on such subjects as “Stylistics” and “Text Interpretation”.

**The results of the research:** In just a few centuries of literary fairy tale' existence it has undergone many changes. Brothers Grimm' fairy tales, which have close ties with the folklore, remain as small in volume, specific, use traditional language formulas and mainly reflect panchronic reality populated, however, with magical creatures and wizards. The entertaining and educational functions dominate here.

Classical German literary fairy tale is a product of the imagination of the writer. It evinces a desire for a greater volume or a different form, the authors are actively using irony and means of expression, more and more characters are introduced – in general, they extend and complicate the plot, enriching and complicating the language at the same time. The events most often occur in the reality, which is contemporary with the author, to what the magic and unreal nature of the situation is added. For the first time picture books appear in which the illustrations are closely intertwined with the narrative, and they complement each other. The educational function of children's literature is here in the foreground.

Modern children's literature moves in an unreal, “secondary” world, though intertwined with the contemporary reality – the fantasy genre is actively developing. Authors have full freedom of action – they use folk motifs, invent worlds, inhabit these worlds with unusual creatures and even invent languages. The educational function is here somewhat weakened – entertainment and aesthetic functions go to the fore. Now the authors, to make children read, have to offer a fascinating story, dressed in the form of a simple, but expressive and figurative language. Not to bore the reader, the authors use the fonts, poetic inserts, come up with rhythmic and rhymed song insert.

Each stage reflects the socio-cultural aspects of the period in which these works were written, that is, in today's world, when there is a decline in children's interest in reading, the authors develop relevant ways to attract readers, and thus, the entertainment function acquires a dominant position.

Based on the foregoing, we can conclude that the genre of fairy tales, evolving from short oral histories, goes into the fantasy genre, supplemented by new,

previously not inherent characteristics, increasing in volume, changing its functional orientation and greatly complicating the narrative language.

**Recommendations:** recommended as a reference material in workshops or through self-study in the analysis of folk or contemporary fairy tales.