AKAKI TSERETELI STATE UNIVERSITY
FACULTY OF HUMANITIES

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Liana Dzotsenidze

Literary Fairy Tale as a Linguocultural Phenomenon and its Intertextual Structure
(Based on Oscar Wilde's literary fairy tales)

AN ABSTRACT

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General Overview of the Research

The dissertation deals with the segment of O. Wilde's literary work presented in his literary fairy tales. It is defined by the theoretical and methodological problems of contemporary humanitarian thinking. According to recent hypothesis, the above-mentioned topic is transformed into a study problem based on both theoretical and methodological aspects of contemporary humanitarian thinking. This means that every fictional verbal text - irrespective of which literary genre, or which period of artistic-aesthetic process it belongs to - must be considered semioesthetically, as a requirement of synthesis of aesthetics and semiotics. The methodological aspect of the research is interdisciplinary and linguistically centered. Consequently, the direct or empirically observed object (Wilde's fairy tales) on a theoretical level is defined semioesthetically, and considering this theoretical vision, we study it as interdisciplinary and linguistically centered.

The actuality: We believe that the definition of the research object already contains a reference to the actuality of our research problem. Accordingly, in the formulation of the problem, we highlight two levels:

• The topic of research conducted at a general level indicates that in order to identify the literary fairy as a linguacultural phenomenon, we, as the representatives of modern humanitarian thinking (in particular, linguistics), consider the phenomenon of multiculturalism as well as its inner unity. Consequently, we represent literary fairy tale not only as literary but also linguacultural (i.e. textual) phenomenon and study this phenomenon in an interdisciplinary aspect. In the research process, we consider the aspects of linguistics, literary studies and culturology.

• The study of culturology is not only the essence of phenomenon of culture but also the typology and history of cultures.

We analyze the relationship between two phenomena, such as our research topic and the problem that exists on this topic. On the basis of this relationship we study Oscar Wilde's literary tale from linguacultural perspercitves, which implies the necessity of an interdisciplinary approach to the research object. The research methodology of the Wilde's literary fairy tale, if we perceive and consider it on the basis of the following three disciplines – linguistics, culturology and literary studies, is not only interdisciplinary but also linguistically centered. We formulate our research problem as it requires a paradigmatic situation of modern linguistics. This implies interdisciplinary content not only of the dominant paradigm (i.e. linguaculturology). It simultaneously represents a new perspective of the results obtained by the previous linguistic paradigms. If we take into consideration the fact that the linguistic theoretical paradigm is preceded by a communicative paradigm, the result of which is the linguistic theory of the text, the second important aspect of the linguistic theoretical paradigm (except interdisciplinary) is the interdisciplinary approach of the text.

The purpose of the research is to:

1. produce adequate interdisciplinary and linguistically centered analysis of O. Wilde's literary tales;

2. identify linguacultural analysis of O. Wilde's literary tales as a linguacultural phenomenon;

3. determine the intertextual structure of O. Wilde's literary tales.

In accordance with the general purpose of the research, the following **tasks** have been set:

1. establishing the relationship of fairy tale as a cultural phenomenon generally between folklore and literary tale. We have considered the necessity of explaining the explicity of important relationship between these two types of fairy tales. In either case, folklore and literary fairy tales, we are dealing with an entire cultural phenomenon;

2. revealing the structural-genetic unity of folklore and literary tale which depends on the methodology of modern humanitarian thinking that involves the internal unity of interdisciplinary and interparadigm;

3. studying the characteristics of the paradigmatic sctructures of modern humanitarian thinking as well as paradigmatic dynamics characterized by modern linguistics;

4. researching the literary tale as a specific segment of the universal phenomenon.

Based on the specificity of the above segment, on the one hand, the interpretation of the O.Wilde's fairy tale is conducted so that all the theoretical-methodological opinions associated with the literary fairy tale as the universal genre are preserved, and on the other, the entire character of the Wilde's fairy tale is revealed.

5. The uniqueness of O.Wilde's fairy tale is defined by the individual style of the author.The linguistic aspect of this fairy tale should be identified as a result of the linguistically centered research. Linguistically centered approach is the main aspect of our research, and it serves to reveal O.Wilde's individual style.

The subject matter of the research and its aims define research **methodology,** which is the synthesis of two main tendencies in modern thinking: **interdisciplinary** and **interparadigmatic** approaches.

The interdisciplinary aspect of the research implies data interconnection of three humanitarian disciplines, such as linguistics, literary studies and culturology. Any type of discourse that may or may not belong to a specific text, the interdisciplinary research means at the same time its linguistically centered approach. Therefore, research is based primarily on the linguistic theory of the text. Interdisciplinary approach characterizes the type of subject or subtype of the discourse the text belongs to. Considering the paradigmatic nature of modern linguistics, it is necessary to consider not only the above theories (discourse and literary genres) but also the contemporary theory of culture.

As for the interpardigmatic aspect it is necessary to distinguish two levels of paradigm – general humanitarian and intra-linguistic. In this level of paradigms, the methodological priority belongs to the general humanitarian paradigm. But since our research is linguistically centered, so the priority is given to the internal linguistic paradigm – linguacultural paradigm. The latter is the result of the intraparadigmatic dynamics of modern linguistics, according to which the linguistic understanding of the text belongs to the communicative paradigm. As for linguaculturology, it requires not only communicative but also the cultural understanding of the text.

Based on research interest, the following fairy tales by O.Wilde were used as research materials: "The Happy Prince," "The Nightingale and The Rose", "The Selfish Giant", "The Devoted Friend", "The Remarkable Rocket".

The novelty of the research is determined by the fact that it is the first linguacultural and linguistic study of O. Wilde's fairy stories on the basis of the synthesis of intertextual and interparadigmatic aspects as well as identifying its genre and feature-modus status and

understanding the fairy tale cycle as an intertextual phenomenon. There is a combination of linguistic aspects that serve as a linguistic realization of intertextuality revealed theoretically.

The theoretical value of the present work is determined by the scope of research problems as well as its interdisciplinary and interparadigmatic methodology that can be used to study other linguistic facts.

The practical value of the research can be used at higher educational institutions for theoretical courses and seminars of linguaculturology, narratology, semio-aesthetics and text interpretation.

The structure of the work is determined by the objectives of the research. It consists of three chapters and a conclusion followed by references.

The introduction presents the arguments for the choice of the research topics, points out the scientific novelty and the significance of the research work, its theoretical and practical value, the background history of the research and its expected results.

The first chapter - **"Literary fairy tale as a fictional text and the basis of its theoretical-methodological research"** – offers a more detailed discussion of the research objectives and its methodological aspects. The research of O.Wilde's fairy tales is carried out on the basis of hypothesis of theoretical approach of literary fairy tale as a textual phenomenon. We consider the literary tale as an object of interdisciplinary and interparadigmatic research; the plot and characteristic structure of O.Wilde's fairy tales. This chapter also deals with the concept of "cite", its bipolar understanding and connection with the text linguistic theory.

The second chapter - "O. Wilde's fairy tale "The Happy Prince" as a text and its intertextual-synergetic aspects" – presents the definition of the genre and feature-modus status of "The Happy Prince" as a literary genre. In this sense, the synergetic aspect and symbolic nomination are presented to determine the genre and feature–modus aspect of "The Happy Prince". It also discusses the aspect of research methodology as linguistically centered.

The third chapter - "O. Wilde's short story cycle as alinguacultural phenomenon" - gives the description of cycle topic in O. Wilde's fairy tales as well as its thematic-plot structure which is connected with tragedy of self-sacrifice and moral theme. It also presents the intertextual structure of O. Wilde's Tale cycle.

The conclusion summarizes the main findings and results of the research.

The main findings of the research have been presented as papers at scientific international conferences: "Modern interdisciplinary and humanitarian thinking" Akaki Tsereteli University; "Language and Culture" Akaki Tsereteli University; scientific sessions, seminars and colloquiums at the English Philology Department, Akaki Tsereteli University. The dissertation was presented and approved at the English Philology Department on October 4, 2017.

The main content of the work

The firs chapter - "Literary fairy tale as a fictional text and the basis of its theoretical-methodological research" ~ offers a more detailed discussion of the research objectives and its methodological aspects. The linguacultural approach of our research subject is based on theoretical, methodological and hypothetical basis of the research.

The internal conceptual centre of the linguacultural approach is the intertextual approach of this textual phenomenon (ie literary fairy tale), which is based on existing conception of intertextuality. According to this conception, each text is a quote of precedent texts. In the linguistic understanding of the quotation it is impossible not to rely on the linguistic theory of the text because the literary tale is the internal complex phenomenon. However, it should also be emphasized that all three aspects of our research methodology (interdisciplinary, interparadigmatic and linguistically centered) should be internally linked to each other. Otherwise the methodology would lose its internal unity. Obviously, it is not enough to link the linguistically centered problem only to the linguistic theory of the text, it is necessary to define its connection with its interparadigmatic view. Therefore, if we want to study intertextuality from interdisciplinary point of view, ie, by interconnecting linguistics, culturology and literary studies, then our main purpose (ie, research of the intertextual structure of literary fairy tale) is to combine the genre character of the literary fairy tale itself.

As for the modern theory of intertextuality, there is a universal understanding according to which any text, on the one hand, is considered to be a quote of precedent texts, on the other hand, there is the intragerne understanding of this phenomenon, according to which the above-mentioned quotation of precedent texts should be

found in the unity of the texts belonging to any genre. Thus, on the one hand, we should have intertextuality between folklore and literary fairy tales, on the other hand, in the literary fairy tale itself as a literary genre.

The linguacultural approach of our research involves the synthesis of the linguistic and cultural aspects of the text. The linguacultural direction is the synthesis of vertical and horizontal dimensions of intertextuality. The joint realization of the synthesis of the two aspects of our methodology - interdisciplinary and interparadigmatic- is necessary. For this reason it is important to refer to such concept of literary studies as "a cycle". The linguistically centered research also involves the connection of intertextuality to the linguistic view of the text. The basis for such a view is the text cohesion. But when it comes to the unity of the texts of the same genre, the transformation of concept "coherence" is necessary. Coherence must be transformed into metacoherence.

We study O.Wilde's literary fairy tale as a text considering its intertextual-structural aspect. As for the intertextuality itself, it is interpreted and perceived in linguistic terms, based on the modern linguistic theory of the text ("text linguistics"). In case of interparadigmatic synthesis of the research we are dealing with culturocentrism based on anthropocentrism; in the case of interdisciplinary synthesis, the above mentioned culturocentrism acquires the linguacultural direction. Thus, linguaculturology is the central vector of our research, within which the synthesis of interparadigmatic and interdisciplinary synthesis is carried out.

The second chapter - **"O.Wilde's fairy tale "The Happy Prince" as a text and its intertextual-synergetic aspects"** – presents the definition of the genre and feature-modus status of "The Happy Prince" as a

literary genre. Based on interdisciplinary and interparadigmatic aspects of the research, its essential point is presented by genre definition of O. Wilde's fairy tales due to literary studies.

From the conceptual point of view, the purpose of which is to determine the genre of "The Happy Prince", the most appropriate is to define this literary fairy tale as a short story. According to modern poetics, a short story as a genre is defined as an aspect of narrative prose that is distinguished by the dynamism of the plot, strictly defined composition and the focus on the moment of communication in narration.

But the genre status must be specified as feature-modus, as well as interdisciplinary and interparadigmatic. Consequently, we start the analysis with highlighting the plot aspect. However, this point of view should be accompanied by a characteristic aspect.

It is necessary to perform the synthesis of the plot and characteristic aspects of "The Happy Prince" as a short story and, at same time, give priority to plot aspect, on the other hand, we start analyzing the exposition of the texts.

As the whole development of the presented story and the end shows, the prince cannot be considered as the only central character of the story. Perhaps it would be more appropriate for us to talk about the "Duet" of the main characters, which is represented by the Prince and the Swallow.

Stage I

High above the city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt. (Oscar Wilde, "The Happy Prince")

It is not about the real king of the world, but the sculpture of the Prince, which should be considered as the aspect of story that will necessarily attribute him to the contemporary society and not the other segment of history. It can be said that there is some kind of contradiction between the title and the exposition of the story that already contains a certain reference to the artistic-aesthetic paradigm that O.Wilde as the creator belongs to.

Stage II

One night there flew over the city a little Swallow. His friends had gone away to Egypt six weeks before, but he had stayed behind, for he was in love with the most beautiful Reed...

Then he saw the statue on the tall column. 'I will put up there,' he cried; 'it is a fine position with plenty of fresh air.' So he alighted just between the feet of the Happy Prince. (ibid.)

We believe that the second thought fragment is of dual content. On the one hand, we see the "second exposition", on the other hand, there is the meeting of two main characters of the "duet". What is said in this fragment can indeed be considered as a "second exposition" of the short-story tale, which not only represents the whole composition-duet of the main characters, but we also see the context in which the story will come to the climax.

Stage III

'I have a golden bedroom,' he said softly to himself as he looked round, and he prepared to go to sleep; but just as he was putting his head under his wing, a large drop of water fell on him...

Then another drop fell....

But before he had opened his wings, a third drop fell, and he looked up, and saw – Ah! What did he see?

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The eyes of the Happy Prince were filled with tears, and tears were running down his golden cheeks. His face was so beautiful in the moonlight that the little Swallow was filled with pity. (ibid.)

In order to emphasize the "second exposition" we should point out the fact that these tears start with what we have already considered to be the paradoxical aspects of plot-characteristic structure of "The Happy Prince". We see that the meeting of the Prince and the Swallow shows the intersynergy of the members of "the duet".

This short story tale is distinguished not only by the fact that only one main character is mentioned in the title, but the fact that it has two main characters and that it is impossible to draw the true line between such important moments as the exposition and the climax.

However, it is not enough to emphasize the role of the Prince's drops. The main thing is that according to this sequence, a substantial context for the entire short-story- tale was realized.

• On the one hand, as it was already mentioned, this is how a structural union of the exposition and the climax is done;

• On the other hand, such sequence of dropping tears indicates the ending.

It is very important to point out that according to our conceptual hypotheses, Oscar Wilde as a creator, from the artistic-paradigmatic point of view, belongs to "fin de siècle." Based on the above, it is necessary to define "The Happy Prince" from the feature-modus viewpoint. Thus all the things that have been mentioned about this short-story from genre point of view, should be distinguished from the feature-modus viewpoint.

Oscar Wilde's "The Happy Prince" should be perceived and understood as a tragedy. When we say that "The Happy Prince" is a tragedy, we mean the wider understanding of it, as a tragedy can be of any genre or subgenre. Consequently, we will try to prove the tragism

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of this fictional text and indicate the inner transformation of the Prince's consciousness:

- At the beginning of this short story The Prince's tragical consciousness was the following: when he looks at the city from a high pedestal, he sees all the misfortune of the city, but this ability does not give him any way to change the situation for the better;
- The next "phase" of tragical consciousness seen dynamically is the following: The Prince is so depressed with his helplessness that he begins to cry, and his tears drop on the other protagonist – the swallow;
- And most importantly, it is the third and decisive stage of this dynamism. Despite the fact that the Prince had given away his whole wealth to overcome the inequality and misfortune of the country, his attempt was in vain- the reality remained the same;
- But as for the ultimate "fate" of this tragic consciousness, we think it is characterized by ambiguity. On the one hand, the protagonists of the short story dies (their sacrifice was in vain), and on the other they meet the God in paradise. As we see, the protagonist tragedy of consciousness indicates the synthesis of inner binaries of the short-story as well as "fin de siècle."

Thus, when the literary aspect of the "The Happy Prince" is expressed with its plot-characteristic structure and the feature-modus modular aspect with the tragism, its linguistic aspect is presented by the nomination of the main characters of the system, so it is clear that neither the genre nor the feature-modus aspect could be fulfilled without relying on this nomination.

In order to provide the nominal aspect of the character we need to present it in a textual sequence as the author does. This sequence looks as follows:

A Town councilor who represents the official side of modern urban space:

'He was very much admired indeed. 'He is as beautiful as a weathercock,' remarked one of the Town Councilors who wished to gain a reputation for having artistic taste; 'only not quite so useful,' he added, fearing lest people should think him unpractical, which he really was not. (Oscar Wilde, "The Happy Prince")

A sensible mother who seems to share the pragmatic essence of the modern urban space:

'Why can't you be like the Happy Prince?' asked a sensible mother of her little boy who was crying for the moon. 'The Happy Prince never dreams of crying for anything'. (ibid.)

A disappointed man who was not able to realize the pragmatic aspect of his existence. He believes that the statue of the Prince reveals the achieved happiness:

'I am glad there is some one in the world who is quite happy', muttered a disappointed man as he gazed at the wonderful statue. (ibid.)

The Charity children who believe the statute of the Prince is like an angel. Apparently, they still have some tendency towards the dream:

'He looks just like an angel,' said the Charity Children as they came out of the cathedral in their bright scarlet cloaks, and their clean white pinafores. (ibid.)

The Mathematical Master who fully shares the radical pragmatic essence of modern urban space:

'How do you know?' said the Mathematical Master, 'You have never seen one.'… And the Mathematical Master frowned and looks very severe, for he did not approve of children dreaming.(ibid.)

A seamstress who is presented as an extremely poor character in modern urban space. And because of her social status cannot distinguish pragmatic and dream aspects of existence:

… a women seated at a table. Her face is thin and worn, and she has coarse, red hands, all pricked by the needle, for she is a seamstress. She is embroidering passion-flowers on a satin gown for the loveliest of the Queen's maids-of-honour to wear at the next Court-ball. In a bed in the corner of the room her little boy is lying ill. He has a fever, and is asking for oranges. His mother has nothing to give him but river water, so he is crying. (ibid.)

The young man who is fully aware of modern pragmatism so that he considers the gift sent by the Prince and the Swallow to be a sign of recognition of his professional merit:

The young man had his head buried in his hands, so he did not hear the flutter of the bird's wings, and when he looked up he found the beautiful sapphire lying on the withered violets. 'I am beginning to be appreciated,' he cried; 'this is from some great admirer. Now I can finish my play,' and he looked quite happy. (ibid.)

A match girl, who did not think like the above-mentioned playwright. She did not fully appreciate the gifted precious stone: she thinks it is a piece of glass:

'What a lovely bit of glass,' cried little girl, and she ran home, laughing. (ibid.)

The mayor of the city together with the town councilors looks at the Prince's stripped statue and says:

Early the next morning the Mayor was walking in the square below in company with the Town Councillors. As they passed the column he looked up at the statue: 'Dear me! How shabby the Happy prince looks!' He said. 'How shabby indeed!' Cried the Town Councillors,

who always agreed with the Mayor, and they went up to look at it. (ibid.)

In this case it is necessary to note that there is some kind of connection in the circle of official representation of the urban space: the Mayor and the city councillors look at the stipped statue of the Prince and of course they could not even imagine why and how the preciousness of this statue was lost. The comments of the two official representatives of the city fully reflect their attitude toward such values:

'The ruby has fallen out of his sword, his eyes are gone, and he is golden no longer,'said the Mayor; 'in fact, he is little better than a beggar!'

'Little better than a beggar,' said the Town Councillors. ' And there is actually a dead bird at his feet,' continued the Mayor. 'We must really issue a proclamation that birds are not to be allowed to die here.' And the Town Councillors made a note of the suggestion. So they pulled down the statue of the Happy Prince. (ibid.)

Finally, the professor who expresses the view of the beauty, according to which the beauty and usefulness are the same:

'As he is no longer beautiful he is no longer useful.' (ibid.)

As we can see, this sequence of non-protagonist characters expresses the truthfulness of the human reality, the essence of which is completely confronted with the essence presented by the Prince and the swallow. This human reality, on the one hand, expresses the extreme pragmatism of the world, while on the other hand, when talking about the poorest people of the city, it shows how they become victims due to such comprehensive pragmatism.

Thus, it is necessary not only to note how genre and feature-modus aspects are expressed by linguistic means in O.Wilde's texts, but it is also necessary to emphasize the relationship between the above-

mentioned three textual moments (genre, feature-modus and nominal) and intertextual phenomenon. We have conducted not only an interdisciplinary-linguistic study of O.Wilde's text, but we have created the basis for this research, ie, the basis for intertextual continuity and enhancement of what we call "the cycle" of O.Wilde's short-stories.

The third chapter - **"O.Wilde's short story cycle as alinguacultural phenomenon"** - gives the description of a cycle topic in O.Wilde's fairy tales as well as its thematic-plot structure which is connected with tragedy of self-sacrifice and moral theme.

According to our research hypothesis, the author wants to express the perception of tragism of modern society with his short-story tales. He describes this perception based on the cyclic literary method. The method is the unity of the following two textual moments:

• The tragic vision expressed through fairy tales can be based on any fairy tale i.e. "the foundation", that shows the tragism;

• This short-story tale is followed by a sequence of other fairy-tales, which is the united cycle with the fairy tale called "the foundation".

Firstly, we present the fairy tales which show the essential expression of the tragic sacrifice that is associated with the Prince and his friend-the swallow in "The Happy Prince", and then we find out how the thematic aspect connected with non-protagonist characters is developed.

In "The Happy Prince" as a cycle-founding short-story tale, the author unites the human and the representatives of nature under one sign – they try to help people with their self-sacrifice. And in the fairy tale "The Nightingale and The Rose" there is a transformation of the mentioned source of self-sacrifices. In the exposition there is a student who needs red roses and the nightingale which sacrifices its life for

this red rose. In this fairy tale, as in "The Happy Prince", the author mentions a man in need (not a statue), but this man (a young student) is concerned not just of someone else, but only his own problem.

We currently discuss the unity of the exposition and the climax. But at the same time, in this formal unity, we see not only in the synergy realized in the first case, but on the contrary, the alienation between the human and the representatives of the nature. Like "The Happy Prince", "The Nightingale and The Rose" due to its internal state of dynamism consists of three specific stages. In the case of "The Happy Prince", we dealt with the sequel of "the dropping tears" from the eyes of the Prince. In "The Nightingale and The Rose" these stages are expressed in complicated ways to get the rose. We believe that the nightingale's sacrifice is based on a cyclical foundation.

If the theme of love in "The Happy Prince" is one of the themes that can be common in the unity of human and nature, the second tale in this cycle "The Nightingale and The Rose" the theme of love plays the most important role. The Nightingale not only chants for the love, but dies because of it. But at the same time, in the second tale, there is something that was only hinted in "The Happy Prince". Generally, there is a crack between man and nature, because human origin is emphasized only in the past with the view of the kindness. A happy Prince is not called a real prince, but only the statue. Instead, a true servant of kindness is such representative of nature like a swallow.

We think that in the second tale the theme of kindness is narrowed down to the theme of love, and later – from the thematic viewpoint - such oppression continues. The author and the reader's attention turns to the phenomenon of loyalty, and friendship is the existence and the scope of this phenomenon.

From the thematic point of view, in the next three fairy tales ("The Selfish Giant", "The Devoted Friend" and "The Remarkable Rocket")

the author's attention shifts from the theme of love to the theme that can be called "the moral theme". In this case he no longer speaks about love, but emphasizes "morality" in the foreground. The latter urges us not to be selfish. Of course, the author does not use the term "selfish", but gradually shows the whole sense of it. First, "selfishness" is mentioned in the narrow and concrete sense of the word, then hypocritically about "friendship" and finally, there is a gradual return of the moral spectrum to the point where only its own attention to himself comes to the full selfishness.

In the fairy tale "The Selfish Giant", the moral problem is posed by the main character, or the Giant's selfishness. He wants to use his garden only himself and no one else. Such selfishness becomes a problem for the following fact: It is always winter in his garden and the spring never comes.

My own garden is my own garden,' said the Giant; 'any one can understand that, and I will allow nobody to play in it but myself.' So he built a high wall all round it, and put up a notice-board: TRESPASSERS WILL BE PROSECUTED.

...Then the Spring came, and all over the country there were little blossoms and little birds. Only in the garden of the Selfish Giant it was still winter. The birds did not care to sing in it as there were no children, and the trees forgot to blossom. Once a beautiful flower put its head out from the grass, but when it saw the notice-board it was so sorry for the children that it slipped back into the ground again, and went off to sleep (Oscar Wilde, "The Selfish Giant").

In the fairy tale, "The Devoted Friend" morality is seen on a background like friendship. In particular, true friendship is impossible without bilateral commitment. However, at the same time it is worth mentioning the peculiarity of the content of the given fairy tale. Of course, it deals with friendship among people, but the main character

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of the story is a not a human being, but a representative of the nature – a small bird. We have an impression that within this fairy tale nature becomes the judge of human behavior. If we compare this short story with other stories in terms of plot dynamism, this story is "more feeble". It is about the "so-called friendship" between little Hans and the Miller, as the true friend is little Hans, the Miller only uses his loyal words:

'Lots of people act well,' answered the Miller; ' but very few people talk well, which shows that talking is much the more difficult thing of the two, and much the finer thing also'.(Oscar Wilde, "The Devoted Friend")

This fairy tale emphasizes not morality, but more immorality, such as the relationship between the two people.

In the fairy tale "The Remarkable Rocket" the thematic vector of the cycle is synthesized, ie, in a single context because of the following three points:

1. First of all, we think it is necessary to take into consideration the topic of Wilde's fairy tales according to the extent to which the present world is presented in this topic. As it is known, in previous fairy tales the different spheres of this world were represented - from urban to natural space;

2. The representatives of the world's reality were presented in some ways in different fairy tales (the urban space together with some represantatives of nature, was presented in the foreground in "The Happy Prince", then we see the rotation of this representation. In "The Nightingale and The Rose" the nature is in the foreground, with some participation of urban space. In the fairy tale "The Devoted Friend" human space is generally represented in a way that representatives of the nature stay in the background of the story). If we discuss "The Devoted Friend" from the point of the representative of the nature,

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then it should be said that in the fairy tale, all the representatives are collected - human, nature, and material;

3. But all the above-mentioned thematic differences have the outcome to be called logical and moral simultaneously. To illustrate this outcome, it is necessary to recall the theoretical transformation presented in the fairy tale "The Nightingale and The Rose", which highlights morality, and gives new value to the moral criterion itself. If we try to understand all the analyzed fairy tales in one moral focus, then we must say that according to Wilde's fairy tales cycle, there is only one source and reason for morality - this is unselfish but tragic sacrifice and there is also the only source of immorality - selfishness.

As we can see, the first and last fairy tale of Wilds's fairy-tale cycle there is a plot-structural connection both in contextual and subcontextual viewpoint.

The intertextuality of the fairy tale cycle is adequately discussed and proved, while our research methodology is not only interdisciplinary but also linguistically centered. In the textual structure of the cycle, there is a combination of linguistic means that serve the linguistic realization of thematically expressed intertextuality.

As far as no text exists without theme and plotsubject, the linguistic criterion is already "engaged" in all the realized arguments of the intertextuality. We think we should consider the nominal aspect of the texts in the cycle as a linguistic aspect. Underlying the nominal aspect of the texts we have discussed means the nomination of the characters in the fairy tale. This is perceived as a symbolic nomination of the word it describes.

Accordingly, in order to make the structure of the nominative dimensions of the research texts more vivid, it is enough to use the essence of nomination as the linguistic Act, and identify the

symbolization of a word as a detail and the formation of the dynamic-singular and static-pluralist symbols of the reality shown in the plot.

After analyzing Wilde's fairy tales, it is clear that, while specifying the general nominative function of the English words such as the Prince, the Swallow, the Giant, the Little Boy, etc., the intertextual synergistic analysis shows that the plot of the fairy tale gives them the first functions of details and then the function of the symbols. Apparently, the words ("Prince," "Happy", "Giant", "Selfish", "Remarkable", "Devoted", etc.) retain the general nominative meaning only on the level of its titles and then they transform into symbols. But it should be pointed out that it is impossible to specify the exact moment of this process of transformation, which implies the transformation of the general nominative symantics into the feature-detail and symbolic semantics. As for the dynamic-singular and static-plural symbols in the stories, the inner cohesion of the title and the plot shows the distinction between the word-symbols. The internal connection between the title and the plot is less visible. For example, in the title of "The Happy Prince", the swallow is not mentioned, but with singular aspect it is directly related to the Prince. In this sense, the singularity of the words such as the "Giant" or the "Rocket" is more vivid in the next fairy tales.

Conclusion

The research conclusions that are carried out by our interdisciplinary and interparadigmatic methodology let us form the following theoretical generalizations:

1. The study of the literary fairy tale as a linguacultural phenomenon was based on three interpretations of its intertextual structure: the theoretical, according to which the folklore and literary versions of the fairy tale should be connected dichotomically to each other; the general, according to which the research of fairy tale is based on a methodology in which the interdisciplinary and linguistically centered aspects of research are connected; and the opinion, which is based on the paradigmatic structure of modern humanitarian thinking, and according to which the intertextuality is considered to be one of the paradigmatic hierarchy and, at the same time, general phenomenon of textuality of such components, which exist in the shape of two research vectors: the first is related to the universal understanding of the relationship of the existing texts, and the second one sees the intertextuality within the genre;

2. Hence, the fairy tale, on the one hand, is one of the epic genres, on the other hand, both genetically and structurally connected to the folk tale, its intertextual study is based on two of the following principles:

• It was based on not only a universal version of intertextuality, according to which any text cites all the precedent texts, but the interpretation of which is found in the certain genres;

• Due to general-cultural and, at the same time, a dichotomic genetics and structure phenomenon of the literary fairy tale, the related intertextual phenomenon was perceived from a vertical and horizontal textual visions;

3. Because of the fact that the research of Oscar Wilde's literary fairy tale is based on the genetically modified version of intertextuality, it is necessary to specify the interdisciplinary and linguistic-centered aspects of the research. From the interdisciplinary point of view it is important to make a connection between the linguistic, cultural and literary aspects of Wilde's fairy tale. Depending on the linguistic vision of the phenomenon, it is necessary to connect intertextuality with the paradigmatic structure of modern linguistics and the text linguistics theory. Consequently, the study of Wilde's fairy tales was based on the linguacultural paradigm of modern linguistics, and the textual structure of these tales was discussed on the basis of a cohesive category and linguistic theory of nomination ;

4. From the linguacultural viewpoint the cultural aspect of Wilde's Tales was based on such artistic-aesthetic paradigm as the "fin de siècle", and from the modern literary studies viewpoint, the poetry of Wilde's fairy tale was perceived from its genetic and artistic-modular structure. Therefore, the synthesis of cultural and literary studies is necessary, the essential moment of which is considered to be the connection of intertextuality with the synergy paradigm;

5. The following approaches of interdisciplinary-paradigmatic synthesis were considered: O.Wilde's fairy tale is considered to be a short-story tale as a genre, from its feature-modus viewpoint it is the tragedy that is associated with the internal dichotomic vector of the artistic-aesthetic paradigm of "fin de siecle" - the vision of major human phenomena back to the past and possible future;

6. Based on the interdisciplinary, interparadigmatic and linguistic-centered views of the Wilde's fairy tales, and taking into account the fact that the combination of the fairy tales is given in the literary segment of the culture, it is necessary to consider the literary cycle of the mentioned fairy tales and its inner founding themes. The cyclic theme of the fairy tales is related to the tragism, and the latter's inner

vector is perceived as the shift from the love theme to the general essence of morality;

7. The inner vector of Wilde's tale cycle is based on the thematic-plot structure of these fairy tales theoretically as well as in the internal dynamic structure of the stories:

From the thematic point of view, the vector is specified in the following way: If the modern urban reality together with the representatives of nature is presented in "The happy Prince", then we see its "rotation". If we considered "The Remarkable Rocket" in this respect, this fairy tale gathers all the world's representatives.

As for the internal dynamic structure of the plot of the fairy tales, regardless of the aspect of the nature it belongs to, the latter's expression (the plot-based expression) is a three-stage dynamic structure. Its origin, or "archetypal" structure within the given cycle, is a message from the Prince to the Swallow in the first fairy-tale "The happy Prince". This is a message that consists of three "tears" (as the three phases of the message) and whose content-plot transformation is done in the following fairy tale. From this perspective, the last tale of the cycle conveys a synthetic character. The synthesis is expressed in the following unique form: the three-stage structure coincides with the above mentioned three-phase thematical structure. As a result, we deal with a thematic-stage synthetical structure. Thus, the dynamic icon of morality presented in the cycle is the following: the peak of morality is considered to be self-sacrifice, and its low level is the selfishness;

8. As for the intertextual aspect of Wilde's tale Cycle, as a paradigmatic phenomenon it is confirmed in three textual dimensions revealed within our research. They are:
- The thematic structure of the fairy-tale cycle;
- The internal stage constant of the tale cycle;
- The linguistically centered interdisciplinary research methodology

9. The nominative aspect is this kind of intertextuality, ie, the linguistic aspects of the cycle in the sense of language realization. In order to reveal the nominative aspect we depend on such internal segment of nomination theory which is directly related to the possible special function of the word within the text, and which is the doctrine of the symbolic function of the word. The two poles of symbolism - "dynamic-singular" and "static-plural" are identified within it. By taking into account the inner nominative aspect of the Wilde's fairy tales, we point out such verbal symbols that can be called "dynamic-singular", or a verbal symbol that is characterized by a two-dimensional characteristic. They are:
- The direct contact with the overall tragic vector of the cycle, i.e. its singularity;
- The internal nuances of this singular significance with the help of the general content vector of the cycle, i.e. its dynamism.

Taking into account the inner connection of Wilde's fairy tales with the "fin de siècle"- the artistic-aesthetic paradigm of the centuries, we make a distinction between such symbols, which are directly related to the content of the fairy tale that is related to the symbolism connected with Christian faith. And such is the couple of the Prince and the Swallow In "The Happy Prince" with the God, and in "The Selfish Giant" the couple of the little boy and the Giant, also together with the God. The rest symbolic plurality is a semantic field and the above mentioned tragic characters - the Prince and the Swallow, the Little Boy and the Giant belong to its centre.

The main concepts of the dissertation are given in the following works:

1. L. Dzotsenidze - "The Happy Prince" as a short story-tale and its interdisciplinary -interparadigmatic aspects of interpretation: linguistic and cultural aspects of synergistic paradigm", Proceedings of International Scientific Conference "Modern Interdisciplinarism and Humanitarian Thinking", Kutaisi: Akaki Tsereteli State Unicersity Press, 2017, pp.707-709.

2. L. Dzotsenidze - Literary Fairy tale as a linguacultural problem (with perspective of research of Oscar Wilde's literary fairy tale), Proceedings of International Scientific Conference "Language and Culture", Kutaisi: Akaki Tsereteli State Unicersity Press, 2017, pp.490-492.

3. L. Dzotsenidze – Literary fairy tale as aintertextual phenomenon: general humanitarian and linguistic-centered aspects of the research (for the research methodology of O. Wilde's tales as linguacultural phenomenon), Scientific Jounral "Language and Culture", Kutaisi: Akaki Tsereteli State Unicersity Press, 2016, pp.167-170.

4. L. Dzotsenidze - Literary fairy tale as a linguocultural phenomenon and the aspects of interdisciplinary and interparadigmatic research(with perspective of research of Oscar Wilde's literary fairy tales), Proceedings of International Scientific Conference "Modern Interdisciplinarism and Humanitarian Thinking", Kutaisi: Akaki Tsereteli State Unicersity Press, 2015, pp.562-565.