

RETROSPECTIVE ANALYSIS OF HANS CHRISTIAN ANDERSEN'S WORKS BY SCANDINAVIAN CRITICS: SOCIAL ASPECT

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Статтю присвячено вивченню особливостей літературної творчості Г.К. Андерсена. Аналізуються різні погляди вчених, літературознавців на специфіку творчого доробку митця у контексті розвитку традицій романтизму, виокремлено характерні для літературної казки Г.К. Андерсена особливості, її новаторство, внутрішній зв'язок ідеї автора та психологізації образів. Досліджено вплив творчості письменника на розвиток науково-літературних традицій та сприйняття світу читачем.

Окреслено основні етапи літературно-критичного осмислення творчості письменника та вплив ціннісно-акмеологічного контексту творів митця на соціально-педагогічні проблеми суспільства скандинавських країн за часів життя автора. У статті виокремлено ціннісні домінуючі у творчості Г.К. Андерсена та їх вплив на виховання і розвиток особистості.

Ключові слова: літературна спадщина, класифікація казки, Г.К. Андерсен, психологізм образів, духовні цінності.

Hans Christian Andersen's life as a writer (1805-1870) started in the very period of romanticism climax and gradual transition to realism in Europe. His literary heritage is a distinctive phenomenon not only for fiction literature in Scandinavia, but also around the world. Coming from a family of a poor craftsman, H.C. Andersen gained a great popularity in his country thanks to his talent to turn real-life stories into fabulous stories with a deep philosophical meaning. However, the works by H.C. Andersen comprise not only fairy tales. He also wrote poems, essays, novels, plays, autobiographical stories etc.

But H.C. Andersen's talent as a writer of many genres has not been depicted completely so far. He is mostly known in the world as the author of interesting literary tales, but nevertheless even his fairy tales have not been completely analyzed in modern literary critic. Moreover, not all of them have been translated into foreign languages, many of them are still a literary property only of Denmark. Therefore, it is time to consider the literary heritage of H.C. Andersen in all his genre and stylistic varieties. But first, we are to examine how the writer was perceived by his contemporaries, writers and critics of Scandinavian countries, to determine his place in literary process of his time. This is the main task of the article.

H.C. Andersen's works became the subject of literary Scandinavian critics in the late XIX - early XX century: Georg Morris Cohen Brandes, (1847-1927), Henrik Hertz, (1797-1870), Søren Kierkegaard, (1813-1855), Elias Lunn Bredsdorff, (1912 - 2002), Johannes Carsten Hauch, (1790-1872).

But the attitude of the writer himself to the statements and estimates literary circle critics was to some extent very tense and dissatisfied. He was too sensitive to any criticism - both positive and negative.

Reviews, reviews, comments influenced the art world and works of the artist. During all his life H.C. Andersen always felt confusion and rejection of his works by Danish literary critics and even more he from the very beginning of his literary career was considered to be a

«naive writer». This assessment was made after the publication of a collection of early set of tales and stories «Tales told for children. The first collection. The first booklet. 1835 «(Dan.) Eventyr, fortalte for Børn. Første Samling. Første Hefte. 1835»). They had clear features of folk art and were intended only for children audience [3].

However, the way of H.C. Andersen as a storyteller was made with the help of witty, ironic and partly sad style of his works as «Fodreise fra Holmens Canal til Østpynten af Amager (Danish)», (Eng. «Journey on Foot», 1829) and (dan.) «Skygebilleder» «, Eng. «Rambles in the Romantic Regions of the Hartz Mountains», 1831). The definition of «naivety» done by critics concerned Andersen's unique vision of children's language and cognitive processes, this particular artistic vision became a dominant feature of the individual style of the author and his peculiar view of the world.

H.C. Andersen often responded to the criticism of his contemporaries. H.C. Andersen's comic and ironic sketches are well-known to many reviewers. Danish literary critic Georg Morris Cohen Brandes (1842-1927) wrote about H.C. Andersen the following «he was of all writers [the one] who had wronged criticism most and supported all vulgar forms of prejudice against it, brought it into disrespect and disrepute».

Henrik Hertz (1797-1870), Danish poet and playwright, in his book «Gjengangerbreve», (Eng. «Letters from a Ghost», 1830) ridiculed the style of H.C. Anderson (first anonymously and then open). This critical attack was accepted by the public as a literary conflict. At that time there was one extremely influential literary tradition. Its representatives were a famous Danish writer, a great poet and literary critic Jens Immanuel Baggesen, (1764 - 1826), his follower, Johan Ludvig Heiberg, (1791-1860). They called for the establishment of strict requirements as to the form and style of art works. On the other hand, a powerful influence on the process of H.C. Andersen's literary style was made by a brilliant Danish playwright and poet Adam Gottlob Oehlenschläger, (1779-1850) [5].

The satirical work by Henrik Hertz on Andersen's literary style received a favorable assessment from the Johan Ludvig Heiberg(1854-1928), a Danish scientist, philologist and historian, who belonged to the literary elite of that time. This anonymous satirical attack was the first sign of antagonism between literary self-expression of H.C. Anderson, on the one hand, and ideals of Johan Ludvig Heiberg and literary «Parnassus» of Copenhagen on the other hand.

The story «Fodreise fra Holmens Canal til Østpynten af Amager», (Eng. «Journey on Foot», 1829), immature literary debut of H.C. Andersen, drew attention of Johan Ludvig Heiberg, which consequently brought the first success to H.C. Andersen as a promising writer. H.C. Andersen's narrative style was a subject for critical consideration done by J. L. Heiberg. He wrote that Andersen's stories as «funny stories capture the imagination with their comical ethos and sense».

Nevertheless, in the travel book «Rambles in the Romantic Regions of the Hartz Mountains ... (1831) ...» Andersen chose a freer language of the heart in preference to the irony and sophistication of the narrow Heiberg circle in Copenhagen». Johan Ludvig Heiberg continued to analyze and criticize literary authenticity of H.C. Andersen in his «new poem» (Dan. «Nye Digte», 1841).

The following plays written by H.C. Andersen as «Mulatten», (1840) and «Mayrerpigen», (1840) were identified by the literary critic as the ones which «should be reviewed in hell» [3].

Particularly sensational, almost grotesque attitude to H.C. Andersen's literary identity is demonstrated in literary and critical reviews in the press in 1838 by Søren Aabye Kierkegaard (1813-1855), a Danish philosopher, theologian and a protestant writer. S. A. Kierkegaard made a detailed analysis of the novel by H.C. Andersen «Kun en Spillemand» (Eng. «Only a Fiddler», 1837) in his book «Afen Endnu Levendes Papirer» (Eng. «From the Papers of one Still living», 1838).

S.A. Kierkegaard argued that H.C. Andersen's literary attempts were unsystematic and lack of original ideas, in addition, according to the critic, the writer was unable to distinguish himself, his authenticity and essence from literary modes of a protagonist in his novel.

S.A. Kierkegaard was convinced that Fiddler's hopeless struggle was a reflection of H.C. Andersen's own suffering and fostering: 'Andersen's fundamental idea [is] dissatisfaction with the world' (p. 45):

(...) displeased and dissatisfied as he is with the real world, he tries to gain vicarious satisfaction in his own timid poetic creations. Like Lafontaine, therefore, he sits and cries over his unhappy heroes, who are doomed to perish, and why? because Andersen is the man he is. The same joyless fight that Andersen himself has fought in life is now repeated in his poetry.

Søren Kierkegaard believed that H.C. Anderson was not happy with the world where he lived. According to the philosopher, the artist's attitude to the world was invalid and reprehensible; an important aspect of this attitude is his struggle with the world, which can be resulted in both inner war and peace. H.C. Andersen himself and the protagonist in his novel is not the potentate of the world. This idea was constantly stressed by S. Kierkegaard in his work about H.C. Andersen as a person and as a poet.

H.C. Andersen is not” *an untrammelled and furious genius fighting his way against all odds, but allows himself to be tamed by the vicissitudes of life*”. Real genius, in Kierkegaard's eyes, he is not “*a tiny candle extinguished by any wind, but a fire which the wind merely challenges infinite and February genius who fights with all the difficulties on the way*». [quote from Niels Jørgen Cappelørn et. al. (Eds.): Søren Kierkegaards Skrifter (The Writings of Søren Kierkegaard), Vol. 1, Søren Kierkegaard Forskningscenteret and G.E.C. Gad, Copenhagen 1997, pp. 30f, p. 43].

Considering H.C. Andersen's novel “Only a Fiddler” S. Kierkegaard did not find a “philosophy of life” in it, or did not get the main idea which would unite the the biographical background of the character of the novel together with the events of the plot in in the whole complete unit with having given them a logical explanation. «Philosophy of Life» in the novel is represented by a competent and manipulative narrator who consistently builds up the story with enthusiasm. Edifying and educational idea, according to S. Kierkegaard, has a vital connection which is easy to understand and describe, because «the world is a well-ordered place». S. Kierkegaard believed «in this world picture the individual has a place in the world which need 'only' be found».

The classic edifying German novel , according to tradition, was introduced by Johann Wolfgang von Goethe (1749- 1832) in his novel «Wilhelm Meister» (1796) shows life quest in its fullfilment. This kind of novel definitely embodies the “philosophy of life”. S. Kierkegaard's attitude to H.C. Andersen literary works of that time became a certain literary and philosophical foundation for further literary analysis of Andersen's works. This was a humanistic tradition, which was greatly influenced by H.E. Goethe, the tradition which imbodyed ideology of the Golden Age period in Denmark. The controversial aspects which were defined in H.C. Andersen's novels by S. Kierkegaard are dealt with threat of harmony and optimistic vision of the world that are associated with the Golden Age. The protagonist of the novel «Only violinist» has not found its place in the world. The environment, which sees itself as a violinist associated with the ability to play a role in their lives, which in turn contradicts the ideology of the Golden Age, but fits well within the boundaries prosperous European world. H.C. Anderson was looking for new ways in art, and as a result S. Kierkegaard criticized him for at least a while.

C. Hauch at work «Some remarks about H.C. Andersen's poetics of «(Dan. «Nogle Bemærkninger med Hensyn til Digteren H.C. Andersens Poesie», Eng. «Some Remarks on the Poetry of Hans Christian Andersen», 1846) and the novel «Castle on the Rhine» (dan.

«Slottetved Rhinen», 1845) created a satire onto H.C. Andersen who was embodied on the image of a vain poet called Ehinhar and at the end of the novel he dies of madness. The similarity of this character to H.C. Anderson was impressive, at least in order to cause a scandal H.C. Andersen was deeply concerned about this and complained to B.S. Ingemann in the letter from 16th of September, 1845: «In fact, they have the right to say:» This is Anderson! «That's where all my weaknesses come together! I hope and believe that I got over this period; but everything that is said or done by this poet, I could actually say and do; I feel horrible for this crude picture. It depicts all my misery» [quote from C. Bille and Nikolaj Bøgh: Breve fra H.C. Andersen (Letters From Hans Christian Andersen), vol. 2, Copenhagen 1878, pp. 121ff) Billy C. and Nikolaj: .. Breve from H.C. Andersen (Andersen sheets), Volume 2, Copenhagen 1878, p. 121 ff].

B.S. Ingemann talked with K. Hauch and convinced him in the necessity of writing a monograph about H.C. Andersen-poet. H.C. Andersen was able to see the work of «Some remarks about H.C. Andersen's poetics» (Dan.) «Nogle Bemærkninger med Hensyn til Digteren HC Andersens Poesie» «, Eng.» «Some Remarks on the Poetry of Hans Christian Andersen» «, 1846), when he arrived in Vienna, March 6th, 1846: «I read the comments on me as a poet by K. Hauch; one-sided and superficial; he portrayed me as they see me at home; He put a lot of effort to portray me so I look similar to the hero of his novel with no real resemblance to him» «[quote from H.C. Andersens Dagbøger (Hans Christian Andersen's Diaries), vol. III, pp. 71f. DSL / Gad, Copenhagen 1974]. Overall K. Hauch commented positively on H.C. Andersen's literary heritage, but at the same time K. Hauch also is critical about the writer's subjective method as poetic method.

Introduction to scientific work, by its very nature, introduces readers to the theory of K. Hauch which is based on the opposition of realism and subjectivism. The basis of K. Hauch's critic is simple but there is the problematic concept of the realism that puts the poet with ideas on one side, and the world around which is different from the previous one – on the other side. However the concept cannot be used by all writers, especially for those who do not know the value of a depicted image. K. Hauch's outlook is similar to the concept which was put forward by Søren Aabye Kierkegaard in his work «Afen Endnu Levendes Papirer», 1838 about objectivity and its figurative, but in «emphatic combination with courage and bravery» [quote from «Nogle Bemærkninger med Hensyn til Digteren H.C. Andersens Poesie»], e-resource access mode <http://andersen.sdu.dk/forskning/anmeldelser/anmeldelse.html?aid=9684>].

July 11, 1869 was the date when in the weekly «Illustrated Bulletin» («Illustreret Tidende», 1859-1924rr.) the first part of the work «Hans Christian Andersen as storyteller» (Dan. «HC Andersen som Æventyrdigter») by G. Brandes and consequently the second part were published at the same year on 18th of July, the third – on the 25th of July respectively.

G. Brandes developed the concept of cultural radicalism, which had a huge impact on the literary process of Denmark. G. Brandes's report on the topic «Hans Christian Andersen as a storyteller» (Dan. «H.C. Andersen som Æventyrdigter») about H.C. Andersen contained a deep review on the genre and linguistic identity of the writer's works. The opinions expressed by G. Brandes resulted in the concepts by Villy Sørensen, 1929 - 2001, Danish writer and novelist, philosopher and literary critic. He is considered to be one of the founders of modern literary norms and researcher of creative works written by H.C. Andersen.

J. Brandes considered literary heritage created by H.C. Andersen from modernist positions, and he believed that the true art is to reveal the truth (the life itself, a person in the society), even if the truth is ugly («disgusting»). Therefore his fairy tale «The Ugly Duckling» Brandes assessed both sentimental and semantically inconsistent work because at the naïve end of the tale an ugly bird was turned into a beautiful swan. This, according to critics, spoils all vitally true story, because «in the final swan seemed to become a pet that has forgotten what it

means to be a wild bird in a free country» [quote from Elias Bredsdorff: H.C. Andersen og Georg Brandes, Aschehoug, Copenhagen 1994 , p. 40]. However, J. Brandes praised another H.C. Andersen's story «Shadow» : «This tale about the shadow is a little world of its own. I do not hesitate to call it one of the greatest masterpieces in the whole of our literature (...) It is also one of the few works in which the poet, despite his soft optimism, has dared to let the ugly truth appear in all its nakedness «[a quote from Elias Bredsdorff: H.C. Andersen og Georg Brandes, Aschehoug, Copenhagen 1994, p. 65].

H.C. Andersen's works in Scandinavian scientific and critical discourse in the second half of the XIX century was considered as the critical discourse full of authenticity, sincerity and openness. But such comments basically were about his fairy tales. Literary critics such as G. Brandes, S. Kirkegaard, C. Hauch did not find in the author's works a broader perspective, which could be open in the epic genres (novel, novella, short story) or drama or poetry or lyric-epic genres (eg. poem). Actually these genres (compared with fairy tales) remained on the periphery of research interests until the mid XXth century.

Scandinavian critics have used different definitions while analysed H.C. Andersen's authorship, including «truthfulness», «trust» and «critical.» This understanding of his works was defined by powerful autobiographical beginning of H.C. Andersen's which in the late XIX century were interpreted as something personal, private and not common or typical. As a result, there was a tradition of reading and interpretation of H.C. Andersen's works as a reflection of the real biography of the author, understanding of the texts as a reflection of his personal life.

Biographical approach to the author's works dominated in Scandinavian scientific and critical discourse in the late XIX – early XX century. Despite its popularity, yet this approach somewhat narrowed understanding of the heritage of the artist. It is clear that, for example, a fairy tale «The Nightingale» can not be reduced to a love story of the author and J. Lind (in that aspect the tale was regarded by the writer and journalist M.A. Goldschmidt, 1819 – 1887, a statesman, and educator Orla Lehmann, 1810 - 1870, due to its artistic content the philosophical concepts - art, love, nature, life, life and death are clearly defined.

H.C. Andersen's fame quickly crossed the borders of Denmark; his works were translated into other languages, which evoked a great interest in his achievements. H.C. Andersen's novels, fairy tales and stories were translated into English by Lohmeyer - «Two Baroness», 1848, Anne S. Bushby «A Poet's Day Dreams» - fairy tale collection, 1853, Horace Scudder «The Story of My Life» «(biographical writings, 1871).

In the early twentieth century translations acquired extraordinary popularity, especially the ones which were done by Jean Hersholt, 1886-1956. Danish actor Jean Hersholt, who emigrated to the USA and made his career in Hollywood, was a passionate collector of books by H.C. Andersen and one of the first interpreters into English. In 1949 in New York «The Complete H.C. Andersen «in 6 volumes, translated by John. Hersholt was published. The assembly of works contained works not only published in Danish language, but unpublished writer's works as well «Folks say», «The Poor Woman and the little Canary Bird» and al. In general J. Hersholt translated about 170 works of H.C. Andersen. All English translations of H.C. Andersen's literary heritage done by J. Hersholt are considered to be exemplary. In addition to his translations, J. Hersholt wrote several articles about the artist, and edited the book «The Andersen-Scudder Letters. Hans Christian Andersen's Correspondence with Horace Elisha Scudder».

Ukraine opened H.C. Andersen in 1873 then were for the first time H.C. Andersen's 24 fairy tales were published in the Ukrainian language, translated by M. Staritskyi («Tales of Andersen with short biography»). Works of H.C. Andersen translated into Russian by thr Ukrainian writer Marco Vovchok. Subsequently H.C. Andersen translated by P. Grabowski, M. Zahirnya (M. Hrinchenko: 50 stories combined at the title «Andersen's Tales», 1906, 1918,

1919), Olena Pchilka, M. Rylskyi and others. The book «The Princess and the Pea» translated by Alexander Ivanenko was published in 1956 and «Tales» in 1964, 1970, 1977 respectively. Staging of the works by H.C. Andersen has long been included in the repertoire Ukraine (Uzhgorod, Rivne, Sevastopol, etc.). In 1953 the International Prize of Denmark was founded named after H.C. Andersen for showing deep respect for writers who write for children and adolescents.

But in modern times the interest to the literary heritage by H.C. Andersen has faded and he is mostly seen only as the author of fairy tales. Although the second half of the XX century is marked as the beginning of interesting studies on the writer. The literary legacy of the artist drew the attention of literary critic in the USA (Sven Hakon Rossel), UK (Hans Christian, Andersen), the Netherlands (Marken Amy van), Italy (Merete Kjølner), China (Xiao La) and others.

Thus, the author's works were first considered by the critics, journalists, philosophers of Scandinavian countries, especially of Denmark. The scientists of the late XIX – early XX century paid special attention to his autobiographical tales, admitting them as the best part of the heritage. However, critics noted some features of his works as simplicity and accessibility of the style of the writer. It was important for the development of Andersen's studies all over the world to account for the works by S. Kirkegaard, J. Brandes et al. The translations of writer's works into other languages (English, Eastern Slavic, etc.) contributed a lot to intensify research in the XX century. However, the full richness of genre and stylistic heritage of H.C. Anderson has not been disclosed until now and we see the further development of the research in this direction .

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КАПУСТЯН И., ХАММЕР К.

РЕТРОСПЕКТИВНЫЙ АНАЛИЗ ТВОРЧЕСТВА ГАНСА КРИСТИАНА АНДЕРСЕНА В СКАНДИНАВСКОЙ КРИТИКЕ: СОЦИАЛЬНЫЙ АСПЕКТ

Статья посвящена изучению интерпретации творчества Г.К. Андерсена в скандинавском научно-критическом дискурсе конца XIX – начала XX ст. Рассматриваются критические и научные работы литературоведов, философов, писателей и др., написанные как при жизни Г.К. Андерсена, так и в последующие годы. Анализируется динамика изменения отношения литературного «Парнаса» Дании к наследию Г.К. Андерсена. При этом уделяется внимание отношению самого автора к оценке его творчества со стороны соотечественников и зарубежья. Литературный процесс Дании конца XIX – начала XX ст. представлен комплексно и всесторонне. В рамках статьи наследие Г.К. Андерсена рассматривается во всем ее жанрово-стилевом многообразии на основе литературной критики и философской мысли стран Скандинавии. Исследователи конца XIX – начала XX уделили большое внимание автобиографическому началу сказок писателя. Критики отметили некоторые особенности создания художественных образов Г.К. Андерсена, простоту и доступность его индивидуального стиля. В статье освещается содержание и значение литературного наследия Г.К. Андерсена в социальном контексте.

Ключевые слова: литературное наследие, классификация сказки, Г.К. Андерсен, психологизм образов, моральные ценности.

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RETROSPECTIVE ANALYSIS OF HANS CHRISTIAN ANDERSEN'S WORKS BY SCANDINAVIAN CRITICS: SOCIAL ASPECT

This article is devoted to the problem of discourse in the tales written by H.C. Andersen. Different views of scientists on literary fairy tales as a phenomenon of Romanticism are analysed, characteristic features of H.C. Andersen's literary tales, their innovation, internal connection between the author and a character's psychological images are defined. This paper deals with the strategies of communication that Andersen implied in his fairy tales - especially at the beginning of his tales writing.

The author's works were first considered by the critics, journalists, philosophers of Scandinavian countries, especially of Denmark. The scientists of the late XIX - early XX century paid special attention to his autobiographical tales, admitting them as the best part of the heritage. H.C. Andersen's works became the subject of literary Scandinavian critics in the late XIX - early XX century. The analysis is based on the critical reviews written by Georg Morris Cohen Brandes, (1847-1927), Henrik Hertz, (1797-1870), Søren Kierkegaard, (1813-1855), Elias Lunn Bredsdorff, (1912 - 2002), Johannes Carsten Hauch, (1790-1872).

The satirical work by Henrik Hertz on Andersen's literary style received a favorable assessment from the Johan Ludvig Heiberg (1854-1928), a Danish scientist, philologist and historian, who belonged to the literary elite of that time. Reviews, reviews, comments influenced the art world and works of the artist. During all his life H.C. Andersen always felt confusion and rejection of his works by Danish literary critics and even more he from the very beginning of his literary career was considered to be a «naive writer». This assessment was made after the publication of a collection of early set of tales and stories. But the attitude of the writer himself to the statements and estimates literary circle critics was to some extent very tense and dissatisfied.

The scientists of the late XIX – early XX century paid special attention to his autobiographical tales, admitting them as the best part of the heritage. However, critics noted some features of his works as simplicity and accessibility of the style of the writer. It was important for the development of Andersen's studies all over the world to account for the works by S. Kierkegaard, J. Brandes et al. The translations of writer's works into other languages (English, Eastern Slavic, etc.) contributed a lot to intensify research in the XX century. However, the full richness of genre and stylistic heritage of H.C. Anderson has not been opened until now and we see the further interest for going over the valuable literary heritage.

Keywords: literary fairy tale, classification, H.C. Andersen, psychological characters, moral values.

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