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## **Literary Fairy Tale In Kazakh Children's Literature**

### **Zhanar Rustemova**

Karaganda State University named after academician E.A.Buketov  
Candidate of philological sciences, associate professor  
E-mail: [rustemova.66@mail.ru](mailto:rustemova.66@mail.ru)

### **Aytbay Zhumagulov**

Karaganda State University named after academician E.A.Buketov  
Candidate of philological sciences, associate professor  
E-mail: [aitbai\\_mumin@mail.ru](mailto:aitbai_mumin@mail.ru)

### **Anissa Beisentai**

Karaganda State University named after academician E.A.Buketov  
The senior teacher, master of Education  
E-mail: [anisa\\_8383@mail.ru](mailto:anisa_8383@mail.ru)

### **Zhanaidar Zhumageldin**

Karaganda State University named after academician E.A.Buketov  
The senior teacher, master of Philology  
E-mail: [zhanaidar.zhumageldi@mail.ru](mailto:zhanaidar.zhumageldi@mail.ru)

### **Katira Zhakirova**

Arkalyk state pedagogical Institute named after I.Altynsarin  
Associate Professor, master of Education  
E-mail: [katira\\_1971@mail.ru](mailto:katira_1971@mail.ru)

### **Abstract.**

In the article there for the first time has been studied the genre nature of the Kazakh literary fairy-tales one of the bright and original demonstration of the modern literature process in the close connection to the evolution of national world-sensing and national artistic thinking in the system of the continuity traditions with the Kazakh folklore and classic Kazakh literature. The scientific analysis of this literary phenomenon will help to find out, to make concrete and to generalize a number of moments in the development of the Kazakh children's literature.

**Keywords:** Literary fairy tale, modern literature process, Kazakh folklore, folkloric fairy tales, separate genres, fairy tale stories, written narrative, children's literary

### **1.Introduction**

Generally, the term "literary fairy tale" covers broad areas. In modern literary studies, there are such notions as "adult literary fairy tale" and "children's literary fairy tale". What genre peculiarities does each of them have? How do they differ from one another? There is a necessity to respond to these questions from the perspective of the nature of a literary fairy tale genre. These days, issues of theoretical and practical value have not been solved yet, regarding which features of Kazakh fairy tale are similar to a folk tale and which ones are different from it. Taking into consideration Russian researchers' statement "...a literary fairy tale is a unique phenomenon: among all folk genres, a fairy tale genre was adopted and elaborated by literature not only in "parts", (as, for example, epic poems or ritual poems), but also it is an aesthetically completed genre unit"(1;4), Kazakh literary fairy tales are thought to be a formed genre.

## 2. Methodology

The methodological basis of the article lies in the synthesis of historical and literary, system-typological and cultural-historical approaches, which explains the authors' appeal to the philological and literary studying works of the leading Russian and Kazakh theoreticians and literature critics: V.A.Propp, M.M.Bakhtin, I.P.Lupanova, T.G.Leonova, L.Sh.Braude, Sh.F.Yarmysh, M.N.Leiderman, Z.Kabdolov, K.Yergobek and others. On the basis of the comparative and typological analysis of the Kazakh children's literary fairy tale and the Kazakh folklore tale, the authors determine the genre nature of the literary fairy tale.

## 3. Results And Discussion

Poetic, prosaic and dramaturgic types of Kazakh children's fairy tales comprise a poem fairy tale, a story fairy tale, a novella fairy tale, a short novel fairy tale, a play fairy tale, a staging fairy tale. G.Kazhybayeva classifies poems as folk and realistic, and refers a poem fairy tale to one of folk traditional poems in her dissertation work "Modern Kazakh children's poem (1960-90)", which has a scientific value considering the sources of the origin of Kazakh children's fairy tales and their subgenre, content and theme-related and structural, artistic peculiarities.

The literary theorist K.Ergobek, who conducted a considerable amount of researches on the formation of a poem fairy tale genre in Kazakh children's literature, suggests classifying poem fairy tales for children into folk traditional poems and realistic poems. Given the current circumstance, it is necessary to research Kazakh children's literary fairy tales from the perspective of separate genres as a poem fairy tale, a story fairy tale, a novella fairy tale, a short novel fairy tale, a play fairy tale, a staging fairy tale.

If we draw attention to neighbouring countries, for example in Tadjik literature, poem fairy tales are considered as a separate genre and the sources of the origin were studied. In this regard, apparently, Russian literary theorists' thoughts about literary fairy tales outnumber to a significant extent. Particularly, Russian theorists I.P. Lupanova and T.G.Leonova's research works, related to the connection between Russian literary fairy tales and folk tales in the XIX century, are considered to be essential. However, the majority of Russian researchers treat prosaic, poetic and dramaturgic fairy tale narratives as "literary fairy tales", and search answers for questions what defines literary fairy tales and to what extent they have a connection with folk tales. For example, they interpret A.S.Pushkin's fairy tales, not as poem fairy tales but general literary fairy tales, they also pay attention to similarities and differences between folk tales, sources of origin, development peculiarities, in other words, focus on tradition continuity. As a result of such researches, which have become essential works, it is appropriate to make a conclusive definition of a literary fairy tale.

Nevertheless, some points of definitions, given to literary fairy tales by Russian literary theorists, can be criticized. For instance, L.Sh.Braude in his research work "Scandinavian literary fairy tale" states the following: "Author's fictional prose or poetry is based either on a folk fiction or writer's imagination, but it depends on him, anyway; he depicts fictional or traditional fairy tale characters' experiences and occasionally directs children; he serves as a factor creating a fantastic plot and helps describe characters' personality" (2;6). It is necessary to admit that this interpretation of literary fairy tales lacks precision. According to L.Sh.Braude, literary fairy tales as any other genre can be based on folk fiction or not.

L.Sh.Braude names a fantastic plot as the only permanent feature of literary fairy tales. Therefore, does it mean that Goethe's "Faust", Gogol's "Nose" fictions can be considered as literary fairy tales? A similar definition is given by Sh.F.Iarmysh, an author of the book "In the fairy tale world". On his point of view, "Literary fairy tales are one genre of a literary fiction, where moral-ethic or aesthetic issues are solved through the fantastic or allegoric representation of events, through unparalleled plots and characters in prose, poetry, and dramaturgy, which appear reasonably" (3;177). The author does not even mention the main determining factor of literary fairy tales – its connection to folk tale tradition. Obviously, the given definition can refer to any genres including fables to fantastic novellas created by romanticism. T.G.Leonova's monograph has the following interpretation: "A fairy tale is an epic, more prosaic fiction focusing on fantasy, fiction which has a fantastic plot, figuratively fantastic imagery, plot-compositional structure, and reader-oriented by a narrative form" (4;7). This definition also does not entirely cover genre features of literary fairy tales.

As M.N. Leiderman's candidate dissertation's main purpose – to research basic tendencies and development principles of Soviet literary fairy tales created during 20-80s, in terms of general principles of fairy tales genre poetry, he mentions "genre memory" suggested by M.M.Bakhtin as a genetic-structural research problem in the poetry genre.

M.M.Bakhtin's "genre memory" concept is spread in the following way: "A literary genre, under its nature, mirrors the most stable "perpetual" trends of literature development. A genre always maintains never-dying archaic elements. As a matter of fact, this archaic element is kept only due to constant renewal, i.e. modernization. A genre is always that or not that, always old and new simultaneously. A genre is revived and renewed on every new stage of literature development and in every individual fiction of this genre. That is the bottom line of a genre. Therefore, archaic elements kept in a genre are not dead but eternally alive, i.e. capable of renewing. A genre lives in the present, but always remembers its past, its origin. (...) Hence, it is necessary to refer to its origin, to understand a genre properly" (5; 178). The given work aims at observing the development of aesthetic opportunities of Soviet literary fairy tales, identifying factors of activity of literary fairy tales at particular development stages of modern literature, researching advanced types of literary fairy tales formed during Soviet literature, interpreting its historical dynamics and modern state.

Aiming at depicting a literary-historical picture and objectivity of interpretations, the researcher considers prosaic, poetic and dramaturgic fairy tales of Soviet poets and writers. However, it is clearly necessary to note that considered fairy tales are targeted to adults. E. Schwartz's fairy tale plays "The shadow", "The dragon", V.Shukshin's "Before the third roosters", M.Tsvetaeva's "The tsar-maiden", S.Klychov's "Chertukhin's chatterbox", L.Leonov's "Buryga", E.Zamiatin's fairy tales are classified as literary fairy tales for adults. Fictions for children include only Yu. Olesha's "Three fat men", A.Tolstoi's "The golden key". The researcher assumes these fictions are targeted to both adults and children. Among Kazakh literary theorists, the researcher S.Sharabasov continues to study about literary fairy tales for adults. He states: "Fairy tales gradually translate into an ordinary story, a poem, an oratorical legend, and even become fairy tales for adults. Fairy tales for adults capture you into the world full of adventures (6;42), then he searches features of literary fairy tales from G.Musrepov's fictions "The mother of humanity", "The mother who triumphed over death", "The mother does not change her mind", "The defeated Esrafid", from T.Akhtanov's fairy tale legends, from A.Zhubanov's and A.Seidimbekov's stories in which fairy tale, legendary, mythological features coincide, found in research works regarding history of the kui (Kazakh national musical work), from T.Alimkulov's, T.Zharmaganbetov's, O.Bokei's, S.Sanbaev's, S.Elubaev's fairy tale stories related to short novel, novel and dramaturgy, from T.Abdikov's mystic story "The right hand".

While Kazakh literary fairy tales needed desperately a thorough research, conclusive interpretations, in Russian literary studies particular authors' fairy tale fictions were being analyzed, in other words, there was a constant observation of their fairy tales laboratory. It is proven by research works regarding K.Chukovskii's, V.P.Krapivin's, M.Tsvetaeva's, B.V.Shergin's and S.G.Pisakhov's, G.Tokai's and others' fairy tale fictions. Despite Kazakh literary fairy tales were developing in the same directions as Russian fairy tales (adult literature and children's literature), even these days there are not enough satisfactory works concerning these directions. These Russian researchers' works consider an ability of creating a fairy tale fiction by using folkloric tale materials of Russian writers, connection between literary fairy tale and folkloric one, a role of folk tales in its development, development of both children's fairy tales and adult fairy tales, development principles of prosaic, poetic and dramaturgic types, also show peculiarities of individual author's fairy tale writing style. Therefore, undoubtedly, there are a great number and variety of interpretations about literary fairy tales in Russian literary studies.

The way, the state and the nature of research of Kazakh folk tales have a direct impact on Kazakh literary fairy tales' destiny. Satisfactory points of view and advanced researches about Kazakh fairy tales can be found in M.Auezov's, A.Baitursynov's, M.Zhumabaev's, K.Zhumaliev's, S.Mukanov's, S.Seifullin's, E.Ismailov's, M.Gabdullin's works. In such works of the senior folklorists, a fairy tale is characterized generally, only in 70-s its genres began to be researched separately. In S.Kaskabasov's, E.Tursynov's research works fantastic fairy tales and social-domestic fairy tales were considered as separate genres, their origin and genre, specific peculiarities, a system and poetics of characters were studied.

While creating a concept about Kazakh literary fairy tales, it is necessary to analyze genre features of a particular fairy tale fiction's framework, a plot structure, a narrative form and artistic methods; therefore, it is essential to compare a literary fairy tale with the nature of folk tales, in other words, search of compositional, plot-descriptive and illustrative methods relevant to fairy tales genre needed. Therefore, the monograph states the basic general genre features of folk tales. Then, these features are mentioned while considering a connection between literary fairy tales, also, they can serve as anchors when understanding and evaluating genre nature of fairy tale stories.

Folkloric fairy tales are one of the epic genres. V.Ya.Prop says the following about a peculiarity of fairy tale narrative: "First of all, it (fairy tale) attracts by an extraordinary way of narrative. Inconsistency with reality, fiction in itself brings special pleasure" (7;87). A fairy tale is a multifunctional genre. The main function is aesthetic. Besides, it has educative, enlightening, moral, recreational, social functions. However, fairy tales as artistic folklore do not intend to make readers perceive life and reality. The world in folk tales – the world where ordinary people demonstrate different personalities in various adventures, animals can speak and behave like humans, fantastic creatures exist, fantastic things take part. Folk tales have special fairy tale characters. Characters tend to be portrayed as a composite image. Here, the characters' portrait and psychological characteristics are given concisely. They are perceived through dialogues and behaviour. These peculiarities distinguish fairy tales from other folkloric genres. A fairy tale can be treated as a genre only in conjunction with these features. What and how much did a literary fairy tale receive from the genre base of folk tales? What is the difference between a literary fairy tale and a folk tale? These issues have not been sufficiently researched yet by folklorists and literary theorists. It can be answered only by analyzing certain materials.

"If the soul of the literature science is a concept", the interpretation of the Russian researcher I.P.Lupanova's concept, which is considered to be a specific genre, is the following: "On the one hand, this concept assumes a deep inner connection between literary and folkloric fairy tales, on the other hand, it requires to take into account emergence of "tendencies" in writing of fairy tale writers, as opposed to folklore" (8;6). The researcher's learners conclude like this: "Genre evolution happens only when these two opposite but inextricably linked cradles are struggling" (1;6).

One of the pioneer researchers among Russian literary theorists, who craved for learning about a literary fairy tale genre, I.P.Lupanova said: "writing an article about a literary fairy tale is not as easy as writing a fairy tale itself" (8;76), which implies that depth of accuracy, commitment, knowledge needed while discoursing about a literary fairy tale. It goes without saying, that one needs to be both a folklorist and literary theorist to say a worth thought, a satisfactory point of view. We search sources of origin of Kazakh children's fairy tales including fairy tale stories from the heritage of our national oral literature, from the precious treasure of national art. Among national heritage, a literary fairy tale inherited a lot from a fairy tale. If Kazakh literary fairy tale is a fruitful poplar which spreads its roots deeply, a folk tale feeds these roots. It is obvious that, we should bear in mind to consider them in interrelation.

What features do folk tales contain? First, a folk tale is told orally; second, told in a prosaic manner; third, a narrative story; fourth, an interesting story; fifth, links past with imagination; sixth, associated with household, customs, social structure conflicts and history; seventh, narrates events in the animal world; eighth, similar to myth and legend.

The terms dictionary "Literature theory" gives the following findings regarding a literary fairy tale: "Apart from fairy tales, which overcame multiple challenges and selections through centuries, which are considered folk fictions, there are other literary fairy tales, in other words, fiction stories based on a particular plot. Their nature is different from folk tales and they have authors" (9;139). In the definition given in "Literary theory" (interpreter T. Shanbaev) other types of literary fairy tales apart from a story are not mentioned. However, representatives of the world literature Sh. Perro, G.Anderson, E.Gofman, A.Pushkin, L.Tolstoi, S.Marshak, and Kazakh literature Y. Altynsarin, S.Begalin, A.Turmanzhanov are given. "A literary fairy tale is a certain author's fiction work, a fairy tale. For example, literary fairy tales include a Russian great poet A.S.Pushkin's "The tale of the fisherman and the fish", Y.Altynsarin's "The black hero", A.Tazhibaev's "Tolagai", A.Turmanzhanov's "Ants, bees –everlasting friends". A literary fairy tale is mostly based on folk stories" this interpretation (10;14) is found in the textbook "The first notions from literature theory".

We can deduce that a literary fairy tale has its features judging from a literature theorist Z.Kabdolov's statement: "There are a great number of fairy tales not only in oral literature but in written literature too: A.S.Pushkin's poem fairy tales, M.E.Saltykov-Shchedrin's prosaic fairy tales or A.N.Ostrovskii's fairy tales translated into a dramaturgic language can be good examples" (11;303). If we get content with those statements regarding a literary fairy tale, and analyze and compare with features of folk tales, it seems that there are numerous features common to this genre of written literature.

First, a literary fairy tale is narrated in a written form; second, it has an author; third, it is narrated in a prosaic manner, dramaturgic language and as a poem; fourth, there is a fantastic state too; fifth, it is connected with social phenomena of society; sixth, it narrates the animal world; seventh, it is based on a certain plot; eighth, it is based on folk stories; ninth, its events are exciting.

Writing prosaic, poetic or dramaturgic fairy tales and writing them in a folk tale manner or legend, myth manner depends on a writer's will. The fact that a literary fairy tale is based on a folk tale can be proven by folk tales, told as poetry (S.Begalin's "Hit, the wooden hammer", A.Duisenbiev "Lickspittle", M.Zhamanbaliev's "How did the camel fall behind the year? and others"), in a dramaturgic language (Sh.Kusainov's "Aldar Kose, K.Satybaldin's "Ayakoz beauty, M.Akynzhanov's "The golden club" and others). In prose, Z.Imanbaev's "The cure", Z.Shukirov's fairy tale stories "Onerbek", S.Sauytbekov's "Kuat" (a man's name) were written, basing on folk myths and fairy tales(12;38). R.Abdikadyrova also relies on myth in her fairy tale story "The myth about the birch and the pine tree. All of the above-mentioned examples might show that the elocutionists take advantage of folk oral literature. However, all of these fiction works were created by the magic feather of the writers. They are their imagination's fruit as well. This is the main peculiarity of a literary fairy tale. Whether a fairy tale becomes "an exciting story" or not depends on an author's imagination, watchfulness, fastidiousness, writing power, in other words writing skills. Even if an author's fairy tale is "exciting" and "boring", it can still be published by a particular author's ownership. The exciting one rivets a child's attention. The boring one will be forgotten. However, the boring one might have an educative and eye-opening influence on a child.

#### 4. Conclusion

If you pay attention, these features distinguish literary fairy tales from folk tales: the first – written narrative; the second – existence of an author; the third – existence of different forms as a prose, a poem or written in a dramaturgic language depending on the way of writing chosen by authors; the fourth – written based on a folk story (folk tale, legend or myth). The first and second features are obvious issues, but the third and fourth features depend on the existence of literary fairy tale authors, in other words, an author uses a fairy tale opportunity as he wants and writes using his god-given abilities.

Thus, how can we define a literary fairy tale? Summarizing the above-mentioned data, we can respond in the following way: A literary fairy tale is a fiction work of a particular author, who bases on folk tale features and narrates in a written form, in a prosaic, poetic manner and dramaturgic language. He narrates mainly child's fantastic events experienced in his life, events in the animal world and social phenomena of the society, imitating folk stories (folk tales, myth and legend) or using his imagination.

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