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THE MODERN LITERARY FAIRY TALE: GENESIS, IMAGERY, COMPOSITIONAL FORMS

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Abstract. This article is devoted to the process of becoming a literary fairy tale. The article presents an overview of the fairy-tale genre in oral folk art, in written literature. The analysis of the genesis of the fairy-tale genre allowed the author to identify the distinctive features of a literary fairy tale, the ways of its development, changes in the figurative structure of a literary fairy tale in comparison with a folk tale. The author of the article proves that the fairy-tale genre, despite its ancient origin, does not lose its relevance to our time. The author analyzed in detail the origin of the fairy-tale genre, showed what was the reason for the birth of the literary fairy tale. The authors of the modern literary fairy tale retain certain common features of the fairy-tale genre, but at the same time they bring something new both to the figurative system and compositional design. Moreover, the genre of modern literary fairy tales is becoming more syncretic, here you can find elements of other genres of non-fabulous prose: legends, legends, epics.

Keywords: fairy tale, folklore, literary fairy tale, genesis, composition, figurative structure, aesthetic function, educational function.

Introduction. The genre of fairy tales is one of the oldest genres of oral folklore. Gradually in the nineteenth century, the literary fairy tale began to emerge. The emergence of literary fairy tales is linked to the formation and development of the Romantic movement in literature. You can think of Hoffmann's fairy tales. In Russian literature, the fairy tale genre becomes most widespread in the works of Alexander Sergeyevich Pushkin. Despite its ancient origins, the fairy tale genre is still active in the modern period of literature. These tales differ considerably from traditional folktales. Each author has his own position, his own aesthetic principles, which has a certain influence on the characteristics of the fairy tale genre. Whereas the romantic literary tale in the nineteenth century had an adult audience, the modern literary tale is predominantly about children. In this way, the fairy tale genre will never lose its relevance. Each time finds its own reflection in the tale. Therefore, the modern literary fairy tale also becomes the subject of a special and multidimensional study.

Conditions and methods of research. In this paper we will explore the genesis, imagery, and compositional forms of the modern literary fairy tale, and will compare folklore and literary fairy tales. In connection with such an object and subject, we will apply the comparative, inductive, deductive methods and the method of holistic analysis of a work of fiction.

Research results. The fairy tale genre originated in ancient times. The basis for the origin of fairy tales was the ancient hunters' tales of prohibition - taboo stories. Hunting was the main occupation of ancient people during the primitive communal system. The life of an entire tribe depended on a successful hunt. So

hunters have always been concerned about harvesting more animals. They could not know in advance when the hunt would be successful. By analysing their hunt for prey, ancient people tried to understand what a successful hunt could depend on and started making up stories to understand what needed to be done to make the hunt successful. They came up with taboo stories. It was a whole set of stories about what not to do just before the hunt. For example, animals that are being hunted cannot be named, so the hare was called a slanted hare, the bear was called a bear cub, and the fox was called Patrykeevna. You could not drink water from different springs in the forest. These taboos have survived in our subconscious until the present day. To this day, our contemporaries are still afraid if a black cat crosses their path. Students will never go to the hairdresser for a haircut or wear new clothes before an exam, for fear that they will pull out unlucky tickets because of these actions. Ancient man genuinely believed in these taboo stories. That is, these stories are characterised by an attitude of authenticity. Gradually, the ancient man begins to explore the world around him, he finds explanations for the laws occurring in the world, he begins to understand the cause-and-effect relations in the world around him. The belief in taboo stories is gradually being lost. It is during this period that tales based on taboo stories begin to be created. For example, the fairy tale "The Swan-Goose". The parents ask their daughter to keep an eye on her younger brother and not to leave the house. The girl breaks the promise and they are put to the test. In the fairy tale "About Brother Ivanushka and Sister Alyonushka", the sister forbids the brother to drink water from streams, the brother breaks the rule, drinks the water and turns into a little goat. Thus, taboo stories become the basis for the stories of fairy tales. But now both storyteller and listeners understand that everything that happens in a fairy tale is fiction, that is, fairy tales are characterised by an attitude of fiction. Whereas taboo stories were of a utilitarian-practical nature, for fairy tales the aesthetic component is important. Fairy tales are beginning to emerge as works of fiction with an aesthetic function. As A.S. Pushkin wrote "A tale is a lie but a hint in it, a lesson for good men" [1, c.106]. The second function of fairy tales is educational. From their inception, fairy tales have been intended for children. There is a high moral component to fairy tales - good always triumphs over evil. Another feature of fairy tales is the so-called "aesthetics of the lowly", i.e. the weakest wins. The physically weak and small animal defeats the stronger animal through its cleverness and agility. The youngest son is usually the fool, but he is the one who finds happiness. For comparison with a literary fairy tale, it is necessary to analyse the artistic and compositional features of fairy tales. First of all, fairy tales have a beginning: in a certain kingdom, in a certain country, there lived a plot, a progression, a denouement and an ending: "And I was there, I drank honey-beer, it flowed down my mustache, but it didn't get into my mouth". Frequently occurring numbers: 3, 7. The king had three sons, a copper kingdom, a silver kingdom and a golden kingdom, three trials fall on a positive character. The most common technique is personification: animals behave like humans and speak and talk in human language. Fairy tales have magical objects and magical helpers. Fairy tales also have a special chronotope. The development of time is conveyed through a proverb: a tale is soon told, but it is not long in coming. Fairy tales slow down the development of the action. The modern literary tale is more dynamic. There are no structural elements that slow down the action. Instead of description, there is a lot of dialogue in a literary tale.

Discussion of scientific results. The literary tale in both Western European and Russian literature emerged during the heyday of Romanticism. As is well known, the historical basis of Romanticism was French bourgeois literature. The

French visionaries sincerely believed that the revolution would free people from the shackles of social inequality and usher in an era of freedom, fraternity and equality. However, nothing has changed as a result. Only one kind of terror was replaced by another, and the people did not find happiness, the people continued to suffer inequality and injustice. Thus came total disappointment in everything. Writers and poets have lost faith in a better future, in the triumph of justice. They believed that happiness in the world they lived in was not possible at all. Happiness can be anywhere but here. They turned to the distant historical past, to exotic lands and finally to fairy tales in search of happiness. And so a romantic tale was born. One of the famous authors of the literary fairy tale is Hoffmann. He wrote tales such as "Tiny Tzakes called Cinnober" and "The Golden Pot". There are two worlds in his tales: the real world and the ideal, fairytale world. His characters live in parallel worlds: real and fairytale.

Alexander Sergeevich Pushkin's tales are well known in Russian literature. These are his famous tales, such as "The Tale of the Fisherman and the Fish", "The Tale of Tsar Saltan", "The Tale of the Dead Tsarevna and the Seven Bogatyr", "The Tale of the Pope and His Workman", "Ruslan and Lyudmila". It is well known that written literature is created by the efforts of individual authors, and in every literary tale one can feel the author's individual style, whereas a folk tale has no author. This does not mean, of course, that the people were gathering and making up tales on purpose. But every folk tale undergoes a so-called process of folklorisation. Like any other folk work, the oral tale has been passed down by word of mouth for hundreds of years, undergoing changes and reflecting the people's world view and ideals. That's how it became a folk movement. As for the first literary tales, which originated in the Romantic era, they are characterised by irony. That is, the authors retain the main thing in the tale - the moral axiom: the victory of good over evil. As with folk tales, literary fairy tales have a positive ending, but a certain irony can be noted. The authors realise that there is no such thing as absolute happiness a priori, so by ending the tale with a happy ending, they often make ironies about themselves and their fairytale characters. In Hoffmann, for example, the tale of the "Golden Pot" has a happy ending, and ends with the young people being given a golden magic pot. Food never burns in this pot. In the tale of "Ruslan and Lyudmila", Alexander Pushkin writes of Lyudmila: "I will not eat, I will not listen, I will die among your gardens! She thought about it, and then she ate" [2, c. 68].

A literary fairy tale is also related to a folk tale by the presence of elements of magic. For example, in Pushkin's tale of "Tsar Saltan", the main character, Tsar Gvidon, can turn into different creatures, such as a mosquito. His bride at first was a swan, etc.

The literary fairy tale continues to evolve in contemporary literature. The vast majority of today's literary tales are about children of different school ages, which is why they are educational in the first place. Authors of literary fairy tales strive to teach children to be good, to remain honest, fair in all circumstances, to always protect the weak, to care for others, etc. Modern literary fairy tales use fairy tale and fantasy elements and make the tales more appealing to children, especially those of primary school age. It is through fairy tales that children learn to comprehend the world around them, and a fairy tale world full of mysterious, magical things suits children's imagination and helps them take their first steps in exploring the world and understanding the essence of the moral categories of good and evil. Literary fairy tales therefore have a strong educational potential, but they are presented in an accessible and entertaining way. At times, contemporary storytellers write their

works on various social and political themes. This, too, is essential for children, to develop political awareness, patriotic feelings of love for their homeland, a desire to help their homeland, and a desire to serve and care for the homeland.

Among the literary fairy tales we can also distinguish those that are intended to set and solve educational tasks. One example is Antony Pogorelsky's "The Black Hen", or the "Underground Dwellers". This tale teaches children to be honest, humble, not to betray those closest to them, and to keep their word. In the beginning of the story, Alyosha was an obedient, good-hearted boy. He once saved a black hen from death. Alyosha soon found out that the hen was the minister of the underworld. He gives the boy a magic seed that helps him learn his lessons without any effort. As soon as Alyosha received this seed, he became the first pupil. But at the same time, morally, he has become much worse: he has become arrogant, haughty. In this state he failed his friends: the black hen and the inhabitants of the underworld. The author wanted to show that learning is hard work, and not easy work. You have to work hard every day to gain knowledge. And what comes easily, without effort, can only spoil a person. So the hero of the tale, after learning was easy, changed for the worse. But at the end, after harming the entire underworld, he realises his mistake and changes for the better. Once again he is transformed into a good, honest, decent boy.

In the second half of the twentieth century, a new synthetic genre emerged: story-tale. One of the authors working in this direction is E. Ouspensky. Many of his story-tales are known to us from film adaptations. Pussycat Matroskin, Sharik, Uncle Fyodor and Old Lady Shapoklyak are favourite children's characters. They share with folktales a special fairytale world in which animals can talk and act like humans, and some characters have magical objects, such as Grandma Mitya, the character of the fairytale "Down Along the Magical River" has magical objects: a saucer with an apple, a hut on chicken legs. But unlike the closed fairytale chronotope, in literary fairytales the real space, the world in which real characters live, takes place in the town, village, in the flat of the main character. More often than not, miraculous helpers live in the real world, but only children can see it, while adults are sometimes denied access to this dreamy, fantastical world. There is another distinction that was introduced into the literary tale by the nineteenth-century Romantics: the fairytale dualism. It's a world of adults and children. The adult world is a world of citizens where there is no room for playing, imagination, fantasy. And a world of children where everything is possible: games, fantasy, an imaginary world and special creatures. There is a peculiar kind of logic here. Fairytale characters can live in parallel in two worlds: the fairytale world and the real world. For example, the little housekeeper Kuzya, who lives in a girl's flat, moves to a scary forest, where there is a Silvan and a Baba Yaga.

The plot of V. Medvedev's tale "Barankin, be a man!" is very interesting. In this fairy tale, the characters Yura Barankin and Kostya Malinin, undergoing a series of trials, finally realise that it is best to live as a human being, that is, to remain human, a member of society.

Literary tales are more dynamic in compositional terms than folktales. There are no fabulous structural elements here that inhibit the development of the action. There is no threefold repetition of the trials the characters go through and a great deal of dialogue, more typical of folktales about animals.

Conclusion. Thus, our analysis of folklore and literary fairy tales has led us to the following conclusions. The fairy tale genre, despite its ancient origins, continues to exist and is one of the most common genres of literature. The folktale has changed over time, becoming a literary tale and gaining an author.

The literary fairy tale is becoming predominantly a genre of children's literature.

In the literary fairy tale genre, the aesthetic function is inferior to the edifying one, as the readership is represented by children and their parents.

The literary fairy tale retains traditional folklore features: there is a widespread use of personification, there are magical helpers and miraculous objects and fairy tale characters. But they are as close to reality as possible.

The most important similarity between folklore and literary tales is the high moral component: good always triumphs over evil, victory is always on the side of the weak.

Thus, the literary fairy tale, which in its origins dates back to folklore, will always exist, since the main audience of literary tales are children.

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ҚАЗІРГІ ӘДЕБИ ЕРТЕГІ: ГЕНЕЗИС, БЕЙНЕЛЕУ, КОМПОЗИЦИЯЛЫҚ ФОРМАЛАР

Аңдатпа. Бұл мақала әдеби ертегінің қалыптасу процесіне арналған. Мақалада ауызша халық шығармашылығындағы, жазбаша әдебиеттегі ертегі жанрына шолу жасалады. Ертегі жанрының генезисін талдау авторға әдеби ертегінің айрықша белгілерін, оның даму жолдарын, халық ертегісімен салыстырғанда әдеби ертегінің бейнелі құрылымының өзгеруін анықтауға мүмкіндік берді. Мақала авторы ертегі жанрының ежелгі шығу тегіне қарамастан, біздің заманымызға дейін өзектілігін жоғалтпайтынын дәлелдейді. Автор ертегі жанрының шығу тегін егжей-тегжейлі

талдап, әдеби ертегінің пайда болуына не себеп болғанын көрсетті. Қазіргі әдеби ертегінің авторлары ертегі жанрының белгілі бір жалпы ерекшеліктерін сақтайды, бірақ сонымен бірге олар бейнелі жүйеге де, композициялық формасына да жаңа нәрсе әкеледі. Сонымен қатар, қазіргі әдеби ертегінің жанры синкретикалық сипатқа ие болады, мұнда сіз ертегідегі прозаның басқа жанрларының элементтерін таба аласыз.

Тірек сөздер: ертегі, фольклор, әдеби ертегі, генезис, композиция, бейнелі жүйе, эстетикалық функция, тәрбиелік функция.

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СОВРЕМЕННАЯ ЛИТЕРАТУРНАЯ СКАЗКА: ГЕНЕЗИС, ОБРАЗНОСТЬ, КОМПОЗИЦИОННЫЕ ФОРМЫ

Аннотация. Данная статья посвящена процессу становления литературной сказки. В статье представлен обзор сказочного жанра в устном народном творчестве, в письменной литературе. Анализ генезиса сказочного жанра позволил автору выявить отличительные черты литературной сказки, пути ее развития, изменения образного строя литературной сказки по сравнению с народной сказкой. Автор статьи доказывает, что сказочный жанр, несмотря на древнее происхождение, не теряет своей актуальности до нашего времени. Автор подробно проанализировала происхождение сказочного жанра, показала, что явилось причиной зарождения литературной сказки. Авторы современной литературной сказки сохраняют определенные общие черты сказочного жанра, но при этом привносят нечто новое как в образную систему, так и композиционное оформление. Причем жанр современной литературной сказки становится более синкретичным, здесь можно обнаружить элементы других жанров несказочной прозы: преданий, легенд, быличек.

Ключевые слова: сказка, фольклор, литературная сказка, генезис, композиция, образный строй, эстетическая функция, воспитательная функция.