

Heritage of elements of folk tales in Russian and Kazakh literary fairy tales

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Abstract. The article describes the process of penetration of elements of folk tales in Russian literary tales, genre features, distinctive features of literary fairy tale. The article shows, that the literary and folk tales despite of their relationship are independent genres. There are shown here the following features of the literary fairy tale genre: the using of folk traditions, the presence of the author's image, the fusion of real and fantasy.

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Introduction

Fairy lore is an independent field of folklore and literature. Folk tale became for the subject of research of a lot of famous Russian researchers such as A.N. Veselovskiy, V.Ya. Propp, M.E. Metelinskiy, N.V. Novikov, N.E. Pomerantseva, T.V. Zueva.

Major figures of the Russian culture, historians and philologists as B. Bronnitsin (collection "Russian Folk Tales", 1838), I.P. Sakharov (collection "Russian Folk Tales", 1841), A.N. Afanasiev (collection "Folk Russian Tales", 1855-1863), I. Hudyakov (collection "Great Russian folk tales", 1860) worked with written fixation of Russian folk tales and with compilation of fund of tales.

About the same time, in the XIX century, with the commencement of more intensive researching of the Central Asian region by Russian researchers begins the collection and recording of Kazakh fairytales due to the work of such researchers as Ch. Valikhov, G. Potanin, V. Radlov, I. Kraft, R. Karuts, I. Beresin, A. Vasiliev, A. Alektorov.

Direct researching of Kazakh fairy tales begins since the first half of the XX century by the famous Kazakh writer M. Auezov, professors P. Falev and L. Sobolev.

One of the first researching of Kazakh fairytales was carried out by M. Auezov, who in his works researched in detail and described genre features of Kazakh fairytales. By the words of M. Auezov "gathering and detailed analysis of the numerous Kazakh tales is our nearest task" [1].

However, the literary fairy tale relatively recently became the subject of the seriously consideration by the literature researchers [2], although currently this genre is very seriously investigated in the Russian literary. After a lot of researchers (M.N. Lipovetskiy, T.G. Leonova, N. Demurova, V.A. Begaku) literary (or author's) fairytale is the unique species formation. Basing on ancient archetypes literary fairy tale focuses not only

on variety of genres of folk tales but also on the absorption of elements of the previous literary tradition. However, there is no alas the unitary concept of researching of literary fairy tale despite of the significant number of researchers working with this issue (V. Bakhtina, V. Lyakhova, I. Lupanova, M. Lipovetskiy, T. Leonova, and others).

Although in the XX century, especially in the 20th -30th there was the really heyday of Russian fairytales. Based on the literary traditions of this genre of the XIX century, created by A.S. Pushkin, M.Yu. Lermontov, V. Odoevskiy and by a lot of other famous predecessors bright and outstanding works were created by Russian storytellers. These years are marked by the appearance of the most diverse varieties of literary fairy tales including a fabulous fairy tale epos by K. Chukovskiy adapted fairy tale by V. Volkov for the Russian reader but in fact re-written fairy-tales and "Golden Key" by A.N. Tolstoy play tales by S.Ya. Marshak. The most characteristic feature of Russian literary fairy tale became its two-addressed, its appeal to both – to children and to adults. Although the "adult" context of literary fairy tale is often clear in the subtext (tales by Chukovskiy and "Golden Key" by A.N. Tolstoy), associated with the descriptions of for contemporary for the fairy tale authors realities.

In this article some tendencies of modern Russian literary tales will be considered, which are important from the point of researching of different varieties of function (or artistic convention) as an element of magic in the structure of work. By researching of this issue the interest is firstly caused by the proper penetration, ingrowths of folk fairy tale in the children's literature – drama and prose.

It is worth to stipulate that genre differences in mainly cases have conditional character because processed by author folk tale does not differ from actual "Literary" fairy tale [3], which is often very substantial capacious and have complex structure is

indicated in the subtitle as “fabulously fantastic story”.

Despite the abovementioned the term “fairy tale” nevertheless remain as designation for not only folklore, but also for literary works. Thereat even younger readers effortlessly find out their favorite genre under any guises. Therefore it is logical to assume that any work, which is related to the “literary and fabulous” has within it certain semantic core, which is inherited by them from plurality of folk fairytales stories [4].

First of all certainly here the principle of the struggling between good and evil, which is defining in folklore and categorically separates characters into “good” and “bad”. Although certainly with the maintaining of the priority of the moral installation of folk fairytales literary fairytale extremely complicates as the conflict as the motivation of characters.

The literary fairytale adopts the outlook on the human world as a unified harmonious wholeness those essential part is the human himself from folk fairytales (This is shown in fairytales in the highest degree). That is the main burden of fairytale by Mukhamedzhin Etekbayev “Sharp Claw”, main character of which eaglet Nayazatuyak – sharp claw and other heroes of this book – a fierce lynx, sheep-argali speak with each other and understand each other very well. The hunters and shepherds who are described by the author also understand the language of birds and animals.

Modern literary fairytale saves also the major structural corn of fairytale – the ordinary of miracle. «The heroes of fairytales do not perceive a miracle as something unreal but miracles are the norm of the fairytale world. Exactly the attitude to miracle as to norm causes by reader a sense of unity presented in fairytale world, characterized as “magic reality”»... The last is the specificity of literary fairytale [5]. In other words modern fairytale completely reproduces the mixture of unclearness miraculous and of ordinariness and simple which is characteristic for folklore [6].

With deep elements there are easily recognizable components of folk fairytales poetry, such as magic tests, some plot motives, systems of images, constant function of characters, stylistic cliches etc.

There two questions which are closely related to each other are of great interest in the aspect of our research. Firstly, what are the main features of evolution of magically fairytale folk motif in modern Russian and Kazakh author’s tales and secondly what specific features are borrowed, retained and developed by literary fairytales?

Firstly critically noticed is the indispensable development of the comic potential inherent of folk

tale, sometimes frivolous, wicked and mischievous look at the world around us, which is characteristic for author’s fairytale. According to M. Genchieva literary fairytale, beginning with Hans Christian Andersen “has reflected new soft-ironical attitude to reality, which helps to understand the true nature of the phenomenon which likewise acted veil of mystery” [7].

However the comic reinterpretation is incurred in traditional fairytales’ theme and motifs. Ironic and humorous harping on folk canons till the clear grotesque and lying in the basis of story paradox – often becomes for the main principle of writing of literary fairytales.

These are for example “Tales for Staski” by M&S. Dyachenko about life of a common family of airplanes, or a story about little men, who lived on one man’s head, in hear and the hears of this man were green; or about dragons, the youngest of which emitted water instead fire; or about a wall of house which was magic and was is hammered in it, begins immediately grow.

A lot of elements of the structure of folk tale are humorously harped, literally “composed vice versa”. The comic is in title (“The book about tasty and healthy food of cannibal” by G. Oster) and in first lines of fairytales and in characterization of heroes and locations which are deployed metaphors and puns.

Russian and Kazakh literary fairytales inherent much more than European the description of life and detailing of circumstances where action takes place which is also a reliance on oral tradition. Tendency for saturation of narration with household items is characterized for authors of Russian literary fairytales of pre-revolutionary period, for example, the tale by A. Pogorelsky “Black Hen or Underground population”.

However if folk tale usually spatially delineate the normal real world and the magical world [8], authors of literary fairytales usually put magic heroes and elements directly into the reality, by what they attached the last magical features. This occurs for example in the fairytale by V. Kataev “Tsvetik-Semitsvetik”. The same reflection of “miracle” is created among common ordinary objects and contemporary realities such as “Flying fairytales” by V. Krapivin. Or in the fairytales by Saken Zhunusov “Dumb boot: instructive telling about what mistreatment suffered boot from its negligent owner, the boy Chulak unlike to his countryman (“native of Alma-Ata shoes factory”) and coeval (“we were issued in the factory on the same day”), boot of neat Bolat.

Accuracy in details and modern flavor are associated by researchers of modern literary fairytales

with the desire to evoke the confidence for story among readers. «After I. Lupanova the realities of everyday life, concreteness in the space-time ideas, psychology in text of fairytales, presence of motivations pull together a fairytale to reality, closes its heroes and readers enhances empathy and comprehension of fabulous lesson» [9].

Literary fairytale is characterized with unusual beginning, far from folk tradition and more reminiscing the genre of realistic works. For example, so begins the famous tale by E. Uspenskiy “Uncle Fedor. Dog and Cat”: “Some parents had a boy. Called Uncle Fedor. Because he was very seriously and independent...”

Naturally there is shown a significant amount of local magical worlds opposing to the reality in literary fairytales, for example, “In the Kingdom of crooked mirrors” by V. Gubarev or “Midnights of high tide” by V. Krapivin. However these closed “other” worlds have features of modernity defining the recognition of heroes. The fairytale of the 1920th-30th which have socio-political overtones were written according to this principle, for example, the tale by Yu. Oleshi “Three fat men”.

Nevertheless the satirical parallelism with modernity is only a part of much more substantial for author’s literary fairytale process. This refers to acquisition of semantic layers, allegories, deep implication to some extent present parables system. Primarily this is characteristic for “adults” fairytales although it should be noted that these works are readily accepted by readers of all ages.

Complication of the structure and context of literary author’s fairytale causes its transition to a new genre – “fabulously fantastic”. The last is the result of action of totality of artistic principles and tools. The psychology of text enhances, individual character of heroes are developing unlike to traditional “constant” folk types. In author’s literary fairytale heroes are endowed with personality which is not found in folk tales. The last is rather characterized with constancy of generalization brevity characteristics of heroes. Even «happy end», which is very important for all fairytales in literary fairytale is often ambiguous.

New “fabulous fantastic” genre of children fairytale gladly accepts and implements scientific and scientific-fantastic ideas, as it was shown in the tales by N. Nosov about Dunno (“Dunno in the Sun city”, “Dunno on the Moon”), in the fairytales by I. Larry “The extraordinary adventures of Carica and Wali” and in others books.

The synthesis of folk fairytale images and motifs with rich genre arsenal of modern literature is not less important. Such is the story-legend by S. Buckbergeniov “Legend of a gold man”, the

combination of ancient legend of a golden man with unusually fascinating history of a boy with golden aidar. In this regard L. Braude notes, that “literary fairytales often refers to the experience of other genres – the novel, drama, poetry. From here there are elements of drama and lyricism here, which are typical for many literary tales... Such tale is layered, multi-tiered. A folk tale, legend, superstition, saga, proverb, nursery rhyme, literary works and even any of abovementioned in uniform combination may serve as its combination can act as its component” [10].

Combination of elements of different genres is available for literary tale regardless of its age orientation. Of course, the combination of detective, adventure, social components is more common for fairytales orientated for an adult audience, however the same combination is possible in the text of children fairytales, for example in the fairytale by Yu. Tomin “Went a magician in the city”.

Modern literary fairytale goes further from its previous classical folk tales. In any literary fairytale is the reflection by author of moral norms, socio-political problems and preferences of time in which he lives, and originality of his creative personality. There is no category of “image of the author” in folk tale; the author’s position expressed in the text of literary fairytale enables the identification of borrowings from the ideological and aesthetic system of folk tales.

«After E. Neelov – literary fairytale is arguing hidden with folk tale and this dispute has the reason that literary fairytale owes too much to folk tales and is too close associated with it. It seems that in the future an increasing differentiation in variety literary fabulous genres reflecting new collectively being of tales is expecting» [11].

Living and effective communication with folk tale is not broken by literary fairytale. Folk magic tale will always be foundation and basis for the development of literary author’s fairytale [12]. In this sense folk tale has inexhaustible potential. Today to genre of children literary fairytale turn a lot of Russian prose writers, list of whose names takes up too much place.

Unfortunately Kazakh storytellers are often writing for table, the names of children’s writers of Kazakhstan of the twentieth century – Seitzhan Omarov, whose books are included in international collections, Marat Kabanbaev, awarded-winning of Hans Christian Andersen writer, Maxim Zverev, once one of the most famous and widely read children’s writer, of naturalists of Kazakhstan Seitkul Uslanov, Bauirzhan Momishuli and many others are forgotten. The problem of children’s literature in general is relevant not only for Kazakhstan.

A lot of modern children are victims of Internet, television and computer games, and sometimes they do not even realize how many interesting things a book can give to them. Numerous polls show that children's literature today is in crisis the books take fewer places in children's life although it is indisputable that without literature child cannot reach full emotional and moral development despite the importance of the psychological impact of the tale on child.

Conclusions

Firstly, fairytale promotes the satisfaction of three natural psychological needs of child: the need for autonomy (heroes of fairytale always act independently, make choices and take decisions, relying only on themselves and their own force); need for competence (heroes of fairytale suffer temporary setbacks, overcome obstacles and achieve success), need for activity (heroes of fairytales are in constant action; they go somewhere, meet someone, producing something, struggling with someone, running away from someone) forming such qualities of his personality as autonomy, social competence and activity.

Secondly the perception of fairytales in childhood is specific activity of child because of creation of special reality in fairytale allowing pushing of boundaries of everyday life, to meet complex phenomena and recognize adult world in understanding and accessible for child form. Fairytales are telling about phases of life in informal form for both: adult and child [13].

Thirdly on the one hand by reading fairytales children compare themselves with fabulous heroes what allows them to feel and realize that not only they have similar problems and worries and on the other hand by using an unobtrusive fairytale images a way out of various difficult situations is offered to children, solutions of arising conflicts are provided and positive support of their capabilities and belief in themselves are given to children.

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