



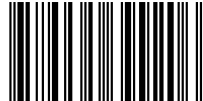
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KAZAKH CHILDREN'S FAIRY TALE STORY



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Monograph

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The monograph provides the interrelated characteristics of figurative, cognitive and educative purposes of a fairy tale story from the theoretical perspective. In this regard, genre peculiarities and poetics of a fairy tale story, its traditional continuity during its development and formation are studied.

The book is intended for school teachers and pupils, higher education institute's teachers and students, literary theorists and other members of general public interested in children's literature.

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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.

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 (2), 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 (3). In this regard, apparently, Russian literary theorists’ thoughts about literary fairy tales outnumber to a significant extent (4). 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" (5;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.Jarmysh, 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" (6;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" (7;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" (8; 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.Klychkov'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 (9;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 (10), V.P.Krapivin's (11), M.Tsvetaeva's (12), B.V.Shergin's and S.G.Pisakhov's (13), G.Tokai's (14) 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.Auevov'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 (15), E.Tursynov's(16) 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" (17;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” (4;6). The researcher's learners conclude like this: “Genre evolution happens only when these two opposite but inextricably linked cradles are struggling” (1;6). Hence, time demands to research these opposite but going hand in hand with each other phenomena which create genre evolution.

The above-mentioned Russian researchers researched as a separate genre none of the literary fairy tale types as poem fairy tales, story fairy tales, short novel fairy tales. Therefore, the suggested monograph is going to be the first work that studies the genre nature of children's fairy tale stories in connection with their sources of origin, inner genre, content-topic and structural, artistic peculiarities. The author of the research work “Genre and artistic peculiarities of Kazakh children's tales in 70-80s” (18) mentions that fairy tale stories are one of multiple types of children's stories, but he does not consider them separately in his work. A fairy tale story is not only a story type, but it is also a genre type.

Fairy tale stories are separated from children's literary fairy tales because they have a great number of peculiarities. Kazakh children's fairy tale prose has various interesting fairy tale story examples. They have different natures: some of them are large-scale which cover life material; some of them are brief but contain terrific thoughts. They are shown on

various degrees depending on the author's talent power, intended purpose, writing style. Generally, the term "fairy tale story" is also familiar to folklore. M.Gabdullin repeats several times the term "fairy tale story" in the chapter "Fairy tales" in his work dedicated to Kazakh folk oral literature (19;132). Even experienced Kazakh folklorists considered folk tales as a literary story.

As there is a difference and peculiarity between oral literature and written literature, there is undoubtedly dissimilarity and specialty between a folk tale story and a literary fairy tale story. Therefore, "As a fairy tale is one of the special types in folklore" (Ismailov), prosaic fairy tales including fairy tale stories, which have a special position in Kazakh children's literature and constitute a great number (more than 300), are analyzed and classified in the monograph as a separate genre.

The monograph covers fairy tale stories from the 70-80s. The majority of the fictions, considered in the monograph, belong to the authors who made a contribution to the formation and development of a fairy tale genre, some of the fictions inconsiderable in number belong to unknown authors who also made some research. Because those fictions – necessary material to clarify some phenomena in the development process of Kazakh children's fairy tale stories. The authors of the fairy tales: S.Mukanov, G.Musrepov, B.Bulkyshev, M.Alimbaev, M.Gumerov, B.Sokpakbaev, S.Junisov, A.Seidimbekov, O.Aubakirov, S.Bakbergenov, M.Duisenov, M.Sundetov, K.Tolybaev, M.Tiesov, Z.Shukirov, Zh.Kashkynov, N.Akyshev, K.Omarov, S.Sauytbekov, T.Daurenbekov, M.Etekbayev, D.Akhmetov, R.Abilkadyrova, Zh.Almashev, A.Baubekov, A.Kosanov, K.Myrzagalieva and others.

Such issues as genre formation, development, nature of fairy tale stories in the literary fairy tale sphere of Kazakh children's literature and their relation with folkloric fairy tales, issues regarding main characters are manifested in the monograph in the following aspects precisely:

- origin and formation stages of Kazakh children's fairy tale stories are given;

- genre nature and poetics of fairy tale stories are researched concerning each other, in aesthetic unity and connection with artistic perception depending on a child's age;

- fairy tale stories are classified on folk tale tradition, divided and analyzed into subgenre types;

- impact of Russian literary fairy tales on Kazakh children's fairy tale stories to a certain extent is considered;

- differences and relations between fairy tale stories and folk tales are researched. Therefore, the interrelation between tradition and pioneer work in fairy tale stories development was identified.

I. DEVELOPMENT AND FORMATION OF KAZAKH CHILDREN'S FAIRY TALE STORIES

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” (20;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. Taking into account this, first of all, we decided to give some definitions regarding folk tales of numerous Kazakh researchers, since they pave the way to the nature of Kazakh literary fairy tales and enable us to understand genre peculiarities of fairy tale stories.

M.Auezov said the following about fairy tales – the enormous heritage of Kazakh nation: “The common peculiarity of all fairy tales: they are eventful, fictional works, written in a prosaic manner. All fairy tales, written as a fantastic event, an imaginary story, or stories full of events and adventures, are basically connected with farm household, social structure conflicts, history” (21; 189). “One of the special types of folklore written in a prosaic manner is a fairy tale. It is an imaginary story spoken orally by folk. Working folk dreams about happiness, free life, a comfortable place of living through these spoken stories, fairy tales. A fantastic event, an imaginary story, or stories full of events and adventures, isolated stories about history, customs – all are fairy tale types. M.Auezov and E.Ismailov say that the notion “fairy tale” (in Kazakh “ertegi”) derives from words “a long time ago, in the days of old” (22;17). An oral literature expert M.Gabdullin says “Since fairy tales are written in a prosaic manner, we consider them as imaginary stories made up in the ancient time by folk” (23;16), which implies that there is another unexamined matter. It seems to us that the researcher implies fairy tale fiction written as poems as he uses the word “mostly”. They might be fictions, created as a result of influence by Eastern epic poems, which have a fantastic plot, therefore, their heroic or romantic nature is not revealed, but recently they are considered as legend

fairy tale epics, imaginary, fantastic fictions in multiple folklorists' works (24;54).

"One of the genre types common to small-scale epic poetry – a fairy tale. It is a literary narrative engaging story, similar to myth and legend, worth existing in human life or animal world, which creates various exciting or even fantastic events" evaluates a literary theorist Z. Kabdolov (25;302), a folk tale is interpreted in the following way in the terms dictionary "Literature theory": "...they predict past in conjunction with imagination, a plot is written in a prosaic manner as a literary story" (26;137). An additional textbook for schoolchildren "First notions from literature theory" has the following information: "Fairy tales – literary stories made up by folk. They are usually written in a prosaic manner, yet sometimes poems can occur too. They consider different aspects of human life as epic ballades, proverbs, riddles. One of their peculiarity – here, animals and inanimate things can sometimes speak like humans. Fairy tales demonstrate people's aims and dreams. Therefore, many fairy tales have a happy end" (27;9).

Thus, 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" (26;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 (27;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" (25;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.

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.

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. 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.

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.

It is inaccurate to explain all achievements of Kazakh children's literary fairy tales by the development of prosaic fairy tales, without taking into consideration poetic, dramaturgic fairy tale achievements. However, we remind that the purpose of our work is to not research nature, development and achievement of Kazakh literary fairy tale as a whole genre, yet to identify genre features of a fairy tale story, which is advancing along with other subgenres as short novel fairy tale, novella fairy tale, poem fairy tale, play fairy tale.

Generally speaking, Kazakh poetry begins from the earliest times and full of customs. The reason is that poetry prevailed for many centuries in Kazakh art of expressive speech. It had historic, pedagogical and ethical functions along with an aesthetic role. Particularly, in the middle of XIX century, broadly-developed epic fairy tales were notable for these features. For example, in this period there was the abundance of saga-epics in Kazakh steppe, taken from "One thousand and one nights" (some people call it Persian "a thousand tales") – Arab literature memorial. Despite the main material of written literature is national oral heritage, Eastern legend fairy tales came to our literature through written literature created by Ferdowsi, Zhami, Nizami and "One thousand and one nights", "Totynama". Thereby, it is necessary to note that there is evidence that proves that Eastern stories originally reached the Kazakh nation as an oral story in a prosaic manner. For example, it is proved by M.Auezov's statement: "Such fairy tales as "Seifulmalik", "Badigulzhamal", "Bozjigit", "Khasen-Malik", "Shakir-Shakirat", which came from Eastern nations, used to be folk tales in a prosaic manner, but then spread as if some poets created these epic stories" (28;7). He mentions such poets as Akylbek Sabalov, Makysh Kaltaiuly, Shadi Zhangirov, who published these fairy tales by turning them into poems.

We cannot help but mention that at this period, 30-40s of the XIX century, Russian poet-writers were massively involved in fairy tale folklore as well. During 1831-1834 A.S.Pushkin's, from 1834 V.A.Zhukovskii's, N.V.Gogol's, A.F.Veltman's, N.A.Nekrasov's fairy tales appeared one after another. Having taken into account this phenomenon, a Russian researcher I.P.Lupanova states: "From 30-s it can be said that a Russian literary fairy

tale began shaping, whose peculiarity was not only and so much development of motives and plots common to Russian folklore, as pursuit to master a system of typical characters of folk tale, its language and poetics” and concludes “Initiative in creating a Russian literary fairy tale belongs to A.S.Pushkin” (29;149).

Thus, despite Pushkin’s fairy tales were written as poems, for the first time they formed the notion “a literary fairy tale” in Russian literature. In the second half of XIX century the Kazakh great poet Abai Kunanbaev’s poem “Azim’s story” emerged whose title was taken from “One thousand and one nights”. M.Auezov says the following regarding this incomplete poem: Abai seemed to intend to write a story with an interesting event and simple language as Pushkin who wrote Russian fairy tale poems for children. He intended to write an easy poem describing all events one after another given by folk stories (30;116)”. “One obvious thing is that Abai takes advantage from the fairy tale “One thousand and one nights” in order to express his humane and democratic worldview, life attitude, and depicts its plot realistically, therefore he exploits ancient heritage in his ideas, in his aims, and turns into literary fiction” – clarifies the researcher S.Kaskabasov (31;48). M.Auezov says that after the Kazakh ancient fairy tale “Kulamergen” was published, it spread as an epic poem (28;7). Taking into account this, it seems to be necessary to research saga-epics, bylinas (epic poems) from the poetry fairy tale genre, which were fruits of last centuries, some of which are considered to be legend fairy tales, epics, and imaginary fantastic fictions nowadays.

In the late XIX century and early XX century in Kazakh literature, several writers emerged, who were called later “bookish poets”, such as Nuraly Nysanbaev, Musabek Baizakuly, Uais Shondybaiuly, Akylbek Sabaully and others.

The common feature to all of them – to take a page from Eastern classic literature’s book and propagate it. As a result of getting acquainted with outstanding models of the world literature such as “The book of the Kings”, “Kalila and Dimna”, Nuraly Nysanbaev wrote epics “The trade ishan” (ishan-a Muslim spiritual mentor who taught how to read and write), “The orphan Kubyl”, “Karakul”, “Two bald men”, “Nazigul”. In the poet’s epics, especially some episodes of “The orphan Kubyl” are similar to the superior models of oral literature as “Ayaz bii” (The frost judge), “The horseman Kendebai and his horse Kerkula”. Musabek Baisakuly versified some legends, Eastern literature models in a new fashion as a poem, and created fiction works “The thief and the tiger”, “The unfaithful wife”, “The beautiful lady and the mullah”.

The poem “The thief and the tiger” features the tiger and the man, one of which was going to look for food and another one – for cattle. The tiger, which intended to attack one of the horses of the caravaneers, was trapped into the thief’s hands. The tiger was so terrified that it was fleeing away all night to save its life instead of searching for the cattle. The thief got scared when he realized that he had been riding the tiger accidentally at the darkness. However, the man decides to outwit the tiger by leaving it near the tree exhausted and helpless. One monkey decides to help the tiger, scared to death, to take revenge from the man. However, the man teaches a lesson to the monkey as well. We are narrating the events in this epic because this plot is repeated in B.Mailin’s fiction “Baishubar”. Here, the thief rides the tiger accidentally, but then cheats both the tiger and the monkey easily and escapes. “Such dramatic fights with the poem plot rivet children’s attention and its depth of thoughts make adolescents think, express their attitudes, honest opinions and draw conclusions”, - says Sh.Akhmetov about this poem (31;47). The message of two fiction works – glorify man’s wisdom, give credit to his greatness. One of Abai’s learners Uais Shondybaiuly’s fictions contain Eastern and Russian fairy tale motives. For example, his poem “The golden mane” was made upon motives of P.P.Eshov’s “The little humpbacked horse”. The researcher Zh.Tazhibaev says the following regarding this: “He did not translate it straightforwardly, he based on the fairy tale’s plot, yet adopted it to Kazakh community, their concepts, versified it in a new fashion by Kazakh fairy tale traditions” (32;126). In his further comments he names Uais’s fiction as “fairy tale”, and the main character Ivakushka was depicted as Tazsha bala (the bald boy) in Kazakh fairy tales:

His head is bald, his wound festers, his bed is from cinders,
All day long he lies beside the stove
He wanders streets if he goes out,
He does not leave any ravines untouched...
His name is Ivanushka (33)

Uais Shondybaev depicts Ivanushka’s best friend the stallion’s nature similar to Kazakh traditional horse. In Ershov’s fairy tale Ivanushka wanders all around the world, gets through several adventures in order to complete the prince’s task and finds the ring under the sea in the end. Yet U.Shondybaev alters events and puts the ring on the girl’s finger on the top of the palace made from glass. The author narrates Ivanushka’s further actions:

He climbs on the top of the palace,
He wrests the ring from the girl...
When nobody sees, and brings the ring to the prince (33).

Thus, he alters the Russian fairy tale and adopts it to the traditional Kazakh fairy tale plot. The plots of the sagas written by Akylbek Sabaluly are taken mainly from national oral literature, Eastern legend fairy tales. He versified all prose fictions into poems. It can be proved by the epic “The blond boy”. Akylbek finished this work in 1910 and published in 1011 in Kazan city as “The saga and the blond boy”.

“Such poets as Shadi Zhangirov, Akylbek Sabalov, Shakhnigmat Shakseitov, Aimagambet Belgibaev contributed to Kazakh literature. They translated Eastern classic poets’ fiction works into the Kazakh language, turned historical events, legends, fairy tales into epic poems” (34;582). One of the writers, who was interested in legend fairy tale plots, was K.Abdikadyrov. He wrote several epics as “Bodyk sufi”, “The wise man Lukpan”, “Eskendir”, “The cultivator’s child” based on Eastern legend fairy tales. The main feature common to Kalkaman’s poems – the ability to select an interesting plot and refer to the ancient Eastern wisdom, to use a serious and simple conclusion. In the epic “The wise man Lukpan” he uses the plot about the wise man Lukpan, who was a doctor and a philosopher as well, and occurs a lot in Eastern literary models. The author heard about the events occurring in the epic from folk and read in Chagatai notes” –says M.Karaev, the researcher, who made a research regarding the writer’s legacy (35;54). This plot further became the base for A.Seidimbekov’s “The healer”, Z.Imanbaev’s “The cure” fairy tale stories. Thus, it is necessary to note that Abai’s “Azim’s story” and other fairy tale epics of poet-writers, who lived in the times of Abai and later, have an important pioneering role in formation of Kazakh fairy tale stories genre, and it needs profundity and thoroughness to analyze it from the scientific perspective.

Pioneers of writing models of fairy tale stories for children in the XIX century were Y.Altynsarin, at the beginning and middle of XX century M.Kopeev, S.Mukanov, S.ERubaev, Zh.Aimaulytov, O.Turmanzhanov, K.Abdikadyrov, B.Bulkyshev, A.Nurshaikov continued this tradition, and in 70-80s followed by M.Gumerov, K.Tolybaev, S.Sauytbekov, R.Abilkadyrova, D.Akhmetov, A.Seidimbekov, Zh.Almashev, M.Etekbayev, A.Kosanov, N.Akyshev and others.

Before identifying genre peculiarities of fairy tale stories, first of all, it is essential to familiarize with their sources of origin, the impact of Russian literary fairy tales, history of development, the reality of the era, which created this genre, and writing manner and style of individual authors. Every era’s literature has its peculiarity, aims and objectives, which correspond to the historical process, the events of that time. Every era inclines to a particular genre and topic. Kazakh fairy tale story emerged as a genre while European literature fairy tales were gaining enormous

achievements. Now let us have a thorough look at the achievements of Russian prose fairy tales.

In the second half of the 18 century, allegorical fairy tales from European literature reached Russian literature. The most superior ones belonged to Charles Perrault. This genre was enriched by the rich traditions of folk tales on the Russian ground. If we have a look at the experience of the world children's literature, we find out that powerful poet-writers often versified popular fairy tales and legends, preserved by folk, in a new way. Thus, romantic writers discovered the fairy tale genre for "high" literature. The childhood world and the fairy tales world turn into the one whole world in A.Pogorelskii's fiction "The black chicken or the subterranean inhabitants". As for V.F.Odoevskii, who lived in this period, classified the scientific and educational fairy tale genre.

In the second half of the 19 century, the fairy tale genre altered along with the development of romantic tendencies. The literary fairy tale was losing a direct connection with the folk tale, and changing into allegory, symbol poetry. V.Garshin's, N.Garin-Mikhailovskii's, Vagner's fairy tales belonged to symbolic romantic fairy tales. Primarily, the fairy tale was not targeted to children. The fairy tales and myths of the ancient times and Pushkin's, Ershov's, Perrault's, the Grim brothers' fairy tales were not written for children. Over time, an adult man refused to go in the wake of a romantic worldview and began to rely on the rational mind. This phenomenon, created by the spirit of times, triggered writing literary fairy tales appropriate to children's world. The authors of such fairy tales were K.D.Ushinskii, L.N.Tolstoi.

K.D.Ushinskii highly evaluated the aesthetic and moral potential of folktales, as a result of it, several fairy tales were written. His fairy tales ("The mischievous tricks of the old winter", "The conflict of the trees", "The little mouse"), written in anthropomorphism method (speaking like a man), became a model for subsequent writers, in other words in 20 century this genre was developed in V.Bianki's writing and called "tales-untales". K.D.Ushinskii included the folk tales as "The native word", "The children's world", which he heard as a child, into the textbooks of primary school children. His folk tales "The golden little egg", "The crown knot", "The bun", "The crane and the heron", "The fox and the goat", "The fox and the wolf", "The man and the bear", "The geese", "The brother Ivanushka and sister Alenushka", "Sivka Burka" and others still appeal readers today. L.N.Tolstoi's personally narrated fairy tales ("Lipuniushka", "How did the man share the geese", "The fox and the blackcock") and own fairy tales written without poetic tools (initiative, repetition, other fairy tale formulas) emerged. The writer, first of all, conveys deep thoughts and spirits of the

folk tales. His fairy tales created on the original plots of Eastern folklore (“The righteous judge”, “The vizier Abdul”, “The tsar and the kestrel”, “The tsar and the shirt” and others) also make up a special group. In this regard, it is necessary to note that K.D.Ushinskii and L.N.Tolstoi had an impact on the development of Kazakh fairy tale stories. The reason is the birth and development of Kazakh fairy tales is closely connected with the name of Kazakh enlightener Y.Altynsarin, who took advantage of these writers’ fiction works in 19 century with great discretion.

What can we consider as a fairy tale among short stories of Ybyrai, which make up Kazakh literary prose? Which of them were written without any changes directly from folk words? Which of them were altered and complemented or created from imagination? Let us find answers to these questions. A.Derbisalin, the researcher who studied Ybyrai’s legacy, in his book “The authorship of Ybyrai Altynsarin” not only names the fairy tales included in “Kazakh chrestomathy”, but gives information on the time and the way the fairy tales were published, and analyzes content-related and artistic peculiarities. A.Derbisalin’s statement “Altynsarin conveys the folk legend precisely and completely in the story “The animals conflict” (15;65) can refer to other folk tales as “The black hero”, “The black sword”, “The golden comb”, “Tazsha bala” (the bald boy), which he offered to children without any changes. It is a valuable review because it says “Altynsarin was totally aware of children’s psychology when choosing the fairy tales” (36;66).

Thus, Y.Altynsarin selected and owned ancient folk tales like Russian writers K.D.Ushinskii and L.N.Tolstoi. He might have added more or less complements because it is necessary to take into account linguistic and stylistic peculiarities. Hence, they are thought to be the fairy tales narrated by the author. A.Derbisalin states two peculiarities regarding one of the top fiction works of Altynsarin “The rich boy and the poor boy”; the first one is given with high precision: “firstly, the enlightener’s progressive thinking is seen in the story: the story teaches a reader to work hard, to learn and understand life mystery and concludes that life and nature do not give anything for no reason in particular, but the thing is to win and conquer it” (36;34). The second peculiarity is “Secondly, the fiction demonstrates the writer’s social concept and which class’s future he hopes for” (36;34). Also, the researcher compares this story with Saltykov Shchedrin’s short novel fairy tale called “How one peasant man fed two generals” in order to “understand and assess its idea content”; and concludes “Altynsarin was also in the progressive position from the perspective of the idea because Saltykov Shchedrin and Altynsarin’s fictions have similar titles, similar

plots in some cases, and both of them reveal loathsome life events and class segregation” (36:36).

It may be essential to mention Altynsarin’s fiction works called “Satemir khan”, “Silinshi khanym”, “Atymtai Zhomart”, “Baiuly” (name which means the rich man’s son), which glorify business activity, quickwittedness, generosity, kindness of the governors and wealthy people. From our point of view, the last interpretation of A.Derbisalin regarding the story “The rich boy and the poor boy” seem to need a fresh approach. In this regard, it is appropriate to recall an academician S.Kirabaev’s statement: “Once we used to review and assess literary process and individual writers’ fiction works mainly from the class perspective. It had own principles and necessities” (37;28). In this story, occasionally called “Asan and Usen”, as we notice, there are no episodes, which show superiority of one boy over another, in other words, it does not criticize the rich boy’s awkwardness and does not praise the poor boy’s nimbleness, also there are no episodes which criticize the rich boy’s clumsiness in life, yet there is lively beautifully written description, which suits a child’s concepts and which has disciplinary and educative value. When we think about “Saltykov-Shchedrin’s tales” two fictions called “How one peasant man fed the general” and “The rich boy and the poor boy” come into mind straight away, similar in topic and plot, which implies that at a particular degree they have the same fairy tale features. Among modern Russian literary theorists, the Russian children’s writer D.N.Mamin-Sibiryak’s fiction works as “The Little Grey Neck”, “The old sparrow” are newly observed from the genre perspective: “They are often ranked as the stories, although it is arguable to refer them to the fairy tale genre” (38;249). It is obvious that, research is needed whether to refer fiction works to the fairy tale genre, which are considered to be stories now.

How mentioning of Y.Altynsarin’s name among literary fairy tale authors in the dictionary “Literature theory” be explained from the perspective of his other fiction works? In this regard, the plot similarity draws attention between the Kazakh oral fairy tales “The wolf and the man”, “Vice to virtue” and “The child’s deceit” in the chapter “The stories like translations” of the book “The nation having art and knowledge”, published in the publishing house “Zhalyn” in 1991. The motive similarity of the fairy tales is seen from meditating mischief to the person who did good, in other words, the wolf which intended to eat the man, who set it free (“The wolf and the man”), the bull which gores the sheepman and the sheep, who took it out of the pit (“Vice to virtue”), the snake which intended to kill the man, who set it free from the trunk under the stone (“The child’s deceit”) show the idea similarity of three stories. The fact that

the boy named Alim saves the man from the wolf, the fox and the snake and there is nobody who can try to outwit the goring bull is the peculiarity of the fiction work. "...The Kazakh citizen Altynsarin tried to convey the main idea of the fiction work while translating from Russian to Kazakh readers, without translating word for word but making it suitable for his nation's concepts. For example, (...) L.Tolstoi's Russian fairy tale "The tsar and the shirt" is equivalent to Y.Altynsarin's "The happy man" (39;269) this interpretation shows that Altynsarin's story is the translated fairy tale and proves that his fiction works translated from Russian have specific features. Hence, Y.Altynsarin can be named as a literary fairy tale author since his fairy tale stories, translated fairy tales and his original fiction works, based on folk stories, are similar to the fairy tale in terms of content, idea and plot. In further researches regarding Ybyrai's legacy "Y.Altynsarin's stories play a great role along with his poems. The story – the small-scale literary fiction written in prosaic words is called differently, sometimes the story, sometimes the novella, in folklore – the fairy tale, but everything is small and is remembered easily" (40;11), we notice that the writer's stories can refer to fairy tales.

The fairy tale story turned into a tree branch that has just begun budding. It took the sprout from Altynsarin's fairy tale stories and aspired to the sky and the sun. Altynsarin's model of writing fairy tale stories was noticed clearly in the primary steps of Kazakh fairy tales. Other authors, who also wrote fairy tale stories, took advantage of folk stories skillfully in their purposes. There is a fairy tale called "The fox, the wolf, the camel, the lion" in the little book "Children's book" published in Tashkent in 1921 by M.Kopeev, who paid a lot of attention to Kazakh oral literature models. Two variants of this fairy tale, narrated by folk, have been published recently. T.Abrakhmanov says that between two fairy tales M.Kopeev's fairy tale differs from the perspective of the plot structure, the writing manner and concludes in the following way: "The most obvious difference is the language. Any fairy tale and its artistic features, figures of speech alter due to an author's mastery, oratory, and sometimes languish, sometimes thrive. This phenomenon common to the fairy tale is clearly seen here" (41;165).

Moreover, the characters' dialogues reveal their thoughts, abilities, ability to conclude. "That's true! If I believe that the camel has common sense, then I don't have common sense" – this is the way the lion admits his misery, but sometimes praises itself as "You two dogs cannot keep yourselves tidy without me!" Having said that, the lion carries the intestines of the camel to the lake. "M.Kopeev elaborates, modifies and narrates children the fairy tales in a new way, which were familiar to the folk a long

time ago. The poet's initiative to write such stories is worth considering and absolutely precious since there was a lack of fiction works to read for adolescents at that time" (41; 165). It is needless to add more conclusions to this one.

Protagonists of the Soviet period believed that the Soviet children should avoid reading fairy tale fictions which contain imaginative-fantastic elements, eternal dreams, and creative fantasy. The Soviet writers and educators tried their best to struggle with activities, intended to draw children's attention away from fairy tales. "The writer (K.I.Chukovskii – from Zh.R.) notes three stages of this struggle in 1929, 1934, 1956, which implies that conventional methods of evaluating fairy tale fantasy were persistent!" (42;7)

Kazakh children's literature at the beginning of its formation (1918-1929) brought forward the issue to explain the way and the purpose of the political revolution from different angles, which was the base of creating social structure, to the general public including children. "The connection between a magic fairy tale and reality continues in the Soviet period too. It is manifested in introducing a new vocabulary (telegram, citizens and etc.) and making an attempt to create new fairy tales about Lenin, Chapaev on traditional plot schemes" – says a Russian researcher I.M.Vedernikova (43;35). In this regard, a fairy tale-spring was squeezed and could not extend freely, so it had to turn its stream to the stream of time. One of the fiction works which reveals reality of that time – S.Mukanov's fairy tale story "The hero who chased after the tsar". An academician Z.Kabdolov refers this fiction "The hero who chased after the tsar" to fiction works turned into an oral folk legend and based on reality and names it a legend fairy tale (25;302)

S.Mukanov names this story "The tale about Lenin", published in 1939 on February 5 in the newspaper "The Bolsheviks' way". The fairy tale story has a cumulative and organized connection between real life and imaginative world. The fact that the fairy tale events were based on historical truth is explained by the existence of the historical characters in life (Lenin, Rasputin, the tsar, the Bolshevik, the Mensheviks). The narrative story takes place in the historical place Petersburg (the writer gives a name Ketrampor). The fantastic events in the fairy tale story are the following: the tsar possesses forty castles, they are made from precious stones, animal bones, human bones, there are roofs which cover forty castles, they can reflect sunshine, Lenin can push and open the gates of forty castles easily, the tsar's palace can be reached in a month journey or day journey broadwise and etc. The writer, who paid more attention to oral

national literature, took advantage of folklore legacy over and above while writing this fairy tale.

The fixed phrases such as “walking so many months, so many days”, “red earless frost” (incredibly strong frost), “so freezing that saliva does not drop if you say pfft” (also incredibly strong frost) are effectively used to show that the Kazakh, who came to the tsar to complain, are patient enough to bear journey’s hardship and cold weather. “So they were extremely worn out waiting for a long time, even though they were standing still with their neck as thin as a stick, their flea as big as a sparrow, they went back to Ketrampor in despair, down in the dumps, having lost their strength and drained of all energy. Such extracts remind about the nature of imaginative fairy tales. “His mouth is as big as a pit, his forehead is like a hut, his nose is like a mound, his nostrils are as wide as a cave, his muscles are like sinew”. these epithets demonstrate the fairy tale character Raspekeu’s loathsome appearance, and “His beard is as long as his arm, he is well-built from head to foot, he can fight in any mood, his body is formed so clumsily, that he can’t come into the house easily” these repetitions form a precise concept about him. There is a chapter “The hero who chased after the tsar” in the writer’s first book of the narrative “School of life”, and Zhanbyrbai from this chapter tells this story. However, further editions of the fiction do not narrate the fairy tale event. This fairy tale is valuable because, firstly, it found its appropriate place in “School of life” and it helps to reveal the knowledge and concept of the fiction characters; secondly, the fairy tale has educative and disciplinary importance which fits the stream and demand of time. We cannot help but take into account a series of historical events in here (the period which informs about the tsar government policy, Rasputin’s behaviour, national liberation movement in 1916, the confrontation between the Bolsheviks and the Mensheviks, the Bolsheviks’ government, considering Lenin as a leader and etc.). Thus, S.Mukanov’s fairy tale stories take an important role in the history of literary fairy tale development.

Hence, although Kazakh children’s literature of 20-s began with new researches, the implemented resolution of 1925 called “About the policy of the party in literature” obstructed fairy tale stories. Particularly, literary imaginative fairy tales were said to be “harmful” for young children. We have understood a lot of mystery from the following points of view “...There were a number of antagonists of magic fairy tales of 30-s, because “magic” was thought to distract a child from real life, to drain focus on what he or she is interested in reality. Protagonists of this “protective” position not only hindered the development of literary magic fairy tales but also impeded artistic pedagogical experiments. They hindered implementation of

novel ideas about a system of general aesthetic education, based on general public literacy” (38;308).

In this regard, a fairy tale story was similar to its folklore roots. Titles of some fairy tale stories were defined due to the era peculiarities. For example, Zh.Aimauytov’s fairy tale stories published as picture books such as “The bad fur cap”, “The old man and the old woman”, “The blue bull”, “Three girls” were written on folk tales’ models. O.Turmanzhanov also used the folklore title and plot in his fairy tale story “Barley and wheat – food, gold and silver – rock”.

S.Erubaev, who endeavoured to contribute to the epoch by his works, lived in the era when Soviet poets and writers versified “the sun leader’s” immortal great activity and power, who tried to create a new world. There is a fairy tale called “The poplar and the red flower” in the chapter “The story about the novel”, written in publicistic pathos, of the novel “My peers”. The writer says the following about the flower which was attached to the chest of “the leader” and delighted with it: “The flower was so delighted being attached to the chest of “the leader” just once. Do the youth, who never leave the leader’s chest and never abandon his heart and embrace, have a single dream?! The fairy tale story develops into opinion journalism, has an exchange of confidence with its pupils. A repetition method, which is often used in the writing style of fairy tales, aims at clarifying thoughts, enhancing ideas. Folk tale epithets, figurative word combinations, repetition methods and publicistic pathos, which emerged in fairy tale stories of this period, reached next folioles of a fairy tale story as if nutritious juice moving through pith, helped continue its existence.

In the 30-40s of the XX century, that is to say, in the period of the thorny way of a fairy tale story, children’s literature chose a new epoch topic a labouring man, the era builder as a main character. Selecting such themes was the most convenient situation for an imaginative fairy tale when above-mentioned negative attitudes were wide-spread. The researcher M.Karaev says the following about the Kazakh writer K.Abdikadyrov’s fairy tales born in this period: The writer aims at teaching the youth to be involved in labour, education in his fairy tales for children. His stories called “The kolkhoz old man”, “Amantai”, “The garden of Azimbek”, “The nimble” and etc. can be proof for that (35;58).

Among these, “The nimble” – a fairy tale work. In the fairy tale “The nimble” K.Abdikadyrov narrates folk events beautifully. In order to prove the above-mentioned thought “A fairy tale story aims at teaching the youth to be more hard-working”, we would like to compare the literary fairy tale with the folk tale called “The frog”. The man called Otarkul in the fairy tale story is not as enduring as the frog in the folk tale. He does not let someone

mock at him and can confront injustice “in his way”. Otarkul confronts his wealthy little brother Syban’s malicious intentions under the veil of dreams.

The frog from the folk tale is so timid, that it is constantly teased and mocked by somebody. Thus, the frog becomes holy thanks to its cowardice without replying to anyone “Go to hell!”, but Otarkul becomes “holy” because he expresses his resentment politely to his little brother by saying “I dreamt that your horsemen were riding my bay bobtail horse”. The frog from the folk tale admits that it is not holy, swears by all that is holy, sheds tears, when the tradesman’s fabric was stolen, when the khan’s camel was lost when the khan’s son ordered to find what was hidden under the fur cap. Every time it goes through a challenge, it damns the whole world by saying “damn this holiness to hell!”, “damn the people who made up holiness!”, “damn the nation who believes in holiness!”

Otarkul from the fairy tale story does not express composure in every critical moment, but at least he does not bustle as the frog. He behaves as though he complies when the crunch comes “Your majesty, let the people come down and fall asleep. Let me have a dream alone far away from the aul”. In the fairy tale, the khan’s white one-humped camel does not die in the moor like in the folk tale, but it is found safe and sound in fetters among bulrush. This shows the author’s intention to depict Otarkul’s “holiness” on a high level. Otarkul’s figurative witty phrases, used to count watermelons, in order not to fall asleep give him a novel image “a whitish coloured white stallion, say, one... , as black as a cauldron, say, two... , as if a hodja wearing a checkered turban on his head, three, as if Turmanbet turning up his nose, this is five, that is six, now it is seven with this black one as if a copper round cauldron”.

According to the folk tale “In the third hard-pressed challenge the frog (“Baka” in Kazakh) appears to be the old man’s fortune (“Bak” in Kazakh)” and it saves him. Thus, fortune returns to the old man named Baka easily and unexpectedly – says M.Auezov in his work “The fairy tales” (21;224). In the fairy tale story, Otarkul finds the grasshopper in the khan’s hands through getting his concern off his chest by saying “The first time I thought I was caught but escaped. The second time I thought I was caught but escaped. The third time I was trapped, your majesty, not getting a chance to throw my leg in the air!” The frog in the folk tale is a person who does not ply any trade, but Otarkul from the fairy tale story is a bootmaker who sews boots for the aul people. Hence, the main idea of the fairy tale story is to extol a working man.

In the folk tale, it is not mentioned that the frog plies a trade, yet in the fairy tale story, it is mentioned that Otarkul looks after the rich man’s cattle and sews boots for people from the rich man’s aul. In the author’s fairy tale

it seems that even fate supports Otarkul, “who works his fingers to the bone”, i.e. who works hard in the freezing winter and boiling summer too. In other words, although in K.Abdykadyrov’s fairy tale story “The nimble” some peculiarities common to folk tales are preserved, it is seen that the fairy tale’s author encourages a working character.

In this period K.Abdikadyrov started translating into Kazakh “One thousand and one night” which belongs to the top-notch model of world literature. In this regard, we cannot help but agree with M.Karaev’s interpretation “K.Abdikadyrov’s translation is not precise, but free translation. The translator conveys some points politely, which advocate improperly religious ignorance and sometimes feature natural sentiments between a man and a woman tactless. Names of people and places are translated appropriately according to Kazak concepts” (35;71).

Literary fictions for children born in the Soviet time were directed purely for ideology, fought against religion through campaigns. For example, B.Bulkyshev’s work “The fairy tale about the steam train” written during pre-war years is one of them. Famous all over the world the prophet Gazretkali sets off to the Soviet country from Mekke riding his fast horse. There he gets annoyed because of mosquitoes. He meets with the sheepman of the newly-built country. In the end, his horse gets frightened and he dies, having seen the steam train which the People’s Commissar was riding. The fairy tale finishes like this: “Having seen the fast horse playing around like a colt in front of him, the People’s Commissar, who was sitting in the steam train, orders the zoo to take the huge fast horse to the exhibition. Gazretkali says “Allah” last time. The People’s Commissar’s horse roared and reared after it had seen the collapsed Gazretkali. Gazretkali is not aware of the god he will meet soon” (44;38). If we observe Russian literary theorists’ statement “Being afraid of the magic impact of a fairy tale on one’s worldview, on attitude to life was caused by antireligious education”, it is not a mere coincidence to write these fairy tales on such a topic in the time when atheism was promoted.

Another period, when a fairy tale came to a deadlock – the 40-50s. In this post-war period, large and small-sized works of a new content emerged regarding harvest time of breaking the ground. In Kazakh fairy tale stories for children, now writers set about narrating actual topics of this epoch through adding imaginative and fantastic elements into the current truth of life. For instance, the brief content of the plot of A.Nurshaykov’s fairy tale story called “Tynzhan”, written in this period, is the following: Konyrkai and Arka baibishe’s (the first and the oldest wife of a married man) younger children, older son is an engineer and daughter is a researcher, were born in severe frost (literally: white snow and blue). The old man with his grey

beard up to the waist gives his son a name Tynzhan because he expects his son to make new (“tyn” in Kazakh) heroic deeds. Tynzhan, who was born in the winter and became a strong-built man in the spring, scatters the seeds in the valleys of Ertis, Esil, Tobyl and Torgai, between Kokshetau and Akmola. He builds sovkhoses (collective farms) and cities in the deserted areas. In the first autumn, he reaps a harvest similar in size to Kokshe mountain, in the second autumn – similar in size to Bayan mountain, in the third autumn – equal to great Alatau mountain. The old Kremlin expresses gratitude to Tynzhan and awards The Golden Star to his chest.

The harvest time of breaking the ground in the post-war period definitely accounted for writing such fairy tale stories of new content. The fairy tale story stands out for praising a person (Tynzhan), who built sovkhoses and cities in deserted areas and gathered a great amount of crop, for using the terms (sovkhos, the old Kremlin), for having pompous features. These figurative words are the heritage of folk imaginative-fantastic fairy tales. “The newborn baby’s beauty catches the eye”, “Tynzhan grew not by the month, but by the day”. “Arka baibishe swaddled her baby in white blizzard, wrapped with white frost to make him strong” which implies that the baby walked bare feet on white snow, bathed and doused with icy water as if she entrusted with Mother Nature a secret, besides, coherence of words appeals. Nevertheless, we can’t go wrong to say that the above-mentioned fairy tale stories and the story “One thousand and one nights” triggered creating fairy tale works for children, which differ in type, content and theme. “Only to the end of 50-s, when spiritual life of the country moved to a new way, children managed to assert their rights for magic tales” (42) says K.Chukovskii regarding nature of literary fairy tales of the fifties.

However, the most thriving moment of Kazakh children’s fairy tale stories came during 70-90s. Modern fairy tale stories for children aimed at reaching common purposes along with other genres of written literature (story, short novel, etc.). Common features of Kazakh fairy tales for children of this period – setting forth important and actual issues of society, disclosing repellant events and intentions, struggling to lead a healthy way of life. It suggested educating and creating a spiritual icon and an aesthetic worldview of a contemporary citizen – growing young generation. Fairy tale stories of M.Gumerov, K.Tolybaev, S.Sauytbekov, R.Abilkadyrova, D.Akhmetov, A.Seidimbekov, Zh.Almashev, M.Etebaev, A.Kosonov, N.Akyshev and others not only broadened the cognitive horizon of young readers but also played an important role in their nurture.

Russian literature played a crucial role in the further development of Kazakh Soviet children’s literature. It was necessary to thoroughly translate

works of Russian children's literature into the Kazakh language. S.Marshak's "The tale about the silly mouse" (1973), R.Kipling's several tales were published as a separate book called "The baby elephant" (1983). V.Bianki's, S.Baruzdin's stories, brother Grimm's fairy tales, the Czech writer Bozhena Nemtsova's fairy tales "The golden book", "The silver book" were translated for Kazakh children by S.Omarov. K.D.Ushinskii's fairy tales were published in the Kazakh language due to I.Esenberlin's translations. K.Tolybaev contributed a lot to the translation process of worldwide fairy tales. Moreover, he translated into Kazakh language V.Bianki's fairy tale works.

M.Tiesov was also involved in translating foreign nations' fairy tales into the Kazakh language. The majority of the mentioned writers created new fairy tales. Along with his invented fairy tales, he wrote fairy tale stories based on the books of Indian tales, Black tales, Hungarian tales. His fairy tale stories resemble Andersen's style of writing fairy tales, i.e. discourse around facts considered to be historical truth. Thus, foreign and Russian Soviet children's literature had a new impact on Kazakh children's literature. Kazakh children's fairy tale stories now attempted to obtain what was necessary from Russian classic fairy tales and Soviet time fairy tales.

Under the influence of Russian literature in the 19 century, romantic elements infiltrated gradually into modern Kazakh literature. Omnipotent power which brought together all of them – being inclined to folklore. Elocutionists learnt to express their opinions, to build plots and compositions, to create characters, and search for unique characters and new motives. The Russian writer V.A.Zhukovskii's fairy tale "The prince Ivan and the grey wolf" was written based on several Russian fairy tales. According to the author, he tried to "harness" to one tale "a lot of characteristic and scattered things in different Russian tales" (38;127). As a result, considerable work might have emerged. Among modern Kazakh writers, A.Seidimbekov's fairy tales seem to be a new step to master Kazakh folklore. His fairy tale "Three brothers" covers several folk tales materials. Events, which take part in creating an enormous plot of a literary fairy tale, resemble separate legends and tales.

It is known that an outstanding representative of Russian children's literature at the beginning of XX century D.M.Mamin-Sibiriyak continued further a tradition of folkloric tales about animals. Fairy tales characters are ordinary beasts, birds and insects. All of them can speak like a human. Fairy tale plots consist of a series of exciting events that make you feel delighted. For example, the confrontation between the boastful rabbit and the wolf, the mosquito and the bear makes you show your ivories. D.M.Mamin-Sibiriyak's fairy tales have an eye-opening effect. Young children have

insight into the attributes of animals from them. The writer broadened cognitive possibilities of a literary fairy tale and its borders with the scientific-based genre, through discovering a principle which rules animals and plants world. The writer uses figurative tools effectively in his fairy tales, which are one of the components of fairy tale poetics. Such sentences make you think that animal characters can move like humans, which occur while describing events in the animal world "The rabbit was born in the forest and was afraid all the time", "The bear got completely furious". The characters' speech is similar to oral speech: "Oh, my goodness! ... Oh, help!" – screams the mosquito at the sight of the bear; "So far so good", – answers Ruff Ruffovich. Such words as "little crow", "tiny mosquito", "enormous nose", which imply diminution or exaggeration, often occur.

The literary period's view does not always coincide with the historical period's view. The main trends of children's literature noticed previous epoch, are seen in the following century as well, but it is constantly shaping. For example, M.Gumerov's legacy, who contributed considerably to the development of Kazakh children's literature in the 70-80s of XX century, enlightened about the state of a new quality of children's literature. M.Gumerov's fairy tales about animals as Mamin-Sibiryak's fairy tales rivet young children's attention with exciting events and richness of language. Since humans have similar behaviour, animals' character in M.Gumerov's fairy tales resembles Mamin-Sibiryak's fairy tale characters. In his fairy tales compassion, kindness is encouraged, but cowardice and boastfulness, stupidity is disclosed. Syntactic structure expressed in a position of verbs in the middle of the sentence, while narrating, gives special colouring to the fairy tale events and as if create animateness of movements. "The black cloud gathered around the high mountain. It has been raining for three days and three nights" ("The oppressed cat"). There are a number of oral expressions in M.Gumerov's fairy tales as well: "Oh, bless my heart – ah, bless my soul!" – says the worm-infected poplar because of agony ("The wood doctor"). After there was hailstorm: "Oh, my dear head, my dear head!" – says the sunflower in despair ("The sunflower"). The writer also uses words expressing diminution, respect, exaggeration: "My big goat" ("The ill"), "My dear fox", "My dear wolf" ("The enormous moose ..."), "Meowbai" (the rich cat), "Koyanbai (the rich rabbit)", "Koyanbike (Miss Rabbit)", "Tulkibai (the rich fox)", "Kaskyrbai" (the rich wolf) ("The oppressed cat").

Russian literary theorists mentioned in their works that technical breakthrough expanding rapidly in the middle of XIX century influenced on the development of Russian science-fiction literary fairy tales and that V.F.Odoevskii's fairy tale "The town in the snuffbox" was the best and the

most famous among scientific and educational literary fairy tales (38;153). The child, entering the town in the music coffret, talks to little bells, little wheels and little screws, thus sees its structure, functions of its parts. The characters' personality is portrayed parallel to their behaviour in the coffret structure. The child realizes that he has seen these events only in his dream after he wakes up. The similar ending can be noticed from K. Myrzagaliev's fairy tale "The magic stick or my fantastic imagination", written in the Soviet time: "I realized that I was sitting at home after I opened my eyes. Gulnar had fallen asleep leaning unto the table with Pushkin's fairy tales opened". Let us retell briefly this fairy tale with dominant fantastic elements than scientific ones. The fairy tale characters Azamat and Gulnar go on a journey to Pushkin's fairy tale, Kazakh folk tales and meet Gvidon, Tazsha bala (Bald boy), Er Tostik (Solar hero), Sakkulak (Watchful), Taukoshirer (the hero who can move mountains), Koltauysar (the hero who can drink up all lake water). They enter the blazing volcano and rescue Adilet and Tynyshtyk from the subterranean custody. They fly to the moon with the help of the magic stick. A fantastic moment is seen from the last event, i.e. the children's journey to the moon. The moon is surrounded by the gas balloon. The machines called "Spacewind" clean the balloon's air and fill it up with oxygen. Azamat, Gulnar and Gvidon can see what is happening in any planet, by pressing the button, from the screen of the shining house, they entered, sort of a round mirror. The walls of the house are also aware of what they do and what they think.

It is necessary to pay attention that the author does not take advantage of the volcano scenery, flaming fire on the top of it, reasons of its emergence and eruption in order to explain it from the scientific perspective. However, there are fairy tales among Kazakh literary fairy tales that stand out for having both scientific and fantastic features.

Understanding that scientific-technical progress has downsides along with advantages, the writer now aims at shaping the sentiment of respect to environment and people around, increasing responsibility to one's actions, explaining a necessity to use invented things only on behalf of people, which can be achieved by creating works with educational value. For example, M. Gumerov's "The self-flier" is one of them. Book-wise readers of school "Akkemer" invent the machine called Self-flier and automatic-galoshes.

In the fairy tale, Self-flier's framework is thoroughly depicted. The exterior side of the machine is covered with light air-filled rubber. When one presses a button with a sign "70 meters", air starts to fill up the rubber cover, and then the machine rises upwards. When one presses a button with a sign "Engine", the propeller inside the wire netting rotates rapidly and the

machine flies forward. When it flies, it does not vary above 70 meters height, but it flies up on the same level. For landing, you must press the button “Ground”. The engine sound vanishes, the air in the cover gradually comes out, the machine descends slowly and lands. The boy called Tekturmas covers his microphone not wanting to listen to his grandmother, and she throws a right pair of her automatic-galoshes. It flies as quickly as a flash and sticks to the tiny button, set in Tekturmas’s machine on purpose, and then the words recorded in the microphone inside the galosh start playing rapidly. The schoolchildren in the fairy tale story have fears about Karazhurek (The Black Heart) nation, who are eager to know about a new machine’s mystery. They try to prevent the project from being stolen and misusing things which were invented for good reasons. Hence, the work raises the issue of political value.

N.Akyshev’s “The kindness gleam”, B.Koishybaev’s “Bolat and Gulzhaukhar”, S.Turdaliev’s “The iron man” can be considered as fantastic fairy tales. The first tale tells about the remedy called “Kindness gleam” which can be extracted from the flower “The child’s smile” growing in the Virtue island. Beken and a white pigeon Shapagat spread it to the Earth for three days. After three days humanity starts living in an unbelievable era, it has never experienced before. People on the planet start sleeping with a peaceful mind for the first time. In the second fairy tale, they attack the warmongers’ organization, which poses a threat to the periodic space expedition. The function of the fruit drop pill here is similar to an invisible magic hat in folkloric fantastic fairy tales. In S.Turdaliev’s fairy tale “The iron man” the handmade robot becomes led by the nose of people with evil intentions after its “little brain” has been replaced. “The scientist replaces the monster’s little brain installed by Toimasbai with another one. Since then the monster Atom is used by people only for good purposes” ends the fairy tale in such a way, which declares that the iron man, who stopped being wonderful anymore, was known only with his noble actions.

These fairy tales have science-fiction features, for example, the white pigeon can speak like a man, people can live a peaceful life thanks to a magic pill, evil intentions spread but finally human kindness defeats. Imaginative elements include the Self-flier machine, automatic-galoshes, the magic pill which creates kindness, the fruit drops which make you invisible, the robot with “little brain”. These are handmade things. In this regard, the following point of view has an important value: “Modern fairy tales not only shape early enthusiasm of young readers to social problems created by science but also grow confidence in readers’ mind that a human has priority over a machine” (45;106).

The Russian writer K.D.Ushinskii's a number of fairy tales are based on facts taken from nature, they stand out by having interesting scientific evidence. Anthropomorphism method, in other words, a method, which can make animals, plants and inanimate things speak like a man, makes alive cognitive materials and gives the emotional pattern. Ushinskii takes advantage of dialogues in the fairy tale so that animals could talk to each other and share important facts about themselves. In the writer's fairy tale "The bees in Barlau" actions which often occur in folk tales are repeated three times: the bees go to the apple tree seeking for honey, - but the apple tree hasn't blossomed yet when they go to the cherry tree, - the story repeats. Only in the third journey, they will be lucky, - the purple rainbow weed flowers give their odorous juice to them

The capability of fairy tales to demonstrate the world beauty, which a child has never seen before, with the help of fantasy, sometimes anthropomorphism, is shown in M.Gumerov's fairy tale story "Bees". In the fairy tale a young bee called Balgyn seeks for an odorous beautiful flower, in its journey, it comes across a number of challenges: it is gone with the storm, it is caught in the rain, it is nearly eaten by the spider and the sparrow. A young reader can learn from this fairy tale about bee life that bees have six legs and four wings. They take in that there is no benefit for honey-bees among a birch tree. They understand that honey bees' arch-enemy is a hornet. One of the distinctive features of science-fiction works is that they aim at stirring affection to natural creatures along with cognitive purposes.

"A magic way of fulfilling one's wishes "dies" humorously in the rational life of a teenager. A humorous situation of "Old Khottabych" is not as much confrontation of backward aging with advanced youth, but it is the death of childhood in a teenager's mind" (38;21). L.Lagin's short novel fairy tale "Old Khottabych" was evaluated like this and under its influence A.Kosanov's fairy tale stories emerged such as "The mystery of the ancient ant", "Six days spent with Aldar Kose or about a smart boy Altai". Baitil-Mukaddas bin Shamual in the "The mystery of the ancient ant" possesses a brassy jar as Gassan Abdurahman ibn Khattab in the "Old Khottabych", they assure themselves that there is no happiness more than freedom and labour after overcoming a number of adventures. The adolescent characters in the above-mentioned fairy tales try to explain such old-fashioned characters as Jinn (Genie), Aldar Kose that life has changed now and their magic tricks are not worth a hang, yet there are more astonishing things in this life. For example, an excerpt taken from A.Kosanov's fairy tale story "The mystery of the ancient ant" can prove it: "Jin puts away transistor and is still astonished.

- How can this tiny thing speak without Jinn inside? I can't understand it at all!

Adil started to thoroughly explain Mukaddas how the transistor speaks.”

The writer suggests a completely different role to Jinn, the character from the fairy tale “One thousand and one nights” and to Aldar Kose, a legend fairy tale character. None of Kazakh folk tales’ characters whipped into line the mentioned magician and Aldar in the same way. They received this power from today’s science. Jinn is not as powerful as science. Kind Aldar also acknowledges modern news. A similar case is narrated in N.Akyshev’s fairy tale story “Why was the witch Baba Yaga mistreated?” However, in this story a human of this era has changed, there is no kind and lovely character at all, who can defeat the witch. Having slept for many years and awakened by the sound of the grader, the witch Baba Yaga attempts to outwit a different man of the different era as before, but a person she invited to her home uses coarse language, around five or six teenager children steal her woven loom and escape, her daughters also wrangle and dig in their heels despite her expectations.

The humorous state of the witch can be conveyed only by the following animate picture: “Then she chases after the machine with her lame leg. If this poor old woman could not catch up to the sorrel colt named Kerkula of the horseman Kendebai, how can she draw up with “Zhiguli” (car model) swishing off? When she rips out one of her teeth and throws, it makes a hole in the car wheel. The teenagers replace a broken wheel with a new one and escape” (36;213). The author takes advantage of humour in order to demonstrate the witch’s hopelessness. The writer’s negative attitude toward modern youth is also expressed. A modern human always stays on toes to give tit for tat, their cunning, stealing and malignity are not less than the witch’s abilities. The situation, when they leave the witch in despair, has a satiric sense.

V.F.Odoevskii’s other scientific-cognitive fairy tale is called “The little worm”, whose events also develop around natural sciences. The main issue – the author understands clearly that a child’s interests should involve versatile activities and introduces to a young reader a process of how a worm larva turns into a pupa and then into a butterfly. The same figurative method can be noticed in K.Omarov’s fairy tale, written in the Soviet time “Why is honey so yummy?” An enthusiastic child learns from the fairy tale that baby bees even have “cradles” where they sleep bustling and buzzing around. This story might have been influenced by V.V.Medvedev’s work “Barankin, behave like a human!”, published in 1962. In this short novel fairy tale, Iura Barankin and Misha Malinin learn about the restless life of

birds, insects by turning into them. Altynai and Mukan from K.Omarov's fairy tale also observe and get the following knowledge about bees life:

1. Working bees live barely one month.
2. Grandmother bee can live up to five or six years.
3. Grandmother bee is twice as tall as other bees.
4. Bees have five eyes, three of them can see very close, the other two can see far.
5. Bees absorb pollen and juice from flowers with their beaks and collect them into small pockets on back legs.
6. They need to swallow the juice, digest it in stomachs and pour it out in empty honeycombs again.

It appears that to get a tiny bit of honey, several bees should work. Hence, children understand that honey is sweet because bees work hard, that is why they undoubtedly conclude that "bread is delicious if you work hard to gain it" (Kazakh proverb which means "No pain no gain"). These works have the same ideas: both of them teach to prevent laziness and encourage hard work. In V.Medvedev's fairy tale the little ant is puzzled trying to understand what a day off means, whereas in K.Omarov's fairy tale bees have similar confusing states: "I don't understand what a lazy person means. What is it? What is being lazy? You have a lot of confusing words. How is it possible not to work? We don't have such bees among us. So we don't know the words "lazy", "to be idle" – say astonished bees. In the work, Altynai and Murat are given flying wings by the swallow. However, it is not known whether children turn into swallows or bees with the help of these wings. It is convenient for a child to turn into an insect if he or she wants to observe insects' life. Besides, as we have noticed from the above-mentioned example, this phenomenon exists in Russian literary fairy tale tradition. Therefore, we can assume that children might have been given bee wings by the swallow.

Nevertheless, the fairy tale "One thousand and one nights" may have influenced the plot which turns the children into the insects. The researcher A.Kyraubaeva classified the plots of "One thousand and one nights" which include plots, when people turn into a beast, a bird, a monkey and turn into a dog because of a woman (25;6). These plots entered folk tales later. In the fairy tale stories, the main character also turns into another character through a magic power. Wealthy characters from Z.Shukirov's fairy tale "Onerbek", S.Sauytbekov's fairy tale "Kuat" (a man's name which means power) have to escape when evil spirits approach: the hero turns into a girl's saukele (a bride's headwear decorated with precious stones in the form of cone) and bracelet at first, then into wild birds and insects, then into a rose, finally into millet, thus escapes from his evil mentor skillfully with the help of different means. S.Sauytbekov's fairy tale story "The black feather and

the noble quality” stands out for depicting a human who turns into a dog because of a woman. This plot repeats itself in the folk tale. It takes place in more than one tale. In the folk tale «Gul-Sanobor» the wife turns Sanobor into a peewit bird, then into a silly donkey, then into a yellow dog. In the fairy tale “The mullah and the witch”, the mullah turns into a yellow dog, then into the sparrow with the help of his wife’s magic tricks. In the last fairy tale, when the yellow dog was coming out of the fence, its tail was hooked in the fence, and torn off, then it escaped as a yellow bobtail dog. In A.Sauytbekov’s fairy tale story, the khan’s horse trainer is turned into a donkey at first by the khan’s daughter called Karakyz. The khan’s daughter makes the man freeze in the frost, who has returned into a man’s shape and stolen the black feather, then cuts off his right hand. After she has found the black feather, she turns the flat-footed, one-handed man into a lame dog, and keeps him as a slave at the door. Therefore, these plots could have interfered with fairy tale stories as a result of folk tale models. Or “One thousand and one nights” translated by K.Abdikadyrov’s may have influenced directly. This analysis should be conducted as soon as possible in the future. Scientific features of science-fiction fairy tales, created as a result of such various influences, seem to be one of the many characteristics which create a realistic view.

To sum up our thoughts regarding sources of origin and development of fairy tale stories, Kazakh children’s fairy tale stories – the fruit of historical and literary processes. It is clearly seen that the fairy tale story genre of the Soviet time is linked with political and social situations, folkloric tales and literary traditions. Life demanded the necessity of a new genre. A new form was necessary in order to depict various events in society and a child’s life. This form was necessary for the last quarter of the XIX century. For example, Y.Altynsarin wrote his fairy tale stories in order to suggest to young readers works with educational value.

Primary Kazakh children’s fairy tale stories, written in the early XX century, have downsides as well. However, this is common to all literary fiction. Writers were preparing to write fairy tale stories. Regarding the inner dynamics of searches on the way of the genre, it was influenced by the exterior, objective circumstances. Authors’ searches were mainly connected to movements in the public consciousness of the Kazakh nation.

Thus, the fairy tale story genre was developing enriched by folk tales. Other legend folk tales and foreign literary tales also had an impact on its development. Primarily, it developed with the help of Eastern legend folk tales models, “One thousand and one nights” Arabian fairy tale models, secondly, advanced Russian literary fairy tales had a positive influence too. Among these, particularly the latter contributed a lot to Kazakh fairy tale stories in terms of topic, idea and plot. The reason is Russian literary fairy

tales borrowed a lot of plots from foreign literary fairy tales and fantastic fairy tales of Grimm brothers, Charles Perrault, G-Ch Anderson and others reached Kazakh readers through the Russian language. This good tradition developed in new content and view according to demands, purposes and needs of each historical stage.

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II. SUB-GENRES OF A FAIRY TALE STORY

2.1 Genre characteristics of a fairy tale story

S.Kaskabasov says the following about folk tales: “It is a fairy tale genre that did not emerge itself or from imagination. Ancient prose genres depicted concepts, traditions of primitive communities, i.e. truth of that epoch in their way. Thus, some elements in the fairy tale which might seem to us fantastic or imaginative – a glimpse of old life and phenomenon” (37;184). Therefore, if a source of folk tales is ancient prose genres such as ancient myths, stories and legends about hunters (37;180), then the main source of fairy tale stories is a folk tale. In other words, a fairy tale genre inherited features of a folk tale while developing. Thus, it is appropriate that fairy tale stories have elements of myth, legend, story which lost their features and turned into a fairy tale.

M.M.Bakhtin’s concept “genre memory” can be mentioned here too. A genre always maintains archaic elements in it. However, these archaic elements develop adjusting to the modern era. A genre can be seen in its state or a different state, both ancient and new at the same time. In new stages of literary development and every fiction work, written in this genre, a genre revives and thrives again. This proves the viability of a genre. Therefore, despite archaic character exists along with the present, it never forgets its origin.

Thus, a fairy tale story genre is similar to a folk tale, in other words, it is a type of a folk tale developed and depicted in the written literature. A new background gave it a different view, periodic changes identified its purposes and tasks and selected theme and content. The purpose of a fairy tale story is to give aesthetic pleasure, educate and broaden the cognitive horizon of a young reader. The last cognitive role distinguishes it from folkloric tales. “A folk tale does not aim at truth (37;185), while a fairy tale story aims at truth due to its cognitive function. It can be proved by a number of fairy tale stories mentioned in the first chapter, in other words, science-fiction fairy tale stories that attempted to explain the bases of things, objects and phenomena in the universe. Thus, all genre characteristics of a fairy tale story derive from these functions. A fairy tale story genre gave an opportunity to writers to use various symbols, contrasts, allegories while perceiving one’s own and folk’s outlook on life. A fairy tale story uses different symbols, speaks with allusions, allegories and functions as a mediating role between an adult and a child. It arouses and develops a child’s imagination, directs to aspire to big dreams, makes him or her look for answers for certain questions. Therefore, a life, which moved

to the world of symbols, not only takes away a child from real life but also makes this world more interesting, beautiful and extraordinary, unlike real life. A fairy tale world implants kindness, courage, simplicity (modesty), frankness, inner beauty, love to their nation and land in children. A fairy tale story does not make a child an ordinary observer, but an active character, who shares failure and victory joys with tale characters. Moreover, a fairy tale story always declares that evil will fail. Despite a child's mind capacity is eternal, it has limits as well. A fairy tale story relieves it from many little trivial things and unnecessary details. It draws a child's attention mainly to fight between kindness and violence. It does not matter for a child who acts – a human, an animal, an insect or a plant, but a child is interested only in their behaviour, whether they are adorable, kind, ugly, violent. Therefore, a fairy tale story does not avoid depicting various difficulties, violent confrontations, fear and anxiety. When an author depicts the character of defenders and enemies, he tries to make it clear they children will face them in life sooner or later.

A fairy tale story emerges only due to active participation and assistance of a child, i.e. when a writer observes directly child's life and reactions. That is why they coincide with a child's psychology, they assist him or her in perceiving surrounding life, nature and humans. They have a heart-to-heart talk with a child, listen to him or her carefully, comply with collective wisdom and intuition, and thus prepare the young generation to life struggle.

Kazakh children's writers write about modern life truth in their fairy tale stories by depicting the life of various beasts, animals, plants. Thus, the impact of pedagogics and favourite models is not in a form but in content. A clear form makes a child understand ordinary life truths. Besides, it redeems from boring and simple didactics.

Facts related to events (plots), worldviews, beliefs, traditions of folk tales are evidence to identify the time of their origination, while the time of origination of fairy tale stories depends on, first of all, a fairy tale's author, his era and society where he used to live. Indeed, sometimes authors of fairy tale stories base their fictitious tales on earlier periods before their life. In such cases, it is necessary to research the time of origination of a fairy tale and time of events which were the base of a tale separately. For example, there is a half-century difference between fairy tale events of M.Gumerov's "The self-flier" and Z.Imanbaev's fairy tales "The cure", A.Seidimbekov's "The healer", "Three brothers" (46).

Literary conveying an event plot to a reader is the main purpose of a writer, yet educative and cognitive functions of a fairy tale work are twisted things with one another. Then, it depends on an author to make a fairy tale

story interesting or not. An author definitely takes into consideration a young reader's age, wishes and demands, purposes and interests, and first of all, factors arising from fairy tale nature. M.Auezov considered Kazakh folk tales by classifying them into particular social and historical epochs in his work "Fairy tales". It is appropriate to classify Kazakh oral literature fairy tales into social and historical epochs since they experienced many centuries. As for Kazakh children's fairy tale stories, which existed less than a century, we assume that another principle should be used to classify them. In this regard, M.Auezov mentions that fairy tales about animals, which emerged after reforms, began to be dedicated for children: "...one peculiarity common to all stories about animals of this epoch: now these folk models, oral literature patterns started to turn into oral folk children's literature completely" (21;253). We can notice from this point of view that writers took into account a child's age while writing recent folk tales.

Authors of modern Kazakh children's literary fairy tales take into account a child's age peculiarities as well while writing their tales. A classical author of Kazakh children's literature O.Turmanzhanov once said the following in his notes regarding his writing plans: "...I am writing poem fairy tales, fairy tales, legend fairy tales for pre-school children and schoolchildren" (47;13). It implies that fairy tale stories are written according to perceptions of younger children and juvenile children as well. A child of a particular age may be out of their depth in any fairy tale. Excluding short novel fairy tales which constitute a literary fairy tale genre, are short satiric fairy tale stories that criticize disorders in society difficult for perception for younger children? How can you suggest for a growing adolescent year by year along with their increasing spiritual demands only a tale about a cat which says "Purr" and a dog which says "Ahf"? (A.Baubekov's fairy tale story "How did a cat and a dog become friends?")

From this perspective, it is certainly necessary to classify fairy tale stories according to children's age peculiarities. More than 300 fairy tale stories differ from one another in terms of size length, the importance of the raised idea and linguistic, artistic usages. Thus, there should be a principle to divide fairy tale stories according to children's age peculiarities. Every writer assumes in advance whether he is going to write for young children or adolescent children. Authors sometimes may define what age is appropriate after they finish writing their work. A writer does not sort his works out despite he divides them into tales for pre-school children and schoolchildren. A person, interested in understanding genre characteristics, may classify into sub-groups. Since

our purpose is to convince publicity that classification of fairy tale stories according to children's age peculiarities is accurate, now let us consider data regarding childhood stages. A Russian researcher F.I. Setin says that children's literature is dedicated to children from 3-4 years old children till 17-18 years old children, and divides childhood into the following stages(48):

1. Pre-school childhood period (4-5 to 7 years old)
2. Primary school period (pupils in grades 1-3)
3. Middle childhood (pupils in grades 4-5)
4. Teenage period (pupils in grades 9-11) (78;24)

Zh.B.Koyanbaev's textbook "Pedagogics" gives the following childhood stages(49):

1. Pre-school childhood period (4-5 to 7 years old)
2. Primary school period (pupils in grades 1-3)
3. Adolescent period (11-12 to 14-15 years old)
4. Teenage period (14,5 to 17 years old) (39;63)

Based on this information regarding children's age peculiarities, and taking into account content-related, linguistic features and importance of raised ideas, let us consider modern fairy tale stories in 4 types:

1. Fairy tale stories for younger children
2. Fairy tale stories for primary school children
3. Fairy tale stories for adolescents
4. Fairy tale stories for teenagers

In order to understand a difference between fairy tale stories for young children and fairy tale stories for primary school children, fairy tale stories for teenagers and fairy tale stories for adolescents, let us compare and contrast M.Alimbaev's fairy tale "Avid", G.Musrepov's "The young boy Nargoz and the puppy Kumai, the kitten Meow", S.Bakbergenov's "The fox wearing the fur cap", S.Bakbergenov's "The wolf which befooled its wolf cub". Despite there is a difference between fairy tale stories intended for each age group, occasionally it is difficult to identify which one belongs to which group; it is not easy to define differences and similarities between them. For instance, a difference between fairy tale stories for young children and primary school children is one matter, and a difference between fairy tale stories for teenagers and adolescents is another matter.

Let us prove our thought. The purpose of M.Alimbaev's fairy tale "The avid" is to portray Korbanbai's avidity, extravagance and try to prevent young children from such bad behaviour. The first fairy tale pattern, children read or listen, seems to be an inscription, written on a child's mind. Primary school children need it. A child does not lose, but gains through repeating the first ABC of education. However, teenagers and adolescents

cannot be astonished or befooled by such fairy tales. Even suggesting reading can make them offended. Since teenagers and adolescents' taste develops and spiritual needs increase year by year, they need fairy tale stories of new content with adventurous events, riveting with the depth of denouement, inspiring imagination, making them enjoy plentiful figurative words.

M.Alimbaev's fairy tale "The avid" is a short story. The spoilt Korbanbai makes Aiukhan and Aiubike buy a new toy by throwing a tantrum, then he gets rid of it in less than a day. Neighbouring children, who find common traits of character with Korbanbai (Bruin), get ashamed, scratching their heads. The fairy tale characters' names such as Ayukhan (Mr Bear), Ayubike (Miss Bear), Korbanbai (Bruin), Koyanbai (the rich rabbit), Meowbike (Miss Meow), Tiintai (the little squirrel) attract and appeal younger children as well. Young children cannot get bored because of the short size of the fairy tale. Adults should introduce fairy tale stories to 5-6 aged children as they cannot read. A person, who is reading a fairy tale, sometimes has to act like an actor in order to make a fairy tale as coherent as possible. For example, one needs artistic ability in order to impersonate crying Korbanbai. This is another distinctive feature of fairy tales intended for young children. G.Musrepov's "The young boy Nargoz and the puppy Kumai, the kitten Meow" has a rather longer size than the previous fairy tale. The fairy tale has incredible events. For example, when the aul's (village) girls' spirits are kept in the flower on the top of the poplar; when a sheep, a goat, a bull appear from the kaloula's mouth; when they are swallowed by a sea-maid Koken; when the girl rises from the dead after the flower is taken back to the top of the poplar and etc. Plot composition also reminds plot composition of imaginative fairy tales in oral literature:

1. The sea-maid Koken steals Nargoz and the precious flower on the top of the poplar supposing that it is her soul.
2. The puppy Kumai and the kitten Meow look for Nargoz.
3. The puppy and the kitten overcome challenges on the way of returning Nargoz and the precious flower and go to the aul safe and sound.

Such moments in the fairy tale with complicated compositional structure as a conflict between the puppy and the kitten, Nargoz's childish attempt to slip off the flower on the top of the poplar might be familiar for a toddler and a primary school child. A child knows that kittens are called playfully and cutely as Meow. This is one side of a scale. Another side of a scale is the depiction of such unfamiliar traits of character for a toddler as evil deeds, sabotage, and violence. They are defeated by kindness, just, contentment and sense (mind). Since primary school children are able to evaluate these traits of character, the fairy tale refers to the second group.

S.Bakbergenov's fairy tale "The fox wearing a fur cap" reveals some behaviour, which humans have in their character, yet may confuse young children and primary school children. The fox announces a scruffy fur cap as a gift which was accidentally worn. The fox shows off not because it wants to awake someone's interest, but it wants to declare to animals and birds in the forest about its friendship with a human and increase her glory. This fairy tale can be considered as satirical because it discloses social inequality in society.

The main character in fairy tales about animals, a wolf, is known for younger children as violent, stupid and gluttonous, yet in some fairy tale stories, it appears in different characteristics. For example, in A.Seidimbekov's fairy tale story "The wolf which befooled its wolf cub" an old adult wolf from Shapzhargysh family is depicted both eloquently and having a way with words, both cunning and malicious. Impenetrable characters in the fairy tale story demonstrate relationships between the youth and the old: an old wolf reminds a man, who experienced a lot in his epoch, compelled community, and now became old and weak; a young wolf reminds a person, who has not experienced much in his life. Here satiric implication rises much higher. It can be proved by the following examples. When young wolves called Ulyma (do not howl), Kynsylama (do not yelp) and Shapzhargysh come up and ask the old adult wolf one after another "What are you doing here in twilight darkness?", it answers: Oh, dear! Why are you asking? I've lost my teeth in the mouth and power in the back...My eyes can't see, my legs don't walk anymore. I'm starving and worn out and I'm about to die. In youth, I would put my muzzle into warm blood in kind January, wouldn't I? (50;319). The old wolf says to Ulyma, which wanted to put its muzzle in warmblood: Your grandfather was coward. It would watch auls full of sheep. Yet scared of howl of aul dogs, it would howl along with them and then would escape. Go, my darling, go". It kicks out Kynsylama too which wanted to be full: "Your descendants would watch auls full of sheep, but then scared of girls' voices, they would yelp till morning. Go, mind your business!" (50;320). However, it follows a young wolf from Shapzhargysh family. In the end, it leaves it alone and wailing among hunters. An adolescent is able to understand and is willing to learn a lesson from such a relationship, which might seem polite to onlookers, between the naive young wolf, interested only in boasting and fame, and the cunning old wolf, intended only worthless malice.

However, taking into consideration the following interpretation "Age borders are quite relative, changeable, they are dynamic: simultaneously and separately, and from the social and generalized perspective as well. There are grounds for agreeing with a statement that child mind has

“dreamlike” and “magic” features; that adolescent years have dominant “romantic ideas”; that “ideal”, “superb” features prevail in youth (38;21), we made up our mind to relatively divide fairy tale stories into 2 types such as fairy tale stories for kids and fairy tale stories for adolescents by compiling the former two and the latter two types of fairy tale stories, grouped according to children’s age peculiarities. Besides, S.Kaskabasov also mentioned these types while identifying genre characteristics of folk tales (47;195).

Since there is a need to return to writing peculiarities of literary fairy tales when defining genre characteristic and types of fairy tale stories, first of all, let us give the following data as an example from “Encyclopedic dictionary of a young literary theorist”: “A literary (authorial) fairy tale is closely linked to national theme, plot, motive, and not uncommon to style. In writer’s works, a fairy tale gained independence and literary uniqueness, although it kept a range of folkloric peculiarities: in genre methods, in interpreting miracles. Poetics and style of authorial fairy tales are diverse: these are poem fairy tales, novella fairy tales, fairy tale stories, short novel fairy tales, play fairy tales, paroemia fairy tale, fable fairy tales, rhyme fairy tales and etc” (51;304). Here poem fairy tales, rhyme fairy tales refer to poetic fairy tales, play fairy tales, staging fairy tales refer to dramaturgic fairy tales, and a short novel fairy tale, a fairy tale story, novella fairy tale refer to prose fairy tales. Since a fable fairy tale is a different type from fairy tales about animals, we assume that there is no point to name them fable fairy tales, paroemia fairy tales. Above-mentioned works and works which will be mentioned further do not restrict all types of given literary fairy tales: a poem fairy tale – U.Shondybaev’s “The golden mane”, a rhyme fairy tale – B.Mailin’s “Baishubar” (a mottled horse), play fairy tale – M.Akynzhanov’s “The golden club”, a staging fairy tale – O.Aubakirov’s “Where does New year come from?”, short novel fairy tale – K.Salgarin’s “Ubedei”, a fairy tale story – S.Mukanov’s “The hero who chased after the tsar”, a novella fairy tale – M.Kanazov’s “The white-winged”.

Thus, how can we define Kazakh children’s fairy tale story? This is a story type that took as a basis the nature of a fairy tale. It constantly does aesthetic, educative and cognitive functions depending on children’s age peculiarities. A fairy tale story is colourful, strongly arranged and based on adventurous events. It inherited features of a myth, a story, traveller’s tales, and a legend through folk tales. Therefore, a fairy tale story conveys to a modern reader reality and concepts of every epoch, every society. The truth of khan-feudal society is not excluded too. It depends on an author whether a fairy tale bases on this or that particular time.

What are genre types, sub-genres of a fairy tale story? Relying on reviews mentioned above, we assume that science-fiction fairy tales, fairy tales about animals and realistic fairy tale types reveal general theme characteristics of fairy tales under review. Beside, M.Auezov and E.S.Ismailov divided folk tales into science-fiction, fairy tales about animals and realistic fairy tales in introduction dedicated to three-volume scientific edition of Kazakh fairy tales (22;17). Realistic fairy tales are classified as traditional fairy tales, comic fairy tales and legend fairy tales. According to S.Kaskabasov's researches, they are classified as science-fiction fairy tales, fairy tales about animals, novella fairy tales, heroic fairy tales and satiric fairy tales (37;260). Novella fairy tale should be considered as one genre since it separated from prose among literary fairy tales. We cannot accept heroic and satiric fairy tales, because nowadays in fairy tale stories such features as sense (mind), quickwittedness, kindness are more glorified rather than bravery, as for satire, it mainly accounts for fairy tale stories about animals and realistic fairy tale stories.

It is no surprise at all that fairy tales about animals, science-fiction fairy tales and realistic fairy tales, which inherited features of myth, story, traveller's tales through folk tales, have sub-genres. It was S.Kaskabasov's classification model of folk tales that formed sub-genre characteristics of fairy tale stories about animals. When studying sub-genres of fairy tale stories of other themes, we rely on the researcher K.Ergobek's classification model of poem fairy tales and own natural peculiarities of fairy tale stories.

The literary theorist K.Ergobek divides poem fairy tales into 4 types: the first, a fairy tale in oral literature, poem fairy tales inspired by legends; the second, poem fairy tales narrated in a new fashion and inspired by folkloric works; the third, new poem fairy tales, narrated using figurative means of a legend fairy tale; the fourth, poem fairy tales related to modern children's life (in general, modern life) (2;14). These four peculiarities, seen from the essence of poem fairy tales, also account for the image of fairy tale stories. However, as we notice from the interpretations given above, the main feature of a fairy tale story is that it is written, inspired by folk legend fairy tales and in a new fashion.

2.2 Fairy tale stories about animals

Hence, a fairy tale story originated from folkloric fairy tale tradition, took advantage of its accomplishments and achievements, evolved under its favourable circumstances using it as a ladder. As if a lamb, breastfeeding from its dam, takes after all features of a sheep including colour, face, a

fairy tale story did not go far away from its family as well. As fairy tale stories about animals, science-fiction and realistic fairy tale stories, it has leaf-segments in more or fewer numbers, in bigger or smaller volumes, in playful or serious content. Each of these qualities has a sense. For example, fairy tale stories about animals account for the majority. Its volume is adjusted depending on its ideal importance. Content is narrated depending on the child's age peculiarities.

Fairy tale stories about animals, which inherited a lot of family features, have small size-types explaining animal signs. In N.kadyrbaev's fairy tale story "Why does a rabbit have long ears?" the bear lengthens out the rabbit's ears because it stretches them. In R.Abilkadyrova's fairy tale story similar in the name "Why does a rabbit have long ears?" the eagle raises a boastful and rebellious rabbit to the sky by catching at its ears because it couldn't bear its behaviour. The more the rabbit wriggles the more the eagle stretches its ears. The rabbit used to jump from a tree to a tree like a squirrel before, but now it is so much terrified of the eagle, that it turns out it lost its ability to jump; its heart beats and shakes because of any rustling branch and it hides under a pine tree. He runs away even from a trembling single leaf not to mention a tree.

In R.Abilkadyrova's fairy tale story "Why does a wolf howl?" a wolf is depicted as violent, malicious and stupid. The wolf loses a baby goat called Akmonshak because he believes his words "I'll come back later with my fat friend". The fairy tale concludes "Since then the wolf howls looking at the sky disgraced and humiliated(52;96).

In S.Nurmukhanbetova's fairy tale "Why do swans live in water?" a monkey is depicted as jealous, as stupid as a donkey, but a swan is portrayed as smart and dignified. The lion's dreadfulness, the tiger's bravery, the eagle's vigilance are also mentioned. In the fairy tale story, jealousy and stupidity are disclosed through situations when the monkey and the swan cannot see eye to eye when the lion flings angrily a door; two questions are answered: the swan runs away from the monkey, which is jealous of its beauty and mind and which trips it and spreads rumours about it, and then the swan settles on smooth surface of the lake; the donkey's ears stretch and droop because the furious lion flings the door.

In S.Sauytbekov's fairy tale "How has a crow become speckled?" the black crow paints itself white and then gets a swollen head in front of pigeons "I am your great-grandfather". The crow says to the pigeons, who unmasked his lie "Children feed you and I want to be fed too". The crow is turned out both by pigeons and relatives too. "The crow does not bear such humiliation and makes a lot of attempts to return to his old look and get on well with his relatives. He does not know how to get rid of the

white paint and tears off his fur. However, he leaves some paint on his feathers because his neck cannot reach them. After that, new feathers appear on his body on spots where he tore off painted feathers. Since then, this crow is called a speckled crow” (53;58) a fairy tale story’s author explains in such a way why the crow has become speckled. In this fairy tale story the crow paints his body white himself, while in K.Tolybaev’s fairy tale “Why is a magpie speckled?”, the magpie’s body is smeared by an eagle-owl and an owl, they smudge spots on his body and make him dark speckled. The magpie was punished in such a way because he has a swollen head, bad-mouthes someone to someone else, sows seeds of discord and puts the cat among the pigeons. There is a reason as well why he is called magpie: birds praise him as “a carefully flying bird”. Since the magpie warns other birds about approaching danger and wakes up very early, birds keep saying “it flies carefully, it flies carefully” (sak ushkan, sak ushkan in Kazakh) and this white bird starts to be called a magpie (sauyskan in Kazakh). The magpie gets cocky because of credits he has been given before but now he is mocked in such way. In the fairy tale’s denouement, the author draws another conclusion: “Since then the magpie is left alone. He does not fly with other birds, he does not alight at the same place with them. He wanders on his own and all alone. Even when several magpies stay together, they can’t stand each other and fall over one another (54;125).

There is a need to mention how a palm-size grey bird learnt to make sounds in K.Tolybaev’s fairy tale story “How did a bittern learn to boom?” Any sound of a bird except the swan’s sound does not appeal to the grey bird. However, he cannot repeat the swan’s sonorous melody. Once he notices how passers-by try to pull a cart out of moor saying “Whew! Whew!” (Aup, Aup in Kazakh), and then puts his beak into the water and utters suddenly “Whew!” Birds start calling the grey bird “Bittern” (Aupildek in Kazakh) as his voice banged as if his voice rebounded with the earth

In K.Tolybaev’s fairy tale “Why is a musk deer humped?” musk deer have to change their looks because of the khan’s ruthlessness. The khan would like to build a sky-blue palace from soil mixed up with musk deer’s blood after he finds out that musk deer’s meat smells good. This episode reminds a folk tale when a khan’s wife wants to build a palace from birds’ bones. According to a healer, musk deer’s meat is an invaluable cure for a human’s body. The healer tries to find a way to save this holy beast’s descendants for the sake of humanity’s future and finally finds a solution. Musk deer drink a remedy made by the healer and change their looks: “with bent backs, round-shouldered, humped and ugly, but having a wonderful

quality in their body, musk deer live among Altai mountains since then” (54;165).

K.Tolybaev’s fairy tale story “Why do bats fly at night?” whose introduction starts in the following way “Once upon a time there were beautiful, lovely, finger-size birds, called bats with yellowish fur, glittering as gold, these birds used to settle between thick forest and wood where a dog’s snout could not reach” is amusing because of it reveals such traits of character in humans as jealousy, selfishness and arrogance and attracts with argumentative motives. Large birds delight in their beauty and chant the praises. The bat gets quick-tempered. He disregards other birds. The bat is scared that other birds might cast an evil eye on him and a jackdaw suggests finding an isolated spot for him. The bat settles in the cave. He sticks to a tree trunk and hangs like a ventricle. He flies only in darkness. Since the sunshine does not reach him, his body starts to wrinkle. His fluff comes off. New short hairs appear on its place instead of fur. Instead of the sharp snout, a webbed mouth appears. “He used to be jealous of his unbelievable beauty over people and hide it from everybody, but now he tries to find a way to hide his ugly face and avoid being mocked. Thus, the bat makes up his mind to live only at night” this interpretation is a proven answer given to the question “Why do bats fly at night?” (54;91). Fairy tale stories of similar content seek answers for “Why” questions and give constructive answers.

However, in plenty of fairy tale stories titles do not necessarily include questions. For example, in Zh.Kashkynov’s fairy tale “Two rabbits and one hippo” because of two rabbits which escape without paying for tickets, now all people who do not pay for tickets are called “rabbits”.

In K.Tolybaev’s fairy tale “Human kindness” a mouse eats a seed which was left for tomorrow after he betrays a man and a cat, the latter become friends, and they have a feud with the mouse, the mouse digs in the ground looking for a hollow, rakes through dish in search of food. Although in the themes of the given fairy tales there are no “Why” questions, there are episodes in the content which show cause and effect relationships. In D.Akhmetov’s fairy tale “The horse race mound and five hills” it is explained how the high mound and five hills appear. The khan is very interested in a poor man’s fast horse called Akkaska. The khan’s five viziers chase after Akkaska which wrecks the stone shed and kills the khan kicking on his chest. A high mound and five hills might have been left behind them as a sign of the way they walked through.

In this writer’s other fairy tale “Grunt of the boar” the boar seems to grunt because it sobs its heart out. In the fairy tale, the boar comes to the meeting of beasts empty-handed, then it attempts to grab a delicious leaf from the rabbit’s mouth, as a result, the rabbit’s lips are torn apart and its

tail is ripped off. Since then the rabbit has tattered lips and a four inches short tail. The gluttonous boar grabs off the bee's honey. Beasts and birds cannot bear such outrage and make it face the music: the bee stings the boar's snout again and again. The leopard tears off the boar's bushy tail hanging till the ground. Since then the boar has a bobtail, much longer and knobbly snout. The reason for the knobbly snout is when the bee was stinging it, it might have swollen and not recovered. Beasts and birds punish it all together again when the boar grabs off the dog's fatty bone. The crow suggests the sobbing boar "digging the ground". Since then the boar searches for food only under the ground. Its grunt might have been the last snivel left after it wept buckets", -says the writer (55:84). Thus, in this fairy tale story not only the boar's appearance, which catches the eye straight away, is explained, but also its qualities as grunting and digging the ground, moreover, the rabbit's "big-headed" peculiarity is also mentioned in the story.

K.Tolybaev named his fairy tale "The black vulture" which reveals specific peculiarities of a black vulture. The black vulture, which is addicted to human meat, believes the swallow's words "the baby's meat is in the fire" and goes to the flaming forest. The bird's fur on its head gets burnt and it gets bald, its chest gets covered with blisters, its strong legs fall. Since then the bird, ashamed of its ugly appearance, settles on the top of the dead mountain and lives isolated. The black vulture's addiction to human meat and the swallow's intention to protect humanity from the hazard, its actions to rescue a human's child from this threat remind folk etiological fairy tale "Why does a swallow have a forked tail". The fairy tale author raises issues regarding humanity and honesty again by using some details of the folk tale. "People get rid of the bloody claws and live in peace and silence", says the author and declares to the world about swallow's nobility, usefulness to people and kindness.

As you notice, in this type of fairy tale stories about animals beasts and birds (a short-eared rabbit, a wolf which cannot howl, a swan which settles a forest, an entirely black crow, a perfectly white magpie, a boar with too short snout, flossy long tail, a beautifully built musk deer, a beautiful yellow owl shining like gold and etc.) lose their initial appearance and good qualities. They have to live isolated from others because they change from one face to another, try to disguise negative qualities. Some of them are ashamed of their ugly appearance and hide it from people's eyes, and the musk deer settles on Altai mountains in order to save his descendants. One of the features of such fairy tale stories – they trigger children's thinking abilities and broaden their world outlook.

Fairy tale stories, which explain a particular quality, origin of animals, and moreover, any peculiarity of inanimate things, choose logic as the main target, i.e. a matter under discussion fits into logic. In N.Kadyrbaev's fairy tale story "Why does a rabbit have long ears?" a bear wishes a rabbit many happy returns of the day, and stretches its ears: -Now you got older for one more year, happy birthday! – says the bear and stretches its ears. The rabbit cannot believe its eyes looking at itself in the mirror. Its ears have been lengthened and stand out from its head like a bulrush. Since then it is said "The rabbit has long ears" (55;93). It is definitely logical that the naive, strong and enormous bear took an attempt to stretch the tiny rabbit's ears sincerely but accidentally lengthened them out. The rabbit's peculiarity to catch the eye is explained in this way by the author. In Zh.Kashkynov's fairy tale "Two rabbits, one hippo" logic is used to portray the rabbit's trait of character: "In order to hide from beasts, sitting on the bus, looking and winking at each other, two rabbits get off the bus on the next bus stop and run towards the forest. After that, if whatever animal does not pay for tickets and breaks a rule, all of them are teased as "a rabbit" (44;241).

Is a rabbit, fast for being coward and light for being small, always ready to escape? Then, it is logical that the rabbit did not get a ticket. The conclusion, that the rabbit's ears lengthened out because the bear stretched them, or whoever does not pay for tickets is called "a rabbit" because rabbits escape without paying for tickets, definitely, leads to wrong notions in child's perception. However, such a false notion does not influence negatively on a child's psychology, on the contrary, it triggers his or her sense and imagination. As the clarification method is directed to make listeners believe, the fantasy world in such fairy tale stories stands out for fitting logic.

These animals and birds are chosen as fairy tale characters because a rabbit, a donkey, a boar have extraordinary ears, lips, snouts, tails, a crow and a magpie have speckled looks, a wolf, a bittern, a woodpecker have distinctive sounds, even an odious mouse is notorious for stealing things. Among them, there is a swan which settles in water, a bat which flies only at night, a fast horse and khan viziers who turned into a mound and a hill. The author gives a new interpretation to the question asked by folk "Why does a rabbit have tattered lips?" According to the folk tale, the reason why a rabbit has tattered lips is that he laughed a lot, while the author's fairy tale explains that because the boar takes an attempt to grab a leaf of the rabbit's mouth. In a separate fairy tale story, not a single but many characters' appearance, colour, qualities are discussed; reasons are given why they appear, disguise, clarify, settle. Fairy tale stories disclose issues raised in the modern time and unmask such unfavourable traits of character as

greediness, theft, gossiping, segregation, boastfulness, and tell what such behaviour is going to lead to, they seem to prevent a child from such hazards.

Why does a black vulture settle on the top of Ulytau (mountain)? It gets burnt on fire because of its greediness. It is so ugly that cannot look at people. Why does a bat fly at night? It was engrossed in boastful words. It settled in the cave not to put the evil eye on him. As a result, it got ugly. They seem not to have allegory at first glance. However, a short tail rabbit, a speckled crow, a dark speckled magpie, a short tail, knobbly snout boar, a bat flying at night, all of them depict a human, human behaviour, child's behaviour in many cases.

Among folk tales there are such types as "Pleiades", "Fight for the start of the year among animals", "Why does a swallow have a forked tail" which stand out for having cause and effect narration. The researcher S.Kaskabasov calls them "etiological" (37;189). It seems to us that his following interpretation can be used regarding fairy tale stories as well: "Content and composition of etiological fairy tales about animals are intended to answer a question why a depicted animal differs by particular features. The reason why these fairy tales differ from other fairy tales about animals is cause and effect narration. Cause and effect narration is carried out in accordance with the behaviour given to animals.

Etiological fairy tales which explain any particular peculiarity concerning a form of inanimate things can be K.Zharmaganbetov's "The occasion in the forest", A.Seidimbekov's "Love", O.Kanakhin's "The white wheat", A.Kosanov's "The yellow frost", R.Abilkadyrova's "The legend about the birch and the pine tree". K.Zharmaganbetov's fairy tale "The occasion in the forest" begins like this: "Two trees were growing on two sides of gurgling spring. One of them is the white birch, another one is the pine tree. They were friends, bending branches on a windy day and telling secrets silently (44;39). This fairy tale intends to say what can be consequences of gossiping. The meadowsweet, jealous of the friendship between the birch and the pine tree, bad-mouthes them to each other. Certainly, rumours about the outer looks of the trees are also spread. The pine tree is black, thus, its intentions are also dark, it is thick, thus, it absorbs spring water himself without sharing with the birch; the white birch is white, but its inner soul is black, it is handsome, thus, it thinks that the birch has ugly branches – these are fruit of thoughts based on envious imagination of the meadowsweet. The plot event is complicated with the fight between the white birch and the pine tree. The saksaul breaks its spine trying to mediate in their fight. Thus, the fairy tale etiology has a cause in the end: "Since then the white birch and the pine tree do not have anything

in common and settle far away from each other. The saksaul remains disgraceful and disabled. The saksaul, ashamed of itself and blushed to the roots of the hair, cannot look at people in the eye and settles far away from the forest, in the isolated area” (44;40).

Although the meadowsweet is depicted positively in A.Seidimbekov’s fairy tale “Love”, content and compositional structure of this fairy tale are targeted for adolescents, the causative episode might have been taken to demonstrate the power of love. The White tulip and the Red tulip, which grow in the shadowy valley, fall in love with the Meadowsweet “whose bark is as red as burning coal, whose core is as white as snow”. Both of the tulips travel to the meadowsweet’s place of living called Sarydala (Yellow steppe) overcoming a lot of troubles, the White tulip sacrifices and leaves its leaves on the spots where it had difficulties. The Meadowsweet gets incredibly happy when the White tulip and the Red tulip find it overcoming a number of challenges. Since then, when the Meadowsweets blossom, white tiny flowers appear out of each and every bud. This means the White tulip’s dream comes true. As for the Red tulips, they flourish all around the Meadowsweet.

In O.Kanakhin’s fairy tale story, the White Wheat used to grow on its own in ancient times. One year there was a strong drought. None of beasts and birds do not give a hand to the White Wheat which is short of water and very thirsty. Adam (human in Kazakh), who is passing by, sees the white wheat in despair and sprinkles some water on it, cleans its area from weeds. The White Wheat offers its seeds to Adam. Adam gathers million bags of harvest after he looks after the White Wheat. “Continuous friendship between the White Wheat and Adam in ancient times started in such a way” ends the fairy tale which helps perceive the importance of bread.

In A.Kosanov’s fairy tale “The yellow frost”, the frost enters a poor man’s house and sees an old woman, who is embracing two little children and shivering with cold. The covered blankets are made of scraps. The frost feels pity for these people and regrets having entered their house and blames itself, “little children will enjoy if I blow and make beautiful patterns on the exterior windows of this house”. In the morning those little children notice frost patterns on the window and get excited. The fairy tale draws a conclusion that: “Since then The Yellow Frost is used to making patterns on windows, which people cannot imagine themselves, in order to make children happy”.

In R.Abilkadyrova’s fairy tale “The legend about the birch and the pine tree” rich boys chase after two lovers, who ran away holding their hands, and kill them. The girl’s body is buried next to the boy’s grave. Local people see the white-barked beautiful birch and the pine tree with

prickly leaves, growing on the top of their head. The pine tree is like a shelter to the birch. “The pine tree leaves are prickly because they are said to be thorns pierced into his body when he was hit by club and cudgel. Black spots on the bark of the birch are said to be black spots marked into the white body of Sulubike by malicious messengers” although a child might think that this fairy tale with such ending is a legend, told by their grandmother. However, the author calls it a legend, we think that it is a fairy tale work with its colourfulness. Definitely, there are imaginative elements in legend, yet they are not depicted as in fairy tales. One cannot hesitate about a story or an event told in legend, because they are based on truth. A fairy tale can be referred to etiological fairy tale group because its denouement does not correspond to the truth.

To sum up, in general, etiological fairy tale stories are intended for kids. The reason is they try to answer such questions as “Who is it?”, “What is it?”, “Why is this?”, “Why is that?” Among etiological fairy tale stories about inanimate things, there are some which are targeted for concepts and perceptions of adolescents. The predominance of conformity and allegory are not clearly seen in etiological fairy tales about animals and inanimate things because its content tends to explain a particular quality. Implying that, unfavourable qualities in characters lead to tragedy in the end, prevents a child from negative behaviour and actions in advance.

Domestic animals which help people in the household, beasts which treat people and weak, small animals with misdeed and sabotage, large and small animals which show daily behaviour and actions of children – next characters of fairy tale stories about animals. These fairy tale stories about animals have deep moral value. For example, animals that behave positively always win fights and confrontations, but hostile ones never win. Fairy tale stories about animals fulfill a specific function when interpreting humane moralities, i.e., human sense and trick, deception and hypocrisy. Many-sided functions of a fairy tale story account for the character’s behaviour. Weaknesses and flaws in a human are mercilessly disclosed here. Kindness and mercifulness are encouraged. Since fairy tale stories were nourished by Kazakh folk tales, the depiction of animals coincides with folk tale characters. However, there are differences in the characters’ image since it is both a story and a fairy tale.

A hero fox is widely spread, and since it is depicted again and thoroughly in M.Gumerov’s work called “The fairy tale about the huge moose, the coward rabbit, the naive wolf, the cunning fox, the roe deer and the hedgehog”, tricks and deception of the fox make a grown-up child astonished, and introduce to younger children with a higher level of malignity. The fox falls into the pit and makes a cunning attempt to drag

every beast passing by into there; after its malicious attempts fail, it asks them to pull it out.

Since the cunning fox makes its relatives moan, disappointed by it, the moose, the rabbit, the roe deer, the hedgehog refuse to help her. How the moose gets furious because of its words “I have a lot of food and green grass in my warehouse” can be seen in the following example: “Oh, my! You do not stop cunningness even if you fell into the pit” roars the moose. – you want to drag me into there and come out yourself, don’t you?! You want me to be dead there, the sly fox” (56;184). “I have a lot of stock there. There is smoked Rabbit meat, jerked Cow meat, Horse meat swelled in baiting, feverish Pork thigh meat, calm Sheep’s neck meat, frivolous Goat meat” the naive and gluttonous wolf believes in such words of the fox and falls into the pit. The fox makes the wolf eat from its hand, and when the wolf stands upright to the walls of the pit and stretches its hands, the fox climbs on the wolf, then stands on its arms and comes out. In the folk tale, the fox takes advantage of the goat’s horns in order to come out of the pit, in the fairy tale story the fox guesses right about that “The wolf is naive and gluttonous. It might be easily deceived”, thus, it drags it into the pit. If you notice, the moose can be furious, the fox can predict, even the rabbit can bustle and stutter.

Such psychological mood depiction is a peculiarity of the author’s other fairy tales, unlike folk tales. In M.Gumerov’s fairy tale story “The lost key”, cunning behaviour of the fox is disclosed through confrontation with other honest animals and people. An old man who settles in secluded steppe makes his companions-animals work: the bear – a porter, the wolf – a warehouse keeper, the roe deer – a mower, the squirrel – a nut collector, the eagle – a spy, the crow – a shed cleaner, the woodpecker – a forest healer, the starling – a garden keeper. The fox, which was not responsible for a single duty, intends to guard a warehouse keeper, the wolf’s work. The fox keeps bothering and complaining about the wolf to the old man. One day the key from the warehouse gets stolen. The fox blames the wolf for stealing the key. The most gluttonous, the most voracious, the laziest among beasts is the wolf, -says the fox wiggling its tail. –As I know, it has taken the warehouse key.

-No-no! I haven’t taken them. Come and see! –the wolf roars (56;228). Beasts and birds look for the key everywhere. The fox looks for the key as well. Beasts get delighted by its active search. The eagle notices from the top of the tree that the key is hanging on the tail of the fox. The furious wolf chases after the fox for blaming it. “None of them go back to the old man’s house again since then.

-For God's sake, let them go. Both of them are lazy, both of them are cunning. There is no use of them! – says the old man to his companions” (58;228). In the fairy tale story the old man feels bored and lonely, gasps, beasts get delighted, the wolf gets furious.

In fairy tale stories the main character after the fox and the wolf is the bear. Its personality is familiar to everyone – naive and awkward. The bear is able to attack and rob as well. In F.Dinislamov's fairy tale “The bear and the boy” the robber bear falls into a trap made by Asset. The fox dies trying to chew the trapped bear's foot. This episode reminds a folktale “The rolling stone old man” where giants spill the blood of the fox. Asset shoots the bear with the injured leg. The realistic picture from real life happens here. The episode when the violent bear and the cunning fox lose since they cannot stand against the brave child's sense and tricks is a continuous glimpse of imagination from the folk tale, while the episode when the young boy shoots the bear is the base for a realistic story.

In M.Gumerov's fairy tale story “The bear and the eagle”, since the forest's king the bear approves animals' violence towards birds, the birds' king the eagle terrifies it with the bird bittern. Awaken at dawn because of the bittern's voice, the scared bear makes its mind to see this bird itself after the squirrel, the fox and the wolf describe it. When it comes up to the lake, it runs away, terrified of the bird's voice. Since then beasts promised not to attack birds. Since then it is said that the bittern does not settle in the forest lake. If we take into account that beasts still attack birds and the bittern does not choose lakes, this fairy tale cannot be considered as etiological. It is the amazing fruit of the author's imagination that the smart eagle takes advantage of the bittern's voice so that the bear could stop its violence.

A fairy tale always protects and supports the weak, the oppressed, besides, it is common that small beasts, which are usually coward, are represented brave, cunning. For example, in A.Kosanov's fairy tales “The hunted hare”, “The kind bunny” both the hare and the bunny are brave, quick-witted, cunning and they can take advantage of their fast speed, tiny build for the sake of good deeds. The human gives a beautiful snuffbox to the hare named Adyrak which could save itself from the snake's sting. It is not difficult to notice that the author bears in mind a folk tale principle “Return favour”. Adyrak uses “magic” in the snuffbox to torture beasts by making them sneeze, shed tears. It has escaped from the wolf's enormous jaw so many times and hasn't been trapped into the fox's net thanks to its vividness, bravery, mind. “Kaskyr (wolves) used to be called “bori” (a positive name for “wolf”) before. Since they attacked cattle and beasts, kept on the alert, they were said to “have evil intentions” (kas kylu), finally, they started to be called “kaskyr” (“wolves” in Kazakh). This interpretation was

included in the plot story to demonstrate the wolf's sabotage and since the theme task is not to explain a particular beast's peculiarity, "The naughty hare" cannot be considered as etiological.

When the same theme is repeated in every writer's work, it can be understood as probation and competition of writers' inspiration, the narration of this theme in a new fashion. This phenomenon is reflected in A.Kosanov's fairy tale "The kind bunny" and K.Tolybaev's "The brave hare". In both fairy tales, the character goes through the bottom of the mountain where drought is spread and searches for wind. He gives water to ants on the way, drips water even to a thirsty hedgehog, hides in the cave trying to escape from a wolf. When the character is returning to home, the hedgehog and the ants help him: one of them prickles the wolf with its needle, which is trying to attack him, other ones sting it altogether. After this journey wind blows clouds to the mountainous area and it starts to pour with rain. Some differences in names of places, beasts and birds (Karatau (Black mountain)-Kokzhon (Blue mound), golden eagle-hawk eagle, bunny-hare, Wanderer wind –Soaring wind, dog wolf- wolf) and depiction of animals, taking part in events in K.Tolybaev's fairy tale such as "as thin as a bulrush leopard", "an enormous tiger", "as thick as a log marmot", "sun-dried saiga antelope", "a white hare", and the fact that there is no episode in A.Kosanov's fairy tale about how Soaring wind pours water into the hare's water bottle do not make any harm to the idea of the work. Another difference is: "In the fairy tale "The kind bunny" beasts following the lion make a pond and fill it up with water-supply for a year. A.Kosanov encourages to think about the next day through this episode, while K.Tolybaev inculcates vivid optimism into a child's mind through the depiction how "the Earth surface thrives, spring infiltrates and fog fades, crystal water flows in streams".

Among fairy tale stories about animals, there are fairy tales that narrate about domestic animals and demonstrate their help to people. These fairy tales have the educative value along with the psychological side. In M.Gumerov's fairy tale "The fairy tale about Erkin" domestic animals settle in the cowshed because they try to avoid a lazy and rebellious guest child Erkin. At night one old wolf watches the open door of the house. The wolf's thoughts "Now it is cloudy, everywhere is darkness. It is impossible to hear any sound because of the storm. It is high time to attack the house. What bravery can eight years old child do?" and the black dog's words "No matter what we say, he is a kind old man's grandson, besides, a guest. It would be a shame on us to let him be eaten by the wolf. Let's scream and shout" demonstrate the fight between violence and kindness, superiority and simplicity, respect to the elderly.

The writer discloses such traits of personality in human psychology as hatred, hesitation, suspicion, fear, embarrassment, prediction through the fairy tale characters (Erkin, the speckled cow, the red rooster, the white chicken, the black dog, the tabby cat, the bees, the stubborn wolf). The majority of plots of Kazakh children's fairy tale stories have become national. For instance, "in the fairy tale about Erkin" domestic animals are able to respect guests. The fact that fairy tale characters are usually domestic animals, their ability to depict Kazakh human behaviour, expression of national psychology and events take place in the boundless steppe, mountains and rocks full of treasure – all of these imply national features. Thus, national features influence on temper of characters, their speeches, actions and behaviour, an occasion which creates action.

In M.Gumerov's fairy tale "The fantastic gleam", which stands out for its national content, the bucking colt, the barking dog, the butting sheep assure themselves of benefit of things made by humans (a car, a helicopter, a plane etc.), they admit that they wouldn't survive without people on their own. In Sh.Kumisbaev's fairy tale "The wolf and the dog" although it is said that the dog host is a farmworker, it works as a Kazakh shepherd: looks after sheep, cuts grass with a scythe. Before he leaves for grazing sheep on the edge of the mountain, he asks the dog to guard his house and shed. The dog shows its faithfulness to the human: it outwits and catches the wolf which came to steal lambs.

Among domestic animals, especially, a cat is known for its stubborn personality. In R.Shotbaeva's fairy tale "The lazy cat and the thief mice" the cat is both a thief and idle. In some fairy tale stories, the cat chooses a decent way. In S.Sargaskaev's fairy tale "The tabby cat and Aktos" the dog called Aktos gets the selfish, arrogant and lazy cat on the imaginary ship, they travel all around the world and make sure that there is no more happiness than to serve on behalf of people. In A.Baubekov's fairy tale "How did the dog and the cat make friends?" the dog called "Ahp" and the cat called "Purr" make friends as a result of common intentions expressed in making good deeds for people.

Among classic fairy tale stories about animals, a dog takes an important role as well. In M.Gumerov's fairy tale "The fairy tale about Erkin", A.Baubekov's "How did the dog and the cat make friends?", S.Sargaskaev's "The tabby cat and Aktos" the dog shows itself as a true friend of a human, in M.Gumerov's fairy tale "The ill" the dog called Aktaban has an honest attitude to its work. The dog goes next to its host, a vet, learns how to treat illnesses and diseases, it gives treatment to the wounded sheep, the lamb, and the cures the calf's stomachache, the goat whose foot was cut with glass, it resents the bull eating henbane "even the

calf knows that it mustn't eat henbane", it says to the lazy donkey, which asked to find it invalid to work and asked five to six days off, but turned out to be not ill at all. The dog is delighted by the honesty of the horse which said that it recovered from its illness and wanted to work. The stupid bull, the toady and idle donkey blame Aktaban, whereas those which work honestly praise it. However, when a working day finishes, Aktaban comes to this conclusion: "It turns out there are different types of the ill. (...) I am not suitable for being a doctor. Everyone should do work which they are able to do, work which is suitable for them. I came to this conclusion. I was meant to guard a door, now I have to give up other jobs and guard my host's door. Let him treat animals himself" (57;183).

Writers depict various behaviour of domestic animals in their fairy tale stories through precise and accurate observations. For example, in M.Gumerov's fairy tales "Two kids", "The black kid" kids (baby goats) are represented as mischievous, boastful. However, among them, there is a clever, brave one which defeats wild beasts with the help of its cunning (the white kid from the fairy tale "Two kids"). It can be noticed from fairy tales about domestic birds that the weak's cunning always outweighs the strong. In Zh.Turlybaev's fairy tale "The red rooster" the rooster not only withstands the fox's cunning but also terrifies it saying the dog's name when the fox is going to run away, it teases and mocks at it. As for these rhymes "The red rooster is our wise anchor and shelter. One day we will catch the fox if we learn to be clever" from R.Abilkadyrova's fairy tale "The wise rooster", they were devoted to the rooster on behalf of chickens. However, its arrogance dominates over its wisdom. The fairy tale's author says it is unknown to which beast it goes and which one steals it. Thus, it does not matter how much you are smart and cunning, nothing can be equal to simplicity. In Zh.Turlybaev's fairy tale "The chicks" the chicken's chick called Atesh (Rooster) and the duck's chick called Utesh take advantage of their mind and cunning to protect themselves, besides, they give the fur of the fox and the wolf to their host as a loot, despite that they do not give approve boasting, arrogance.

Among classic fairy tales about wild birds, it is common not to take just one bird separately, but to depict all kinds of birds including familiar and unfamiliar ones to children. In M.Gumerov's fairy tales "The birds kingdom" and "What is wonderful?" description of temper is given to each and every eagle, a goshawk, a woodpecker, a kestrel, a speckled crow, an imperial eagle, a magpie, a raven, a corncrake, a hawk, a nightingale, a black kite, a tit, a sparrow-hawk, a white pigeon. Definitely, the strong can resort to violence against the weak: the cruel – in the fairy tale "The birds kingdom" the king of the woods, the eagle, in "What is wonderful?" – the

sparrow hawk. The cruelty of the eagle is seen, when it orders the goshawk to make beasts and birds keep silence since they disturb its sleep, while the pressure of the sparrow hawk is expressed in the scene when it makes other birds accept its negative point of view with violence. In the first fairy tale, the goshawk's rhyming words "Humanity is the strongest hero in the world. Nature gave them power and mind more than soul" demonstrates the main idea of the given works. For the majority of writers a swallow stands out among other birds for making good deeds for people, some other writers also mention their help to beasts and birds. In S.Sauytbaev's fairy tale "The swallow who rescued the monkey" the monkey rescues the wolf from the hunter. When the wolf wants to eat the monkey for its good deed, the swallow deceives the wolf and traps it into the net.

In A.Baubekov's fairy tale story "How did the dog and the cat make friends?" the cat kills the snake which is going to sting a baby. The dog, which witnesses the fight between the cat and the snake, wishes death to the snake and wants the baby to be safe. Good, that was done by the cat and the dog to the baby, evolved from kindness. The dog named Ahf thinks that the cat named Purr did a brave thing. Admitting your arch-enemy's advantage is a noble quality to take into account. Their casual life can be seen from this dialogue: "However, one cannot completely think that all dogs and cats are friends" (44;225). Kids learn from the fairy tale that the plump dog is too coward to come up to the snake, but the tiny cat is able to kill the snake easily. The dog can approach the snake but only on rare occasions. Thus, it is appropriate that the cat kills the snake in the fairy tale but not the dog. In B.Omirbaev's fairy tale story "The beauty of the spring?" to the animals' king the lion's question "What is the beauty of the spring?" beasts respond "The beauty of the spring is a flower, a row of green trees, nice odour, crystal water, warmth, pouring rain, clear sky, cool breeze, work, cheerful mood, joy, laughter, energy, youth". Kids learn about the specific peculiarity of this season from this fairy tale. Such perception evolves in younger kids, care and kindness sentiments to Mother Nature.

Fairy tale stories targeted to kids sow the seeds of kindness and mercy, teach to care about the younger, to dive into the moral world, to prevent obsession, narrow-mindedness, extravagance and hatred. They also aim at broadening the cognitive perception of a younger kid. Hence, the majority of fairy tale stories about animals account for classic type. Their specific characteristics and new shape are identified by the following features: Plot events are complicated by new characters and their actions such as a child (a pupil, a pioneer), domestic animals, and there is usually no shortage of sense and cunning in them. The fact, that characters are 6-8 years old children or a bunny, a puppy, a kitten, a kid (a baby goat), a chick

and mostly domestic animals, is a base for classic fairy tale stories for younger kids. Psychological mood and feelings (grief and joy, hesitation, suspicion, embarrassment, prediction, dreaming etc.) of characters, regardless whether it is a child or an animal, are clearly depicted.

It is distinctively noted in characters, behaviour and personality, national psychology common to a Kazakh man (hospitality etc.). While studying genre characteristics of classic fairy tales about animals, we will rely on the researcher S.Kaskabasov's definition given to this type of folk tales: "The purpose of ancient myth stories, evolved from totemic concepts regarding animals, is mythology every person should be aware of, while a literary fairy tale has another objective. When this genre appeared, people were living in a class-divided society. Therefore, imagination was used as an allusion and dedicated to raising social and class interests. Thus, in classic fairy tale stories, a story is not about beasts and birds but real people" (37;189). Fairy tale stories of this group like this type of folk tales account for the majority. Since there is common behaviour for all humanity, images of animals are similar to images of other nations. As they were written in similar public and social conditions, their plots contain similarities passed through different folk writers' works. Particularly, they have more similarities with Russian literary fairy tale plots. Nevertheless, despite these similar sides in writer's world outlook, imagination circle and fairy tale plot, evolved from mutual influence, classic Kazakh fairy tale stories about animals have specific characteristics and a new shape.

In the dictionary "Literature studies" the following definition is given to a fable: "A fable is a small size literary work, with the plot in the form of rhymes, which conveys a moral thought with the help of implication. Fable theme is various, characters are beasts, birds, fish, the plant world, sometimes humans take part in events. In addition to the main plot, there is a conclusion as a sermon" (26;237). Now let us indicate a difference between a fable and a literary fable tale. A fable is written as rhymes, while a literary fable can be written as rhymes and prose as well. In a fable, it is common to make dialogues between characters. As for a literary fable tale, it is common to use both a dialogue method and depiction and narration with figurative language. Fable's narration is concise, compact, with a simple language. It refers to didactic literature, written in insightful and preaching style, occasionally changes into satire and irony model.

Now a literary fable tale has figurative language, there is no preaching style, there is a preference to each and every character. For example, in K.Tolybaev's fairy tale story "The curved branch" the tree branch wants to play with the wind and travel all round wide steppe, it wants to set itself free from the tree and go away on its own. It is familiar for a Kazakh child, who

tried riding a fast horse with his fringe swinging in wind, that the branch wishes freedom and that is why it does not find it negative. However, the branch understands that it is impossible, because if it rips itself apart from the tree, it will die, i.e. a broken branch will get dry. The curved branch gets furious with the tree and bends its trunk which gives advice and tries to stop it. The tree trunk takes pity on the branch's obstinacy. The branch which grew not upright but curved and wrecking the beauty of the tree, one day was cut by a gardener's sharp axe and fell straight away. The fairy tale finishes with optimism: "The tree trunk seems to have got rid of the heavy illness. It did not regret breaking away from the branch. It straightened its back and shook itself joyfully. Its leaves were playing with breeze and flickering" (54;27). Fable characters – a beast, a bird, an animal, a thing, a tiny insect should act in accordance with their true actions. However, in fable fairy tale stories they can be depicted differently from their nature and are able to do what they cannot do in life. Walking of inanimate things and noticing something is appropriate only to a fairy tale story.

Everything is possible in a literary fairy tale. A fable has limits in this sense. "This genre does not intend to make similar a human and an animal, animate and inanimate things",- clarifies the researcher T.Kozhakeev (58;79). In a fairy tale story, artistic imagination has a greater role, there are a lot of opportunities to develop, weaken, typify a plot. It can cover an event more widely. A fable fairy tale story is written, based on general facts, points of view, inferred as "There are such and such..." and aims at preventing negative behaviour in advance.

The researcher T.Kozhakeev says the following about a fable: "...not everything that implies thoughts can be a fable. First of all, a written work should have a plot, an occasion to be named as a fable. Secondly, it must consist of two chapters, two parts. In the first chapter, an occasion develops gradually, then at a turning point, it should approach denouement, clarify characters' destiny, give a base to intended thought and conclusion. In the second chapter, it is necessary to draw a conclusion and teach morality from a depicted occasion, a narrated story in the beginning" (57;74). As for the researcher S.Kaskabasov's interpretation given to folk fable tales, it can also be used for literary fable tale characteristics: "In fable tales (Zh.A.) narration is directed to prove a particular moral principle and inference, that is why a fairy tale finishes with aphorism. The purpose of narrating a fairy tale is to prove this aphorism" (30;196). For example, M.Alimbaev's fairy tale "The pettish bunny" finishes with aphorisms "Pettish man will be left with nothing", a fairy tale "Help" – "If everybody spits, it will turn into a lake" (the Kazakh proverb which means "a single thread from everyone - and there is a shirt for a naked one"). In M.Tokashbaev's fairy tale "About

the dreaming pipe” a driver’s spade, a machine-tool, twin screws and quick tin are surprised by Dreaming Pipe who turned into a hang glider and their words “If you aspire to your dream, it will eventually come true” have aphoristic sense.

Although the purpose of writing a fairy tale is to prove aphorism, it is common that these aphorisms might not be mentioned directly, i.e. might be implied. For example, S.Sauytbekov’s fairy tale “Heroism” needs aphorisms “danger always looks bigger through the eyes of fear”, M.Torezhanov’s fairy tale “The yellow chicken and the chicks” – the older should take care of the younger. K.Tolybaev’s fairy tale “The curved branch” was written to explain aphorism “one who overrates one’s strength will put a foot into it” (you should not bite off more than you can chew). Therefore, the structure of a fable fairy tale story is mainly directed to prove ancient thought evolving from its content

All fable fairy tales for kids intend to be educative for younger kids. M.Alimbaev’s fairy tale “The pettish bunny” shows what can be consequences of resentful temper and obstinacy, whereas a fairy tale “Help” shows that birds are always ready to be kind and help each other. Another fairy tale story that fosters in younger kids care and encourages kindness – M.Torezhanov’s fairy tale “The yellow chicken and the chicks”. The short plot is the following: the yellow chicken with its chicks get caught in the cold rain. As it cannot embrace all of them, it lets them out one by one. It is pouring with rain outside. The yellow chick gets offended because the mother does not let the youngest chick go outside and wait in a queue. The mother: “It will catch a cold. Shouldn’t we take care of the younger, should we?” –it says. The yellow chick realizes its mistake and asks to stand in a queue instead of the youngest chick. In some fable fairy tale stories for kids, a character, who does bad, will be punished or promises to change for a better person, and a character, who shows good behaviour and does good, will be praised.

In some others, the character’s behaviour and actions are depicted, but a young reader should judge them himself or herself. Thus, a young kid recognizes a fairy tale character through their words and actions and can judge them with the help of an adult person. A fairy tale denouement mostly forces a fairy tale listener think about their behaviour and actions: if he or she misbehaves, they will be embarrassed, they will try not to repeat it, if he or she does a merciful thing, they will be joyful, try to do good for surrounding as much as they can. It is true that a lot of children are obsessed with things and bother their parents asking “buy me this, buy me that”. In M.Alimbaev’s fairy tale “The obsessed” six-year-old Korbanbai is not only obsessed with toys, but he is also extravagant who does not know the value

of toys. The author says in the end that a neighbour from the yard told about this story to children. Those, who found something in common with Korbanbai, scratched their heads and felt embarrassed. Such ending of a fairy tale story is directed to make a moral conclusion.

It cannot be denied that inanimate things take part in folk tales. In the folk tale "Who is the strongest?" there are conversations between a pheasant and ice, frost, wind. In the fairy tale "The cotton girl and the cat?" the cat and the tree have a conversation, in "The itchy sparrow" the sparrow gets angry with the prickly rush which hurts its scab and complains to the wind. However, ice, frost, wind, a tree and a prickly rush in folk tales are not the main characters, the main characters are given in the names of the fairy tales: an ant (Who is the strongest?), a cat (The cotton girl and the cat), a sparrow (The itchy sparrow). Therefore, these fairy tales belong to fairy tales about animals.

A great deal of fairy tale stories, including F.T.Daurenbekov's "The sorrow of the books", A.Kaldybaev's "The axe whose dream came true" and K.Tolybaev's a series of fairy tale stories about a mountain, a river, a flower, a poplar, a cloud are narrated without participation of animate things (humans, beasts and birds, insects). In some fairy tale stories humans are mentioned in the background (a pupil, a woodman etc.), in other words, they do not take part in conversations between inanimate things. The cast of characters in fable fairy tale stories about inanimate things consists of earth, water, a mountain, a stone, a flower, a tree, a child's personal belongings and textbooks, labour tools and etc. In one of such fairy tale stories, T.Daurenbekov's "The sorrow of the books", books which were brought to school bookstore share their sorrow with one another.

Although the cover of the book "The mother tongue" is in a good condition, the inside is a disaster: a pupil named Adurbai wrecked it in less than a year, there are only a few pages which are not torn, not inked, not scribbled. Another boy named Sotkarbai painted over pictures of the textbook "Ancient world history", tore needed pages, kicked like a ball in the yard at the end of the school year. Books blame brothers and sisters of rebellious pupils, diligent pupils who do not give advice. "Dear comrades, don't be upset that they would use books as firewood, -says with sympathy "Ancient world history", -As far as I know, in factories we will be washed, cleaned, got rid of ink and paint, turned into a white paper and sent to publishing houses again. Publishing houses will make new books again. I just hope to get into the good hands of neat pupils next year. When the fairy tale ends with "You can say that again!", -says everybody noisily" (44;133), there is an optimistic sign in it. It is a constant solution common to many fairy tales which expresses a positive outlook to life.

However, a fairy tale story may have a different ending. In S.Zhunisoʻv's fairy tale story "The stuttering boot" Sholak's boot with the curved heel has experienced a lot: on the first day, when Sholak brought it from the shop, he put it into the mud, shot with stones after hanging on the stake, trod on the rear part of the boots, kicked the shank-bone's head, took off one of the boots to put it in the catapult, - the boot, which was teased in such a way, has vague future, because it is not in a shape to come in handy. However, the optimistic solution is given through a tidy child's boot condition: "A new boot started trembling. On the one hand, it was glad and ready to dance that it did not come into an untidy child's hands like Sholak" (44;87).

One of other relatively inanimate things is a sleigh. A composition of S.Duisenbiev's fairy tale story "The sleigh" is targeted to reveal another child's lack of diligence. All the summer the sleigh stays in the shop. Visitors give an eye to it and get delighted. – What a lovely sleigh! – they say. – If only we could ride it and slide down mountains. A nice sleigh needs praising. It wants to be free. A playful child pitched into it. The sleigh took the child and travelled a mound to a mound, a valley to a valley, and had a fantastic life. Then the winter finished, the snow melted. The child put the sleigh next to the fence. It started to pour with cold rain. The sleigh lost its attraction. Because of heat, its colour started to fade. The sleigh held a grudge at the playful child. The sleigh went to the workshop. The craftsman got furious. "From now on I'll give you only to those who can appreciate the value of labour!" he said. The fairy tale story ends in the following way: "One day it was snowing heavily. Children put on their warm clothes, took their sleighs and wanted to slide down. The playful sleigh ran to the shop with his father. Unsurprisingly, there were no sleighs in the shop and the reason was clear. Has the winter ever been exciting without a sleigh?" (58;96).

Hence, a child should understand a lesson given in a fairy tale story himself, and recognize a hidden aphorism evolving from its content. B.Sokpakbaev's fairy tale story "Why did the trees get angry?" calls out younger children to care about nature. The writer indicates that children of nature are able to feel cruelty and confront it through demonstrating trees' actions who got furious because of ill-treated branches. Every and each of them need mercy and care. Almabek's planted trees fade without care. The breeze makes the forest aware of their poor condition. The forest trees attack Almabek who is coming back from the river. The old oak tells Almabek, who is unaware of what is going on, why they are attacking him, and blames him. After Almabek apologizes, the trees let him go. Almabek takes care of the trees.

In M.Gumerov's another fairy tale story the sunflower goes through a range of challenges of life: it was caught in the rain mixed with snow, got frozen a couple of leaves, suffered from drought and nearly faded, got ill and was in a trap of a yellow bindweed for some time, was caught in the dark storm and hail, lost its three or four leaves and flowers. When it nearly ripened, an enormous cow attempted to lean unto it, luckily, a child kicked the cow out with a stick and saved the sunflower. After the sunflower got through a lot of challenges, it was thankful and said: "-My seeds have ripened. Now they can survive themselves. If they fall to the ground, they can grow too. I aimed to raise my children, it has come true" (58;178). M.Gumerov's fairy tale stories given above have wide genre functions, their educative, cognitive roles prevail along with artistic and aesthetic roles.

It is clearly seen from the content structure of K.Tolybaev's fairy tale story "The seeds" that it aims at increasing cognitive knowledge of younger kids. When seeds try to come out of hulls, the senior branch soothes them and asks to be patient. It tells stories how they will be dried in the sunshine, washed in raindrops, come in people's caring hands. Without people, they wouldn't see such joy. That is why seeds have some duties to people. The attempt of the seeds to come out quickly from hulls reminds impatience of a young child, while the senior branch advising them reminds a grandfather having a conversation with his grandchildren. The author describes the day when seeds and branches will be separated from each other in the following way: "There was a bustle as if the earth was shaking out. The yellow wheat, being reflected by the dawn sunshine, rose altogether and welcomed a group of people. People, who jumped down from huge combiners, came up to the edge of wheat shaking like wave and stroke gently inch of spikes" (54;101).

Folks say "A drop can break even a stone". This is the truth. Water rolls down a big stone with it. A mountain river pushes it here and there, sharpens its beautiful edges back and forth and turns it into a perfectly round stone. In M.Etekbaev's fairy tale "The story of travelling stone" the travelling stone explains in such a way how a stone under water becomes round. When Sabyr Khan heard, that the stone was travelling down one hundred years from the red peak mountain, he said "Then come and travel more with me!" and put it into the pocket and walked away. This fairy tale takes an important role in learning about the environment and world: it gives knowledge about the origin of a small stone, how it changed into different shapes, it teaches how to communicate properly with the surrounding world – nature.

Younger children gain insight into such parts of the surrounding world as a mountain, a stone, a tree, a plant, with which people interact, through fable fairy tale stories. Thus, common features for fable fairy tale stories for

kids about animals, firstly, a fairy tale aims at proving a certain aphorism, but it might not be mentioned or might be implied. Secondly, creative imagination plays a crucial role here. For example, stubborn, pettish, untidy, careless, impatient, obsessed children types are politely criticized through including different characters to fairy tales such as the stubborn branch which wanted to break away from the tree trunk, the bunny which took offense at the itchy carrot, the boot with the curved heel, the sleigh which lost its attraction, the dress whose white butterflies flew away, the ill-treated tree branches, the seed which wanted to come out from hulls ahead of time, obsessed with things six-year-old Korbanbai little bear. The bottom line is authors have a quick eye to connect people's actions with environmental phenomena. Thus, characters, which emerged as a result of authors' politeness and observation skills, turned into a creative imagination fruit.

Satire in fable fairy tale stories targeted to adolescents discloses mercenary villains, malicious bastards, stupid madcaps, oppressors, freeloaders, and artificiality and mediocrity, through narrating ordinary animals' actions and behaviour. Satiric fable fairy tale stories aim at disclosing public disease through ironic and sharp mockery. Honest and dishonest, gifted and mediocre, smart and stupid are like two coasts of one river. Authors of fairy tale stories always disclose negativity and encourage simplicity and humanity.

In M.Etekbaev's fairy tale story "The winter tale" the hens near a winter hut caught the fox's eye. It asks which spent a night under a thick thistle and snowbank and seems to feel sympathy for them. The author portrays the fox's cunning and the red-beaked hen's innocence in the following way: "The fox seemed to be suffering and finished its words pathetically. It pretended to shed tears and wiped its eyes with its right foot. The red-beaked naive, kind, timid bird is a poor creature. It felt pity for the fox and wiped its eyes with the edge of its wing" (59;147). From this depiction the fairy tale story's satiric tone is clearly seen: The writer uses irony when saying "The fox pretended to shed tears" and mocks at the helplessness of the hen. The red beak, which spilled the beans to the fox, now has a vague future. It is shown in the fairy tale denouement: "The fox made soulful eyes and got humble again. –Thank you, my blood and flesh, I liked your stories, - it said and pretended to laugh. – when it snows heavily and it is freezing, I might visit you- said the cunning fox knowing that time hens wouldn't let it come close and walked away in despair" (59;148). Younger children might not understand that there is a threat to the hens in the fox's words "I might visit you". They might not evaluate the author's irony as it is supposed to be evaluated. However, adolescents are able to wrap their minds around this and learn a lesson.

People's dream, who lived in an unequal society, is to make oppressors surrender, while in M. Gumerov's fairy tale story "Akshabak and Gluttonous-Shoragai" there is exactly the same situation, the same interest. Shortan-Tsar's son Gluttonous-Shoragai along with his four bodyguards barged into Mister Shabakbai's house who lived under the sea among thick water plants. The bodyguard Shortan (fish Pike) hit with his tail right on the head of Shabakbai who turned nasty and pushed with his chest Shabakbai who stood up for him. The main purpose of this blind threat is to make Mister Shabakbai's only daughter Akshabak a caregiver to Gluttonous-Shoragai. Five pikes who convinced Mister Shabakbai to give his daughter as a caregiver whipped Mister Sazanbai, Tabanbai, Itbai, Alabuga on the way home. The next day Shabakbai, Sazanbai, Tabanabi, Itbai, Alabugabai along with their noyan-nokers (lifeguards of aristocrats in ancient times) go to the tsar's palace to complain.

The tsar says "Complaining over pike bodyguards means complaining over my son. You are growing fussy!" and orders to punish all who complained. The strongest ones believe in their power, the weakest ones believe in their mind. Smart and nimble Akshabak catches Gluttonous-Shoragai in a dark-skinned plump boy's hook. Gluttonous-Shoragai, who never ponders but uses only force, swallows the hook straight away. The ich praises Akshabak's ingenuity after the villain Gluttonous-Shoragai perishes and they make merry and have fun. The fairy tale story finishes with the question: "...That evening quite old and sick for a long time Tsar Shortan passes away forever. Some fish say that he might have died because he had been worrying about the death of his only child on his own. Who knows whether it is truth or lie?!" (58;214). The fairy tale story pays a lot of attention to disclosing injustice and violence. Pursuing happiness through violence has gained social value. Hence, smart ones always win when fighting with violent ones.

Thus, a fable fairy tale story gives a precise social description to every character. There is a particular form of fable fairy tale stories in accordance with their main task – criticizing the drawbacks of social life and everyday life. The writer narrates about characters' positive and negative actions, behaviour either on behalf of a character or himself. An author's sincere wish or mockery is clearly recognized from their attributes concerning a discussed issue. The fairy tale story "Akshabak and Gluttonous-Shoragai" discloses the most negative qualities in oppressors and their tools. Other common attributes of Shortan-Tsar and his son Gluttonous-Shoragai – obsession, gluttony, greediness. Shortan-Tsar, who is mean about power and does not want to share it with Shortan-Khanym and his son, cries blue murder "Until I am alive, I won't let my children take my throne". Then, it

is appropriate to doubt that Shortan-Tsar was worried about the death of his only child at the end of the fairy tale. The writer's doubt helps recognize mockery. The dialogue between Akshabak and Gluttonous-Shoragai resembles a conversation between a beautiful girl, who throws dust in unloved man's eyes, and a villain boy, who tries to be loved. The existence of such details in the fairy tale story and raising of socially important issues make it be targeted to teenagers and adolescents.

Content and composition of some fable fairy tale stories, like etiological fairy tales, are directed to answer questions why a depicted animal stands out for having particular characteristics or why it changes a location, and names of fairy tale stories are also in the form of a question. K.Tolybaev's fairy tale story "How did the snake settle in the lake?" narrates about the snake which used to settle in the secluded place, then it goes out to have a bite and comes across a lake, settles there and loads up with iches. The snake from the fairy tale makes up its mind "If you are cunning along with being watchful, you are never worn out. The naive make their way into your jaw themselves. If you swallow them unnoticed, they don't realize something was lost. I just need to dive and learn to make subtle movements" (55;148). Political sense can be implied from the snake's thoughts. A politically and socially important issue in the fairy tale can be seen in the snake's strategic aims. The snake loaded with iches resembles some people who absorb the wealth of other countries discreetly. The composition of the fable fairy tale story is mainly directed to prove an aphorism evolving from its content, while the purpose if this fairy tale story is to prove this saying "Let sleeping dogs lie".

Although themes of K.Tolybaev's fairy tale stories "How did the starling confuse its song?" and "How did the crow wreck its walk" are formed as questions, we cannot refer them to etiological fairy tales. The author tackles boastfulness and arrogance through giving reasons why these birds lose their initial characteristics. The starling, which lost its call trying to imitate every animal's voice, and the crow, which wrecked its walk trying to imitate awkward walk of domestic geese – scenes at which people cannot help but laugh. A human is always honoured by his natural character and temper. The aspiration to artificiality does not make a person attractive, they lose not only the reputation they used to have, but it makes their further life more complicated. It is proved by the excerpt "Since then the crow stays alone too. Wherever it goes, it does not walk on the ground. It always hovers, because if it walks, its awkward pace does work out" (55;195).

An image of a person who is irresponsible for his work is depicted in the author's fairy tale story "Babisek". In the spring meeting of birds, the leader of birds the eagle says that they need an expert which can judge

birds' talents. Babisek will be in charge of it. "A lot...quite a lot. Is it really necessary to judge every and each of them separately? Why don't I make just an overall review of how all birds can make a sound, and then report about it?.." thinks Babisek. The next spring the eagle waits for an answer from Babisek. Babisek keeps repeating "A lot! A lot!" its opinion – only prediction. It heard the skylark's song from the starling. The starling could imitate other birds' voices as well. Babisek feels embarrassed of birds which mock at him, it confuses its song and finds another melody, it adds "a lot, quite a lot" not to get confused and stutter. Little by little, sounds of its words change into "cuc-koo", and the word "cuckoo" emerges. Since then birds call it either Babisek or Cuckoo. Although the content of the fairy tale is directed to answer the question of why Babisek was called Cuckoo, the fairy tale author does not aim at interpreting the origin of the name cuckoo. Here is a big satiric sense.

Another fairy tale of K.Tolybaev, which stands out for being cause and effect narration, is called "The tiger and the cat". Animals represent humans here, i.e. there is an allegoric sense. Even though this work features how the cunning cat's particular quality forms, its main function is different, the main function is to disclose its cunning. Initially, beasts used to live together in a group. They save what they find in one cave and can take when they need food. Thanks to the tiger's support, the cat will be guarding this cave full of meat, butter and grains. The cat's merit rose among beasts. Now it gets cocky about giving food to tigers.

"Science says you belong to the cat family. Thus, you should take care of us" – says the cat to the tiger. It uses different tricks and cuts backs on the tiger's splits. It holds up food from other beasts. After beasts find out about the cat's crime, they kick it out. "Since then the cat family cannot belong to beasts group. That is why they wink all the time" – finishes the fairy tale in such an etiological way, which is the main aesthetic function of all fairy tales. The tiger's annoyance "You are a cunning creature which eats what we earn in blood and sweat" and the cat's boasting "I made you miserable by buttoning up my purse" – a fruit of disagreements and confrontations between living people, demonstration of various mood sentiments.

In M.Gumerov's fairy tale story "The wood in the virgin land" Rustling-Poplar and Weeper-Tree warn in despair about the threat coming from those who cultivate the virgin land. The author describes Thick-Birch's last word like this: "Enough talking, - says Thick-Birch. – Don't trees have a lot of enemies?! Even in the winter, the timidest among animals, the rabbit, keeps gnawing our barks. It is hard to predict what the cause of our death will be. That woodchopper boy Dukenbai keeps cutting

us one after another and goes away with a cart full of trees in every two or three days. I'm afraid that Dukenbai might be our arch-enemy. It might be just latrine rumours that cultivators will completely wreck this virgin land" (58;173). Thus, the arch-enemy of trees is the woodchopper boy Dukenbai. However, he is considered as a malicious object and does not take part in conversations of trees. The world of trees from the fairy tale is the unusual world, their words, actions, even emotional upheaval are similar to adult people's. For instance, from the following examples, a negative image of Rustling Poplar and Weeper Tree resembles the inner world of a selfish person: "Hey, boy, mostly you used to cut Birch. You can burn him as wood, drive him as a stake. He is stronger than Poplar. Why do you need to cut my children –young poplars if there is Birch? My dear, don't touch them,"- weeps Rustling Poplar before he dies.

-Dear Dukenbai, the bird cherry is better to make a hedge. Don't you dare touch my little slender chicks, - worries Weeper-Tree too" (58;173). Despite having human-like behaviour, these trees neither are able to explain their needs and worries, nor punish Dukenbai. All people cannot be coward and try to save their skins, similarly, there are brave, courageous, merciful among trees as well. "-Why doesn't he cut me down instead of torturing young trees. If he had a sense, he would pick up dry wood under his feet. Dukenbai is getting obsessed with cutting trees. –says Thick Birch, getting furious" (58;174) Thick Birch from this excerpt resembles a person who is ready to sacrifice his life for the sake of other people.

In B.Sokpakpaev's fairy tale story "Why did the trees get angry?" trees set Almasbek on the right path themselves, while in M.Gumerov's fairy tale "The wood in the virgin land" the woodchopper Dukenbai was stopped by old safeguard's convincing words, powerful voice: "You need to grow trees instead of wrecking. Every child knows it. Cultivators say it is necessary to save every wood and they set a guard to protect it. Moreover, they are going to plant trees among small woods on this mount, and build a long shield from trees. Because our land is mount and windy. Trees help blockade wind, protect crops, and heavy snow will settle there. Woods are a shelter for animals in the winter, a shadow in the summer...Now, get out of this wood! I don't mind if you would like to plant trees together with children. But if you come to cut trees, I won't have mercy upon you!..." (58;174).

Whisperer, slanderer and disloyal coward Tree as we know from the fairy tale story "The wood in the virgin land" has a positive image in another fairy tale. In A.Kaldybaev's fairy tale story "The axe whose dream came true" it soothes the white birch which lost its branch like this: "A lost branch – a married woman. That woman will work hard in the hands of her

new host along with the axe. Don't be upset but joyful that one of your branches will be helpful for humans, - says the huge tree (62;80).

It blames the white birch which couldn't grow because of malignity and cunning, which couldn't spread its leaves because of jealousy: "You deserved it, you caught people's eyes because you wanted to grow higher. If you hadn't grown and had clung to the ground like us, you wouldn't have been valid for a handle. Then nobody would have cut you down. Now ooh and ahh!" The main character in the fairy tale the axe is initially forgotten on the corner of the shed. Day in day out the axe grows rusty and loses its attraction. It cannot bear this humiliation because it hurts its pride. The axe was made of pure steel. Its only dream is to serve humans. The hardworking axe goes to the forest on the grindstone's advice, cuts the white Birch's branch and makes a handle from it. Then it began to serve people and its dream comes true. What about trees in the wood? The author answers his question himself: "The white birch did not suffer because of one branch, it is still growing and thriving. As for the willow, it is still left on the shadow".

Among plants, there are those which make harm to their descendants. In M.Etekbaev's fairy tale story "The journey of Beggar's-button" Beggar's-button sticks its prickly seed to the lynx's leg fur. The seed drops on the cliff of the ravine where the lynx stops by and starts to grow on the level ground of chunk of the cliff. Since it is cold on the top of the mountain, it shakes with cold and waits for midday. It blames its mother and cries in its beer to pigeons which alight on cliff leaves. Thus, the beggar's button makes harm on its descendant while trying to take revenge from the lynx which bent its leaf and stem. Hence, it demonstrates a high level of observation skills to represent a mother who sets her child on the wrong path and makes harm for him while trying to take a revenge from somebody else as the beggar's-button which stuck its seed to the lynx's leg fur; to represent a person who did not want to grow and continue his generation since he did not want to catch people's eyes as the willow which clung to the ground.

Thus, the function of fable fairy tale stories for kids – to prevent a younger child from negative behaviour, while fairy tale stories for adolescents aim at tackling public disease or disclosing social woes through including unfavourable model images. A character tries to pursue happiness with the help of violence and cruelty. He attempts to reach his malicious intentions pursuing a particular policy. Hidden images show complicated relationships between the youth and the old, a beautiful woman and a villain man, a chief and his dependent person, ordinary people, also relationships between ambitious people and ordinary people who live a mundane life. The author's irony is implied.

Mockery related to the character is clearly recognized through his actions and words, occasionally through the author's conclusion. It can be defined by what society a person is involved in. Thus, fairy tale stories of this group reveal a criticized state of composite characters, which disclose the truth of the old era and the modern era, through demonstrating disagreements and confrontations, various mood sentiments between different living organisms. Thus, we noticed that etiological fairy tale stories, classic fairy tale stories and fable fairy tale stories reveal characterization of fairy tale stories about animals as in folk tales. Their difference from folk tales arises from the nature of a general story genre. Etiological and classic fairy tale stories are mainly targeted to kids. Nature of etiological fairy tale stories is directed to answer such questions as "Who is it?", "What is it?", "Why is this?", "Why is that?".

Conventionality and allegory do not dominate in etiological fairy tale stories about animals and inanimate fairy tale stories. The reason is its content is directed to interpret a particular quality. Fairy tale stories, which interpret a particular quality, origin of animals, also, any peculiarity in shapes of inanimate things, target at fitting into logic, i.e. an interpreted matter fits logic. The implication that negative qualities in characters might result in tragedy, in the end, disclose and prevent a young reader from such negative qualities as greediness, theft, gossiping, segregation, boastfulness. In classic fairy tale stories, a boar and a wolf can be furious, a fox can predict, a rabbit can stutter and beasts can be delighted.

The writer discloses such traits of personality in human psychology as hatred, hesitation, suspicion, fear, embarrassment, prediction through M.Gumerov's fairy tale characters (Erkin, the speckled cow, the red rooster, the white chicken, the black dog, the tabby cat, the bees, the stubborn wolf). Such psychological mood is the main peculiarity of classic fairy tale stories, unlike folk tales. The majority of plots of Kazakh children's fairy tale stories have become national. The fact that fairy tale characters are usually domestic animals, their ability to depict Kazakh human behaviour, expression of national psychology and events take place in the boundless steppe, mountains and rocks full of treasure – all of these imply national features. Thus, national features influence on temper of characters, their speeches, actions and behaviour, occasion which creates action. They assure themselves of the benefit of things made by humans (a car, a helicopter, a plane etc.), human power is praised.

Fable fairy tale stories for kids about animals aim at proving a certain aphorism: stubborn, pettish, untidy, careless, impatient, obsessed children types are politely criticized through including different characters to fairy tales such as the stubborn branch which wanted to break away from the tree Trunk, the bunny which took offense at the itchy carrot, the boot with the

curved heel, the sleigh which lost its attraction, the dress whose white butterflies flew away, the ill-treated tree branches, the seed which wanted to come out from hulls ahead of time, obsessed with things six-year-old Korbanbai little bear. Fable fairy tale stories about animals for adolescents are directed to adolescent's concept and perception. They contain a lot of twisting moments with bitter mockery of social colour(60;47).

2.3 Fantastic fairy tale stories

Fantastic fairy tale stories are miscellaneous from the perspective of genre since they include stories which show both child's and adult's qualities such as cunning, ingenuity, courage, we can trace elements of traditional, adventurous, cognitive-fictitious tales and tales about courage. Moreover, events from these stories can be narrated from the perspective of ancient times or modern times. Therefore, it is appropriate to classify them as Fantastic fairy tale stories for kids and Fantastic fairy tale stories for adolescents. All of them were influenced a lot by folk fantastic tales. In G.Musrepov's fairy tale story "The young boy Nargoz and the puppy Kumai and the kitten Meow", which is said to be a fairy tale story for kids, often contains Fantastic fairy tale elements. The structural composition of the fairy tale is similar to a Fantastic fairy tale of oral literature. At the beginning of fairy tale stories for kids, the main character's age is often mentioned.

K.Omarov's fairy tale story "Akbulzhan" begins as "Once upon a time, a plougher's seven-year-old child's body was covered with wheat-size sores" (61;437), while B.Uzakbaev in his fairy tale story "The fish which bit off grass," says "Once upon a time, seven-year-old Beibit, who suffers from poverty, sets off to a journey. He leaves a piece of dry bread at home which his parents gave him" (44;294). Although fantastic fairy tale stories were written in modern times, they describe an ancient way of life of Kazakh nation, modern life patterns are included in every plot of fiction work. It can be noticed from modern names of children given to characters such as Nargoz (G.Musrepov "The young boy Nargoz and the puppy Kumai and the kitten Meow"), Beibit (B.Uzakbaev "The fish which bit off grass"), Nurlan (S.Kaliev "The merciful grass") and usage of such words as "aul" (Kazakh village), "altybakan" (Kazakh swing), "ginseng".

A young child who defeated a khan and a vizier, a seamaid gives the impression as a modern time hero. S.Kaliev's fairy tale "The merciful grass", which begins like "There is a decent and kind boy called Nurlan in the neighbouring aul. If someone has troubles, he always gives a hand",

creates the impression as if we are listening to a story about a boy who lives in our neighbouring aul. The ending of the fairy tale as “An old man named Shapi made a big feast. I was invited to the feast. There I saw Nurlan. He is the same boy as you” features the daily life of our nation and shows the influence of a Russian folk tale. In Fantastic fairy tale stories for kids domestic animals as a puppy and a kitten help a lot the main character, while among wild animals such non-hazardous kinds as a boar, a bear, a turtle, a fish, a snake give a hand too. The leading character in modern Fantastic fairy tale stories for kids is a child’s ideal. It is every writer’s aesthetic purpose. The main characters of modern fairy tales are not only a child-pupil, a pioneer but also a hunter-shooter, a hero, because some of these characters emerged in folk dreams, some of them are ideal characters in child’s imagination. A writer, being a nation’s representative, cannot help but glorify his nation’s dream. Since he is a children’s writer, he aims at writing various milestones of childhood and has to give credit to an ideal in a child’s imagination.

In folk tales a representative from common people living in social inequality, oppressed and disadvantaged people are extolled to be ideals, while in Fantastic fairy tale stories for adolescents the same characters are glorified. Writers depict folk’s dreams in their tales. The main theme in fairy tale stories is the main character’s fight with various challenges created by wicked witches, wizards, faerie’s daughters and reaching his purpose. In these fairy tale stories good and evil fight and confront each other, both of them win and lose in turns.

However, according to the law of fairy tale’s aesthetics, in the end, justice always wins and evil fails. Fantastic fairy tale stories for adolescents can be divided into Fantastic fairy tale stories based on folk tales and newly written fairy tale stories. We can refer to fairy tale stories based on folk tales A.Seidimbekov’s “The verdict”, Zh.Asanov’s “The clever hunter”, S.Sauytbekov’s “The black feather and the noble quality”, “Kuat” (a man’s name which means power), Z.Shukirov’s “Onerbek”. Newly written fairy tales can be M.Tiesov’s “The mother’s cherished dream”, K.Zhamanbaeva’s “The black flower”, D.Akhmetov’s “The grey shooter”, K.Omarov’s “Mergen and the fallow deer”.

Written based on the folk tale, but newly narrated work is A.Seidimbekov’s fairy tale story “The verdict”. “Once upon a time, there was a beautiful girl as bright as the moon and as shining as the sun. She was much more beautiful than beauties in other fairy tales, one could not find words to portray her and could not help but look at her” starts the fairy tale and the beautiful girl from this fairy tale resembles the folk tale “The girl who chose the bridegroom”. These two fairy tales have a similar plot: three

men fall in love with the khan's daughter. The girl is supposed to choose one of them. The difference of the fairy tale story from the fairy tale – here brothers fall in love with the girl, and the girl likes all of them and finds it difficult to choose one. In the end, the girl burns herself in the fire pit because she cannot suffer the agony of love, but the middle brother raises her from the dead.

In the folk tale three men, who met on the way, travel to the khan's daughter to present her a flying carpet, a magic mirror as she wished and raise the khan's daughter from the dead with the help of these gifts. In the fairy tale story the girl takes the centenarian's advice "The oldest of the sons, you cannot marry this girl, because you died with the girl and came alive again. If a girl and a boy are born at the same time, they are said to be siblings. They cannot marry each other. The middle son, you cannot marry too, you are like her father who gave birth to her. They cannot be a married couple. The youngest of the brothers, you have your best interests at heart. Although the girl passed away, you didn't lose your hope and didn't try to find somebody else, you waited for her desperately and your wishes came true. You deserve this beauty! Such logical arguments might convince anyone. The writer demonstrates that good intentions play a bigger role than the generosity of brothers to die for the sake of the girl and desperation to bring her to life. In the folk tale, the khan's daughter marries a man who brings an apple. The reason is that man brought her to life and lost his apple as well. In the author's fairy tale, the writer attempts to cover the issue more widely. Following the old man's wisdom and a warning not commit incest are directed to identify national peculiarity, while the sermon that only knowledge and education can bring a man to life shows a prediction of science and technology. The author makes the work more complicated by adding the wise old man, description of the girl's love to the brothers and her decision to sacrifice herself for the sake of them show the writer's attitude to human sentiments such as sinful and merciful deeds. The writer's world outlook concept is a moral conclusion that only when one has good intentions which come from the bottom of one's heart, everything will be fine.

Thus, if we rely on the above-mentioned differences, we cannot help but agree that the fairy tale story "The verdict" was newly narrated. In Zh.Asanov's newly narrated tale "The clever hunter", although Nurym is a child, he is also a hunter with five dozens of tricks and a shooter who shoots a saiga in its eye (a shooter who hits the target). Despite the author's fairy tale begins like folk tales "The black shooter", "The shooter and his child", it is about a man who dreamt about feeding his folks like in the story "The horseman Kendebai and his horse Kerkula". In all three fairy tales, the

shooters come across Zheztyrnak (an evil character who is represented as a young beautiful woman with copper nails) in the deserted steppe. In the folk tales, Zheztyrnak comes across the shooters, when they are cooking and eating meat, while in the fairy tale story she comes when Nurym is butchering meat of beasts and birds. To avoid Zheztyrnak, Nurym puts a thick root of a saksaul in the place of honour at home and throws on his chapan (a quilted dressing gown). Such an episode can be found in folkloric tales too. However, further events in the fairy tale story develop differently. It teaches the moral “you should care about folks”. The author draws attention to Nurym’s immeasurable hard work for the sake of people. Characters experience sorrow, embarrassment, sinful and merciful deeds are also mentioned here. For example, Zheztyrnak’s mother blacks out and her hair turns grey when she sees her son’s death. Nurym gets embarrassed when he sees starving wolf cubs of a wolf which helped Zheztyrnak to get rid of her relatives. As he thinks about the harm he may make to animals, now he decides to plough the earth and take in the harvest to feed people.

S.Sauytbekov’s fairy tale story “The black feather and the noble quality” is similar to folk tales in terms of making the wizard’s appearance. In the folk tale «Gul-Sanobor» the wife turns Sanobor into a peewit bird, then into a silly donkey, then into a yellow dog. In the fairy tale “This is the wizard’s gift” the wife turns his husband into a grey dog too. In the fairy tale “The mullah and the witch”, the mullah turns into a yellow dog, then into the sparrow with the help of his wife’s magic tricks. In the last fairy tale, when the yellow dog was coming out of the fence, its tail was hooked in the fence, and torn off, then it escaped as a yellow bobtail dog. In A.Sauytbekov’s fairy tale story, the khan’s horse trainer is turned into a donkey at first by the khan’s daughter called Karakyz. The khan’s daughter makes the man freeze in the frost, who has returned into a man’s shape and stolen the black feather, then cuts off his right hand. After she has found the black feather, she turns the flat-footed, one-handed man into a lame dog. Both in the folk tales and the author’s tales the man who was turned into the dog with the help of magic serve traders (Gul-Sanobor), caravaneers (This is the wizard’s gift), shepherds, a rich man (The mullah and the witch) and a weak old man (S.Sauytbekov’s fairy tale story “The black feather and the noble quality”) and they show mercy to the dog as well.

According to the law of justice, witches are properly punished here: in «Gul-Sanobor» a man who learnt to do magic turns his wife into a blue mare, in the end into a blue pigeon. In the fairy tale “This is the wizard’s gift” a man throws a handful of sand, which was given by his friend frog, to his wife’s face; she turns into forty donkeys and one hinny. In “The mullah and the witch” a man throws a cup of water to his wife, hits her with the

stick, turns into a bay horse, then into a hawk and keeps as a slave at the door forever. In S.Sauytbekov's fairy tale story "The black feather and the noble quality" a flat-footed, one-handed old man turns a witch girl into a frog with the help of the black feather. However, there is a clear difference in the plot. In folkloric fairy tales, witches use different motives to turn their husbands into various animals. In the fairy tales «Gul-Sanobor» and "This is the wizard's gift" the motive is that the husbands kill lovers of their wives, in the fairy tale "The mullah and the witch" the reason is the husband hits his wife with the lash because she goes to the cemetery and eats dead people's meat.

In S.Sauytbekov's fairy tale a horseman says to the khan's ugly daughter's face that she turned into a beautiful girl with the help of magic. This makes the khan's daughter more furious and she uses magic again. S.Sauytbekov's fairy tale is similar to «Gul-Sanobor» in terms of compositional structure: in both fairy tales, there is an introductory story that leads to the main event, in both fairy tales characters' adventures are narrated from the first person. "In folk tales, a man has to change his appearance and turn into an unrecognizable different shape in another mysterious world" (50;203), while in fairy tale stories a man turns into a different shape with the help of magic in order to achieve his goal as well.

In Z.Shukirov's fairy tale "Onerbek", S.Sauytbekov's fairy tale "Kuat" (a man's name which means power) rich characters have to escape when evil forces approach: the character escapes from his evil mentor by turning into a girl's saukele (a bride's headwear decorated with precious stones in the form of cone) and bracelet at first, then into wild birds and insects, then into a rose, finally into millet, thus escapes from his evil mentor skillfully with the help of different means. Although the given fairy tale stories are similar to the folk tale "The black mullah" in terms of its composition, they have own characteristics. In S.Sauytbekov's "Kuat" (a man's name) a fortune teller Ibraghim, who was oppressed by the khaziret (an important religious figure after imam), predicts Kuat's future. He says it is necessary to attend khaziret's madrassa (an Islamic school) at the age of seven. After ten years he appears in Zheleu's dreams, who is going to his child, he warns him that he should not believe the khaziret's words that his son is dead. Hence, Ibraghim's prediction changes Kuat's destiny and gives a boost to develop the fairy tale's plot. Since the writer depicts reality from his perspective, own trend, own outlook, there are two different ideal conclusions in two fairy tale stories. The purpose of S.Sauytbekov's fairy tale story "Kuat" and the folk tale is the same: in both tales a young child learns magic from a wizard old man and uses it to escape from a magician, i.e. he takes advantage of magic in his own interests.

In Z.Shukirov's fairy tale story "Onerbek" thanks to his skills a child gets rid of a magician Turlenbai, sustains his single mother, and gives a hand to ordinary people as well. The ending of the fairy tale clearly shows that public interests are important: "Seven skilled Onerbek was a means of transport for foot passengers; he was a shadow for those who were left in the desert as large shiny leaves of poplar. He travelled months to find those who felt sorrow for close people they had lost; he helped those who were starving to death. If Onerbek was there, people got what they needed and they were never hungry again" (55;83).

Kabatai Omirbekuly relied on the folk tale "The man who neglected his fortune" while writing his fairy tale story "About the man who was looking for Kydyr". However, the fairy tale plot is rather complicated: a cultivator has a half-witted son. Shall I find him a clever wife? Since he thinks that a good woman can make a human out of a bad man, he proposes to a farmer's daughter. The man decides to look for Kydyr with a knife which his father left him before his death. The old man Kydyr saves him when he is about to lose his knife, but he doesn't rescue him from a dragon. The man does not accept gold offered by aul aqsaqals (honoured elders). He refuses to get married a khan's daughter, in the end, he is eaten by the dragon because of his laziness and stupidity.

In the fairy tale story, it is explained that spring water shrinks because it has gold the size of a horse head on its source, the tsar has dull pain in his bones because he is a woman and it is high time for her to get married, the dragon has a headache because it has worms in its brain. Thus the dragon's food must have been a lazy, stupid man's brain. In the folk tale, Bagdad city people sow the seeds but they grow as blue straws and do not have grains on the top. Because the tsar's grown-up daughter does not want to get married. A rich man's crop grows but grains do not ripen because soil, where seeds were scattered, contains gold the size of a horse head; if they dig that gold out of the soil, gold steam under the ground will stop and the crop will ripen.

The dragon's situation is the same in both fairy tales. However, the usage of the proverb "A good woman makes a human out of a bad man" is unnecessary in the fairy tale story. Because the proverb's meaning contradicts the plot: the stupid man from the fairy tale remains stupid in the end. Another stupidity is certainly the fact that he turns down gold offered to him. But it is reasonable that the gentleman, who has a young and clever bride, turns down the khan's daughter and it is difficult to judge him. We might understand it as if he turns down the khan's daughter because he has a wife, he does not want to replace his good wife to the khan's daughter, and he keeps faith with his only spouse. Thus, mostly the writer's imagination goes beyond life situations.

In M.Tiesov's fairy tale "The mother's cherished dream" the main character Syrbai along with his brothers Ertai and Eltai say goodbye to their mother and set on their way. He sets a goal to find a wonderful headscarf which his mother dreams of. After weeks and months, he heads toward Kunshygys, an unfamiliar mysterious world at the edge of the earth. When he arrives at Kynshygys, he sees a horse with the right side hardened into stone in the house inside the cave. The horse wants to eat a red cherry next to it, but its mouth cannot reach it. He gets to hear from the old woman near the house that fairies, who live in the Sun mountain, have the headscarf, and that he needs to go through a number of challenges to return it, and if one is afraid of challenges and gives up the headscarf, he or she will get a coffer of gold. And he gets to hear that his brothers, who came earlier than him, got their coffers of gold and found the way of this situation. Syrbai says "I'm not going to replace my mother's dream to gold". Then he goes through challenges the old woman prepared for him: he takes out his two teeth and puts into the horse's mouth; he mounts the horse which eats ten cherries and comes to life again and rides through the Fire mountain without uttering a sound; he does not sink in the wild sea and get cold in the wave because he bears in his mind his mother's cherished dream.

The beauty queen Perizat, who lives in the Sun mountain, embroiders her picture beautifully on the edge of the headscarf, which was embroidered by Syrbai's mother. When Syrbai comes back to the cave safe and sound, the old woman takes her tooth out of her mouth and gives Syrbai, she also presents magic boots made from deer's raw skin. The hero comes to his mother, who is at death's door, in a blink of an eye. When the mother sees the embroidered headscarf, she gains strength and pulls herself up. When they unfold the headscarf, it becomes large and the picture revives and turns into real life: a lovely house with the blue cupola, the golden threshold, the silver gate appears surrounded by fruit trees and an incredibly charming girl turns up. Syrbai marries that beauty – Perizat. As for Ertai and Eltai, they have become scruffy beggars: the gold, they were given by the old woman, was not enough for their lifetime, as easily earned money might have been quickly spent. Landscape in fairy tale stories is usually heaths which turn into endless deserts and mountains which grow together with the horizon from afar. In these fairy tales, there are border points like in folk tales. However, in M.Tiesov's fairy tale "The mother's cherished dream" a border point is located not on the top of a high mountain, but inside the cave, and the old woman who guards that house is not a witch or a beast, just an ordinary kind human. However, she can do magic and she possesses magic things (magic boots). Witches and fairies which emerge in the author's fairy tales are also positive characters and a plot usually ends with their marriage to the main character.

In K.Zhamanbaeva's fairy tale "The black flower" Kaiser's bride, a moonlight magician girl turns desert steppes into a rich land which has a gurgling stream, a lake as clear as crystal, flourishing bulrushes, chirping birds, prowling beasts. In the given fairy tale the antagonist of the magician girl is the wicked witch, the patroness of evil forces. Her wickedness is expressed in the following examples: she outwits Kaiser, poisons the magician girl with snake venom, turns a girl named Aizhan into a stone, turns her son Kadyr into a horse and his beloved into a titmouse. The wicked witch is so cruel that she does not even have mercy on her son, the fruit of her womb. In newly written author's fairy tale stories a wicked witch, fairy girls, magician girls are represented as positive characters unlike folk tales; sometimes they do not have compassion upon their close people, thus they create inconsistency of characters. Thus, in all fantastic fairy tale stories for kids, there are features which have to be in younger children (a seven years old child, kindness, morality and etc.). They are given help by baby animals such as kittens and puppies. Names of little characters (Nargoz, Nurlan, Meow, etc.) are also similar to names common in modern times.

The main characters in fantastic fairy tale stories for adolescents are oppressed, humiliated poor children, poor men. They fight against violence, disclose the wickedness of villains. In fairy tale stories based on folk tales, there is an attempt to give a clue to opportunities of science and technology. They express concordance and inconsistency of characters. An ideal denouement can be different. In addition, the author's outlook and his beliefs are occasionally expressed as well. Characters experience emotional states: they feel grief, embarrassment, recall sinful and merciful deeds. Authors particularly raise the idea of harvesting and connecting with the ground. In conclusion, writers in their fairy tale stories suggest an ideal that fits a child's imagination and an ancient folk ideal from a new outlook, this makes a work specific for having some individual characteristics.

2.4 Realistic fairy tale stories

Fairy tales about traditions or traditional fairy tales isolated in its own way, which used to be considered a part of realistic fairy tales, are called as novella fairy tales by the researcher S.Kaskabasov and given the following characteristics: "Firstly, they contain a lot of fantastic elements which are not common to fairy tales about traditions, events are too fantastic and adventurous; secondly, a fairy tale plot is very complicated, it contains a series of confusing events. Thirdly, characters, apart from characters of fairy tales about traditions, reach their goals not with the help of

cunningness but common sense, and they beat their enemies with intellect as well” (30;219).

Having studied similar types of fairy tale stories in terms of a plot structure and content, a compositional structure and style, they can be considered as works between fantastic fairy tales and fairy tales about traditions. However, the majority of considered fairy tale stories contain mysteries of children’s life. Therefore, it seems to be inappropriate to relate them to “traditions”. They cannot be called as novella fairy tales either. Since there is a type as novella fairy tales that were separated from literary fairy tales and considered as a different genre.

M.Auezov’s statement “There is a lot of fairy tales about traditions, but they were not properly collected and studied. However, an oral traditional novel (a folk novel), a historically long novel (a short novel), a memorial, the first short story (novella), an allusive story with an interesting structure, a moral story, a funny story, a heroic legend, ingenious autobiography stories, stories about invasions which certainly prove that the huge basis and tremendous source of modern literary prose (a novel, a story) is rooted in this type– such adventurous stories with a lot of events and complicated denouements – all appear in this group” (21;220), confirms that novellas are rooted in custom fairy tales and proves that it is considered as a separate thing.

Thus, while delving into fairy tale stories isolated in their own way, we figured out that “realistic fairy tale stories” provide insight into their nature. “Characters in here are not imaginative characters like in fantastic fairy tales, they are working people in ordinary life. They do not live in the sky or under the seven-layer ground, but they live on the earth” this description of folk tales can be related to realistic fairy tale stories as well. It is also necessary to note that preschoolers and school children from ordinary life take part in these fairy tale stories. It can be proved by K.Smailov’s “What heats the house?”, S.Omarov’s “The red-ripe apple”, M.Gumerov’s “The Self-flier”, B.Rysbekov’s “The holy water”, M.Aiymbetov’s “The master and the child” and M.Sundetov’s fairy tale stories “The hunter’s children”. Here, characters are usually school children, unlike folk tales. Nevertheless, in fairy tale stories some villains often appear in folkloric tales as a khan, a rich man, a mullah. The following fairy tales stories have above-mentioned characters: A.Kosanov’s “Know-it-all Berden”, “Karynbai”, D.Akhmetov’s “The quack mullah and the stick”, “The magic water bottle”, A.Seidimbekov’s “The rich man, the poor fellow and the judge”, “The wild arid hearth”, “The healer”, “Judging”, “Three brothers”, S.Sauytbekov’s “Akkonil and Akmaral”, B.Adilov’s “The enchanted sword, the silly khan and Tazsha bala (the bald boy)”,

A.Kaldybaev's "The ingenuity of Tazsha bala", "The honest boy". The authors of the fairy tales in the second group express ordinary folk dreams and interests, struggles and rivalries, needs and wishes in their works. They clearly show public struggle, class confrontation, oppression, violence and working people's rebellion, struggle against them.

They completely differ from the first group of fairy tale stories because folk's behaviour in world outlook, society life and domestic life is depicted in a more sophisticated way. Therefore, taking into account these characteristics, we will consider realistic fairy tale stories as realistic fairy tale stories for kids and realistic fairy tale stories for adolescents.

Characters of fairy tale stories for kids are mainly young children. Works of this genre are also distinguished in terms of a theme. Mostly they depict modern life truth. S.Omarov concludes in his fairy tale "The red-ripe apple" that no food is more delicious than hard-earned food. The fairy tale begins in the following way: Once upon a time, there was an old gardener in Zhetisu. The old man didn't have a child. There wasn't anything else apart from a small apple garden that he grew himself next to his shelter. He and his old wife looked after apple trees all day long for a living" (61;33). Fairy tale characteristics begin from the exposition. The plot story is targeted to disclose the laziness of a child named Bazar. Lazy bazar, who lies down under the apple tree and dreams looking above "An apple, grow ripe and fall into my mouth", resembles traditional lazy characters from folk tales, therefore, he is a composite character. However, the fairy tale does not have events that can engage children. There is only a dry morality. Although the old man's resentment toward the little child is a familiar picture, it is difficult to believe that the child can suddenly change without much influence on his mind and feelings.

M.Gumerov's fairy tale story "The Self-flier" demonstrates that the human mind is immeasurable and his opportunities are endless. Bookwise children of "Akkemer" school invent the machine called the Self-flier and automate galoshes. Since a boy named Tekturmas does not listen to his grandmother, he will be kidnapped by Karazhurek nation (The Black Heart), who are eager to know about a new machine's mystery. The Self-flier seems to have some buttons, which only school children are aware of and which can do orders of the observation tower. When the main constructor gives orders, the Self-flier flies back and Tekturmas comes back from Karazhurek nation safe and sound. "Akkemer" school children want to write a letter to the Scientific centre to ask to invent more Self-fliers and intend to get a patent. Tekturmas's grandmother cheers up children who are annoyed by Tekturmas's anxiety:

“-My darling, all children do not stand still (in Kazakh literally “tek turmas-stand still”). If you had stood still, would you have invented such the flying machine, would you have made galoshes which call a child flying in the sky? If water stands still, it becomes muddy and reeks. Lying stone is covered with moss. Why do you blame my Tekturmas then?” (44;197).

From the sidelines, realistic fairy tale stories do not seem to have fantastic features common to fairy tales. Indeed, it is vice versa: they contain unreal situations. They have fantastic elements, but their quality is different from fantastic fairy tales. Such things as magic, transformation in fairy tale stories are targeted to show only individual qualities of characters. For example, in M.Gumerov’s fairy tale “The magic comb” a little girl Dana’s father Dulat invents a magic comb. He presents colourful ten combs on his daughter’s birthday. When neighbouring girls and women brush their hair with the comb, they change immediately in accordance with the comb colour. All of them dream of looking as much beautiful as possible. At the end of the fairy tale Dana refuses using the magic comb in the same way as she refused being called “White girl Danazhan” by her cherished grandmother. Hence, Dulat’s daughter turns out to be the smartest of all, she does not want to change her natural appearance. Her name is Dana and she is wise too (in Kazakh Dana-Wise). She takes back her original name.

In D.Akhmetov’s fairy tale story “The twisty oak ravine” the simple truth is proved by the natural development of events: two children come to a deep ravine in order to bring some firewood. One of the children start to cut down a single oak tree which is blossoming on the bottom of the ravine despite the grey-bearded old man does not allow them. The naughty boy fears the old man’s wrath and faints. The kind and obedient boy gets a magic ax from the old man. He begs to forgive the second boy. The children plant the oak tree again and look after it as the old man asks. The ravine where was a single tree now becomes the oak tree ravine. The purpose of the fairy tale is targeted to the victory of kindness and mind. We relate the given fairy tale to fairy tales which depict the modern life truth because there are names of events, things and phenomena which give insight into the current life.

In K.Smailov’s fairy tale “What heats the house?” the heating battery and stoking the fire by the servant Omar are not common to people who lived a long time ago. In S.Omarov’s fairy tale story “The red-ripe apple”, although it is clearly mentioned that events take place in old times, particular facts give a clue to the modern life, such as the old man and woman who do not have children and look after trees in the apple garden, aul children who help these two old people, Bazar who stands out for being idle and hateful for others. Let us consider this excerpt from M.Gumerov’s

fairy tale story: “Children can be so ingenious. They invented such words as a pen nib, a pen-case, an eraser, a ruler. When we were discussing how to name this machine, little children shouted “Self-flier, Self-flier”. Because the machine does fly in the air...” (56;193). This excerpt proves that the fairy tale features modern life truth. The word “Self-flier” here is “Airplane” which we used before. Likewise, a steel bar, a border, a microphone, a bag, a rubber, an engine, a propeller, the Scientific centre, a factory, a safe, automatic-galoshes and other modern terms catch the eye. Tekturmas from the fairy tale “The Self-flier” is fourth-grade pupil, while Dana from “The magic comb” is a girl who has just turned seven. The fairy tale tells about events on the first of September, in other words, a moment when Dana crosses the threshold of school is also mentioned.

In D.Akhmetov’s fairy tale “The oak ravine” two children, who leave the aul to search for firewood, resemble the life of modern aul children. When the boy faints, his father is called for. It is known that when a child has troubles, his parents are the first who give a hand. This detail proves the importance of the help of close people. Thus, the modern life truth in the fairy tale stories is also expressed through details suitable for a child’s psychology and modern terms used nowadays. Any fairy tale stories, which depict the modern life truth, contain plenty of places which give food for thought for children. For example, K.Smailov’s fairy tale story “What heats the house?” a little boy Altai is curious to get to know a sense of everything. Altai gets to know about the following things by asking questions to them such as the battery heated by steam, steam evaporating from water, fire which heats water and turns it into steam, fire formed from coal and coal formed from wood. Uncle Omar explains how trees lying under the soil decompose and finally turn into coal. Altai draws the conclusion that “without sunshine, trees cannot grow”.

Hence, realistic fairy tale stories for kids expect a lot from young children and believe in them. M.Gumerov’s fairy tale story “The Self-flier” interprets that a device similar to a mobile phone (automate galoshes) made by the children will be implemented in human life later. It is necessary to bear in mind that in the early 90s a mobile device with different buttons was invented. It is common to fairy tale stories of this group to call for genuineness but not artificiality. However, some works do not have precise events that can educate children. S.Omarov’s fairy tale story “The red-ripe apple” tells about a lazy child and how he looks at the apple tree idly, other children give a hand to the old man and woman, the old man who tells off the child who does not help. Undoubtedly, such work cannot engage little readers. The fairy tale story seems to be written in order to explain the origin of the rhyming phrase “apple, apple, get ripe, my teeth are ready to bite”.

Fairy tale stories, written based on folk tales, are not works which emerged as a result of imitation, but works in which writer's world view and imagination are expressed in a new fashion, familiar folk characters are complemented and newly depicted and thus they are able to cause people's interests and have a lot of artistic power. The majority of realistic fairy tale stories for adolescents were written based on folk tales. Therefore, they can be divided into two groups as fairy tale stories which have a slight difference from folk tales and fairy tale stories which are newly narrated. Fairy tales of both groups tell about human's heavy fate, family life, relationships between brothers, falling in love with a beautiful girl, the rich man, the judge and the quack mullah's inhumane behaviour and actions, poor man's ingenuity, honesty, Tazsha bala's experiences.

Realistic fairy tale stories, which have a slight difference from folk tales, have a large volume and adventurous plot. A story of clever brothers who stand out for their ingenuity while describing the lost camel and give precise answers for the judge's puzzles, a story of other three brothers who show their love in three different ways, a story about a healer who makes folks pleased by his vision, cleverness and life experience, a story about an eagle which grabs a wooden mug full of poisonous saliva of a snake from a hunter man and other fairy tales can relate to this group.

Works that have a slight difference from folk tales include Z.Imanbaev's "The cure", A.Seidimbekov's "The healer", "Three brothers" fairy tale stories. We can notice that the same theme in writers' works is repeated in fairy tale stories "The cure" and "The healer". Both fairy tale stories tell about Lukpan akim's wisdom, quackery. The main characters of folk tales "The wonderful healer", "The wise healer" are Ulykpan and Bizolda (the second fairy tale is called in the same way). The researcher Sh.Satbayeva says the following about this person: "Lukpan akim is depicted as a person who has an excellent mind, works hard and appeals to people, a respectful wise man and ingenious elocutionist who withstands arrogance and selfishness and encourages morality" (62;282).

In the folk tale Lukpan akim, in the fairy tale story a healer Lukpan hakim, in the fairy tale story "The cure" "makes a sick man get back to his land saying "there is no cure for your disease" because he does not want to tie him up into a knot by saying about a cure which is in everyone's mouth but there is no healer for it". Because there should be different reasons for this cure. In the following chart different animate and inanimate things which can heal and their numbers are given in the right order.

Names of things which can heal in folk tales and fairy tale stories

n folk tales:	In Z.Imanbaev's fairy tale story "The cure":	In A.Seidimbekov's fairy tale story "The healer"
<ol style="list-style-type: none"> 1. A snake which was kept out of people's sight for seven years 2. Snake's poisonous saliva 3. Milk mixed with saliva 	<ol style="list-style-type: none"> 1. A single saksaul 2. A deep root of a saksaul 3. A dark grey snake 4. A black cow 5. Cow milk 6. Soured milk 7. Snake's puke 	<ol style="list-style-type: none"> 1. a first-calf cow 2. And a black cow without birthmark 3. And last milk of such a cow before dawn 4. And a snake called zhezbauyr 5. A poisonous snake 6. Poisonous urine of such a snake before dawn 7. A pit of a hip bone of a dead man 8. Poisonous grass which grows from that pit 9. Grass named bindweed

In the folk tale, it is necessary to mix the snake's saliva with the ordinary milk, in the first fairy tale story it is required to mix the snake's puke with the black cow's soured milk, in the second fairy tale story the snake's urine and the milk of the black first-calf cow before dawn should be mixed and the poisonous grass named bindweed should be dipped in there. As you notice, the cure is based on a snake's venom and milk in all three fairy tales. It is known that a snake's venom has been used since ancient times. Sensible Kazakh nation did not express outrage at a snake that came into a house, they used to pour milk over it and let it go instead. Bindweed grass from the fairy tale story "The cure" appears to be a healing herb. The author might have added the healing herb in order to increase the healing effect of the snake's venom and milk. In addition, in both fairy tale stories, the cow colour should be necessarily black. The reason why such requirements were necessary can be explained by further findings which prove that black cow milk has a lot of nutrients and a high calorific value.

When one or several plots come together in the same work, it is called blending. For example, A.Seidimbekov's fairy tale story "Three brothers" was written in such a way. It would not go amiss to mention the following interpretation in this regard "While blending, a fairy tale gets complicated, but it maintains its literary integrity, which is gained by the concurrence of plots" [43;28]. Events, which make up a big plot of a literary fairy tale,

resemble separate legends and fairy tales. It can be indicated in a chart too. However, as we consider fairy tale stories based on folk tales, in the chart names of folk tales and relative themes of chapters, which were written under the influence of folk tales, of the fairy tale story “Three brothers”, will be given.

Names of folk tales and chapters of fairy tale stories

Names of folk tales	Themes of chapters of the fairy tale story “Three brothers”
1. “The fairy tale “The ingenuity” 2. One chapter of the fairy tale “Ayaz bii” (The Frost judge) 3. The fairy tale “Three brothers” 4. The fairy tale “Three phrases”	1. The brothers, the old man who lost his camel and the judge 2. The brothers’ testing of the judge, his fast horse and the meat on the dish by. 3. The judge’s story told to the brothers 4. Aman and Yessen’s story

A wise and experienced old man with a grey beard and yellow teeth inherits to his children a bar of gold that is buried under a single root poplar. One day the gold gets stolen. The brothers travel to the judge to find out who has stolen the gold. The fairy tale story plot continues with the argument of the old man who looks for his lost camel. The oldest of the brothers Aman guesses that the camel has bobtail from its dung as it cracked after dropping. The middle brother predicts that the camel’s right eye is blind because it ate the grass on the left side but did not touch the grass on the right side. The youngest brother notices that the camel was loaded with honey on one side and sugar on another side, and it was a pregnant woman who mounted on it: “She made the camel kneel to perform her ablutions and leant on the ground when she was standing up, that’s why I suppose it was a pregnant woman. On the right side where the camel kneeled, there are a lot of black flies and on the left side there are plenty of buzzing bees, that’s why I suppose sugar was loaded on the right side and honey on the left side,” (49;309).

Now let us draw attention to the answers of the travellers given to the judge in the folk tale “Ingenuity”: “The camel’s right eye is blind because it ate the grass on the left side and did not eat the grass on the right side. Its leg is lame because it was raising its left foot where it was standing. We know that the camel has bobtail because it dropped its dung far away. The

dung of bobtail camel drops far away, a camel which has a tail cannot drop its dung far” (22;368).

The characters explain that the camel has a bobtail and it is blind in the same way in both fairy tales. Aman suggests different signs when predicting about the bobtail camel, and he takes into account the fact that there was a pregnant woman on it and the camel, which was loaded with sugar on one side and honey on another side, kneeled down, but not the camel's limp. In this regard, the author's proof is reasonable and useful for cognitive purposes. The brothers feel anxious because they need to discuss the old man's problem, who has lost not only three bars of gold but also the camel. When they arrive at the judge's aul, they see the judge who is watering his black fast horse. Watchful Turar notices immediately: he supposes that the judge's grandfather was not a judge, but somebody else. When the fast horse finishes drinking water it shakes its legs, and Yessen interprets that it was crossbred with a cow. When they bring a dish of fresh and hot lamb, Aman notices that it was crossbred with a dog because of its fetid smell. After they question a shepherd, a horseherd and the judge's mother, they find out that they are right. The sheep, which was slaughtered for the guests, when it was a lamb, once fed the speckled mother dog which whelped at that time, because the sheep's milk was not enough for it. The horseherd fed the colt, which was born in the freezing winter, with the cow milk, because the mare's milk was not enough. The judge was married to three women, but they couldn't give birth to a child. So the judge got married the fourth time, but he did not know that the last woman was already carrying a baby at that time. So, the judge turned out to be the horseherd's son with whom his mother had an affair.

In the fairy tale story “Three brothers” not one person as in “Ayaz bii” (The Frost judge) but three people put the judge to the test, it is explained by the fact that the plot events develop around these three gentlemen and the person under test is not a khan, but a judge, this owes to the brothers involved in the dispute who aim to persevere in front of the judge. The common thing for the folk tale and fairy tale story – the crossbreed of the fast horse and the cow and the fact that the person under test is not a real khan (judge). Although in the first one there is a similarity in motives (proofs), in the second one there is not.

The judge thinks over the issue for three days, which three brothers offer to him. After three days the judge tells them one story: a girl and a boy, who are famous for being attractive and clever, fall in love with each other. However, the girl's father has his own father of the daughter-in-law. As the girl cannot get over the ancient tradition and parents' blessing, she waits for the boy to come as a bridegroom. She begs her future spouse “I am

yours, I will be your lifetime wife, but let me spend my first night with the man I love". Although the bridegroom flushes with anger, he lets the girl go to her beloved. The man who is in love with the girl gets delighted by the bridegroom's kindness and orders to go back straight away and wishes a happy life. When the beautiful girl is hurrying to the bridegroom, she is caught by robbers who are watching the rich man's aul. The girl tells the robbers her story she has experienced herself. She tells about two men's fine gestures and begs to let her go. The main robber agrees to set her free. After the story finishes, the judge asks three brothers whose behaviour is nobler, whether it is the bridegroom's or the man's who is in love or the main robber's behaviour. Aman thinks that the bridegroom's gesture is noble, Yessen justifies the man's gesture, who is in love, Turar believes the main robber's behaviour is worth respect. "One of them, the bridegroom or the man in love, is a slave of mind and honour, the second one is a slave of love. Otherwise, I do not see any noble gesture from their side. To my mind, the real nobleman is the main robber" (49;310) says Turar. "Your understanding about life is a proof of your nobility, you have taken the gold, Turar" concludes his speech the judge (49;310).

There is a difference along with a similarity between the folk tale and fairy tale story chapters whose title was taken from the Eastern fairy tale "One thousand night". In both fairy tales, the youngest brother steals the gold. However, in the folkloric tale, the youngest brother hides the gold for his own use, while in the fairy tale story "Three brothers" it turns out that Turar, who is caught by the judge's riddle, hides the gold not to lose well-being, in other words, he thinks about his future. Thus, it turns out that Turar grasped the old father's moral but not his older brothers. It is necessary to mention that this fairy tale plot, which is spoken orally, occurs in other literary works as well. For example, in B.Otetileuov's epic "The wise judge" the judge finds out who is a thief among three gentlemen through a riddle story and offers to three gentlemen as a model the story of the bridegroom, the man in love and the thief. Saken Seifullin also used this story in his poem "Kokshetau". A captive Kalmak (nation) girl depicts herself in riddles as a baby pigeon, a man who promises to come over once as a duck hawk, her spouse as a white hawk and thieves as three owls.

In the folk tale "Three phrases" a rich man's son gives one man a herd of horses and learns three moral words "Don't spit into the pit where you drink water", "Don't leave tomorrow's meal", "If your right hand starts an argument, your left hand should stop it". His father gets furious and kicks him out. The rich man's son gets over dangers with the help of the first two words and then after some years comes back to his aul. When he sees the young boy next to his wife, he attempts to attack him with a sword, but he

remembers the old moral phrase and keeps his temper. In the end, he figures out that this young boy is his son and hugs him tightly, so he gets his way honestly.

In the fairy tale story the similar occasion, which Aman and Yessen tell the judge, ends in tragedy. After ten years a young man comes back to his land and wants to test his wife at dark night, driven by dark thoughts. When he sees another man lying down next to his wife, he cannot keep his temper and cuts a young boy with an axe on the wall. It turns out that he killed his only son who was 6 years old when he was deported. Irretrievable sorrow fills that man's heart forever. Although the writer uses the folk tale plot by making changes and shortening it, he maintains the national idea in the same way.

In the folk tale, the young man controls his temper with the help of his mind (because he takes advantage of the moral phrase "If your right hand starts an argument, your left hand should stop it), as a result, he gets delighted. In the fairy tale story, as the man's mind is defeated by his fury, his heart fills with regret (there is not any moral phrase here). One of them understands the phrase "Fury is an enemy, mind is a friend" by taking joy, the second one – by experiencing sorrow. The author might have intended to influence on the judge's mind, sentiment much stronger and deeper through tragedy in the brothers' story. Thus, it is notable that authors of fairy tale stories, which have a slight difference from folk tales, rely on new data and information. They increase a number of miscellaneous animate and inanimate things that can heal. The purpose of authors is to get the idea "indeed, it is impossible to find, difficult cure" across the reader's mind. Therefore, they intend to increase the healer's honour in front of people.

Thus, the authors include elements in their fairy tale stories that lead to new concepts and fresh interpretations. However, if we take into account, that bees and flies are both attracted to sugar and honey, not only a pregnant woman but also an old man might lean on the ground, we notice that such interpretations are not logical. Although it might seem that a new explanation is added to the camel's bobtail (its dung cracks while it drops), the fact that dung drops far or drops and cracks are similar notions that complement each other. To be precise, the camel has a bobtail, so it drops its dung far. When dung drops far, it cracks into two pieces. The author takes a state of dung as a detail but not a distance where it drops, not to repeat the element from the folk tale. Another thing which is worth attention, it is doubtful, that one of the brothers, steals the gold who intends not to lose well-being. Does it mean that the sensible brothers do not have trustworthy qualities? If they do not have, why is it not mentioned? Judging by the brothers, who save the youngest one from death, it does not seem

true. Or is the youngest son Turar a two minded person who is scared of his own shadow? As we notice, such elements that distinguish the author's fairy tale from the folk tale cause inconsistency.

The characters of fairy tale stories narrated in a new fashion are a khan and a vizier, a rich and a poor man, a judge and a mullah, Tazsha bala. The common feature for the majority of realistic fairy tales – a pursuit to a cherished goal. The winner is usually a wise and well-balanced, honest and clever man. His main trait of character is ingenuity, cleverness and composure. That is why in such fairy tales mind and humanity always win, but those who want to pursue happiness by cunningness usually fail.

The main idea of A.Seidimbekov's fairy tale story "The rich man, the poor man and the judge" – only honesty can help you achieve everything. In the fairy tale, the judge represents wisdom, fosters kindness and demonstrates humanity. The judge makes the rich man feel shamed because he tries to possess the purse full of gold creepingly, which the poor man finds on the bottom of a poplar. The judge asks the poor man to cut down and bring the poplar where he found the purse and he keeps a watch on the rich man's tongue. When the judge says "The poor man is being late!", the rich man answers "He might come back in a time when a mare can be milked" (hour and a half), then the judge figures out who the owner of the purse is: "If you have lost the gold in the market, if you don't know where the poplar is, how can you know that he will come back in a time when a mare can be milked? At that moment you gave yourself a verdict!" (49;338) says the judge and puts the judge to flush.

In A.Seidimbekov's fairy tale story "Artists and rebels", since aul gentlemen make merry on their own, farmers become short of labour force. Aul people figure out that forty artists (in Kazakh "seri" means somebody who can sing a song, dance, write poems and has other artistic skills) do not have natural talents but mastered talents: they set fire on the windy side of the meadow where forty artists lie down; when fire flames, artists, who are lying with their body sprawled, run away like leaping sheep; a real artist does not leave for anywhere. The wise old man who watches everything from aside gives a signal: - This is a real artist, carry him out and give him proper honour and respect, but catch those who are scared as if they are sheep, which have seen a wolf, and make them pasture cattle! (49;334) this excerpt shows the old man's wisdom and that his imitating life is short. Thus, the author in his fairy tale stories about a just judge, a real artist clearly shows events that occurred in real life but a long time ago. Plausibility of the event is proved by adding the characters such as mean rich men, judges who are always on the justice side and artist gentlemen, whose number was reasonably a lot in ancient times.

In order to understand how a wise judge and a real artist are extolled, we will rely on S.Kaskabasov's interpretation regarding a folk tale: "Such illusion is rooted in the tendency to depict old life exaggeratedly. The world of fairy tales about wise judges – a society where all people obey mind and ingenuity, wisdom and justice triumph, a wise man is honoured by folks, the imaginative world about such time, the national utopia" (37;225). Modern fairy tale stories include illusions rooted in folk tales, otherwise, both fairy tale stories mentioned above would be left without the imaginative world and lose fairy tale characteristics, they would be considered as stories based on drama events instead.

D.Akhmetov's fairy tale story "The quack mullah and the stick" is different from the folk tale "The quack mullah". In the folk tale, only the mullah's quackery is disclosed, in the fairy tale story, he is properly punished with the interference of magic things. Thus, the peculiarity of D.Akhmetov's fairy tale story which catches the eye – here magic things interfere with the events: when a wise old man comes to the quack mullah, he gives him a magic pen, a magic belt, a magic stick. The pen writes when the quack mullah makes a fortune dishonestly, the belt stifles him when he tells lies, and the stick hits him when he goes off the rails. As a result, the mullah is scared of the old man's last gift – the holy stick, he gives up his old immoral job and makes his mind to work honestly. This fairy tale story is similar to the folk tale "Hit, the wooden hammer!" in terms of compositional structure and idea. The difference is the magic things from "The quack mullah and the stick" are given to him in order to set him on the right track.

D.Akhmetov's fairy tale story "The magic water bottle" teaches us the importance of honest work. A man, who can admit his downsides and can get rid of them, is praised. The rich man steals the magic water bottle made from goatskin from the poor neighbour, which gives a drink if you stroke it three times saying "White goat with moonlike horns, I am thirsty, give me some water". The stolen water bottle turns into a snake and bothers the rich man in his dreams. Only after he gives back the water bottle to his neighbour, his nightmare finishes. Since then he gives up stealing and decides to work honestly and get along with his neighbour.

D.Akhmetov's other fairy tale story "The halal food" proves that humanity, honour, happiness is in hard work and halal food. The younger of two brothers steals his brother's sheep, slaughters it and invites his neighbours. The meat on the dish turns into a frog and black beetle. The healer cures the sick man and he realizes that a human cannot survive without hard-earned food. He gets rid of idleness and obstinacy, as a result, his cattle grow twofold, fourfold, his shed gets full with sheep, he achieves

what he wants, his pot is always full of food. A number of modern fairy tales are based on unexpected, harsh actions of such inanimate, trivial things as “Hit, the wooden hammer”. If we do not take into consideration odd actions of such things, situations in these fairy tales, which depict lives of individual humans, home, society, are everyday truth, they are taken from reality” (21;227). This is what M.Auezov said about modern realistic fairy tale stories and it is still actual.

In S.Sauytbekov’s fairy tale story “Akkonil and Akmaral” a poor man called Akkonil digs a pit in the ground and an elk falls into it. The poor man rescues White elk and it gives him a sheep, which can shake out gold, and a magic tablecloth. A rich man steals those things. White elk gives him a lucky bird. The lucky bird in the sack pecks the rich man. The rich man gives back the things he has stolen from the poor man. “The key of happiness is in the following: Akkonil shows mercy to White Elk who falls into a pit and does not kill it. White elk does also good to Akkonil. The author concludes as “Kindness never does harm” (54;76).

The characters of S.Sauytbekov’s fairy tale stories “The rebellious Tekebai”, “If there is much huger than you...” fight with giants. Tekebai from “The rebellious Tekebai”, who cannot help but do what he wants although it is inappropriate, suffers a lot from his bad behaviour himself. However, the clever rebel rescues himself, the old man Akyl and others from a dragon and a giant; he makes the ground open up and swallow the giant’s mother. The writer draws a conclusion at the end of the fairy tale story that the phrase “I will nail you to the ground” (which means to punish) might have been a dreadful phrase from the rebellious Tekebai times” (54;100). In the fairy tale story “If there is much huger than you...”, when three giants are catching a whale, they invite Aidar who is worth ten men alone, because they need physical power. Aidar settles among one of the giant’s beards. One hair of his beard puts his eye out. The fairy tale story ends in the following way: “When the mother hugs and kisses her son affectionately, who comes back safe and sound, the father says:

-If a child does not listen to his father’s advice and does not appreciate an older man’s words, he will always be miserable. I said “If there is much huger than you, he will put out your eyes” Was I right?” (54;104). In the folk tale “The rolling stone old man” the old man’s weakness and ingenuity are taken as opposite things, whereas in S.Sauytbekov’s fairy tale story it is not mentioned at all, in both of them the main characters are physically powerful creatures. In “The rebellious Tekebai” Tekebai kills the rich man by chance, whereas in “If there is much huger than you...” Aidar turns over his neighbour’s sleigh accidentally when he wants to help him. These cases are similar to the episodes in the folk tales which are used to show the main

characters' physical power. For example, it is familiar for us that Tostik from the folk tale "Er Tostik" punches the old woman's only son while playing alshee (Kazakh national game played with a part of a sheep's bone). Thus, the author implies that mischief and arrogance do not help you succeed in life, warns that there is another power which can definitely defeat any power, extols cleverness.

In modern fairy tale stories, there are also Tazsha balas (Bald boys) who are depicted as cunning and ingenious. B.Adilov's "The enchanted sword, the silly khan and Tazsha bala", A.Kaldybaev's "Tazsha bala's ingenuity", "The honest boy" are good examples which can prove it. Tazsha bala gets over a number of difficult situations and challenges with the help of his mind and strength. In folk tales, Tazsha always fights with khans, rich men, whereas in the given fairy tale stories Tazsha sets them on the right path. B.Adilov in his fairy tale "The enchanted sword, the silly khan and Tazsha bala" demonstrates the khan's stupidity when he blames the sword, which cuts his hand, and tries to punish it by throwing into zindan (subterranean jail) for ten years, even keeps it in the fire in despair for three days. Tazsha bala says "The enchanted sword's punishment – to use it in the kitchen". "Oh, my mighty khan! –says Tazsha bala – Your enchanted sword was made from pure steel unblended. –Have you heard the phrase "The enchanted sword does not lie on the bottom of the sack"? If you intend to punish and frighten steel, it is stupidity. It does not bend, if it bends, it breaks. Its only punishment was to break it. I couldn't do it, so I used it for menial work to make it useful for people at least" (44;113) thus Tazsha admits in front of the khan that he sent the sword to the kitchen to take advantage of it for people.

A.Kaldybaev's fairy tale story "Tazsha bala's ingenuity" disparages bribe-taker rich men. One rich man attacks his neighbouring rich man's horse by saying "The mare on the near bank of the river was frightened of the stallion's voice on the other bank of the river, and became barren". Tazsha bala, who is from the aul, which wants to serve the same sauce, asks "You can rely on me solving this misunderstanding without conflicts". When Tazsha bala crosses the other bank of the river, he shoots the barking dogs which turn up in front of him. When the rich man asks Tazsha bala "Why did you shoot my dogs?", he answers: - As your aul and our aul dogs are afraid, wolves eat up all sheep, so I decided to shoot all of them. I believed you that the mare on the near bank of the river was frightened of the stallion's voice on the other bank of the river, and became barren, and I did the same". Hence, Tazsha beats the rich man verbally, takes back his aul's horse and crosses the river.

In A.Kaldybaev's fairy tale story "The honest boy" the poor man's son proves that he can defend his honour by beating the rich man's son in the fighting. The fairy tale implies that a human, who is able to defend his honour, can defend people's honour as well. The rich man's son becomes a humped chest rich man, the poor man's son becomes a wrestler who was not defeated, a hero, who led the troops and defended his folks from enemies so many times, respected people's honour, as the wise old man said. In the folk tales about Tazsha bala sarcasm and mockery prevail and Tazsha's tricks are directly used to disparage the oppressive medium. In the fairy tale stories, Tazsha is known as the character who always corrects inappropriate behaviour of class representatives, gives them advice, beats them verbally, shows oratorical abilities and stands for honour.

In conclusion, newly narrated fairy tale stories have the following characteristics: old judges, recognized by their just verdicts, are respected. An author suggests predictions regarding situations, which occur in real life, and a wise old man makes a conclusion. Stories about the hardworking older brother and the idle and thief younger brother are told. Magic things disparage quackery and theft. Thus, the idea "return the favour" continues in fairy tale stories as in the folk tale "Hit, the wooden hammer!". Such things as the sheep, which can shake out gold, the magic tablecloth, the lucky bird – examples of returning the favour. The idea from the fairy tale "The rolling stone old man" is repeated. The main character can be rescued from the giants only by mind and tricks. There is an attempt to prove the idea that physical power cannot do anything good, the proverb "If there is much huger than you, he will put out your eyes". Newly narrated fairy tale stories keep depicting Tazsha's character. Cunningness and ingenuity are extolled. The fact that the rich man's son becomes a humped chest man, the poor man's son defends his folks from enemies and respects people's honour – the main motive of fairy tale stories with similar themes.

III. POETICS OF FAIRY TALE STORIES

The given chapter will consider the structure and linguistic chart of a fairy tale story, which is thought to be a figurative genre of literary prose. "Since a fairy tale genre has become ordinary folk's art of writing, it is considered to be a form of aesthetic relation of folklore to reality. Therefore, it depicts ordinary folk's ideal in every period of society's development, it expresses their aesthetic and moral concepts" –says the researcher S.Kaskabasov about a folkloric tale (30;238). An author's fairy tale depicts both ordinary folk's ideal and author's ideal. Here ordinary folk's, author's aesthetic and moral concepts are presented. The work's composition and language definitely play a critical role in expressing perception and concept.

If we draw attention to the poetic structure of modern fairy tale stories, we can notice that there are no complex fairy tale forms. The reason is, first of all, fairy tale stories are targeted to younger children and adolescents. The plot motive of the majority of fairy tale stories is strong, the compositional structure is compact and literary integrity is steady. A fairy tale story is similar to a folk tale and different as well in terms of structure. The poetics of fairy tale stories is influenced a lot by writers' writing manner, talent, style. Sign of the times is clearly seen in a fairy tale story.

Since the compositional structure of a folk tale was studied at length in the researcher S.Kaskabasov's work (37;239), we decided to rely on this systematic research and suggest our assumption regarding the compositional structure of fairy tale stories. "The classic type of folk fantastic fairy tales covers such compositional parts as sending the main character to another world, finding magic things, completing difficult tasks, seeking in marriage" (37;201), whereas fairy tale stories cover only a couple of the given parts.

A fairy tale story also begins with the character, setting off from his home. There are different reasons for it: in one story the storm takes away the widow's headscarf, embroidered with a lovely picture on it, the brothers Ertai, Eltai, Syrbaï look for the headscarf (M.Tiesov. The mother's cherished dream); in another story, Aizhan, the only little sister of the boy named Kaisar, gets lost and her brother tries to find her (K.Zhamanbaeva. The black flower); in another story, the main character wants to be a hero and sets off on a far journey (K.Zhamanbaeva. The hero Kaidos). This way of beginning a fairy tale story is rooted in folk tales. For example, since Z.Shukirov's "Onerbek", S.Sauybekov's "Kuat" (a man's name which means power) fairy tale stories are based on the folk tale "Karamolda" (The black mullah), they maintain the same ancient way of beginning. In other

words, the main character has to leave his home for particular reasons: in “Onerbek” Onerbek sets off on a journey to find a trade, leaving his only mother and only goat; in “Kuat” Kuat, the only son of seventy years old Zheleu and fifty years old Eleu, sets off on the old magician Kari khaziret’s madrasa to get education.

Some fairy tale stories with added social motives have different beginnings: in one of them, the main character faces a problem himself. For example, in K.Omarov’s fairy tale “Mergen and the fallow deer” the thief’s guardian, who steals the jeweler’s gold, leaves the guy named Mergen (shooter) in the deserted land. The main character sets off on a far journey single-handedly. In the further events of the fairy tale story, he gets over different obstacles. He might not have come across a particular villain, sometimes he expresses bravery, patience, incredible composure through fighting with natural disasters (flaming fire, the ocean covered in ice, cold wind and etc.). The work’s denouement – the hero, who overcomes challenges, comes back to his land. This is a structure of Fantastic fairy tale stories.

The plot events of fantastic fairy tale stories are not twisted, the poetics and structure are usually not too complicated. There are no permanent prologues and epilogues in storylines of any of them. In the plot prologue appearance, temper, behaviour and social sides of the male characters are described, in other words, it is written whether they have a poor farmworker’s background, or are particular tradesmen or pupils, sometimes animate and inanimate things of the main character are mentioned. For example, S.Sauytbekov’s fairy tale story “The black feather and the noble quality” begins in the following way: “A long time ago there was a hero named Saur. He had a sharp-eyed eagle named Kakhar, which caught forty wolves in the winter; he had a dog named Aktos, which hunted down thirty foxes, six mountain sheep, fifty roe deer; he also had a roan fast horse named Boran” (53;83).

Moreover, extra things beyond the plot are added into the structure of modern fairy tale stories. In the prologue of S.Sauytbekov’s fairy tale story, mentioned above, Saur goes hunting along with his friend Konyr, he shows his shooting abilities, he hunts after a golden horned, silver hoofed, sable haired mountain sheep, the mountain sheep says to find a flat-footed old man. After Saur and the flat-footed old man meet, the exposition starts, i.e. the old man tells a story he has experienced before.

An introduction and beginning can be different in some fairy tale stories. For example, in K.Myrzagalieva’s fairy tale story “The magic stick or my wonderful imagination” the introduction and the beginning are united. Let us consider the beginning of the work in order to prove it: “I and

Gulnar read a lot of books. Our bedroom is full of books. Fairy tales, stories, poems. Before we go to bed, we retell each other what we have read. We dream of travelling to the fairy tale world as in movies and cartoons. Sometimes before I go to bed, I feel as if I am travelling in the wonderland. Oh, children, do you have any idea, where I have been to thanks to my endless imagination?! I have no words to describe the wonders I have pictured in my mind. That is why I decided to go along with Gulnar. If we imagine together, it will be even more exciting” (63;3). After such narration Azamat and Gulnar dive into the fantastic world, they meet Pushkin’s character Gwidon, travel around the world with the help of the magic stick. It is difficult to distinguish the beginning of the excerpt. It can be assumed that the sentence “do you have any idea, where I have been to thanks to my endless imagination?!” can be a base for the beginning, which shows that the main character dived into the fantastic world without Gulnar so many times. The sentence “If we imagine together, it will be even more exciting” implies that storylines common to both children have started. So, the fairy tale prologue is a brilliant descriptive method, which is successfully used to prepare readers to accept the literary truth, to make them involved in it.

Hence, the common feature of fantastic fairy tale stories, unlike folk fantastic fairy tales – their poetics and structure are not too complicated. Fantastic fairy tale stories for adolescents based on folk tales have a number of repetitions in terms of the plot structure. Despite this, we notice that simple structure types of folk tales are chosen, which provide background for fairy tale stories. At the beginning of the fantastic fairy tale story, the main character sets off for a long journey, in the end, he comes back home safe and sound. These fairy tales also aim to extol the character who appeals to ordinary folk like in a folk tale. However, in a fairy tale story, the main character is usually a young boy. He has similar obstacles and challenges like in a folk tale: an author does not offer any easy ways to his character. The more difficult a task is, the more respect he has. A writer, who is able to understand the ingenious imagination and sensitivity of a child, who cannot stand falsity, also relies on folk traditions.

Now let us consider the beginning of a fairy tale story. The majority of fable fairy tale stories for children have an introductory story in the beginning, which expresses an outward perspective. These sentences show who tells events in a fairy tale story and who influences on the development of a story. For example, Zh.Almashev’s fairy tale story “Where are the clouds’ lakes?” begins in the following way: “My grandmother tells very interesting stories. I wonder how she knows all of them. Whenever she tells, she gets delighted and forgets about everything. The more I listen to my

grandmother, the more I get excited. I feel as if I am travelling in another world. Once she told me a story about the clouds' lakes". The introductory story in R.Abilkadyrova's fairy tale story "The legend about the birch and pine tree" is the following: "The speckled heifer's calf has drunk skimmed milk a lot and it has been ill for two or three days. My grandmother asked me to pasture the calf in the woods so that it could eat green grass. I took Esil with me. Esil asked "Why does the birch have the whitebark? Why does the pine have the dark brown bark? I told him my grandmother's legend". Thus, they also have opening sentences such as "priskazka" and "zachin" like in Russian, Turkish, Azerbaijani, Uzbek, Tatarian folk tales (52;245). The first one plays an introductory role in a fairy tale story, the second one tells that the fairy tale events took place a long time ago according to his grandmother, it is also mentioned about the character and his place of living, social status, children, wellbeing. If we consider "priskazka" as an introduction, and "zachin" as a beginning (37;241), then one of the opening sentences in the given fairy tale stories is the introduction, the second one – the beginning. However, this introduction has a difference from an introduction in folkloric tales: although a fairy tale story's introduction is not related to events in the work, it triggers the narration. Because in both fairy tale stories the grandmother tells her grandson a story. The story before the fairy tale's beginning is similar to a realistic genre – the story plot. The beginning is the same as in a folk tale. For example, Zh.Almashev's fairy tale story begins as "Many centuries ago there were a lot of lakes and small lakes" (64;67), whereas R. Abilkadyrova's fairy tale starts as "Once upon a time a rich man's beautiful daughter Sulubike falls in love with a poor man's son" (52;125).

The structure of classic fairy tale stories about animals is not considerably complicated. Their compositional base – meetings and confrontations between animals. Therefore, fairy tale stories function through dialogue rather than narrative. For example, let's take the argument between the cat and dog in A.Baubekov's fairy tale story "How did the cat and dog make friends?":

-“Are you envious! When will you stop this habit?-said the cat twirling its whiskers.

-What? Milk? You usually steal that very milk. There is milk in your whiskers, this time you might have stolen too?

-It doesn't matter whether I steal or ask milk, I am not as lazybones as you- said the cat hurting the dog's feelings. Ahf which has never heard such words gets furious:

-What did you say? Am I lazybones? Don't you twiddle your thumbs?- the dog attacked the cat" (44;14).

Notably, there is no more inconvenient situation than an argument. If children can picture the familiar situation in their minds, it is a big lesson.

A. Shansharov chose a different type while narrating the events of the fairy tale story “The beginning of the year”. It seems that he aimed to make the fairy tale content interesting and understandable for children. The author repeated the folk tale plot and seemed to aim to adopt it to age peculiarities of readers. Let us consider the excerpt from the dialogue given as the introduction to find out the purpose of the narrative and the targeted age of children:

-Do you know the days of the week?

-I know: Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday.

-And months?

-I know too: January, February, March, April, May...

-Enough, you know this. Now tell me the names of the years.

-How interesting! Grandpa, I told you names of days, months. But you cannot name years, you count them one by one instead, don't you?!

Here we go, you didn't know that. A good while ago, all animals gathered and gave names to years. Their names: a mouse, a cow, a panther, a rabbit, a snail, a snake, a horse, a sheep, a monkey, a hen, a dog, a boar. These years are called “mushel” (the ancient way of age calculation by twelve years) altogether. One mushel starts after another. When a new mushel starts, the names of these animals starting from the mouse repeat again (65;18).

After the boy listens to his grandfather, he gets frustrated that the mouse is the start of the year. He says there are stronger, bigger, faster and more useful animals than the mouse. The boy wants to know the reason why the mouse is the start of the year and goes with his grandfather to collect some firewood. On the way, the grandfather tells him a story about how animals fight for the start of the year. “The mouse sits on the camel's ear and sees the year first. Thus, the year calculation starts with the mouse since then. The camel believed in his height, but was left with nothing” the boy does not like this decision: Ouch, this mouse is a cheater! I will destroy all the mice in the barn tomorrow! – resents the boy here. – Why aren't there names of an elephant, a lion, a bear, a wolf, a fox in the year?

The boy does not want to accept the fact that the harmful mouse could deceive the camel, which does honest work for people. He is frustrated because the story does not end in the way he has thought. The writer emphasizes that the episode, when the mouse becomes the start of the year, can cause resentment in any child. The old man also gives reasonable answers for the further question in the young boy's mind: Although the

elephant was as enormous as a mountain, it didn't come to the meeting, because it was afraid of a tiny mouse. The lion neglected all of them as it thought it was the king of all animals. It was lying in its warm place. While the white bear was catching a fish, the black bear was attacking buzzing bees to eat their honey, they were left with nothing. They were too busy to come. While the wolf was attacking a sheep in the shed, a horse in the pasture, a herd of cows, it had no idea of the meeting. It heard later and felt miserable. The fox preferred to steal hens instead of fights (66;19).

After this description, children understand not only that the elephant is afraid of the mouse, the lion is arrogant, the white bear and the black bear are gluttonous, thieves, the wolf is greedy, the fox is a thief, but also realize that such qualities do not bring any use and prevent from achieving what they need. The majority of events in Kazakh folk tales evolve through the beginning which tells that they occur a very long time ago, whereas the events in A.Shansharov's fairy tale story evolve by intertwined introduction and beginning.

Thus, a narrative's introduction is the way that leads to a fairy tale plot, a foundation. In this regard, it is a separate narrative story by its own: The grandfather asks a question to his grandson. The grandson answers. The boy, who is eager to listen to the fairy tale, goes along with his grandfather to pick up some firewood. Such a narrative story, which is directly related to the narration of the fairy tale event, intertwines with nowadays life truth and is narrated as a realistic story. The introductions of A.Kosanov's "The yellow frost" and R.Abilkadyrova's fairy tale "The legend about the birch and pine tree" also depict modern life truth. Both fairy tales, which are distinguished from a folk tale by this feature, mention that the events took place a long time ago in literary way: "A long time ago there was an old man called Yellow frost in the far land called North, - started his speech the grandfather" (52;59) "I retold my grandmother's legend: "Once upon a time, a rich man's beautiful daughter called Sulubike falls in love with a poor man's son" (52;53).

The plot outline and compositional structure of A.Kosanov's fairy tale "The yellow frost", also the kindness of the characters who are supposed to be strict, absence of violence and episodes which make you laugh, seem to lead a young child to the thought "indeed, this might be true". The mastery of the writer is his ability to find an answer to the child's question in the way he or she wants it to be answered, to tell the story steadily with the help of intertwined truth and imagination. Thus, the grandfather's answer given to a little boy Zhakan's question "Who and made patterns on the window and how?" (68) is a close answer to the child's imagination.

There is no introductory story in a folk tale. It is a possible phenomenon when two plots appear in one fairy tale, like two apples in one branch. The folk tale «Gul-Sanobor» based on the fairy tale “One thousand night” is exactly the same fairy tale. On the one hand, it might seem to be similar to S.Sauytbekov’s fairy tale story “The black feather and the noble quality”: both of them have introductory stories which lead to the main events, in both of them the characters’ experiences are narrated from the first person. However, in the folk tale, a story is a separate plot which intertwines with the next one. A rich man Rashid’s son Makhambet marries a beautiful girl disguised as a monkey. After Makhambet drinks alcohol despite taboo, his bride turns into a pigeon and flies away. The bride’s father Akhmed tells Makhambet that if he finds out the story about Gul-Sanobor, he can take back his daughter. Gul-Sanobor’s story, who lives in the city Makedoni, is the second plot of the fairy tale. This story is similar to such elements of the fairy tale stories as the wife who turns the man into a dog, the dog which returns to the man again.

Thus, although there is an introduction in Kazakh folk tales, which is told on purpose in Russian, Turkish, Azerbaijani, Uzbek nations, it occurs differently in modern Kazakh children’s fairy tale stories. The researcher S.Kaskabasov says the following about an introduction in a folk tale: “The purpose of the introduction – to convey the idea that a fairy tale is a lie and create such an atmosphere. Therefore, it can be mischievous, funny and rhymed” (37;245).

As we notice from the above-mentioned examples, an introduction in fairy tale stories is completely different in terms of form and content. Its distinction depends on the genre nature of a fairy tale story. Thus, why does an introduction remain in fairy tale stories? There are several reasons. The main reason – a fairy tale story is written for children. A fairy tale should make a child interested and enthusiastic. That is why such a form, such an image is chosen. Secondly, a fairy tale genre does not enable to answer reader’s all questions through a fairy tale event. A writer realizes it and chooses such external characters as grandfathers and grandmothers, who are very experienced, wise and close to a young child, but who do not take part in a fairy tale event, only narrate it. Thirdly, an author aims to lay responsibility not on himself but other people, i.e. a child’s grandmother, grandfather or a child’s dream, imagination.

If we look at the Russian literary fairy tale history, we notice that there is exactly the same introduction in V.F.Odoevskii’s “The town in the snuffbox”. The following interpretation “It (“The town in the snuffbox”-Zh.R.) still remains a model of the figurative artistic solution of the scientific theme in narratives for very young readers” proves that the model,

which makes a child experience fantastic adventures through seeing a dream, is used to enable a young child to understand concepts about things and phenomena easier. The difference from the Kazakh literary fairy tale introduction is here the father tells his child a story about a music box; after the story, the child falls asleep and sees a dream. This dream makes up the fairy tale events.

Hence, fourthly, the introduction of the fairy tale story aims to simplify the comprehension of concepts about things and phenomena for a child as well. As nothing comes out of the blue, “priskazka” in Russian folk tales was added to V.F.Odoevskii’s fairy tale “The town in the snuffbox” written in 1830 as the father’s story to his child, whereas the same introduction with altered type, content, function is added to modern Kazakh children fairy tale stories as well.

Adding “Priskazka” in specific situations can be noted in D.N.Mamin-Sibiriyak’s collection of fairy tale stories called “Alenushka’s fairy tales”. The fairy tale begins like “Rock-a-bye, rock-a-bye... Alenushka’s one eye is sleeping, another eye is looking; Alenushka’s one ear is sleeping, another ear is listening. Sleep, Alenushka, sleep, my beauty, and your father will be telling a fairy tale” (67;3) and continues with the introduction. “Alenushka’s fairy tales” was published in the journal “Children’s reading” for the first time. Later it was complemented with narratives “The fairy tale about the brave hare”, “The fairy tale about Mosquito Mosquitovich”, “The fairy tale about the sparrow”, “Sparrow Sparrowich”.

The model of the given fairy tale stories, classified in such a way and called in a single way, and evaluated as “The fairy tales are not literary equal”, might have influenced on Kazakh children’s literary fairy tales. For example, K.Duisenov’s book “The fairy tale about the fairy tale” contains six fairy tales called “Two tulips”, “The apple and the pineapple”, “The bubble”, “The golden hands”, “The bitterness of jealousy”, “The dreamers”. The introductory story begins in the following way “Once upon a time there lived an old man, an old woman and their grandson Akzholtai. They used to enjoy telling and listening to a fairy tale. If one of them was telling a fairy tale, the others stopped eating and were listening open-mouthed. One day they ran out of fairy tales to tell” (68;6) and its events evolve further in the following way: they are rescued from the deadlock by the hen with the golden comb.

“I have laid an egg today. Bring it home and keep in the warm place, take care of it. The third day the fairy tale will hatch out of it. When it comes out of the shell saying “cheep, cheep”, catch it “hop-hop!” If you catch it, your life will turn into a fairy tale. If you cannot catch it, lick the yolk which will stick to your hands. Anyway, you will have plenty of fairy

tales” – says the hen. While waiting for three days, they couldn’t stop thinking about it “Where is this fairy tale?” They likened it to the golden colt, the zhertyrnak or wicked witch, the flying carpet or endlessly reshaping peacock, the lilting nightingale, the one-eyed giant and fairy, the magic golden coffer. The third day the golden egg cracked and the fairy tale appeared radiating all the colours of the rainbow. When it was trying to fly “cheep, cheep, cheep!”, they caught it “hop, hop, hop!” However, the fairy tale slipped away through their fingers and disappeared in a blink of an eye. The old man and old woman and Akzholtai left there licking the sticky yolk. The introduction finishes like this “However, it was not a simple yolk. They gained abilities to create fairy tales – eternal dreams, endless imagination. If one has dreams and imagination, he can create a lot of fairy tales as well. Dear children, I will tell you fairy tale stories I heard from those people” and leads to the intended fairy tales (70;7).

The difference from the above-mentioned introductions is that they are not intertwined with the fairy tale plot within a separate fairy tale story, but they relate to classified several fairy tale stories. D.N.Mamin-Sibiryak wrote the following about the book, which contains soothing fairy tales dedicated to his daughter so that she could get over her mother’s early death and reduce the pain on her body “This is my favourite book – it was written by love, so it can overcome everything else” (38;249).

The introduction of K.Duisenov’s fairy tale stories enables children to understand that fairy tales are created with the help of endless dreams and fierce imagination. Here the responsibility regarding the narrated fairy tale events is also carried by the adult person (the old man and old woman) and the young child. However, the writer’s method looks like an advertisement. If people dream and imagine in fantastic situations, their fairy tales must be fantastic too! So you can’t help but be involved in a fairy tale, you can’t help but read it! The author seems to imply, that even though some fairy tales are not interesting if you recall that one of the narrators is a child, you should be sympathetic to it. One difference is these fable fairy tale stories “Two tulips”, “The apple and the pineapple”, “The bubble” begin as real stories. “The dreamers” can be named a story judging from its layout and content. Only in realistic fairy tale stories “The golden hands”, “The bitterness of jealousy” information about the characters is given and their personality is described. However, this feature reminds a traditional fairy tale beginning.

There is an extended beginning type in Kazakh children’s fairy tale stories; they occur in the majority. Let us consider several fairy tale stories:

1. "Once upon a time, when a goat had grey hair, a pheasant had red hair and long-tail hair, there was an old as humble as if he could not grab grass from a sheep's mouth" (S.Bakbergenov. The fox wearing the fur cap.)

2. "Once upon a time, when a goat had grey hair, a pheasant had red hair and long-tail hair, there was one story" (A.Seidimbekov. Betpakdala. (Desert plain)

3. "In the days of old, when a goat had a bobtail, there was a boy called Onerbek" (Z.Shukirov. Onerbek.)

4. "Once upon a time, a hare decided to invite its friends to its birthday, which lived in the forest kingdom" (N.Kadyrbayev. Why does a hare have long ears?)

5. "Once upon a time, there was a boy called Nuryim, who lived on the bank of the river in the aul with a few houses" (Zh.Asanov. The clever hunter.)

6. "In the days of old, there were old people Zheleu and Eleu" (S.Sauytbekov. Kuat.)

Thus, in the extended beginning it is mentioned that the fairy tale event occurred a long time ago, besides, there is information about the character, his place of living, social status, daily life and sometimes even more details. In some fairy tale stories with social motives included, the character helps a man who faces trouble; in others, he faces trouble himself. For instance, in D.Akhmetov's fairy tale "The grey shooter" the shooter cures the wild deer, whereas in K.Omarov's fairy tale "Mergen and the fallow deer" the thief's guardian, who steals the jeweler's gold, leaves the guy named Mergen in the deserted land(69;33).

The reason the fairy tale story begins in such a way is definitely rooted at the beginning of Kazakh folkloric fairy tales. Thus, we witness that the beginning "once upon a time...", which is the specific peculiarity of Kazakh folk tales, is also preserved in modern fairy tale stories. However, there are types of beginnings among Kazakh fairy tale stories, which emerged due to a writer's style. A writer not only tries to make interesting content and event but also pays attention to the narrative (writing) style, the ability to involve a reader, to make him think, its cognitive purpose and colourfulness. For example, D.Akhmetov in his fairy tale "The quack mullah and the stick" changes the traditional beginning of the folk tale into a different type in a playful manner but with the same content. "In the time, which neither me, nor you, nor even all of us together could figure out, there was a quack mullah" (55;23). The next author S.Ospanov's fairy tale "Saruar" begins in the following way: "In the days of old or this wonderful century we are living in, an unfamiliar brave boy named Saruar was going to fly to the moon. So, he looks for a fellow to fly with him" (44;164). The

writer in his fairy tale suggests little children, who are aware that people haven't flown to the moon yet, to choose a time when the event happened.

In M.Tiesov's fairy tale story "The mother's cherished dream" the precise time of the event is given: "In ancient times when Otyrar city was being built, there was an old house with a thatched roof in the valley on the bottom of Karatau mountain" (69;33). M.Etekbayev's fairy tale "The cunning cuckoo" begins as a story: "It is midday. I am pasturing a group of calves towards the river. After watering, I am going to take them to the hill by afternoon. It turns out the calves are not thirsty. They are eating sedge grass on stones and snorting". After the boy comes across a speaking smelly cuckoo, the fairy tale becomes the fairy tale. The cuckoo tells the boy that it lives in the rocky land, so its colour is spotted yellow as a stone; it catches insects among stones with its long beak and keeps throwing a grasshopper until it drops right into its throat. The boy even watches the moment when the cuckoo protects itself from its enemy. The cuckoo lies on the pebble opening its wings and stretching its beak above. Its beak becomes like a dry blade of grass. There are plenty of such fairy tale stories that relate to fable fairy tale stories because of suddenly speaking characters. Let us consider the several beginnings of them:

1. The land is dried out. Green nature has lost its beauty. Everything is yellow as if it has been raining with gold. Green leaves have changed their colours which have been thriving until this time. They have turned into earrings of the beautifully growing and turning yellow tall poplar". (Zh.Almashev. The golden earring- the golden leaf.)

2. Seeds! They sprout, grow, ripen, fall down to the ground, sprout again, grow again, ripen again and fall down again, they keep doing it over and over again all their life" (M.Tiesov. The seed and the stone)

3. "The sky is covered with grey clouds... Ravines and valleys, thick trees are completely yellow. Yellow leaves are rustling as if somebody is cutting paper. It is chilly between mountains, which is dressed in yellow clothing of trees" (K.Tolybayev. The leaf.)

4. The enormous sea. It is an incredibly immense open sea as sparkling as a mirror. Vast shining water is as blue as the clear sky. It is overflowing as a melting lead. It is like azoque flowing into the lowland among mountains and flocking there. A tiny blue island catches the eye like a saddle-cloth. The edge of the island is very green, probably because of clean water constantly flowing back and forth. The middle is bare rocks as if they were flocked there deliberately.

5. "The summer. July. The clear sky is whitish. The sunshine merges in the mirage as though shrouded in the dust" (K.Tolybayev. The droppings.)

6. Clear spring water on the hillside is rushing down to the bottom of the mountain. It is flowing through rocks and cliffs, its waves pounding, bubbling, and laughing sonorously. The Bubble burst out of one of those bubbling waves radiating all the colours of the rainbow” (K.Duisenov. The Bubble.)

7. On the bottom of the mountain whose peaks were playing along with clouds, there was growing a pineapple garden on the fertile lowland about two or three kilometers. The garden alters every season and adds exceptional beauty all around. In the yellow autumn, it ripens and gives to people plenty of cherry red fruits as tasty as kumis (a sour drink made of mare’s milk). In the winter, its leaves fall down to the ground and fall asleep covered by snow” (K.Duisenov. The apple and pineapple).

If “One of the components which forms the fairy tale poetics is figurative means and language patterns” (37;250), these figurative methods are common to fairy tale stories as well, as we noticed from the above-mentioned examples. The Russian folklorist N.M.Vedernikova said the following about a folk tale “The power of poetic imagination, the depth of artistic generalizations, the preciseness and figurativeness of folk speech in fairy tales will always appeal us” (43;133), but it cannot relate to all literary fairy tales.

Authors of fairy tale stories for children take into consideration the fact that their works should be suitable, easy and convenient to read for children’s language. However, a fairy tale story should not only broaden children’s horizons but also attract naturally and enrich with beauty. In this regard, a fairy tale gains artistic power and enlivens through language patterns. Only a sincere narrative with proper figurative means can have a deep impact on children and stick in their memory. Permanent means in Kazakh fairy tale stories are hyperbole, repetitions and contrast. Hyperbole (grotesque) plays a great role in increasing the effect of a literary fairy tale to a young reader. These are examples from K.Omarov’s fairy tale story “The clay hero” (44):

1. “...Do you want me to send your soul to the other world? – screamed the huge beast whose nose was touching the ground” (p.428)
2. “Sparks as stars went through his clattering teeth and fell down to the river and blew out splattering” (p.429)
3. “He brandished his sword to the left and right and trampled them as meadowland” (p.429)
4. “The argamak (a breed of racehorses) of the Clay hero flew straight like a bird as soon as it reached the fortress” (p.430)
5. “They were really frightened of the Clay hero they saw themselves whom neither a bullet shot nor a sword pierced” (p.430)

These hyperboles make the beast's face, The Clay hero's actions and his heroic fast horse's galloping really fantastic. One of the writers who used hyperbole while making a fairy tale image is M.Tiesov. In his fairy tale story "The mother's cherished dream" he overemphasizes the main character's enemies and the troubles and obstacles he faces. Another thing among the main character's helpers, which is depicted with the help of hyperbole, is certainly a horse as in folk tales. In the fairy tale story "The mother's cherished dream" Syrbai's horse takes him and flies over the fire mountain and the wild sea safe and sound. If the purpose of using word combinations differently, with specific patterns rather than ordinary syntactical way – to give words a new trend, stress, breath, thus, to increase their effect to readers" (25;237), the repetition, one of the language patterns, occurs a lot in fairy tale stories: in O.Turmanzhanov's fairy tale "Barley and grain - foods, gold and silver are stones" the following example of repetition catches the reader's eye immediately "If you eat a little, the yearling will be left; if you eat and stop yourself, the sheep will be left; but if you eat nonstop, what will be left? Be content with what you have, trim the fat, be satisfied" say people to each other mercifully.

One of the classic fairy tale stories about animals, M.Gumerov's fairy tale story "The bear and the eagle" the violent bear makes an attempt to frighten the birds' king the eagle with the help of the bird called the Bittern and describes it skillfully. "The Bittern lives on the lake in the mountain ridge, but it wants to settle in the forest lake. I told it not to come and I told it not to touch animals in the forest. The Bittern is a giant; if the mountain falls, it doesn't even mind. I won't scare you describing its face; it's ready to fight in every case. It can swallow all the forest; it can also wreck the earth. Its voice, oh, its voice! Nobody has heard its voice! Its power and voice are similar, as a clattering spear. Tonight I'll take the Bittern from the lake, I'll set the order, I'll make," – such eagle's words are written in rhymes, in general, all characters speak in rhymes here and make listeners wonder. As you noticed, hyperbole and repetition methods often occur in fairy tale stories. Awaken at dawn because of the Bittern's huge voice "Boom, boom", the scared bear wants to know what kind of bird it is and sends one after another the squirrel, the fox, the wolf to describe it. The bear knows after everyone's hyperbolic description that it is as big as a bear, its beak is as sharp as an awl, its mouth is six inches, its sticking out moustache is seven inches, its nails are as big as moose's horns.

In D.Akhmetov's fairy tale story "The dragon" the following figurative words also represent a new language pattern enriched with a folkloric fairy tale model "Its sixty cunning tricks, seventy domains of outrage are awakened, so it is playing around and reaching the peak of

crossing the line” (55;9). Impersonation is also used a lot in other writer’s fairy tale stories. For example, K.Duisenov’s fairy tale story “The bubble” has impersonation. Rushing of the clear spring water down on the hillside down to the bottom of the mountain, flowing through rocks and cliffs, its pounding waves, bubbling, and laughing sonorously – everything depicts human behaviour, actions. Such epithet “The Bubble was separated as a baby from the embrace of its mother called water” increases the aesthetic effect of the narrative. In the fairy tale story “The apple and the pineapple” the following figurative fixed expressions make the work more attractive “The apple couldn’t help but give up”, “The poor thing suffered agony in its bones”, “The pineapple is about to run out of patience”, “You say it burst into floods of tears”.

In some fairy tale stories, there are rhymed verses too. A rhyme is a short catchy poem that is easy and convenient for children to learn by heart and recite. A lot of rhymed verses in fairy tale stories are similar to poems in the form of the dialogue (quiz, mockery, entertainment and etc.) which often occur in children’s folklore. They are distinguished from ordinary rhymes in terms of compositional structure. In F.Dinislamov’s fairy tale story “The bear and the boy” a rhymed conversation between the bear and the puppy, the honey bees is similar to another form of quiz like aitys (a song competition held between two aqyns). The part of the fairy tale, when the fox tells the bear about the working bees, is written in prose, the further part, when the bear comes to aul and talks to the puppy, is written in rhymes:

Woof-woof! – said the puppy
Who is walking there at night?

Roar!...I am a taliped bear.
If you bark,
I’ll hang you on the tree!
Tell me faster!..
Where is the beekeeper?

Ah-ah-ah-ah...-said the puppy
Scared of the bear it hid the tail between its legs:
There isn’t a beekeeper here...but in the city
He left the working bee
For Asset, twelve years old boy
Oh! Oh!
It is so good!
I am not afraid at all

I'll destroy his hive.
I'll fill my stomach with the honey
Tell me faster!...
Where are the honey buckets?

The bees' fight against violent power of the bear is indicated in the following rhymes:

Buzz, buzz, buzz,
This sweet honey is for children,
Don't you touch them, taliped bear.

In R. Shotbayeva's fairy tale story "The lazy cats and thief mice" mockery rhymes are given as dialogues, here the cat and the mouse speak one after another. The poem structure is easy, playful and firm, written appropriately for nursery rhymes. The author seems to be on the mouse's side rather than the cat judging from the dialogue between them:

The mouse:
The thief, lazy, speckled cat,
Steals and drinks milk,
Its tum is full of meat and fat,
Now it is sleeping hard.
Squeak, squeak, squeak.

The cat:
I wanted you to have fun,
I wanted you to be full up,
I didn't touch anybody,
I disliked villainy,
Meow, meow!
Believe me what I say,
Let me sniff you gently,
Kids, come here, this way,
I won't touch anybody.

Meow, meow!
The mice:
The evil speckled cat,
Steals sour cream a lot,
Nobody will go out,
Stay there, smack your lips
Squeak, squeak!

The writer appears to have used the scene of the feeling of sympathy in the poem in the form of mockery model to disclose negative features in the unfavourable character such as laziness,

thievery. It is common to fairy tale story structures to use strong rhymes as “I am a taliped bear - I’ll hang you on the tree”, “I’ll destroy his hive - I’ll fill my stomach with the honey”, “The speckled cat - its tum is full of meat and fat - now it is sleeping hard. The following phrases “Tell me faster!...Where is the beekeeper?” or “Where are the honey buckets?” are repeated one by one and enliven the fairy tale story very much. They are rhymed with the help of consonance of sounds such as assonance and alliteration. In these poems in the form of the dialogue between the taliped bear and the puppy, the bear and the honey bees, the cat and the mice, their appearance and behaviour, traits of character are depicted precisely with the help of metaphoric pictures in order to give cognitive information for children.

One farmer from Sh.Kumisbayev’s fairy tale “The wolf and the dog” strokes his dog and tells this verse:

My dog, my dog, oh, my dog,
You bark all the night
You are loyal to your master,
I love you as my luck,
You are my sheep,
You are my guard at home.
Let your master have a rest,
Let him take a nap.

Although there is an impact of Russian fairy tales, which can be noticed from mowing hay with a scythe, a dog watching home instead of pasturing sheep with its master, using such words as a farmer, a master, there is a clear national peculiarity in the structural system of rhymes, repetitions and these proverbs which occur in the fairy tale story: “If meat stops being tasty, I will stop eating it”, “A shepherd with an ox is a dead shepherd, a shepherd who notices only when wolves eat all sheep. A shepherd with a camel is a standing shepherd. A walking shepherd is a miserable shepherd”. There is a suitable consonance of sounds (assonance, alliteration) in the verse as well.

In A.Baubekov’s fairy tale “How did the dog and the cat make friends?” the dog makes up this verse for the cat:

My cat, my cat, my cat,
My narrow-eyed cat.
It is clever, it is a hero,
I’ve had fun with it, in fact.

These rhyming words, written in consonance of sounds, can not only cause interest in a child but also can make them learn it by heart. The natural peculiarity of the fairy tale story is directly related to its

short size. It is built on the impressive rhyme with the strong consonance. There is a lot of sound, word repetitions, figurative phrases here. Their content is closely linked to children's everyday life. In the verses of fairy tale stories, there are familiar situations for children; their peculiarities of perception and taste are taken into account. Each of them has insightful and aesthetic content.

However, some verses use a lot of rhymes without consonance which is not accepted by younger readers. For example, B.Uzakbayev's fairy tale story "The fish which bit the grass" has a rhymed riddle which is hard to understand even for adults not only for children:

The khan's wellbeing –
Having unity having a tail.
Blade of grass
Leads to happiness day by day.

According to the author, the riddle has the following solution: "The khan's wellbeing is a myriad of folks under the khan's reign. Having unity means The Sun Island over the sea, where nobody has stepped on. Having a tail means a golden fish swimming in the sea. Blade of grass means the grass on its mouth which leads to dreams. Leads to happiness means if I am shown that fish biting the grass, my life will be longer. If somebody catches and brings that fish, that person will be the most powerful khan in the world". It is a complicated riddle with a difficult solution. The main character of the fairy tale story, seven years old Beibit, solves this riddle and marries his daughter, in the end, he becomes a khan. The verse uses inappropriate rhymes. When you read the riddle, it seems that unity mentioned by the author is not the Sun island, but the tailed fish; the blade of grass does not seem to be grass, but grass fish. It is not easy to learn by heart such a song without logical lines. Since the work is written for children, it should have been built on lovely rhymes that satisfy a child's enthusiasm and enlighten his or her concepts. In general, verses in multiple fairy tale stories apart from this one, are easy to learn by heart, convenient to recite, appropriate for a child's personality, playful and catchy.

Not everybody might know that the author of the "Russian definition dictionary" V.I.Dal wrote fairy tales based on folk tales. Dal in his article "A few words about current Russian language", published in 1842, wrote the following words which imply that he wanted to show the power of a Russian word through fairy tales "Fairy tales were important for me, and a Russian word, which is kept down, was not able to appear in people's sight without a special excuse or a reason, - so a fairy tale served as an excuse". The power of a Kazakh word is rooted in

many centuries-old proverbs that develop along with folk's life experience. One of A.Seidimbekov's realistic fairy tale stories "Three brothers" contains about twenty proverbs and sayings that beautifully complement the fairy tale. For example, "A man is mortal", "there is unity –there is wellbeing", "If six men do not get along, they lose what they have in their mouth; if four men get along, they get anything even from the sky" (which means people can achieve anything if they are close knit), "One can be wealthy until one's cattle perishes" (It is said when the old man gives a sermon), "One man dies, but other people keep living" (It is said when the old man passes away), "If all of you become a feaster, you will be an evil, if all of you become a shepherd, you will be a slave, if one of you – a feaster, another one – a shepherd – you will be wealthy (It is said when the father is about to run out of his little fortune), "Sorrow on your soul will go away, if you get it out of your chest", "If a human loses his cattle, he will suffer" (it is said when the brothers set off for the judge's aul) and others.

He uses proverbs and sayings altering and embellishing them according to the characters' behaviour. He uses the Kazakh language delicately and carefully. In O.Aubakirov's fairy tale "The bear riding a horse" Kulager and the bear's conversation is beautifully complemented with proverbs and sayings: "A horse is like human's wings", "Do not approach a horse, if it is restive" (which means let sleeping dogs lie), "The tortoise which cheats on the weights", "If you pull this way, the cart will break, if you pull the other way, the ox will die" (which means it is difficult to solve a problem), "The fastest horse among hundreds and thousands", "The stick which taught the bear how to read namaz" (carrot and stick). Thus, the authors use a lot of national figurative phrases in their fairy tale stories. They combine a literary language and a rich national language skillfully in their fairy tale stories.

In folkloric cumulative (chain) fairy tales monotonous episodes are repeated without any changes, there is a similar case in K.Smailov's fairy tale story "What heats the house?"

"Water, water, how do you turn into steam? – asked Altai.

- I am heated and turned into steam by this fire, - said the water and pointed to the fire under the cauldron.

Now Altai looked at the fire.

-Fire, fire, where did you come from? he asked it.

- I am made from this coal, - said the fire and pointed to the pile of the coal at the stove. Altai came up to the coal. Black coal makes red fire, doesn't it? -Coal, where did you come from? – he asked from the coal.

-My great-grandfather is a tree, - said the coal, sat on uncle Omar's spade and went into the stove" (44;118).

However, although there is a chain in the fairy tale, the episodes are not repeated. This fairy tale is similar to the folk tale "Who is the strongest?" popular among Turkish nations in terms of compositional structure.

The periods maintain the keystone of the fairy tale genre but also add peculiarities to its nature. Such peculiarities, on the one hand, depend on every writer's writing skills, inspiration; on the other hand, they depend on the writer's social medium and role in the literary process, perspective concept, perception. Although M.Gumerov's, K.Tolybayev's, M.Tiesov's, A.Seidimbekov's, S.Sauytbekov's, M.Etekbayev's, Zh.Almashev's, K.Duisenov's, D.Akhmetov's, R.Abilkadyrova's fairy tale stories have a lot of genre similarities in common, they have dissimilarities as different as day and night. It is necessary to bear in mind that all genre peculiarities of a fairy tale depend on the author's writing peculiarities.

Every fairy tale narrative is written at every author's will; they add their own specific peculiarities that nobody has added before. Whether the description of the fairy tale's character should be a role model or a figure of fun sometimes depend on the quality a writer would like to see. For example, N.Kadyrov's fairy tale "Why does the rabbit have long ears?" the rabbit invites to its birthday "the hedgehog which is always shy", "the fox which worms itself into someone's confidence", "the wolf which cannot speak books but is serious enough" and "the calm bear". The hedgehog and the wolf start congratulating immediately after they come into the rabbit's house, whereas the fox says "your house is so warm, your dress fits you like a glove". When the bear is late for the birthday, the fox says "it is a sluggish bear's habit, isn't it?" The fox's rash point of view about the bear shows its recklessness. Here, the fox is the character born in folk tale traditions. The hedgehog tries to find excuses for the bear saying "its house is far away". The wolf keeps silence. The hedgehog and the wolf keep on the rails and behave well. The hedgehog is also the fruit of the traditional character. The wolf is depicted differently than usual.

Zh.Kashkynov's fairy tale story "Two rabbits, one hippo" tells about the punishment for the hippo, which sat on the seat on the bus for small animals, and two rabbits that did not get tickets. The beasts kick out the hippo from the bus. The photo of two rabbits, which did not get tickets, is hung on the window of the bus. The hippo and the rabbit's characters are also taken from the folk tale model. As for the fox, which

starts its every word with “dear”, it is a positive character here: “It says to the beasts which get on the bus: -Dear passengers, don’t forget to get tickets even without my warnings” (44;240).

“Dear Hippo, didn’t you know that you can’t sit in the seat of small animals? Aren’t you embarrassed to let baby beasts stand up? Give up a seat, -said the fox” (44;241). Thus, in the first fairy tale the wolf, in the second fairy tale, the fox is presented as the unexpected character. According to the author, the wolf is serious; the fox is polite, demanding and honest in its work. Hence, after children read these fairy tales, they not only learn how to behave well but also learn and accept the author’s attitude to a particular character.

It can be said that no writer is not inspired by folk oral literature’s heritage. Every time they turn to its huge legacy, they find new figurative vocabulary and get inspiration. Elocutionists not only learn how to construct a plot, a composition, create the characters from folk oral literature, but also nourish from oral literature.

Kazakh writers wrote new narratives as a result of using some models and plots of fairy tales and legends from oral literature along with their imagination. Sometimes literary fairy tale authors might use only one element from folk tales. For example, the folk tale “The fidgety Sadu” and S.Bakbergenov’s fairy tale story “The fox wearing the fur cap” have different themes: one of them is a traditional fairy tale; another one is a fairy tale about animals. In the folk tale, a rich man’s son Sadu loses his riding horse, a fur cap on his head and a dog called Akkaska while hunting. He hides the fur cap in the hole and later the fox finds and puts it on. One edge of the leading reign was tied to the dog Akkaska, and when the dog runs after the fox, the horse rushes after the dog too.

The plot events in the fairy tale story about animals evolve through conversations and interactions between beasts. In the folk tale, there is slight humour, whereas in the fairy tale story there is severe satire. In the fairy tale story, the fox is not depicted as an ordinary beast, but as the character representing a person who has evil intentions. These fairy tales have one element in common – the fur cap on the fox’s head. However, it is inappropriate to think “The fox wearing the fur cap” is based on the folk tale because of this element. In this regard, the researcher E.Ismailov’s following statement always has a great value: “A folkloric element is taken in accordance with a poet’s creative purpose. If an author does not think through a folkloric material, a folkloric form does not connect it closely with a new narrative, the latter cannot reach a high ideal and artistic level” (70;87).

Not every writer can notice a fantastic (fairy tale) quality from an ordinary situation, captivate a human, influence on his or her inner world. This quality is common to the majority of writers who are involved in wonderful mysteries of nature. Emotional colour, frankness, simplicity along with beauty, unparalleled style – all of these are typical features of K.Tolybayev's fairy tale stories about nature. Beasts and birds, insects, mountains, flow water, wind, even playful breeze are able to think, they fight with each other, talk to humans, they can be joyful and sorrowful as well. These daily interactions seem to add fantastic flavours to narratives. All the characters, let it be a boastful starling, a booming bittern, a reckless crow, a bat flying at night, a sly cat, a brave rabbit, have fairy tale features.

The boastful cliff, depicted by Tolybayev, brags itself that seawater might flow to another direction without it, but after the story of the seagulls and the black crow about the sea power, it gets frightened immediately; the drops dripping from clouds say that the sea might turn into the puddle without them, then the blue sea responds "the cloud was born from me"; the prickly cane blames a flower which was looked after by humans "you wrecked my dignity", then the red flower as rosy as fire responds "humans know better which of our qualities are worth honour". As for the wind, it blows wooly clouds on the sky back and forth not letting them have a rest.

Tolybayev's fairy tale stories are famous for their poetic depth, various colour shades, which he uses, constantly change and alter. Due to this fact, he is able to fit a big part of life along with nature into a tiny narrative. Life episode in any of his fairy tale stories is so appealing, the plotline is really exciting. When one starts reading K.Tolybayev's fairy tale stories "The eagle's nest", "Bluish-grey clouds", "Breeze", "The blue poplar" and others, they can imagine a human through behaviour and actions of the Eagle which gets fledgy on the hill, the wooly naughty Bluish-grey clouds clustered together, the carefully pacing horse, the naughty Breeze with its amusing mischief, the playful Blue Poplars.

Every character in the fairy tale story stands out for having remarkable peculiarities. In the fairy tale story, the fierce Snowstorm of February feels exhausted after raging severely (55;9); the towering mountain Peak looks like an old man sitting cross-legged; it seems like an old horseherd standing still on the top of the hill without batting an eyelash as if he is wearing a silky shawl made from thick woolly clouds (55;16). The Bluish-grey Cloud, depicted by the writer, bursts into of tears, offended by the gold-shining sun, which digs it in the ribs and

tickles all around. Thus, the clear drops shining like silver pour down the ground like hanging unwound silk thread” (55;18).

The sun “which has never bent the brows” bursts out laughing because of the furious, naughty Cloud’s behaviour. The children mock at the crying rebel too, they devote a song to it “blind rain, torn coat, shed tears, pour to the earth!” The enormous trees, depicted by the author, do not indulge in the wafting Breeze. However, thousands of green leaves rise altogether and shriek with laughter making a loud noise. After blowing constantly, the extremely exhausted Storm falls down the ground out of breath, looks for the lee side shaking from chilly drops, hides among bushes and tall thistles. The White Cloud teases the Blue Poplars “cold-natured, cold-natured!”, which got soaked and ceased because of water. The Blue Poplars are shaking as if children having washed in cold water, whereas the White Birches play with crystal droppings like a toy. Each of these characters is not described separately. Their surrounding catches the eye immediately. As a result, the environment is recognized, the group (an adult, a young child etc.) is clarified, the idea (the writer’s intended idea) is defined. K.Tolybayev’s every character contains the truth of human life, children’s life; every action of his characters is natural and plausible. Thus, all of the above-mentioned examples show that the writer understands the life deeply, particularly children’s life, children’s psychology, also they demonstrate his superior large vocabulary, his observance of natural phenomena vigilantly, sensitivity, fastidiousness, figurativeness of his language and deep thoughts. The strength of K.Tolybayev’s fairy tale stories lies in their aesthetic power. They add passion to children’s heart, boost their imagination and trigger to think.

Since a story has miscellaneous genre characteristics, a fairy tale story has also miscellaneous genre characteristics. The reason is most of K.Tolybayev’s fairy tale stories do not have a plot. For example, the fairy tale story “The mountains speak” depicts how a young boy Omirbek understands and feels the nature, how he talks to the mountains in the camp “The white birch” on the valley Shymbulak.

“- Hey, kid!... Why don’t you sleep? What are you scared of, who are you afraid of? Oh, my coward... It was me coughing... I am your grandfather, Alatau. Thousands of generations grew up from my embrace, I cherished and cradled them. Is there a child who doesn’t love his grandfather? All of them are sweet to my heart. The mountain’s offspring doesn’t forget its mountain” – says the mountain (55;63). K.Tolybayev has succeeded in depicting the inner world of his characters, their personality, the author’s intonation and writing manner.

He depicts the appearance of the enormous vulture building the nest in the fairy tale story “The eagle’s nest” in the following way: the enormous vulture is lying on the void of the sunny side of uneven sparkling stones, which sank into thick snow halfway filling up the mountain as if wearing a woolly shawl with puffing up hair on the back of its head. It is curving inside its wings as flat as a door, as long as an arm span, as though making a little roof which cannot let the cold come in” (55;9). There is not anything odd, it is impossible to cross out or replace any word. In the fairy tale story “Everything has limits” the sower says to the plow which does not understand a word “Are you so tiny that even a thumb cannot dip, are you so shallow that even the bottom can crunch” (55;29). The above-mentioned examples prove that K.Toybayev often uses impersonation, one of the types of transformation in his fairy tale stories.

In M.Etekbayev’s short fairy tale stories such as “The meeting on a freezing day”, “The fairy tale about the owl”, “The spring fairy tale”, “The winter fairy tale” realistic details are described using fairy tale features. The author’s creativity is clearly seen from understanding the forest on the freezing weather, feeling the sunbeam in the spring, noticing the shadow of the blackcock and being able to convey these features to a reader precisely.

M.Gumerov also writes his fairy tale stories in the national spirit. In his fairy tale narratives about animals, there are a lot of elements taken from Kazakh folklore. One of them is using transformation while impersonation. The writer is able to find a necessary figurative word when depicting the relationship between every character and the main hero; he always relies on lively sentiments; he always supports his character. The most amazing thing in Gumerov’s fairy tales – a realistic description of the truth and the fairy tale entwinement.

The remarkable fairy tale essence, the national narrative forms are found in Zh.Almashev’s fairy tale stories; each of his fairy tale narrative aims at protecting nature and contains such morals.

Children’s writers reveal the beautiful world of nature by depicting realistic images of wildlife with the help of Kazakh fairy tale’s spirit and narrative methods. Our writers’ creative achievements, aspiring to perceive the nature and to make it perceive, seem to be limited by paving the way similar to the types “fairy tales – non-fairy tales” in Russian children’s literature. This is the gorgeous and expressive path of authors of fairy tale stories who worshiped Mother-Nature and called for being in eternal unity with it.

Therefore, we cannot help but call K.Tolybayev, M.Gumerov, M.Etekbayev, Zh.Almashev, S.Sauytbekov as nature story-tellers since they modify natural phenomena, one of the branches of existence, with the help of the magic of words. There is a bright hallmark of folk tales in using their capabilities of imagination, accepting and representing the environment from their perspective. Authors, who constantly keep using folkloric fairy tale traditions, develop important philosophical ideas further.

To sum up, Kazakh children's fairy tale story authors learnt a lot from folkloric fairy tale tradition in writing their narratives. Moreover, they included figurative pictures themselves as well and above-stated fairy tale works prove that they made a considerable amount of contribution to this area.

CONCLUSION

The Kazakh children's fairy tale story emerged as a genre in the time when European literature gained a huge success. The predecessor of Kazakh children's literature Y. Altynsarin took advantage of K. Ushinskii and L. Tolstoi's narratives deliberately in writing a textbook for children. The given Russian writers' fairy tales, based on folk tales and written specifically for children's world, without traditional poetic methods and using Eastern plots, later influenced on Kazakh children's writers.

In the Soviet time, a fairy tale story overcame a number of difficult periods. Soviet ideologists thought that soviet children had to avoid pursuing endless dreams, using creative imagination, reading any fairy tale works containing fantastic elements.

In the 30s of the XX century, fairy tale story authors included a labouring man in their fairy tale works. Literary fairy tales of new content were written regarding the harvest time of breaking the ground.

Kazakh children's fairy tale stories thrived in the 70-80s. M. Gumerov's, K. Tolybayev's, S. Sauytbekov's, A. Seidimbekov's, M. Tiesov's, M. Etekbayev's, D. Akhmetov's, R. Abilkadyrova's, Zh. Almashev's, A. Kosanov's, N. Akyshev's and other writers' fairy tale stories not only broadened a young reader's cognitive horizon but also influenced a lot in giving aesthetic-artistic, educative knowledge.

In the further development of Kazakh children's fairy tale stories, literary fairy tales, translated from Russian, played a big role. Russian literature's enlightening role kept influencing not only in the initial steps but all the period of the Soviet epoch lasting half a century. Russian literature created a model for any important genre, theme, issue, purpose and task.

For instance, under the influence of a Russian literary fairy tale in 19 century, romantic elements entered Kazakh fairy tale story. V. A. Zhukovskii's, R. A. Mamin-Sibiryak's fairy tale narratives influenced a lot. A number of elements were rendered from V. F. Odoevskii's, V. V. Medvedev's scientific-cognitive fairy tales.

The Soviet Kazakh children's fairy tale story aimed at mastering the intended theme, creating the appropriate character of a human (a young child) living in this epoch, instead of depicting the content and reality of socialism epoch, while Russian Soviet children's literature made the initial pattern with the help of fairy tale narratives covering miscellaneous life of children. It does not matter who learnt from whom and what was learnt. It is the issue which needs careful studying. The

point is every proper narrative, written in Russian literature, was common for readers and writers of different nations and Kazakh writers learnt from them and followed their model.

In general, in fairy tale works of the world literature, including Russian and Kazakh literary fairy tale narratives, it is not hard to notice that there is a great deal of concordant, common, similar areas. The reason might be that writers are able to recognize equally natural features typical to children in general. We can assure ourselves when we compare and contrast alongside Russian literary fairy tale works and Kazakh fairy tale stories. Moreover, there are differences between them as well. These differences derive from a writer's national worldview, principles, writing style, professional and competitive preparation. Every nation has its own specific quality peculiarities, national distinctions that others do not possess.

Thus, Kazakh children's fairy tale story – a type of a story rooted in the folk tale nature. It constantly fulfils aesthetic, educative and cognitive functions depending on children's age peculiarities. Since a literary fairy tale inherited qualities of a myth, a story, a traveler's tale, a legend through a folk tale, it conveys the reality and concepts of the old epoch and society to a modern time reader. One of the main aims of authors is to create a fairy tale story's event in the modern time circle.

As a result of these characteristics, it was possible to classify its genre types. Fairy tales about animals, fantastic fairy tales and realistic fairy tales – these word combinations have been used among folks since the old times, but we tried to give them a new scientific value from the scientific perspective. Thus, analyzing fairy tale stories as one of the flow streams of a literary fairy tale, we found out that their quantity is too massive, their subgenre types are also numerous. We suggested classifying Kazakh children's fairy tale stories into three areas:

1. Fairy tale stories about animals; 2. Fantastic fairy tale stories; 3. Realistic fairy tale stories; Since Kazakh children's fairy tale stories were not thoroughly studied before, we relied on the experience of the Kazakh folkloric fairy tale studies in order to classify the above-mentioned genre types of them. In this regard, we used terms from etiological fairy tale stories about animals, classic fairy tale stories about animals, fable fairy tale stories about animals, which were developed before in Kazakh folkloric fairy tale studies.

Since there are internal content peculiarities of the mentioned fairy tale stories, we also included such terms as fairy tale stories which have a slight difference from folk tales, newly narrated fairy tale stories, newly written fairy tale stories, fairy tale stories written about modern

children's life. Having analyzed and classified Kazakh children's fairy tale stories, we noticed that a considerable amount of them are dedicated to younger children, half of them are for older children. Hence, we took into consideration the fact that a theme, a content, a figurative peculiarity, a form are not the same and relied on the recent data of pedagogics studies regarding children's age milestones, we classified them into fairy tale stories for young children and fairy tale stories for adolescents.

Kazakh children's fairy tale stories are distinguished from folk tales by representing face-to-face its ancestor the fairy tale characteristics and modern time, and pursuing to build a bridge between them, bringing forward fantastic and real-life issues, preparing daily life background to fantasy, describing the real and imaginative characters on the same level. Modern life truth in fairy tale stories is expressed through details appropriately chosen for young child's psychology, modern terms used nowadays.

If we draw attention to the poetic structure of modern Kazakh children's fairy tale stories, we notice that there are no complicated fairy tale forms. A fairy tale story's structure is similar to and different from a folk tale's structure as well. Their structure was influenced a lot by a writer's writing manner, talent, style because every writer, every literary figure has their own aesthetic principle, own writing style. There are miscellaneous issues that bother each of them. Although these issues are rooted in the same source and they head towards the same direction, every literary figure finds different solutions using different means.

In conclusion, Kazakh children's fairy tale story is a narrative written taking into account children's psychology, artistic taste. It is an educative tool transformed into spiritual food for children.

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