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Concept Of “Love” In English And Kazakh Fairy Tales

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Abstract. *Fairy tales are very innocent and figurative literary works in national literature. They have very long history. Even they are told and compiled for children with the aim of upbringing, they reveal inner world and feelings, dreams of people all over the world. Fairy tales appear in languages to describe people's traditions and customs, ways of life at different periods of time. Fairy tales connect common things and phenomena, for example: people, nature, war, animals and etc. But the main idea of any fairy tale is devoted to common concepts. They can be positive and negative such as: happiness, friendship, brevity, love and etc. Fairy tales very vivid and colourful language is used to make the fairy tales fascinating and interesting. In our research work we would like to reveal the concept of “Love” and their peculiarities in the usage and development of fairy tales. The concept of “Love” has been one of the main subjects of fairy tale stories. In this article we consider English and Kazakh well-known fairy tales from the point of comparative and contrastive analysis. Through fairy tales the national culture and traditions can be revealed.*

Key words: Kazakh and English fairy tales, concept of “Love”, comparative-contrastive analysis, traditions and national culture.

Introduction

It is well known that wisdom, human thoughts and spirit of the people and nation can be shown in the traditions of people. And they revealed in their written and spoken language, especially in folklore. One of the forms of folklore which has been developed alongside with history of a nation is fairy tales. People created fairy tales and they could tell their thoughts about magic and charm, bad and good through fairy tales or through the characters of fairy tales. In fact fairy tales are intended for children, but elder people also listen to fairy tales. The knowledge of fairy tales promotes not only to know a language at best, but also facilitates best understanding of views and character of the people. Fairy tales also reveal different concepts of people about different phenomena, surrounding nature, people and animals, plants, more abstract things: perception, feelings and etc. The theme that we have chosen for the research is “The concept of “Love” in English and Kazakh fairy tales”.

Fairy tales of the different nations shows, how much these people have in common that, in turn, promotes their better mutual understanding and rapprochement. In fairy tales rich historical experience of the people, the representations connected with labour activity, a life and culture of people is reflected. Through these activities fairy tales can depict different human feelings, like: friendship, love, betrayal, unfaithfulness and etc. There is no doubt that fairy tales usually convince for kindness and love and appreciate them. Having compared English and Kazakh fairy tales we have come to conclusion that most of fairy tales are about love in these languages. And they also have common understanding of “Love”.

Fairy tales are a folklore part, but national stories are not necessarily fairy tales: we study a folklore subgenre, along with a myth and legends. There is a need

to distinguish such things so as to provide a better understanding of the fairy tale that comprises a huge wealth of the beauty of a nation's thought and wit. Especially now, when we witness a vivid interest of guests and linguists of other countries in the folklore of our nation. Therefore, we can underline the topicality of our research work. The aim of our research is to consider the peculiarities of the concept of "Love" in the English and Kazakh fairy tales. We also aim at showing similarities and differences of these fairy tales through comparisons. We have allocated the following objectives of the set aim of the research:

- to define the concept of "Love" in fairy tales of English and Kazakh languages;
- to get acquainted with the notion of "Love" both in Kazakh and in English fairy tales and classify them.

Methodology of the research

As we have conducted research and the analysis of English and Kazakh fairy tales, we selected the suitable methods for the research, like: descriptive, comparative and contrastive analysis, statistical methods and etc. And the work comprises information on modern and old fairy tales in a contrasting manner. Here we stick to diachronic and synchronic approaches in the analysis of fairy tales' development.

Findings and discussion

It is common that concept has been the subject of intersubjects, like: linguistics, cognitive linguistics, cultural studies, philosophy, psychology, logics and etc. As any other science, the research of the concept is originated from specifying the essential concept of a particular culture and language. The important cultural, language concepts are the ones that are peculiar to the customs and traditions of a certain people, or the concept which is manifested in the nation's national behaviour and psychological understanding of features and phenomena. Fairy tales are with very similar plots, characters of ordinary people. And motifs are found spread across many different cultures.

Many researchers hold this to be caused by the spread of such tales, as people repeat tales they have heard in foreign lands, although the oral nature makes it impossible to trace the route except by inference. First of all, it is natural to say that Kazakh and English national fairy tales can make it clear that in they contain much in common. It can be explained that all nations of the world live on one planet, develop under the general laws of history. But they have different traditions, religion and laws which differentiate them from each other. The knowledge of separate subtleties of language, including fairy tales, is one of ways of integration of the person in the system of world and national culture.

But fairy tales simultaneously show the national originality of folklore of each people. And the concept of "Love" is also common perception for people. Love can be for God, between male and female, parents and children, people and motherland, between friends, for nature, for profession and etc.

“We consider, the cross-cultural approach is the most productive for the analysis of a metaphor in comparative aspect as in the focus of such analysis there is an ethnocultural specificity of figurative symbolics of nominative units”¹

Concept of love, of course, belongs to high spiritual abstractions, above which, in the words of R.Rozhdestvenskogo, “dead, airless space begins in the human soul.” He is one of the basic values and “existential goods” (Brudnyi 1998:75), which is expressed by the basic beliefs, principles, and goals in life. The concept of “Love” is in line with the concepts of happiness, faith, hope, peace, freedom, and it is directly linked with the formation of the human meaning of life as the goal, the achievement of which goes beyond his individual existence itself.²

In contrast the nearest concept “happiness” can’t be described in terms of the essential features that send to the specific causes of this feeling. And if happiness is defined by a set of semantics of existing in a specific phenomena of views on the “sources” of occurrence of this state of mind (pleasure, peace, virtue, self-realization, implementation of call, and etc.).³

In general, “Love” is feeling of human beings which are capable of love when they are willing. Love, joy, blissfulness are human possibilities which differentiate them from animals. But the concept of “Love” in fairy tales has different understanding. According to fairy tales the concept of “Love” has its own thinking and understanding things. When we have analyzed the Kazakh fairy tale “Wolf and kids” and an English fairy tale “The Wolf and three kittens” in details and that has allowed drawing certain conclusions on similarity and distinction of fairy tales about the concept of “Love”. Here we see “Love” between animals. In fact people ignore the love between animals. We also found different interesting stories and included them into the general materials. Here we see the possibility of development of the best mutual understanding and rapprochement of the animals through detailed acquaintance with the history of the origin of fairy tales. In fairy tales it is usual to depict love between animals who are able to love their kids as people. And also for outlook expansion of love between people and animals. We can see in the well-known fairy tale “Beauty and the Beast”.

Discussion

According to some authors, “There are some concepts “recognizable at once” like “happiness”, “time”, “destiny”, “love”, “friendship”, “nature” and etc which is common to many ethnic groups. ... All these concepts make the world’s language image connected (being bounded) with deep knowledge, national

¹ N. V. Potseluyeva, T. N. Fedulenkova. *Contrastive analysis of zoomorphic phraseology in ENGLISH, RUSSIAN AND KAZAKH*, 2014, available at: <http://cyberleninka.ru/article/n/contrastive-analysis-of-zoomorphic-phraseology-in-english-russian-and-kazakh>, accessed 12. 06. 2017.

² N. N. Bolshakova, *Gaming poetry in literary tales*. Smolensk, 2007.

³ *Ibidem*.

features, and experience of the ethnic groups".⁴ As has been already noted, love as an interpersonal feeling includes almost any emotional manifestation of a positive attitude to the other – "God was by means of simple solutions, / all kinds of our relations - / only species of love" (Huberman) but by "true love" is understood, as a rule, erotic love - the most recent kind of love, which was appeared in Europe only in ancient times. Together with its first philosophical concept was developed by Plato and has lived up to our days.

English fairy tales amazingly differ from other countries. The fairy tales written in English, give us representations about national myths, legends, ballads, and also acquaint with separate elements of spiritual and material culture of this rich country. All it allows us to get acquainted with culture and a life of England, to learn different stages of its history. Originality of English national fairy tales outwardly very much reminds versions of fairy tales of other countries. Also it is quite often that English fairy tales borrow ballad plots and construction on their basis.

Usually fairy tales revealing the concept of love starts from ordinary expressions, like: ... *Once upon a time there lived a king or a queen who were happy... The romantic story reflects emotion, and it contains an adventure and picturesque; it deals with the dreams remote by places, the sea, the sky, and objects of the surprise mentioned with beauty and strangeness.*⁵

Generalized prototype semantic model of love, based on the analysis of representations of it in the scientific type of consciousness - in ethical and psychological studies and dictionaries. Love - the feeling caused by a subject experiencing a central place in the system value of the object of his personal values, provided a rational unmotivated select this object and its individuality and uniqueness. At the same time loving tempted to get the item in your "private sphere" or save it to her, wish someone wealth and prosperity, ready to be a victim for the sake of someone, take care of him or her, takes responsibility for his well-being. He finds the meaning of his love and the existence of a higher moral activity.

Love - the feeling of involuntary, spontaneous reactions. "Love" is also the desire to benefit for the sake of someone. The appearance of the object of love is associated with beauty, with a stressful situation and the presence of "feelings" of appropriate emotions. Love is the feeling of developing and dying personal ability. Sometimes, to love somebody depends on the age and natural resources. By the concept of "a person in love" we realize a person who is accompanied by a change in one's view of the world. It is believed that love is the highest pleasure, and that its essence lies in the harmony, complementarity.

Because our most fundamental realities are immaterial, like love and death A few artistic forms remain as capable as fairy tales and poetry for housing such

⁴ Aliya Alimbekgyzy Biyazykova, Taldubek Alyulu Nurpeiys, I. I. Meiramgul Baimuhanbetovna Baimuhanbetova, "The Studying of the "Happiness" Concept in the Kazakh Language," *Middle-East Journal of Scientific Research*, XIX (2014), no, 5, p. 712-715., 2014

⁵ Gennete G. Palimpsests, *La littérature au second degré*, Paris, Gallimard, 1982.

depths. Fairy tales carry us from the prosaic landscape of our workday rhythm to mountain streams of simple wonder and truth.

No filter is necessary to drink of this pure water, just the reawakening of your childhood imagination. Fairy tales are as old as men and rooted deeply in colloquial traditional literature. Eventually they became a literary tradition. In the seventeenth through the nineteenth centuries, famous writers such as: Charles Perrault, E. T. A. Hoffman, the Grimm brothers, Hans Christian Andersen, and Andrew Lang compiled and wrote numerous fairy tales from various traditions, imbuing them with a distinct literary style. And some even invented their own fairy tales, like George Macdonald's *The Princess and the Goblin*, and Oscar Wilde's *The Happy Prince* and etc.⁶

In research of the Kazakh fairy tale as the major area of the Kazakh folklore has had different periods of development. One of the first publications about the Kazakh fairy tale belong to M. Auezov who studied and described the genre nature of the Kazakh fairy tales in detail.⁷ It has been brought as the powerful scientific contribution to the study of validity and fiction of fairy tales. «People didn't insert anything into the stories which makes unfamiliar and invented, on the contrary, apparently, everything that has been entered into fairy tales in olden time, undoubtedly, is a reality.⁸ As for the mentioned realities of the today, those fairy tales seem like truthful events. It is explained like the result of intellectual development of mankind in comparison with former generations. Collecting and detailed analysis of numerous fairy tales in different nations is immediate task for their nation. As they reveal truth of their elder generation, even some historical facts can be disclosed though fairy tales. All fairy tales can be divided into different levels, from the beginning of the last century to this day. Fairy tales give a lot of interesting facts about understanding of previous life of peoples and also their expectations and aspirations. The majority of fairy tales in Kazakh language appeared before Muslim acceptance. Such fairy tales as: “Er Tostik”, “Edil-Zhajyk”, “Kula saggitarius”, “Three-copecks piece”, “Penalty-saggitarius”, “Zholaman” and “Asanas of Kajgy” were told by Alaman about noble feats and courageous struggle of hunters, well-aimed arrows, about heroes and beauties, wise aged men-prophets.

Traditionally, Romantic fairy tales start in English and Kazakh languages open with the life of ordinary people, who live somewhere far away from the country in poor conditions, for example, “Beauty and Beast” starts like with the following expressions... *Once upon a time, in a very far-off country, there lived a merchant who had been so fortunate in all his undertakings that he was enormously rich. As he had, however, six sons and six daughters, he found that his money was not too much to let them all have everything they fancied, as they were accustomed to do...*

⁶ A short story by Oscar Wilde. - <http://www.wilde-online.info/short-stories.htm>, accessed 12. 06. 2017; Flora Annie Steel, *English fairy tales*, 1998, <https://www.amazon.com/English-Fairy-Tales-Illustrated-Flora/dp/1449596266>, accessed 12. 06.2017.

⁷ M. Auezov, "Kazakh fairy tales," in *History of Kazakh literature*, 1st volume, Almaty, Press for Literature and Art, 1949.

⁸ *Ibidem*.

The same with “Sleeping Beauty”: *There were formerly a king and a queen, who were so sorry that they had no children; so sorry that it cannot be expressed. They went to all the waters in the world; vows, pilgrimages, all ways were tried, and all to no purpose...*

But the culminating point comes in the end when the «Love» helps their all problems to be solved: *...And so she did, and the marriage was celebrated the very next day with the utmost splendor, and Beauty and the Prince lived happily ever after (Beauty and the Beast).*

As for the “Sleeping Beauty”, here we see also that the main idea of the story is “Love”: *... No one dared to tell him, when the Ogress, all enraged to see what had happened, threw herself head foremost into the tub, and was instantly devoured by the ugly creatures she had ordered to be thrown into it for others. The King could not but be very sorry, for she was his mother; but he soon comforted himself with his beautiful wife and his pretty children.*

Let’s analyze one of the romantic fairy tales in Kazakh language: ‘Poor boy Tazsha bala’. The tale starts with the same content like in English: *Erte, erte, ertede, eshki kuirigi kelte zamanda bir tazsha bala ake, sheshesi olip zhetim kalypti. Kunderde bir kuni tazsha bala bazardi aralap zburip munaip otyrgan bir shaldi koripty*

The fairy tale ends with happy end: *... Akirinda eki kbannin ekeui de bugan kizdarin berip, ozderine ari kuyeu bala, ari akilgoi kilip ustapti.*

In the traditional romantic fairy tales of English and Kazakh languages, the concept of “Love” is understood as one of powerful means of the life which is mighty to overcome everything in hard lives of people and as a source of happiness.

But not all the latest fairy tales have happy ends. We think of one of more illuminative fairy tales is Oscar Wilde’s “The Nightingale and the Rose”. Interestingly, as licentious, conflicted, and satirical as his fairy tales are set apart, revealing a spectrum of moral wisdom and beauty. The truth is revealed by means of their simple, direct style and clear moral distinctions, and they amplify truth through metaphors and symbols.

In “The Nightingale and the Rose”, each character (or entity) in the tale is named according to what kind of thing what it is in its essence: the Student, the Professor’s Daughter, the Nightingale, the Rose Tree, Love and etc. As the story goes: The young Student is heartbroken because he cannot find a red rose to give to his beloved, the Professor’s Daughter, who said she would dance with him if he brought her a red rose. From a nearby tree, the Nightingale hears his plight and takes pity on him. She understands how wonderful Love is, and possesses a deep reverence for it. So the Nightingale seeks out several rose trees in search of a red rose, but to no avail. Finally, she is directed to the Rose Tree that grows beneath the Student’s window. But it is the middle of winter, and he cannot grow any roses in the harsh, bitter cold. Yet after the Nightingale’s unrelenting insistence, the Rose Tree disclosed the only way that he could get a single red rose: through the Nightingale’s death. She must sing to him all night long with a thorn against her breast, which would pierce her heart, and her life-blood will flow into the tree and become his—producing one beautiful red rose.

Nightingale chose to die for Love. Through her death the most beautiful red rose in the world was created. The Student saw the red rose, presented it to the

girl. But she rejected him: the rose would not match her dress, and she was now interested in the wealthy Chamberlain's nephew who had sent her jewels and who wears silver buckles in his shoes. Dejected, the Student tossed the red rose into the street, where it was crushed by a cartwheel.

Let's begin with the Nightingale, the moral part of the story. She thinks deeply about the Student and about Love:

Here at last is a true lover. Night after night have I sung of him, though I knew him not; night after night have I told his story to the stars, and now I see him. His hair is dark as the hyacinth-blossom, and his lips are red as the rose of his desire; but passion has made his face like pale ivory, and sorrow has set her seal upon his brow.

By faith—"though I knew him not"—the Nightingale believed in and recognized the ineffability of Love—for she has sung about it to the stars night after night. For her, only the unfathomable stars seem infinite and transcendent enough to receive her songful musings about Love. As well, she now sees this Love embodied in the Student, signified by descriptive similes and metaphors: "*His hair is dark as the hyacinth-blossom,*" "*his lips are red as the rose of his desire.*" Moreover, the Nightingale elaborates on the spiritual and transcendent nature of Love by contrasting it with material possessions: *Surely Love is a wonderful thing. It is more precious than emeralds. Pearls and pomegranates cannot buy it, nor is it set forth in the marketplace. It may not be purchased of the merchants, nor can it be weighed out in the balance for gold.*

This presents the tale's climax, its highest moment of tension: Will the Nightingale sacrifice her life for Love? Indeed, that which is most precious rarely comes without a great test of will. Her decision is fraught with struggle:

Death is, here, a great price to pay for a red rose. Life is very valuable for everyone. It is pleasant to sit in the green wood, and to watch the Sun in his chariot of gold, and the Moon in her chariot of pearl. Sweet is the scent of the hawthorn, and sweet are the bluebells that hide in the valley, and the heather that blows on the hill. Yet Love is better than Life ...

The Nightingale reminds us that existence is a blessing. Her vivid sensual description of nature conveys the beauty of Life for which we must be thankful. "Life is very dear to all", she says. Yet she ultimately concludes that "Love is better than Life".

The death of the Nightingale for Love proceeds in a harrowing progression throughout the night:

So, the Nightingale pressed closer against the thorn, and louder and louder grew her song ... But the thorn had not yet reached her heart, so the rose's heart remained white ...

Another line shows the character as a victim of Love. *Nightingale pressed closer against the thorn, and the thorn touched her heart, and a fierce pang of pain shot through her. Bitter, bitter was the pain, and wilder and wilder grew her song, for she sang of the Love that is perfected by Death, of the Love that dies not in the tomb. And the marvelous rose became crimson, like the rose of the eastern sky. Then she gave one last burst of music. How extraordinary it is that love and death remain inextricably linked. Perhaps the deepest love can only be understood in the pain of death. With the crucifixion of our Lord, a gravely poignant death happened because of love. Through death, transcendent love poured forth. Without death, there was no resurrection unto life.*

In less technical contexts, the term is also used to describe something blessed with unusual happiness, as in "fairy tale ending" (a happy ending) or "fairy tale romance" (though not all fairy tales end happily). Colloquially, a "fairy tale" or "fairy story" can also mean any far-fetched story or tall tale; it is used especially of any story that not only is not true, but could not possibly be true. Legends are perceived as real; fairy tales may merge into legends, where the narrative is perceived both by teller and hearers as being grounded in historical truth. However, unlike legends and epics, they usually do not contain more than superficial references to religion and actual places, people, and events; they take place once upon a time rather than in actual times.

However, further research has concluded that fairy tales never had a fixed form, and regardless of literary influence, the tellers constantly altered them for their own purposes. The concept of "Love" should reveal moral inner sense of people but the outer appearance, as has been pointed out Alipova A.Y. and Bekkozhanova G.H.: "Concepts of morality: handsome is that handsome does – *Zhaksi adamnin isi de zhaksi*. The Kazakh variant is translated as that is not good who is handsome but who does properly – *Tani sulu - sulu emes, zhani sulu – sulu*. and the Kazakh variant is who has handsome body is not handsome, who has handsome soul is handsome".⁹

In contemporary literature, many authors have used the form of fairy tales for various reasons, such as examining the human condition from the simple framework a fairytale provides. Some authors seek to recreate a sense of the fantastic in a contemporary discourse. There are also many contemporary erotic retellings of fairy tales, which explicitly draw upon the original spirit of the tales, and are specifically for adults.

It may be hard to lay down the rule between fairy tales and fantasies that use fairy tale motifs, or even whole plots, but the distinction is commonly made, even within the works of a single author: George Mac Donald's *Lilith* and *Phantastes* are regarded as fantasies, while his "The Light Princess", "The Golden Key", and "The Wise Woman" are commonly called fairy tales. The most notable distinction is that fairytale fantasies, like other fantasies, make use of novelistic writing conventions of prose, characterization, or setting. Concept "heart" is confirmed the existence and a certain relationship between these concepts in a linguistic cultures. The research of concept heart, as images of culture, forming the basis of the Kazakh and English national picture of the world and is one of the fundamental cultural concepts, helps to identify the ethnic peculiarities of thinking and spiritual life of these people.¹⁰ These factors are distinguished according to the idea and content of fairy tales.

⁹ A. T. Alipova, G. H. Bekkozhanova. "Some peculiarities in the usage of Kazakh, English and Russian phraseological units: proverbs, sayings and idioms," in *The Buckingham Journal of Language and Linguistics*, 2011. - <http://ubplj.org/index.php/bjll/article/view/210>, accessed 12. 06. 2017.

¹⁰ Avakova Raushangul Sultagubiyeva, Gulzhamal, Kortabayeva, Aigul Sultagubiyeva, "Concept "Heart" in the Language Picture of World," in *International Journal of Humanities Social Sciences and Education (IJHSSE)*, II (2015), no. 1, p. 116-120.

For example, in English literature Andersen's work sometimes drew on old folktales, but more often deployed fairytale motifs and plots in new tales. MacDonald incorporated fairytale motifs both in new literary fairy tales, such as *The Light Princess*, and in works of the genre that would become fantasy, as in *The Princess and the Goblin* or *Lilith*.

The concept of “Love” is closely related to the concept “happiness”. If we realize some language units as a notion of culture, the concept of “happiness” shows national beliefs which is based on culture studies. Like the concept of ‘Love’, the concept ‘happiness’ also expresses the nation’s dreams, like: “welfare, material wealth, joy, intentions, blessed peace and quiet life our people are creating priceless treasure of our culture. Solving the problems of this kind, explaining them to the younger generation is the requirement which is to be carried out nowadays. In the Kazakh linguistics, including cognitive linguistics, the “bakhyt” (“happiness”) concept has been mentioned only in the scientific works and articles. It hasn’t been studied separately yet. And that’s why studying the place of “happiness” concept in Kazakh outlook and literature, making a research, concerning applying it in the blessing, proverbs and sayings, set phrases, even in the works of individual writers and poets is one of the urgent problems”.¹¹

Unlike scientific works and special articles in newspapers and journals, the aim of fairy tales in all languages is to reach happiness and love. So, the dreams of people, the concepts of “Love”, “Happiness”, “Peace” and etc.

Fairy tales are the most ancient creations of human spirit. A fairy tale is one of popular and favorite genres in folklore and the literature. How many fairy tales are already heard and read by us since the early childhood. There were the fairy tales similar against each other and not similar, happened cheerful and sad, long and short. And here the boring and silly didn't come across never! Fairy tales are available almost for all nations of the world, in them it is a lot of general that speaks laws of the human life, similar living conditions: a great miracle is the earth as mother progenitors, whence leaves the person and where it comes back in the end of a way, eternity of a universe, the world of the nature with the freakish phenomena, with riddles and secrets, with its beauty. At the same time, the fairy tales are created in different languages reflect way of life of these or those people. They are also based on geographical, natural and ethnic conditions, work and a life, features of environment, national character. From here an originality of fairy tales, variety of their maintenance, characters.

Conclusion

Fairy tales themselves are universal features of language, because all languages have fairy tales having similar contents and forms. Almost fairy tales have happy ending. Fairy tales vary from country to country as different countries

¹¹ Biyazydykova Aliya Alimbekgyzy, Biyazydykova, and Kenzhegul Alimbekgyzy, "The Studying of the “Bakhyt” (“Happiness”) Concept In The Kazakh Language," in *World Academy of Science, Engineering and Technology International Journal of Social, Behavioral, Educational, Economic, Business and Industrial Engineering*, VII (2013), no. 3.

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have different traditions and perceptions of outer world. Fairy tales tend to take on the colour of their location, through the choice of motifs of the story. The style of the story-teller and the depiction of character have local colour. The concept of "Love" in fairy tales of different countries have the same content.

Most of the fairy tales are romantic in Kazakh and English languages. There are two theories of origins of fairy tales have been attempted to explain the common elements in fairy tales. The most spread fairy tales over continents are universal stories. One of the fairy tales are a single point of origin generated any given tale. They were spread over the centuries among different nations in different versions, like: Cinderella, Beauty and Beast and etc. Another group of fairy tales are formed from common human experience and therefore can appear in many different origins separately. The national experience and culture are shown in these type of fairy tales.