

**FAIRYTALE DISCOURSE AS A DEMONSTRATION
OF THE NATIONAL MENTALITY
(ON THE MATERIAL OF KAZAKH AND RUSSIAN FAIRY TALES)**

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Abstract: *Folk tales are rich material in the regulation of social and moral norms, the assessment of the phenomena of the surrounding reality, in the formation of concepts in the human mind. A comparative and typological study of the linguistic content of the tales of different peoples allows us to determine not only their typological universality, but also individualized national-specific, extralinguistic and linguistic factors for individual linguistic cultures. The relevance of the article is that the features of Kazakh fairy tales and the expression of the national mentality in fairy discourse have not yet been sufficiently studied. The article discusses the fabulous discourse in terms of its ethno-linguistic features. A comparative analysis of Kazakh and Russian fairy tales revealed in each ethnic group distinctive features depending on life, culture, religion and mentality. Another fact revealed in the comparative analysis is stylistic features.*

Keywords: fairy tales, Kazakh folk tales, fairy discourse, folklore, comparative analysis.

The relevance of this article is determined by the priority areas of linguistics. A variety of linguistic unity are not only the result of multidimensional research in the field of linguistic and cognitive science and linguistics, but can also be the object of analyzing the characteristics of perceptions of non-relative languages of the surrounding reality. Folk tales are a rich material in the regulation of social and moral norms, assessment of the phenomena of the surrounding reality, in the formation of concepts in the human mind. A comparative and typological study of the linguistic content of the tales of different peoples allows us to determine not only their typological universality, but also individualized national-specific, extralinguistic and linguistic factors for individual linguistic cultures¹.

“Individual intellectual features of a person are subject to universal universal laws, and not civil or social status. Features of thinking reveal diversity. The system of national-cultural peculiarities of the concepts of different languages is determined by the content of these concepts”². The most

¹ Y.M. Breuger, *Verbalization trials in a fairy tale discourse in Russian and French*, Volgograd State Social and Pedagogical University, Volgograd, 2013.

² S.S. Isakova, Z.A. Kusainyova, S.K. Kenzhemuratova, A.B. Zhuminova, O.Z. Utegulov, A.R. Mukhtarullina, “Worldview within the terms of concepts, sphere of concepts and conceptualization”, in *Analele Universitatii din Craiova – Seria Stiinte Filologice, Lingvistica*, 2018, vol. 40, no. 1/2, p. 289-317.

important achievement of modern linguistics is the consideration of language in the new paradigm related to the cognitive function of man. One of these new directions is the theory of discourse³. Fairy discourse is the “universal repository” of information encoded in the history of centuries.

This type of discourse reflects the image of the national mentality and sociocultural world of the ethnos. According to a study of recent years carried out within the framework of a discourse analysis, the “fairy tale discourse” is defined differently. This is due to the multidimensionality and complexity of the concept of “discourse”. So, in the study of Y.V. Mamonova's fabulous text is considered as a form of discourse for defining key concepts of folk tales. Accordingly, the fairy-tale discourse is interpreted as “a conceptual organization – a source of cultural and axiological information provided by the lexical tools studied”⁴.

In this article, we want to dwell on one of these types of discourse space as a fabulous discourse and the process of its research, as well as its ethno-linguistic features. Such attention to this type of discourse comes from the social demands of the time. Until now, the fabulous discourse was perceived as a kind of situational role-playing discourse, in which the storyteller, narrator and listener did not participate. The transition from oral communication to writing has brought significant changes. Since that time, the first place was the language used in a broad sense, and the asymmetry of the relationship between the narrator and the listener was no longer considered the main symbol. Gradually, the fabulous discourse began to fill with more aesthetic values.

In recent years, studies on the discursive analysis of the concepts “discourse” and “fairy discourse” have been defined differently⁵. If N.D. Arutyunova defines discourse as a text with a set of extra-linguistic, socio-cultural, pragmatic and psychological factors, and V.Y. Propp shows that “... the fabulous discourse has only its inherent feature. In the text of such a genre, the pragmatic function is carried out at different levels”⁶. Russian scientist M.V. Demina, in her studies on fairy discourse, notes: “Fairy discourse is the “universal repository” of information used throughout the centuries-old history”⁷. This kind of discourse deeply reflects the national mentality and the socio-cultural world picture. This is due to the ambiguity and complexity of the concept.

³ T. Alpysbayev (Ed.), *Fairy Tales Vol. I*, Writer, Almaty, 1988.

⁴ Yu.V. Mamonova, 2004, *Cognitive-discursive vocabulary features of the English household tale*, Moscow Order of Friendship of Peoples State Linguistic University, Moscow, 2004.

⁵ V.Ya. Propp, *Russian fairy tale*, K.V. Chistov, V.I. Eremina (Eds.), Leningrad State University, Leningrad, 1984.

⁶ V.Ya. Propp, *Russian fairy tale*, Labirint, Moscow, 2000.

⁷ M.V. Demina, “The gender conceptual sphere of the British fairy discourse: From tradition to modernity”, in *Bulletin of Samara State University*, 2006, no. 10/2, p. 50.

In the dissertation research N.A. Akimenko interprets the notion of “fairy tale discourse” as “an active medium that performs special measurements of fairy tale categories, verbalizing the language composition at each stage” and the definition of discourse in research works are defined as the cognitive process associated with the process of speaking; in the works of the corresponding direction of well-known linguists E.S. Kubryakova and O.V. Aleksandrov, “fairy discourse” is understood as “a dynamic process of a language cognitive function, shown in the form of a recorded fairy text, as the result of a special social information text”⁸. However, N.A. Akimenko, in his study, notes that the author shows his linguocreativity, his own point of view regarding the events taking place. In other words, the story on its own behalf is transmitted by various functional, semantic and lexical means.

Researchers identify 2 types of fairy discourse: folk, corresponding to the compositional unity, and literary, which includes traditional and modern fairy tales. Literary tales familiar to all as modern folklore are considered as the ratio of the plot and artistic image, as well as stylistic features. M.P. Shustov argues that “... the fairy tale genre will never die. He only changes folk traditions to literary norms”⁹. L.V. Ovchinnikova writes: “A literary tale linked its best images and talent of a writer”¹⁰.

O.A. Plakhova in her article “On the Question of the Interaction between Discourse and Genre (on the example of fairy discourse)” emphasizes the engagement of discourse and genre, the same development of the process in discourse and genre, while the genre is an important attribute of discourse. In the practice of modern domestic linguists in the study of fairy-tale discourse and the identification of its constitutive symbols an important modern method is the genre. In the discursive and folklore studies, the concept of “genre” is given a comparative analysis, as well as genre dimensions and fairy magic related to the fairy-tale discourse of the English language¹¹.

In her study “The Theoretical and Methodological Basis for the Study of Fairy Discourse” Sobornaya Irina Stepanovna compares several definitions of the concept “Fairy Discourse”. For example, N.N. Mironov in his textbook “Discourse – Analysis of Appraisal Semantics” gives the following definition to the notion of discourse: “a type of verbal communication caused by a critical examination of values and norms of social life.” According to N.N.

⁸ N.A. Akimenko, *Linguocultural characteristics of the English fairy discourse*, Volgograd State University, Volgograd, 2005.

⁹ M.P. Shustov, “Is every modern fairy tale something for which it claims to be?”, in *School Literature*, 2006, no 3, p. 23-24.

¹⁰ L.V. Ovchinnikova, “The spiritual and moral and socio-political meaning of the literary tale”, in: *Fairy Tale as a Subject of Study* (pp. 22-34), Sakhalin, Yuzhno-Sakhalinsk, 1999.

¹¹ O.A. Plakhova, “On the question of the interaction of discourse and genre (for example, fairy discourse)”, in *Science Vector of Togliatti State University*, 2015, no 3/2, p. 2-33.

Mironov's "fairytale discourse" is "a system of special symbols for cultural communication"¹².

Here the author wants to say that the fabulous discourse is subject to various extralinguistic factors, that is, it relates to mental, historical, ethno-psychological, cultural and ethnographic texts. According to N.N. Mironov, the typological features of the fairytale discourse include various factors, such as folk mentality, historical time, life, religion, culture, which can be included in a number of intercultural factors. Citing such information, the author emphasizes that the fabulous discourse is very relevant for multidimensional philological analysis, it is also intended to present a picture of the world.

Fairy tale – known to us since childhood, the genre of folklore. The tale is needed not only for children, but we can absorb all the life experience. Because in fairy tales there is the wisdom of the people, which will always be relevant, and anyone can listen to the tale, at any age. Modern discourse research began with the designation of a children's picture of the world. The tale, starting with primitive fantasy realities, went through several stages to symbolic and fantastic rethinking. Therefore "the interest in fairy tales is not accidental from the side of philosophy, which is sometimes called a fairy tale for adults. ... The tale has a deep meaning, which forms moral principles in a person. Own worldview, attitude to the world"¹³.

Materials and methods

The article reviewed the fairy tales of the Kazakh and Russian peoples. Kazakh folk tales "Er Tostik" and "Kun astyndagy Kunikei kyz" and plot-like Russian folk tales "The Firebird and Princess Vasilisa" and "The Tsarevich Ivan and the White Polanin" were taken. In addition to traditional methods and techniques such as description, systematization, comparison, gathering and processing, functional contextual methods, methods of comparative, descriptive and transformational analysis were used to solve the goals, along with the cognitive basis and linguocultural analysis.

Compared with other genres of folklore, fairy tales have been comprehensively studied from a literary point of view, for example, one of the researchers of Kazakh fairy tales is M. Auezov¹⁴. Academician M. Gabdullin gave fairy tales a very detailed description, Ismailov E.B., Kenzhebaev, Smirnova studied in detail the fairy tales of 50-60, E. Tursynov, Kaskabasov,

¹² I.S. Sobornaya, "Theoretical and methodological basis for the study of fairy discourse", in *Electronic Scientific Journal "Apriori. Series: Humanities"*, 2017, no. 5, p. 39.

¹³ E. Yerina, "Fairy tale as an expression of national character", in: *Philosophy and Fairy Tale* (pp. 14-23), Direct Media, Moscow-Berlin, 2015.

¹⁴ M. Auezov, *History of the Kazakh literature Vol. I*, Nauka, Almaty, 1948; M. Auezov, *History of literature*, Ana Tili, Almaty, 1991.

E. Kostyuhinder as a result of studying the fairy tales defended their theses, wrote monographs.

However, Kazakh fairy tales are not fully understood from a linguistic point of view. In Russian linguistics there are a number of studies on fairy tales. As evidence, one can refer to the well-known works of N.A. Akimenko, in which it is stated that “The fairy-tale text has traditionally been studied within the framework of the functional-structural, stylistic, linguoculturological approaches.”

Results and discussion

Like other epic forms of oral folk art, fairy tales have their own artistic and compositional features, which are built on a specific plot, have a beginning and an end. The tale is characterized by the absence of claims to the historicity of the narrative, the undisguised fictional plot, so each narrator tries to attract the attention of the audience with an interesting beginning:

Ерте-ерте, ертеде, ешкі жүні бөртеде,

Қырғауылы қызыл екен,

Құйрық жүні ұзын екен, – оғ

Бар екен де, жоқ екен,

аш екен де тоқ екен.

The lexical components that are found in the text of such a fairy tale are characteristic not only of Kazakh fairy tales, but also of fairy tales of the Russian people. It should be noted certain fabulous clichés, namely: fabulous formulas – rhythmicized prose phrases:

lived once;

in a certain kingdom, in a certain state;

a fairy tale soon comes on, but it is not done soon;

and I was there, drank honey-beer, flowed through my mustache, and did not get into my mouth;

led down the aisle, here is the end of the tale;

here and the tale is over, and who listened – well done.

Fairy tales convince us that the aspiration of storytellers to present a conceived idea prevails in them. And sometimes storytellers immediately start the story about which they tell, acquaint with the main characters of the fairy tale. For example:

“Баяғыда бір кедей болыпты, оның үш баласы болыпты немесе баяғыда бір бай болыпты, бір перзентке зар болыпты”.

Let us turn to the lexical component of fabulous texts, which plays a leading role in creating a fabulous effect. It is enough to recall the fairy tales known to us from childhood to make sure that a certain layer of vocabulary is

inevitably present in them, which cannot be found in any other type of discourse. Fairy tales nominate lexical means of expressing fabulousness:

1) Magic creatures: dragon Gorynych, Monster, diy, dragon Gorynych, etc.;

2) Fairy-tale heroes: Vodyanoy, Baba Yaga, Kashchey the Deathless, Mystan, Perinin kyzy; Kun astyndagy Kunikey kyz;

3) Numerous toponyms also belong to lexical means of fabulousness:

– In the far kingdom – in the thirtieth state;

– Behind the seas – beyond the forests – beyond the high mountains;

– Kara taudyn Koinynda, Karasudyn boiynda, Sorkudyktyн basynda, etc.

4) Nicknames of fairy-tale creatures belonging to the earthly and otherworldly worlds: The Princess Who Never Smiled; alyp Samuryk kys, Zhylan Bapykhan eli, Kun astyndagy Kunikey kyz and others.

M. Auezov and E. Ismailov attached great importance to the personality of the storyteller, his manner of storytelling, that is, the “style of the narrator” of Kazakh folktales. The character of a person, his spiritual makeup, worldview are inevitably reflected in the hues of the transmission of the meaning of the tale. It is recognized that storytellers can be defined as epics, romantics, realists, humorists, satirists, moralists, etc. They compare the storyteller as a talented poet, a great creative person. Fairy tales require great art and skill. Consequently, the attractiveness of the tale is directly dependent on the narrator.

Researchers and collectors of Russian folk tales A.N. Afanasyev, N.E. Onchukov, M.K. Azadovsky, Y.M. Sokolov and others noted: “The storyteller is a master, an expert on the spoken word, an outstanding performer, valued and respected by his community. Folk storytellers are not only talented masters of folk-poetry, but also interesting, full of dignity, wisdom and kindness people. Each of them is truly a person with a capital letter. Great folk storytellers understood the tale as a great creative work, and they prepared a lot for retelling fairy tales”. The Russian scientist N.A. Akimenko, who studied the fairy-tale discourse, expresses his point of view as follows: “The self-expression of the linguistic personality of the fairy-tale discourse, that is, the author of the fabulous text, the manifestation of his linguocreative abilities, an individual peculiar look at the phenomena, events and situations of the surrounding reality are embodied in the lexico-semantic and functional originality of the multi-level language means of the fairy discourse”¹⁵.

Kazakh fairy tales are a kind of pages of history, reflecting not only life, customs, traditions, but also morals, folk wisdom, wit, and resourcefulness. Mostly in Kazakh fairy tales they depict the struggle of the good with the evil,

¹⁵ N.A. Akimenko, *Linguocultural characteristics of the English fairy discourse*, Volgograd State University, Volgograd, 2005.

show the greed of the bais, their inability to think, and glorify justice, truth, the victory of the poor over the bikes. Folk tales carry humor, sarcasm and boundless fantasy, which takes the reader to a distant fairy-tale world, wanting the best. In turn, folk tales are: satirical, magical, animal tales, domestic and heroic, reflecting a peculiar theme. The most interesting and beautiful are fairy tales, because they are rich in fiction and events, vivid images.

The fairy tales include “Altyn saga”, “Er-Tostik”, “Kanbak Shal”, “Kula Mergen”, “Alaman and Zholaman”. The hero of fairy tales passes through all obstacles, defeats rivals, subordinates the elemental forces of nature and almost always reaches the goal, returning with wealth or a beautiful bride. The protagonist of Kazakh fairy tales is usually a kind, fair person who seeks his own happiness. Also, in folk tales, we can meet a magic bird named Samruk, which has two heads: one head speaks like a human, the other sings like a bird. And in Russian fairy tales, the heroes are the dragon Gorynych, Kashchey the Deathless, The Princess Who Never Smiled and others. In fairy tales, the most intimate dreams of the people are expressed – about the victory of good over evil, about a happy life, fairy tales convince to believe in the best, good, bright.

In fabulous texts that become precedent in the intergenerational transmission, accumulating mental stereotypes, the linguosemiotics of fabulousness, including signs of linguistic and mixed nature, are also actualized. By mixed characters, we include symbolic images of fairy discourse in the form of a synthesis of the first capital letter of a fairy text and illustration, as well as various kinds of stylization of the font of a fairy text. Linguistic signs include lexemes denoting fairy-tale characters, signs and actions that are surreal and impracticable by ordinary people in ordinary situations, but are realized in spite of this, which determines the significance of the fairy-tale event: fish speaking twelve languages; golden egg laying hen; magic mirror, which reflects the thoughts; magical ability to see lost things; turning into a hare is about a witch¹⁶. According to F. Engels, such magical phenomena, explored in fairy tales, are associated with a low level of economic development of the prehistoric period”.

Folklore has devoted a lot of research to the tale, but defining it as one of the genres of oral folk art still remains an open problem. The heterogeneity of fairy tales, the vast thematic range, the variety of motives and characters in them, innumerable ways to resolve conflicts really make the task of the genre definition of a fairy tale very complicated. And yet, a divergence of views on a fairy tale is associated with what is regarded in it as the main one: the installation of fiction or the desire to reflect reality through fiction. The essence

¹⁶ N.A. Akimenko, *Linguocultural characteristics of the English fairy discourse*, Volgograd State University, Volgograd, 2005.

and vitality of the tale, the secret of its magical being in the constant combination of two elements of meaning: fantasy and truth.

The main characters of these Kazakh fairy tales are: Er Tostik, Er Kosay, Kendebay, Kulamerger, Alaman, Zhelim batyr. When describing the distinctive features of fairy tales, the unusual events and adventures, the extraordinary life and deeds, actions with all sorts of obstacles, difficulties and peculiarities of the artistic form and presentation, special attention should be paid to revealing the links of the extraordinarily rich imagination of the people with their life and surrounding reality. It is necessary to emphasize the special significance of the images of batyrs who care about the welfare of the people. It is not by chance that the hero's name always adds a collective, symbolic "er", the meaning of which means extraordinary courage, bravery, invincibility – Er-Tostik, Er-Kosay.

These heroes are extraordinary in everything, from birth they are endowed with an understanding of high duty, strength, they certainly get the better of evil forces or thousands of enemy troops, they do not burn in fire, do not drown in water. In such an image and hyperbolization of the heroes of fairy tales expressed the dream of the people about the defenders of their native land from the attacks of enemies. Although the main character is a simple hard worker, meeting a dragon or a Samuruk bird is subject to fantastic actions. For example, the bird Samuruk refers to Tostik:

"Hey, man, what did you come to this place with?" Did you want to hunt my chicks? There was no man's foot here, because I live here!

Tostik replies: "I am Tostik living on earth. I got lost in your edges. I pulled your young from the clutches of that lying dragon. If you don't believe, ask your chicks".

The magic helpers of the heroes are diverse and expressive – Zhertyndar (listening to the earth, clinging to the earth, feels its breath, reports when the pursuing enemy comes close), Zhelayak (windfooted who brings the message in the blink of an eye), Tausogor (mountains pushing, by the will of which the mountains then collide, then move apart, blocking the way to the fierce enemy), Koripkel (all-seeing), Koltausar (drying the lake), Zheledekish (wind blower, causing a hurricane and blocking the way to the enemy) and others. Giant birds – Samuruk-kus, Kara-kus – soar high into the sky and take the heroes to the right place. In fairy tales, the heroines weave wonderful carpets on a simple loom (urmek), carpets on flying carpets travel or escape from the pursuit of enemies. All this is the fruit of the rich imagination of the people who dreamed and strove to do good to people, to administer justice, to help the disadvantaged, to punish those who create evil. In fairy tales, the most intimate dreams of the people are expressed – about the victory of good over evil, about a happy life, fairy tales convince to believe in the best, good, bright.

For example, when Tostik saw a giant man in a fairy tale:

"Oh, where are you from?" – In response: "I wanted to become a friend of Tostik" – says.

–*What can you do to become Tostik's friend? – asks Tostik.*

–*I am a giant, more people, turning mountains, my name is Tausokar.*

The hero of a fairy tale – courageous, fearless. He overcomes all obstacles in his path, wins victories, wins his happiness. The positive hero is always helped by other fairy-tale characters. Next to the main characters in the fairy tale there are always wonderful helpers: Gray Wolf, Sivka-Burka, Obedalo, Opivalo, Dubynya and Usynya, etc. They have wonderful means: carpet-plane, walking boots, self-dressing tablecloth, invisible hat. Images of goodies in fairy tales, helpers and wonderful objects express people's dreams. Opponents of goodies – dark forces, terrible monsters (Kashchey the Deathless, Baba Yaga, Famously one-eyed, dragon Gorynych). They are cruel, cunning and greedy. This is how the people's perception of violence and evil is expressed. Their appearance sets off the image of a positive hero, his feat. The storytellers did not spare the colors to emphasize the struggle between light and dark beginnings. In its content and form, a fairy tale carries elements of the wonderful, the unusual. An example of this are such fairy tales as: “Er Tostik”, “Kerkula atty Kendebay”, “Kun astyndagy Kunikey kyz”.

One of the main and, perhaps, one of the most beloved characters of Kazakh folk tales was and, undoubtedly, remains Batyr Er-Tostik. The main idea of the fairy tale is fighting evil and injustice. The peculiarity of the “Er Tostik” fairy tale is that all events are based on fantasy and fictional fairy conditions, all heroes perform actions both on the ground and under the ground, unusual situations happen to them. For example, Er Tostik's search for his brothers, his marriage to Kenzhekai and a meeting with Bektori, Er Tostik's trip to Bapykhan and Temirkhan's places of residence, a duel with Shoynkulak, returning to his native land. At the same time, various complex images are created. The main idea of the tale is developed through the description of the state, the action of the main characters.

The main opponent of Er Tostik is Shoyynkulak, he is very insidious and strong. He hides his deceit well, so it is difficult to defeat him. Er Tostik is well aware of this, he manages to kill the roe, in whose body Shoyinkulak's soul is hidden and thereby defeat him. Thus, describing the feats of Er Tostik, fairy tales create his heroic image, show Er Tostik a fighter against the forces of cruelty, a fighter for justice. Although all the acts of Er Tostik have been imagined, they nevertheless reflect the people's dream of the victory of good over the forces of evil. So, the people reflect their dream in fairy tales¹⁷.

In fairy tales, along with male images, women's images are revealed. For example, in Kazakh fairy tales, one can cite as an example the images of Kenzhek, Kunikay, in the epics — the girl Jacket, Gulbarshin, in the Russian fairy tales — the beautiful Vasilisa, Alyonushka, and others. They are on a par with men protect the honor of the people. In Russian literature, an analysis of

¹⁷ M. Auezov, *History of the Kazakh literature*, Nauka, Almaty, 1948.

women's images from a gender perspective is often found. For example, the author M.V. Demina in his article “The Gender Conceptosphere of the British Fairy Discourse: From Tradition to Modernity” based on the works of scientists G. G. Slyshkina, I.V. Palaeva and the tales of the peoples of the British Isle draws conclusions about the gender concept-sphere in the traditional fairy-tale discourse.

In the text of fairy tales in the concept of “man” two times more lexical units than in the concept of “woman”. This feature is explained by differences in the activities of men and women. He pays attention to the negative characters of the concept “woman” in the discourse of fairy tales: “The lexical units of this group are opposed by gender and age: evil, old and ugly, as a rule, are hex and witches, while wizards are neutral member of this opposition¹⁸. And in the Kazakh fairy tales you can find positive images of the concept of “woman”. This can be seen in the image of Kenzhek. When she marries Er Tostik and goes along with him, he asks his father to donate a camel to Shalkuyryk, mail to her as a dowry. But the father refuses her request. Nevertheless, the wise Kenzhekey convinces her father that this is not her whim, but they are necessary for the batyr to accomplish the feat. This can be seen in her words:

– *“Шалқұйрықты сұрағаным – ерге лайық ат еді, ер мінсін деп едім, құба інгенді сұрағаным – ер қосын артсын деп едім, ақсырмалы сауытты сұрағаным – Ер Төстік ер еді, сол ер кiсiн деп едім”*,

During the migrations, the wise Kenzhekai convinces his father-in-law Yernazar not to spend the night at the Sorkudyk well. But the father-in-law does not heed the advice of Kenzhekey and falls into a tragic situation, which later will be bitterly sorry. In his words we will see the regret and pain of loss, in the act of Kenzhekey, her wisdom and foresight are traced. These qualities of Kenzhekey can be seen in her actions to Er Tostik, she always supports him, reveals the whole truth to him: why his father wanted to give him to the villain, suggests a place where his file is hidden. She is confident that Shalkuyryk will be Er Tostik a faithful companion. The truthfulness of her predictions can be traced to the further plot of the tale. Folk tale, showing the positive aspects of Kenzhekey, complements its image. At the time of Er Tostik's long absence and finding him underground, when everyone had already lost hope, one Kenzhekey believed and waited for him and waited. This proves her loyalty to love and friendship.

The attractiveness of the fairy tale “Er Tostik”, its creation on fantastic fictional events that can be traced in the actions of negative characters. For example, the actions of Bektor, Shoiynkulak, witches are shown as to the detriment of humanity, their images are complemented by their atrocities. The

¹⁸ M.V. Demina, “The gender conceptual sphere of the British fairy discourse: From tradition to modernity”, in *Bulletin of Samara State University*, 2006, no. 10/2, p. 50.

image of Bektors is shown as a symbol of deceit, it is a strong rival. Both the witch and Shoiynkulak are subject to her. But no matter how hard the Bektors tried, she would be powerless before the forces of good. In the fairy tale, the symbol of good, with which the image of Er Tostik stands, wins. The fairy tale “Er Tostik” is a fairy tale describing the feat of a simple working man. The events of the tale are skillfully created, developing along with the acts of the main characters. All situations are associated with the name and deeds of the main character, Er Tostik. The story of the tale is based and develops on dialogues. Dialogues also serve to create images of heroes, they trace the quality and appearance of the characters.

“Er Tostik” is one of the fairy tales, created on the basis of national prose and lyrics. Here there are amazing metaphors, comparisons, definitions. The expression of a large amount of content in a small number of words, hyperbolization – specific expressive features of the tale. In search of the missing brothers Er Tostik “... in iron-worn boots with thick iron, with an iron staff worn down to the thickness of a needle,” I met “mirages” on the way. So many meanings are invested in these stingy lines! It becomes clear that through our adversity and deprivation we had to pass Er Tostik on the way to the goal.

A complex portrait of a bird is created through a single metaphor “... Samruk is so great that its spread wing stretches for the distance of a month's journey.” Skorohod – Zhelayak “like a bird flying, a tornado flies” (Ертерілер, 1998, 89), so much so that dust stands in a column. There are a lot of such examples in “Er Tostik”. This indicates that the storyteller makes full use of the riches of popular speech. Such tales originate from the idea of the victory of good over evil. This idea is realized through complete rewind of events. At the same time, such fairy tales make it clear that evil is done by forces hostile to the people, using various tricks and tricks, they are wary of the intended consequences, they are taught methods of dealing with them¹⁹.

In the fairy tale there are often sentences describing the main character in performing good deeds in the name of the people: “He was extremely virtuous, comforted the offended, helped the suffering, shared everything he had with the whole people.” The image of the main character with such a positive side is found in Russian fairy tales²⁰. For example, in the works of researchers the following is indicated: “and the fabulous heroes are marked by goodwill / hostility towards people, depending on the fabulous situation”.

In Kazakh fairy tales expressed the aspirations of the people, views on the craft, work, waiting for good in the process of work. Albeit in the imagination, fantasies, dreams of lightening hard work are realized with the

¹⁹ K. Tolybayev (Ed.), *Kazakh fairy tales Vol. 3*, Writer, Almaty, 2000.

²⁰ L.M. Buzinova, O.P. Ryabko, M.G. Merkulova, Y.G. Knyazeva, I.G. Anikejeva, Y.I. Sukhareva, “About the verbalisation of the concepts “soul” and “fate” in the Russian linguoculture”, *ASTRA Salvensis*, 2020, no. 1, p. 321-329.

help of various fabulous adaptations, new labor tools. F. Engels, in the work “German Folk Books” on the meaning of fiction in oral folk tales, wrote the following: “The tasks of folk books are to lighten the mood of a tired worker after a hard day’s work, wake up his imagination, help him forget, distract from problems, see his meager edge flowering garden. Folk books embellished the world, turning a poor existence, a beggar’s shack into a paradise, emaciated women into hand-written beauties, princesses. Folk books awakened consciousness, will, thoughts about rights and freedoms. Thus, we can assume that fairy tales are the result of the aspirations and hopes of the people.

Mentioned in the fairy tales “Er Tostik” and “The Beauty of Kunekey” characters Tausokar (Mountain Breaker), Zhelayak (Skorokhod), Kultauysar (Absorber of lakes), Saḳḳulak (Acute Hearing) and others – the fruit of imagination, violent imagination of the people who dreamed of power, strength, agility, wonderful people or devices, tools. Of course, these tales do not show specific objects, but they express assumptions, thoughts, dreams, and faith in the creation of such miraculous tools. For example, in the fairy tale “Beauty Kuniky” amazing feats of a simple cattleman are depicted. The protagonist of the tale is the young shepherd. The young man presents as a gift to the Khan the golden-blooded, spotted doe, not from greed or flattery, but with the aim of testing the intentions of Khan. Instead of gratitude, Khan gives the young man complex and dangerous tasks. “Bring a golden stall for the doe, or I will cut off your head,” the khan commands.

The young man fulfills the order of the Khan, selling all his possessions and livestock. However, the Khan again and again sets the most difficult tasks for the young man. The plot of the tale is built on the image of the young man’s heroic deeds. He gets a golden tree for Khan. The next task of the Khan for the young man is to deliver the beautiful Kunik. Hoping for his wit and intelligence, courage and strength, the young man sets out on a dangerous journey. With the help of faithful companions, Tausokar (Mountain Breaker), Zhelayak (Skorokhod), Kultauysar (Lake Absorber), Saḳḳulak (Acute Hearing), he overcomes all sorts of obstacles and returns with the beautiful Kunike.

Folk tale creates a positive image of a hardworking, brave young boy-shepherd, appreciating his heroic deeds. At the end of the tale, the people reward the honest worker with a golden doe, a golden stall and a golden tree. The favorite of the people reaches its goal, deserving the love of the beautiful Kunikey. In the fairy tale “Beauty Kunikey”, the khan and his vizier are depicted as the antipodes of the young shepherd, hostile to the people. Such parallels are found not only in Kazakh, but also Russian folk fairy tales. In Russian folk fairy tales, the Gray Wolf, like Kergula, faithfully serves its owner, accompanying them in various dangerous situations, and therefore is portrayed as a positive image.

The fairy tale “The Firebird and Princess Vasilisa”, similar in plot, with the well-known inception “In a certain kingdom, far away, in the thirtieth state, there was a strong, powerful king” tells about the bowman and his wonderful proud horse. Adventure narrative begins with the find of the protagonist of the feather of the Firebird. As was common among all nations, the feather was presented to the king. However, an insatiable ruler, sends the hero for the Firebird itself, for the Princess Vasilisa, for the wedding dress for the princess, and so on. In the end, the king himself falls into his net and becomes a victim of his deceit. A simple-minded hero marries to the Princess Vasilisa and lives happily until old age. In the fairy tale, as in “Shalkuyryk”, the horse of the bowman can speak and is a wise adviser. For example, when finding a feather, he advises:

Do not take the golden feather: take it – you will know the grief!

Then, with each new assignment, the hapless master utters:

– I told you: do not take a feather, woe will you know! Well, yes, do not be afraid, do not be sad: It does not matter yet, trouble ahead²¹.

In the fairy tale “Beautiful Kuniky”, the khan orders: “Bring a golden stall for a doe, or I'll cut off your head!” And in “The Firebird and Princess Vasilisa”, again and again sending the hero on a dangerous path, the king says: “... but you can't reach – my sword, your head off your shoulders!” In both tales, a person achieves a goal with his honest work. The young shepherd marries the beautiful Kunik, and the Russian bowman seeks the Princess Vasilisa. In both fairy tales mysterious characters come to help the heroes. In the Kazakh fairy tale, it is Tausokar (Mountain Breaker), Zhelayak (Skorokhod), Kultauysar (Lake Absorber), SAKKULAK (Acute Hearing), in the Russian fairy tale there is a golden fish, a sea turtle.

In fairy tales there are toponymic names with inherent uncertainty:

In a certain kingdom, in a certain state;

*In a certain kingdom, far away — in the thirtieth state;
to the edge of the world;*

Karataudy Қоынында, Karasudyn Бойында;

in Russian fairy tales – deep forests;

in Kazakh fairy tales – swamps and shores.

In the nature of the Kazakh region are rare bushy forests, high mountains, and because they are not mentioned in the Kazakh fairy tales. But the expressions “walking along the coast are tireless”, “where the water is green there”, “along the shore”, “along the lake”, etc., are frequent. And the poor worker, and the rich owner break up the stay near the banks of reservoirs. Another stylistic feature of the fairytale discourse is the repetition of fairytale episodes. For example:

²¹ The Firebird and Princess Vasilisa, 2007. Available at <https://frigato.ru/skazki/russkie-narodnye/120-zhar-ptica-i-vasilisa-carevna.html>

“I told you: do not take a feather, you will know sorrow! Well, do not be afraid, do not be sad: it does not matter”.

“Do not cry, do not torment; it still does not matter, trouble ahead! Go to the king, ask for a tent with a gold poppy head and various supplies and drinks on the road”.

“Do not worry, do not cry, you will live!”,

As well as the phrase that is found in Kazakh fairy tales:

“Whether long or short, he comes to the ends of the world, where the red sun rises from the blue of the sea,”

“Oh, you are brave warrior! What are you afraid of? But how does the White Polyani fight with a Baba-Yaga with a golden foot, he does not get off from his horse for thirty years, doesn't know his rest? And you, seeing nothing, got scared!”

Ancient people used four-legged animals in life, trained them, cared for them and created different mythical ideas about each animal and its properties. They believed that each animal had a creator and some animals honored and worshiped. To which Marx says: “Every mythology conquers nature by means of imagination and leads it in its own way, which is why it is in full swing, and at a time when the forces of this nature are really defeated, mythology disappears”²².

For example, the Kazakh people wandered across the expanses of the steppe and engaged in animal husbandry. They included in their stories, legends and tales of all animals. Many folk tales describe the advantage of animals for people, they praise the benefits that livestock has to people. We also saw it in the fairy tale “Er Tostik”, “Kun Astyndagy Kunikey”. In these tales they often talk about horses and camels, their benefits for people. On this basis, in fairy tales, great attention is paid to such names as – Shalkuyryk, Kerul.

Shalkuyryk was the faithful Tostik's horse. They describe Shalkuyryk by the mentor Er Tostik. The magic horse has the ability to speak in a human voice. Horse Shalkuyryk saves his master from the danger threatening him. He warns the owner about this, gives him advice on how to behave in the underworld near Khan Bana. The hero's magic horse actively participates in trials and helps him in very difficult tasks, where animals have special qualities. That is why in many Kazakh fairy tales there are heroic horses, and in Russian folk tales are indicated: a golden egg, a pig, a goldfish, a fisherman, etc.

Conclusions

Summing up, it is worth saying that fairy tales are a vivid example of the mentality of all ethnic groups. In the process of research, we can see that in every folk tale there is one idea. This is the idea of ancient people who dream of being kind and righteous on earth. To do this, they create epic heroes,

²² M. Auezov, *History of literature*, Ana Tili, Almaty, 1991.

wizards, etc. From here we can see the life, culture, as well as the “image of the world” of each nation.

If we consider the features of the genre, then in each ethnic group, depending on the way of life, culture, religion and mentality, has its own characteristics. In any case, the goal of the fairy-tale genre is to simplify the life of an ordinary person. He is convinced that the pursuit of good, the path of truth, faith in good and righteousness, will be realized in fairy tales. Another fact revealed in the comparative analysis is the stylistic features found in the text of two fairy tales. In particular, the adjectives used in Russian fairy tales are created using diminutive suffixes, emotional shadows that are significant. For example: take a sit, come on, darling, go, my sisters, etc. And Kazakh fairy tales are rich in phrases and epithets.

At the moment, fairy tales have not lost their main ideas. They believe that the concept of goodness and justice will bring glory to the brilliant power of truth. Thus, the fabulous discourse is multifaceted. To understand the features of this phenomenon, it is important to pay attention to the development of folklore and the history of births. Its place as a genre is very large. Fairy discourse is closely connected with other types of discourse (pedagogical, political, etc.). This is also a special kind of artistic discourse. There is always a collective thinking, cultural heritage of people.

The fairy tale has several centuries, an experience about natural and anthropological concepts, such as soul, kindness, malice, freedom, truth, justice, love and evil, hope and trust, light and darkness. Fairy discourse is a combination of a large number of social concepts, various options for their implementation, compliance with the realities of the present and past epoch, the reputation of the time-tested tradition, the personality of the individual and the general concept of the population as a whole, consistent with linguistic, cultural, socio-historical factors.