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Literary fairy tale as a multi-genre phenomenon in the history of children's fiction

K.R. Nurgali¹, G.M. Baimagambetova^{*1}, S.K. Toksanova³

L.N. Gumilyov Eurasian National University, Astana, Kazakhstan

(E-mail: ¹nurgalik1@mail.ru, ²baimagambetovagulnaz96@mail.ru*, ³saniya_tok@mail.ru)

Abstract. The writers explore the challenges associated with literary fairy tales, considering them as a multi-genre phenomenon within the realm of children's fiction history. Numerous scholarly works have delved into the examination of this genre. The purpose of this article is to study the literary fairy tale as a multi-genre phenomenon in the history of children's fiction. The main methods used in the article are text analysis in the form of an analysis of scientific literature that affects the study of a literary fairy tale as a multi-genre phenomenon. General scientific and special approaches: cultural approach, axiological approach, historical approach. Used various scientific and practical methods, including: methods of periodization; comparative method; method of semiotic analysis. Methods of onomasiological, situational-contextual, comparative analysis, methods of continuous sampling and linguistic observation were used. Contemporary tendencies regarding the exploration of the genre phenomenon in literary fairy tales within the context of children's fiction history receive comparatively minimal attention from scholars and specialists. However, the relationship between the significance of this direction in the field of literature and the influence on the development of personal cultural values is an urgent problem in the further study of this issue.

Keywords: fairy tale, literary fairy tale, multi-genre, genres, history, folklore.

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1 * the corresponding author

Introduction

One of the most popular and prevailing types of oral folk art today is the fairy tale, which is gaining ground against the general background of the intensification of public awareness of the problems of national culture. By its common definition, a literary fairy tale is written by an individual, not in cooperation (or competition) with others. Articles by scholars on its exploration are numerous. Following the history of their development, it is not difficult to perceive that fairy tales, literary and otherwise, were visual aids when addressing matters of instruction.

Defining and categorizing a literary fairy tale presents a considerable challenge due to its paradoxical nature. In contrast to the conventional model, the writer's fairy tale diverges from and rejects it, resulting in an inherent contradiction within the term «literary fairy tale». On one hand, it evokes the Latin root «littera», meaning a letter or written communication. Meanwhile, the term «fairy tale» originates from «to tell» or «to talk», underscoring its folkloric, oral origins. This duality presents challenges in dissecting the genre, giving rise to varied interpretations of its fundamental nature. As writers transformed traditional folktales into literary works, the literary fairy tale underwent a profound metamorphosis that is closely connected to its legendary origins.

A literary fairy tale constitutes a comprehensive genre in fiction. Throughout its evolution and establishment, this genre has evolved into a universal form, encompassing various aspects of life, nature, and advancements in science and technology. Similar to the dynamic evolution of folk tales, which assimilated features of emerging realities, the literary fairy tale has consistently maintained a profound connection with socio-historical events and prevailing literary and aesthetic movements. It is essential to recognize that the literary fairy tale did not emerge spontaneously but is rooted in the folk tale, which gained prominence through the documentation efforts of folklorists.

The interplay between folklore and literature has been a longstanding and intriguing subject for researchers, gaining renewed scholarly attention in recent years. Contemporary studies delve into a comprehensive examination of both the direct and indirect impact of oral-poetic traditions on individual works of literature and the overarching body of writers' creations. The infusion of folklore elements, including plots, motifs, images, and stylistic forms, has consistently enriched the creative endeavors of writers. Nonetheless, the exploration of oral poetry's influence on the establishment, evolution, and functioning of literary genres remains insufficient. This gap in understanding is particularly noteworthy when considering the writer's fairy tale, which maintains a substantial connection to folkloric content while simultaneously aligning with various literary genres. The tension arising from this duality poses a scientific challenge within the realm of children's fiction history, underscoring the significance and selection of this research topic.

The objective of the work is the literary fairy tale as a cross-genre phenomenon in the history of children's literature. The aims of this research determined the following tasks for us:

1) to study a literary fairy tale in the context of children's literature as a multi-genre phenomenon, to distinguish its features;

2) to view a literary fairy tale as a multi-genre.

The object of research is a literary fairy tale as a polyphonic phenomenon.

This reading will center on these literary fairy tales and, more broadly, on a cross-genre wax and wane in the history of children's writing.

Academically, the research has significance in so far as a new light is thrown on the literary fairy tale as a more-than-generic phenomenon in the development of children's literature.

The work's utility lies in that its results will stimulate further investigation into this issue.

The work made use of the following research methods: analysis of comparative, in which you compare and summarize the data obtained in the course of studies, and text analysis - the analysis of scientific literature, affecting the consideration of a literary fairy tale as a multi-genre phenomenon.

Research hypothesis: a literary fairy tale is a multi-genre event in the history of children's fiction.

Methodology

A great number of works by scholars and writers, foreign and our own, have been devoted to the field of literature, with most emphasis on the "literary fairy tale"—a genre known for its many-sided characteristics. Although there is a wealth of research on this topic, not a lot has specifically focused on «Literary Fairy Tales as a Multi-Genre Phenomenon in the History of Children's Literature».

To address this gap, the paper undertakes a comparative investigation, critically reviewing the literature and presenting a semantic analysis from different perspectives. The study will attempt to describe and respond to some issues of genre definability in literary fairy tales and situate them in the wider rubric of children's literature, particularly in relation to folklore. Combining general scientific approaches with specific methods, the author found his way to the thorny paths and impervious ways of the multicolour phenomenon as it was the culturological approach that greatly influenced the perception of the idea of the national in the development of fairy tales both in the general context of Russian and foreign literature, and on the genre's way. At the same time, the axiological approach employed in this work has been instrumental in delineating a literary fairy tale as a universal and fundamental phenomenon. The historical perspective applied to the dialectical standpoint has furthermore been elucidated of the historical roots of the literary fairy tale and its overall development in the history of children's literature as well.

Their operationalization involved different procedures and work techniques, which are consistent with scientific and practical (periodization) that pointed to the main stages of the children's literature «literary fairy tales».

Comparative approach is an irreplaceable device for comparing literary fairy tales as a cross-genre phenomenon.

The method employed was a semiotic investigation in the areas of literature to trace the specific characteristics of fairy tales.

Information on methodology is provided, as well as onomasiological and situation-contextual and comparative methods were used, as well as the continuous sampling and linguistic observation techniques.

Results and Discussion

A significant amount of knowledge has been gathered on the study of a literary fairy tale and its ties to adult literature, literary and artistic literature, and folklore, despite the long-standing

attraction of academics to this topic. On the other hand, children's literature and folklore as a whole have not been thoroughly studied. As such, the essential idea behind a literary fairy tale has to be thoroughly examined.

Here is a brief resume about the warning in relation to how the term "literary fairy tale" should be understood: Fairy tales are special but not a science, and there is no monadic classification of the fairy tales, as yet. Fairy tale novels can be classified into two groups and numerous kinds.

A literary fairy tale is a fairy tale that is both imagined and transformed into writing by a writer, although it is fully constructed by the writer out of folklore elements. The particular characteristics that make up a literary fairy tale are outlined in this article. These explanations are a little verbose, and not all literary fairy tales follow them, so there may be works without these signals.

In the first type of definition, the specific components that are frequently found in a literary fairy tale are listed: a literary fairy tale is an artistic or lyrical work created by the writer that is either fully original or influenced by tradition, but it is always subject to the writer's wishes. These are quite rigorous definitions that may not apply to all literary fairy tales; hence, these signs may be largely absent in some works.

The term that is most frequently used comes from renowned Scandinavian literary scholar L.Y. Braude. The writer defines a literary fairy tale as an artistic work in prose or poetry that is either entirely original or based on folklore sources. It is primarily fantastical and magical, telling the amazing adventures of made-up or traditional fairy-tale characters, and it may or may not be intended for children. This definition is given in the article called *The History of the Concept of a Literary Fairy Tale*. A piece of literature whereby magic or a miracle serves as a narrative device provides the foundation for the characterization [1, 234].

M. Johnson describes the archetype of the fairytale as a literary genre. The article demonstrates that, even though imaginary in nature, modern children's texts are well grounded in the traditional features of the fairy tale genre, adapting themes and characters to reproduce current social concerns, without losing sight of their moralizing essence. A literary fairy tale is a wide genre of writing that is likely to be found in the work of many writers. Each of the genre types found in the literary fairy tale has its own emphasis. Conditionally allegorical, dialogical, literary folklore is called the poetics of the whole phenomenon, literature is referred to as a fairytale of the writer [2, 69].

When he compares folklore and literary works in defining a genre of literary fairy-tale, he at times almost fully combines them: some genres which both forms of poetic art have in common are differentiable by genre differentiation, which is unique to each of them. The only way to correct it terminologically is to say literary. It is a well-known fact that literary fairy tale is an intersection of literature and folklore. Folklore does not hold its fairy tales independently of literature, nor does literature keep its fairy tales uninfluenced by the taste of the moment, or without help from the street, the market, the apprentice. But literary tales and folklore are from another time.

Thus, writer M. Johnson classifies the literary fairy tale as a particular genre of children's literature «because of its magical popularity among a common readership from a specific social class», one where the narrative follows the conventions of a fairy tale, a make-believe story. Thus literary fairy tales have been described as tales that on a simple level are only «for their entertainment and with its all of its traumas and incest and power-struggles can hardly be

recommended to the innocent, « yet, on another level, include many psychological, social, and moral problems when taken as a whole. In contemporary baby literature stories are adapted to contemporary reality and the reader's exigencies, emphasizing their universal characters and the pedagogic function [2].

The literary fairy tale, as it is now known, has its roots in this tradition. It was a thesis that helped a number of scholars divorce two different genres. D. Roemer provides an intriguing take on fairy tales that combines the study of academic research and postmodern fairy tale adaptations in search of a relationship and dialogue between the two [3].

Moreover, in the work of J. Zipes, literary fairy tales are written by known writers and contain a clear structure, meaning, and context and are written in prose that is not that of oral tales. These elements are deliberately crafted by the writer to convey specific themes, messages, or artistic expressions, setting them apart from the oral tradition of folk tales [4].

Drawing upon the works of various scholars, including I.P. Lupanov, M.N. Lipovetsky, T.G. Leonov, E.M. Neelov, T.A. Chernyshev, V.A. Bakhtin, and L.Y. Braude, one can delineate the defining characteristics of the literary fairy tale genre:

1. A literary fairy tale uses a particular folk language to reflect the aesthetics and worldview of its time.
2. The utilization of visuals characteristic of traditional stories, combined with unique artistic expression and linguistic attributes.
3. Flexible blending of real and fictional elements.
4. Introduction of a grotesque world.
5. Inclusion of a playful dimension in some form.
6. Pursuit of psychological depth in characters, achieved through various methods.
7. An evident stance of the writer or narrator, occasionally embodied in a single individual.
8. Social evaluation of the depicted behavior, akin to the approach found in folk tales.

Notably, three distinct categories of literary fairy tales are commonly recognized as such: «prose fairy tales,» «poetry fairy tales,» and «theatrical fairy tales».

In domestic literary studies, it is necessary to note M. Auezov, who classified fairy tales into categories: fairy tales-legends; fairy tales reflecting the life of ancient people and their exploits, which the writer views as a reflection of ancient customs, the struggle between good and evil, that is, fairy tales; satirical tales that represent the struggle between good and evil, truth and injustice; fairy tales-adventures telling about epic heroes; tall tales intended for entertainment and pleasure [5].

Nowadays, research into literary fairy tales in the works of Kazakh scientists has recently been extensive and varied. They cover such aspects as structural analysis of fairy-tale texts, their role in the formation of children's literary environment, the influence of fairy-tale motifs on the psychological development of children, as well as research in the context of national culture and identity. Scientists also pay attention to modern trends in the genre of literary fairy tales, their evolution and adaptation to modern conditions.

Domestic scientists also define a literary fairy tale, taking into account the characteristics of Kazakh culture and literary heritage. For example, M. Kairbekova considers the literary fairy tale as a form of artistic creativity that reflects traditional Kazakh values, cultural customs and the everyday life of the people. R.B. Khamitova emphasizes that the Kazakh literary fairy tale is a unique genre that combines elements of national mythology, folklore and artistic creativity. K.K. Baitanaeva defines a literary fairy tale as a form of fiction that not only entertains and

captivates the reader but also conveys important moral lessons and values of Kazakhstani society.

These definitions emphasize the uniqueness and importance of the Kazakh literary fairy tale as a form of artistic creativity that reflects the cultural heritage and spirit of the people.

The most significant distinguishing characteristic of this genre is how literary fairy tales evolved from folklore by taking cues from it and using them as a starting point. This turns them into a kind of police play that draws attention to themes present in both literature and folklore. We may now discuss how the genre has changed throughout time. Without a question, the verbal tradition is the primary influence behind the formation of a new literary genre and the following changes that are peculiar to that genre.

Old categories of fiction, like those of traditional folktale canons, were destroyed and replaced over time with new genres of fiction. It's no wonder there are numerous versions of that which already exist to this day: children's fairy tales, fairy tales which tease information about historical customs and sediments, or fairy tales suitable for all age groups. While a literary fairy tale can stand alone, it is often used as source material for other works of fiction, such as a novel or a script. A literary fairy tale is always contemporary, and even within the oeuvre of a single writer, structural fluctuations may be detected. Nevertheless, the issue of whether tales of this type are multi-genre remains open [6, 183].

A literary fairy tale is a creative piece of prose or poetry written by a writer that is either entirely original or based on folklore. The majority are magnificent and fantastical, telling the amazing tales of characters from fairy tales, and occasionally, they are made with young readers in mind. Furthermore, the primary basis for characterisation in this work is magic, or miracles, which function as plot-forming elements.

When we read a literary fairy tale, it is necessary to ask ourselves some questions, the same ones as before. First, how did the fairy tale—that's how it used to be shelved, as part of a folklore category—become a literary category? Still, what is the basic reality of this literary and/or oral phenomenon? Then we also need to remember that the existence of a folktale as well as a writer's fairy tale is a constant ongoing process parallel with the growth of literature at large.

A literary fairy tale is a story with themes that are targeted to a specific audience, which is children with less death, sex, violence, plot twists and emotional depth. The authors of literary fairy tales are motivated by a desire and a necessity to populate a child's imagination with a moral and ethical structure that is clearly rooted in great historical and national bases. The blending of literature and folk materials is what makes a literary folktale so unique among other genres of literature. It absorbs and transforms the accomplishments, traditions, and factual occurrences of many kinds of individuals, weaving them together with the writer's own view and nature. A literary fairy tale and a folk tale are essentially the same thing, according to Lipovetsky, but while written by an author, the literary fairy tale bears the mark of the writer's individual creative touch. Since a literary fairy tale reflects significant changes and tendencies in literary and historic continuity, the perception of the author of reality and real occurrences.

A. Ali, in the study "Cultural adaptations of fairy tales: comparative analysis," conducts a comparative analysis of fairy tales from different cultures, with an emphasis on Kazakh and Russian fairy tales. The influence of cultural context on the adaptation and interpretation of these stories is analyzed. The study found significant differences in the themes and characters of tales across cultures, highlighting the influence of cultural values and historical context on these narratives [7].

The story demonstrates the power of the spiritual qualities in an artistic genre that remains forever eternal, the fairy tale. The author has inserted into the image of the world and the modes of thought whatever is most universally human in the impressions of our nature upon the world: in a word, writes with the aesthetic conditions of the genre by which the youngest may best receive an impression of life and things. The comic elements and didactic moralizing of an educational and instructional adventure story can be incorporated into a fairy tale. Apart from that, there is this moral, and by saying it is an academic issue, K.I. Chukovsky stresses the educational peculiarities of the literary fairy tale, insisting that it fertilizes, cures, and humanizes the child's consciousness. In reading, the child links up with the hero and sees the world from his or her point of view.

The folk tales are the basis of literary fairy tales, as we all know. For instance, if we want to delineate the notion and the genre of a literary fairy tale, we need to start by establishing the meaning of the term folk tale and the specific features it possesses. Before proceeding to the analysis of a literary tale, it should be defined what a literary tale is. If one considers the various methodologies available to those studying gender, this notion ultimately functions as the basis for any scientific theory. It demands a sense which is unique, universal and concrete. But opinions vary on what is and is not a literary fairy tale:

- production that the writers mention;
- creation that follows the aesthetic and ideological principles of a folktale;
- prose or poetry with folk poetry elements included;
- narrative with fairy-tale elements;
- a story that can credibly be traced back to a folk-tale and the like.

As was already established, one type of folklore story is the fairy tale. Its oral transmission from one generation to another is a defining feature of its existence. A fairy tale created by a writer differs from a folk tale. The latter is transformed during the writing and reading processes. However, since novels, short tales, plays, comedies, and other literary genres also become the heritage of generations via writing and stay unchanging, it is not thought that the form of existence is a trait that defines a genre. For this reason, it is improper to depict this aspect in a literary fairy tale [8, 5-12].

The very name «fairy tale» indicates what has to be said. This indicates that the main perception of a fairy tale is that of a narrative genre. This indicator does not change even when one understands a fairy tale written in literature. However, this characteristic is also not crucial because it is present in many other literary and folkloric (oral) genres. A further factor is that the story is provided for entertaining purposes. On this matter, however, there are a variety of opinions. The motive of the fairy tale, for instance, is knowledge, Anikin suggests. Propp would have it that there is no necessary moral dimension to fairytale, but be that as it may, folk narrative certainly has a moral at any rate. Entertainment and ideological motivations are never at odds in the fairy tale. When we discuss the fairy tale's entertainment value, we are referring to its primary aesthetic purposes. It is possible to write a literary fairy tale specifically with education in mind, but there are no aesthetic benefits at all, according to observations. If the educational value of a folk tale is so intricately entwined with its entertainment value. Sometimes we are so engrossed in the story that we fail to immediately recognize its deeper significance. Thus, expressing the writer's viewpoint and, to some part, convincing readers to agree with it are among the primary goals of a literary fairy tale. Literary fairy tales may be categorized as a genre that contains all of these elements, which set them apart from other genres.

The writer's fairy tale has been defined scientifically in a number of ways, which reflects its uniqueness both artistically and ideologically. The most comprehensive of them is the interpretation provided by L. Y. Braude. He defines a literary fairy tale as an artistic piece of prose or poetry that is either original to the writer or draws inspiration from folklore. Mostly a wonderful work that narrates the exploits of invented or classic fairy-tale characters, occasionally geared at younger readers. A story where miracles and magic mold a plot and develop characters. Still, it is unlikely that all those traits Braude enumerates will apply to every researcher. In the context of academic discussion, the term has been given a variety of meanings, many of which relate only to the genre's recorded origins; like most literature, the genre of the fairy tale began to gradually be recorded in written form from a traditional oral teller, after persisting for a long time of oral transmission before it was written. Fairy-tales can add favour of classic, folktale and fairytale-like motives or – the other way around – to renounce them [1, 208].

Consequently, some have created their own classification systems and complete list of genres for fairy tales. However, upon investigation, it can be determined that the explanation provided by scholars in the essay of the development of the concept of a literary fairy tale is the most comprehensive and applicable. At least being regarded as a literary fairy tale: «A secular story, usually about a conflict of some sort between two persons; a real person and a fairy tale person, a fairy tale person and a god, two fairy tale personages, two gods, etc.; that, like its oral counterpart [i.e., a folktale], does not have to solve its problems ultimately in a «miracle» but does not, however, deal with anything impinging on the core of a religious view of the universe.» Most of the output is mystical or extravagant, relating the wondrous deeds of fictitious or legendary heroes [1, 209].

Literary fairy tales possess great moral, ethical, and artistic potential, as recognized by Russian literary critic Belinsky. Illustrating his presentation with examples of both Russian and European fairy tales, the teacher stressed the significance of literature in education. It includes such authors as Zhukovsky, Hoffman, Pushkin and the Brothers Grimm. According to Belinsky, children's principles of their own life, as well as acquiring a taste and feeling of beauty, are supported by fairy tales. The narrator, too, he believed, should possess a rich poetic imagination, an exalted mind, and a calm, childlike simplicity of spirit.

As already mentioned, how much folklore is in the books the children read depends on their age. The most frequently used types are rhymes, songs, riddles, fairy tales, etc. In fact, folk pedagogy has been selecting these genres for generations.

Children's literary applications of folklore do differ in some important respects, too, from folklore, the real thing: new treatments, subjects, illustrations, and ideas. And that is where folklore comes in. When a child is old enough to join in with pretend play about a fairy tale, they have encountered much more folklore, and their memory of it would soon be from their own memories, which then leaks into the performance. The psychology of a child is that his system is massively saturated with literature, a child passes naturally to and fro between life and play, between art and the world. However, a striking, abrupt or downright intentional deviation from the clichés of characters, situations and motivations found in a fairy tale can weaken the plausibility of a work.

The concepts of an internal and an external modality of the fairy-tale were successfully introduced into science by D.N. Medrish. These considerations lead us to the conclusion that a high level of belief in fairy stories is the inner state of a child. The adult might find it interesting if the plot suddenly shows a new situation, a surprising mishap of a hero, if the

story is constructed in a totally new way, or in a way that rejects the folklore, while in fact it is perfectly evident that it does not get away from it. With children's literature, however, the case is quite another: a theatre fairy tale should back and bolster up the moral, ethical, historical and sociological perceptions and facts a child already has. With due regard to those characteristics which are more or less peculiar to children of that particular age, a very wide range exists between the kind of work suitable for different ages. It stands to reason that puppet theatre performances for younger spectators would also vary from those for teenage audiences. Psychologists warn that it is unwise to strip away the child's confidence in moral truths being too quick to tear down the child's idea that morals are inviolable as otherwise the entire moral system may collapse for them. Adolescents live in a world that is dynamic and complex with less rigid awareness. Adolescents can recognize similarities and know when two things are related, and have already started to consider texts in the way adults do when the texts are produced by young men [9, 115-123].

An «engaging» type of folklore-based children's literature recognizes that the usual dramatic and scenic elements of a fairy tale should be preserved, and that a child is capable of sympathy and feeling. Game, puzzle, counting book, music and teaser components all contribute to the story here, and that is a good thing. Kids are quite receptive when maths is presented in a fun way. A Kid's Health benefits from activities like playing games, making calls, and communicating with grandparents. The fairy tale makes play a natural aspect of the life of the young child, and an ontological one at that.

Due to their focus on children, mythological heroes need to be given age-appropriate plots. Additionally, characters and complexities are main points in this case. Fairy tales and theatrical works usually focus on characters who have magical courage, are associated with animals, are unusual, and have high moral potential. The imaginative beings featured in theatrical fairy tales are derived from the imaginations of children. Similarly, the enchanting marvels incorporated into games designed for a younger audience may also convey metaphorical significance within fairy tales intended for teenagers.

Children's literature has an emphasis on education in particular. When folklore in literature plays its natural and intrinsic functions, this is exactly the situation that results. It expands and teaches. The genre possibilities of fairy tales are worldwide, making them relevant to history, ethnography, oral folk art, and folk education. But using the old format, they can also tackle the pragmatics that a child may encounter in life. The use of more folk genres in pieces for older children adds to the ideological depth of the works and thereby raises the level of this educational challenge. So, perhaps we can see that children's literature has its own set of things at work as opposed to adult literature, and that the lore of children's literature and literary fairy tales most obviously has its own set of issues inseparable from the age of the reader.

Boyan Nichev shares D.N. Medrish's observation that verbal features are exploited in writing, exposing latent energy and life in them, and that some specialized folklore processes are searching for their literary counterpart. The folklore of the storytellers from the 1920s to the 1940s transcends national boundaries and is available to the world. Usually, new children's books took a roundabout path to become part of the national mythology. English folklore introduced K. Chukovsky and S. Marshak to oral poetry. Because they intended the translations of English children's folktales to be as accurate as possible, writers looked for equivalents in Russian folklore. Folk tales of Western Europe were told by T. Gabbe, and literary fairy tales of A. Chamisso, C. Perrault were read and revised by E. Schwartz and G. H. Andersen. The Golden

Key, or the Adventures of Pinocchio by K. Collodi, The Sage from Oz by F. L. Baum, Little Red Riding Hood, The Snow Queen – are just fairy tales written by Ch. Perrault, G. H. Andersen and company- The Naked King of E. Schwartz, The Adventures of Pinocchio by A. Tolstoy, The Wizard of the Emerald City by A. Volkov, There are countless novels of three decades old, which have the literary code between their folk legends and themselves. The powerful influence exercised on the Russian literary fairy tale of the 20th century by the Western fairy tale tradition can be accounted for through the well-known patterns of literary development. By the time Russian writers began to create dramatic fairy tales, the shoulds Western literary fairy tales had grown roots, had a history, had authority and recognition as an international literature (through B. Gauf, R. Kipling, S. Perrault, O. Wilde, G. H. Andersen, Z. Topelius, and other fairy-tale writers). The very best of this type was repeated in Soviet literature and became classical [11].

In the 1930s, a new literary fairy tale for children, which had failed miserably in the 1920s due to its lack of strength and creativity in terms of ideology and art, became an apprentice of sorts to a Western European literary fairy story. She imparts to him the ability to use folklore in a variety of ways, as well as freedom of imagination, mental fluency, and organic shape. In a way, the Western European interpretation of the fairy tale was a win-win situation. By adhering to established literary traditions, you may craft your own literary fairy tale while avoiding the faults committed by storytellers from the preceding ten years. It is plausible to surmise that the fabulists deliberately resorted to world folklore to evade exposure and to try and get more robust defenses in discussions concerning children's books and fairy tales around the start of the twentieth century and into the 1930s.

A literary fairy tale is therefore produced as a result of the synthesis, marking the creation of an entirely new creative system. This system is mobile, diverse, and incredibly hard to characterize because of its unique nature, which is the outcome of transformations. Since the plot and substance of literary fairy tales are ever-evolving, even for the same writer, their definition cannot be universal. Instead, it must reflect the times in which they are written. A literary fairy tale modifies its style and stylistic layer as well. Every literary movement and historical era produces a new creative form. Thus, we might arrive at the following definition after reviewing and evaluating the work of earlier researchers: A literary fairy tale is a multi-genre phenomenon in children's creative literature history. It is a work with a fantastic storyline, a unique concept from the writer that combines literary and folklore traditions with the pursuit of an aesthetic and ethical objective [12, 221-223].

Conclusion

It is necessary to make clear the research organization's approach in relation to the aforementioned studies of this type's universal definition. When examining the characteristics of a literary fairy tale, scientists typically combine historical and typological approaches of analysis. As a result, the literary fairy tale is seen in light of its genetic ties to the literary tradition, which allow for the differentiation of a number of key and supporting elements that establish the genre's supremacy. Furthermore, it is hard to conduct a thorough examination of the writer's fairy tale without considering the impact of the literary movement of the time. Ultimately, because of the phenomenon's organic qualities, scholars studying the literary fairy tale genre consistently highlight the scope and closeness of their classifications.

Based on the above, we can infer that the first reason there isn't a uniform definition of a literary fairy tale is that the genre is always evolving and has a lot of variation in both its form

and its substance. The particulars of the writer's fairy-story typology are another element that complicates the attempt to standardize the concept of a literary fairy tale. Put differently, the primary responsibility of the researcher is to ascertain the relative amounts of immutability and variability present in the writer's output. Every individual literary fairy tale should be examined in light of both its literary heritage and its relationship to folklore written by the contemporary writer. This method offers the chance to pinpoint the writer's poetics, which is the third element that we believe is necessary to pinpoint the details of a literary fairy tale's creative phenomena [10, 63-68].

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Балалар көркем сөз өнері тарихындағы әдеби ертегі – көп жанрлық құбылыс

Аңдатпа. Авторлар әдеби ертегілерге байланысты мәселелерді зерттей отырып, оларды балалар көркем әдебиетінің тарихындағы көпжанрлы құбылыс ретінде қарастырады. Бұл жанрды зерттеуге арналған көптеген ғылыми еңбектер бар. Осы мақаланың мақсаты – әдеби ертегіні балалар көркем әдебиетінің тарихындағы көпжанрлы құбылыс ретінде зерттеу. Мақалада қолданылған негізгі әдістердің бірі – ғылыми әдебиеттерді талдау арқылы әдеби ертегінің көпжанрлы құбылыс ретіндегі ерекшеліктерін анықтау. Зерттеу барысында жалпы ғылыми және арнайы әдіснамалық тәсілдер қолданылды. Оларға: мәдени тәсіл, аксиологиялық тәсіл, және тарихи тәсіл жатады. Сонымен қатар, периодизация әдісі, салыстырмалы талдау әдісі және семиотикалық талдау әдісі сияқты ғылыми-тәжірибелік әдістер қолданылды. Ономазиологиялық, ситуациялық-контекстуалды, салыстырмалы талдау әдістері, сондай-ақ үздіксіз іріктеу және лингвистикалық бақылау әдістері зерттеу үдерісінде пайдаланылды. Балалар көркем әдебиетінің тарихындағы әдеби ертегілердің жанрлық ерекшеліктерін зерттеу қазіргі таңда ғалымдар мен мамандар тарапынан аса көп назар аударылып жатқан тақырып емес. Дегенмен, бұл бағыттың әдебиет саласындағы маңыздылығы мен жеке тұлғаның мәдени құндылықтарын дамытуға ықпалы аса өзекті мәселелердің бірі болып табылады. Сондықтан, осы тақырыпты терең зерттеу болашақта маңызды зерттеулердің біріне айналуы мүмкін.

Түйін сөздер: ертегі, әдеби ертегі, поли-жанр, жанр, тарих, фольклор.

Литературная сказка как полижанровое явление в истории детской художественной словесности

Аннотация. Авторы исследуют аспекты литературной сказки как явления, охватывающего несколько литературных жанров в контексте истории детской прозы. По сути, литературная сказка представляет собой жанр, возникающий из индивидуального, а не коллективного творчества. Существует значительное количество научных трудов, посвященных изучению этого явления. Основная цель данной статьи заключается в рассмотрении литературной сказки как явления, охватывающего несколько жанров, в контексте развития детской художественной литературы. Для достижения этой цели авторы используют разнообразные методы, включая анализ текста в форме изучения научной литературы, фокусируясь на многожанровом характере литературной сказки. В статье применяются как общенаучные, так и специальные подходы, такие, как культурологический, аксиологический и исторический. Различные научно-практические методы, включая методы периодизации, сравнительный анализ и метод семиотического анализа, также используются в исследовании. Для исследования применялись методы ономазиологического, ситуационно-контекстного и сравнительного анализа, а также методы сплошной выборки и лингвистического наблюдения. В современных исследованиях обращается меньше внимания на аспекты, связанные с изучением литературных сказок

в контексте детской фантастики. Однако соотношение значимости этого направления в области литературы и влияния на развитие личных культурных ценностей является актуальной проблемой в дальнейшем изучении этого вопроса.

Ключевые слова: сказка, литературная сказка, история, полижанр, жанр, фольклор.

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Information about the authors:

Nurgali Kadisha Rustembekkyzy – Doctor of Philology, Professor, L.N. Gumilyov Eurasian National University, Astana, Kazakhstan. E-mail: nurgalik1@mail.ru, ORCID ID: 0000-0002-8178-2782.

Baimagambetova Gulnaz Meiramovna – corresponding author, PhD student, L.N. Gumilyov Eurasian National University, Astana, Kazakhstan. E-mail: baimagambetovagulnaz96@mail.ru, ORCID ID: 0000-0002-9080-4007.

Toksanova Saniya Koptleuovna – Candidate of Pedagogical Sciences, L.N. Gumilyov Eurasian National University, Astana, Kazakhstan. E-mail: saniya_tok@mail.ru, ORCID ID: 0009-0009-5041-3552.

Нұрғали Қадиша Рүстембекқызы – филология ғылымдарының докторы, профессор, Л.Н.Гумилев атындағы Еуразия ұлттық университеті, Астана, Қазақстан. E-mail: nurgalik1@mail.ru, ORCID ID: 0000-0002-8178-2782.

Баймагамбетова Гульназ Мейрамовна – хат-хабар үшін автор, PhD студент, Л.Н.Гумилев атындағы Еуразия ұлттық университеті, Астана, Қазақстан. E-mail: baimagambetovagulnaz96@mail.ru, ORCID ID: 0000-0002-9080-4007.

Токсанова Сәния Коптлеуовна – педагогика ғылымдарының кандидаты, қауымдастырылған профессор м/а, Л.Н.Гумилев атындағы Еуразия ұлттық университеті, Астана, Қазақстан. E-mail: saniya_tok@mail.ru, ORCID ID: 0009-0009-5041-3552.

Нурғали Хадиша Рүстембекқызы – доктор филологических наук, профессор, Евразийский национальный университет имени Л.Н.Гумилева, Астана, Казахстан. E-mail: nurgalik1@mail.ru, ORCID ID: 0000-0002-8178-2782.

Баймагамбетова Гульназ Мейрамовна – автор для корреспонденции, PhD студент, Евразийский национальный университет имени Л.Н.Гумилева, Астана, Казахстан. E-mail: baimagambetovagulnaz96@mail.ru, ORCID ID: 0000-0002-9080-4007.

Токсанова Сания Коптлеуовна – кандидат педагогических наук, и/о доцента, Евразийский национальный университет имени Л.Н.Гумилева, Астана, Казахстан. E-mail: saniya_tok@mail.ru, ORCID ID: 0009-0009-5041-3552.



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