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Адрес редакции: 010009, г. Астана., пр. Жумабаева, 4
Телефон/факс: (7172) 561 933; e-mail: eagi.vestnik@gmail.com, сайт: ojs.egi.kz

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F.M. YERZHANOVA¹ 

Zh.B. IBRAEVA² 

*Zh.R. MUKANOVA³ 

Abai Kazakh National Pedagogical University, Almaty, Kazakhstan^{1,2,3}
(e-mail: ferusa@mail.ru¹, igb1006@mail.ru², zhazira82MR@gmail.com³)

REINTERPRETING THE FAIRY TALE: MODERN TRENDS IN KAZAKHSTANI CHILDREN'S LITERATURE

Annotation. Modern Kazakhstani children's literature vividly reflects the evolution of the national narrative tradition through the renewal of fairy-tale poetics and the dialogue between folklore and authorial forms. This article examines the aesthetic, symbolic, and ideological aspects of contemporary Kazakhstani works for children by analysing their narrative structures, mythopoetic imagery, genre transformations, and moral-philosophical semantics.

The concept of the "fairy-tale worldview" is interpreted not as a psychological or pedagogical category but as a universal artistic system that embodies ethical values, archetypal images, and the cultural memory of the nation.

Based on hermeneutic, historical-functional, and comparative-typological methods, the study identifies major trends in the development of Kazakhstani children's prose and poetry, including the synthesis of folklore and modern artistic language, the renewal of archetypal structures, and the intensification of humanistic and ecological dimensions. The renewal of fairy-tale poetics is closely linked to the search for national identity and the expansion of aesthetic boundaries.

In this vein, the fairy tale emerges as a poetic model of the world, revealing a resilient spiritual connection between traditional heritage and contemporary cultural experience.

Keywords: Kazakhstani children's literature, mythopoetics, archetype, folklore tradition, national identity.

Introduction. Children's literature in Kazakhstan represents an independent and dynamically developing branch of the national literary process, where artistic tradition is combined with new narrative forms and symbolic structures. At the center of authors' attention lies the world of childhood as a specific artistic space in which universal themes of goodness, justice, and spiritual search are revealed through play, metaphor, and the element of the fantastic.

Kazakh writers employ a rich arsenal of poetic means - from mythopoetics and folkloric allusions to features of postmodern narration - creating new models of interaction between child and text, author and reader [1].

Modern Kazakhstani children's literature often touches upon topical themes such as friendship, justice, tolerance, ethics and ecology. Through reading such books children learn moral values and learn to make the right decisions [2].

Reading books contributes to the development of imagination and creativity of children. Modern Kazakhstani children's literature often offers interesting and original stories that help children expand their imagination and thinking [3].

The relevance of the work is conditioned by the interest in the study of the national literary heritage, which has increased during the years of Kazakhstan's independence. The focus

of the study is a modern children's literary fairy tale, considered as a meta-genre, written by contemporary Kazakhstani writers. To solve the research the following tasks were formulated:

- 1) to define the concept of «children's literature», «literary fairy tale», to characterise the current state of the fairy tale as a genre in world and Kazakhstani literature;
- 2) describe the genre varieties of children's literature;
- 3) to characterise the currently popular Kazakhstani authors who create their works in this genre; to determine the role of children's stories and fairy tales in the formation of the younger generation;
- 4) to consider the state and prospects of development of children's literature in general and in Kazakhstan in particular, to present a description of the main technologies of critical thinking and creative strategies on the material of children's literature.

«Modern Kazakhstani authorial fairy tales offer renewed interpretations of traditional folklore patterns, preserving cultural memory while expanding the possibilities of the genre» [4, 166].

Literature for children in Kazakhstan often reflects traditional Kazakh values such as respect for elders, hospitality, justice and hard work. Many stories and plots in children's literature are aimed at educating children about morality and ethics, teaching them to distinguish between good and evil, show compassion and support others.

Methodology and research methods. The study of Kazakhstani children's literature within national literary scholarship has developed along several methodological lines. In the works of Zh.A.Rustemova [5], children's literature is examined from historical-literary and pedagogical perspectives, with particular attention to the formation and evolution of genre models. The collective monograph edited by N.Zh.Shaimerdenova [6] approaches the subject from cultural and sociological viewpoints, emphasizing the transformation of reading practices and the changing status of children's literature in the post-Soviet cultural space. Research by G.Vlasova [7] focuses on the poetics of the modern literary fairy tale and the processes of genre modification, while M.R.Baltymova [8] highlights the preservation and reinterpretation of folkloric structures within contemporary literary production. In a broader theoretical dimension, the artistic specificity of the fairy tale and the category of the "extraordinary" are conceptualized in the works of E.N.Kovtun [9], whose studies contribute to the understanding of myth, fantasy, and narrative imagination in European literary tradition.

Although these approaches offer valuable historical, pedagogical, and genre-oriented insights, contemporary Kazakhstani literary fairy tales are seldom considered from the perspective of their internal structural organization and mythopoetic dynamics. Existing scholarship tends to prioritize either educational functions or sociocultural contexts, whereas less attention is paid to the systematic analysis of narrative mechanisms, symbolic configurations, and genre interaction within the text itself.

The present study builds upon previous research while shifting the analytical focus toward textual poetics and structural coherence. Rather than reiterating descriptive or sociological interpretations, it examines the fairy tale as a complex artistic formation characterized by dynamic genre interaction, symbolic stratification, and evolving narrative models.

The methodological novelty of the research lies in the integration of Kazakh- and Russian-language children's texts into a unified analytical framework that foregrounds archetypal patterns, structural transformations, and the reconfiguration of folkloric elements within contemporary aesthetic strategies. This approach enables a more consistent interpretation of genre development without reducing the fairy tale to either folklore survivals or purely didactic constructs.

Discussion and observation. The study of children's literature in Kazakhstan is also important for the development of cultural heritage and literary education of the younger generation. The national children's literature of Kazakhstan is rich and diverse and includes works by classics of Kazakh literature such as A.Kunanbaev, M.Auezov, S.Begalin, U.Turmanzhanov, B.Sokpakbaev, B.Tursynbaev, M.Torezhanov and others. And with the independence of Kazakhstan, children's

literature was enriched with a number of works by such authors as M.Alimbaev, M.Magauin, K.Myrzaliev, B.Sokpakbaev, S.Bakbergenov and others. Children's literature in Kazakhstan covers a wide range of themes and genres, from classic fairy tales and fairy tale novels to modern adventure and psychological novels. In this paper we have analysed the main trends of children's literature in Kazakhstan.

Children's literature of Kazakhstan has its own specificity reflecting the culture and traditions of this country. It often contains motifs of Kazakh folk wisdom, customs and rituals. Writers pay special attention to educational aspects, including respect for elders, friendship, diligence and honesty [10].

One of the features of children's literature of Kazakhstan is its variety of genres. Here one can find both fairy tales and poems about heroes of the past, and modern stories about the life of children today. Often authors use nature motifs, national images and themes so that children could better understand their origin and culture [8].

Thus, children's literature of Kazakhstan is a unique and valuable source of not only entertainment, but also education of the young generation in the spirit of national traditions and values.

Modern children's literature of Kazakhstan is characterised by a number of peculiarities:

1. Expansion of the thematic circle: modern Kazakhstani children's literature actively touches upon such topics as ecology, interethnic tolerance, family values, friendship and others. Special attention is paid to the education of patriotic feelings and national identity.

N. Shaimerdenova's fairy tales are difficult to refer to a certain genre. They are mythopoetic narratives with a pronounced didactic and moral dominance. Thus, «Makhabbat and Asylzhan» is written in the genre of a magic traditional fairy tale about an innocently persecuted girl and an evil stepmother. The motifs of the transformation of the heroes into Flamingo birds and the emergence of a salt lake from the heroine's tears give the tale a mythological colouring. The fairy tale «Princess of Flowers» is about love, about the customs and culture of the Kazakh people, about the legend of the appearance of tulips in the world.

N. Shaimerdenova's tales present Kazakh chronotopes (Astana, Steppe, Kurgaljin, summer 1830, Akmolinsk, Shymkent), gods - Allah, Tengri and Umai, people - boys, girls, plants - tumbleweeds, tulips, birds - flamingos. The tales develop mythological motifs and images, offer an etiological explanation of the appearance of pink flamingos «kyzyl kaz», guardians of the home, recreate national rituals: kyz-uzatu - seeing off the bride from her home, a path of white cloth «ak zhol», toi wedding and others.

N. Shaimerdenova's tales, among other things, cover the current topic of introducing technologies into children's educational space, the increasing demand for electronic literature and the gradual decline in the readability of printed and handwritten literature. The material embodiment of the text (manuscript, book or e-book) is of great importance for the assimilation of information - argues the hero «Glossary» from the fairy tale «First Journey of Glossik» [2]. This fairy tale combines also moments of psychological education, telling about the human property - curiosity (inquisitiveness). Having and developing in the right direction this aspiration, the child comprehends the world, gets knowledge and becomes an interesting, erudite, versatile personality. The fairy tale «Delphi and the Sun» contains a cautionary tale about kindness, mutual respect and love, the value of the beauty of the surrounding nature and close people who do not leave in trouble [11].

2. Interactive and multimedia: modern children's books in Kazakhstan actively combine the means of fairy tale therapy and folk wisdom. Books are also often accompanied by audio and video recordings, allowing children to become more deeply involved in the story.

In the fairy tale story «The Magic Underground Kingdom of Karaganda, or the Adventures of Kuat Musatai» by Elena Zeifert, the legend of Karaganda is recreated. The heroine of the fairy tale story Aruna goes through a difficult path to save her beloved. Its contours - from the local history museum to the memorial «Eternal Flame». Rollan Seisenbaev notes that «Elena Seifert in a surprisingly lyrical and integral story-tale «The Magic Underground Kingdom of Karaganda, or

the Adventures of Kuat Musatai» expressed a touching love for his native city. The writer knows his city very well from the inside, feels the beating of its heart, reverently conveys the marvellous image of Karaganda. The fairy-tale plot is closely intertwined with ethnomyth, the streets of the modern city smoothly echo the ancient steppe. The reader finds himself in an artistic world where fairy tale reigns, but the life of mysterious Karaganda and its outlines remain real. Such clever and extremely honest books are very necessary not only for children, but for all of us».

The youth wing of the fairy tale creators is represented by three authors - Victoria Prokhorenko, Elena Klepikova and Alfiya Makarimova. V. Prokhorenko is the editor of the magazine Puripu and writes poems and fairy tales for kids. The technique of fairy tale therapy has long been used in Russia, but in Kazakhstan few people know about it, but with the help of fairy tales you can solve psychological problems of children and adults. A. Makarimova is the author of the training «Writer's workshop - magic stories». She decided to break the psychological barrier between modern young parents and their children. Since recently, she has been putting together a group where she teaches adults how to compose and tell fairy tales. «Alfiya Makarimova is a new trend in Kazakhstani literature. She is as light as Astrid Lindgren, as methodical as Joanne Rowling, and as ruthless as Hans Christian Andersen».

3. Universality: Kazakhstani children's literature tries to be accessible to children of different ages and different nationalities. Authors strive to create works that would be understandable and interesting to all children's audiences without distinction of native language or cultural peculiarities.

In Kazakhstan there is a great need for children's books related to Kazakh mythology and national consciousness. The genre of Elena Gomer and Esimbek Amrenov's work «The Land of the Blue Wolf» [12] can be defined as a mythological fairy tale. It tells about where the traditions and culture of the Kazakh people originate from. «The secret of success of the fairy tale about the girl Amina and her friend - the blue wolf - is very simple and is explained by the popularity of the teachings about Tengri abroad. Many people are interested not only in nomadic culture, but also in the basics of world understanding in the steppe, the belief of nomads in Tengri, the sky and their ability to be at one with nature», says Elena Gomer. The first readers of the fairy tale were her six children. She believes that if her children liked the book, it means that others may also like it.

Another book of the Kazakh writer Gerold Belger «Wolf, Chapa and others» [13], which is published in the genre of children's literature unusual for Gerold Karlovich. It is a collection of stories about human destinies and our lesser brothers, many of which were not published during Gerold Karlovich's lifetime. Through these stories he showed the world of a twelve-year-old boy, whose childhood was coloured with both bright and tragic colours. They are all described so easily and imaginatively that we can literally relive it with him.

4. Introduction to national culture: modern Kazakhstani works for children actively use local culture, fauna, architecture and national traditions. They try to familiarise children with the history and culture of their country, use national mythology and legends.

In the tales of Elena Klepikova offers explanatory myths about the appearance of the lake («The Tale of the Dead Lake») «According to geographers, there are several unique bodies of water in Kazakhstan at once, to which unusual properties are attributed. The closest to the southern capital is the Dead Lake, it is located in the Almaty region, near the village of Gerasimovka. The lake is famous for the fact that even at the height of the heat the water in it remains ice-cold. There are no fish and algae growing in the lake. The unspoken rule prohibiting swimming in this body of water strikes fear into tourists». The «Tale of the Dam» tells in an artistic form about the struggle of the dam with the Selja. «The Medeo Dam is a special mudflow protection structure in the Medeo tract, a mountain valley of the Malaya Almatinka River, located 15 km south of the city of Almaty at an altitude of 1,750 metres above sea level» [6].

Bayangali Alimzhanov in his story-legend «Ablai khan and his batyrs» (Foliant Publishing House) told about military exploits of Kazakh batyrs, about young Ablai khan, his growing up. The book is based on legends and legends of the Kazakh people [14].

5. Experimentation with form: in contemporary children's literature in Kazakhstan, one can often find experimentation with form and style. Authors strive to bring freshness and originality through the use of unusual narrative methods, non-standard language and other techniques.

In the literature of the late XX - early XXI centuries for children and adolescents as a result of following fashionable trends, the popularity of certain genres is increasing. Modern PR-technologies help authors to create readers' interest in a certain genre of literature, making a particular text interesting and relevant for reading and discussion. Children's and adolescent literature of today has an ambiguous character.

The traditional system of genres of children's and teenage literature is being transformed: their modernisation, fusion and combination of genre forms are taking place.

Thus, the most interesting is the work of Kazakh writer Alesya Yasnogortseva, a story-tale with mathematical tasks «Alya and Sima light up the Lighthouse of Hope». In the work of A. Yasnogortseva, the genre of fairy tale becomes a «platform» on which the collision of allegory and normative, otherwise - conventional, fantastic literature, on the one hand, and the canon, oriented to enlightenment - problem solving, unfolded [15].

6. Social activity: contemporary Kazakhstani children's writers are increasingly turning to social problems that concern children. They try to raise topical issues such as bullying, discrimination, violence, problems of foster families, etc.

«Yerkegali nicknamed Koshmarik» by Darya Dzhumageldinova tells about Yerkegali, an ordinary boy, though with slightly large ears, which cause him a lot of grief. He is an overdeveloped - late child brought up in an adult environment. Such children are commonly referred to today as Indigo children. He, of course, pranks, like all his peers. Fortunately, the child is surrounded by wise adults - mum, dad, grandma and grandpa - who encourage his curiosity, although they sometimes differ in their methods of upbringing [16].

The main thing is that Yerkegali is spoken to honestly, and he appreciates that. And he is interested in everything. Like any child, he is inquisitive. He wonders where the big country of the USSR, which his grandmother recalls, has gone (the chapter is called «About the Soviet Union»). He wants to know about good and bad, good and evil, life and death. At times, he judges events around him in a maximalist, boyish way, but, most importantly, he learns to think, and this is the main thing. And also, I think, the boy grows very kind, because people around him are kind. He simply has a need to do good, to give, not take, which, mind you, contradicts the moral principles of some of our contemporaries, who want to take, snatch, grab... Nowadays, alas, there is a deficit of kindness.

Themes related to nature, the environment and ecology are also popular among authors of children's literature in Kazakhstan. Books about adventures in nature, environmental protection and respect for nature help children develop a careful attitude to the world around them. Many years ago I was lucky to meet a wonderful person, Professor, Doctor of Philological Sciences Nursula Shaimerdenova, who is now known both in academic science and as a book author. It was her parable tales about an endemic tulip growing in South Kazakhstan («Gulder khanshaymy» / «Princess of Flowers»); about flamingo birds coming to the Kurgalzhyn lakes («Әдемі қоқиғаз» / «Beautiful Flamingo Birds») [6].

Poems about pets and birds confirm that works of art expand children's knowledge and supplement their thoughts. In particular, very high cognitive and educational value have poems by S. Ospana about birds «Quail», «Grouse», «Pheasant», «Chicken», «Fisherman», «Cuckoo», «White Stork», «Grey Hen», «Traffic Light», «Rain», «Maths Lesson», «Pencil», «Winter», «Calf», «Foal», «Goat», «Cage» for young children Esdaulet. «Tekemet» expands children's knowledge and teaches them new information. Reading the poet's poems, children will learn from the life of animals and birds, learn to hate evil and learn from good. And the poet A. Isaac knows how to form an understanding of the environment, asking questions depending on the age of children, creating a dialogue in the poem.

Antonina Shipulina's fairy tale story «Three Tea Dragons and Sparkling Dust» was conceived for elementary school children. This fairy tale story takes place in a magical land where berries

can talk, where acorns cure diseases and wounds, where a lizard turns into a rainbow dragon and a huge miracle fish with a peacock's tail slumbers in a silent lake.... In this magical and unpredictable world lives a little Rum named Pip, who has flat, saucer-like ears and a sensitive piglet nose. Curious Pip said goodbye to his parents and went off into the mysterious Noisy Forest in search of exciting adventures. And they, as it turned out, were looking for him, too. It is good that there is a friend nearby - a wise and patient burrow Yoslo, who is ready to come to the rescue even in the most difficult situations!. It teaches to think outside the box, to believe in miracles, to value friendship and family [17].

Adelia Amraeva in her work «Germany» raises the issues of perception of the world and relocation. Her characters have lost their friends in a few years and their families have moved to Germany. At the same time they still have to learn German, the language of the hated country, because of which they had to stay alone. In addition, her «English» classmates started calling the German group «fascists». Will Dilnaz be able to find new friends, learn German and stop resenting the country that is not guilty of anything?

Nuraina Satpayeva's fairy tale stories «Alka's Adventures» can be represented as adventure prose with elements of fantasy. The stories «Alka and Bukhtik» and «Alka's Silver Tamga» tell about a boy's summer holidays. And holidays - a special period of life, which has a heightened significance; a time during which a child can grow up and look at the world with different eyes. Alka, a dreamer and romantic, is bored, because his best friend has left. Alka lived in a house almost by the shore of the Caspian Sea, so his parents allowed him to walk alone. In the sea bay Alka freed a talking seal from the net, named Bukhtik and made friends with him. When his friend Danya returned, he could not understand the seal Bukhtik. Only Alka understood him, because he had a magic tamga, which «even great-grandfather wore, and before that great-grandfather's great-grandfather» [7]. The hero Alka learnt not only to understand the language of animals, but also to make friends.

As a master of children's prose Elena Klepikova wrote a humorous series of stories «Zhanik and Zhenik». With cheerful friends - Zhanik and Zhenik happen extraordinary stories. So, in the story «Green Salvation, or how Zhanik and Zhenik became aliens» friends inadvertently painted their mother's cat with green. «When Mum came home from work and went into the room, she couldn't believe her eyes. Two green boys were sitting on the sofa, with a fluffy cat the colour of young grass between them. Mum was terribly upset, but she didn't show it, but said: «Tomorrow you'll come with me to the exhibition. Both of you! And you'll bring the cat. Aliens...» They didn't get the main prize, of course. But they got the most important award - the Audience Award» [14]. In the story «The Goldfish, or how Zhanik and Zhenik made wishes» interprets A. Pushkin's fairy tale about the goldfish. Zhanik and Zhenik made different wishes, but the fish did not fulfil them. The boys decided to pretend to be old, because in Pushkin's fairy tale an old man made a wish. But that didn't help either. «And then suddenly Janique remembered: 'You can't catch a fish out of a pond without labour! We must release it into the sea, then catch it with a seine, and then release it again. And only then make a wish» [14]. Then the friends decided to wait for summer to release the fish and catch it again.

Each story of Elena Klepikova's cycle reveals a certain moral and ethical problem: the ability to make friends, the desire to create and transform the world. The motif of play is dominant, the boys play with passion, and the adult mother in this case is their kind helper. The author has an excellent command of children's poetics: dynamic plot, life-affirming pathos, light humour, types of heroes-creators constructing their own reality, style.

Thus, the latest children's prose of Kazakhstan is characterised by the formation of modern forms of representation of the artistic text, genre transformation, and a special type of poetics.

Results. The conducted analysis demonstrates that the modern literary fairy tale functions as a synthetic artistic system integrating mythopoetic thinking, archetypal symbolism, and the author's individual worldview. Unlike traditional folklore, it operates not merely as a means of aesthetic expression but as an instrument for philosophical and cultural interpretation of human experience.

The study reveals that the poetics of the modern fairy tale intensifies the interpretive function of universal concepts such as goodness, justice, love, and the search for identity. Mythological and archetypal structures provide a framework for constructing new images that reflect the spiritual and ideological processes of the twenty-first century.

Genre transformation manifests itself through the expansion of thematic boundaries: alongside classical narratives, contemporary fairy tales incorporate ecological, ethical, and existential issues, turning the genre into a space of cultural dialogue and spiritual communication. Modern Kazakhstani authors integrate folkloric archetypes into the context of global artistic trends, linking national imagery with universal humanistic categories.

Certainly, children's literature in Kazakhstan requires careful study by literary scholars. As noted in the collective monograph «Children's Literature in Kazakhstan: From Discussion to Solutions»: «A comprehensive analysis of the best examples of children's literature in Kazakhstan allows us to determine the genesis, dialectic of development, and current state of various phenomena in children's literature, as well as the trends in national children's prose and poetry. At the same time, despite the extensive research on this issue, contemporary children's literature in Kazakhstan remains a problematic issue. Children's literature, according to many literary scholars and philologists, is currently experiencing a crisis. Numerous sociological surveys show that modern children receive their primary information from communication with peers, television, and computers. Books occupy an increasingly smaller place in children's lives, although it is obvious that without books, there is no full-fledged emotional and moral development of a child» [6, 8].

Conclusion. The modern literary fairy tale represents a universal artistic model capable of integrating national traditions with contemporary aesthetic paradigms. Its mythopoetic foundation remains a structural framework; however, it acquires new philosophical and cultural dimensions reflecting the worldview of the digital era. In Kazakh literature, the fairy tale functions as a synthesis of oral and written traditions, ensuring cultural continuity and contributing to the development of a national artistic school.

The findings of the study allow for several generalizing conclusions. First, the renewal of the fairy-tale genre manifests itself in the dynamic interaction between folkloric motifs and the urgent issues of modernity - ecological, ethical, and existential -transforming the fairy tale into a relevant form of artistic reflection. Second, mythopoetic and archetypal structures operate as organizing principles of the semantic space, shaping narrative logic and symbolic depth. Third, contemporary Kazakhstani literary fairy tales expand the humanistic paradigm of modern literature, fostering aesthetic and moral awareness while serving as a medium of intercultural dialogue within the global literary space.

Thus, fairy tales by contemporary Kazakhstani authors occupy a significant position in the development of national children's literature. They perform not only an educational function by transmitting cultural values - such as justice, hospitality, love, family solidarity, and respect for nature - but also provide a symbolic framework for discussing complex social and ethical issues. Allegorical imagery enables reflection on broader political and cultural transformations, positioning the fairy tale as an important object of literary, pedagogical, and cultural research.

The scientific novelty of the study lies in the systematic interpretation of the modern literary fairy tale as a coherent artistic formation analyzed through an integrated structural and comparative framework. By foregrounding textual poetics and genre dynamics, the research moves beyond purely pedagogical or sociological interpretations and contributes to the theoretical understanding of contemporary children's literature.

The practical significance of the research is determined by the applicability of its analytical model in literary criticism, university courses on children's literature, and interdisciplinary studies. In particular, the development of a social reading format - based on collaborative interpretation and discussion of literary texts - opens new perspectives for educational practice. Literary works such as *Tales of the Beautiful Flamingo Birds*, *In Search of the Golden Chalice*: *The Adventures of Batu and His Friends*, *Amina in the Land of Nomads*, *Zephyr Zhora*, and

Quarantine Little Men may serve as platforms for deeper engagement with cultural, ethical, and social themes.

Prospects for further research include expanding the corpus of analyzed texts, examining digital and multimedia transformations of the fairy-tale genre, and developing broader comparative studies of Central Asian children's literature within the global literary process.

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Ф.М. ЕРЖАНОВА, Ж.Б. ИБРАЕВА, Ж.Р. МУКАНОВА

Абай атындағы Қазақ ұлттық педагогикалық университеті,
Алматы, Қазақстан

ЕРТЕГІ ПОЭТИКАСЫН ЖАҢАША ТҮСІНУ: ҚАЗАҚСТАН БАЛАЛАР ӘДЕБИЕТІНДЕГІ БАҒЫТТАР МЕН ІЗДЕНІСТЕР

Аңдатпа. Қазіргі қазақ балалар әдебиеті ұлттық баяндау дәстүрінің эволюциясын, фольклорлық және авторлық формалардың өзара ықпалдастығы арқылы, ертегі жанры поэтикасының жаңғыруы негізінде айқын көрсетеді. Мақалада заманауи балалар шығармаларының эстетикалық, символикалық және идеялық қырлары олардың нарративтік құрылымдары, мифопоэтикалық бейнелері мен жанрлық трансформациялары тұрғысынан қарастырылады. «Ертегілік дүниетаным» ұғымы психологиялық немесе педагогикалық емес, этикалық құндылықтар мен архетиптік бейнелерді, ұлттық мәдени жадты бейнелейтін әмбебап көркем форма ретінде түсіндіріледі. Зерттеу герменевтикалық, тарихи-функционалдық және салыстырмалы-типологиялық әдістерге сүйене отырып, қазіргі қазақ балалар прозасы мен поэзиясының дамуының негізгі бағыттарын анықтайды. Олардың қатарында фольклорлық және қазіргі көркем тілдің синтезі, архетиптік құрылымдардың өзгеруі, гуманистік және экологиялық идеялардың күшеюі, сондай-ақ ұлттық идентификация үдерістерінің көркем бейнеленуі бар. Ертегі жанрының поэтикасын жаңарту ұлттық бірегейлікті іздеумен, дәстүр мен модерннің тоғысуымен және көркем кеңістіктің кеңеюімен байланысты бейнелерді.

Қазіргі қазақ жазушылары рухани және көркем мұраны сақтап қана қоймай, оны жаңа эстетикалық деңгейде дамытады, этико-эстетикалық үйлесімділікті және мәдени сабақтастықты айқындай отырып, ұлттық қиялдың көпқырлы көркем кеңістігін жасайды. Осы бағытта ертегі дәстүрлі мұра мен қазіргі мәдени тәжірибені байланыстыратын берік рухани үндестікті ашып көрсететін поэтикалық әлем моделі ретінде танылады.

Түйін сөздер: Қазақстан балалар әдебиеті, мифопоэтика, архетип, фольклорлық дәстүр, ұлттық бірегейлік.

Ф.М. ЕРЖАНОВА, Ж.Б. ИБРАЕВА, Ж.Р. МУКАНОВА

Казахский национальный педагогический университет имени Абая,
Алматы, Казахстан

ПЕРЕОСМЫСЛЕНИЕ СКАЗКИ: СОВРЕМЕННЫЕ ТЕНДЕНЦИИ В ДЕТСКОЙ ЛИТЕРАТУРЕ КАЗАХСТАНА

Аннотация. Современная казахская детская литература ярко отражает эволюцию национальной повествовательной традиции через взаимодействие фольклорных и авторских форм, основанное на обновлении поэтики сказочного жанра. В статье рассматриваются эстетические, символические и идейные аспекты современных детских произведений с точки зрения их нарративных структур, мифопоэтических образов и жанровых трансформаций.

Понятие «сказочное мировосприятие» трактуется не в психологическом или педагогическом, а в этическом смысле, как универсальная художественная форма, отражающая архетипические образы, систему нравственных ценностей и национальную культурную память.

Исследование, опираясь на герменевтический, историко-функциональный и сравнительно-типологический методы, выявляет основные направления развития современной казахской детской прозы и поэзии. Среди них – синтез фольклорного и современного художественного языка, трансформация архетипических структур, усиление гуманистических и экологических идей, а также художественное воплощение процессов национальной идентификации.

Обновление поэтики сказочного жанра связано с поиском национальной самобытности, пересечением традиции и модерна, расширением художественного пространства. Современные казахские писатели не только сохраняют духовное и художественное наследие, но и развивают его на новом эстетическом уровне, создавая многогранное художественное пространство национального воображения, в котором гармонично сочетаются этико-эстетические начала и культурная преемственность.

В этом русле сказка предстает как поэтическая модель мира, в которой раскрывается устойчивая духовная связь традиционного наследия с современным культурным опытом.

Ключевые слова: детская литература Казахстана, мифопоэтика, архетип, фольклорная традиция, национальная идентичность.

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Авторлар туралы мәлімет:

Ержанова Феруза Мейрбекқызы – философия докторы (PhD), Абай атындағы Қазақ ұлттық педагогикалық университетінің қаумдастырылған профессоры, Алматы, Қазақстан.

Ержанова Феруза Мейрбековна – доктор философии (PhD), ассоциированный профессор Казахского национального педагогического университета имени Абая, Алматы, Казахстан.

Yerzhanova Feruza Meirbekkyzy – Doctor of PhD, Associate Professor Abai Kazakh National Pedagogical University, Almaty, Kazakhstan.

Ибраева Жанарка Бақыбайқызы – филология ғылымдарының кандидаты, Абай атындағы Қазақ ұлттық педагогикалық университетінің қаумдастырылған профессоры, Алматы, Қазақстан.

Ибраева Жанарка Бакибаевна – кандидат филологических наук, ассоциированный профессор Казахского национального педагогического университета имени Абая, Алматы, Казахстан.

Ibrayeva Zhanaarka Bakibaevna – Candidate of Philological Sciences, Associate Professor Abai Kazakh National Pedagogical University, Almaty, Kazakhstan.

Мұқанова Жазира Рсбайқызы – Абай атындағы Қазақ ұлттық педагогикалық университетінің докторанты, Алматы, Қазақстан.

Муканова Жазира Рсбаевна – докторант Казахского национального педагогического университета имени Абая, Алматы, Казахстан

Mukanova Zhazira Rsbaykyzy – doctoral student of Abai Kazakh National Pedagogical University, Almaty, Kazakhstan