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|   |   |            |
|---|---|------------|
| Ж.Е. Турманова<br>Г.К. Айкинбаева<br>Б.Ш. Байжуманова<br>Б.Т. Абенова | Білім беру саласындағы сандық технологияларды қолданудың психологиялық мәселелері<br>Особенности практической подготовки учащихся в сельских профессионально-технических училищах Казахстана (1960-1980 г.г.) | 230<br>237 |
|---|---|------------|

***ФИЛОСОФИЯ, ТАРИХ, ПСИХОЛОГИЯ  
ФИЛОСОФИЯ, ИСТОРИЯ, ПСИХОЛОГИЯ***

|                                  |  |            |
|----------------------------------|--|------------|
| Y.S. Doykov<br>B.B. Алексеев     | Russell's description of experience<br>Гуманитарные связи и презентации русской и советской культуры в Великобритании в период Великой Отечественной войны | 247<br>257 |
| И.Р. Веренчиков<br>М.М. Мелихова | Эволюция теоретических и прикладных взглядов на эмпатию подростков   | 273        |

***ФИЛОЛОГИЯ***

|  |  |                          |
|--|--|--------------------------|
| Г.Р. Даутова<br>Л.К. Мейрамбекова<br>Ж.А. Құсайынова   | Түркі халық эпостарындағы қаһарман қыздар образы<br>Қазіргі поэзиялық шығармалардағы субъективтік модальділікті қалыптастыратын тілдік амалдар көрінісі<br>Метафоралардың метамәтін тудырудағы қызметі   | 282<br>291<br>297        |
| Ж.Ә. Аймұхамбет<br>С.Ш. Айтуғанова<br>А. Сейпуганова<br>Ұ. Қараханқызы<br>P. Bissenbaev<br>E. Karbozov<br>С.С. Шоқабаева   | Fairy-tale motifs and fantastic images in the epics<br>Қазіргі қазақ тіліндегі -ғы, -гі, -қы, -кі жұрнағының сөзжасамдық қызметі   | 306<br>317               |
| С.Ж. Ерғалиева<br>А.Ж. Анесова<br>Қ.С. Ерғалиев<br>Қ.Қ. Мұқанова   | Саяси интернет-түсіндірмелерде қарапайым тілдік сананың көрінісі<br>Оқу үрдісін белсендіруге негізделген қатысымдық ойын түрлері   | 322<br>328               |
| А.М. Куркимбаева<br>М.К. Адырбекова<br>Е.Т. Burankulova  | Туристік дискурстың лингвомәдени аспектісі<br>Баспасөз мақаласының тақырыптық иландыру тәсілдері<br>Gender stereotypes in the Kazakh and Tatar lexis-<br>paremiologic system                             | 343<br>349<br>355        |
| Ә. Әбсаттар<br>Қ.К. Кенжалин<br>Д.Ә. Балтабай<br>С.С. Нуркенова<br>К.У. Кинжағалиева<br>Л.Н. Дәуренбекова<br>Н.М. Қоқышева | Цифрлық технологияның телевизияға ықпалы<br>Әскери ұғымдарға байланысты көнерген сөздер<br>Стратификация элементов стилистически сниженной лексики<br>А. Құнанбайұлының мысал жанрын аударудағы ұстанымы | 363<br>371<br>378<br>387 |

## FAIRY-TALE MOTIFS AND FANTASTIC IMAGES IN THE EPICS

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### **Annotation**

The author, considering the functions of fairy-tale motifs in the Kazakh epos, pays special attention to the nature of artistic images, which are based on mythological ideas. Researchers systematically investigated common motifs of fairy tales found in the eastern dastans. It is well known that fighting the enemy forces such as the dragon, divas, witch-mystan, Zheztyrnak and other heroes of dastans overcome them. The reader also knows well that along with the central character in his long and difficult campaign involving such powerful satellites, like a bird Samruk, holy Khizr, Perry, who help the hero in difficult times, and they perform the functions of his assistants. However, the author notes significant, specific elements in the structure of the Kazakh epos. Obviously, in dastans there are very common platitudes. The article presents the views of other scientists on the role of international influence on the formation of motives prevailing in traditional folk stories.

*Key words:* epic, mythology, story, detail, fantasy, Dastan, genre, style, image, character, totem,tale.

In the Kazakh dastan, in the so-called «folk novels», fantastic fantasy reigns, representing the organic element of the plot and the main method of idealizing heroic images. The hero himself, the heroine, the relations between them, the hostile forces and obstacles in their way, the exploits accomplished to overcome these obstacles are all immersed in an atmosphere of fabulous miracle, and they are defined in folk novels as poetically sublime. The knightly romance of the Western European Middle Ages compared with the old heroic epic reveals the same broad development of the fairytale fiction.

On the other hand, for the first time in the folk novels there appears a detailed household background, reflecting the complex social reality in its real details and contradictions. This background is depicted with the naive interest in the details, which are also characteristic of the naive realism of medieval narrative in its everyday, novelistic genres, as well as in the painting or miniature of a medieval artist. The features of folk humor and moral didactics are usually associated with everyday realistic themes. The latter does not play a particularly significant role in the national epic, but the socio-political tendency prompted by the democratic outlook of the national singer is prominent.

This combination of fabulous fiction with everyday realism is the main difference between the artistic style of the romantic epic and the monumental realism of the heroic epic.

Fantastic fiction in the Kazakh folk novels was developed under the direct or indirect influence of a folk tale. The influence of the folk tale on the romance dastans is extremely significant. The rich and colorful fiction of these dastans does not go back to the direct sources of ancient, pre-Muslim folk beliefs, not to the direct remnants of myths, rituals or customs of antiquity, but to the fabled motives of the tale, which have already become a popular subject not a subject of faith, but an entertaining narration.

The fairy tales come from mythological thinking system of ancient people. The scientists who studied the fairy tale storyline and motifs comparing with «paleontological» information defined that on their basis there were mythic concepts and traditional events concerning them. However, ancient myths taken for the basis of fairy tales and their significant parts lost their cognitive function and ceased to describe the historical and household reality, so they gradually became the fantastic point attracting the interest of the listeners. That's why the folk showed the time of the fabulous fairy tales using the words such as: «erte, erte, ertede, eshkizhynibortede» (that means «once upon a time» and so transferred it to an indefinite time. The secret of getting a possibility to develop them freely changing and modifying the traditional motifs of fairy tales is in it. Certainly, a fairy tale first develops in the frame of the definite stable tradition peculiar to the folk art and then it is filled with fairy stories that are the product of the international integration considered as an interesting tale of entertainment character by a narrator and listener. Such fairy fantastic fiction that hasn't lost its national character yet enriched the Kazakh dastans with new stories, motifs, and characters.

The life of the mythic creatures as *fairy, samruk, dragon, monster* as well as the historical figures as *Edige, Bakhram, Eskendir, Zhusip,*

*Suleymen* that were the basis for eastern epic poems – the dastans depicted in the war between good and evil are represented widely in the epos and fairy tales of the Turkic people.

The permanent place of the fairies in eastern epic poems and legend-fables is the Kapmountain and Iranbagy. The daughter of the fairy says to Edige's father Maulimniyaz: "There is my habitation on the other side of the Kap mountain, along the headwater. Find me there and let's live happily together". Seiphulmalik looked for his beloved wife Badigulzhamal travelling all over the world and hardly found her in the garden of Iran (Iranbagy).

The main character falls in love with the daughter of the fairy having seen her in his dreams and admiring her beautiful appearance in the picture. The hero gets allowance from his godfather or parents and his travel of looking for a girl ends with his marriage to a fairy girl. The appearance and the portrait of the fairies in these dastans are close, similar to each other. Mostly they have long hair, a wonderful figure, fair skin and flying wings. The full description of the fairy is represented in the poem of Nurtuganzhyrau "Edige":

Biz peri degen halyqpyz,  
Perishteden tomendeu.  
Adamnan artyqylesi.  
Naryz taza bolady  
Perizattyng keudesi...  
Peri halqy yshady,  
Ozgerilip bolymy.  
Qoltygynyng tesigi  
Yshatyn qanat oryny...  
Basqasyn kor, bolmajdy  
Etegin peri koruge,  
Solaj qyp qydaj zharatqan.  
Qajymdap suda zhyzuge...(Berdibaev, 1995:141)

In the legend-fables and epic poems the fairies have an ability to turn into swans, sometimes doves. The fairies settled on the water basin leave their wings on the shore to swim in the water. The character steals the clothes of a girl. The fairy whose clothes are stolen stays by the side of the fellow until she gets her wings back. The fairy tells the fellow where she will be showing her place of residence and flies away. The main character

who overcomes a lot of difficulties on his way achieves his aim at the end of the composition.

However, in the dastans based on pure eastern stories the way of interacting of fairies with the surrounding people isn't far different from the human behavior. Fairies have a tremendous palace and loyal servants. The caregiver fairies take care of children, in the family the elder is always given honour. For example, in the dastan «Seiphylmalik» the main character gets the grandmother's blessings to be with Badigulzhamal and requests her to ask for allowance from his father. The fairy's father giving his daughter in marriage made a big feast. He gives his daughter the fabulous dowry. In this case the poets describe the society where they live designating the environment of fairies, they don't go far from the reality.

In the eastern dastans there is no information about men of the fairy society. But fathers of fairies aren't disregarded. The fact that Lazzatbal's father Mystal, Gulbakhram's father Akhmar in «Malik Khassan» are fairies is always mentioned. In «Seiphylmalik» the father of the fairy Badigulzhamal Shahbal proclaims a war upon the jins who have abducted his son-in-law Seiphylmalik.

In the plot of the eastern epic poems – dastans there is no word of the descendants of a human and a fairy married for love. But in most of the Kazakh epic and legend-fables the mother of the main character is a fairy. For example, in one of the versions of the poem «Edige» the fairy flies into the sky saying to Baba hairy Aziz «I am carrying your sixth-month unborn child. I will leave your child near Kumkent city, find it yourself. Baba hairy Aziz finds his son in a silk wrap near Kumkent city looking for him on the bank of the river Nile». He gives his son the name Edige, as he was born in the unknown place and day. According to the folk legend Asankaigy is the descendant of the fairy. They say even the father of Akan seri who lived in more recent time Koramsa was a man dealing with the fairy himself.

Such mythical motifs came from the notions that there had to be something mysterious in the blood of outstanding people. So meeting of the main characters with the mythic figures is a particular story in the epic world. Therefore, this motif plays a special role in the formation of the Kazakh epic and the eastern epic poems-dastans.

Only in one myth a one-eyed monster was born as the result of the marriage of a human and a fairy. This case is described in «the book of Korkytata» as follows: ... A shepherd named Aruz met several fairies astrand and was in a contact with one of them. The fairy said to take his child a year later. In a year the Oghuz people moved back to their high mountain pastures. The shepherd saw that very hill with the sun rays shining

on the shore. At that time the fairies that came flying to the shepherd said giving him his child: «You are endangering the Oghuz people» [1, p. 128]. This child was a boy named Tobegoz who became a man eating a monster over the years.

One of the mythic characters widely spread in Turkic, Persian dastans and fairy-tales is Samruk bird. It is regularly mentioned in the fairy tales and dastans with fantastic stories as well as dragon, jin, monster, fairy and jin. For instance, the stories with the participation of the bird Samruk are of great importance for the framework and structural system of the dastans such as: «Seiphylmalik», «Malik Khassan», «The bird Samruk» and the fairy tale «Ertostik».

«Samruk (Simurgh) is called in the Avesta as Meregho Saena (the bird with great wings). When it rises to the top of the mountains it fully covers them with its wings. This bird roosts on the tree which stands in the sea Vouprukasha. A lot of researchers think that this sea might be the Caspian Sea» [2, p. 52].

The Persian people seem to have a great number of myths about Baiterek (Tree of life) where Samruk nestles. Different medicinal plants grow from its branches and seeds. According to the legends when Samruk settles on the tree and thousands of branches with their seeds fall down and after the bird flies away thousands of branches grow again.

The main goal of the Samruk bird in dastans and fairy tales is to conquer the distance and transmit the main character from one world to another one. For example, it pulls Ertostik out of the underground kingdom and flies to the sky of seven layers for sixty days to take Malik Khassan to the place where he wanted.

Even if Samruk took enough food for the journey, all food reserve had run out before they got to fairies' land. Malik Khassan cut meat of his thigh and gave it to the huge bird.

In the eastern epic poems-dastans Samruk is described loyal to friends, able to repay a kindness bird. In the Kazakh fairy tale «Ertostik» and Kyrgyz epos «ErToshtok», the dastan based on the eastern motif «Malik Khassan» the main hero saves the nestlings of the bird Samruk killing the dragon under the poplar tree that used to eat the nestlings every year. Samruk who came from the long journey was glad for his heroic deed and agreed to take him to the sky.

«ErTostik,» the great imperial eagle swallows Tostik and brings him back. This scene is repeated in the Kazakh fairy tale «Kan baba». G.N. Ponanin writes «It is known that the scene of swallowing the hero with inoffensive purpose as Samruk swallows Kan baba often occurs in the

Kazakh fairy tales: I have heard several Kazakh fairy tales where an old mother swallows the wandering hero and brings him back. In the result of such behavior the hero is considered as a son of the old woman”.

The ethnographic basis of the story that takes place in the heroic and fairy tales is obvious. In the Kazakh society in order to adopt a relative's child a childless mother gives a breast to a child or makes a child pass through her legs to show as if she has given birth to this child. We think that in the behavior of Samruk in the fairy tale there is a trace of totemic beliefs of godly religion.

There are the episodes showing the healing ability of the bird Samruk in the epic about Rustem widely known for Turkic and Persian people. Young Zal falls in love with the daughter of the ruler of Kabul city Mekhrab named Rudabe. But Zal's father doesn't allow to marry Rudabe because she is from the family of Zokkhanna. Only after the king of Iran Minugehr and Zoroastrian high priests interpose into the matter Sam Rudabe and Zal get a permission to get married. Shortly thereafter Rustem was born. Rudabe's birth pangs were heavy. The bird Samruk who came to aid advises to “cut the side of Rudabe and get the baby».

«Zhakhnamada» Rustem's father Zal survived owing to the bird Samruk. A child whose body was covered with hair was born in Sam's Family. (He was named Zal because his hair was of white colour. In the Kazakh language this means “shal” (old man). Sam accepted it as a bad sign and that's why he felt embarrassed to recognize him as his son. So on the advice of his friends he took his child to the Alborz mountains and left him there. Having noticed the child, Samruk settled him on the nest on the mountain peak and brought him up together with his nestlings. Sam saw a dream. In his dream one hero said that Zal was still alive in the Alborz mountains. When Sam came searching for his son Samruk descended from the mountains with Zal. Giving the father of the boy his feather he ordered to burn it if they needed him.

Dragon is one of the mythic creatures that inspires the surrounding people with fear in epic poems-dastans and fairy tales. Dragon in the folklore of all people in the world is the most dangerous monster. It is the very character that spews fire and swallows the whole camel. Dragon is in a row of the enemies for a human. In general, the dragon blocks the waterway with its huge body making the people be in urgent need of water. The townspeople give the dragon a girl as a sacrifice every year. The main hero kills the dragon and saves both that girl and the town. In the epic poems «AdilZaiyt», «ErBegzat» the dragon wants to swallow the whole town.



In the folklore samples the dragon has three or seven heads. The main character has to cut off all heads while fighting with it. Sometimes the cut head rises and becomes a dragon again. In the dastan «Shakir-Shakirat» the hero doesn't struggle with the dragon. Shakir disguised as a girl cuts the dragon from the mouth till the tail with his dagger when the dragon swallows him.

One of the main characters in this work Shakirat is a smart boy mastered the language of snakes. While looking at the dragon he reads an ayat saying «Basmalah». So he binds the tongue of the dragon. In this part of the dastan there is given such dialogue of the dragon and Shakirat:

Aydahar sol arada tilge keldi  
-Beker jigıt emessiñ bildim,- dedi.  
Bir şıbinday janımdı alma dedi,  
Şakirattıñ ayağına jıǵıldı endi.  
Ey, jigıt, jarlıǵıña endi köndim,  
Qasietiñ bar eken tilge keldim,  
Jılda maǵan bir qoy men bir qızdı ber,  
Sen bolmasañ bul şahardı jutar edim [3, p. 182].

In the poem «Kybagyl» Akbilek rested by the water was swollen by a dragon. It is written that this happens because the girl's father Adılbay cursed him. Adılbay cursed his daughter opposed to the father's decision:

Tilegiñdi bermegir,  
Köziñniñ jasın körmegir.  
Joldasıñnan ayırılıp,  
Qayǵımenen eñiregir [4, p. 76].

The jins in dastans and fairytales live in the places where a human hasn't stepped, only the main character of fairytales can reach overcoming different barriers. The jins in the fairytales and the eastern epic-poems-dastans have an underground kingdom, the town surrounded with fiery rivers, located in the sky of seven layers that can't be reached by a human as well as fairies. Even in some tales it is written that their location is the mountain Qaf or Shynmashynda. In the dastan «Malik Khassan» there are the following lines about the beautiful view of the town of jins:

Bir şahar körinedi jasıl jawhar,  
Kirpişi laǵıl, jaqut, öñşeñ gawhar.  
Adamzat munday şahar salǵan emes,  
Jarıǵı kündik jerden ottay janar [5, p. 98].

Dastans and fairytales complement the image of jin with other features. Jin in these genres is described as a personality marked with his own behavior. He is a creature with ugly appearance, a huge hairy body

inspiring with fear. In the eastern stories he is distinguished with an ability to go to long sleep lasting for months and to change into different characters. Moreover, the capability of flying at high speed can be a surprise for readers. For instance, in the dastan «Malik Khassan» the jin Ashtar searching for the main hero Khassan with his followers going round the whole world several times. In «Seiphul-Malik» the jins while flying fight with the fairies headed by the king Shakhba. They speak with each other as humans even with the fairies and frighten in human language the captured jin, the king saying, «I will skin you alive and put out your eyes». They make the jin tell where Seiphulmalik is kept after torturing him.

The fairies of Zarlyk Kamil coming to the rescue won Karadau. However, in the dastans based on the eastern stories there are the motifs about the marriage between *a human and jin*. For instance, the character of the dastan «Malik-Khassan» Khassan marries the jin's daughter Gainizhamal, in the dastan «A thousand and one nights» there is a story about how a huge jin keeps a beauty in his trunk and takes with himself. In the fairytale «Golden Duka hero» a monster sends by force the main character to bring the jin's daughter.

In the genres of adventure poems and fairytales the main hero first catches the soul of the jin in order to win him. The soul of the jin in the form of a dove is in the trunk that is kept at the bottom of the sea. It is necessary to hit the water with the ring of Suleimen king in order to catch it. In the Kazakh dastan Seiphulmalik in this way gets the trunk from the bottom and kills the jin twisting the neck of the dove.

In the epic of Central Asian people ancient mythological characters preserved until the present prove that these people have ancient continuously kept traditions. Moreover, it enlightens the international cultural relations that are always developed and updated.

Images of giants found in romance dastans have a fantastic character. Such as, for example, in «Malik-Ayyar» there is the giant Makatil, the leader of the countless hordes of Shah Arbatin. Makatil rides on an elephant, his legs hang down to the ground and, like a plow, cut the ground, his mustache and beard are intertwined and cover his mouth and nose.

Nurali in the dastan of the same name fights with 90 giants, each of whom is 95 arshin in height. Kalmyk bogatyrs, opponents of Alpamysh, "head like a yurt, body, like a mountain." The eldest of them, Kokaldash, rides a Kok-donon horse, holding a cudgel weighing 500 battles under his knee. The scene of the struggle in "Alpamysh" in the treatment of Maykot gives a remarkable individual development of these grotesque-hyperbolic motifs characteristic of a folk tale. Unlike divs, such giant enemies are not

demonic creatures, but of human origin. Their fabulously exaggerated dimensions are set off with their monstrous hyperbolicity the heroic valor and courageous humanity of the hero, without fear of engaging in battle with such opponents.

Half-fairy and half fairy tale are two popular characters of the Kazakh dastans belonging to the hero's enemy camp. They belong to the environment of the padishah, they are on the palace service, and they are primarily entrusted with all the deeds of deceit, deception and intrigue directed against the lovers. This is a beardless «Kusa», a cunning old man, usually a Khan grandee, and an insidious old woman “Mastan”, often a sorceress, sometimes only an intriguer and a priestess. Both figures are typical of everyday relations of the Khan's vodor, being a kind of generalization of deceit and intrigue, which nest in the conditions of the palace regime and harem life, growing up in the popular imagination to the fabulous grotesque.

«Kuse» (beardless) appears in the Turkic folklore as the democratic hero of folk anecdotes, cunning, deceitful and clever deceiver and scammers wit and mocker. The victims are people of all classes of society, mostly, of course, the people are rich, rich and noble, but with the case and the simple dehkane, artisans, etc. Kusa deceives people for personal gain or a joke, he is not the bearer of a certain positive social outlook, the conscious criticism of injustice, of the existing social order. Nevertheless, his elemental anarchic rebelliousness, his peculiar partisan struggle against the unshakable anarchy of social values established in feudal society, his victory over individual representatives of the ruling classes, based on intelligence, sharpness and initiative, evokes popular sympathy, as does the similar image of the famous peasant hero in the European Folk Book. Such, for example, is Aldar-Kus, the hero of the collection of folk jokes, recorded and published in Kazakhstan, but known in Uzbekistan.

The «kuse» figure in the Uzbek dastans has a completely different character. This is a kind of eunuch of the eastern harem, performing special tasks of his sovereign, relating to the intimate life of the palace, a confidant of intrigue, especially love. In «Dalli» such a «cousin» serves the daughter of Erzurum padishah, buys horses for her in the bazaar and leads Hasanavmest with Girat to the palace. Punished by the shah after escaping Dalli with Hassan, he demands from their son Ravshan to pay damages incurred through the fault of his father, catches the young hero on the lasso and eventually dies from his hand [6, p. 387].

The image of an old woman in Kazakh dastans has, as in folk tales, many options: from a good woman who becomes the foster mother of the

hero, his assistant and patroness, to the treacherous and evil intriguer, acting as his main and most dangerous opponent; from the domestic novelistic type of cords, performing the actual assignments of the Khan and his harem, the sorceress (mastan), disposed of magic in the fight against the hero, and even a fairy-tale witch or palmatous-camper, feeding on human meat.

The household type of pimples, matchmakers, old women who perform love and other errands, often of dubious nature, is well known for the Persian-Arabian fairy-tale and novelistic literature. For example, the figure of Pattigul-moma in Orzigul, one of the «mothers» (enagalar» - the nurse) with the shah of Kara-Khan, who helps Queen Barnogul to replace her daughter, born by the gardener Ernazar, has a similar realistic character. As a matchmaker Uraz-Ali-Kushbegi, the sly old woman Anor-Ayar acts in «Yadgar». The name Anor is typical of a nanny and a matchmaker in Uzbek folklore. Another cunning old woman, Anorzhkampir, who lives at the court of Mamur Khan (Nurali), helps the khan to recognize the beautiful prince in a dirty and badly dressed boy Jahangir. For this, she disposes of magical means: two wells filled with poison («zhar-kuduk») and honey («big-kuduk»), in which she bathed the boy to restore his beauty.

As can be seen from these examples, the authors of folk novels acted very freely in the use of fabulous material. Not being bound by traditional fairy tale genre frameworks, they independently combined familiar plots and motifs, in their own way developing and complementing them with new narrative and descriptive details into the extensive canvases of the novel, containing both fantastic and realistic everyday elements, and romance of sublime feelings, and features of healthy folk humor. If at the same time the fairy-tale element of the dastan serves the task of artistic idealization of the heroic images of the national epos, creating an extraordinary, wonderful, romantic atmosphere around them, then, like any fiction in folk art, this idealization has its real content. The hero's love, noble and sublime, transforms the beloved into a fabulous princess and peri. The struggle for love is associated with heroic trials and feats, with the victory over the hostile, evil forces that are thought of by the folk poet according to the old fairy-tale tradition as demonic and magical forces, like witchcraft or obsession.

The Kazakh dastans contributed to disclose the original reasons of endless contradictions in household important questions, to clear up different factors of ethnic relations between people, friendship and enmity. We believe that saying about those big dreams of an individual inspired him to display heroism and justify this idea using fairy stories as the definite signs of art development.

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## Түйін

Мақалада автор қазақ қисса-дастандарының сюжеттік желісіндегі ертегілік сарындардың қызметіне тоқтала отырып, мифологиялық ұғымдар негізінде туған бейнелер болмысына назар аударады.

## Резюме

Авторы статьи, останавливаясь на функциях сказочных мотивов в системе казахских дастанов, особое внимание обращают на природу художественных образов, в основу которых положены мифологические представления.