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<https://doi.org/10.47526/2023-3/2664-0686.12>A.O. BESKEMPIROVA<sup>1</sup>  , A.T. TAMAЕV<sup>2</sup> , P.M. ADIYEVA<sup>3</sup> <sup>1</sup>PhD Doctoral Student of Khoja Akhmet Yassawi International Kazakh-Turkish University  
(Kazakhstan, Turkistan), e-mail: aigul.beskempirova@gmail.com<sup>2</sup>Candidate of Pedagogical Sciences

Abai Kazakh National Pedagogical University

(Kazakhstan, Almaty), e-mail: alpisbai@mail.ru

<sup>3</sup>Candidate of Philological Sciences, Associated Professor

Khoja Akhmet Yassawi International Kazakh-Turkish University

(Kazakhstan, Turkistan), e-mail: pakizat.adiyeva@ayu.edu.kz

### CRITERIA FOR DIFFERENTIATING KAZAKH FOLK PROSE TEXTS

**Abstract.** In the article, the analysis of Kazakh folk prose texts provides the criteria for performing functions such as aesthetic, didactic, and practical education of genres. This study revealed the special features of Kazakh folk prose and the essence of national value, contributing to a deeper understanding of this rich literary tradition. Based on global folklore research, the aesthetic appeal of Kazakh folk prose, especially fairy tales, is dominant, and at the same time provides valuable lessons. To achieve this goal, an interdisciplinary approach based on global folklore studies is used. Understanding the unique nature and features of Kazakh folklore requires an inclusive approach that considers its cognitive and artistic dimensions. Scholars who have studied the genres of Kazakh folk prose and its artistic functions have contributed to a comprehensive understanding of our bright heritage, to reveal its cultural meaning, and to provide valuable insights into the collective wealth of the Kazakh people. This approach allowed us to study the captivating appeal of Kazakh folk prose, giving special importance to the field of fairy tales, and its ability to provide invaluable life lessons. Analyzing these concepts, this study demonstrates the effectiveness of a comprehensive study of folklore heritage, including an in-depth study of its national meaning and invaluable ideas. This study not only awakens the desire to preserve and recognize the prose heritage of Kazakh folklore but also opens the way for further research. It makes a significant contribution to the preservation of the literary heritage of the Kazakh people underlines the role of the Kazakh folk prose in world literature and cultural diversity and serves as a basis for conducting deep research in this direction.

**Keywords:** folk prose, genre analysis, fairy tales, cultural significance, heritage, differentiation criteria.

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**А.У. Бескемпинова<sup>1</sup>, А.Т. Тамаев<sup>2</sup>, П.М. Адиева<sup>3</sup>**

<sup>1</sup>Қожа Ахмет Ясауи атындағы Халықаралық қазақ-түрік университетінің PhD докторанты  
(Қазақстан, Түркістан қ.), e-mail: aigul.beskempirova@gmail.com

<sup>2</sup>педагогика ғылымдарының кандидаты

Абай атындағы Қазақ ұлттық педагогикалық университеті  
(Қазақстан, Алматы қ.), e-mail: alpisbai@mail.ru

<sup>3</sup>филология ғылымдарының кандидаты, қауымдастырылған профессор  
Қожа Ахмет Ясауи атындағы Халықаралық қазақ-түрік университеті  
(Қазақстан, Түркістан қ.), e-mail: pakizat.adiyeva@ayu.edu.kz

### Қазақ халық проза мәтіндерін саралау критерийлері

**Аңдатпа.** Мақалада қазақ халық проза мәтіндерін талдауда жанрлардың эстетикалық, дидактикалық және практикалық білім беру сияқты қызметтерді атқару критерийлері қарастырылған. Бұл зерттеу қазақ халық прозасының өзгеше ерекшеліктері мен ұлттық құндылықтың мәнін ашып, осы бай әдеби дәстүрді тереңірек түсінуге ықпал етті. Жаһандық фольклорлық зерттеулерге сүйене отырып, қазақ халық прозасының, әсіресе, ертегілердің эстетикалық тартымдығы басымырақ көрінеді, сонымен бірге құнды тағылым береді. Бұл мақсатқа жету үшін жаһандық фольклортануға негізделген пәнаралық тәсіл қолданылады. Қазақ фольклорының қайталанбас табиғаты мен ерекшеліктерін түсіну оның танымдық және көркемдік өлшемдерін де ескеретін инклюзивті көзқарасты қажет етеді. Қазақ халық прозасының жанрлары мен оның көркемдік қызметтерін зерттеген ғалымдар жарқын мұрамызды жан-жақты түсінуге, оның мәдени мәнін ашуға және қазақ халқының ұжымдық байлығына құнды түсініктер беруге үлес қосты. Бұл тәсіл бізге қазақ халық прозасының ертегілер саласына ерекше мән бере отырып, баурап алатын тартымдылығын, баға жетпес өмірлік тағылымдарды беру қабілетін зерттеуге мүмкіндік берді. Осы түсініктерді талдай отырып, бұл зерттеу фольклорлық мұраны жан-жақты меңгерудің тиімділігін көрсетеді, оның ұлттық мәнін және баға жетпес идеяларды терең зерттеуді қамтиды. Бұл зерттеу қазақ фольклорындағы прозалық мұраны сақтау мен тануға деген құлшынысты оятып қана қоймай, одан әрі зерттеу жұмыстарын жүргізуге де жол ашады. Ол қазақ халқының әдеби мұрасының сақталуына елеулі үлес қосатын және әлемдік әдебиет пен мәдени әртүрлілікте қазақ халық прозасының рөлін атап көрсете отырып, осы бағыттағы терең зерттеулер жүргізуге негіз болады.

**Кілт сөздер:** халық прозасы, жанрлық талдау, ертегілер, мәдени маңызы, мұра, саралау критерийлері.

**А.У. Бескемпинова<sup>1</sup>, А.Т. Тамаев<sup>2</sup>, П.М. Адиева<sup>3</sup>**

<sup>1</sup>PhD докторант Международного казахско-турецкого университета имени Ходжи Ахмеда Ясави  
(Казахстан, г. Туркестан), e-mail: aigul.beskempirova@gmail.com

<sup>2</sup>кандидат педагогических наук

Казахский национальный педагогический университет имени Абая  
(Казахстан, г. Алматы), e-mail: alpisbai@mail.ru

<sup>3</sup>кандидат философских наук, ассоциированный профессор  
Международный казахско-турецкий университет имени Ходжи Ахмеда Ясави  
(Казахстан, г. Туркестан), e-mail: pakizat.adiyeva@ayu.edu.kz

### Критерии дифференциации текстов казахской народной прозы

**Аннотация.** В статье на основе анализа казахских народных прозаических текстов даются критерии выполнения таких функций, как эстетическая, дидактическая и жанрово-

практическая. Данное исследование выявило особенности казахской народной прозы и сущность национальной ценности, способствуя более глубокому пониманию этой богатой литературной традиции. Судя по мировым фольклорным исследованиям, эстетическая привлекательность казахской народной прозы, особенно сказок, является доминирующей и в то же время дает ценные уроки. Для достижения этой цели используется междисциплинарный подход, основанный на мировых фольклорных исследованиях. Понимание уникальной природы и особенностей казахского фольклора требует инклюзивного подхода, учитывающего его познавательные и художественные аспекты. Ученые, изучавшие жанры казахской народной прозы и ее художественные функции, способствовали всестороннему пониманию нашего яркого наследия, раскрытию его культурного значения и данию ценного представления о коллективном богатстве казахского народа. Такой подход позволил нам изучить захватывающую привлекательность казахской народной прозы, придающую особое значение области сказки, и ее способность давать неоценимые жизненные уроки. Анализируя эти концепции, данное исследование демонстрирует эффективность комплексного изучения фольклорного наследия, включая углубленное изучение его национального значения и бесценных идей. Данное исследование не только пробуждает желание сохранить и признать прозаическое наследие казахского фольклора, но и открывает путь для дальнейших исследований. Оно вносит значительный вклад в сохранение литературного наследия казахского народа, подчеркивает роль казахской народной прозы в мировой литературе и культурном многообразии и служит основой для проведения глубоких исследований в этом направлении.

**Ключевые слова:** народная проза, жанровый анализ, сказки, культурное значение, наследие, критерий дифференциации.

### Introduction

The study of Kazakh folklore has witnessed significant advancements in recent times, with a particular focus on genre analysis. The study of Kazakh folk prose emerged relatively later in the field of oral literature; significant scholarly contributions have been made in this area. Researchers have devoted attention to exploring the intricacies and nuances of Kazakh folk prose, shedding light on its unique features and cultural significance. In 1920–1921, the folklore-ethnographic expeditions led by A. Divaev ended with the grouping of materials collected under the leadership of the Kazakhstan Research Society and achieved great success [1]. Gradually, these affairs were taken over by the Institute of Language and Literature of the Kazakh branch of the Academy of Sciences of the USSR. Later, in 1961, the institute was divided, and during these expeditions, a significant part of the modern manuscript heritage was collected, and the foundation was laid for the establishment of the Auezov Institute of Literature and Art. In the 1960s, Malik Gabdullin initiated the “Scientific Description of Kazakh Manuscripts” series, where a wealth of information from manuscript texts was carefully compiled and documented. Each text is briefly summarized in Arabic (Chagatai, Kadym, Tute) and Latin script, and various bibliographic references are given, enriching the understanding of scientists about Kazakh folklore [2]. These scholarly endeavors have played a crucial role in deepening our understanding of this rich and vibrant literary tradition. The term “folk prose” gained prominence in the field of global folklore studies during the 1950’s and 1960s, following the establishment of the “International Society of Folk Prose Researchers” According to the conceptual framework developed in global folklore research, folk prose encompasses various forms of spoken oral literature, which can be broadly classified into two major groups. The first comprises all genres of fairy tales, while the second encompasses non-fairy tale prose works [3].

When we examine Kazakh folk prose based on its historical function, we can categorize it into two main groups. The first group consists of genres that possess a clear aesthetic and didactic purpose, such as various types of fairy tales and certain narrative forms. These genres exhibit adorned prose, where artistic embellishments are evident. In contrast, the second group comprises prose genres like legends, stories, and myths, which serve functions beyond aesthetics. The artistic elements of these narratives are generally perceived as simple prose by both the storyteller and the audience. The primary objective of these genres is to convey practical information related to history, politics, religion, and other aspects of life [4]. Therefore, their intention is not to present the content in an elaborate and exaggerated artistic manner. Instead, they are narrated in a direct and straightforward manner, resembling ordinary conversational storytelling.

### **Research Methods and Material**

Document analysis is the chosen approach for collecting pertinent data in this study. It involves the scrutiny of relevant documents, in our case, previously published research works, to extract valuable information and insights. This method ensures a thorough examination of the source material, enabling us to gather meaningful data for our analysis. When examining the role of folklore genres in the broader context of life, the artistic aspect holds great significance. The primary purpose of folklore, in its non-artistic form, is educational. This encompasses various genres of folk prose that do not fall under the category of fairy tales, such as oral stories, narratives, legends, genealogies, myths, and fairy tales. These genres serve the purpose of educating the younger generation about the natural environment, and the historical past of the country and providing insights into the nation's history. As a result, these genres contain minimal exaggeration and embellished descriptions.

Conversely, the genres of folklore that have transformed into artistic expressions have dual functions: aesthetic and educational. Their portrayal of life is not intended for direct educational purposes but aims to captivate and deeply impact the audience. These artistic genres, particularly fairy tales, fulfill this function. As works of artistic folklore, fairy tales are not narrated with the sole intention of imparting knowledge about life and existence. Instead, their purpose is to provide enjoyment and evoke a sense of wonder in the listeners.

In the study of folklore, it is essential to adopt a comprehensive approach that encompasses both its cognitive and artistic dimensions. Neglecting either aspect hinders the formulation of genre theories and impedes the exploration of the developmental characteristics of artistic types. For instance, the limited examination of prose genres, which prioritize cognitive functions over artistic ones, in Kazakh folklore can be attributed to the failure to adhere to this principle. Consequently, Kazakh folk prose has not been thoroughly explored from a genre perspective, resulting in the absence of scientific differentiation among genres and the failure to identify their inherent developmental patterns and distinct features [5]. Without understanding the nature, characteristics, and laws of a particular genre, it becomes challenging to provide objective and accurate evaluations of works belonging to that genre. The uniqueness and individuality of something can only be fully grasped when it is contextualized within the broader framework of the common and the general.

Generally, folk prose genres beyond fairy tales aim to depict narratives in a manner closely mirroring reality, portraying events that unfolded in actuality. Notably, this category encompasses more than just memoirs and narratives, extending to embrace legends and genealogies. Despite their inherent artistic essence, these genres predominantly serve historical and legal purposes within the community. Owing to their overarching ideological and genealogical roles, fantastical elements find limited incorporation in these genres. Consequently, the prevailing consensus asserts that compositions falling under these categories delineate occurrences from everyday life, even when the narrator remains tangentially linked to the narrative.

Nevertheless, it's crucial to acknowledge that the mode of storytelling in these genres diverges from that of memoirs and narratives. Much akin to the artistic domains within folklore, the narrator adopts an external vantage point, fashioning an impression that the narrative's events unfurl organically. This storytelling approach is commonly labeled as presentational or indicative narration [6].

### **Results and discussion**

Within the realm of folklore studies, the task of distinguishing folklore prose from everyday conversational speech poses a significant challenge. The demarcation line that separates what qualifies as folklore prose from routine dialogues among a few individuals is intricate and requires careful consideration. Even a basic anecdote or personal narrative may fit the framework of oral prose, but classifying it as folklore hinges on meticulous contemplation. In alignment with Kaskabasov's perspective, it is imperative to recognize that mere dialogue does not inherently classify as folklore unless it is seamlessly integrated into a broader narrative structure, attains extensive dissemination, and forges a steadfast storyline. This suggests that for a conversation or anecdote to attain folklore status, specific attributes must distinguish it from commonplace casual discourse. These distinguishing attributes may encompass a strong linkage to a comprehensive thematic context, widespread distribution, and the establishment of a uniform and recognizable narrative arc [7].

Folkloric prose compositions can be systematically categorized into three distinct taxonomies, each rooted in their intrinsic intentions and stylistic renderings. The primary taxonomy encompasses works imbued with an educative impetus. These literary constructs undertake the role of elucidating the origins of natural phenomena, the cosmic continuum, and the myriad phenomena that shape the human experience. Furthermore, they often delve into the behavior and attributes of diverse fauna. Exemplary instances within this category include the genre of myths alongside specific legends.

The secondary taxonomy encapsulates compositions that serve an informative function. Frequently exemplified through dialogic exchanges among limited participants, these literary embodiments engagingly recount instances of extraordinary nature experienced by the narrator or narratives acquired through oral transmission. This stratum encompasses a spectrum of genres, prominently including the narrative and memoir forms. Importantly, the enunciation and transmission of these narratives are deeply embedded within the broader cultural context, fostering a network of shared experiences, beliefs, and values. In conclusion, the delineation between folklore prose and everyday speech is indeed a complex endeavor, as our findings elucidate. The attributes distinguishing folklore lie not merely in the content but in the contextualization, distribution, and narrative structure. Through systematic categorization, we gain insights into the diverse intentions and styles that underpin folkloric prose compositions, ranging from educational to informative. These findings enrich our understanding of folklore's multifaceted nature and its intricate relationship with the cultural tapestry within which it resides.

Conversely, the tertiary taxonomy encompasses the realm of imaginative narratives, where artistic and creative dimensions predominate. These compositions not only entertain but also serve as a vehicle for cultural preservation, encapsulating the ethos of a society through allegorical elements. The amalgamation of oral tradition with inventive narrative structures results in works of enduring resonance and cultural significance. The precise taxonomy of folkloric prose subsumes a plethora of literary artistry, each stratum contributing distinctively to the cultural, didactic, and imaginative dimensions of human narratives. Through their multifarious forms, these compositions constitute a rich tapestry of human expression, unveiling layers of cultural nuances and historical experiences that extend beyond mere literary constructs [8].

The third group of folk prose works is created with both artistic and educational intentions. These works possess a high degree of artistry and feature well-developed plots. A prime example of this group is the wide range of classic fairy tales, known for their captivating narratives and moral lessons. By categorizing folk prose into these three groups, we can better understand the diverse purposes and styles present within this rich literary tradition. The boundaries between these distinct genres of prose are not fixed and rigid; rather, they are interconnected and intertwined. There is often an overlap between them. For instance, elements of fantasy can be found within ordinary speech, and a single fairy tale can depict both extraordinary events and realistic aspects of existence. Furthermore, the development of a storyline can cause a shift from one genre to another. A simple anecdote that commonly occurs in daily life can transform into a legend or fairy tale when it is elaborated upon and developed into a structured narrative [9].

Despite these malleable confines, the overarching artistic and structural attributes of these genres demonstrate a degree of constancy. These traits have evolved and matured over centuries of artistic innovation and experiential exploration. Consequently, the ability to delineate and comprehend the distinct compositional and narrative frameworks inherent to each genre of folkloric prose, be it fairy tales, legends, or myths, becomes plausible. In spite of the subjective nuances that exist in classifying literary genres, the fundamental essence of each genre remains objectively steadfast. In prose genres, elements of heroism and lyricism may be prominently interwoven; however, relying solely on these attributes for the categorization of a genre is insufficient. A comprehensive assessment demands the consideration of multiple variables. This encompasses the identification of prevailing thematic components within the work, the elucidation of the central event or conflict in its artistically rendered form, and the evaluation of the responses elicited from both the audience and the performers in relation to the narrative conveyed. When a narrative is held in high esteem by a community, regarded as authentic, and endorsed as true, it veers away from the realm of the fairy tale genre and is instead positioned within the realm of legendary prose. Conversely, when the narrative is not perceived as an objective representation of reality, but rather cherished for the aesthetic delight it imparts, and when the satisfaction is derived from its narrative qualities, the composition aligns with the realm of the fairy tale genre. This delineation underscores the intricate interplay between cultural beliefs, aesthetic experience, and the classification of genres within the domain of folk prose [10].

Folkloric prose compositions equally arise from a deep reverence for the natural world. These narratives and myths predominantly fulfill the role of illustrating the ongoing human struggle against adversarial natural forces. Consequently, their thematic landscape frequently revolves around the interactions between individuals and fantastical entities, often entailing confrontations and clashes with these entities. As time progresses, the trajectory of folkloric prose gradually veers from overtly depicting the interplay between humans and the natural world, gradually evolving into a distinct artistic genre. In this evolutionary process, what might initially manifest as a straightforward myth or narrative metamorphoses into a refined work of art. This transformation entails the assimilation of diverse aesthetic components and narrative techniques, ushering the composition into a realm of heightened artistic expression and sophistication.

If we consider that prose folklore is divided into two big groups fairy tale prose and legendary prose, the condition is based on whether the content of the prose works is influenced by country or not. On the surface, this may seem like a subjective principle. But in reality, it is not so. In fairy-tale prose, imagination is embellished and turned into wonder, that is, in fairy tales, imagination functions as an artistic tool. And in legendary prose, imagination is not an artistic tool, it has not turned into wonder (fantasy). In the works of this group, the narration seems to represent the event, and the narrator and listeners understand it as such". Table 1 below demonstrates the general classification of folk prose compositions where we mentioned the purposes and functions of genres.

**Table 1 – Folk Prose Genres and their purposes**

<b>Folk Prose Genres</b>	<b>Purpose and Characteristics</b>
Educational	- Explain the origins of nature, the world, and the phenomenon; - Explain the behavior of animals; Examples: Myths, certain legends
Informative	- Narrate personal experiences and stories Examples: stories and memories
Artistic and Educational	- High degree of artistry; - Well-developed plots. Examples: classic fairy tales
Reverence for Nature	- Depict struggle against hostile natural force; - Include encounters with extraordinary creatures Example: stories and myths
Transformation into Art	- Gradual evolution from conflicts to artistry - Incorporation of aesthetic elements and narratives Example: novels and stories

The categorization of folk prose hinges significantly on whether a particular narrative is considered part of the work or not, thereby dividing the entire domain of folk prose into two overarching categories. This crucial distinction resonates deeply within the poetics and aesthetics of these respective genre groups. However, it's noteworthy that the well-respected folklorist V.E. Gusev questions the validity of this criterion for classification. Many scholars traditionally segregate folk prose into the domains of fairy tales and legends, often utilizing the narrator's and the listener's perception of the narrative as the decisive factor. In this view, fairy-tale prose is characterized by imaginative elements, while legendary prose is deemed to convey truth. Yet, Gusev argues that this criterion is inherently subjective, relying on a somewhat unstable and ambiguous genre indicator rather than a definitive one. He emphasizes that individuals from economically disadvantaged societies genuinely believed in the content of myths, even though, objectively, they are myths, just as fairy tales are products of artistic imagination. Over time, myths may have been reinterpreted as imaginative creations, but this alone does not suffice to reclassify a myth as a fairy tale [11].

Renowned researcher K. Chistov classifies folklore prose genres into five groups based on their functions. The first group comprises genres of folklore speech, which include ordinary conversations and interviews among individuals. Their primary function is communicative speech, serving as a means of communication and interaction [12]. The second group identified by the researcher comprises narrative speech genres, which serve as a bridge between speech and narrative genres. They represent a transition from the communicative-speech function to a more prominent aesthetic function. Moving on to the third group encompasses genres that maintain a connection with tradition and rituals, known as ritual folklore prose. Within this group, one can find prose-style riddles.

Genres classified under the fourth group fulfill an informative-memorable function. This category encompasses various types of legendary prose, including myths, stories, fables, and fairy tales. The researcher specifically refers to them as non-fabulous oral stories. Lastly, the fifth group predominantly comprises genres that prioritize their aesthetic function. This encompasses a wide range of genres such as fairy tales, anecdotes, false poems, parables, and allegories. These groupings offer a comprehensive understanding of the diverse functions and characteristics present within the genres of folklore prose [13]. While there may be aspects of Chistov's classification that are subject to agreement or disagreement, it is acknowledged that the differentiation of genres based

on their function is a rational approach for systematizing and studying folklore prose. Kaskabasov adds further conditions for the genre classification of Kazakh folk prose:

*The function of the genre*

This criterion categorizes Kazakh folk prose into informative, educational, entertaining, and aesthetic genres, highlighting the different purposes they serve.

*Relation to reality*

This criterion distinguishes between genres with a historical basis (documentary) and those without a historical basis (abstract), indicating their connection to real events or their abstract nature.

*Artistic nature of prose works*

This principle divides Kazakh folk prose into simple and artistic genres, considering the level of artistic expression and embellishment present in the works.

*Relation of the narrator and the listener to the prose work*

This condition classifies folklore prose as either being believed by the audience or treated as non-believing, reflecting the reception and acceptance of the narrative.

*Date of release of prose genres*

This criterion recognizes the existence of genres that have originated and formed in the past, as well as genres that continue to emerge and develop in the present.

These conditions contribute to a more comprehensive understanding of the various aspects and characteristics of Kazakh folk prose.

The division of Kazakh folk prose into two main groups, legendary prose and fairy tale prose, with further classification into sub-genres, provides a significant framework for the study of each genre individually. This classification is crucial for the future exploration of Kazakh folk prose. It is worth noting that scholars and folklorists have begun to recognize the importance of studying prose genres within folklore, although this area of research is still relatively unexplored. Most folklorists have contributed to the systematization and differentiation of folk prose, including genres beyond fairy tales. Chistov, in his assessment of Russian folk prose, acknowledges the lack of differentiation and international systematization of genres, particularly in terms of plot composition and the study of many cycles of legends and stories. The work of German scientist Von Sydow, who in 1934 categorized non-fairy tale genres of folk prose into three groups: report (Chroniknotizen), memory (Memorat), and story (Gabulat). These terms have been widely utilized in international folklore studies and have contributed to the concept of genre [14].

Most scientists argue that the classification of folk prose into fairy tales and legends should not solely be based on whether the narrator and listeners believe in the work or not. They propose that the relationship between individuals and the otherworld, as well as the individualization and alienation of characters, should be considered to distinguish fairy tales.

In addition to fairy tales, Propp identifies other genres in prose, including causal (etiological) myths, stories, legends, historical legends, and simple tales. He emphasizes that the main criteria for differentiating these genres lie in their morphological (structural) features. These classifications and criteria proposed by Propp contribute to the understanding and analysis of folk prose genres, emphasizing the importance of structural elements in their differentiation [15].

It is evident that there are different approaches and criteria proposed by various researchers for classifying and differentiating folk prose genres. Chistov emphasizes the social-domestic function as the main principle of differentiation, categorizing folk prose into genres with clear aesthetic functions and genres with functions other than aesthetics. V.E. Gusev emphasizes three criteria: typification of reality in the work, reception of the depicted reality, and socio-domestic



function. S. Kaskabasov highlights the relation of genres to reality and their function as the main conditions for distinguishing genres.

In Turkic folklore studies, from the 1970s and 1980s, collections and studies on folk prose genres began to emerge, and researchers focused on genres beyond fairy tales. Bashkir and Tatar scholars, for example, published works dedicated to heroic tales, legends, and myths, covering and studying non-fairy tale genres to some extent [16]. F. Nadrshina, a Bashkir folklorist, made efforts to classify and differentiate non-fairy tale prose genres of the Bashkir people based on criteria such as the title, content, and trust placed in the work by the community [17]. These various approaches and studies highlight the ongoing exploration and discussion within the field of folklore studies to better understand and classify folk prose genres, taking into account factors such as function, relation to reality, and audience reception.

He specifically identifies and distinguishes the following genres: legends based on ancient superstitions, legends related to the origins of the Bashkirs, stories featuring elements of nature such as earth and water, stories associated with mountains and stones, narratives related to place names, historical stories, and accounts of everyday life. F. Nadrshina also mentions a genre of the story called a “mythological story” within Bashkir folklore, which she refers to as “apsana-hikayat”.

The primary criterion for genre classification in both works is the veracity of the content, determining whether the story depicted in the work is based on real events or is fictional. However, this principle alone is insufficient for a comprehensive scientific differentiation, as there exist other important criteria. It is worth noting that neither work took into account the origin and developmental paths of the genres, focusing primarily on artistic genres before considering simpler ones [18].

In 1912, A.N. Samoylovic made significant contributions to the field of Turkmen folklore with his article titled “Turkmenskiye Zagovory” (Turkmen Magic). In the same year, Samoylovich continued to delve into the rich tapestry of Turkic folklore with another publication in “Jivaya Starina”. His article, titled “Brief List of Tales and Legends of the Central Asian Turk”, presents a collection of tales from various Turkic peoples, including Bethlehem narratives and tales from Turkic traditions. This compilation serves as a valuable resource for understanding the diverse storytelling traditions within Turkic cultures.

Through these groundbreaking articles, A.N. Samoylovic made significant contributions to the study of Turkmen folklore, shedding light on various genres, traditions, and narratives that enrich the cultural heritage of the Turkic peoples. In 1927, extensive research on Turkmen folklore was conducted by a prominent Russian scholar, A.N. Samoylovich. As a distinguished scientist, Samoylovic delved into the realms of Turkmen literature and folklore, providing valuable insights in his article titled “Turkmen Literature History”. In his scholarly pursuits, he translated Turkmen proverbs into Russian, which were subsequently published by Berkeliyev in 1980 (p. 18). During the period marked by Stalin's rise to power in the USSR following Lenin, the impact of these political changes began to manifest in Turkmen folklore compositions. A notable work that showcased this influence was the article “Ýebani-Han i Boz-oglan” written by A.N. Samoylovic in 1929, which appeared in the journal “Turkmenovedeniye” (J. Seyitniyazov et al., 1969: 19). Furthermore, Samoylovich's scholarly contributions during this era encompassed another article titled “Oçerki Po Istorii Turkmenskoy Literatury” (Essays on the History of Turkmen Literature) [19].

From this observation, it becomes evident that the terminology used for genres is not standardized. In general, one aspect of concern is the nomenclature of prose genres. When assigning names and titles to genres, Turkic peoples should employ native words that are well-established in their respective languages or adopt and assimilate words from other languages. For instance, if the terms “apsana” and “rivayat” have already become established concepts in Turkmen and Uzbek languages, they should be utilized. However, in the Kazakh language, the words “apsana” and

“rivayat” have not been assimilated, and alternative words such as “story” and “story” have been used instead. Therefore, it is preferable to employ these words to designate genres other than fairy tales in Kazakh folk prose. Hence, if possible, it is advisable to use words that have already been formed within the language and assign them a terminological concept [20].

Folklorist E. Tursynov also dedicated a separate article to non-fairy tale folk prose. However, his work does not encompass all genres of folk prose and does not address the broader theoretical issues related to folklore genres. In this article, only legends and animal stories are discussed. The author proposes to make the logical-semantic structure of the works the primary principle for their classification. Therefore, Kazakh folk prose about animals consists of legends (etiological legends), instrumental legends (cosmogonical legends), explanatory legends (explanatory legends), genealogies (genealogical legends), legends (predania), and simple stories (domestic stories) [21].

While the author’s direction is correct in defining each of the mentioned genres, there is a lack of differentiation between legends and fairy tales. The author erroneously includes myths within the category of etiological fairy tales. In reality, works that depict the appearance of various animals and birds, their behavior and characteristics should be classified as myths. Additionally, phenomena in the celestial world, such as the moon and the sun, as well as stories about constellations, belong to the realm of myths. Mythology also encompasses genealogies that explain the origin of certain clans. Therefore, when distinguishing and classifying the group of prose that does not belong to fairy tales, it is insufficient to rely solely on logical and essential content. The conclusion drawn is that multiple factors should be considered as criteria when classifying folk prose into genres. In his article on determining the genre composition of Kazakh folk prose, S. Kaskabasov employs belief or non-belief in the work as the primary principle. However, this represents only one condition. Simultaneously, in his monograph published in 1984, he states that the main criteria for genre classification are the function and artistic quality of the genre [22].

The interesting point regarding the author’s article is that he discusses the presence of myth in Kazakh folklore and attempts to assign term names to various prose genres. However, it is worth noting that further consideration is needed for the proposed terms. Additionally, the author emphasizes the need to study heroic tales and short stories separately within the category of fairy tales.

A significant step towards differentiating folk prose into distinct genres can be observed in the collection of G.N. Potanin. This compilation categorizes prose folklore texts into various genres, such as myths and legends (including reasonable, heavenly, saints-related, genealogical, historical, and genealogical myths and legends), and fairy tales (encompassing animal tales, fantasy tales, heroic fairy tales, household-instructive tales, satirical tales, and anecdotes).

Although this classification differs from previous collections, it is not without its shortcomings. The fragmentation of fairy tales and the lack of clear classification for folktales and legends results in myths being included in these genres. Works categorized as causal (etiological) and celestial (cosmogonical) fairy tales can be seen as examples of the pure myth genre. Furthermore, myths are even found within texts presented as *apsana-hikayat* about saints. The genre of stories, on the other hand, lacks proper individualization. These limitations can be attributed to the state of Kazakh folklore studies at that time, where the systematic exploration of prose genres had not yet taken place, leading to the misconception that there was no myth genre in Kazakh folklore [23].

It is evident that just as human society evolves, so does the field of science. Kazakh literary studies and folklore studies have made significant progress in recent years, leading to the emergence of valuable theoretical works. The aforementioned articles by S. Kaskabasov and E. Tursynov on the genres of folk prose serve as a testament to this advancement.

In “Kazakh Epic” by R. Berdybayev, the author emphasizes the importance of studying ancient legends and uncovering their legitimacy. While his main focus is on the epic, he also

provides commentary on ancient myths and legends. Regarding myths, the author draws upon the Buryat epic to describe certain genre features. He posits that myths, despite appearing strange and unconvincing, originated from the collective life experiences of people. In earlier times, when people were unarmed and had limited abilities to react to external forces, stones were perceived to possess magical powers. Even as new weapons emerged, the ancient perception of stones as sacred objects persisted in people's minds. The author also notes myths centered around dogs, portraying them as faithful companions, and mentions mythical heroes with the ability to change color and possess various fortunes. Such myths are rooted in animistic and totemic beliefs, recognizing the presence of souls in all phenomena. Water, for instance, is depicted as a miraculous force that revives the dead, empowers the weak, and quenches thirst, while leaves from certain trees are said to possess rejuvenating properties. Myths and legends associated with deer and swans are also prevalent. While not all statements made by the author are indisputable, it is evident that he recognizes the overall nature of the myth genre in Kazakh folklore, albeit indirectly. It is important to note that R. Berdybayev does not specifically address the theory of genres or consider the myth within the framework of prose genres. Instead, his research primarily aims to determine the role of myths in the Kazakh epic and the manifestation of mythical elements across different genres within the epic tradition [24].

Sh. Eleukenov, a renowned writer-scientist, discusses several genres of folk prose in his work (Eleukenov, 1983). He specifically categorizes prose folklore into myths, demonological tales, and heroic tales, considering them as the foundational elements of Kazakh novels. However, he does not delve into the broader theoretical issues surrounding folklore genres. Nevertheless, Eleukenov provides insights into the nature of the three genres he identifies and accurately recognizes some of their characteristics. In his description of the myth genre, he erroneously includes both legends (predania) and legends (Legenda). Additionally, he mistakenly refers to the genre of the story (bylychka) as a demonological tale [25].

### **Conclusion**

In conclusion, this study has explored the analysis of Kazakh folk prose texts, shedding light on the aesthetic, didactic, and practical functions performed by various genres within this literary tradition. Through this analysis, distinctive features and cultural significance of Kazakh folk prose have been revealed, enriching our understanding of this vibrant literary heritage. Drawing upon global folklore studies, the dominant aesthetic appeal of Kazakh folk prose, particularly evident in fairy tales, has been underscored, offering valuable lessons to its readers. Furthermore, it has been observed that non-fictional prose serves as a means to convey practical information pertaining to Kazakhstan's natural environment and historical past.

To fully grasp the unique nature and features of Kazakh folklore, an inclusive approach that encompasses its cognitive and artistic dimensions is necessary. Scholars who have delved into the genres of Kazakh folk prose and explored their artistic functions have made significant contributions to comprehensively understanding this rich heritage. Their research has unveiled the cultural significance embedded within the folklore, providing valuable insights into the collective wealth of the Kazakh people.

Through our examination of these concepts, this study has demonstrated the efficacy of a comprehensive understanding of the Kazakh literary tradition. By unraveling its cultural meaning and differentiating the concepts that hold value for the collective heritage of the Kazakh people, this research has shed light on the immense significance of Kazakh folk prose. It is our hope that this work will inspire further exploration and appreciation of this vibrant literary tradition, contributing to the preservation and celebration of the Kazakh cultural heritage.



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