

E.T. Zhanysbekova^{1*} , L.V. Safronova² 

¹Al-Farabi Kazakh National University, Almaty, Kazakhstan

²Abai Kazakh National Pedagogical University, Almaty, Kazakhstan

*e-mail: ezhanyzbekova010@gmail.com

ARCHETYPAL IMAGES OF A LITERARY FAIRY TALE

The paper is devoted to the study of archetypal images in the genre of literary fairy tales. Any author's work has a certain set of archetypal images that have their own special national meaning. Each image has its own specific functions that embody artistic, emotional, psychological, social and philosophical tasks. These tasks form the author's final vision when choosing a particular image. One of such bright and frequent images in Kazakh folklore studies is the image of a young neophyte, a boy or a girl. A boy often personified in the image of a bald – Tazsha, which has been successfully transformed into the genre of a literary fairy tale. In the same way, the images of animals, which are the first characters in fairy tales as a whole, and the analogue of their visions have often been and still are indicative. An example of the analysis was the works of Guldana Mukhtarbekkyzy Tazsha bala: kundi kaitaru (Boy Tazsha: the return of the sun), Zaure Torekhanova Amina Turan in the country of nomads and Alibek Baibol Ormandagy zhiyn (Meeting in the forest). To reveal the author's intention and function of images, the method of post-Freudian analysis, the method of cognitive literary criticism, as well as the statistical method used to identify the frequency of images are used.

Key words: archetypal image, plot, literary fairy tale, motif, initiation, author, unconscious mind, myth.

Э.Т. Жанысбекова^{1*}, Л.В. Сафронова²

¹Ал-Фараби атындағы Қазақ ұлттық университеті, Алматы қ., Қазақстан

²Абай атындағы Қазақ ұлттық педагогикалық университеті, Алматы қ., Қазақстан

*e-mail: ezhanyzbekova010@gmail.com

Әдеби ертегінің архетиптік бейнелері

Мақала әдеби ертегі жанрында жиі кездесетін архетиптік бейнелерді зерттеуге арналған. Кез-келген авторлық жұмыстың өзіндік ұлттық маңызы бар архетиптік бейнелердің белгілі бір жиынтығына негізделеді. Әр бейненің қайталанбас көркемдік, эмоционалды, психологиялық, әлеуметтік және философиялық міндеттерді қамтитын өзіндік функциялары бар. Бұл міндеттер белгілі бір бейнені таңдағанда негізгі авторлық көзқарасты толық ашу үшін қолданылады. Қазақстандық фольклористикада осындай жарқын және жиі кездесетін бейнелердің бірі – жас неофиттің, ұл немесе қыздың бейнесі. Сондай ерекше қолданысқа ие болған – Тазша бала бейнесі, әдеби ертегі жанрында да жалғасты. Сонымен қатар, жалпы ертегілердің алғашқы кейіпкерлері болып табылатын жануарлар бейнесі мен олардың әрекеті мен мінез-құлқы да авторлық шығармаларда өзектілігін жойған жоқ. Автор жоғарыда аталған бейнелерді өз шығармасының желісін ашу арқылы жасөспірімнің «үлгілі» моделін анықтады. Мақаланың негізгі зерттеу объектісі ретінде Гүлдана Мұхтарбекқызының “Тазша бала: күнді қайтару”, Зауре Төреханованың “Көшпенділер еліндегі Амина Тұран” және Әлібек Байболдың “Ормандағы жиын” жұмыстары таңдап алынды. Бейнелердің авторлық көзқарас пен функциясын ашу үшін пост-Фрейдизм талдау әдісі қолданылды. Когнитивті әдеби сын әдісі автордың/оқырманның миының жұмысы мен оның мәтіннің формальды сипаттамаларын (психопэтика – кейіпкерлер жүйесі, сюжет элементтері және т.б.) көрінісі арасындағы корреляцияны анықтауға мүмкіндік берді. Сонымен қатар, бейнелердің және сюжеттік қатарлардың сандық көрсеткіштері мен олардың басым және перифериялық көрсеткіштерін анықтау үшін статистикалық әдіс қолданылды.

Түйін сөздер: архетиптік бейне, сюжет, әдеби ертегі, мотив, инициация, автор, бейсана, миф.

Э.Т. Жанысбекова^{1*}, Л.В. Сафронова²

¹Казахский национальный университет им. аль-Фараби, г. Алматы, Казахстан

²Казахский национальный педагогический университет им. Абая, г. Алматы, Казахстан

*e-mail: ezhanysbekova010@gmail.com

Архетипические образы литературной сказки

Статья посвящена исследованию архетипических образов в жанре литературной сказки. Любое авторское произведение имеет определенный набор архетипических образов, имеющих свое особое национальное значение. Каждый образ имеет свои определенные функции, воплощающие художественные, эмоциональные, психологические, социальные и философские задачи. Эти задачи формируют конечное авторское видение, при выборе того или иного образа. Одним из таких ярких и частотных образов в казахстанской фольклористике является образ молодого неопита, мальчика или девочки, мальчик часто персонафицированный в образе плешивого – Тазша, который благополучно трансформировался и в жанр литературной сказки. Так и образы животных, являющиеся первыми персонажами сказок в целом, и аналог их поведения часто являлся и до сих пор является показательным. Автор, посредством вышеперечисленных образов выносит на поверхность «идеальную» образцовую модель подростка. Примером анализа послужили работы Гулданы Мухтарбеккызы «Тазша бала: күнді қайтару» (Мальчик Тазша: возвращение солнца), Зауре Торухановой «Амина Туран в стране номадов» и Алибек Байбол «Ормандағы жиын» (Собрание в лесу). Для раскрытия авторской интенции и функции образов использован метод постфрейдистского анализа, метод когнитивного литературоведения позволяет выявить корреляцию между работой мозга автора/читателя и ее отражением в формальных характеристиках текста (психопэтика – система персонажей, элементы сюжета и т.д.), а также статистический метод, используемый для выявления частотности образов.

Ключевые слова: архетипический образ, сюжет, литературная сказка, мотив, инициация, автор, бессознательность, миф.

Introduction

The narrative of the stories is built around the disclosure of the protagonists. And the protagonists – not ordinary ones, but cultural heroes, whose deeds have universal significance. Reminiscent of the ancient Prometheus, who rebelled against Zeus and acted as the defender of the human race. In addition to being a special chosen, the heroes of the selected works are endowed with courage, wisdom and kindness. The author's fairy tales by G. Mukhtarbekkyzy, Z. Torekhanova and A. Baibol convey the social, philosophical and psychological features of the modern era, which excite the imagination and fantasy of children and adolescents. The archetype accumulating in human experience is a complex of semantic, emotional and psychological characteristics of the personality, based directly in mythology and fairy tales, where human experience has always been expressed prominently.

One of the brightest and most popular archetypal images in Kazakh folklore is the image of an orphan boy – Tazsha (bald). Tazsha, being an orphan, knows firsthand the heavy hardships of orphan life. A distinctive feature of this image is that the boy, despite his external peculiarity (baldness), is internally harmoniously built, he is kind, brave, and sympathetic, always ready to help. The plot of

the literary fairy tale by G. Mukhtarbekkyzy *Tazsha bala: kundi kaitaru* (Boy Tazsha: the return of the sun) is built by analogy with epic plot. Studying the etymology of the word *tazsha*, S. Kondybai notes its antiquity, and claims that it comes from *tang, tai*, meaning “the mother (mother-snake) who gives the first life” (Kondybai, 2008: 168). Further, the researcher claims that “the baldness of the Tazsha shows that he is a person of another world, the world of ancestors” (Kondybai, 2008: 169). It can be argued that the hero's election was influenced by his special symbolism, his baldness, as a mark-amulet. A special child, the child of a snake mother. This image goes back to the early social system, to the matriarchy, which deifies the mother and the cult of motherhood. A child born to fulfill a special mission, to give and revive peace and order from chaos.

The fairy tale plot is based on the motif of the sun being swallowed up by a dragon, a well-known motif in world folklore and mythology (Elber-Aviram, 2021: 30). In ancient times, it was believed that during a solar eclipse, it was the dragon that stole the daylight. In Armenian mythology, a dragon that swallows the sun is called Vishap. The absorber of the sun in Egyptian mythology is the serpent Apep. In Kazakh folklore, the liberator of the sun is the dexterous and resourceful Tazsha. This

image is also known for its dexterity in such folk tales as *The Padishah Girl and Tazsha*, *The Handicrafts of the Tazsha Boy*. This image is similar to the image of Ivanushka the Fool in Russian fairy tales and Khoja Nasreddin in oriental fairy tales (Musaev et., 2022).

Often, the authors, through animal images, accurately convey the realities of life, built on the model of imitation or ridicule. The authors present topical issues of the social order in a simple, allegorical and satirical form. It is known that this type of fairy tales arose thanks to hunting stories. When the main activity of man was hunting and gathering, in order to fertilize the animal, stories were told about its features and habits. It was during this period that totemic myths based on the belief in the origin of the clan from an animal or plant appeared. Since the functions of animal images describe and have an original style of behavior and character traits, peculiar exclusively to describe a certain quality. These images convex transmitted the models of people's behavior; fox – cunning, wolf – stupidity, credulity, lion – strength, power, bear – justice, hare – cowardice, dog – loyalty, raven – intelligence, etc.

Materials and methods of research

In order to objectivize the results obtained, statistical analysis (quantitative indicators of the figurative and plot series, identification of dominant and peripheral of them) was used, as well as the use of individual tools of the methodology of sociological literary criticism. The method of post-Freudian analysis of the text is also used, which allows to identify the latent characteristics of the text due to the influence of the collective and individual unconscious of the author and his readers. The method of cognitive literary criticism makes it possible to identify the correlation between the work of the author's/reader's brain and its reflection in the formal characteristics of the text (psychopoetics – a system of characters, plot elements, etc.), and also makes it possible to trace to some extent the mechanisms of cognitive activity of both the creator and the reader's reception of a work of fiction synchronized with his mental activity.

Literature review

In the interpretation of fairy tales, the structural and morphological studies of V. Propp have not lost their relevance. In his work on the morphology of a fairy tale, V. Propp identifies the main func-

tional features of fairy tale images and objects that are fraught with the key motivation of a fairy tale (Propp, 2021).

In his work “On Literary Archetypes”, E.M.Meletinsky offered his own interpretation of archetypes (Meletinsky, 1994). He saw a close relationship with mythology and folklore, which is manifested in the motif of initiation.

M. Freidenberg's work “Poetics of Plot and Genre” (Freidenberg, 1997) is relevant in line with the cognitive approach in literature, which she considered together with the mythological basis of the development of mankind as a whole.

In his work “Introduction to Psychoatric Literary Criticism” V. Belyanin (Belyanin, 1996) presents a method of analyzing a literary text, which puts the psychological approach at the forefront, which makes it possible to trace the author's vision. Thus, on the basis of a literary text, a model is formed, through the lexical, syntactic and stylistic levels of the text.

It should be noted that the genre of literary fairy tales has always been inherent in Kazakh literature. This is evidenced by N. Akysh's two-volume monograph “Kazak balalar adebietinin tarikhly” (History of Kazakh children's literature), published in 2022 (Akysh, 2022). In the same year, the collective monograph of the M.Auezov Institute of Literature and Art “Kazirgi kazak balalar adebietinin damu urdisteri (1991-2021)” (Trends in the development of modern Kazakh children's literature (1991-2021)) dedicated to the work of modern storytellers and literary critics, heroes of children's literature was published. Another impetus to the study of literary fairy tales and the republication of fairy tales was the initiative of the President of the Republic of Kazakhstan K.Zh. Tokayev, who declared 2021 the “Year of Children's Literature”.

The fairy tale attracted the attention of not only readers, but also folklore researchers, linguists, literary critics and cultural scientists, who identified the main patterns of this genre, both the structure and the characters. For example, J. Zipes identifies several approaches to the study of literary fairy tales: folkloristic, structuralist, literary, psychoanalytic, historical and feminist (Zipes, 2007). This can be seen in the works of K. Levi-Strauss, devoted to the issues of historical and anthropological features of fairy tales. Attempts to study folklore tales were also made in domestic philology by S.A. Kaskabasov, Z.Kabdolov, M. Gabdullin, S. Kirabaev, K. Zhumaliyev, Sh. Akhmetov, G. Nugybayeva, A. Utegenova, B.K. Kapasova, B. Ibraim, E.D. Tursynov, P.T.

Auebaeva, S.K. Kenzhemuratova, A.T. Kasymbekova, N. Akysh and others.

A literary fairy tale is very closely connected with myth and folklore, expressing the collective unconscious. The genre of fairy tales is characterized by the fact that images and motifs are desecrated. Since the fairy tale reflects the experience of the people, a household example of behavior, images do not have divine power. Overcoming certain difficulties is due to a miracle and magical assistants, and they enlist their support only because of their sincerity and kindness. That's how G.Kh. Seitkaliyeva asserts "... the fairy tale as the first form of public consciousness expressed humanistic moral values of a person" and further the author writes: "the ideals of a fairy tale could not be durable if they did not fit into the artistic structure of the genre of a literary fairy tale" (Seitkaliyeva, 2008). Speaking about the popularity of the literary fairy tale genre among authors, T.V. Krivoshchapova explains this by claiming that it is dictated by the peculiarities of the literary process aimed at revealing secret, spiritual values (Krivoshchapova, 1995). The distinctive features of this genre are, firstly, fantastic and magical images, objects and motifs embodied in a magical beginning and a realistic ending, and secondly, it is always aimed at a happy ending, victory over evil. L.Sh. Braude holds the same opinion, a researcher of Scandinavian fairy tales: "A literary fairy tale is an author's artistic prose or poetic work based either on folklore sources or invented by the writer himself, but in any case, subordinated to his will; the work is predominantly fantastic, depicting the wonderful adventures of fictional or traditional fairy tale characters. In some cases, it is aimed at children; a work in which magic, a miracle plays the role of a plot-forming factor, helps to characterize the characters" (Braude, 1979).

Results and discussions

The motif of the night is one of the main ones in world mythology. With the departure of the sun, there is unrelenting darkness, chaos and destruction. Marker of the symbol of the night and kingdom of Hades, the afterlife. When the dark, uncontrollable element, the unconscious, which manifests itself more prominently, comes into its own. This is a topos of chimerical, demonic creatures that consume all living things. The sun, as the main source of life, gives way to night and chaos. It finds itself in the afterlife, where the heroes undergo a series of tests. Darkness can be defeated by its opposite element, light.

The image of the hero and savior resembles the ancient mythological images of Perseus, Hercules and Theseus. The dragon is a chthonic creature, a symbol of resolution, chaos and night, opposed to harmony and light, embodying law and order (Meletinsky, 1994: 6). In terms of self-realization and formation of personality, it can be considered as a struggle against one's own demonic *shadow*. It is not for nothing that the fairy tale individualization of the hero, a kind of rite of initiation, which is performed when the protagonist reaches the age of majority. "Years have passed. Tazsha grew up, became stronger, and turned thirteen years old" (Mukhtarbekkyzy, 2021: 8).

The fairy tale narrative is rich in folklore, mythological, demonic images like *Diyu* (giant genie) and *Koltauysar* (literally, the drainer of lakes). Images related to the other world (*Túrki halyqtarynyń hikialary*, 2014: 6). These images, according to A. Konyratbayev, are found in the mythology of many peoples of the world (*Klassikalyk zertteuler*, 2013: 53). In this way, the fairy tale says that the character finds himself in another world to fight the dragon. In the forest, he meets a one-eyed giant with magical powers. These images-spirits are characteristic of oriental legends and traditions, able to fulfill wishes. Often, the one-eyed giants of *Diyu*, who are demonic creatures, act as the protagonist's assistant. Being the owners of great power, they are sometimes deceived because of their naivety, stupidity and kindness. Similar to the fairy tale *Kanbak Shal* (Old Man Kanbak), in which a one-eyed giant is deceived by an old man and a cunning fox. In a similar incarnation, he appears in a literary fairy tale:

"Oh, *Diyu*, who is stronger than a mountain and a stone! Why are you crying? Tazsha asked in surprise.

Darkness reigns all around. My rose, which I had been caring for years, drooped. Now, if the sun does not rise, it will be lost, the giant said" (Mukhtarbekkyzy, 2021: 12).

The next chthonic creature wielding supernatural power is *Koltauysar* (literally, the dehumidifier of the seas). He, as is characteristic of all giants, is kind, and often acts as a positive fairy tale character. He, like *Diyu*, is the protector and assistant of innocently persecuted characters. The author in the fairy tale gives an explanation why this giant with supernatural ability lives at a distance from people. The difference is that the giant has retained a sense of resentment against people, the "dark" side of the orphan archetype dominates in him. "I hate people. Because I was also a child who grew up to be an or-

phan". And only an orphan with a similar fate could change his attitude to the world around him:

"– I am a Tazsha boy. In my youth, I also experienced the hardships of orphanhood. We set out to fight the dragon and return the Sun to its place. "We apologize if we entered this cave without permission, Tazsha said" (Mukhtarbekkyzy, 2021: 18). To show the *other side* of perceiving one's mission, being an example for people like him. "But, boy Tazsha, you are special. No one has asked me for forgiveness until this day. If you take me with you, I can help you," the giant said, freeing them" (Mukhtarbekkyzy, 2021: 20).

Numbers are of particular importance in the story. For example, the numbers three, seven, nine, twelve, and forty carry a special semantics. These figures are often found in world folklore. Numbers are the reporting point for actions or their completion, or act as coordinates. Such are the narration: "Three days passed. The sun did not rise" (Mukhtarbekkyzy, 2021: 8). "The three-headed dragon lives in one of the seven lakes behind the seven mountains" (Mukhtarbekkyzy, 2021: 10).

The fairy tale protagonist defeats his antagonist with the help of magical powers. It acts as a harmonizing principle of collective forces. The importance of the act is that the protagonist himself initiates the campaign.

"One of us must defeat the dragon and return the Sun to its place. If this continues, life on earth will cease, the elder said.

The boy Tazsha preferred not to be silent.

– Oh, people! Does anyone know where the dragon lives? I will find him and bring the Sun back!" he said, plucking up the courage" (Mukhtarbekkyzy, 2021: 10).

In a fairy tale, the key function is performed by a magic object, so the magic attribute in a literary fairy tale is a sword, as a necessary object for fighting the dragon, given to the protagonist by his father with parting words. According to V. Propp, magical objects are given by the protagonist's father: "My son, this diamond sword is the legacy of my grandfather-hero. Use this sword only when you need it. If you carry it to the moonlight, it will gain amazing power, said the grandfather" (Mukhtarbekkyzy, 2021: 11). The sword, as an attribute of strength and power, enhances its magical properties with the help of moonlight. Moonlight and the moon double the strength of the sword owner. According to J. Campbell, the sword in natural reincarnation implies lightning (Campbell, 1997, p. 130). Confirming the antiquity of the image, like divine mythical creatures

who know how to control natural forces: "<... > Oh, the man who split the moon in the sky! You are the owner of extraordinary power" (Mukhtarbekkyzy, 2021: 24).

The motivation of the dragon's actions is reminiscent of the ordering of the moral and spiritual principles of the human race. He, like the one-eyed giant (who, taking revenge on mankind for his orphanhood and imprisonment in the mountains), punishes all mankind for offenses devoid of a sense of humanity and compassion, hiding the Sun, the main source of life. "The people I knew were cruel and pathetic creatures who did bad things. Because of this, I took the Sun from the sky and lowered it to the center of the Earth, the Dragon said" (Mukhtarbekkyzy, 2021: 25). One of the main motifs of the fairy tale is the motif of punishment. Having violated the prohibition, the protagonist undergoes a number of punishments or initiations. Prohibition and non-compliance with it, which entails punishment, are plot-forming motifs. Thus, the punishment of the *ideal* character is expressed by the fact that he is subjected to the performance of difficult tasks; the punishment of a negative character is most often expressed in his physical punishment: killing, walling up, burning, etc.

Only a spiritual, moral, harmonious person can become the epicenter and beacon for all living beings. The author's utopian world acquires a universal scale. And only the kindness, love and gratitude of the orphan boy could contribute to the fact that harmony and peace were revived on earth again. And such a harmonizing principle in a literary fairy tale is the archetypal image of an orphan.

"– O dragon who spews fire! You see only the negative side of the human being, and you know how many innocent people suffer! How many people on earth have given shelter to orphans, fed the poor and travelers. <...> What about the innocent animals that inhabit the forest and the mountains, the plants that give the land its charm? Without the sun, you will not live so long! – said Tazsha" (Mukhtarbekkyzy, 2021: 27).

In the fairy tale narrative of Z. Torekhanova, dialogues are also conducted by inanimate objects that come to life at midnight, as in the literary fairy tale *Cinderella* by C. Perrault. "The Indian turtle-box suddenly came to life right in front of the amazed girl and turned its copper head over without a single creak, in the direction of its neighbor, a pink turtle made of glass with a relief pattern on the shell" (Altyn Kalam, 2014: 125). "... Chess pieces turned out to be real living people, as well as live knights and

bishops” (Altyn kalam, 2014: 130). “A thunderous voice turned to Amina again <... > said that it is a staff that lies on the lap of the old sorcerer” (Altyn kalam, 2014: 133).

The behavior of the main character, her respectful attitude to her parents and elders, her caring and reverent attitude to her younger sister, courage and willingness to help her neighbor serve as an example to follow. The author emphasizes the personal qualities and character of the heroine.

A fairy tale archetypal motif in the literary fairy tale by Z. Torekhanova is the descent of the protagonist from above, like a cultural hero. A fairy tale chronotope has its own peculiarities, and here it is clearly manifested, as V. Shinkorenko accurately noted in his work “The Semantic Structure of the Socio-Cultural Space: Myth and Fairy Tale”: “In fairy tales, the border between the worlds is blurred, i.e. it is easy not to notice it and just as easy to cross it, since it is not clear where it lies, how blurred the meanings of signs are, and it is often unclear where one sign begins, and the other ends” (Shinkorenko, 2005: 176). “<... > Amina felt how she staggered and fell beyond the boundaries of the modern world, began to fall down like a light feather” (Altyn Kalam, 2014: 168). “... I felt dizzy again and in a state of steaming. Her body easily passed through the wooden step, and she flew down again” (Altyn kalam, 2014: 170). According to E. Meletinsky, such a character often acts as a divine principle and “ordering of human life, economic and religious activity”, and these functions are fully performed by the protagonist of the story Amina Turan. Her protagonist acts as a demiurge, bringing lost peace and order, and her arrival had a special omen, like the arrival of the holy prophets of world religions. V. Belyanin considers the fall down as a property of an epileptic personality inherent in *dark* texts (Belyanin, 1996: 137).

The author skillfully used the motif of reincarnation, which is characteristic of myths. “Maybe I should change my appearance?! ... I will turn into a beautiful bracelet with a stone <... >. ... I will turn into a beautiful crown with a stone in the middle <... >. ... turn into a gold ring with a diamond <... > turn into a chain with a pendant <... >” (Altyn kalam, 2014: 137). Reincarnation and transformation, also a frequent element of fairy tale plots, in the folklore tale *Sister Alyonushka and Brother Ivanushka* Ivanushka turns into a goat, in the fairy tale *The Frog Princess* the frog turns into a princess, etc.

In the narrative, an active role is played by demonological characters Baba Yaga, Albasty, the evil

old man (a reference to Koschei), the giant Shoiynkulak (devouring people), whose actions refer to folklore. Kazakh literature, which includes folklore traditions, allusions, reminiscences and intertext, i.e., an effective form of national self-consciousness (A. Ismakova) and possessing a mythopoetic structure of language, found its vivid embodiment in a literary fairy tale. But according to the author’s intention, the image of the Karga Kempir (analogue of Baba Yaga) acts as an assistant, she agrees to help in exchange for the release of her daughters, “You will not return home until you have rescued my daughters and, if necessary, you have risked your life and your soul to save them. And I, in turn, will help you in everything I can! And I can do a lot, as you probably know” (Altyn kalam, 2014: 223).

One of the symbolic motifs in the story is the satisfying hunger, interpreted as a sacrifice, a common ritual and feast, uniting the divine and the human, as death giving life. Thus, according to V. Propp, everything that is associated with an abundant feast, like a tablecloth, acts as an element of the afterlife. “There were also fresh vegetables in abundance, still hot plump flatbreads baked quite recently, a whole mountain of boiled meat, fried *bauyrsak* in tripod cauldrons, and koumiss and fragrant *shubat* were stored in leather vessels” (Altyn Kalam, 2014: 168). In existential philosophy and mythology, the motif of sacrifice was interpreted as atonement for sins before the gods and their further protection and patronage. According to O. Freidenberg, the act of satisfying hunger is at the same time a sacrifice, closely related to the motif of birth and death (Freidenberg, 1997: 56). Thus, researchers draw a close parallel with eating and the act of sacrifice. The latter, which has a clear parallel with the motif of swallowing and crucifixion, is often a plot-forming element of ancient mythology, for example, Cronus devouring his children, Tantalus sacrificing his son, etc.

Another element that determines the fairy tale nature of the narrative is epithets. A striking example is the epithet of a folklore fairy tale “golden fish”, “golden egg”, etc.

The plot and images of the story are quite dynamic and perform a quick transition from one state to another. Such changes, as V. Belyanin calls them “a change of emotional state”, are characteristic of *dark* texts, where the psychological state of the protagonist quickly changes from laughter to crying, from anguish to rage: “Not even a second has passed as a flighty old man, <... > stamped his foot with all anger, straightened up in the blink of an eye” (Altyn kalam, 2014: 155). The work is full of

fairy tale epithets describing the size and height of the characters, ranging from huge, often these are images playing the role of negative characters, to small, undivided by positive connotations. "A lean *tall* old man with an ashen beard in black clothes" (Altyn kalam, 2014: 132). "... *huge* elephants did not miss their chance, trampling their opponents with their feet" (Altyn kalam, 2014: 130). "*Huge* drops of tears of the *giant* girl began to fall, breaking on the floor and splashing around like crystal drops" (Altyn kalam, 2014: 128). "... From the middle of the fragrant flowers appeared charming *little* fairies with lush petal skirts" (Altyn kalam, 2014: 143). "... Red *giants as tall as a mountain* and an insatiable belly got out from under Mount Temirtau" (Altyn kalam, 2014: 176). Like the boy Tazsha in the fight with the dragon in the fairy tale *Tazsha bala: kundi kaitaru*, the youngest of the brothers saves all nine elder brothers from the villain in the folklore tales as *Ertostik, Nine Screamers and One Squeaker* in which the youngest of the brothers is the most resourceful and intelligent who manages to save his family and loved ones from giants.

A similar plot is played out in the literary fairy tale by Z. Torekhanova, the savior of the two cities is a little girl "... The supreme judge of the city came closer and saw a girl sleeping peacefully on a low trestle bed, wrapped in a shiny brown bear skin..." (Altyn kalam, 2014: 172). She is the long-awaited savior of the inhabitants of the twin cities. A symbolic meaning in the fairy tale is the bear skin, which is the totem of the Turkic peoples. The significance lies in the fact that this is an invisible skin.

The author emphasizes the motif of the struggle between the trickster magician and the girl. The motif of the struggle is the desire of the old magician to keep his staff, which embodies the soul of the almighty genie. And the girl's desire is the liberation of the genie soul. This motif is symbolic, implying a change of generations and power, the young replace the elder. A staff symbolizes strength and authority. The mage fights desperately, but the possession of the staff passes to the girl. Mythological cyclicality in the fairy tale narrative can be traced very clearly: the change of the old generation to the young, death is replaced by birth. And here the *inconspicuous* fairy tale character reaches a high level with the help of magical objects given by the genie.

One of the striking examples of fairy tales are plots and images where the main characters are animals. Images of animals served as a convenient tool for conveying moral and ethical and moral and aesthetic values both within the framework of a chil-

dren's and an adult fairy tale. Directly through this group of fairy tales, through animal images, human vices and virtues were better contrasted. The life and socialization of the individual and society as a whole developed according to the principle of the action of living nature and its bright representatives, birds and animals.

A. Baibol's literary fairy tale *Ormandagy zhiyn* (Meeting in the forest) (2012) is aimed at an adult audience. A. Baibol combines the carnival interpretation of images, describing social evil with elements of grotesque and absurdity, together with anti-utopian motifs, allegorically describing the process of destruction of world harmony and order. The pessimistic plot reaches its climax when the slaughter of animals begins, turning into chaos and destruction, which is characteristic of postmodern aesthetics. The social problems of modern society have given a satirical orientation to the story. The author conveys his idea and intention in the form of a literary fairy tale, where grotesque elements are most harmoniously applied. The author's intention reflects the anti-fair, anti-humane attitude of those in power: "How many animals suffer from hunger and thirst, this is already thanks to the fruitful work of forest chiefs" (Baibol, 2012: 154). "Last month, the alien Puma drained all the wealth of our forest and fled to his homeland. We were surprised. Isn't this a feat? Yes, gentlemen..." (Baibol, 2012: 153).

The events of the story unfold in the archetypal topos, the space of the forest. It is assumed that the topos of the forest and its inhabitants were not chosen by chance by the author, we can agree with the statement of V.V. Propp that the forest is the main place where the initiation of the neophyte takes place.

The actions of the members of the described society reach the point of absurdity and comedy, so according to S. Freud, the comic relieves the psychological tension of a person, relieving him of drama (Freud, 2006: 121): "In our forest, we see the consequences of contact with the American jungle – democracy, liberalism, feminism. Animals behave freely, do what comes to their minds. Only yesterday, Mr. Quail defecated on the bear's head. Last week, our younger brother relieved himself in the mouth of a tiger that had fallen asleep with its mouth open" (Baibol, 2012: 153). The fairy tale clearly demonstrates the element of laughter, evolving into exaggeration and hyperbolicism (M. Bakhtin). O.M. Freidenberg argues that obscenities and shameful actions are analogous to acts of fertility (Freidenberg, 1997: 103).

In the fairy tale about animals, the image of the trickster is performed by a fox. This image has retained its functions of cheating, as well as the functions of exposure: "... Last year, a group of martens was handed over to hunters, with whose money the deputy fox bought a beautiful fur coat" (Baibol, 2012: 154).

"Leaders who believe the laudatory speeches and undisguised words of naked flattery of the fox will later bring trouble upon themselves" (Baibol, 2012: 154). In the above lines, the image of the trickster-fox is revealed in the corresponding evaluative ethics as dodgy, calculating and cunning, pursuing selfish goals and material benefits. "... Fell firmly into the Bear's trap having received what he deserved. The Fox Deputy disappeared without saying a word", which causes general rejoicing among all the inhabitants of the forest. But jubilation is replaced by a pessimistic mood and it heralds general chaos. "Animals were disappointed not to find support in the false world" (Baibol, 2012: 161).

Like the image of the fox in the folklore tale *The Fox Sister and the Gray Wolf*, the fox acts as the ideological inspirer of the lion king, ironically and with pleasure using his position: "... The fox doubted, and his excitement was visible. <... > Mr. Fox, tell me, did you accept the new Forest Law we proposed and put a seal?"

"It is not I who put the seal, but the lion, replied the foxes, dodging it" (Baibol, 2012: 159). The image of the lion king is presented in a passive form, in addition to indicating his advanced age: "At one time, fearing the threat of the king of beasts, now the animals: You are sick, go and rest. No one will listen to empty words" (Baibol, 2012: 159). The characteristic of the fox trickster is similar to fire, it is inventive, cunning and destroys everything in its path, transforming life into death, the living into the dead. According to J. Campbell, the image of the jester represents the devil, noting his strength, at the same time stupidity, and emphasizing their ridiculousness (Campbell, 1997: 173).

Plots and images are very concisely built into the composition of the work, allegorically expressing the social status of the characters, coupled with grotesque elements of appearance and appearance: "A thick goat's face was connected to the back of his head, a round beard was trimmed in the middle, there was a scar on the right cheek, and a thick belly protruded" (Baibol, 2012:153). "... Like a groomed bull with sagging skin at the neck and abdomen, and with a sidelong glance" (Baibol, 2012: 155). Each image, whether it is a fox, a lion, a goat, a hare, a

wolf, a bear and a leopard, performs typical social functions and powers in the hierarchy. For example, the metaphor of the image of a goat appears in its traditional hypostasis of a "scapegoat". "The goat did not know that he was the black scapegoat of the forest chiefs. The mortal world was unyielding to them as well" (Baibol, 2012: 161).

In general, the fairy tale fixes important archetypal stages in the cyclical life of a person, focusing on the transition from one state to another, serving as an archive of unconscious forms. The plot denouement of the story is that all the animals die at the hands of poachers. In general, all the images of the fairy tale have ideological and artistic integrity, social and didactic orientation. The work is full of expression based on a witty social caricature, ironizing the person himself and his vicious actions.

Archetype images have long gone beyond folklore and literature, they are actively involved in the formation and development of modern marketing concepts and brands. This is the position of the American researcher Carol Pearson, who considers both personal and corporate brands through archetypes (Pearson, 1991). The typology of individual images presented in her work allows to identify the socio-psychological traits of the individual, and society as a whole, to determine the degree of frequent images. Thus, taking into account the whole range of influences on the individual, both psychological, social, moral and natural, which allow to get a more complete picture of the social behavior of the individual, to understand the causes and triggers of the response to social changes as a whole.

Conclusion

Any archetypal image has artistic, aesthetic, psychological and philosophical functions. These functions impose a certain influence on the formation of personality, of particular importance are the conclusions and experiments obtained in childhood. In this vein, the significance of the fairy tale for the younger generation is very important, placing great emphasis on the initiation of the protagonist. The storylines of the considered works are based on the plot of the struggle, the battle with the forces of destruction and evil, guessing riddles based on the main element of the individualization of the protagonist. Through initiation, the character transforms and moves to a new level of consciousness. Even a *negative* fairy tale character carries an important psychological and cognitive load, influencing the

formation of correct ways of behavior and thinking. Thus, according to I.I. Kruk, a fairy tale covers all the necessary aspects for the initiation of young people, as it includes moral, ethical, legal, socio-psychological categories, knowledge and principles (Kruk, 1989: 19).

In such literary fairy tales, the authors describe the pressing problems of society, criticizing wrong thoughts and behaviors, encouraging and approving the right actions, instructing on the right path, forming the right aesthetic perception. In general, a fairy tale as a chronicle of the people reflects the ideological and social facts of its time. It can be used to determine historical events, socio-political

and moral and ethical norms of the people. All the works considered undoubtedly touch on archetypal themes that will not lose their relevance in later times. Therefore, it is safe to say that the fairy tale, due to its unique structure and images, will find its new authors and readers. Genre and compositional features are complemented by literary ones, social issues interact with universal ones, the world order of life of a modern person.

The study was carried out with the financial support of a grant AP13268897 the Committee of Science of the Ministry of Science and Higher Education of the Republic of Kazakhstan.

Литература

- Кондыбай С. Мифология предказахов / Пер. с каз.яз. З.Наурызбаевой. – Алматы: СаГа, 2008. – 436 с.
- Musaev T., Aziz J., Mohd J. *The analysis of Japanese Fairy Tales using Propp's structural-typological narratives by Japanese language learners*. Journal of Language Studies. Vol. 22(4), November 2022. Retrieved 20 April 2024 from <http://doi.org/10.17576/gema-2022-2204-20>
- Elber-Aviram H. *Fairy Tales of London. British Urban Fantasy, 1840 to the Present*. Bloomsbury: London and New York. – 2021, 256 p.
- Пропп В. Морфология волшебной сказки; Исторические корни волшебной сказки / Владимир Пропп. – Москва: КоЛибри, Азбука-Аттикус, 2021. – 640 с.
- Мелетинский Е.М. О литературных архетипах. / Российский государственный гуманитарный университет. – Москва, 1994. – 136 с.
- Фрейдберг О.М. Поэтика сюжета и жанра. – Москва: Издательство «Лабиринт», 1997. – 448 с.
- Белянин В. Введение в психиатрическое литературоведение. – Москва, 1996. – 281 с.
- Ақыш Н. Қазақ балалар әдебиетінің тарихы. Екітомдық. Т.1. – Алматы: «Evo Press» баспасы, 2022. – 324 б.
- Қазіргі қазақ балалар әдебиетінің даму үрдістері (1991-2021 жж.). – Алматы: ТОО «Литера-М», 2022. – 288 б.
- Zipes J. *When Dreams Came True: Classical Fairy Tales and their Tradition*. – New York and London: Routledge, 2007. – 322 p.
- Сейткалиева Г.Х. Литературная сказка Е.Л. Шварца в аспекте сказочности и реализма. дисс... к.ф.н. – Алматы, 2008. – 132 с.
- Кривошапова Т.В. Русская литературная сказка конца XIX-начала XX века. Учеб.пособие по спецкурсу для студ.по спец. «Русский язык и литература» – Акмола: АкМУ, 1995. – 80 с.
- Брауде Л. Скандинавская литературная сказка. – Москва, 1979. 208 с.
- Мұхтарбекқызы Г. Тазша бала: Күнді қайтару: Ертегі – Алматы: Астана-кітап, 2021. – 30 б.
- Түркі халықтарының хикаялары / Толды құрастырып, баспаға дайындағандар: Ибраев Ш.И., Ахметбекова А.К., Әуесбаева П.Т. – Алматы, 2014. – 415 б.
- Классикалық зерттеуле: Көп томдық. – Алматы «Әдебиет әлемі», 2013. Т. 16.: Қоңыратбаев Ә., Бердібай Р. Фольклор және әдебиет туралы зерттеулер. – 432 б.
- Кэмпбелл Дж. Тысячеликий герой. – Москва: АСТ, 1997. – 228 с.
- Алтын қалам. – Алматы, 2014. – 276 б.
- В.Д. Шикаренко. Смысловая структура социокультурного пространства: Миф и сказка. – М.: КомКнига, 2005. – 208 с.
- Байбол Ә. Теміржол вокзалы: Проза. / Ә. Байбол. – Алматы: «Жалын баспасы» ЖШС, 2012. – 320 бет.
- Фрейд З. Остроумие и его отношение к бессознательному. / Пер. Я.М. Коган, М.В. Вульф. – Москва: АСТ, Мн.: Харвест, 2006. – 480 с.
- Carol S. *Pearson Awakening the Heroes within: Twelve archetypes to help us find ourselves and transform our world*. 1991.
- Крук И.И. Восточнославянские сказки о животных: Образы. Композиция. – Минск: Наука и техника, 1989. – 159 с.

References

- Akysh, N. (2022). *Kazak balalar adebietinin tarihy*. [The history of Kazakh children's literature]. Eki-tomdyk. T.1. Almaty: «Evo Press». (in Kazakh)
- Altyn kalam. (2014). Almaty. (in Russian)
- Baibol, A. (2012). *Temirzhol vokzaly: Proza* [Railway station: Prose]. Almaty. Zhalyyn baspasy. (in Kazakh)

- Belyanin, V. (1996). Vvedenie v psixiatricheskoe literaturovedenie [Introduction to Psychiatric Literature]. Moscow. (in Russian)
- Braude, L. (1979). Skandinavskaya literaturnaya skazka. [A Scandinavian literary fairy tale]. Moskva. (in Russian)
- Campbell, J. (1997). Tysyachelikij geroj [Thousand-faced Hero]. Moscow. AST. (in Russian)
- Carol, S. (1991). Pearson Awakening the Heroes within: Twelve archetypes to help us find ourselves and transform our world.
- Elber-Aviram, H. (2021). Fairy Tales of London. British Urban Fantasy, 1840 to the Present. Bloomsbury: London and New York.
- Freid, Z. (2006). Ostroumie i ego otnoshenie k bessoznatel'nomu [Wit and its relation to the unconscious]. YA.M. Kogan, M.V. Vul'f. Moscow. AST, Kharvest. (in Russian)
- Freidenberg, O.M. (1997). Poetika syuzheta i zhanra [The poetics of the plot and genre]. Moscow. Izdatel'stvo Labirint. (in Russian)
- Kazirgi kazak balalar adebietinin damu urdisteri (1991-2021 zhzh.). (2022). [Trends in the development of modern Kazakh children's literature (1991-2021)]. Almaty. "Litera-M". (in Kazakh)
- Klassikalyk zertteuler. (2013). [Classical studies]: Kop tomdyq. T. 16.: Konyratbaev A., Berdibaj R. Fol'klor zhane adebiet turaly zertteuler [Studies on folklore and literature]. Almaty. Adebiet alemi. (in Kazakh)
- Kondybai, S. (2008). Mifologiya predkazahov [The mythology of Kazakh ancestors]. Z.Nauryzbaevoy. Almaty. SaGa. (in Russian)
- Krivoshchapova T.V. (1995). Russkaya literaturnaya skazka konca XIX-nachala XX veka. [Russian literary fairy tale of the late XIX-early XX century]. Ucheb.posobie po speckursu dlya stud.po spec. "Russkij yazyk i literatura" [Studies.a special course guide for students. according to spec. "Russian language and Literature"]. Akmola. АқМУ. (in Russian)
- Kruk, I.I. (1989). Vostochnoslavyanskije skazki o zhivotnyh: Obrazy. Kompoziciya [East Slavic tales about animals: Images. Composition]. – Moscow. Nauka i tekhnika. (in Russian)
- Meletinski, E.M. (1994). O literaturnyh arhetipah [About literary archetypes] / Rossijskij gosudarstvennyj gumanitarnyj universitet. Moscow. (in Russian)
- Mukhtarbekkyzy, G. (2021). Tazsha bala: Kundi kajtaru: Ertegi. [Tazsha bala: Return of the Sun: a fairy tale.]. Almaty. Astana-kitap. (in Kazakh)
- Musaev, T., Aziz, J., Mohd, J. (2022). The analysis of Japanese Fairy Tales using Propp's structural-typological narratives by Japanese language learners. Journal of Language Studies. Vol. 22(4), November. Retrieved 20 April 2024 from <http://doi.org/10.17576/gema-2022-2204-20>
- Propp, V. (2021). Morfologiya volshebnoj skazki; Istoricheskie korni volshebnoj skazki [The morphology of a fairy tale; The historical roots of a fairy tale]/ Vladimir Propp. M.: KoLibri, Azbuka-Attikus. (in Russian)
- Seitkalieva, G.Kh. (2008). Literaturnaya skazka E.L. Shvartca v aspekte skazochnosti i realizma. [E.L. Schwartz's literary fairy tale in the aspect of fabulousness and realism.]. diss... k.f.n. – Almaty. (in Russian)
- Shinkarenko, V.D. (2005). Smyslovaya struktura sociokul'turnogo prostranstva: Mif i skazka [The semantic structure of the socio-cultural space: Myth and fairy tale]. M.: KomKniga. (in Russian)
- Turki halyktarynyn hikayalary. (2014). [Stories of Turkic peoples]. Ed: Ibraev SH.I., Akhmetbekova, A.K., Auesbaeva, P.T. Almaty. (in Kazakh)
- Zipes, J. (2007). When Dreams Came True: Classical Fairy Tales and their Tradition. New York and London: Routledge.

Information about authors:

Elmira Zhanysbekova (corresponding author) – PhD, Senior Lecturer. Al-Farabi Kazakh National University (Almaty, Kazakhstan, email: ezhanysbekova010@gmail.com);

Luidmila Safronova – Professor, Doctor. Abai Kazakh National Pedagogical University (Almaty, Kazakhstan, email: dinass2002@mail.ru).

Авторлар туралы мәлімет:

Жанысбекова Эльмира (корреспондент автор) – PhD, аға оқытушы, Әл-Фараби атындағы Қазақ ұлттық университеті (Алматы қ., Қазақстан, email: ezhanysbekova010@gmail.com);

Сафронова Людмила – профессор, доктор, Абай атындағы Қазақ ұлттық педагогикалық университеті (Алматы қ., Қазақстан, email: dinass2002@mail.ru).

Date of receipt of the article: July 14, 2024.

Accepted: December 2, 2024.