

**MODERN
KAZAKHSTANI LITERARY
FAIRY TALE**

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Reviewers:

Shaibakova D., Doctor of Philology, Professor of Abai Kazakh
National Pedagogical University

Nurgali K.G., Doctor of Philology, Professor of L. Gumilyov
Eurasian National University

Aimagambetova M.M., PhD, Acting Associate Professor of Al-
Farabi Kazakh National University

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The monograph «Современная казахстанская литературная
сказка» (Modern Kazakhstani Literary Fairy Tale) presents new
scientific trends in the interpretation of modern Kazakhstani literary fairy
tales (based on the works of A. Tukamov, Z. Turekhan, A.Baibol, B.
Dzhilkibaev, A.Kim, P. Duisenbin, G. Mukhtarbekkyzy, N. Akysh, L.
Kalaus, etc.). In the aspect of the post-Freudian and cognitive approach,

the latent characteristics of the fairy-tale text are revealed, due to the influence of the collective and individual unconscious on the author and his readership (individual and collective psychotrauma of the ethnos and the epoch as a whole, images-desires, images-fears, ideas about the ideal, repressed complexes, etc., extrapolated into certain archetypal structures).

The monograph will be of interest to literary critics, post-folklore researchers, cultural scientists, etc.

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ARCHETYPAL IMAGES AND PLOTS OF A MODERN KAZAKHSTANI LITERARY FAIRY TALE

The relevance of these study is due to the fact that the works of authors writing in the genre of literary fairy tales have become more in demand and deserve special attention. A literary fairy tale is a genre closely related to myth and folklore, expressing the collective unconscious. This is due to the fact that the fairy tale has always attracted with its special poetics, structure and semantics, characters and images. Myths, fairy tales, legends have accompanied man since the first days of his existence, accumulating all the experience of knowing the world. And with each new round of development of human culture, this genre has continuously evolved. The beginning with oral folk art - folklore tales, and then the appearance of writing led to the emergence of a literary language, which transformed into a literary, author's one. "... A fairy tale, and especially household, is considered the ancestor of written realistic narrative literature" [1, p. 240]. According to academician S. Kaskabasov, "The fairy tale genre is a developed, skillful form of legendary prose, i.e. fiction" [2, 174].

The oral creativity of the Kazakh people, which laid the foundations of the national worldview, includes the historical processes of formation of spiritual culture and perception of the surrounding world. The entire rich historical experience of the spiritual heritage is reflected in the national folklore of the Kazakhs. Folklore has absorbed all aspects, synthesizing archaic consciousness, mythological thinking. Having formed a worldview based on the ancient beliefs of animism, Totemism, Zoroastrianism, Buddhism, Tengrianism, nomadic civilization, as well as traditional beliefs and generally accepted norms of behavior. A historical fact that is a great achievement of mankind, the Great Silk Road, which was part of our history. Further spiritual perception of the surrounding world developed in interaction with the developed Turkic culture. These are considered ancient monuments of written culture, known in science as "ancient Turkic script", which served as the basis of written literature.

The earliest literary examples date back to the 8th century. This was continued in the person of storytellers akyns, sal-seri, in such types of works as "zhyr", "tolgau", "dastan", etc. Spiritual culture, being a source of mythological and folklore images and motifs, enriched the literary text. Probably, therefore, in order to always remember the centuries-old values and norms of behavior, the appeal to folklore has been and will be relevant.

One of the significant means directly contributing to the proper formation of the spiritual world of a younger teenager is literature. Children's literature, including the genre of literary fairy tales, attaches special importance to the upbringing of teenagers. Based on an unusual, adventurous story, along with folklore heritage and the realities of modernity, it teaches and mentors more than one generation of young people. Involuntarily, N. Satz's statement comes to mind: "How you raise a child – this will be the society of the future." Therefore, the Kazakh folk wisdom has not lost its relevance, which says: "Those people who have managed to raise their offspring will succeed! Speaking of this, we can be proud that in Kazakh children's literature there are names of authors who care about the fate of children, these are works of A. Baitursynov, Y. Altynsarin, M. Auyezov, G. Musyrepov, M. Zhumabayev, S. Toraighyrov, S. Kobeev, S. Mukanov, M. Dulatov, B. Mailin. As well as the works of authors whose work is closely related to children's literature Y. Altynsarin, O. Turmanzhanov, M. Zhamanbolinov, M. Alimbayev, E. Otetleuov, H. Ergali, S. Seitov, Zh. Kashkynov, M. Baizakov, B. Sokpakbayev, Kh. Lekero, M. Gumerov, K. Myrzaliev, Zh. Smakov, E. Utetleuov, M. Kabanbaev and many others.

In subsequent years, they are replenished with the works of talented new wave authors who comprehensively reveal the psychology of the child, reproduce the internal evolution of the genre, a series of works filled with new literary images and motifs.

In their works, the authors raise issues such as the relationship between a child and parents, changing the child's psychology and its negative impact on the child's psyche, preventing cause-and-effect relationships, as well as ways to overcome the difficulties of the transition period. For example, N. Akysh's works give a child the

opportunity to look at himself from the outside, primarily from the position of the child himself, developing healthy self-criticism through the model of a spoiled child who ignores the requests of parents. Many authors in their works widely cover such philosophical issues as the meaning of life, human nature, virtue and vice, willpower, science and technology, ethics and morality, etc. For example, M. Sembaikyzy in her story "Uakyt zhaily yertegi" (A fairy tale of time), taking as a basis a typical portrait of a modern child, raises the question of how teenagers can form, motivate and control their willpower, ways and means of self-criticism. These works rationally describe the child's environment and its influence on the formation of correct thinking. The teenage generation reading these literary tales will undoubtedly achieve great success in serving their people, become significant personalities for their country, with the desire to remain faithful to their people.

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 adabietinin tarikhy" ("History of Kazakh children's literature"), published in 2022 [3]. In the same year, the collective monograph of the M.Auezov Institute of Literature and Art "Kazirgi kazak balalar adabietinin damu urdisteri (1991-2021)" [4] ("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, E. Zipes identifies several approaches to the study of literary fairy tales: folkloristic, structuralist, literary, psychoanalytic, historical and feminist. This can be seen in the works of K. Levi-Strauss, devoted to the issues of historical and anthropological features of fairy tales. V.V. Propp investigated the structural and semantic features of fairy tales, which served as the basis for the works of A.

Greimas, E. M. Meletinsky, V. A. Bakhtin, R. Barth. The works of E. M. Neelov, M. N. Lipovetsky, I. P. Lupanova, T. V. Utkina, E. A. Garanina, L. V. Ovchinnikova, A. A. Shevtsova, O. K. Gerlovan, T. G. Leonova and others are devoted to the study of the literary fairy tale. The relevance of this topic is confirmed by the works of Western European and American researchers such as E. W. Harris, J. Zipes, M. Canep, S. Connor, M. Warner, I. Gregson, J. Campbell, R. Bottigheimer, N. Canepa, A. Lurie, M. Nikolaeva, et al. Attempts to study folklore tales were also made in domestic philology by S. A. Kaskabasov, Z. Kabdolov, M. Gabdullin, S. Kirabaev, K. Zhumaliev, 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. Seitkalieva 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" [5, p. 27]. 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 [6, p. 18]. 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" [7, p.6].

A number of folklore images, motifs and plots transformed into the literary fairy tale. The latter absorbed the traditional laws of the ethnos/people, implying a special structure and semantics. The author's idea is embodied through archetypes - images rooted in the consciousness of an ethnic group and bearing a special cultural semantics. The archetype is a complex phenomenon that carries the centuries-old history of mankind. According to the psychological dictionary, the archetype is a key concept of analytical psychology. The term refers to the original image passing from generation to generation. This is a structure-forming component of thinking, which is hidden in the collective unconscious (K.G. Jung). The original images influence the personality and shape it, manifesting themselves in creative activity [8, p. 26]. According to the majority of Kazakhstani scientists, folklore and literature have always existed in symbiosis, folklore enriched literature with its motifs and images.

Folklore images and motifs in both Kazakh and world folklore are the images of Zhalmauyz Kempir (Baba Yaga), a father and three sons, a wise wife, rich and poor, khan (king) and vizier, wolf, fox and hare, which have retained their functions and semantics in a literary fairy tale. As G. Eleukenova emphasizes in her work on the history of Kazakh art, the abundance of archetypal images and motifs in the work of art emphasize its special importance. She further writes, that the identification of archetypes from symbols and myths plays a primary role in the literary analysis of the text [9, p. 112].

Thus, there are four types of interaction between folklore and literature: 1) genetic, 2) oppositional, 3) harmonious, 4) reverse [10, p. 47]. Each type of interaction corresponds to the evolutionary development of literature as a whole. It is known that folklore components served as the basis for literature. This interaction is genetic in nature. Gradually, with the development and formation of literature, new literary connections are formed, it begins to develop as an independent branch, goes beyond folklore, implying an oppositional

connection, nevertheless, using folklore plots and genres. Further, literature, acquiring a multi-genre, artistic and aesthetic form, again turns to folklore, but at a higher level, elements of folklore are used as symbols, as a literary device, allusion, working at the subconscious level, elements of the stream of consciousness. This interaction complements each other and is harmonious. The latter type of interaction implies an individual idea of the author, which may include a literary fairy tale.

In modern literary studies, the definitions of "children's fairy tale" and "fairy tale for adults" are used. Let's try to distinguish these concepts. What are the genre features of each definition? What is their distinguishing feature? In our opinion, the main difference lies in the semantic and psychological load of the work. The author of the fairy tale for children aims at instructive content, taking into account age categories, and the narrative is written in an accessible language. The images are described in detail here and do not imply associative links. Psychologism in a fairy tale lies in the fact that a child, entering the path of growing up and relationships, builds a connection with society through a fairy tale. By copying the actions of fairy-tale characters, he builds his own model of behavior. A children's fairy tale teaches to perceive oneself on a psychological level and project one's actions directly onto society. In this regard, the role of fairy tales in the full-fledged psychological development of children is very important. The author, writing for an adult audience, includes intellectual tasks, techniques with a "spiraling" plot, combines reminiscences, elements of fantasy, myth and parable. Images bearing a deep archetypal load are applicable here. The evidence of which are the fairy tales for adults by L. Kalaus "Dark tales", Y. Serebryansky "Kazakh fairy tales", E. Aila, N. Sakavova "Fairy tales for adults", T. Nurmagambetov "Totykus", etc. Thus, according to M.L. Lurie, literary reminiscences, historical and biographical associations and allusions are used in the structure of a fairy tale for adults. A children's fairy tale is devoid of such elements, here the author's idea is presented clearly, without subtext meanings [11, p.330].

In general, the division of the fairy tale into certain age groups was approved relatively recently. According to researchers, fairy tales have relatively recently entered the category of children's literature, although

they were originally intended for adults [12, p.162]; [13], [14] and others].

Thus, according to Z. Shavit, a children's fairy tale is a traditional system, while an adult fairy tale is based on a less traditional system and can be based on such complex elements as imitation, the inclusion of new elements, initiation, changing functions and sequences of elements, amorphous text and chronotope [15, p. 78]. For example, A.A. Shevtsova identifies three subtypes of children's and adult literary fairy tales: cognitive (children's and adult fairy tales with a greater focus on children), moral (oriented both to the child and to the adult: in such tales, the edifying principle is strongly expressed) and philosophical (oriented towards an adult). [16, p. 77]. Thus, the main criterion for distinguishing an adult fairy tale from a children's one is the semantic saturation of the work. I.I. Kruk holds a similar opinion: "the more mature and experienced the audience, the more extensive and veiled analogies it is able to carry out" [17, p. 21]. An example of such works are the works of A. Altai "Centaur", A. Baybol, L. Petrushevskaya, written in the poetics of postmodernism. According to A.A. Shevtsova, each subtype of a fairy tale has plot and compositional features reflected in the title, the beginning, the nature of the narrative and the ending. This idea can be summed up by the statement of E. Kovtun, who writes that "in the second half of the XIX – early XX century, writers and critics were clearly aware of the genre possibilities of a literary fairy tale and its usefulness for readers of all ages" [18].

The genre features of the folklore tale have been preserved and have left their mark on modern fairy-tale texts. These are magical fiction, mythological images, wonderful assistants, fabulous images and their functions, cause-and-effect relationships and a special chronotope. In this sense, V.Yu. Hartung's opinion is indicative of the position of, who studies the postmodern trend in a fairy tale, according to whom a postmodern fairy tale with a polyphonic text organization allows the author to expand the circle of readers who do not have age and individual restrictions, combining entertainment and experience [19, C. 47] Narratives in a postmodern tale is polyphonic, the author uses allusions and intertext. The fairy tale narrative preserves the traditions of

myth, and the literary fairy tale has absorbed the fantasy genre [20; 21; 19]. As E. Kovtun accurately noted, fantastic fairy tale images allow to achieve maximum versatility, in which the centuries-old experience of generations is accumulated, and moreover, each generation brought its own realities and fantasies to them [18, p.140]. The symbiosis of these elements contributed to the formation of an individual author's vision of the world, a new myth, an author's fairy tale. The authors use archetype images to fill in gaps in culture and history. The subconscious archetypal images used by the authors serve as the beginning of the unity and harmony. According to M.-L. Franz, the archetypal image, in addition to the mental pattern, includes an emotional load. Emotionality gives the archetypal image greater sensuality and awareness (22, p. 15). The abundance of images devoid of sensuality deprives the fairy-tale plot of meaning.

The American researcher of the fairy tale E.W. Harris identifies several distinctive features of a literary fairy tale from a folklore one. Firstly, the components of a folk tale: the beginning, the climax, the denouement, the finale, which are not present in a literary fairy tale; secondly, a literary fairy tale contains modern realities; thirdly, a literary fairy tale is the result of the author's creativity; fourthly, a folk tale has a happy ending, while a literary fairy tale can have a tragic or open ending; fifthly, the text of a folklore tale may have the same composition of participants at different events; the author's tale is longer in volume, the number of characters is greater; it is impossible to determine the chronotope of a folklore tale, but in a literary tale it is presented clearly and intelligibly; the author's tale is longer in volume, the number of characters is greater, the image of the protagonist in a folklore tale is generalized, in a literary tale it is individualized; a literary tale is not limited in a set of motifs; if in folklore fairy tales the narration is conducted in the third person, then in literary fairy tales the author narrates from the first person; modern literary fairy tales find their continuation in new adventures [23, p.27].

It is known that heroic fairy tales originate from myths about gods, cultural heroes and demiurgists. Totemic myths, in turn, served as the basis for animal tales. Myths, beliefs, a special type of thinking and

worldview have led to various types of understanding of the surrounding world, such as animism, totemism, fetishism, a mythological picture of the world reflected and continuing its existence in the genre of fairy tales. Here we can agree with the statement of E.M. Meletinsky, who notes that it was the myth that contributed to the emergence of the fairy tale [24, 232 p.].

Myth is a universal concept that carries a universal meaning, and a fairy tale carries the individual experience of an ethnic group. Mythological images bearing a sacred meaning and code migrated to the folklore genre. It can be argued that the fairy tale as a narrative form arose from the symbiosis of myth and folk beliefs. Myth, losing its sacred, universal semantics, transforms into a fairy tale, focusing on everyday, social experience. A.A. Shevtsova classifies literary fairy tales according to the following main genre characteristics: 1. Individual author's character, 2. Auxiliary to folklore tradition, 3. Synthetic character, 4. Universality of plots, 5. Unity of aesthetic and didactic functions [16, p.43].

Kazakh scientist A.S. Kaskabasov classifies fairy tales into the following types: animal tales, fairy tales, heroic tales, novelistic stories and satirical. Animal tales come from ancient beliefs, myths and hunting stories and are divided into three large groups: 1) etiological, 2) classical, 3) fable. M. Auezov divided fairy tales into five groups: fairy tales, fairy tales of animals, fairy tales for children, legendary fairy tales.

The features of the Kazakh children's literary fairy tale were first considered in the study of Zh.A. Rustemova "Kazakh children's prose literary fairy tale". The work analyses the issues of genre features of a literary fairy tale, its origin and development in combination with artistic ones. She gives the following definition to a children's literary fairy tale: A children's literary fairy tale is a work of a certain author, which is narrated both in prose and in verse and in the language of drama, justifying the nature of a folk fairy tale. It tells about amazing events that happened to a person, mainly a child, events in the world of animals and phenomena of social society in the footsteps of a folk story (folklore fairy tale, legend, myth), or in fiction itself [25, 15]. Attempts to study an adult literary fairy tale in Kazakh literary studies were made by S.

Sharabasov. He notes that the fairy tale develops into such literary genres as story, verse, legend, and then transforms into an adult fairy tale. In the long preface to the literary fairy tale [26, p. 42]. As part of an adult literary fairy tale, he includes the works of G. Musrepov, T. Alimkulov, O. Bokeev, S. Sanbaev, T. Abdikov and others. According to genre characteristics, this list can be continued by including the postmodern works of A. Altai "Centaur", R. Seisenbayev "Dead men roam in the sands", T. Nurmagambetov "Totykus" (Parrot), A. Baibol "Ormandagy zhiyn" (Meeting in the forest), "Aidakhar, au ham barys" (A dragon, a bear and a leopard), etc.

The works of modern Kazakh writers incorporated the syncretic genre of fairy tales, which has its own centuries-old traditions and culture of oral folk art of *sal* and *seri* (poet). The spiritual culture of the Kazakh people, including animism, fetishism, mythology, the foundations of Tengrianism, Christian, pre-Islamic and Islamic beliefs, served as the basis for a rich syncretism. It can be argued that at present, the literary fairy tale as an effective platform for the entire world artistic process, combining fantastic, folklore, mythological images and plots in combination with modern artistic, authorial intentions, served as the basis for such a rapid development of this genre.

With the development of science and technology, the intentions of the authors are changing. The images, motifs and plots of a modern literary fairy tale have become more refined, here the author puts the protagonist in front of large-scale difficulties in tune with modern realities. The character of a modern literary fairy tale resists the universal flood, natural disasters, human vices, etc.

A fairy tale is a guide to action and fulfills a peculiar role of a landmark in the life of every person. The plot of the fairy tale and the system of images, the rational position of the protagonist, the functions of images, associations provide a powerful motivation for the authors of modernity to beat this or that image qualitatively and most productively. This productivity is embodied in the special structure of the fairy tale. This structure has always been based on the formation of a protagonist and the evolution of the spirit. The genre of a modern fairy tale is a priori close to the concept of storytelling. In this vein, the works of Western

writers such as J. R. R. Tolkien., J. R. Rowling, J. Martin and others are in demand.

The peculiarity of the structure of a fairy tale is that it begins with magic and develops into reality. In the fairy tale genre, based on authentic life attitudes, the real and the miraculous are closely intertwined.

The initiation motif occupies a dominant place in a fairy tale. The semantics of the fabulous form is embodied here. For example, Tazsha bala (boy) in a fairy tale goes through a series of trials and as a result acquires a new view of the world, new knowledge about the world around him. The whole course of fairy tale is replete with levels of various challenges, such as: 1) birth (a supernatural being with special qualities or a socially disadvantaged protagonist), 2) wandering, orphanhood; 3) traveling; 4) fighting monsters and giving gifts for perseverance, doing good deeds, love.; 5) getting half of the kingdom. Dying and being reborn every time, the protagonist becomes a worthy member of his society. The protagonist, passing through the levels, grows up physically, talking magical assistants (good or evil, animals or objects) come to the rescue, giving the basis for the spiritual maturation. The inner spiritual development of the protagonist, having reached its apogee, ends with giving him all kinds of gifts and changing his status from a "minus" to a "plus" sign.

According to A. Kaskabasov, fiction has branched off from the fairy tale genre, being its logical continuation, noting that the developed form of legend is the fairy tale genre, namely fiction. Especially noting its versatility: artistic and aesthetic orientation and educational content [27, p.185]. The relevance of literary fairy tale is supported by the attempt and desire to understand the national identity of character, language, literature and cultural characteristics. Consonant with the statement of Yu.M. Sokolov, believes that folklore is the core of the modern literary trend [28, p. 30]. According to A.S. Ismakova, modern Kazakh prose "synthesizes folklore traditions in a new context of literary genres and individual styles." Thus, as A.S. Ismakova emphasizes, the leading way of artistry in Kazakh prose is "the psychological interpretation of folklore genres and folklore images" [29, p. 256]. The modern Kazakh

literary fairy tale has become a logical continuation and heir of folklore and literary cultural archetypes. In the 1960s of the 19th century, the first literary fairy tales by O. Turmanzhanov "Arpa, bidai - as eken, altyn, kumys – tas eken", I. Zhansugurov "Zhuz auyz otirik aitkan Tazsha", a novel-fairy tale by P. Duisenbin "Oyimpaz oiyshyktar otauynnda nemese Daurennin oiyshyktary", "Nurstan men akkanattyn bastan keshkenderi", etc. appeared in the Kazakh language. With the development of literary trends and genres, the genre-forming elements of the fairy tale are improved and perceived in a new way. According to V. Propp, the originality of a fairy tale lies in the breadth of use of the compositional elements of the fairy tale [30, p.214].

Researcher of literary fairy tales of E.V. Schwartz S.Kh. Seitkalieva argues that "the full contact of the archaic fairy tale genre with reality occurs when the artistic world and the semantics of the fairy tale become the main ones in the artistic world of the work, absorbing the atmosphere of the epoch and reality. Then a real literary fairy tale appears" [31]. S.G. Lazutin in his work "The Poetics of Russian Folklore" argues that each fairy tale plot has its own uniqueness, but what remains unchanged is that the main character necessarily comes into contact with magical forces [32].

Noting the universality of the fairy tale genre, L.V. Ovchinnikova argues that the relevance among the authors of the genre of literary fairy tales lies in the fact that it allows to authors to freely include legends, parables, mythological and folklore elements. The researcher also notes that the authors of the "new wave" use the experience of not only domestic, but also world literary heritage [33, p. 65]. During this period, fairy tale prose is experiencing a special revival, as evidenced by works designed for both children's and adult audiences: "Scary Bedtime Stories" by Olga Mark (for adults, postmodernism), "Lion", "Zakharka the Cat" by Mikhail Pak (for children, realistic poetics and romantic aesthetics), "Poems and Fairy Tales" by Daria Dzhumageldinova (poetic texts with elements of children's fairy tales, mystical realism), "Princess flowers", "The Tale of the beautiful flamingo birds", "Glossik's First Journey" by Nursulu Shaimerdenova (realistic poetics, positivism), Lily Kalas's "Pin'ata" (for adults, postmodernism, feminist criticism), Zira

Nauryzbayeva and Lily Kalaus "The Adventures of Batu and his friends in the land of Barsakelmes" (for children, mythological intertext) and many others.

According to E. Kovtun, the boundaries of children's and adult fairy tales began to be clearly delineated in the 19th century. Moreover, she argues that fairy tale motifs have become part of "serious" literature [18, p.136]. According to V. Propp, folklore is an explanation of personal and other phenomena of spiritual culture [34, p. 16]. In a literary fairy tale, the image reflects the author's attitude towards the character. The author uses one or another image, emphasizing the genre specifics of the narrative. They can be taken from folklore tales that perform similar functions. Folklore characters as Tazsha, Aldar, Zhalmauyz Kempir are also found in literary fairy tales by M.Auezov, I. Zhansugurov and others.

The archetypal motifs of a literary fairy tale are: path/road, journey, tree (hollow), search (for father, mother, bride, brothers), trial, spell, meeting. According to Z. Freud, "any connection with an archetype, whether experienced or simply expressed, is 'touching', which means that it acts; in the end, it releases a voice in us that is more powerful than our own. The one who speaks in the original forms speaks with a thousand voices; he comprehends, overcomes and at the same time elevates what he means from the singular into the transitory, into the sphere of eternal existence, he elevates personal destiny to the fate of humanity" (35, pp. 33-34).

A literary fairy tale absorbs the mass consciousness (unconscious), including the hopes and aspirations of society, forming a visual picture of an ideal modern society with the help of archetypal images. The archetype, which carries a dual nature, serves as a ladder leading up to subsequent development, the formation of a harmonious personality, or down to death, the destruction of personality.

The genre of fairy tales, including the modern literary fairy tale, built on the evolution and initiation of the orphan archetype, projected as a whole onto a popular idea and the search for meaning and harmony, promotes order and access to lost spiritual and moral qualities. At the junction of epochs, deep, highly moral models of behavior are

actualized, bearing characteristic universal signs and symbols inherent in the picture of the world of the people.

A. Tukamov's literary fairy tale is based on the etiological myth of the brothers, which embodies the dual world of a person facing a choice. They represent the phratry struggle of vice and virtue, good and bad, life and death. The peaceful coexistence of the brothers is coming to an end due to the violation of the ban on crossing the borders between the two worlds. The reason for the ban was the actions of an orphan boy who saves a girl from imminent death thanks to a magic object. Two brothers are forbidden to cross the wall separating two opposite forests. An agreement that had not been violated for a long time was violated by an orphan boy. The boy saves the girl thanks to the properties of a magic handkerchief, throwing which a person can become invisible. This motif is characteristic of a fairy tale, it is an invisibility hat, an invisibility cloak, etc. that make a creature or object invisible to human eyes. In this case, this handkerchief, which gives the property of invisibility in the face of evil, resembles a motif known in Buddhism. The Buddha also disappears without joining the fight against evil, during difficult periods of chaos and turmoil, securing himself with invisibility. Invisibility as an element of the supernatural is something magical. Nature itself has endowed animals and birds living in the forest with this quality. All animals change their color at certain times of the year. One of the famous creatures that can blend into the environment is the chameleon.

The protagonist, being in harmony with himself and the world around him, is in a state of love and creation, while his antagonist is in the sphere of power and self-interest. He interprets all actions and relationships only for the purpose of profit and gain. The author's idea is that the inclusion of ancient magical traditions and rituals passed down from generation to generation is one of the oldest types of human mental activity. Mythological thinking and perception are the perception of the world by ancient man. Ancient knowledge about the world and its structure has always been shrouded in mystery and magic. New knowledge and discoveries complement ancient ideas, and the latter, endowed with spirituality, true values, are actualized directly in fairy tales, resurrecting the model of behavior of a spiritual personality.

Thus, the social needs of our time can express the hopes, aspirations and needs of ordinary people. Most often, these are children, teenagers who join the fight against the dark, evil forces of chaos, or an ordinary boy who replaces the king. A fairy tale protagonist with a collective consciousness is social. He is always ready to sacrifice himself for the common good, he sacrifices himself, not for self-realization, he is ready to go to hell. Magical items and assistants, for example, a self-made tablecloth, an invisible handkerchief, are attributes of abundance given to the protagonist from the realm of the dead. The Spirit and holy forces do not need human needs, they can move from one place to another in the blink of an eye only with the power of thought.

The orphan's close companion is a puppy that matches his owner. He is very smart and wise, can speak in a human voice, always comes to the rescue and protects him. Since ancient times, the dog has been revered as a friend and guardian of the boundaries of the house. It was not only a pet, but also a fabulous assistant, a devoted and loyal friend - at home, hunting, on the road, a companion during initiation. In folklore, almost all fairy tale images of dogs are positive. Their goal is to save the initiates, support them in difficult times, help and predict future events. The motif of the fortune-telling dog is found almost everywhere in Russian and Slavic fairy tales. In such fairy tales as "Daughter and Stepdaughter", "Morozko", "The Girl in the Well", which describe the cruel attitude of the stepmother to the stepdaughter and her attempts to get rid of an unrelated child, the dog helps the victim and predicts a favorable end for her (the dog predicts which of the girls will come out of the forest with gifts: "The daughter of an old man in gold and silver, but no one marries the daughter of an old woman").

Another mythological concept is the ability of the dog image to sense the presence of evil spirits and protect its owner from them. The same sacred abilities in Russian and Slavic mythological folklore are possessed by a two-eyed or four-eyed dog, which searches everywhere for various evil spirits, wherever it hides [36].

A dog as an archetype of a friend and helper, in the depths of whose soul fragments of parental protective images were hidden. We see that the helper animals have not lost their special qualities and characteristics,

having turned into a literary fairy tale. The dog will point the right way here and save the person. The sacred texts also confirm this conclusion. Here is a motif from the Kazakh myth about saving a man by a dog from Satan.

"<...> Allah created a man out of clay, put a dog to guard him, and he went after his soul. At this time, a genie appeared and planned to destroy a clay statue of a man. But the dog wouldn't let him. The genie got angry and turned cold. At the dawn of creation, the dog was naked, without fur, and instantly froze. The genie jumped up to the man and spat at him several times. It is thanks to these spits that humanity has received misfortunes, diseases and suffering. Allah returned, breathed a soul into this man and scolded the genie for what he had done. However, diseases and misfortunes remained with man, because now, in earthly life, he needed them. And the Creator rewarded the dog with warm fur for faithful service..." [37] Dog's hearing and sense of smell more than once helped out. " – Thomas, trust me, I'm your friend. We found out about your uncle's insidious plans, and then they decided to send me to save you" [38, p. 12].

In a difficult period for an orphan, an assistant appears in the person of an elder. The archetype of the "wise sage" is an analogue of the omniscient God who sent a wonderful helper. The image of the wise elder occupies a special place in the eastern model of consciousness, embodying intelligence, wisdom, the guardian and continuer of folk traditions, customs, rituals and everyday experience. In Kazakh folklore and literature, and in general among the Turkic peoples, this archetype is one of the most popular and in demand. Kazakh customs and traditions, which go deep into spiritual culture, have always been distinguished by respect for the older generation. Among the richest and most significant customs of the Kazakh people, the most noble is a blessing, a parting word – "*bata*". The main role in this custom is played by elderly people, who, with their praise, direct them to the right and most correct path in achieving their goals. The meaning of the blessing lies in the fact that the person who received the *bata* has a kind of protective shell that protects against troubles, and also helps to achieve their goals. The elderly were a spiritual helpers in doing good deeds, preventing bad deeds, expressing

their disapproval, guiding and educating the younger generation. In Kazakh folklore, there are many sayings and proverbs concerning respect for elders. The archetype of the elder is personified in the images of Korkyt ata, Bukhar Zhyrau, Anet baba, Ayaz bi, Tole bi, Aiteke bi, Kazybek bi, etc. One of them says "karty bardyn – kazynasy bar" (whoever has an elder has a treasure). The image of the "sage" is often found in folk tales ("Wise Ayaz", "Kanbak shal", "Beat, baton!", "Ask advice from someone who has lived sixty years"). All of the above mentioned are legendary historical figures, known for their great intelligence and knowledge, which they showed as advisers to the khan (ruler). Whose names have been preserved in folklore and in folk legends. Since ancient times, there has been a council (Aksakaldar Kenesi) in Kazakh society under the ruler, consisting of wise and far-sighted elders. Aksakal (white-bearded) or Abyz (wise) are images that served as the primary basis of the archetype of the sage.

An integral attribute of the sage's appearance is a white beard and a long shapan (robe). This image has always represented the supreme Super-Ego (Z. Freud), whose appearance was accompanied by a surprise. In fairy tale works, it is through the image of the sage that the protagonist receives magical assistants and objects.

The sage saves an orphan from imminent death by taking him to a safe place, to a magical forest. This is how the author introduces this image into the work:

"My thoughts were spinning like a whirlwind, my uncle, a burning house, a nanny, bullying children, an amulet and an old man surfaced before my eyes... That's right, old man... After all, before finding Ulf (the puppy), Thomas saw a stranger near the house. He was an elderly man with a thick gray beard and expressive black eyes. The boy saw him for a second when he opened the door to ventilate the house from the smell of burnt oil. The stranger didn't look like the locals. He was wearing a long, bright robe. No one wears such clothes in these places. The old man walked briskly towards the sawmill, and then Thomas saw for the first time a red-eared puppy in front of the door" [38, p. 12].

The motifs that structure the functions and behavior of the characters are also determined by biological motifs, which ultimately shape the

social behavior of the individual and the archetype as a whole.

The archetype of the sage, a personality dominated by the "Super-Ego", with an established system of norms and values learned in childhood, reaches the level of Selfhood (G. Jung). This image is not static, if physically it is closer to degradation, then spiritually it is dynamic, open to change and new impressions.

Rituals, magic, signs and symbols peculiar to mythological thinking are the main detail of Eastern thinking. The work is embroidered with symbols, parables, myths and legends, elements of folklore, both universal and individual intentions of the author. The author introduces collective common names: agronomist Tamin Tykvologov (Pumpkin-headed), Don Tupodum (Stupid), short people, an elder named Junior Boltun (Chatterbox) <...> – Two pages, no more. Everyone knows that you are a chatterbox in the tenth generation" (38, p. 129).

Special attention should be paid to the name of the boy's mother, symbolizing her meaning – Asida, an analogue of Isida, which from Greek means "throne", the goddess of Ancient Egypt, the patroness of motherhood and fertility.

A distinctive feature of the myth-tale form is that it is very consonant with archetypal thinking, manifested in the special symbolism of names, the presence of intertext and reminiscences. Using archetypal images and motifs, the author creates an archetypal story. The image of initiation is archetypal and relevant in all epochs of mankind, akin to the process of individualization (K.G. Jung) of the protagonist/personality, aimed at the process and further development, transition to another state. Everything in nature is aimed at the transition from one state to another, on a metaphorical level, at changing the cycle. And, accordingly, the structure of a literary fairy tale is based on transcendence. Each image carries an allegorical meaning, reflected in the name and functional characteristics.

In the author's chronotope, two forests are distinguished, summer and winter, the rulers of which are warring brothers. In the winter forest, where permafrost and cold, the polar bear Ulfham and his retinue rule, consisting of chimerical images: foxes, wolves, snakes (cobras), crows and centauric creatures of the gounds - half-humans-half-hyenas. And a

magical summer forest with animals of sacred significance in world mythologies: deer, owl, woodpecker, led by the kind brown bear Esben. In the work, the archetype of the leader is presented in chiaroscuro characteristics. The bright side of the leader is embodied in a harmonious, respectful and highly moral image, where the personal initiative of each team member is encouraged, always condescending to his subordinates. "Esben looked with respect at his old friend, with whom they were connected not only by friendship, but also by one common cause: maintaining a balance between the world of good and evil" [38, 87]. The names of the rulers have a special symbolic semantics, the evil ruler is Ulfham, which means "werewolf" in Scandinavian, and Esben means "God". While the shadow side personifies the embittered leader, embodying the trickster archetype. With this image, the author introduces an analogue of the biblical myth of Judas' exile from paradise.

"A long time ago, a powerful wizard built two identical castles for his sons: in the northern part, where it has always been winter, there is an ice palace, and in the southern part there is a stone one. The ice one went to the youngest, Caniston, and the eldest, Lordman, was granted the stone castle. Lordman gave the castle to the school of magic and witchcraft, and the youngest, after turning to the side of evil, was expelled by his angry father" [38, p. 68].

The moral and social foundations in this group are different, they are built on norms that go beyond respect, they are built on destructive principles. A trickster who received incorrect attitudes in childhood becomes fixated on internal psychological complexes, which subsequently lead to social dysfunction. Folklore experience shows that such clamped personalities tend to dominate in order to embody their childhood psychological traumas. Thus, here too, the trickster archetype, turning into a buffoon, subjugates personalities psychologically and morally, manipulating their consciousness, dissolving into the crowd to protect themselves, and thus psychologically increasing their importance and Super-Ego.

"Caniston fled beyond the Dvin, to the deserted places of the Arctic, but vowed to return the castle through the descendants of the valiant

bear. And so it happened: Bjorn's great-grandson turned out to be weak and cowardly. He surrendered to the evil Coniston, poisoning his father and older brothers at the Yule festival. To cover up the crime, the youngest and only heir came up with a plan. He accused his cousin, the brown bear, the ruler of the Southern Dvin, of poisoning his family" [38, p. 69].

By the same analogy, the archetypal folklore image of a wolf is used, interpreted as naive and stupid, whom the fox always easily deceives, as in the fairy tale "The Fox and the Wolf", "The defeated carries lucky". As a strong and brave warrior, he was deceived by an Evil brother who forced him to take his side. But later he (the wolf) realizes what is the matter and decides to support the forces of good: "...even if I die, I will be on the side that is closer to me in spirit and heart!" (40, 171 p.). "Ulfham accused his cousin of killing his father and older brothers. He ordered all dissenters to leave the country within a week. Thorstein (the wolf) was among the doubters, but after good propaganda and magic directed at animals by the wizard Caniston, he turned out to be among Ulfham's loyal associates. It was only many years later that he realized how cruel this ruler was" [38, 84]. The fabulous image of the wolf, acting in the person of the harmonizing principle, is represented in Turkic, Roman mythology, as well as in R. Kipling's famous literary fairy tale "The Jungle Book", acting as the savior of orphan boys.

The fairy tale is always on the side of the weak and defenseless, who were not allowed to turn off the right path. They have always served as a pendulum to help lost souls get on the right path. Despite all the reinterpretations, with the help of myths and fairy tales, it is possible to restore the past history of the people. And this will give a colorful and holistic picture, a code to unravel human thinking, accurately embody the experience of the people for transmission to future generations.

The archetype is ambivalent, reflected in the image of two brothers-cousins of the rulers. The authors use the mythological motif of twins, indicating the existence of a double, good – evil, black – white. Doubling also affects moral qualities that reflect external actions, morality and spirituality are divided into two opposite poles "plus" or "minus". Thus, according to V.D. Shinkarenko, "Fabulous evil is a necessary character

not only for the sharpness of the plot, but also primarily for educational purposes. ... The fairy tale introduces evil into the world of a developing person and teaches him to resist it and behave in such a way as not to be a source of evil for others." [39, pp. 172-173]

The system of characters in literary fairy tales forms the didactic message of the author. A choice between good and evil, which cannot exist without each other. It is impossible to understand and do good without understanding and experiencing evil. In a broader sense, in addition to the concept of good and evil, there is a personal conflict of each character. But the inner trauma can be healed with the help of inner willpower and faith. In the analyzed literary fairy tales, the social identity of the protagonist, as well as his well-being, are mobile. The main character of the work was nobody, but became a hero with a huge fortune, while his antagonist, on the contrary, loses social status, property and respect.

In general, the work is based on an archetypal plot about good and evil, two eternally opposing dual concepts that emphasize the entire outline of the work. "I know one thing: good always returns many times, and for evil you will receive the same evil" [38, 77]. "Don't forget, hunting and any manifestation of evil will turn you into stone statues" [38, 80]. "Remember: good will never lead to bad, never" [38, 124].

In the fairy tale there is an oak hollow, an analogue of the mother's womb, where the main character and his assistant friends find shelter from wolves looking for them. In all world mythologies, the symbol of the tree has a special semantics. This archetypal symbol is unique in that it connects three vertical levels of the world: upper, middle and lower. The upper, heavenly world represents the crown of a tree, the middle world represents the trunk, the habitat of living beings, and the roots represent the lower, underground world. The image of a tree like a mountain is the most frequent archetype of folklore and literary works. It is a symbol of dying and renewing forces, nature and being. A forest with many trees forms this archetypal topos, the focus of the forces of good and evil, dying (the onset of winter, cold) and resurrection (the onset of spring, warmth). It is the forest, as a world topos, that was and remains a habitat, as we can see from modern works, of fabulous and mythological

creatures. The path to the underground is one of the main fairy tale, archetypal motifs. In the mythological space, the concept of a path/road carries a special ritual setting. This concept implies a temporary load, it defines a model of behavior on a person's life path. It is not for nothing that in the worldview of the Turkic peoples life itself is considered as a path that received its logical continuation from a nomadic civilization. The ancient concept of the Turks about a thrifty attitude to any natural resources, leading to harmful consequences, disharmony and imbalance between man and nature. The category of the path, in the symbolic sense of caring for everything around, has absorbed a whole set of concepts.

The protagonist of the fairy tale easily crosses the border of the heavenly, earthly and underworld. "Thomas took a confident step and, not feeling the ground under his feet, lost his balance and flew down" [38, p. 50]. A journey to another realm was included in a shamanic tale. According to the shamanic worldview, the world is divided into three levels: upper – middle – lower. "The Farthest kingdom, the farthest state" means an abstract fairy tale space, the lower world of the dead. If in literary works the hero's travels have a horizontal structure, then the journey of the fairy tale protagonist is built in a vertical form (up and down). Falling down, the protagonist descends into the otherworldly world of the dead, an archetypal topos, where the stages of initiation knighthood take place. He can move freely through three vertical worlds: upper, middle and lower. These spatial forms structure the composition of the fairy tale. For example, often in fairy tales, heroes, getting "to the far-off kingdom", encounter an obstacle-soldiers guarding the borders of two worlds, asking them a password. The key-password function contains a word, a magic word, a spell, or a riddle solution, and the protagonist finds this key by pronouncing the right word or solving the riddle. According to V. Propp "This magic of the word turns out to be more ancient than the magic of sacrifice" [30, p. 227].

One of the original magical objects of the assistants, transformed from a folk tale, is a "self-made table", an analogue of a self-made tablecloth. "Knock once and breakfast will be brought to you, knock twice and lunch will be brought to you, three knocks – afternoon tea, four – dinner will be brought to you, and if you find a common language

with him, he can also serve late tea with a delicious dessert", personifying prosperity [30, p. 19]. According to V. Propp, this object is an attribute of the kingdom of the dead [30, p. 410].

The dualistic myth, which sets the myth-fairy tale discourse, was served by the presence of two characteristic topos and concepts. Qualitative and quantitative differences that divided the forest into two warring halves, two brothers - good and evil, dark and light, warm and cold. In accordance with the archetypal model of "shadows" and "Self" by K.G. Jung. Everything or creature that creates its own shadow has its own dark side.

As the analysis of the work shows, the main spatial archetype of the fairy tale poetics is the "forest". This archetype serves as an obstacle in the protagonist's path. This is where the testing of magic items takes place. The fairy tale protagonist finds himself in an impenetrable forest. This is a kind of net, a trap for aliens [30, p.221]. Moreover, the archetype of the forest carries collective markers: trees, animals and birds. These markers serve as archetypal images with which the author translates models of human behavior; fox – cunning, wolf – stupidity, credulity, lion – strength, power, bear – justice, hare – cowardice, dog – devotion, raven - intelligence, etc. In fairy tales, animals often act as wonderful helpers who understand human speech and can speak.

The literary fairy tale is built in accordance with the structural classification of V.Y. Propp, it has an initial situation, the absence of elders (parents), a ban (not to cross the wall), deceptive suggestion of an antagonist, violation of the ban, abduction of a family member, a message about trouble, and the search.

As befits a fairy tale in general, the protagonist of a literary fairy tale is marked by a miraculous birth. His peculiarity is not in the rapid maturation "he grew by leaps and bounds," which is typical for the protagonists of a folklore tale, but in qualities. The distinctive quality of the main character of this fairy tale is his involvement in magic, divination, which further aggravates the situation of the orphan. The archetype of the "orphan", the motif of an unsightly, underestimated hero, typical of world folklore, arises in a modern literary fairy tale (Tazsha, Cinderella). The image of an orphan has gained the greatest

popularity among the fairy tale protagonists of the 20th-21st centuries. The image is revealed with the help of wonderful assistants or objects. The archetype of the "orphan", in the language of the "low" hero by E. Meletinsky, moves to a diametrically different level of the hero-savior. An orphan, like a cultural hero, is always ready to help with his act or feat. According to A. Tukamov, the image of an orphan is represented in the image of an "ugly duckling", underestimated, misunderstood by "his" relatives, conditionally located among strangers. "Every day life in my uncle's house became more unbearable. Morgan turned his wife and children against his nephew. Cousins mocked Thomas, calling him a sorcerer and a starving man" [38, p. 38]. The boy goes in search of his parents, overcoming many difficulties along the way - physical, material and spiritual. The author's image is represented by vulnerability, his spiritual loneliness. The boy finds himself in the archetypal topos of the forest, meets a girl who is saved from the hands of a villain, an analogue of a dragon swallowing the sun, having passed his first initiation. And here the image of an orphan girl is marked with a special sign, the birthmark has a symbolic meaning.

A vulnerable, ordinary protagonist unites with people like himself. Through the image of an orphan, the growth of the hero is indicative. This archetype, like all archetypal images, has a shadow side, the personality with the dominant orphan archetype is not so attractive, it is impersonal, being an object of manipulation and control, disoriented and devastated.

According to V. Propp's structural classification, a motif for violating the interdiction appears in the fairy tale, which is characteristic of folklore. For example, in folk tales "Sister Alyonushka and brother Ivanushka", "Seven goats and a wolf", in Kazakh folk tales "A good wife will bring a bad husband to reason", "Beat, baton, beat!" protagonists violating the interdiction, gets into difficult situations, or go to the realm of the dead or turn into an animal. The archetypal motif of the interdiction found in ancient mythology, it was forbidden to look into the eyes of the Gorgon Medusa, whoever violated this interdiction turned into a stone statue, passed into the world of the dead. Taboo carried the symbolism of magic of higher powers, initiation or permissiveness

implied a willingness to move into another state, into a stone, into a dead man, etc. to be able not to cross the threshold of the forbidden is the ability to balance inner forces and desires. The imbalance has led to an extreme irreversible feature. And this balance is often disrupted in a literary fairy tale.

The author cites a parable from the Koran about the role and status of the mother: "The merchant did not touch the food until the mother had finished eating. One day my father asked:

"Darling, why don't you eat with your mother?"

To which he replied: "I'm afraid that my hand will take what her gaze fell on." The father was shocked by the answer. This rich man treated his mother with special awe and love. The father thought about his words for a long time and after a while asked the merchant: "Who, according to your customs, should you love the most?"

He replied:

"Mother.

– Okay, and after Mother?

The merchant replied:

"My mother."

Then the father asked for the third time, and this time the answer was:

– Mother. Then the merchant continued: "And after that, my father and the rest of my family.

My father also liked the foreigner's statement that the road to paradise lies at my mother's feet" [38, pp.110-111].

One of the most noble deeds of any person is respect and care for his mother. The hidden intention of the author is as follows: it is not necessary to commit supernatural acts, prove your case or possess great wealth, simple human actions such as respect and care are sometimes worthy of a heroic act. The "ideal" hero, getting into another world, goes through a series of tests for greed and here he meets colleagues who further help him overcome difficulties. This motif is found in all world religions, the prophet was the one who was ready for self-sacrifice. Thanks to this quality, he received secret knowledge, the basis of the spiritual component. The trials of the protagonist in the fairy tale did not

kill, but on the contrary tempered and raised to another social level. A simple guy became a king or a hero-savior, a girl turned into a princess. The fairy tale talks about the path of the origin of world religions, which went through the stages of distrust, chaos and struggle to the level of the common good. It contains a special meaning and symbol of faith, which is necessary to achieve the highest spiritual development, both for an individual and for society as a whole. Thus, myths and fairy tales have become the bosom of archetypal images and motifs that originate from time immemorial, from the beginning of all beginnings. Here it is important to give a vital quote from a fairy tale: "... Growing up, we make a choice: to be with goodness or to be with evil. If Ulfham had listened to his heart, he would never have betrayed his family. He is deeply unhappy. Do you think anyone loves him; do you think he loves anyone? <...> he lost everything when he betrayed his heart" [38, 146 p.].

Mythological images and motifs have enriched the functions of the characters of the literary fairy tale. The author's protagonist is an archetypal image, through which it is important to present and interpret the original images. The difference between all the archetypes considered is that they reflect the level of social, intellectual and spiritual development.

The similarity of folklore and literary fairy tales can be determined by the systemic and structural elements. Elements defining common features: chronotope, semantic structure of the narrative, motifs of the fairy tale plot, functions of characters, syntax, stylistic turns, tropes. The structure implies all the elements at both the ideological and thematic levels, the plot-compositional structure, the system of images and their functions. A distinctive feature is that the fairy tale plot of a folk tale differs significantly from a modern author's fairy tale. There are different value systems and guidelines here. The folklore fairy tale archetype absorbs a new cultural consciousness, it reacts very sensitively to socio-spiritual and cultural changes, also absorbing the breadth of literary possibilities. A number of modern literary fairy tales began to be replenished with the works of young promising authors.

An example is the literary fairy tale by A. Makhaeva "Trening

otkizetin tasbaka" (A turtle conducting training). The author's idea is based on the collective centuries-old experience. The "ideal" protagonist can compare himself not with others, but only with himself from yesterday. A cautionary tale tells us that the important thing is not the amount of time spent, but the quality. The turtle, who has lived for three hundred years, decides to play on the feeling of respect for her age of other animals. Animals, taking into account her age, come to her for life advice, for example, she advises the wolf to sleep with a blanket over him at night, as protection from moonlight and, accordingly, the wolf loses its natural howl; to the giraffe advises to always walk with a hunchback; the hare – to plug his ears for courage; the hedgehog – to pull out all his needles; a donkey – to participate in horse racing; a snail – to throw off his house for ease of movement; a rooster – to free himself from the obligation to get up and wake everyone at the crack of dawn and assign this duty to chickens; and fish are advised not to bother looking for food, but to eat from a ready-made fishing rod. All animals lose their natural instincts, and the fate of fish ends tragically. The author's idea is conveyed through images of animals, taking into account the individual characteristics of each living being.

In general, the literature of the 21st century is characterized by the genre of science fiction, vividly manifested on the archetypal motif of duality. This genre has not left indifferent authors focused on a children's audience, therefore, the binary thinking inherent in the myth is clearly visible in the fairy tale. The theme of duality has been and remains the most popular in mythology and folklore. This allows the author to both compare and combine images through the prism of their worldview, thinking and behavior. As its known, there are three types of duality: twins, carnival couples, and antagonist twins.

As a manifestation of scientific and technological development, ethical texts based on topics such as artificial intelligence, robots replacing friends and parents have become widespread. In this vein, it is possible to single out narratives that stand out for their bright, memorable, fabulous plot of D. Mamyrbayeva's literary fairy tales "Robottar otbasy" ("Family of robots") (2022), M. Sembaykyzy "Uakyt zhaily yertegi" ("A tale of time"). (2021), "Algyr Aibarys" ("Witty

Aibarys") (2021). The line of works is based on the motif of duality with elements of postmodern aesthetics.

The author's works are reflected in the fascinating plot and the interweaving of figurative rows. The images of twins, according to the classification of S.Z. Agranovich and I.V. Samorukova, are marked by the presence of similar character traits [40, p. 17]. In M. Sembaikyzy's stories, the common feature of the main characters is their date of birth and the parents' desire for them to grow up together. "The two friends were neighbors and were born on the same day. Erbarys's parents named their son similar to Aibarys, so that they would grow up together" [41, 15 p.]. But carnival twins with a similar, complementary function turn into antagonist twins. Further, the twin antagonists Aibarys and Erbarys are a mirror image of the twin antagonists in the macrocosm of the Internet kingdom. One part of the world Wide Web belongs to the king Internet, and the second belongs to Sotkarbai (Brawler). The author masterfully plays out the plot of the fairy tale, including a dual myth in the narrative. Dividing the Internet space into phratries of two opposite sides belonging to two antagonistic twins. Their relationship is built on conflict and struggle. The contrast of images is existential, everyone chooses what resonates and reflects their inner world. One gives hints to all the questions of interest, supports the curious and intelligent, and the other distracts with beautiful drawings for games and empty pastime. «The king Internet had a bad brother. It was a playful program in which he did not listen to anyone, loved weapons, war games, and made children do what they were told. The child that fell into his trap was not easily saved.» [41, 19 6.]. The children ended up in the hands of a chthonic giant-kidnapper.

The focus of the fairy tale is a reasonable attitude towards the environment and loved ones, emphasizing the indispensable role of books and live communication. Such universal values as faith and hope are necessary for the formation of a growing personality, ingenuity and a high level of mental abilities, as well as qualities such as kindness, compassion, understanding.

The psychoemotional state of teenagers is given from the point of view of their peers, the initiating element of the protagonist is his

journey to another world, where he goes in search of his friends. The journey of the fairy tale protagonist to the other world, as befits a fairy tale narrative, is not described in detail: «...the hero, did not ride on a horse for a long time like his ancestors . Through the computer in his home, he instantly reached the kingdom of Internet.» [41, p. 16.].

The author shows the contrast of "good" and "evil" through the archetypal image of antagonistic twins. Through the mythological opposition of own/foe, man/ nature, evil/ good. This archetypal motif becomes in demand during a period of transformation, reassessment of values and norms. At a time when a new cosmos is being formed out of the collapsing chaos. Accordingly, one gives way to the other, a kind of sacrifice in the name of space and order. In world religions, literature and mythology, this motif is one of the most popular, an analogue of Cain and Abel, Remus and Ramulus. It is quite possible to assert that the mythological archetype of duality is the plot-forming element in these works.

The protagonist of the story "Algyr Aybarys" (Witty Aibarys), getting into the outside world, goes through three traditional fairy tale trials. Three tests are aimed at determining his personality and psychophysiological factors. The author, thus, asks a question or gives a reason to think to a teenager in order to realize his readiness for such trials. The image of the author, in the person of a teenager Aibarys, is exemplary, as it contains all the most positive and noble qualities. Like an epic hero, he goes in search of friends by collective desire, that is, at the request of his parents and the parents of friends, performing the function of a demiurge, harmonizing the beginning. The author's idea is to form in adolescents the ability to manage themselves and self-control, the necessary qualities in the process of personal growth.

Aibarys, having passed all three tests, returns the lost friends. The author's idea is that artificial intelligence cannot compete with man, a being with a higher consciousness, whose mind, awareness and physical capabilities are able to solve any problem. The story ends with the author's parting words to the younger generation to tirelessly develop mental, physical, personal and spiritual qualities that will not allow them to get lost on a long life path.

The protagonist of the story "Uakyt zhaily ertegi" (Tale of time) (2021) in the blink of an eye falls into a mythological, fabulous dimension, a magical world: «Suddenly, his foot slipped and continued to fall down, as if sliding on the sand. Feeling relieved, he had fall down on a soft green grass» [41, 27 c.]. The author debunks significant philosophical issuers of youth and adolescents, gives an opportunity to reflect and vividly imagine where invaluable time goes, to understand that reading a book and communicating with parents is much more useful «... after all, in a world of another dimension, your lives can be as short as ours. Therefore, it is necessary to cherish every time, every moment. It keeps sliding like sand...» [41, c. 32]. The virtual world of computer technology is increasingly capturing the inquisitive minds of teenagers. The man-made boom and the widespread availability of intelligent technologies disrupt the balance of live communication between both young and adult generations.

The author's tale is rich in allusions and reminiscences. The archetypal behavior of a person who succumbs to temptation is very colorfully presented in a fairy tale. A fairy tale character finds himself in a garden of eden with lots of fruit trees and unusual birdsong. The ground is covered with a green carpet of flowers and herbs «There are many different trees around which the fruits ripen. The smell made her nose prickle. Birds singing in the trees. <...> Wow, this is such a wonderful place as a fairy tale world. In his younger years, his mother used to tell a fairy tale about a wonderful land» [41, c. 27]. But according to the biblical myth, after eating an apple, the protagonist, like Adam, who was expelled from the Garden of Eden for eating the forbidden fruit, immediately finds himself in the desert. The mythological juxtaposition of own / foe, cold / heat, heaven / hell finds a logical continuation in the author's plan. The archetypal motif of expulsion from paradise, expulsion from a teenager's family for disobedience and being in an unfamiliar environment, undergoing initiation or individualization allows a teenager to grow both spiritually and socially. «He stepped out of the wonderful world into the Sandy steppe. The sand was hot, and he could take a couple of steps, and he could not wait to turn around, and he flew back, as if he had hit an

invisible wall. <...> Around it is only a sandy steppe. Legendary hot» [41, c. 28]. A number of tests, as well as the initiation rite, are an integral part of the fairy tale plot for world folklore. The stage of growing up and puberty pushes the teenage protagonist of ten or eleven years to embark on the path of self-knowledge, himself and his powers. At this stage, he tries on various social roles of helper, liberator, etc. A special symbolic load is carried by the name of the protagonist – Batyr (Warrior), which imposes certain functions on him.

The tale appeals to the anthropological myths about the origin of the first man. The author relies on the Turkic mythology about the creation of man from clay by God. The motif of the origin of the first man from clay and sand is characteristic of many peoples and cultures. This motif is found in the Babylonian legend, they believed that the first man was made of clay and the blood of the god Bela. According to Egyptian legend, the gods fashioned a man out of clay, similar to ancient mythology, the creator of the first man is Zeus, and his rebirth was due to the goddess Athena.

The protagonist wanders through the desert for a long time and finds himself in a sand city, and is the first to meet his peer, but created from sand and clay. «...the boy whom he had met was a resident of this city. His name was Kumbala (a child of sand). It turns out that everything here is made of sand.» [41, c. 30]. The sacred topos is inhabited by exemplary residents, and the urban infrastructure is aimed at conscious perception and understanding that not everything is eternal. Every resident of the city contributes to the development and improvement of a utopian urban system, similar to the Greek "polis". Each member of this society is unique, gifted and fulfills his own unique mission.

The author's idea is supported by the sand motif, one of the most striking symbolic images of time - an hourglass. In a broader sense, an hourglass, like other means of measuring time, is related to time and its analogues. The hourglass, like the sand itself, primarily means the variability, transience of all things. Rise/fall, beginning/end, life/death is the basic concept of time, meaning the cyclical flow of time. Symbolizing a world based on cyclicity, like loose sand, where there is a beginning, there is an end, and the end is a new beginning, referring to

mythological time. The sand gradually sinks, implying a transition from one state to another, and the transition itself is a moment, a moment that cannot be held or stopped, it moves mercilessly, excluding the possibility of another attempt. «You don't see a single person walking around empty-handed. People who are somehow engaged in something» [41, c. 30]. Understanding the transience of time and forces leads to the fact that one become a participant in new and interesting events, and not a passive observer.

The author's idea is based on the proper use of time and the exclusion of regrets about wasted time and effort. To understand the value of the moment, the present time. The didactic message of the author is not to waste the energy and resources of young people, that the most valuable resource is time. «– This is a book written by sage Galym. Every soul eager for knowledge tries to remember every word in the book. Here everything will not last long, as it is made of sand. Quickly breaks down. <...> - We have precious thing it is time. It is easy for something to turn into sand after a while... » [41, c. 31].

The dialogues of the characters occupy a central place in the narrative. The mythological chronotope blurs the line between the mundane and the sacred. Through the mental world of the mother, the protagonist sees his reality and moves on to conscious spiritual development. The archetypal image of the mother is important because it embodies relationships with both the world and oneself, the perception of everything that exists as real and mental is manifested through the mother's worldview. This image can take various forms and encourage a person to act with both a plus sign and an opposite minus sign. The image of the mother, perceived as a symbol of the beginning and rebirth, also symbolizes death and destruction. In a dream, the author's technique of the "ideal" city is activated. In the fairy tale, chaos was ordered by the power of the mother's mind, which served as a guiding star for the lost soul of the child, the realization of personal essence through the illusions of his own actions. In other words, the determining role in the creative aspect, in the comprehension of spiritual values, is played by the power of the maternal archetype. His twin is Kumbala (lit. a child of sand), a child of another time dimension, his time is fleeting. «As if waking up

from sleep as a different person. <... A handful of sand spilled on the floor. He got up and went to his mother, who was spreading the clothes outside. <...> - Mom, I saw your Cloud City. It's great, " said Batyr. <...> now I will be a child who values Time...». [41, c. 35]. Through the above literary image, the author places special emphasis on the education of young people, giving his young readers the opportunity to think about their near future.

The most important trend is the ideological and aesthetic fullness of the fairy tale. The author highlights the current problems of his time, putting them into symbolic images that carry a deep moral message. The genre of social utopia is common to the literary tales under consideration. Their images and motifs are based on the contrast of archetypal images of space and chaos, good and evil, built on a mythological binary opposition.

And in D. Mamyrbayeva's fairy tale "Robottar otbasy" (The Robot family), the protagonist creates his own copy, which turns into something alien and hostile. The mythological juxtaposition of own/foe, human/divine, worldly / profane is reflected in the work through the motif.

In the narrative, the archetypal motif is the motif of twins, a carnival couple complementing each other, a robot mirroring the character and behavior of its creator, the orphan-boy Temirlan. «The robot turned out to be an outstanding, handsome guy who could go to any dialogue more than a soulless machine. "Probably, something got wrong with the program. There is such a custom in Tamerlane himself. The robot was sent to play football and listen to lectures. Nobody thinks it's a machine" [42, c. 159]. The fairy tale very accurately conveys the psychological portrait of teenagers and their relationships with friends and loved ones. The robot-twin, as it communicates with people, turns into a twin-antagonist for Tamerlan himself, getting into fights with his classmates. The reason for this transformation of the teenage robot is the interaction with the "negative" character of the fairy tale, Temirlan's teenage companion, Ali.

The author's initiation was that the boy Temirlan is being tested for responsibility for violating God's law and order. The chaos and

destruction that occurred as a result of his invention can only be harmonized by himself. The protagonist takes a steadfast and responsible approach to solving the problem created by his own hands: «I thought that the people will like what I did, but my robot turned out to be a harmful character. Why I was so confident? I was involved in the affairs of the Lord and who is the benefactor» [42, c. 166 б.]. Fabulous alogism is manifested in the fact that the author presents a reversible model of behavior of Tamerlane's parents «– Be evil without giving, as long as it is bad to give a hand. Now is the time when one ran away and one chased. You can't take what you gave. They are a breed of slaves...» [42, c. 165 б.]. The functions of the parents and the child shift, the parents fall into childhood with a "minus" sign, accompanied by negative actions, while the child acts from a position of creation. He acts as a harmonizing principle in relationships with parents, as well as in relationships with other characters in the fairy tale. The actions of parents are active and go beyond the task of destruction. Consequently, in narrative, the child undergoes his initiation through understanding and correcting the negative qualities of his parents. Therefore, the idea that the author conveys to the reader is clearly expressed - justice, honesty, kindness, knowledge never lead a person astray from the right path of life. In the struggle between good and evil, man and iron, good and man achieve victory.

Another narration by M. Sembaikyzy also talked about the spiritual and personal qualities that need to be developed among young people. The achievements of science and technology are aimed at inventing devices that maintain cleanliness and order in the house. All household appliances simplify everyday, routine actions, making life easier for a modern person. Nowadays, it is impossible to imagine our life without refrigerators, telephones, microwaves and washing machines, which have become firmly embedded in our realities. A person who thinks a priori in terms of animation and humanization, animism has applied a model of behavior to household items that have become our faithful companions in modern life. The evidence of which is the literary tale of M. Sembaikyzy «Meirimdi shansorgysh» (A good vacuum cleaner), (2021).

The author uses mythological and realistic narrative plans, appealing to the social realities of society. Social harmony, peace and friendship are transformed into global chaos, hostility and aggression between all representatives of society. A society that has lost touch with its ancestors and descendants, with those who have lost their past and future, implying the preservation of history, traditions and customs in the present.

One of these symbolic regulators of the moral order is a kind of vacuum cleaner, allegorically embodied in the image of an elephant. The author's parallel between a vacuum cleaner and an elephant touches on a special sacred semantics. The elephant in world mythology is considered a symbol of luck, wisdom and prudence. Through this image, the scenario of the development of society and the factors contributing to the strengthening of mutual understanding are clearly shown. Despite the socio-economic conditions that dictate a certain pace and pattern of behavior, it is important to preserve moral and personal qualities.

The philosophical intention is represented by the eternal struggle between good and evil, which are one of the key ones in the fairy tale narrative. Good wins over evil here too. A good vacuum cleaner cleanses the souls of people and restores the former harmony and balance.

In other words, myth and fairy tale are one of the main regulators of human moral education and behavior. Understanding fairy tales leads a person to the true beginning, logical thinking is replaced by mythological thinking. The mythological consciousness based on the spiritual level of the subconscious suggests the right path to the exemplary human essence.

Another literary fairy tale by M. Sembaikyzy "Gazhaiyp kap" (The Magic Bag) is based on mythological realism. In the narrative, the author's didactic message touches on an urgent topic for the 21st century, the preservation of the purity of nature and man, with the purity of the inner world of man. If we characterize the text by the psycholinguistic features of V.P. Belyanin, then it belongs to the "light" texts. Fabulous convention is intertwined with the realities of modern life, the theme of caring for nature and the environment is one of the most pressing problems of our time. In the aspect of the element of realism in the fairy tale narrative, Kazakhstani scientist B. Ybarayim gives a very accurate

statement, according to which "Realism contributes to children's understanding of the whole of being both perfect and deep, especially relevant in terms of awakening, strengthening the moral and civic position, perceiving fate and history optimistically, being inspired to fight, fight for their happiness, humanity, humanism. Without such feelings and beliefs, a child's creative trait may fade away without appearing" [43, 79 c]. Moral education consists in instilling in the younger generation a spiritual and moral self-awareness, in the formation of moral and ethical actions in relation to the living and inanimate. As well as appropriate moral relationships that echo the appropriate way of life. And this is a moral behavior and attitude that helps to develop stable views and actions that are necessary for everyone, and steadily adhere to them in the search for the right solutions and, consequently, public duty. «Children, all this garbage pollutes nature. If nature is polluted, both air and water are polluted. There are these beautiful flowers, and trees, and even you will get sick.» [41]. The fairy tale reality is embodied in the author's solution, an example for children to follow is a cat, which, according to Quranic legend, is known as a clean animal.

«It seems that the cat also noticed this.

- Look, cute girl, this place is dirty.

"Yes, you do. How to clean it? Turn on the mind, my cat.

The cat was very smart. "Just a minute!" it said and ran away.»

[41]

The author is parallel with social changes that should actively function and shape the thinking of the younger generation, not ignore the careful attitude to the environment, and start with your playground, home and street. In a fabulous space, even adults do not think about maintaining cleanliness and order. « The cute girl now noticed that these were scattered papers, some broken toys, bottles on the playground. Sometimes, when she visited her sister, who lived at the beginning of the street, she saw packages, papers, empty cans scattered along the way. She was wondered why adults don't keep it clean.» [41].

The cosmic chaos is ordered thanks to the advent and use of recycling technology and the proper use of magic bags for separate garbage collection. «The yard was immediately cleaned. It's really good

to do the cleaning. The yard is clean. The flower, which was left under the abandoned cardboard, also happily stood up and thanked the children» [41]. The author focuses on introspection and self-criticism, contributing to the formation of an exemplary personality model.

A similar message unfolds in the narration of N. Akysh, where the plot and characters are built to convey thoughts about the importance of preserving and caring for their native land, contributing to the formation of moral education of young people. The young protagonists of the stories, with their attempts and irrepressible desire, want to preserve harmony, and the right attitude of people to the world around them. Only a moral and patriotic attitude towards the native land can directly affect the development and formation of a healthy nation.

In literature, the image of the earth is closely related to the image of the mother, implying an indissoluble connection with the beginning and rebirth. The image of the mother, bearing an ambivalent character, is embodied in the image of the earth. The fertility and beauty of the surrounding nature will also affect the person himself, what we sow and reap is the main message of the author of the story. In the work, the central conflict is the formation of personality and society, the importance of doing the right thing in relation to the native land. The author's intention is manifested in the fact that each member of society must make his personal contribution to the common cause, and fulfill his duty to the motherland, fulfilling his destiny, save and preserve.

Accordingly, hope and faith become the primary component of the work. Faith contributes to the formation of the moral and ethical values of the protagonist, as well as the strength of will and spirit to achieve their goals. An example of such a narrative is N. Akysh's short stories "Adam korygan kol" (A lake protected by people) (2022) and the fairy tale "Meirimdilik saulesi" (Ray of Kindness) (2022) built on the archetypal motif of wandering, in which the protagonist's goal is to preserve the sacred. Daniyar, a representative of the younger generation, is aware of the importance of the influence of the environment on health and the subsequent development of life on earth. The interaction of technological progress destroys the biophysiological established standards of the human and animal body.

«The child's health, fascinated by the beauty of nature and fresh air, gradually improved. Medication intake and trips to the clinic have gradually decreased.» [44, 155] The fairy tale discourse is aimed at the moral maturation of a teenager. The philosophical position of the teenage protagonist is based on complex psychological experiences, the importance of a conscious attitude to nature, reflected in the formation of a full-fledged personality. Thus, the protagonist's motivation to search for an earthly paradise is born.

The author introduces two main archetypes that are often found in fairy tale narration - the archetype of the child and the archetype of the sage. The whole narrative is focused and presented through the prism of two representatives of society, the younger generation, in the person of the boy Daniyar, and the older one, whose views and worldview differ significantly. A boy who grew up in an urban environment, among asphalt and walls that limit the natural environment, quite naturally perceives the consequences of man-made activities. While the elder has such a cold and ruthless attitude towards his native land causes anger and rage. Thus, the topos is divided into profane and sacred. The older generation, who knows the value and place of nature in human life, is clearly aware of the catastrophic consequences of destructive and consumerist attitudes towards nature. And first of all, it is destructive for the person himself. «A spacious green surface of earth is pitted with roads, car tracks everywhere. There are pieces of iron scattered everywhere. <...> ... all the tree trunks are covered with writing. The branches of the trees are broken. There is something lying around everywhere, the grass is torn out in places, traces of oil...» [44, 157].

Similar to epic character, the protagonist embarks on a long journey in search of the sacred, where no human foot has set foot. According to the fabulous functions of V. Propp, several archetypal motifs are revealed here as a shortage, which creates the basis for the next motif – wandering. As the epithet of fairy tale themes, such as "far away kingdom", a literary fairy tale has a topos inherent in folklore and differs in geographical characteristics. The markers of such spaces are often mountains and lakes «on one of the seven lakes beyond the seven

mountains», «Beyond the mountains of Alban, not reaching the Bayaban desert». The protagonist finds himself in a symbolic place by fairy tale and mythological standards, quickly overcomes a long distance. Overcoming the fabulous distance in the narrative is very close to folklore, the author does not give a detailed description of the problems on the protagonist's way to his destination. «Days goes on, the night goes on. When the car under him turns into a small chariot, and the wheels of the car turn into small buttons, he gets to Lake Arailym» [44, 159]. The narrative is based on an eschatological model, which is a key element of worldview concepts, subtly conveying it through the psychological conflict of the child. The emotional background is transformed from a bright one, full of hope and faith, into a gloomy one, with a loss of balance and harmony, which led to tragic consequences. An analogue of the biblical motif of the expulsion of the first man from paradise. The paradise and its inhabitants are falling into decay, the cause of the disaster is the man himself, who influenced the tragic disappearance of the inhabitants of the lake, who hopefully welcomed the arrival of a conscious person and hoped for his protection. Joy is replaced by sadness, life by death. «But, unfortunately, there were no longer those two friends of Daniyar, Aksazan and Kokserke, who took care of the fate of the lake. <...> ... every day he comes to the lake and calls the missing Aksazan and Kokserke.» [44, 164].

The fairy tale forms a rational psychological and emotional maturation, through the development of responsibility and independence in adolescents. The ideal behavioral model for which the image of Daniyar can serve. The main character is similar to the hero-prophet, the author makes a reference to the spiritual and moral perception and understanding of the world, aimed at imminent death-awakening. He is a prototype of the collapsing phase of humanity, an "ideal" character standing above the socio-economic level, an author's model and a reference point for the younger generation. The author's world is narrowed by a dystopian topos, the allegorically spiritual component of which led to the destruction of the physical form of the soul.

A number of authors address complex and ambiguous events that have affected the whole world. The protagonists of such narratives are faced with solving complex problems of universal scale. Wars, conflicts and disagreements between peoples and countries of a philosophical and social nature are actively discussed on the world stage. N. Akysh in his stories pays great attention to the children's worldview on the topic of war. He accurately and subtly conveys the psychological state of children and adolescents, their relationships with other adolescents, relatives and close people.

Another narrative on the theme of universal peace and harmony is devoted to the fairy tale-novella by N. Akysh "Meirimdilik saulesi" ("Ray of Kindness"). The motif of the struggle is also archetypal, the theme of the eternal struggle between good and evil. As it should be in a fairy tale, there are protagonists who bring good and harm. But evil is not represented here in the form of a dragon or a giant ogre, but in human form. People have forgotten such simple truths as peace, kindness and love for one's neighbor. They live in a zone of war and destruction that has become familiar to them. And no one comes up with the idea of stopping the chaos and restoring harmony, except for a little boy named Beken. The boy Beken and his friend, the white pigeon Shapagat, go in search of lost goodness and peace. It is symbolic that the protagonist's magical assistant is a white dove, a symbol of peace.

The hypocritical sinlessness and veiled justice of the God of War are presented by the author as the supreme ruler and instigator of universal chaos. Sometimes it seems that the forces of evil take over and break the main character, which is the author's idea. In the author's world, basic values are forgotten, which leads to disharmony and destruction. But this sacrifice was made in the name of peace and the transformation of human values. According to O.M. Freudenberg, sacrifice is seen as sacrificing a young animal to the gods, implying that it is a need not only of man, but also of God, death giving life. Similar to the ancient Tantalus, who sacrificed his son. The motif of sacrifice in the form of a child or an animal is found in world religions.

Why did people become enemies to each other? Why did such a

tragic situation happen? It was precisely such philosophical questions, which especially worried the inquisitive minds of young children, that stood at the forefront of the author's fairy tale. The movement of characters in the space-time continuum is like a fairy tale. Like a fabulous magic carpet, an intergalactic rocket transports heroes from one part of the planet to another at the speed of light. «There's noise and screeching all around. Combat planes are flying in the sky. Their rocket was instantly in the epicenter of the battle» [44, 176]. In the mythological consciousness, moving from one place to another does not depend on the physical state and the space-time continuum. An example is the ability of the ancient gods to appear in the right place or time interval in the blink of an eye.

The author's theme and idea serves as a role model for children and adolescents, children's experiences and feelings are transmitted from the point of view of the children, an example of one can serve as an incentive for others, conveys a receptive childish thinking, ready to copy both good and bad deeds. Undoubtedly, in any society, goodness and malice are always relevant, since they are part of human nature, as well as the phenomenon of the interchangeability of night and day. The story is based on an eschatological model, the protagonists of the story, a boy and a white dove, are sacrificed for the sake of peace on earth. It should be noted that hope, faith and morality are embodied in this work. The climax reaches its culminating in a tragic end. The work is chaste, pure, filled with childish good intentions. The work will undoubtedly cause deep reflections in the young reader.

Another factor that prompted the authors to work on the fairy tale genre is its direct guidance to life, with an emphasis on initiation, transition to a new stage of personal development. Here, the image of death is presented in terms of a cathartic-like renewal expressed in natural, spiritual, physical and social aspects. According to J. Campbell, a fairy tale is a life where there is a continuous connection of joy and sorrow, good and evil, and any struggle implies a struggle of the ego [45, 32]. It is important that the author focuses on faith and the possibility of constant correction and renewal of the spiritual component, which provides the basis for a continuous beginning. The

narrative is based on the psychological component of the personality, based on faith and victory over the tragic and deadly. Here, the tragic climax requires a certain initiative for action, expressed both personally and socially.

The narration of O. Duisenbin's fairy tale story "Oiynpaz oiynshyktar otauynnda nemese Daurennin oiynshyktary" (The Kingdom of toys or Dauren's toys) unfolds in an ordinary apartment, however, the protagonists of the narrative are toys. The author's parallel describes in detail the stressful life of inanimate objects. The positions of the main and secondary characters are clearly marked due to the pattern of behavior with other characters who have toys. The actions of the characters are given a negative and positive assessment, motivating them to correct and condemning negative behaviors. The socialization model of each character is unique, but the key author highlights the ability to accept friends as they are, regardless of age, manners and skills, without touching personal boundaries, to give an opportunity to understand and be able to cultivate a rational perception of their environment. Although there are no bright, fabulous, fantastic and magical plots in the narrative, but here, as in a fairy tale, bravery, kindness, the ability to support the weak and respect for elders are extolled. The author highlights a model of behavior with such negative characteristics as evil, cruelty and hatred. How and where do negative characters in society come from? How do they affect our environment? The main conflict unfolds between two characters-twins: «...A brown teddy bear, but a little younger» [46, 206]. The archetypal image of the twins structures the fairy tale story here too. Two antagonistic brothers divide the apartment space into two opposing camps. The antithesis of images is based on their names, as well as patterns of behavior and forms. «... The other toys disliked him. He was completely unruly, restless. As soon as people left, he began to annoy and torment the toys.» [48, 206].

The manifestation of a child's love for certain toys gives an impetus to the beginning of a struggle between two opposing camps, led by two bears. A favorite toy, the Mamalak bear, occupies a leading position among Dauren's toys, and the Kozhalak bear toy, rejected by

him, causes a lot of trouble: «With the arrival of Kozhalak, everything changed, everyone became hostile to each other» [46, 206]. «... Mamalak grabbed both hands of Kozhalak, turned them around and threw him of the open window» [46, 207].

In the fairy tale, there is a shortage function, which led to the search and struggle for love and attention. «... A group of people sorted the toys and looked at all of us. Everyone was praised and said that many are suitable for sale. And when it came to me, a boy named Dauren, who was passing nearby, said: "What an ugly toy!"» [46, 214]. «... It would be nice if you became my companion. I have come to crush the toy kingdom. I'll show this Dauren, you'll see, <...> Kozhalak jumped up with delight. His old revenge against Dauren woke up in his memory. He also remembered that he had been gathering dust in an old barn for a long time and was crushed by firewood» [46, 215].

The duality motif used by the author includes elements of postmodern aesthetics and carnival interpretation. This interpretation implies the presence of an antithesis in the images of twins. The images are based on complete conflict, they often differ in views, interests, character and behaviors. Thus, images are revealed through conflict. This is a kind of image of a twin-antagonist. Fairy tales are based on such an archetypal motif of duality: M. Sembaikyzy "Uakyt zhaily ertegi" (A tale of time), "Algyr Aibarys" (Witty Aibarys), Z. Turekhanova's "Amina Turan in the land of nomads", A. Tukamov's "The Secret of the family amulet", P. Duisenbin's "Oiypaz oiynshyktar otauynnda nemese Daurennin oiynshyktary" (Kingdom of toys or Dauren's toys), D. Mamyrbayeva's "Robottar otbasy" (A robot family). According to E. Meletinsky, the antagonistic twins go back to the image of the Great Mother, personifying both good and evil [47, 6].

One of the most striking and sought-after archetypal images in Kazakh folklore is the image of the orphan boy Tazsha (bald). A distinctive feature of this image is that the boy, despite the external feature (baldness), is internally harmoniously complex, he is kind, brave and responsive, always ready to help. The plot of the literary fairy tale by G. Mukhtarbekkyzy "Tazsha bala: kundi kaitaru" ("Tazsha Boy: The Return of the Sun") is based on an analogy with an ancient epic plot.

Exploring the etymology of the word "tazsha" S. Kondybai notes its antiquity and claims that it comes from "tan", "tai", which means "mother giving the first life (mother snake)" [48, 168]. Further, the researcher claims that "tazsha's baldness shows that he is a man of another world, the world of ancestors" [48, 169]. Thus, it can be argued that the protagonist's choice was influenced by a special symbolism, his bald head, as a talisman sign. A special child, the child of the snake mother. This image goes back to the early social system, to the matriarchy, which deified the mother and the cult of motherhood. A child born to fulfill a special mission - to grant and restore peace and order from chaos.

The plot of the fairy tale is based on the motif of the absorption of the sun by a dragon, which is well known in world folklore and mythology. In ancient times, people believed that during a solar eclipse, it was the dragon that stole the sun. In Armenian mythology, the dragon that swallowed the sun is called Vishap. In Egyptian mythology, the sun devourer is the serpent Apop. In Kazakh folklore, the smart and resourceful Tasha acts as the liberator of the sun. This image is also known for its dexterity in such folk tales as "Padishah-girl and Tazsha", "Deeds of Tarzha-boy". This image is similar to the image of Ivanushka in Russian fairy tales and Khoja Nasreddin in Eastern ones.

With the setting of the sun, there is complete darkness, chaos and destruction. A symbol of the night and the kingdom of Hades, the afterlife. The motif of the night is one of the main ones in world mythology. When the dark, uncontrollable element comes into its own, the unconscious manifests itself more clearly. It is a topos of chimerical, demonic creatures that consume all living things. The sun, as the main source of life, gives way to night, chaos. He enters the afterlife, where the characters go through a series of trials. Darkness can be defeated only with the help of the opposite element – light.

The protagonist embarks on a journey to fight a snake (dragon), the latter acts as a means or being through which, the protagonist learns himself, his importance and strength. 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 determination,

chaos and night, the opposite of harmony and light. According to E. Meletinsky, fighting the dragon implies fighting the father, who personifies law and order [47, 6]. From the point of view of self-realization and personality formation, this can be considered as a struggle with one's own demonic "shadow". There is a reason for the fabulous individualization of the protagonist, a kind of rite of passage that occurs when the main character reaches adulthood. «Years have passed. The Tazsha-boy grew up, matured, he reached the age of thirteen» [49, 8].

The fairy tale narrative is rich in folklore, mythological, demonic images, such as Diyu (giant-genie) and Koltauysar (lit. lake dehumidifier). Images associated with the other world [50, 6]. These images, according to A. Konyratbayev, are found in the mythology of many peoples of the world [51]. In this tale, it is told that the protagonist goes to another world to fight a dragon. On the way, in the forest, he meets a one-eyed giant with magical powers. These images are spirits peculiar to Eastern legends, capable of fulfilling the desires of their liberator. Often, the one-eyed giants Diyu, who are demonic creatures, act as assistants. Possessing great power, they sometimes find themselves deceived because of their naivety, stupidity and kindness. It is similar to the fairy tale "Kanbak Shal" (Old Man Kanbak), where a one-eyed giant is deceived by an old man and a cunning fox. In a similar guise, 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.
- It's dark all around. My rose, which I have been growing for years, has closed. Now, if the Sun doesn't rise, it will die," Diyu cried.» [49, 12].

The next chthonic being with supernatural powers is Koltauysar (lit. lake dehumidifier). He like all giants, is kind and often acts as a positive fairy tale character. He is the protector and helper of innocently persecuted characters. The author in the fairy tale gives an explanation why this giant, who has the supernatural ability to quickly drain the seas, lives at a distance from people. The similarity of the destinies of the giant and Tazsha does not define them, the difference is that the giant has

retained a sense of resentment against people, the "dark" side of the orphan archetype dominates in this image. «I hate people. Because I was also a child, grew up as an orphan». And only an orphan with a similar fate could change his attitude to the world around him. «– I'm a Tazsha boy. In my youth, I grew up as an orphan. We set out to fight the dragon and bring the Sun back to its place. We apologize if we entered this cave without permission," – Tazsha said» [49, 18]. To show a "different" side of the perception of his mission, being an example for others like him. «– You, Tazsha a special person. No one has asked me for forgiveness until this day. If I can join you, I can help you, – Koltauysar said, freeing them.» [49, 20].

It's worthy to note the symbolism of numbers in a person's cyclic life. For example, the numbers three, seven, nine, twelve and forty, which carry special semantics. These figures are often found in world folklore. The numbers indicate a point in the report on the actions or their completion, or serve as coordinates, indicate the meeting place of the opponents. The ones listed in the description: «Three days pass. The sun does not rise.» [49, 8]. «The three-headed dragon lives in one of the seven lakes beyond the seven mountains.» [49, 10].

The fairy tale protagonist defeats his opponent with the help of magical powers. He acts as a harmonizing principle of collective forces. The importance of this action is that the protagonist initiates the campaign.

«– One of us must defeat the dragon and return the sun. If this continues, life on Earth will cease," the elder said.

- Tasha decided not to be silent:
- Oh, people! Does anyone know where the dragon lives? I will find him and bring back the Sun! - he said, gathering his courage.» [49, 10].

As in any fairy tale, there is a magical object in the narration. Such an attribute is a sword, as a necessary item for fighting a dragon, given to the protagonist by his father with parting words. According to V. Propp, magic items are usually given by the father of the protagonist, «– My son, this diamond dagger is the legacy of my heroic grandfather. Use this dagger only when you need it. If you take it out into the moonlight, it

acquires amazing power," said grandfather.» [49, 11]. The sword, as an attribute of power, might and strength, enhances its magical properties with the help of moonlight. Moonlight and the moon perform the function of doubling the power of the sword. According to J.Campbell, the sword in natural reincarnation implies lightning [45, 130]. The protagonist acts as the lord of the natural elements, confirming the antiquity of the image, like divine mythical creatures capable of controlling natural forces. «– Oh, the man who divided the moon in the sky! You are the owner of an unusual creature.» [49, 24].

The motivation of the dragon's actions resembles the ordering of the moral and spiritual principles of the human race. He, like a one-eyed giant (who, taking revenge on humanity for his orphanhood and imprisonment in the mountains), punishes all mankind for crimes devoid of a sense of humanity and compassion, hiding the sun, the main source of life. He acts as the father of an orphan boy, punishing people for the wanderings and hunger faced by the socially persecuted. «The people I know are cruel and unable to see each other's goodness, pathetic creatures. Because of this, I took the Sun from the sky and lowered it into the center of the Earth," said the Dragon.» [49, 25]. So, one of the main motifs of the fairy tale is punishment. In most cases, the test or punishment is carried out by protagonists with positive characteristics. Having violated the interdiction, the protagonist is subjected to a series of punishments or initiations. Fabulous punishment has several forms: the absence or death of a loved one, turning into an animal, etc. According to the examples, the characters of literary fairy tales are subjected to moral and physical punishments. The interdiction and its non-compliance, which entails punishment, are the plot-forming motifs. They are often used by authors as fundamental and defining the main plot and ending of a fairy tale. Thus, the punishment of the "ideal" protagonist is expressed in the fact that he is subjected to difficult tasks; complete the task in a very short time or get a magic item, etc. The punishment of a negative character is expressed in his physical punishment: murder, immuring, burning, etc.

Only a spiritual and moral, harmonious personality can become the epicenter and beacon for all living things. The author's utopian world

acquires a universal scale. And only the kindness, love and gratitude of an orphan boy could contribute to the restoration of harmony and peace on earth, giving life and hope for the correction of all immoral and evil things on earth. And such a harmonizing beginning in a literary fairy tale is the archetypal image of an orphan.

« – Oh, dragon, belching fire from its mouth! You only see the bad side of a person, and you know how many innocent people are suffering! How many people on earth have fed, sheltered orphans, and helped travelers. <...> But what about the innocent animals that live in forests and mountains, and the plants that make the earth beautiful? You won't live long without the sun either! Tazsh asked.» [49, 27].

The narrative of the story is built around the disclosure of the character's image. And the character is not simple, but cultured, whose deeds have universal significance, like getting the daylight. It resembles the ancient Prometheus, who rebelled against Zeus and acted as the defender of the human race. Besides the fact that the character was specially chosen, he is endowed with courage, wisdom and kindness. The author's fairy tales convey the social, philosophical and psychological features of the modern era, which excite the imagination of children and adolescents. Deep archetypal images and plots will continue to be relevant, as they will also pop up and cyclically alternate, like inhale and exhale, like day and night, like life and death, transforming from generation to generation. The archetype accumulating in human experience has preserved the wisdom of centuries and the connection between generations. The complex, consisting of semantic, emotional and psychological personality traits, is based directly on mythology and fairy tale, where human experience have always been expressed very vividly.

One of the brightest representative writing in line with the children's literary fairy tale is Z. Turekhan. In 2014, her work "Amina Turan in the land of nomads" (2014) became the winner of the republican literary competition "Altyn Kalam-2014" in the nomination "Best children's literature". Z. Turekhan in her works plays famous historical realities and legendary personalities in the history of Kazakhstan. She masterfully uses archetypal plots from national folklore and ethnography, historical

legends and parables, forming a special conditional reality. Her work "Amina Turan in the Land of Nomads" reveals the fabulous motif of the battle of snakes and the struggle of good against evil.

In the fairy tale narrative, dialogues are conducted by inanimate objects that come to life at midnight, as in the literary fairy tale of Sh. Perrault "Cinderella". «The Indian turtle box suddenly came to life right in front of the astonished girl and without a single creak turned its copper head towards its neighbor, a pink turtle made of glass with a relief pattern on the shell" [52, 125]. "... the chess pieces actually turned out to be real living people, as well as live horses and elephants" [52, 130]. "The thunderous voice turned to Amina again <...> and informed her that it is a staff that lay on the lap of the old wizard.» [52, 133].

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

A fabulous archetypal motif in the literary tale of Z. Torehan is the descent of the main character from above, like a cultural hero. The fabulous chronotope has its own characteristics, and here it clearly manifests itself, as V. Shinkorenko accurately noted in his work "The semantic structure of socio-cultural space: myth and fairy tale": "In fairy tales, the boundary between worlds is blurred, i.e. it is easy to overlook it, and it is just as easy to step over it, since it is unclear where it is located how blurred are the meanings of the signs and it is often unclear where one sign begins and another ends" [39, 176]. «<...> Amina felt herself staggered and fell out of the modern world, began to fall down like a light feather» [52, 168]. «... again felt dizzy and a state of floating. Her body easily stepped over the wooden step, and she flew down again.» [52, 170]. According to E. Meletinsky, such a character often acts as a divine principle and "the sharpening of human life, economic and religious activity," and these functions are fully performed by the protagonist, Amina Turan. Her main character acts as a demiurge, restoring lost peace and order, and her arrival was a special omen, like the arrival of the holy prophets of world religions. V. Belyanin considers

the fall as a property of an epileptic personality inherent in "dark" texts [53, 137].

The author skillfully used the motif of reincarnation, characteristic of myths. «Maybe I should change my appearance?!... I will turn into a fancy bracelet with a stone <...>. ... I will turn into a beautiful crown with a stone in the middle <...>. ... I will turn into a gold ring with a diamond <...> I will turn into a chain with a pendant <...>» [52, 137]. Reincarnation and transformation, also a frequent element of fairy-tale plots, in the folklore tale "Sister Alyonushka and brother Ivanushka" Ivanushka turns in the kid, in the fairy tale "The Frog Princess", a frog turns into a princess, etc.

The demonological characters as Baba Yaga, Albasty, the evil old man (a reference to Koshchei), the giant Shoinkulak (devouring people), whose actions relate to folklore, play an active role in the narrative. Kazakh literature, which includes folklore traditions, allusions, reminiscences and intertext, i.e. it is an effective form of national identity (A. Ismakova) and possessing the mythopoetic structure of the language, found its vivid embodiment in a literary fairy tale. But according to the author's idea, the image of a Karga Kempir (an 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 save my daughters and, if necessary, risk your life and your soul to save them. And I, in turn, will help you in any way I can! And I can do a lot, as you probably know» [52, 223].

One of the symbolic motifs in the story is the motif of satisfying hunger, interpreted as a sacrifice, a common ritual and celebration that unites the divine and the human, as death giving life. So, according to V. Propp, everything connected with a plentiful feast, like a self-made tablecloth, acts as an element of the afterlife. "There were also fresh vegetables in abundance, recently baked still hot fluffy breads, a whole mountain of boiled meat lay in three-legged cauldrons, fried boursaks, and tart koumiss and a fragrant shubat (camel milk) were stored in leather vessels" [52, 168]. The motif of sacrifice in existential philosophy and mythology was interpreted as atonement for sins before the gods and their further protection and patronage. According to O. Freudenberg, the

act of satisfying hunger is at the same time a sacrifice closely related to the motif of birth and death [54, 56 c]. Thus, the 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, an example is Kronos swallowing his children, Tantalus sacrificing his son, etc.

Epithets are another element that determines the fabulousness of the narrative. A striking example is the epithets from folklore tales "goldfish", "golden egg", etc. Here this epithet found its logical continuation: "golden binoculars", "golden coin", "golden dragon", "golden crown", "golden door".

The plot and images of the story are quite dynamic and make 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 longing to rage: «In less than a second, a flighty old man <...> stamped his foot with all his *anger* straightened up in the blink of an eye.» [52, 155]. The work is replete with fabulous epithets describing the size and height of the characters, ranging from huge, often these are images playing the role of negative characters, and ending with small ones that are not shared by a positive connotation. Another sign that the text refers to "dark one": «... a thin, *tall* old man with an ashen beard in black clothes» [52, 132]. «... *huge* elephants did not miss their chance, trampling the enemy with their feet.» [52, 130]. «*Huge* drops of tears of the *giantess* girl began to fall, breaking on the floor and splashing around like crystal drops» [52, 128]. «... charming *little* fairies in fluffy petal skirts appeared from the midst of fragrant flowers» [52, 143]. «... red *giants as tall as a mountain* and with an insatiable belly got out from under Temirtau Mountain» [52, 176]. Like the boy Tazsha in the fight against the dragon in the fairy tale "Tazsha bala: kundi kaitaru", who, being the youngest of the brothers, saves all nine older brothers from the villain in the folklore tale "Ertostik", in the fairy tale "Nine Screamers and one squeaker" the most resourceful and intelligent is the youngest of the brothers. The property of all fairy tales is that it is the little hero who manages to save his family and loved ones

from giant enemies.

A similar plot is played out in the literary story of Z. Turekhan, the savior of the two cities is a little girl. «... the chief judge of the city looked closely and saw a peacefully sleeping girl wrapped in a shiny brown bear skin...» [52, 172]. She is the long-awaited savior of the inhabitants of the twin cities. The bearskin, which is the totem of the Turkic peoples, has a symbolic meaning in the fairy tale. The meaning is that it is an invisible skin.

The author focuses on the motif of the struggle taking place between the trickster magician and the girl. The motif of the struggle is the desire of the elder wizard to preserve the staff, which embodies the soul of the almighty genie. And the girl's desire is the liberation of the soul of genie. This motif is a cult one, it implies a change of generations and power, when the young replace the older ones. The staff is a symbol of strength and power. The magician fights desperately, but the possession of the staff passes to the girl. The mythological cyclicity in the fairy tale narrative is very clearly traced by 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 items bestowed by genie.

In the age of social networks, the balance of relationships and human communication is lost, so the author paints a picture of an "ideal" human society and a state in which the place and role of each member, senior and junior, are clearly spelled out. On the agenda is the issue of reviving lost spiritual values and norms through live communication, the traditional role of grandparents, their relentless propaganda of love and respect for one's neighbor, and the relentless repetition of moral norms. Perhaps it is the fairy tale that has now assumed the role of the guardian of morality and humanism, which, thanks to these qualities, finds its reader both in the person of a child and an adult.

One of the most striking examples of fairy tales are plots and images where the main characters are animals. Animal images have served as a convenient tool for conveying moral, ethical, and moral-aesthetic values both within the framework of a children's and adult

fairy tale. Through this group of fairy tales, through the images of animals, human vices and virtues were better contrasted. The lifestyle and socialization of an individual and society as a whole developed according to the principle of action of wildlife and its bright representatives - birds and animals. The first man copied the habits and mores of animals. That's where totemism, animism and anthropomorphism came from. Often, authors use animal images to accurately convey the realities of life, built on the model of imitation or ridicule. The authors present topical issues of social structure in a simple, allegorical and satirical form. It is known that this type of fairy tales originated from hunting stories. When the main human activity was hunting and gathering, stories about its features and habits were told in order to fertilize the animal. It was during this period that totemic myths appeared, based on the belief that the genus originated from an animal or plant. Since the functions of animal images to describe and possess an original style of behavior and character trait are peculiar exclusively to the description of a certain quality. These images clearly conveyed models of human behavior: fox – cunning, wolf – stupidity, credulity, lion – strength, might, bear – justice, hare – cowardice, dog – devotion, raven – intelligence, etc. It is also possible to note the emotional component of the man, fear and dread of an animal are replaced by laughter.

A. Baibol's literary fairy tale "Ormandagy zhiyin" ("Meeting in the Forest") (2012) is aimed at an adult audience. A. Baibol combines a carnival interpretation of images, with elements of grotesque and absurd, describing social evil, combined with dystopian motifs allegorically describing the process of destruction about 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 the story a satirical focus. The author conveys his idea in the form of a literary fairy tale, where the elements of the grotesque find their most harmonious application. The author's idea reflects the unfair, inhumane position of the ruling regime: «How many animals die before reaching the water, and starve to death before reaching the grass, this is

thanks to the fruitful work of forest chiefs» [55, 154]. «Last month, a foreign Puma escaped to his homeland, draining all the wealth of our forest. We were all in shock. Isn't that a feat? Yes, gentlemen.» [55, 153].

The events of this story unfold in the archetypal topos, in the forest. It is assumed that the topos of the forest and its inhabitants, chosen by the author not by chance, can be reconciled 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 comicality, therefore, in the opinion of Z. Freud, the comic relieves a person's psychological stress by eliminating drama [56, 121].: « – In our forest we see the incredible gift of the American jungle - democracy, liberalism, feminism. Animals behave freely, do what comes to their mind. Just yesterday, Mr. Quail pooped on our Uncle Bear's head. Last week, the resident of our forest, tiger, who was sleeping peacefully with his mouth open, our younger brother did his little thing, peed in his mouth.» [55, 153]. The element of the ridiculous is clearly visible in the fairy tale, which develops into exaggeration and hyperbolism (M. Bakhtin). O.M. Freudenberg argues that obscenities and shameful actions are similar to acts of fertility [54, 103].

In the tale of animals, the image of the trickster is performed by a fox. This image has retained its functions of deception here, as well as the functions of exposure:

«... last year, a dozen martens were given into the hands of hunters, and on their money the fox dressed up in a beautiful fur coat" [55, 154].

«The bosses who believed the sweet words of the fox, and flatterers like her, will pay dearly.» [55, 154]. In the above lines, the image of the fox-trickster is revealed in the appropriate evaluative epithets as quirky, calculating and crafty, pursuing selfish goals and material benefits. The exposure of the fox-trickster is due to the bear: «... The fox fell into a strong bear trap. And having received what she deserved, she disappeared from sight without looking back or saying goodbye» which causes the general rejoicing of all the inhabitants of the forest. But the jubilation is replaced by a pessimistic mood and it portends general chaos. «The animals, having found no support in the false world, became

even more disappointed in life.» [55, 161].

Like the image of the fox in the folklore tale "Little Fox sister and the Gray Wolf", the fox acts as the ideological inspirer of the lion king, ironically and with pleasure using his position: «... It was obvious that the fox was hesitating and agitated. <...> – Mr. Fox, tell us, did you accept the new "Forest Law" proposed by us and put the seal? - everyone asked insistently..

"– I'm not putting the seal, but the Lion," the fox answered hesitantly.» [55, 159]. The image of the lion king is presented in a passive form, in addition with an indication of his advanced age, this is how the trickster fox actually turns things around: «At one time, all the horned who were afraid of the formidable beast, the lion, now said: - You're sick, why don't you go and rest. No one will believe empty words anymore» [55, 159]. The characteristic of the fox trickster is similar to fire, he is inventive, resourceful and destroys everything in his path, transforming life into death, the living into the dead. According to J. Campbell, the image of the trickster represents the devil, noting his strength, at the same time stupidity, and emphasizing their ridiculousness [45, 173].

Plots and images are very succinctly embedded in the composition of the work, allegorically expressing the social position of the characters, coupled with grotesque elements of appearance: «The fat goat face had a round beard, cropped from the center, and there was a scar on the right cheek» [55, 153]. «... like a bull with a fat and thick neck, with a sheer belly and a sidelong glance» [55, 155]. Each image a fox, lion, goat, hare, wolf, bear or leopard, performs typical social functions and powers in the hierarchy. For example, the metaphor of the goat image appears in its traditional "scapegoat" hypostasis. «He did not know that he was a black goat, who was always sacrificed in the way of the forest chiefs. Unhappy life did not spare them either.» [55, 161].

The fairy tale reflects important archetypal stages of the cyclic life of a person as a whole, emphasizing the transition from one state to another, serving as an archive of unconscious forms. The plot denouement of the story is that all animals die at the hands of human 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, ironic in relation to the man himself and his vicious deeds. «A meeting of forest animals will take place at 11.00 today. The issue of becoming one of the 50 developed forests of the world is on the agenda. <...> The animals are not in a hurry, the bull is about to die. There are also those who, without sitting down on the bench, immediately began to snore. Everyone else was trying to stay awake, trying to force open their eyes.» [55, 152].

Archetypal 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 exactly the position held by American researcher Carol Pearson, considering both personal and corporate brand through archetypes [57]. The typology of individual images presented in her work allows us to identify the socio-psychological characteristics of both a person and society as a whole, to determine the degree of frequency of images. So, the whole range of influences on personality is taken into account, both psychological, social, moral, and natural, which allow us to get a more complete picture of an individual's social behavior, to understand the causes and triggers of reaction to social changes in general.

All archetypal images carry artistic, aesthetic, psychological and philosophical functions. These functions exert a certain influence on the formation of personality, and the conclusions gained in childhood are of particular importance. In this sense, the significance of the fairy tale for the younger generation is very important, since much attention is paid to the dedication of the protagonist. The storylines of the works under consideration are based on the plot of the struggle, the battle with the forces of destruction and evil, guessing riddles, liberation from captivity of the enemy, based on the main element of the hero's individualization. Through initiation, the hero is transformed and moves to a new level of consciousness. Even a "negative" fairy tale character carries an important psychological and cognitive load that affects the formation of correct ways of behavior and thinking. Thus, according to I.I. Kruk, "... the circle of fairy tale plots represented a peculiar set of moral, ethical, legal, socio-psychological and other categories, concepts, principles,

knowledge of which was a necessary condition for preparing a young man to undergo a complex initiation rite" [17, 19].

In such literary stories, the authors describe the pressing problems of society, criticizing wrong thoughts and behavior, encouraging and approving the right actions, guiding them on the right path, forming the right aesthetic perception. In general, the fairy tale as a chronicle of the people reflects the ideological, 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 reviewed undoubtedly touch on archetypal themes that will not lose their relevance in subsequent times. Therefore, it is safe to say that the fairy tale, thanks to its unique structure and images, will find its new authors and readers. Genre and compositional features are complemented by literary ones, social problems interact with universal ones, with the world order of modern life.

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GENRE CHARACTERISTICS OF THE AUTHOR'S FAIRY TALE IN THE ASPECT OF POSTSTRUCTURALISM

According to M.M. Bakhtin's concept, it is genre parameters that determine the principles of character architectonics and author's functionality in the text. Genre remains one of the central theoretical concepts influencing the status of the author and character, including in postmodern aesthetics. However, in post-non-classical science, there is a reassessment of its leading functions. Genre (mode, mode of discourse, constructive type) in postmodernism is realized primarily as a kind of literary convention, an interpretative strategy that leads to successful communication between the author and the reader. This conclusion can be made by analyzing the overview of genre concepts and classifications given in the encyclopedia "Western Literary Studies of the twentieth century" [1]. Here, the receptive potential of the genre is usually brought to the fore (P. Hernadi "Beyond the genre" (Hernadi P. Beyond the genre. New directions in literary classification (1972))).

Most literary critics and linguists directly associate genre with the needs of the author and his audience. J. Derrida ("The Law of Genre") considers genre as a mechanism of violence and restriction of freedom of the subject, calling for emancipation - mixing of genres, violation of genre norms (Derrida J. "The Law of Genre" (1980)). Comparativist P. Van Tieghem tried to establish the emotional significance of certain genres depending on a specific chronological period (Van Tieghem P. *La question des genres littéraires* (1938)). N. Frye connected the division into literary types with the type of audience, the protagonist and the laws of nature (Frye N. *Anatomy of Criticism* (1957)). In myth, for example, the protagonist has superiority over the reader and the laws of nature. In legend and fairy tale, his "superiority" is already limited. In tragedy, the protagonist has superiority over the reader, but not over nature. In comedy, the protagonist is on the same level with both the reader and nature. And in terms of irony, he is inferior to the reader.

Representative of the receptive aesthetics of H. Jauss defines the genre category as the "horizon of expectation" (Jauss H.R. *Litterature medieval and genre theory* (1970)). Similarly, in structuralism, the genre

is interpreted as a "higher convention" (M. Steymann), a "decoding program" (J. Kaller), which allows for the act of communication between the reader and the writer (M. Steymann Jr. *Higher Genre Conventions* (1981); Kaller J. *Structuralist poetics: structuralism, linguistics and. The study of literature* (1975)). F. Jameson defines a genre as an ideologized social contact, the function of which is to establish rules for the use of a certain cultural artifact (Jameson F. *The Political Unconscious: Narrative as a Socially Symbolic Act* (1981)). From the point of view of F. Jameson's genre is an interactive, outward-looking construction designed by the author to produce an informative, dramatic and stunning effect. In the aspect of cognitive literary criticism, the theory of genre was developed by D. Fishelov, who considers genres as "thought modules", methods of processing literary information, principles of organization of one of the subsystems of thinking (Fishelov D. *Metaphors of genre: the role of analogies in the theory of genres* (1993)).

K. Miller defines genre as a typified rhetorical reaction to similar situations (Miller K.R. *Genre as a social action* (1984)). According to the observation of this linguist, a genre convention is established when a person manages to solve certain typical tasks using a certain type of text. J. Swales discovered the connection of genre – a communicative act - with discursive groups that have their own nomenclature of genres (Swales J.V. *Genre analysis: English in the academic and research environment* (1990)). A. In his book *Literary Types*, R. Fowler calls genres the means of interpreting literature (Fowler R. *Types of literature. Introduction to the theory of genres and modes* (1982)). J.M. Schaeffer in his work "What is a literary genre" pays special attention to genre nominations, since they serve as a material embodiment of genre conventions, both in the context of the author's intention and in the context of reader's perception (Schaeffer J. *What is a literary genre?* (1989)).

In fact, V. Tyupa and his Novosibirsk school of literary studies are engaged in the rhetoric of the genre and its communicative strategies. In the works "Three Strategies of narrative Discourse" [2] and "Essays on modern Narratology" [3] V. Tyupa identifies three proto-genres with a discursive model, which is invariably reproduced in the process of

literary development, a model of the verbal behavior of the addressee (author), the protagonist and the addressee (reader). These are pre-artistic speech genres of legend, parable and anecdote, respectively having the status of knowledge, beliefs and opinions. Depending on the genre competence, the reader builds his decoding behavior. And the protagonist within the framework of the genre picture of the world either turns out to be subject to fate (in the fatalistic systematics of the legend genre), or must choose between good and evil (in the dualistic picture of the world of the parable), or individualistically self-defines (in the individualistic systematics of the anecdote). The concept of communicative strategies of genre competencies was developed after V. Tyupa, I. Kuznetsov [4] (The problem of genre and the theory of communicative strategies of narration) and Yu. Troitskiy [5] (School of Communicative Didactics and Civil Society). The position of L.V. Chernets [6] (Literary genres: problems of theory and poetics (1983)) can also be defined as end-to-end, including the type of communicative strategy of the work and its generic affiliation.

In a separate group, more traditional genre concepts of representatives of the so-called Chicago School of Literary Criticism can be distinguished, which do not "go beyond the text" and do not include the reader in the scope of their research. E. Olson, for example, suggests distinguishing genres according to the difference in the ratio of actors and situations (E. Olson "An essay on poetic theory" (1957)). And P. Hamburger establishes a genre division depending on the topic of the statement (Hamburger K. Logic of contradictions (1957)). A. Rosemarin ("The Power of the Genre") he considers genre as an arbitrary interpretative tool of the researcher, helping him in solving his own problems, but in no way connected with the author's idea, nor with the reader, nor with the ontology of the text (Rosemarin A. The power of genre, 1985).

Thus, from a review of the works of scientists working in the field of genre theory [1], it can be concluded that genre concepts focused on the pragmatics of the text noticeably prevail in post-non-classical science and in general in literary studies of the twentieth century and, accordingly, the most influential and productive to date.

As M. Foucault says, our path lies not forward, but backward [7]. The most postmodern, democratic way of existence in the modern literary process is acquired mainly by genres focused on folklore. In particular, the literary fairy tale has the widest and most diverse readership due to the double coding originally embedded in the structure of the genre. On the one hand, this is a well-known cultural code: genre predictability, an appeal to the collective unconscious, which always works effectively for feedback, on the other hand, the fleeting relationship between the author and the reader, modeling a situation of choice, free semantic and identification valence: faith/disbelief, didactics/games, folklore anonymity / literary attribution of authorship.

The conditionally symbolic nature of the fairy tale's connections with reality is the reason that this genre in modern conditions is able to transform without collapsing. The stability of the supporting structure, which has deep roots in the folklore tradition, combined with free access to details (the peripheral area of the genre remains mobile and blurred [8]) characterizes the literary fairy tale as an open genre system. The openness of the fairy tale text is due, among other things, to the peripheral function of authorship in postmodernism, fixed in the process of disappearance.

The fabulousness of a literary text as a condition of belonging to a folklore genre determines a special, sliding author's position. As if rejecting personal authorship and asserting anonymity, a folklore, literary fairy tale, according to M. Lipovetsky, actually simultaneously manifests different and incompatible models of authorship [9]. The genre structure of the fairy tale appears as a tool for mediating oppositions, creates a blurred, transitional space between the collectivity of myth and individualized postmodernism, a specific author's space that functions as a "testing ground" for the emerging new, modified discourse, which is significantly influenced, including by the reader's will.

The beginninglessness modeled by the author in a literary fairy tale presupposes freedom from the subject that constitutes the world, and from its authoritarian subjectivity, access to a space free of objects, as if not controlled by anyone, vacant in this sense. It is as if the uncontrolled emptiness in the place of authorship has a significant resource of

generative properties, a resource for testing the reader's capabilities [10]. This redundancy of the fairy tale as a traditionally collectively created text in relation to its literary authorship turns out to be one of the most sought-after aspects of this genre in postmodern art.

According to the concept of poststructuralism theorist M. Foucault, the author is just a projection of the processing to which the text is subjected [7]. M. Foucault "tracks" those places and functions that are discovered in connection with the author's departure from the text and, as a rule, are filled with new content, the whole diversity of the Ego. The author's function, self-withdrawing, acts in such a way that it gives place to at least three simultaneous Egos: the author as the creator of a particular text, the reader who is able to replace him in the text, and a certain subject of prediction, a mixture of the author and the reader, whose space is multifunctional, is in constant formation and can go out beyond writing.

The same function - the author moves to the border of the text, is placed in a gap that establishes a certain group of discourses. According to M. Foucault, it would be wrong to look for an author disappearing from the text in the direction of a real writer or in the direction of a fictional speaker (story teller or narrator). The function of the author is carried out in the splitting himself, in this separation of them, in the distance between them. The hypothesis of M. Foucault's authorship in application to the genre of a literary fairy tale, the peculiarity of which, according to V.Ya. Propp, in his claim to turn a wonderful, fabulous reality into a real one, claims precisely such a bifurcation of author's positioning, the dissolution of authorship between reality itself and the fabulous genre system, postmodern subjectivity, contributing to the creation of the illusion of additional objectification of the text.

According to Kazakhstani researcher T.V. Krivoshchapova, a literary fairy tale is inseparable from the situation of modernity with its semantic ambiguity and orientation towards ancient art forms [11, p.79]. The technique of "rediscovering", returning (M. Foucault's term) in a literary fairy tale to a folklore tale and to its original source – myth simultaneously captures both what follows from the returned (eternal truths) and what reveals it (changes). There is also an establishment of a

break with the myth – by actualizing the genre form of the fairy tale and establishing what this gap masks – by undermining the traditional fairy tale genre structure, while at the same time fixing, in particular, the shimmering authorship of the literary fairy tale.

Such a return, first of all, rethinks the "shortage", what K.G. Jung considered a condition for the reactualization of a group of archetypes demanded by this era [12]. Returning to the mythological basis in a literary fairy tale provokes the discovery of what is marked in it by voids, absence, gaps. As R. Barth writes, myth prefers to use precisely such "incomplete images", an "empty signifier" ready to give it meaning [13, p.92; p.94]. That is, what can and should be filled with products of activation of the author's and reader's imagination.

This return, according to M. Foucault, is precisely in the direction of combining the work and the author. The author is erased in favor of a certain genre form, cultural tradition, at the same time, by his disappearance, pointing not to the place of origin and the original existence of the text, but to authorship as a changeable and complex function of the writing process itself. The postmodern orientation to discourse, and not to the will of the author, actualized in classical art, and now dissolved, absorbed by discourse, contributes to the consolidation of mythological (non-subjective, collective, unconscious) meanings in the images-characters of a modern literary fairy tale, determines the need for a mythological decoding of the genre structure of the fairy tale. A literary fairy tale, even in its simplest reading, requires an archetypal rethinking of the figurative system.

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MYTHOLOGICAL DISCOURSE IN FANTASY (VERSION OF THE FAIRY TALE TEXT) BY A. KIM "THE VILLAGE OF CENTAURS"

"Why does a person need a myth?" - asks the literary critic and psychoanalyst V. Rudnev. Then why does a person under stress (a psychotic) need a hallucination: "it is needed to turn a demon (a psychotic) into a human being" [1, p.53]. In fact, the devil's theme is always associated with madness. Therefore, the motif of madness (rabies of horses, madness of people) is also end-to-end in fantasy (a kind of fairy tale). A. Kim's "The Village of Centaurs", attributed by literary critics to mythological realism, a combination of incongruous, a kind of schizophrenic split: "The violent rage that engulfed the equestrian crowd was transmitted from this place further, wider and wider — and soon all the horses, and after them the centaurs, killed by the conquerors, began to fight and kill each other infected with uncontrolled horse rabies" /2, 207/; in their ranks there was "... sudden herd panic, herd madness and death", "seized by a single madness" [2, p.207].

Brain/lessness, according to V. Rudnev, which turns the psyche into chaos, returns to mythological predifferentiation: "What is the psychotic thinking of a person who is neither conscious nor unconscious? He is in a state of myth, in a state of neutralization (neither conscious nor unconscious; neither alive nor dead; neither sleeping nor awake; neither animate nor inanimate inanimation)" [1, p.50].

In dream, delusion, schizophrenic hallucinations (in the unconscious - an analogue of the creative process, according to Z. Freud), chimeras are born, for example, as V. Rudnev writes, Pushkin's "Half-crane and half-cat" from "Eugene Onegin" [3, p. 190; p.245]. The schizotypal personality in the myth is chimerical in itself, it consists of fragments: Id-man (horse + man). According to Z. Freud, the dream of the mind (consciousness) that generates werewolf monsters: wolf-man, rat-man [4], as well as the "*semi-animal world*" of Kim's centaurs, horse-like shaggy monsters with short arms¹ - *bizarre horse people* [2, p. 173],

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women-horses with slanted eyes [2, p. 179], a herd of *possessed centaurs*. And "... these strange horse people do not have a proper memory, <...> like human babies" [2, p. 173].

According to the concept of M. Klein, bizarre mythological thinking is interpreted today as a return to the schizoid-paranoid "infant stage of development" both in the ontogenesis of an individual and in the phylogeny of the entire nation and civilization: "The paranoid-schizoid position is a primitive organization of the mental apparatus, characterized by the manifestation of the initial experiences of a child, accompanied by the emergence of fear of the imaginary destruction, his death" [1, p.29]. Since, according to M. Klein, from the very beginning of life, an infant experiences anxiety associated with the "work of the death instinct" and the experience of his own birth [6].

Based on this concept, myth is an immersion into the unconscious (first of all, into the trauma of birth and death), since in modern psychotics, like in ancient man, the place of consciousness is occupied by the unconscious, expressed in images with reduced logical connections. "... myth is a strange object" (V. Rudnev). It is a "tool for the destruction of time" (K. Levi-Strauss), "the neutralizer of all oppositions" (A.M. Pyatigorsky), in his statement's conjunction prevails, not disjunction (E.M. Meletinsky), thus, he can schizophrenically simultaneously assert opposite things (cf.: the Christian archetype of God-punisher /savior in the novel by A. Kim), since in the myth the utterance and reality are merged in the "universal werewolf" (A.F. Losev).

According to psychoanalysis, primitive thinking was psychotic [1, p.92]. The psychotic projects the inner onto the outer and vice versa, since introjection (identification, absorption of a beloved object) and projection (hallucinations) for him are mechanisms to protect the psyche from falling into complete insanity. Since the reality of modern man is "fundamentally unreliable" (V. Rudnev), metaphor, metamorphosis, werewolf and, in a broad sense, all artistic "transformations" are the representation of the inner as the outer, generating a mythological model of thinking with a pronounced psychotherapeutic function.

The next schizoid-paranoid position of the child's development is oral-depressive, it is less primitive, however, it does not yet make the baby a full-fledged personality, leaving him in the sphere of instincts: "Hunger drove centaurs crazy, emptiness in the stomach displaced everything human and shifted them much closer to bestial" [2, p.209]. However, according to U. Bion, these two positions alternate throughout a person's life, becoming actualized depending on the stage of development and the impact of stress, which again and again returns a person to fixation on childhood traumas and anxieties [7].

A depressive position is usually associated with deprivation, separation of a child from his mother or her loss: "Once upon a time, stallions *tekusme* Amazons, or maybe vice versa: human *tekusme* mares. That's why we, centaurs appeared. And then the horses drove us away from them: they say that your mares have udders not from behind, but from the front, not from below, but from above, and not one, but two. We left the horses and went to the Amazons. And these turned away from us altogether: they say, animals, we didn't give birth to you, we never gave stallions and we don't have such a habit. They say you were born to mares who liked the *malmaraichiki* of human men, those notorious scoundrels. That's why you are such freaks, brutes and monsters — get out! And the Amazons started shooting us with their long-range bows, piercing us with iron-tipped arrows, the famous *zuttias*. We were running away from them, but on the other hand, the most ferocious and wild stallions were rushing at us" [2, p.248].

Every depressed person wants lost maternal love, and not the harsh male Superego that Kim's Amazons turn into - "*evil androphobes*", variations of the authoritarian "schizophrenic mother", "*An Amazonian bitch who wants to ride a man like a horse...*"; "*Bald Elena, who has a red beard... Is everything clear now?*" [2, p.266].

The cult of the great mother among agricultural peoples, represented in the novel by a wild horde of horses, is transformed simultaneously into an Oedipal God-fighting struggle of centaurs with both Amazons (phallic mothers) and horses (farming fathers): "*Fierce wars between centaurs and horses have been waged since time immemorial*" [2, p.46]. Centaurs (nomads), "as they used to... to mount on horseback on

animals, they mount on agricultural peoples, conquering them, peaceful herbivores, and then exist, more precisely: coexist with them as their second floor: forming a class of lords-warlords, riding on artisan farmers, as before on their horses and sheep" /8, 363/. "... Islam - this is a centaur in every possible sense: a man riding a horse, a nomad riding a farmer, a man riding a woman, a master riding a slave. There is no direct connection to earth. A Muslim is close to heaven." G. Gachev interprets the phenomenon of centaurism as the history of the formation of Ancient Asian nomadic peoples [8, p.366].

When working with patients with depressive and schizoid tendencies, psychoanalysis usually reveals a fixation on early childhood experiences (M. Klein, U. Bion). "Why is a depressed person afraid of his mother? But he doesn't really has a mother. There are only breast, or rather, two breasts — a good breast and a bad breast" [9, p. 90]. Hence the "nameless horror" of such a patient for the rest of his life. It fits seamlessly into the psychoanalytic concept of the Rudnev/Klein myth and the emphatically "single-breasted" Amazon warriors of Kim, with whom their centaur children are waging an Oedipal war. "The mother's breast may be "good", but, as the child's primitive experience shows, it can very soon become bad, stop feeding and disappear, and then maneuvers related to projective identification and omnipotent control will have to be taken against it, hallucinatively destroy it as a mortal enemy." [1, p. 90].

"But," writes G. Gachev, "the specificity of the cosmos of Islam lies in the fact that only a joint meeting - symbiosis and biocenosis of nomads from the plateaus and farmers from the most fertile valleys of the great rivers forms a natural platform for the Cosmos of Islam; only with such mutual orientation to each other others: nomads and farmers — the world of Islam is formed, it has own essence" [8, p.365]. The necessity and impossibility of such a centauric (nomadic) biocenosis generates a crisis in Kim's mythological world, preparing the ground for a plot unfolding along a schizophrenically cyclical trajectory that has no logical conclusion.

The paranoid motifs in the "The Village of Centaurs" ("All enemies, Pudu thought; whoever is not a centaur is an enemy" [2, p.189])

inherit the plot of the dedication, showing a state of depression due to deprivation and its overcoming. Depression associated with the rite of initiation is like a temporary death: Kim's centaurs live *in dull longing and despair at dim sunrises, and die in a depressive position, "Crouching down with their animal half and hunched over with their human half, putting their crossed arms under their armpits, freezing monotonously throughout the valley around the settlement"* [2, p.207]. The initiate in myths and folklore must go through a system of successive psychological tests: the loss of parents/kins, then leaving for the house of initiation (village of centaurs), the loss of "the whole world", and then, in the short term, lost - life. This is the plot outline of A. Kim's novel.

Another form of initiation is the absorption of the initiate by a monster and the subsequent eruption from his womb. A variant of such absorption may be the sewing of the initiate into the skin of an animal [10]. The same motif is noted by O. Rank in fairy tales and myths, when a mother, shortly after birth, plugs her son with a cork into a barrel or basket and throws him into the sea. The barrel is a symbolic mother's womb/grave², and the sea is a symbol of amniotic fluid [11] and rebirth through trials: the mother, pushes the child away from herself, creating the ground for depression/ initiation. In Kim's "The Village of Centaurs," this motif is present in the scene when crocodiles swallow centaurs and release them from their wombs, as well as in the epochal passage of a wild pack of horses across a symbolic river – the border between nomads and farmers.

The purpose of temporary death is to create a depressive position, which carries the function of an initiation test, after which the hero will be able to do without a mother, to become a real, strong man. Here the connection between initiation, depression and the trauma of birth in Kim's novel is clarified. According to V. Rudnev, the connection between introjection – self-absorption, the story of the prophet Jonah (the motif of redemption - return) and the desire to "return to the mother's womb" [1, p. 95]). Or, in a broader sense, it is the story of the

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The female womb in mythological representations is identified with the grave, as well as in the ambivalent image of the "mother of the damp earth" [9, pp.125-128].

absorption/disappearance of an ethnic group in the process of becoming world history in accordance with the cyclical mythological model of the "*giant wooden wheel*" (A.Kim).

As a result, in a strategic perspective, the symbiosis of all the motifs and plot moves of the novel forms the mythological plot of the original - the first creation of the world (birth) and death ("smooth departure into oblivion of the Centaurian people" [2, p.246]): "The people go towards a Great death" [2, p.251].

Single-breasted Amazons, who were equally proficient with both their right and left hands, are the next generation on the ladder of world history, intermediaries between right-hemisphere ancient peoples, mostly left-handed people living by instincts, and left-hemisphere right-handers [12] prevailing in the modern world. the modern world. Although "the glory of them will forever remain in the world," however, Amazons (chimerical phallic mothers) also find themselves erased from world history, as well as centaurs - ancient nomads standing at the foot of the tree of human civilization [2, p.272].

However, the "two-story Central Asian cosmos", a chimerical centaur, at first only seems to be *a combination* of nomads and farmers (according to G. Gachev), but in fact it is not a combination, but *a disintegration* - the equivalent of mythological/schizotypal mental inconsistency. As M. Klein writes, "...simultaneously with the greedy and destructive internalization of the object — primarily the breast - the Ego fragments itself and its objects to varying degrees and thus achieves the dispersion of destructive impulses and internal perceptual anxieties" [6, p.36]. Thus, the meaning of postmodern splitting and destruction as a neo-mythological device in Kim's text may be to relieve psychological tension and depressive anxiety in the very reproducer of the therapeutic neo-mythological narrative, of the author.

In such a situation, a "negative miracle" arises: the created neo-myth does not check reality, and a person with mythological thinking hates this reality, does not trust it and, like all psychotics/neurotics, is afraid of it (V. Rudnev). Moreover, instead of reality, "the psychotic experiences his body, he hates his body, he denies it as part of reality, which he also denies" [1, p.52]. Reality is so unbearable that a normal person leaves it

in an illusion, and only the myth-making writer remains in the truth/unconscious, recreating the reality of his traumatized inner world.

According to U.Bion, mythological thinking is an "attack on connections", the result of which is not only a rupture of consciousness, but also a literal "rupture of the bodies" of the characters, their dissociation [7]: "After the fourth shot, something remarkable happened: the left leg separated from the right, gaining a completely independent jump, the tail also separated, continuing to wave independently, the single body disintegrated, and it turned out that until now it had been nothing more than a union of independent parts!" [2, p. 191]. Pudu's lone hind leg, once wounded by an arrow and now separated from him, briskly jumped up to him across the lawn and began to cuddle gently, like a dog lost for its owner. Stunned by the fall, the centaur, who tried in vain to get to his feet, at first simply pushed her away with his hand, then, when the foot began to be caressed again, Pudu grabbed his *chimbo tanopoto* by the shaggy grandmother and threw the horse's leg far away from himself" [2, p. 192].

According to U. Bion, the reason for the emergence of such a discourse is a psychotic "attack on consistency" [7], projection and infliction of bodily injury of characters: "According to wild horses, a four-legged creature that lost at least one limb could no longer consider itself belonging to the world of cheerful Eldorians, cheerfully galloping through the pastures of life. The unfortunate must have been killed by someone strong and healthy..." [2, p.205]. "A connection, a system is a symbol of an organism, a living one, and madness is a symbol and at the same time a return to death, which is the disintegration of everything" [1, p. 16].

Therefore, the biggest fear for the psychotic is the fear of fragmentation: the psychotic is afraid that his psyche or body will be "torn to pieces" [9, p.94]. Kafka, who suffers from schizophrenia, confessed, for example, in a letter to his father that as a child he was most afraid of his father, who in a fit of anger threatened to "tear him apart."

Mythological reality is hallucinatory, aletic, everything is possible in it, as in a dream based on the mechanism of metamorphosis. Therefore,

the "universal werewolf" (A.F. Losev), the "polyphonic body" of Kim's centaurs, consisting of different fragments of the psyche (first of all, consciousness (of father) and unconscious (of mother)), remains the basic for the modern neo-mythological text.

The chaotic world of right-hemisphere experiences and images is filled with fragments of "broken" components of the psyche, primarily choleric aggression (the right hemisphere dominates in hysteroids [13]), "introducing elements of horror into their chaotic experience, generating terrifying hallucinatory experiences" [1, 109]. Therefore, in the erotic-philosophical grotesque novel "The Village of Centaurs" there is so much blood, violence and death, including beheading - a symbolic designation of castration, the dominant fear of the hysteroid: the leader Pudu crushed to death five centaurs, tore off many heads and hands, "And a frenzied whirlpool boiled in the square - centaurs fought and bit. They neighed like wild horses, reared up, dragged each other by the hair, broke ribs, kicked with their hind legs" [2, p.170]. As G. Gachev writes about the civilization of the ancient nomads, "Sky = guillotine, ... therefore, heads are easily cut off in history and literature ... and a lot of blood flows there" [8, 168].

In the myth, man is still too close to the animal world, to his natural, instinctive nature, which he does not control and which he is afraid of. And extraextraction (displacement of trauma in the form of hallucination) allows the writer-creator of a mythological text to safely exist in a certain safe space, albeit psychotic – a kind of hallucinatory paradise, which, according to E. Bleyer, only a talented psychotic writer can achieve [13].

It is no coincidence that one of A. Kim's latest novels is called "The Joys of Paradise". It is no coincidence that the steppe in Kim's novel is called *a paradise* for a horse tribe with access to the invisible world through the smooth *left* (sacred) bank of the river. And behind the paranoid *veil of the world*, he hides those who "watch and laugh" at the characters - four-fingered *punishers/rescuers* [2, p.191], *invisible directors laughing at the torments of drunken slaves*, aliens taking entire "failed" ancient peoples from space [2, p.269].

Cutting off a finger is a well-known motif of castration (L. Tolstoy

"Father Sergius"). And this Oedipal motif of the Creator's God-fighting error is also end-to-end for Kim, the creator of the mythological world, competing from novel to novel with the Creator of the entire universe ("The Squirrel", "Onliria", "Joys of Paradise", etc.). "The writer unwittingly assumes the function of the Creator and thereby offends God," writes V. Rudnev [9, pp.119-1120].

As a rule, extraction (hallucinations) is for the author of the text a psychological defense against unbearable mental trauma [1, p.69]. In Kim's case, such trauma is war (death) and orphanhood (loss of mother). According to the observations of psychoanalysts, any esoteric mystical system becomes a hallucinatory paradise, therapeutic for the psyche in this case. Such, for example, as the metaconception of the "Rose of the World" by the schizophrenic Daniil Andreev, who, like A. Kim speaks the main language of myth with the help of archetypes and mythologies transmitted to him by some hallucinatory voices in a "gibberish" language.

Mythological discourse is based on schism, the antithesis. If there is heaven, then there must be hell: a young man, the color of the centaur nation, dies in a fire – a "*fiery seething hell*", as if sacrificed to some unknown and incomprehensible plan. Kim is also characterized by an abundance of biblical motifs: "It was then that he realized the hidden plan of action of the invisible rescuers. If a person at least once in his life thinks of his neighbor, dying, as himself, then such a person is noticed and comes to the rescue at the right moment" [9, p.260].

In fact, "the schizoid myth is an intellectual scientific myth. The myth of the origin of human language" [9, p.92]. Mythological discourse (according to V. Rudnev, a psychotic language based on a paranoid-schizoid personality position) is filled with newspeak – "gibberish" speech constructions ("*Men yun lamlam, rekele! Chindo kugai, Kuteremi-koliparek, belberei malmarai! Korovapunde sulakve, chironi merloham tekusme. Myafu-myafu!*" [2, p.209]) and neologisms (centaur words) that perform the function of euphemisms in A. Kim, taboo images from the unconscious - Thanatos (Seremet lakai – quick death) and Eros (anal and sexual vocabulary (eldorai (phallus), tekuseme (sexual intercourse), rakkapi tekus (manure pits), kkapi (excrement), as

well as primitive anthropomorphism - "mau arrow bite (as centaurs said: arrow bite, sword bite)" [2, p. 173]. The composition of the "The Village of Centaurs", torn apart by digressions, becomes a model for strange (mythological) characters, strange deeds and phenomena, among which the author and the reader are in a delusional-hallucinatory state of joint myth-making.

The "garlands of aphorisms" in the neo-mythological text reflect the right-hemisphere enumerative method of thinking, the gestalt character of oriental thinking [14, p.45]. As G. Gachev writes, the ancient nomadic poets thought excessively numerically: this is an enumeration and variations of the same thing, all the sets here are "countable" [8, p.378]. In contrast to cumulative comparisons deployed like tree branches in modern Western European literary art, the Eastern text, on the contrary, is characterized by a reduction of tropes to the "grain of the image" [8, p.377]: *the elusive demon – Narrator – Eugene Poor – Priest – tumor in the larynx of Hope – computer virus – Lord Men Dan – Orpheus' cane – Valerian Mashke – tramp – Don Juan – Faust – Grigory Rasputin – the sewer system of Moscow – the revolutionary coup of 1917 – fish scales – the button from the lantern – blue fish – military aircraft – nothing; the demon Kelim – a Russian old woman – a Turkish Meskhetian – a Finnish Erna Parrkkonen – a guy in a T-shirt – a Negro – a miner – a striker – a signal on a tape recorder – a drop of moisture – a military plane – a sad demon, a spirit of exile – a patch on a bag – nothing.* This is a lexical list of the right hemisphere, stored in the brain as if separate from the syntactic connections of the left hemisphere [14].

The simple enumeration that prevails in Kim's style is also a consequence of psychological shock, in which, judging by his leitmotif themes and images, the author was traumatized by the war in childhood for many years: in his text, connections seem to disintegrate from horror [16].

Depression and obsession are usually closely related. Obsession is the next stage in the formation of a child's psyche. There are especially many obsessive images in Kim's novel – dust, dirt, horse excrement. "Dirt/total absorption in the past is also associated with death, with the "dead". This also corresponds to the stadiality of initiation, when a

teenager, as it were, falls into a chthonic dead zone, where <...> he "meets" the souls of his ancestors, where time stops and actually prepares for a status breakthrough" [17, p.243].

Fragmentary schizotypal discourse, in which everything "flies to hell into the middle of nowhere" [1, p.64], fastened with quotations and reminiscences referring to other artistic worlds, is also a manifestation of the anancastic poetics of repetition, which serves to stabilize the psyche and calm the author and reader.

In the anamnesis of an anancastic intertext, it is possible to diagnose, additional neurological symptoms, which the author seeks to achieve by borrowing someone else's discourse/way of thinking. In Kim's intertext from Jonathan Swift's "Gulliver in the Land of Lilliputians", for example, micropsia, "Alice in Wonderland syndrome"³ ("dwarf hallucinations" or "lilliputian vision") is obvious: "I saw it in dwarf villages" [2, p. 183].

According to A. V. Popova, "the genre content of A. Kim's novels - the image of the "history of the spirit" - determines the appropriate type of character, the features of the plot" [18, p. 12]. Since any mental constitution, as it is considered in psychoanalysis, represents a certain narrative, it is possible to build an appropriate interdependent scheme: the psychotype of the author – the mental accentuation of the character – the motif – the plot.

Postmodern (mosaic, schizotypal) model of thinking in the novel, as already noted, is characterized by a ragged composition, neologisms, gibberish language "laughing at a drowning relative" - hebephrenic laughter: "Surprised *tomslo* (people) observed the rapid death of a centaur and could not understand why *seremet lagai* is accompanied by such stormy fun, stupid sideways jumps of jumping centaurs dying under the blows of *kizilova balda* (fools) with their toothy mouths wide open with laughter" [2, p. 190].

The paranoid delusion of persecution (the Christian plot about the persecution of Jesus) generates a plot of delusion, *qui pro quo*. The next

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"Alice in Wonderland syndrome" or micropsia is "a disorienting neurological condition that manifests itself in a person's visual perception of surrounding objects proportionally reduced" [1, p.105].

stage of paranoid discourse is megalomania. The Centaur of Passyi is endowed with a megalomaniac character, like Gumilev's passionist and the cultural hero of Kim's novel, whose image goes back to Jesus crucified on the cross. The Passyi is tied (crucified) to a tree in a human camp, being a figurative quote from the Christian myth of God the father and God the Son: "The father of the schizoid ... An authoritarian, albeit sophisticated man who tests his sons for strength. A schizoid is a shadow of his father" [9, p.91]. According to Jung, the acquisition of the "Self" is Christ, it is a "treasure of positive meanings"; according to V. Rudnev, the unconscious is something like the Kingdom of Heaven [1, p.98].

However, according to Freud, first of all, the unconscious is "a collection of suppressed bad contents." In the schizotypal world of Kim's novel, one can also find an extensive suppressed hysteroid component: for example, it is typical for the hysteroid to emphasize the physicality and naturalness of the characters. According to Kim, the centaur is an animal that only wants to sleep, eat, reproduce and is "prone to doing nothing" (G. Gachev). For nomads, the support and model is not a plant, but an animal, horizontal. The writer has a sharply negative attitude towards the animal principle in man. Kim is a Tolstoyan, and L. Tolstoy understood carnal love as violent death.

The historical plot is a *qui pro quo* scheme (literally "one thing instead of the other"; confusion, misunderstanding). The nomad is a hysteroid, living chaotically, with emotional impulses and in the present tense. The farmer is a compulsive neurotic, *anankast* (from Ancient Greek, *ananke* - fate), living in the past, in a world of rituals, repetitions.

If in Western civilization a person "burrows into the ground", since the land is an extension of the farmer, "then the work of a nomadic civilization consists in food, not in production" [8, p.362]. Oral (gluttony) and phallic fixation (phallic objects are weapons that simultaneously generate and destroy the mechanism), the death of abandoned old people dying of hunger and unburied ("Centaurians are heaven moving horizontally on earth, and the concepts of "roots" are alien to them" [8, p.231]). "The centaurians did not know hypochondriac fear and pity at the sight of a dying neighbor, and this explains their indifference to their tribesmen who fell on the battlefield, who lay in the

middle of the meadow for several days, raising their hooves to the sky" [2, p. 163]. The ancient tribe does not feel pity even for their fathers and ancestors [2, p.166].

The hysteroid component is often combined with its opposite – obsession, the modality of which opposes (as if it were a "judge", a SuperEgo) the chaotic, instinctive hysterical part of the personality. "In fact, the genres of the monad are connected. For example, an obsessive character with historical coincidences. There are also multi-genre mental constructions (mosaics): a polyphonic (schizophrenic) character, an epileptic, an endocrinologist (homosexual), an organic [19; 20] <...> And what constitutional and genre structures are present in the myth? There is everything here at once. All the characters, or rather, their beginnings, are in the myth <...> in the myth, all the characters are fused together. There is no genre anxiety in the myth, it appears after the collapse of the myth" [9, p.80].

According to A.R. Khairutdinova, who works with A. Kim's tests, "The analysis shows that the author often uses such lexemes as life, death, love, hate. They allowed us to identify two main and semantic oppositions for the entire work of the writer – these are the oppositions "life-death", "love-hate", which, in our opinion, are in correlative relations in the artistic picture of the writer's world" [21, p.15]. Love, as its known, is an asteroid component, and hatred is obsessive. "Binary oppositions in the texts of works reflect the individual author's worldview; The methods of linguistic objectification of oppositions establish aesthetic connections between the components of the text and its conceptual integrity and determine the individual characteristics of the artist of the word" [21, p.13].

As A. V. Popova notes, "in foreign literary studies, the writer's prose is usually considered in the context of the direction of magical realism, coupled with the poetics of postmodernism ("The Village of Centaurs", "Picking mushrooms to the music of Bach") and even with marginal culture ("The Village of Centaurs").) [18, p.5]. It is the postmodern splitting (deconstruction) of the initially positive (in Greek mythology) image of centaurs (semi-human demigods) that explains the mosaic of mental radicals in a series of images of Kim's characters, in

symbiosis forming the personal integrity that the oriental author aspired to.

The embodiment of the obsessive plot in the novel is the story of Job, manifested in a return to his mistakes, hyperreality and compensatory (boomerang) fate: "Perhaps all this did not happen, the great test of love for one's neighbor, which is simple, understandable, pure, omnipotent and happy - probably all this has not happened yet. No salvation, no trial, otherwise why, why did he not stand it?" [2, p.262].

The obsessive component is also represented by an anankast-trader with the fate of Job, collecting buttons (= money) of deceased people to exchange them for valuable Centaur plants, and, more broadly, the entire human race as a whole, fixated on acquiring wealth.: "People want to be rich - that's what they need". Z. Freud in his work "Totem and Taboo" explained the obsessive neurotic's hatred of a rich man (that is, to a symbolic father) and the desire for his death by oedipal problems. "Oedipal problems regress into anal ones, since this is an obsessive discourse" [9, p.175].

Kim seems to be experimenting all the time, trying to unite West and East, heaven and earth, nomads and farmers: "According to the father (heaven, above), west and east are the same, only according to the wombs of mothers (bottom, earth) they are different" [8, p.360]. But his experiments have not yet been crowned with success, all the time revealing some kind of mistake of the Creator, provoking an endless return to the beginning, that is, to the first creation.

According to G. Gachev, the ancient nomadic tribes did not yet have the "I" of personality and free will, the tendency to "pave their way in life, build their own destiny on their own," they did what was assigned to them, predetermined in advance. Therefore, Kim's centaurs are completely helpless in a duel: "no one could attack and defend alone" [2, p.202]. A crowd of centaurs is a single animal organism [2, p.158]. The personality of the ancient nomads is the same for everyone, it is heavenly, paternal (G. Gachev). Hence the attraction to universal categories, to the One, to the general principles of being and cognition: not a story about a case / incident, but bringing the case to a common denominator and causes the genre attraction of Eastern literature to the

genre of parable, which stood out from the myth. A narrator with an Oriental mentality always aims at eternity, eternal values, since for the East the "idea of eternal statics, predestination of being", the motif of "reverse knowledge" (predictions) and the value of Heaven (the authoritarian father) are fundamental [8, p.381].

"The carnival grotesque performs a genre-forming function in the novel "The Village of Centaurs", which is embodied in the "poetics of the corporeal bottom", grotesque images of the body" [18, 23]. Emasculated Passyi, the cultural hero of the erotic-grotesque novel by A. Kim, is forced to live by his mind. "But he who is not an *eldarite* does not live" [2, p.258]. As A.E. Popova writes about the depiction of heroes in borderline situations, "The type of hero reflecting, disharmonious, embodying the "clash of knowledge" is contrasted with the type of "natural man", whose inner strength and integrity are simplicity, humility, connection with nature" [18, p.6]. However, A. Kim, as practice shows, is not satisfied with either one of these character images taken separately.

Consciousness separated from the life of the heart, according to A. Kim, is also a false personality. The myth it is an "escape to health", that it gives a holistic view of man and reality, and this is the function of referring to the neo-myth of the eastern author. As A. Kim writes in the annotation to his book, "In the grotesque novel "The Village of Centaurs", in the buffoonery of mythological phantasmagoria, it is told why the spiritless centaur, professing a purely material, grossly material and godless principle, is doomed to historical disappearance. The centaurs are easily guessed by the Soviet philistine" [2, p. 4].

Individuation involves a certain path, a long historical initiation that a person must go through, and A. Kim's ideal hero is still on the way.

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A. KIM'S FAIRY TALE-NOVEL "THE SQUIRREL" IN THE ASPECT OF POST-FREUDIAN READING

According to O. Rank, the myth of the birth of a hero always begins with a description of an extraordinary child in the womb. The whole further fate of the hero is a reaction to the trauma of his birth, which is overcome through a number of compensatory achievements, among which in the first place is re-acquisition of a mother (Rank 1997; 2009; Toporov 2000). Such, for example, is the plot of the fate of Hercules, whom his mother refused in infancy, but then Hera, the mother of all the gods, took him to her breast. According to O. Rank, all achievements (heroic deeds)/initiation trials, both in myth and in neurosis, serve to rediscover the primary situation "in the womb."

Anatoly Kim's novel "The squirrel" is based on almost the same plot scheme, beginning with the words "I am an orphan, my father died during the Korean war, and my mother died of starvation in the forest..." (Kim 1984: 3). This is the plot of the transition, the initiation of the main character - it is no coincidence that the author calls his novel a fairy tale, which is always based on the plot of initiation (Propp 2004). In this novel the concentration of depressive emotions is phenomenal ("*In your soul, at the very bottom, you have a poison,*" the author writes (Kim 1984: 3)), and depression, according to Yu. Kristeva, is a reaction to the lost object of love, to the loss of mother (Kristeva 2013). Fear ("free-floating anxiety"), emptiness, the burden of being, somatoform disorders (a tumor on the hip of Kim's character Kesha Akutin – his hallucinatory child⁴) are typical signs of manic-depressive accentuation (Rudnev 2010: 176).

The early loss of mother makes the hero's life meaningless, leads to suicidal thoughts and a subconscious attempt to find a mother in other female images, primarily in the images of a lover and a wife (among depressed person, love is overestimated as a "reproduction of primary love for the mother" (Rudnev 2010). Therefore, the transformations /

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The birth of a child from the hip is also an ancient Indian mythological plot.

reincarnations on which the character system is built, go back primarily to three basic images: the lost mother (transformed into all the female images of the novel), the absent father (transformed into God-father) and the central character-narrator, split into several subcharacters, according to their psychotype, overcoming the loss.

Transformations into other forms of existence occur on the verge of delirium and an adequate state, when a sick person alternately lives in two worlds, such as Pet'ka from V. Pelevin's novel "Chapaev and the Void", the heroes of F. Kafka's novel Transformation (Blagoveshchensky 2010), a postmodern short story by Korean writer O Su Yong "Insect" and others. When the protagonist breaks out of a delusional reality, he turns into an ordinary person, which is the main principle of neo-mythological writing, in which the miraculous, the impossible (aletic) is intertwined with the everyday.

A. Kim's work is defined in criticism as mythological realism and natural philosophical prose (V. Bondarenko, S. Semenova (1989), Grushevskaya (2006), Popova (2011)). V. Rudnev's monograph "Reality as a Mistake" (Rudnev 2011) is devoted to the depressiveness of realistic aesthetics arising from the one-dimensionality of the author's position of realist writers who ignore the existence of an "otherworldly" reality. The realistic protagonist *"lives in two dimensions, and there is no place for magic and fairy tales; he is so sad that he can even hang himself,"* states this problem the author of the fairy tale novel "The squirrel" (Kim 1984: 266).

A. Kim tries to remove this opposition by combining the incongruous - myth and realism - in neo-mythological aesthetics relevant to the twentieth century, imposing elements of poetics of myth on the everyday mode of modern life. As V. Rudnev writes, "... an artistic statement grows out of a mythological statement, not of ordinary one... It appeals not to the everyday language, but to the mythological proto-language... The consumer of artistic discourse temporarily turns into mythological thinking..." (Rudnev 2011: 34). "In this regard, the neo-mythological culture of the twentieth century played a paradoxical role. This culture has partially recognized that artistic discourse is a set of statements that does not reflect reality at all. To an even greater extent,

this era realized the mythological origins of artistic discourse. The crisis of realism played a big role in this recognition and even exposure" (Rudnev 2011: 36).

Such an aesthetic solution gives Kim's novel the necessary depth (polyphony) of characters and plots, the multidimensionality and multivariance of plot moves, leading, however, like the mythological labyrinth, to one spatial and temporal point – the figurative mother's womb, mother earth, "one huge maternal being" - the symbol of eternity (Kim 1984: 268).

According to V. Rudnev's concept, mythological consciousness is a regression to the archaic, infantile state (Rudnev 2007). The infant consciousness, according to M. Klein, is in a paranoid-schizophrenic position, which the child learns to overcome as he grows up (Klein 2007). Thus, the modern neurotic/psychotic, as V. Rudnev writes, is a "child in the uterus", he wants to live the life of an embryo, and the idea of incorporation back into the mother's womb expresses his basal need for intrauterine existence "before the beginning of time" (Rudnev 2007: 6), meaning to return to the beginning, immortality.

Characterizing the classical myth as an analogue of the schizophrenic worldview, about the neo-mythologism of the twentieth century V. Rudnev asserts, not as a regression into a disease or a return to a primitive state (Rejabek 2012), but as a new mosaic (schizotypal) cultural consciousness consisting of fragments of different characters (psychotypes), corresponding to the current pluralistic picture reality – a postmodern worldview.

"... schizophrenia," asserts Rudnev, "was a reflection in the human psyche of new models that the stereotypically thinking human consciousness could not accommodate... However, gradually a part of this schizophrenic mass, the intellectually wealthiest part, adapted to the new situation and gave a cultural response ... to such a difficult Challenge that the culture of the twentieth century offered. This answer was a schizotypal picture of the world, which realized itself primarily in surrealism, neoclassical music, neo-mythological novel, unorthodox psychotherapy such as Jung and Lacan, the philosophy of Wittgenstein and Heidegger, the semantics of possible worlds and multivalued logic,

the author's cinematography of Bunuel and Tarkovsky, in the totality of texts of literature, art and philosophy of post-war postmodernism" (Rudnev 2004: 88).

In the same vein, antipsychiatry, a whole trend in modern medicine, similarly to the philosophy of postmodernism, interprets schizophrenia and schizotimia as a variant of the norm, as just a "different", alternative way of thinking (Laing, 1996).

According to P.B. Gannushkina's well-known thought, "any person is a bit schizophrenic", since the schizoid component is present in the psychotype of most of our contemporaries, and modern art, especially literature and cinema, show great interest in this new alternative picture of the world (cf.: TV series of the 21st century "Sherlock Holmes", "Legion", "Method", etc.), when the protagonist suffers from paranoid schizophrenia, often in the same way as the writers themselves, the creators of these artistic worlds Arthur Conan Doyle, F. Kafka, J. Joyce, T. Mann, J.-P. Sartre, A. Camus, etc.

The same concept is developed by the cognitive scientist P. Pisters in his monograph "Neuroimage: Deleuze's Film Philosophy in the era of digital culture" (Pisters 2013), considering modern consciousness as schizophrenic, bifurcated into the observer and the observed. The researcher notes the accentuation of "conspiracy motifs" and "controlling, watching gaze" in contemporary art and cinema: for example, in the film "Red Road" (2006, dir. Andrea Arnold) the character Jackie, the operator of the video security system, experiences a whole bright range of emotions, watching the monitor screen, and the viewer, in turn, watches her. In such "neurothrillers", the intrigue is focused on the consciousness of the protagonist, and the external attributes of reality are ignored. As L. Bugaeva notes, "Thus, modern cinema seeks not only to depict the world seen through the eyes of the protagonist, but also to show what is happening in his mind, to draw the mental landscape of the character, to move from the image as *an illusion of reality* to the image as *reality of illusion*" (Bugaeva 2017).

The phenomenon of the manifestation of "love for schizophrenia", the embodiment of which is an interest in dream reality, is noted by both Western and Russian psychologists and literary critics [Malcolm 1993;

Rudnev 2014; Savelieva 2013). Schizophrenia is becoming one of the cultural symbols of the twentieth century (cf.: J. Deleuze and F. Guattari "Capitalism and Schizophrenia", M. Foucault "The History of madness in the Classical era", V. Rudnev "Philosophy of Language and semiotics of madness", etc.), and the main symptom of this disease turns out to be "universal werewolf" (Losev 1990), hallucinatory transformations of characters into great personalities, animals, demons, vampires, etc., dominating earlier in the myth, when even the murdered could be alive again (Safronova 2012).

Thus, the source of schizotypal consciousness, according to V. Rudnev, is mythological thinking, reconstructed in the twentieth century by K. Levi-Strauss in his doctrine of mythological bricolage – fragmentary "shifting and transfusion" of mythological motifs (Rudnev 2011: 54). The basic rhetorical device of the new schizotypal art, reflecting its schizophrenic etymology, is the splitting of discourse, in which it is divided into several parts (narrative instances, textual subpersonalities), each of which sets out its own version of events ("Noise and Fury" by W. Faulkner's "Khazar Dictionary" by M. Pavich, "Ringlet" by M. Weller, psychoanalytic interpretations by V. Rudnev, etc.).

According to V. Rudnev, "The formation of the modern type of sentence corresponded to the unfolding of a cyclical mythological circle, the emergence of the phenomenon of historical time and the phenomenon of an event on the basis of which a plot can be built. The most obvious result of the linear deployment of cyclic texts was the appearance of twin characters <...> and sometimes entire bundles of satellite paradigms. <...> When shifted back into a cyclic system, these images should "curl up" into one person <...> (Rudnev 2010a: 322-323). "The appearance of twin characters is the result of the fragmentation of a mythological image, during which different names of the One became different persons – a complex plot language was created, by means of which it was possible to tell about human events and comprehend human actions" (Lotman, Mintz 1981: 40-41).

A symptomatic illustration of such a neo-mythological split mosaic character is also the main character of Anatoly Kim's novel has a reduced

name ... *yi*⁵, apparently suffering from paranoia and hallucinations, a split personality. He sees a worldwide conspiracy of animals against people (delusions of relationships and delusions of persecution), he is afraid to give his name for this reason, sees aliens, witches and ghosts, meets with his doppelgangers: *"What is happening," I mutter to myself. - Or have I gone crazy in this city and hallucinations have already begun?..*" - *"Nothing like that," the doppelganger answers (and exactly – in my voice!)*. - *According to the physical laws that you know, you should not see me. After all, I am who you will become in many years"* (Kim 1984: 6).

Culture is hallucinatory in its essence, it is a fictional, fantasy world, far from adequate reality, and the fairy tale is highly psychotic with its miracles and transformations, monsters and the mythical victory of good over evil: almost all protagonists of the novel-fairy tale, feel themselves crazy. The main character, ... *yi* for example, suffering from verbal hallucinations, he hears the "voices" of his already deceased student friends, in fact, his mental doppelgangers (cf.: the myth of twins (Ivanov, Toporov 2000)), since they are all just different sides of his own psyche, his subpersonality: *"There were many like me." we, awakened by the will of the squirrel, who received each our own image and voice - he called us out of oblivion like a magician...*" (Kim 1984: 265). *"But better listen to what hundreds of mysterious voices are telling me, coming from the invisible folds and hidden corners of infinite time"* (Kim 1984: 17). *"Darling, do you hear the voices of my fearless ghosts? I can hear them very well. They certainly sound in me, in my loneliness..."* (Kim 1984: 22).

"The language that the subject hears during hallucinations," writes V. Rudnev, "is no longer an ordinary human language, it is an otherworldly language, a "basic" or "fundamental" language <...> in which people communicate with other worlds. In this language, either semantics, syntax, or pragmatics, or they are all distorted. It is a language that describes psychotic reality" (Rudnev 2012: 260). Often, in one paragraph or even in one sentence, Kim uses the voices of two or three

5

The name ...*yi* is, probably, a reduced version of the name of the author himself — Anatolyi.

characters leading a polylogue from different times and spaces, including from the world of the dead.

The integrating force of the split character of the protagonist of the novel by A. Kim, the core of his psychotype, is the dominant depressive subpersonality, the hero is a squirrel (...yi), identified with a lost object, introjected into his mother. He was found as a baby in the forest next to his dead mother and a squirrel jumping nearby, on whose image he projected the image of his parent, giving rise to the depressive discourse of the novel, his main lost object (image-totem)" (Freud, 1991).

As a rule, the splitting of character into subpersonalities occurs as a result of severe stress and psychological trauma received in childhood. Such a trauma for ...yi was war and orphanhood. His psyche displaces this trauma, creating its mental counterparts, as if they do not remember, do not know about this loss.

One of them, Kesha Lupetin, takes care of his crazy mother until her death and soon goes crazy himself, imagining that the tumor on his hip is his unborn child. This is a hysterical subpersonality of ...yi, physically and psychosomatically react to the symptom of loss.

Another subpersonality is Zora Aznauryan, an obsessive doppelganger of a *squirrel*, raised by a domineering aunt, "sells" his talent as an artist for the wealth and love of an Australian billionaire. Obsession is a syndrome of love lost in childhood, unconsciously transformed into an image of money, greed and, ultimately, into an "attack on the rich" (on a sublimated mother who did not love, did not protect the child from existential anxiety and death, incorporated in the novel into a sadistic image an aunt, and then the wife of a billionaire).

The squirrel (...yi) is the embodiment of an anxious, depressive subpersonality, schizophrenic "free-floating anxiety", since schizophrenia, according to L. Binswanger, is "the inability to remain serenely among things" (Binswanger, 1999). He rushes through time and space, tormented and suffering from the loss of the meaning of life, calling out in an endless internal dialogue to his hallucinating lover.

All these are suppressed negative characters, unacceptable to the consciousness of the dissociated protagonist. Moreover, as E.A. Dobrolyubova writes, the combination of cycloidal (depressive: squirrel

protagonist) and schizoid (Misha Akutin) radicals in the polyphonic character that, as a rule, organizes the "fabulousness" of the character's image, his faith in miracles, fate, magic, crossing the boundary of worlds and immortality (Dobrolyubova, 1996).

The ideal self-identification of *squirrel*, realized by his psyche as part of his personality, is Mitya Akutin, the most talented of four artist friends, an orphan who got stuck in an affair with his teacher, a woman of the "maternal type", who selflessly loved him (by analogy with his mother's) love even after his death. Incest is a typical mythological plot about the connection of a cultural hero with his mother/homeland. Mitya Akutin, as an idealized character of ...yi becomes his extractive identification with Christ (according to K.J. Jung, Jesus Christ is the archetype of the Self), with whom the teacher Liliana (a variant of the biblical Lilith) meets for the first time, which is symptomatic when he sleeps in a coffin - another model of the female womb.

Mitya Akutin was chased by beastmen, he was killed, buried, but after his death he rose again and returned to creativity and his beloved wife / mother. This kind of psychotic (mythological) delusion provides the most important information about the deep functioning of creative proto-motivation. As its known, the Christian religious myth is paranoid, explicating the mania of persecution: A number of psychoanalysts diagnose paranoia in Christ (Mintz 1927; Rudnev 2013, etc.). According to psychoanalysts, "The answer to the authoritarian message of the schizophrenic mother is an even more authoritarian figure of the hallucinatory father (God-Father) as the universal defender of psychotics" (Kadyrov, Topilina 2008].

Eva, Zhora Aznauryan's favorite lioness, tyrannizing him in her own way, is also an image of the maternal type. A phallic woman is Zhora Maro's Armenian aunt, who restricts his freedom (as V. Rudnev notes, with schizophrenic delusions, parents often turn into persecutors (an analogue of antagonists in a fairy tale) and the name of the father (God-father)).

The plot of initiation, creation of the world, realized in the genre of a fairy tale crystallized from a myth, unfolds in a certain time sequence, therefore the category of time also becomes dominant in the neo-

mythological text. As its known, the mythological model of time is the most ancient, and this is a cyclic model similar to the "*stationary squirrel wheel*" (Kim 1984: 268): "*Oh cyclic cycle of being, the echoing pendulum of the clock, slowly tapping: to be... or not to be! To be... or not to be! Here... there! Here... there!*" (Kim 1984: 239).

At the stage of creating a literary text, the mythological projection provides an eschatological, linear model of time, which correlates with Christian motifs in Kim's work, explicating a vector representation of the course of history. The entropic⁶ time of realism, moving towards death, passes in the novel into an eschatological⁷ time – the expectation of the end of the world and resurrection, rebirth in a new ideal quality. Only talent and creativity, according to the author, are antientropic, worthy of eternity: "*And everyone draws not to be praised and extolled, but for themselves. That is, not for the sake of self-admiration and fame, but for the gradual identification of the Eternal Artist in oneself*" (Kim 1984:184).

The paranoid stage of psychosis invariably turns into megalomania, often into rivalry/identification with God, since "transformation is dialectically merged with identification" ("God is dead," says schizophrenic F. Nietzsche, creating the concept of Superman). A megalomaniac merges with the cosmos, "spreads" over it, becomes a global collective organism (Rudnev 2012: 178). Thus, the whole life of Kim's characters – past, present and future concentrated at one point, postmodernly not linking into a single harmonious composition (Safronova, Zhanysbekova, 2016). This is a kind of schizophrenic "storm of time" when the future mixes with the present and the past, and as a result, an image of eternity arises, where all humanity that has ever existed, exists or has not yet been born, unites into a cosmic image of WE: "*This universal foundation is the beginning that unites us now - not only the four students who died long ago at different times, but ALSO ALL OF US, who at this moment this running line of the book introduces*

6

Entropic time is the time of destruction, aging, leading to death.

7

Eschatological time is the time of waiting for a universal catastrophe, the end of time, the last judgment and the resurrection of the righteous in an ideal world.

the passions and hopes of the squirrel, thereby proving that there really is something immortal and standing above the world — the spiritual "WE" of a person, of which each of us is a sounding particle" (Kim 1984: 179-180).

Therefore, the myth is necessary for the split mosaic personality of a contemporary, since it neutralizes oppositions by integrating them into one consistent whole. Eliminates the schizophrenic split that is tearing apart the consciousness of the postmodern. A number of universal mythological oppositions (man/woman, darkness/light, right/left, truth/lie, life/death, culture/ nature) are repeatedly replenished in the novel with Kim's own antitheses, emphasizing the author's mental split (*predator/victim, moment/ eternity, man/ beast, beautiful/ vile*, etc.) and catachresis (*"frozen moment", "thinking soul", "newborn babies with old faces", the plot of a love date in a cemetery*, etc.).

The schizophrenic split is usually eliminated when constructing a hallucinatory/fantasy reality: "... the appeal to hallucinations allows the subject to solve the problem generated by contradictory commands" (Bateson, 2000: 249). In the aspect of the concepts of K. Levi-Strauss and A.M. Pyatigorsky, extractive identification (transformation) is the desire for mythological neutralization, when the construction of a hallucinatory narrative eliminates the antithesis of thinking and utterances.

Therefore, time in the fairy tale novel by A. Kim is ambiguous, nonlinear, multilayered (the past is confused with the present and the future), sharp and zigzagging, like the flow of a dream: *"So now I have the opportunity to move in time to the past and return to the present, a moment that you or another person I know might consider the present tense. But in its continuous flow, it immediately became the past – and after a brief sense of the reality of life, I, Liliana, return to that state of strange freedom that you can only feel in a dream. And then the slightest impulse of will was enough to transport me to any epoch of the past, to any place about which I had at least some idea in my past life"* (Kim 1984: 180-181).

For people with a mosaic character, "... past, present and future life become like a mosaic of small, sometimes very vividly presented events

that do not combine into a single composition," notes A. Kempinski (Kempinski 1998). At the same time, scenes from different historical contexts may arise if they contain the same types of strong emotions (for example, fear of death) or intense bodily sensations (suffering). The action unfolds back and forth, demonstrating a mythological/schizophrenic "mess in the head", a temporary syncretism driven by a chain of associations and memories.

It is the concept of time that determines the total change of characters, actualized in modern culture, the branched twin myth, the seriality of images and situations – like a system of mirrors (Dunn, 1995; 2000), which repeats (slows down) the stopped time of the "immortals": *"We are werewolves-ghosts from other worlds, we were just animals. There we died – and so we fell out here through the black tunnel of death, took possession of the children of men and adapted their prosperity to our advantage"* (Kim 1984: 17).

The realistic de-eschatologization of time (its entropy) generates the fear of death, and re-eschatologization (according to the concept of Pierre Teilhard de Chardin, to which A. Kim refers (Teilhard de Chardin 1987)) leads to the antientropic development of the world, to the birth of God, a single self-creating intellect, in particular, to free the most idealized part of the personality from non-existence ...yi is Misha Akutin, a talent commensurate with the divine.

The concept of time is a diagnostic basis for determining the picture of reality of both the character and the author (Smirnov, 2008). And personality disorders such as depression, hysteria, and schizophrenia/schizotimia form the most semantically rich temporal concepts (Rudnev 2004: 82). According to G.I. Gurdjieff, an ordinary person only thinks of himself as an integral person, but in fact he consists of many small "I's", each of which has its own version of events, but which, ideally, strive for their unity (Gurdjieff 2005). Hence, each of the subcharacters ...yi, his individual sense of the passage of time, which gives an overall picture of being in eternity.

Both depressive (cycloid ...yi) and schizoid psychotypes (*Misha Akutin*) live in anticipation of the main event – an eschatological catastrophe, but only depressive ones ...yi afraid of the future, the

senseless death of everyone and everything, and the schizoid Misha Lupetin is devoid of fear of death, because there is no death for his ideas (art, science). The schizoid looks to the future, continuing in his immortal works.

Hysteric (*Kesha Lupetin*) is also imprisoned for the sake of continuing his family - but in children, and it is these hopes to imprint himself in eternity that eliminate his fear of death.

A depressed person is blocked in the present because his future is meaningless, and anankast (Zhora Aznauryan) is headed to the past because he is afraid of the future/death.

And all these minor characters are radicals of the same character, who is psychologically dissociated and does not understand what is wrong with him. "*Who am I?*" *Squirrel* asks, a mosaic, split postmodern/mythological image that exists simultaneously in all these time and psychological projections.

A. Kim despises the carnal nature of man (Rancour-Laferriere, 2004), so the ideal character for him is the schizoid Mitya Akutin. The schizoid is, as it were, disembodied, it exists in harmony with its philosophical views. He believes in the expediency of the passage of time, which hides eternity. The passage of time in the perception of the schizoid is filled with meaning, since it is directed towards a super – significant event, its eventful culmination – the apocalypse.

Thus, A. Kim's neo-mythologism becomes the "language of the revived unconscious", a return to the predifferentiation of temporal layers, to a timeless hallucinatory reality similar to the reality of sleep, with a stream of associations where logical connections are broken, polyphony and intertext are widely represented. The embodiment of the Bakhtin carnival, a symbol of renewal (in the work on Francois Rabelais, M. Bakhtin considers, the same fragmentary personality radicals in the conditions of the carnival antithesis: oral (depressive), obsessive (anal) and manic (Bakhtin 1990).

The rejected, shadowy sides of the character of the split Kim's protagonist, existing only in the unconscious of the author and the reader, are displaced into a depressive-manic-obsessive figurative triad squirrel/Kesha Lupetin/Zhora Aznauryan, false subpersonalities that

should be reduced. The last died was *squirrel* mauled by a hunting dog. This metaphor demonstrates the departure of an animal, an instinctive radical from a high human essence (since a depressed person is much closer to the animal world due to the loss of the meaning of life), climbing the ladder of the spirit to its most divine peaks, starting with tearing apart, fragmentation of the body plays an important role in ancient sacrifices. The beginnings of this rite can also be found in the Christian myth, in the scene of tearing off the clothes of Christ.

The same illustrative purpose is served by Kim's rich poetics, consisting of quotations and reminiscences from various myths and cultures, which represents schizotypal discourse. Since the schizotypal personality consists of fragments of other characters, and the schizotypal discourse consists of fragments of other discourses. Greek mythology (the storylines of Odysseus and Penelope, Orpheus and Eurydice, the kingdom of Hades) is synthesized in the novel with Christian mythology, shamanism and pagan conspiracies and spells.

Transformation means renewal, recovery: "*Only in the rapid movement of this life and in the alternation of its changes, called losses, can new things be created and old things corrected,*" the author writes (Kim 1984: 188). This is also the function of A. Kim's postmodern neo-mythologism. According to A.M. Pyatigorsky, "A myth can be considered as something that arises when one opposition of behavior is neutralized by another opposition of behavior" (Pyatigorsky, 1965).

According to Z. Freud, the writer, and the neurotic have a lot in common. Both of them reject the reality that scares them or does not satisfy them, plunging into a hallucinatory fantasy world in which they are omnipotent, can realize all their desires and, most importantly, make up for their losses (Freud, 1995). But if "an ordinary neurotic gets stuck in this fantasy world," then "the artist finds his way back from the world of dreams to reality," thanks to the displacement of his unconscious fears and anxieties into a work of art (Freud 1995: 134; Fromm 2010).

And if there were no myth in modern literature, "where would one put this inexpressible meaning hidden in the depths of the unconscious"? (Rudnev 2010: 39).

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MYTHOPOETICS OF TRANSITION IN WOMEN'S PROSE OF KAZAKHSTAN (BASED ON THE WORKS OF LILI KALAUS)

As M.M. Bakhtin writes, "In the vast scientific literature devoted to ritual, myth, lyrical and epic folk art, it is laughter that is given the most modest place" [Bakhtin 1990: 2]. Despite the wide corpus of studies on laughter discourse that have appeared in philology in recent years, modern Kazakh literature in this context remains poorly studied, and the phenomenon of laughter culture in Kazakh women's neo-mythological prose has not been thoroughly investigated at all.

At the same time, the process of so-called "postmodernization", which actualizes parody, play, laughter, debunking mythological canons, and dissembling their structure, is noticeably prevalent in the modern Kazakh "women's text".

"Irony, black humor, intertextuality and magical realism of Fairy Tales for Adults is a funny literary game" [Ayla, Sakavova 2013: 3], which is played, for example, by the famous Kazakh authors Elena Klepikova (pseudonym Elena Ayla) and Natalia Sakavova, using the psychoanalytical technique of a "return to childhood" the writers create remakes and stylizations modeled after well-known fairy tales, subjecting their form and content to deconstruction. As post-Soviet postmodernism blurs genre boundaries, deconstructs traditions and gravitates towards depressiveness [Glintershchik 2000], promising no progress ahead, their magical realism is lost:

- a happy ending, which is always in doubt (in the fairy tale "Squirrel and Rosochka" the heroines' mother marries the prince by mistake, thus displacing the traditional twin motif from the center of the fairy tale narrative);

- antithetical constructions and poetics of repetition (in the fairy tale "The Three Little Pigs" there are four piglets; the wolf with the fourth piglet adopts Taoism: "And enlightenment came upon the Big Gray Wolf: he became a vegetarian and a pigophile" [Ayla, Sakavova

2013: 19];

- goodness, which looks strange and abnormal in a predatory world aimed at consumption ("Everything in the world is relative, both good and evil. What is good for one is death for another" [Ayla, Sakavova 2013: 24], "The Greedy Monk");

- predictable, once and for all given view of the world (in the fairy tale "Dereza the Star of Vestiges" justice triumphs quite by chance, as the world is chaotic and unfair);

- The plot of initiation (in the fairy tale "The Shchuch's Will", Yemelya marries the Tsar's cook, who runs the state in his stead).

Modern Kazakh life seems to rule archaic plots on the model of forbidden folklore, in which it is not the good and right hero supported by the higher powers that wins, but the charming and clever scoundrel - the trickster or simply the physiological nature of man. In this way, the writers invite their readers to look for the "second bottom" in their fairy-tale texts and their own lives, or at least to "change their glasses". And the main tools for deconstructing the traditional fairy tale form are humor and irony. "We were born to make fairy tales come true, to do good and to caress...". "A fairy tale backed by a sound plan risks becoming reality" (quotes on the cover of Fairy Tales for Adults).

Statement of the problem

The mythopoetics of the Kazakh postmodernist novel, created by a Kazakh female author in both a feminist and parodic vein, is no less caricatured.

"Vampires, or other ghouls, are merry, laughing creatures, great imaginers and fantasists. Their meals are often accompanied by an amusing action, where there is a lot of music, songs and dances. According to Plutarch, before the catastrophes in Troy, Herculaneum and Chernobyl, residents saw dancing vampires, which they took for wandering traders, blind aedes or persons of Caucasian ethnicity. As Heraclitus wittily noted, they then realized what was going on, but it was too late..." [Koroleva 2004: 188-189].

This quote from Guli Koroleva (pseudonym Lili Kalas) "A Novel with Blood", a genre mixture of a parody of a thriller (horror novel) and

feminist writing, very accurately conveys the retroatmosphere of the post-Soviet nineties, when the new trends of the era were keenly felt: desires overflowing, anxiety, total insecurity, various kinds of mystical premonitions, the caricature and unreality of what was happening. It was during this period that the shadowy impulses of the collective unconscious, previously suppressed by the clear organization of socialist society, were released. J. Baudrillard in his work "The Transparency of Evil" calls such a revolutionary state of society the state "after the orgy", and "the dump of freedom" [Baudrillard 2000].

The moment of liberation of the political and sexual, the people and art, the period of confusion of ideological and moral values, provoked in Kazakh literature an appeal to affective genres, for which the genre-forming factor is not so much the subject of the image, which at this time was undefined, as the state of mind of the reader: "...*the cursed physiology of fear pulls at our fleshpots!*" [Koroleva 2004: 189].

Koroleva's "vampire novel" also becomes genre-correcting for the "composition of oscillation", the feeling on the border of the natural and the supernatural, the understandable and the obscure, the frightening and the ridiculous, which are equally experienced by both the character and the reader. In this kind of fantastic art forms, according to K. Todorov, the main genre principle democratically shifts to the area of interaction between the author, the hero and the reader, their fluctuations in the interpretation of what is depicted, since "the uncanny", according to R. Jackson's concept, is located on the threshold of the real and fantasy [Ulybina 1999: 417]. Thus, in the 1990s the mystical thriller acquired the power of the postmodernist super-demanded genre thanks to the structure of obscurity that universalizes its perception.

Ambiguity, instability, devaluation of moral values - the diseases of the growth of democracy in the post-Soviet society of the 1990s, whose main problem was intoxication with derivatives of freedom. "Max talked in a wistful voice about how he had been sick all last week with a strange disease that looked like leukemia, diabetes, and rabies all at once. Intoxication! - the nurses diagnosed him in one voice." [Koroleva 2004: 183].

Discussion

System of character images

"The Composition of Fluctuation" also gave rise to a new type of morally gutta-percha character: "Viktor Grigorievich Semashko, a recently retired but still very sturdy fat man with many warts on his cheeks, dreamed of completing his dacha. He was rightly proud of the fact that all the building materials from cement to nails were stolen with his own hands" [Koroleva 2004: 174].

It was a character with a "double bottom", an "indistinct shadow", who lived mainly to eat and reproduce her own kind. Potential vampire Lana Malinovskaya was a person with a double bottom. She could not be unraveled neither by kindergarten teachers, nor by teachers, nor by her comrades in the Komsomol." [Koroleva 2004: 174].

Nevertheless, in artistic terms, this multidimensional image turned out to be much more full-blooded and alive (similar to the new picture of reality) than the former Soviet types: exsanguinated maiden factory workers, somnambulistic poets, conservatory students at the last stage of exhaustion, and the most actively represented in the bygone reality of intoxicated citizens. "Like stoned dead people rushing to their graves at dawn, the neighborhood drunks crawled to the beer hall." [Koroleva 2004: 177].

Vampires are cunning, strong, always dishonest, and possess mimicry and the fifth dimension; in a sense, they are anthropomorphic forms perfectly adapted to the age of change, with an immortal structure that fully recovers from any troubles. Against the background of physical and intellectual imperfections and the primitive life goals of ordinary mortal characters (to have children, to settle comfortably in life...), vampire goals look the most relevant: "I came to you, ma cherie, to help." [Koroleva 2004: 185].

The author of the mega-novel G. Koroleva, like her vampire characters, has a similar postmodernist poetics of "double grasping" that unfolds the character in all its complexity, an adaptation mechanism in new literature adapted to the specifics of reader perception: "Ira was not the first choice of bride: 28 years old, lopsided nose and breasts, old blackheads mixed with new pimples, dull cow's eyes. But on the other

hand, she is not promiscuous, does not drink, does not smoke and wants to get married very much" [Koroleva 2004: 177].

This poetics of double standards also helped to explain the social connection between "machinations and freethinking" in the 1990s, as well as to legitimize a new artistic standard of the variegated character, to which a stably structured and conservatively unambiguous type living in one "real reality" is very far away. As the vampire Leva Axelrod says, "We have equal chances, but I have more possibilities" [Koroleva 2004: 191].

The ordinary mortal characters in *A Novel with Blood* are inferior to the infernal in many respects. Not only is the "taste of victory" fundamentally unknown to them, they are also conceptually bodily unaesthetic in comparison with the ideal bodily form of demonic images - for example, the only beautiful vampire Lana Malinovskaya, a gorgeous woman of 32, and the vampire Max, "a marvelous specimen with a promising constitution".

The number of non-standard, even ugly characters in the novel was quite consistent with the postmodern depressive worldview. Either they are girls with hypertrophied exaggerated forms: bulky Lolka in loose tights and Tata Bobrova, who is overweight, shy, mouthing, whispering and stuttering, with a face resembling a teapot. Or they are their numerous girlfriends "with bony breasts", truncated flesh and psyche: "Goltsova had the subtle constitution of a teenager, straw hair and the sullen psychology of Tarzan" [Koroleva 2005: 153]. However, as a rule, they choose American movie stars from the covers of glossy magazines as an object of identification, and therefore subconsciously hate their external sides even more. The artist Lolka "embodied in wax children's crayons and felt-tip pens her own image with two noses and a charred hole in the place of her right eye" [Koroleva 2005: 130]. [Koroleva 2005: 130].

Moreover, the scale of the flesh's defectiveness in the novel is catastrophic. It is also "Inga with a mangled lip that gave her a duck-like expression" [Koroleva 2005: 130] [Koroleva 2005: 130]. And Svetka the actress "with eight defects of diction, an immobile upper jaw and a complete lack of hearing and voice" [Koroleva 2005: 130].

But the male characters in this "feminist" text are, of course, much more ugly both bodily and mentally. Rybakov's is "mischievous baldness in a golden gunk and boar eyes with a spark." The "charming" Stasik Zhuravlev from St. Petersburg is crooked-footed. Sanya Ufimtsev, a young "scary-looking" soldier, has big ears and disproportionately long arms. Gleb Pilgun is a bore. And Igor Turbin thus reveals his rich inner world: "About myself: since we parted in 1979, I graduated from school, then a technical school, army, correspondence school of the Ministry of Internal Affairs. It was difficult. Now I am almost a captain, with prospects for growth. I admit: I was married. Mistakenly. I am ready for a new marriage" [Koroleva 2005: 164].

Marry here, when even Ded Moroz in the novel - hopelessly drunk, and the whole "available man", a chronic loser. "Tolik was unlucky. He had a squint-eyed wife, a thieving father-in-law, and his car was vomited up at the very beginning of the shift" [Koroleva 2005: 18].

This is at first glance rather aesthetic, but in fact still attractive by their exuberant naturalness. The characters arise in literature periodically and precisely in transitional, revolutionary times. Strong psychological stress eventually leads to "biological traumatism" of the human organism [Vipoulis 2017]. Through the procedure of artistic punitive anatomy, according to Nietzsche, a person at such moments rediscovers himself. And "subjected to the author's execution, this body executes in itself the Other, first of all, the social, discipline-controlled body" [Postmodernism. Encyclopedia 2001: 828].

Feminist writing

Feminist writing also, by definition, resists the established form of sociality. A woman, according to J. Baudrillard, cannot be understood and explained in terms of a male-dominated society. A woman is a bad conductor of the political and ideological. The female essence is instinctive, inertial, chaotic and unpredictable. It does not lend itself to informational processing and embodies "radical uncertainty", in line with the postmodernist understanding of the environment. Practically, she coincides with nature. Woman is a very living "environment" with an eternally fluid internal organization.

This postmodern "rupture of structure" of the female character, its rhizomorphism, constant exchange of qualities with the environment, manifests the special creative potential of the female, defallo-centered world, its doubled stress resistance and increased adaptive potential [Antilogova, Dmitrieva, Ryadinskaya 2021; Dmitrieva, Ryadinskaya, Hohleva 2020]. The author of the vampire-feminist novel clearly disagrees with the Freudian concept of woman as a "second sex", an inferior man: "Let's drink to men - they are all bastards, they will never understand us, the freaks. We're clever, beautiful women, you, Bestuzheva, sew beautifully, Lolka draws, I'm an actress. So, we're lucky. Let's drink!" [Koroleva 2005: 134].

According to J. Kristeva, woman eludes any definitions and any ideological bindings of the male world, as female self-consciousness is inherently dual, bisexual [Kristeva 2004; 2013]: "...In the incredible heat of July, in the kitchen scorched by the setting sun, between the boiling jam on the stove and the burping refrigerator, two close friends were playing table soccer" [Koroleva 2005: 147].

A woman is able to look at herself from the outside, she is both the subject and the object of male intentions at the same time, which gives her a privileged position both in life and in art. Psychological flexibility, the duality of woman is a necessary condition for survival, because social and personal cataclysms only increase her appetite and general interest in life. "Under the monotonous reading of Kholodny's fresh poem 'Kholosas', Liza ate chicken and salad, drank wine with pleasure, gossiped quietly with Gulka and flirted with the electrician" [Koroleva 2005: 151-152].

Women's mental plasticity allows them to resist the environment (by implanting into it) without losing their own structure, without destroying it, because the very organization of women's inner world is formless, structureless, thought of as a changeable and unpredictable process [Ivanova 2021]. The form must correspond to the content, therefore the grotesque inferiority of the bodily form in "An Affair with Blood" is only the reverse side of the desire to have not only an easily transformable psyche, but also an easily correctable body. As G. Deleuze writes, individual post-industrial freedom necessarily implies liberation from the

imposed concreteness of the body. As A. Genis puts it, the postmodernist body is not destiny, but only the primary raw material in need of correction and processing [Postmodernism. Encyclopedia 2001: 833]. As, for example, in the never-aging vampire.

The hypertrophy of form, the accentuation of corporeality, is also one of the ways of expressing the inner "black hole", the mental *emptiness* of the postmodernist character - "the *empty-headed Zinaida Sinitsina with the wolf's transparent eye*", a consequence of the "penetrating psychic wound" resulting from the social crisis. The transition to body language is the opening of a channel for the expression of repressed, painful psychic impulses and, at the same time, the rejection of a rational interpretation of reality, which is impossible to change anyway.

Society returns to the primary, corporeal, preverbal language in times of social collapse [Merlin 2006]. Corporeality is always a package concept; it introduces into culture not only gendered, heightened sensory specificity, but also such phenomena as affect, perversion, death, instinct [Safronova, Zhanysbekova, 2018]. A body without a soul is asocial. The body is like the simplest mechanical construction, and in the version of the vampire character it is a dead organism in general, in essence, a Deleuzian "body without organs" that does not lend itself to traditional reflexive analysis and is inexplicable according to the schemes of traditional logic. That is, it is also analogous to the postmodern environment: "Its temperature was 20° degrees Celsius" [Koroleva 2004b: 178]. [Koroleva 2004b: 178].

A "dead" body, opposed to a strictly organized and pre-determined functioning living organism, is free from external control, but permeable to the external environment, has mobile boundaries, covers the deficit of adaptive mechanisms of the new Kazakh sociality of the 1990s. The excessive corporeality of the vampire-feminist novel is a fixation of the need to make more permeable the boundaries between the new world and oneself, the imprinting of the desire to build into the new reality, since we, thanks to the body, "have the world" and "belong to it" (M. Merleau-Ponty).

That's why women and vampires, who live according to the laws of the blood call, part of the environment of the bloody 1990s, creatures

maximally adapted to the era of change, which was defined by material values and aimless movement without a glimmer of progress, are always depicted in Lili Kalaus' text as aggressively chewing. In this way they try to drown out stress and fill the inner emptiness, to resemble an absorbed environment. "...in January there were: a fat milkman, a drunken soldier, three Turks (to buy a house) ... but they were not enough; they lived in starvation. In December there were eight people! There is no comparison" [Koroleva 2004b: 178]. Yes and "What good can be said about the cultural life of the living dead?... Sleep to the vampire, as is known, comes with the first rays of the sun. And so, having eaten and taken a walk, the prudent vampire returns home early, and languishes, wandering around his lair from corner to corner. He starts to polish the brass handles of the coffin, or to train his favorite spider, or to dig an underground passage to the nearest cemetery" [Koroleva 2004b: 178].

According to Kierkegaard, the body is puppet-like; it is a passive instrument of instinct, its existential depth disappears, the body is superficial, it accumulates only the external. The bodies of G. Koroleva's characters are as impotent as the consciousness of the average man of the 1990s. The reality of such a character is a "dreamless dream", and life before his eyes is passing unreflected, as in the movies: "he hits me on the face without swinging, as in the movies" [Koroleva 2005: 133].

In this case, all social associations turn out to be mythical: family ("What to hide, it was an exotic marriage with domestic fights, beatings and African passions"); friendship ("Well! [Koroleva 2005: 147]; friendship ("Well! I had hoped that at least her husband would leave her after that story... No! They coo like doves, it's disgusting to watch") [Koroleva 2005: 128]; and feminism itself: "These chronic single mothers, beggars, honest, highly educated, but worldly stupid, could not convey to Inga their harmonious feminist worldview, disgust for men" [Koroleva 2005: 128].

In the philosophy of poststructuralism, the spirit is clear and transparent for expression, while the body denotes that "there is darkness in man". According to F. Nietzsche, the subject absorbed in corporeality, instead of experiencing its own identity, gets a shocking experience of non-identity with itself [Nietzsche 2013]. The society is in crisis, the

family situation is unclear, there is a "mudflow" in the head. Only instincts, only the feeling of hunger, remain "non-identical" in such a situation.

And the only relatively satisfactory and saving possibility of self-identification for both the author and the reader becomes total irony: "Are you embroidering parodies of me?" [Koroleva 2005: 160]. The communality of corporeality, the universality of bodily experience opens up possibilities for the variant construction of artistic information, including the self-construction of the reader's "virtual body", since, according to V. Podoroga, one cannot read without changing oneself [Podoroga 1995]. The body of the postmodern reader, both the female character and the vampire character, turns out to be not a final constructed formation, but only situationally significant and fundamentally transient, an intermediate version of its configuration, each time possibly a "new" body.

Despite the heightened sensuality of the postmodern image, the initial excitement, the ecstatic nature of bodily experience, the "body without organs" is always blank. "My life is a 'Mahabharata' without a hero." [Koroleva 2005: 122], - summarizes the feminist heroine G. Koroleva. It is, as a rule, a sexless transmitter of desire, a machine of desire (is). The signs of gender for the vampire character are secondary in his relationship with the world. Therefore, the masculine and feminine in King's text keep drifting, exchanging functions and definitions. "A company of little swarthy Turks, shaking their fezzes, fought viciously with two burly Canadian feminists in men's suits" [Koroleva 2005: 141]. "Since childhood I could not understand why they hate us so much... - As Don Juan Castaneda wrote, all women are bitches" [Koroleva 2004a: 190].

The instability of the environment not only makes the feminist (bisexual) character or an empty personified variable form - the vampire character, the infernalized process of eating (filling with the environment) - the most popular, but also determines the composition of the entire postmodern mega-novel, which repeats the synergetic structure of the character and the world.

Topos of transition

G. Koroleva's character, chaotic, in eternal formation, deheroized (equated to the function of food and reproduction), is particularly strongly conditioned by the topos of her residence, also organized as a rhizome or labyrinth. The labyrinth as a universal world plan and, in particular, as a form of organization of the female personality with its incalculable behavior, in which there is no logic and therefore no way out, makes the royal character a "monster", a trap of nature. "On one of these reserve Saturdays, after sitting all evening in her coziest kitchen in perfect solitude, Tata reached for her coffee cup, broke it, and suddenly cried. Beaver wanted love. There must be someone for whom she shaves her legs, gives massages and uses the amazing perfume "Minotaures"" [Koroleva 2005: 103].

Composed of "innocence and crime" (G. Bataille), this "monster", guided primarily by instincts, loses itself as a social being. It is not by chance that the labyrinth is a dream (subconscious) reality, the moment of initiation of all the characters who live by the voice of blood and have undergone bodily transformation (thrown out of the society lagging behind them so far) [Savelyeva 2013], including the vampire fighter, "blood specialist" John Jeremiah Kozlowski - a man "with a whimsy" who "never had close friends, long romances and a permanent job" [Koroleva 2005: 175].

The labyrinth-like House of Evil, where newborn vampires complete their internal reorganization, their cycle of change. "The terem a la russet seemed to be woven from a dozen differently shaped birdhouses. There were many doors in the hall leading to rooms, pantries, storerooms, closets" [Koroleva 2004: 190]. The labyrinth is a new emerging non-linear structure of the reality of the 1990s, because if the structure is "accelerated and rebuilt" from linear, it will eventually become curved [Postmodernism. Encyclopedia 2001: 403].

And the whole labyrinth-like composition of the book with intertextually intertwined plot lines of the vampire novel and "feminist" novels, which should synergistically self-organize in the reader's mind due to their non-parallel combination, resembles a computer-network hypertext, a new to literature fundamentally non-integrated whole. Such

hermeneutic drive (a random reader's selection of similarities and sympathies, according to U. Eco) as if democratically removes the author from the text, since the image of the creator of this labyrinth is less significant than the image of the most universally significant and universal labyrinth of the unconscious.

Language games

Only by comprehending the multitasking organization of the characters can we delve into the mystery of the mentality of the architect of the labyrinthine text, the mythical Gulya Koroleva, the falsified author of this demonic model of the universe, who initially, at the level of a pseudonym, split into the *Self* and the *Other*, as if jumping out of her own biographical body and finding herself "on the other side of herself. The author's mask "Gulya Koroleva" is everything to herself: both subject and object, and I (a woman), and ONO (a vampire), and Super-I (a man, a writer, an indestructible supervisory body).

The author of these very cute "lame scratches" can be unmistakably identified only with language, with the poetics of wordplay - the analog of a new form of life, the only conventional basis of existence of the "newborn" Kazakh society of the domination of wild capitalism. The luxurious, truly royal style play is another capitalist temptation, a special form of sensuality of postmodernist writing: "The night city air, like a dagger, entered the chest with a triple twist" [Koroleva 2004b].

Word play as an attempt to master and manage an increasingly complex reality fills the novel with an air of lightness, freedom, and pleasure, and gives the sought-after consensus with this frightening and obscure reality. The corporeality of the cityscapes, the parodic spiritualization of fears, displaces them from the text (and the unconscious) with ease. "It was midnight. Dzhambul Street, white and scary, stretched out like a dead man. The blue spots of lanterns trembled on its sunken sides, highlighting the venous entanglements of branches, the dimly flickering icy bloodcloth on walls, pillars, and benches." [Koroleva 2004a: 180].

The dynamics of the language game, unlike the reality of the troubled times of the 1990s, not only promises social evolution, but also

immediately generates a lot of textual pleasures. Inversion of the full names of "proud figures of Almaty subculture", famous representatives of the local culture - Ninel Borisovna Mrakova, editor of a literary almanac and author of works on exorcism, Solomon Rubinchik, translator from Kazakh to German, the somnambulistic poet Vadik Kholodny with long hair, the Korean novelist and creator of the series "Traffic Light" Emmanuel Kang, the culture critic Abai Kadavr, etc. - invokes the creative potential of the reader ("Light"). appeals to the reader's creative potential ("After all, what is valuable in communication? What is valuable in communication is partnership" [Koroleva 2005: 142] and provides mutual author-reader pleasure from the invention and decoding of linguistic shifts, joyful discovery of the operationalization of language and the world.

It is the language of the book, its generative (transformational) grammar, that is the main carrier of the innovative; it contains the real catharsis, the cleansing of crisis consciousness, reconciliation with the world through irony - understanding the relativity, the possibility of ambiguity of assessments of what is happening, the statement of both the dramatic nature of the world and its cheerful caricature. "Little by little the drama was quieting down. Over the bloody battlefield, strewn with splinters, teeth, shreds of hair and clothes, were the screams of the victims" [Koroleva 2004: 146].

Rites of passage/carnivalization

According to a famous quote, which has become a meme, the transition period in the post-Soviet countries has stabilized.

Fairytale images and motifs as echoes of myth, deconstructed in the style of postmodern irony and pastiche, are no less pronounced in Lili Kalaus's later cycle of short stories from the collection "Piñata" (2015), most of which are united by the cross-cutting image of the protagonist Sveta. Sveta's elderly "stupid parents" turn into her metaphorical children. Undoubtedly, this reversal technique goes back to Bakhtin's concept of carnivalization and Freud's theory of the mirror-image of the unconscious, which "hides" traumatic images and events behind antithetical transference (parents/children).

In turn, carnivalization as a basic element of the poetics of literary fairy tales by Kalaus can also be interpreted from the perspective of modern psychological literary studies, in particular, the concept of V.P. Belyanin about the so-called "dark" texts, the aesthetics of which François Rabelais wrote [Belyanin 2006: 100] and often creates the genre of literary fairy tale: there are many "dark" texts among ... fairy tales for children (B. Bragin "In the Land of Slumbering Grasses", Brothers Grimm, R. Kipling, J. Korczak, S. Lagerlöf, N. Nosov, D. Swift, K. Chukovsky, S. Marshak and many others) [Belyanin 2006: 84]. It is not by chance that even the cover of L. Kalaus's collection "Piñata" is dark blue.

According to V.P. Belyanin's classification, "dark" texts are produced by epileptoid writers who are prone to "fixation", obsessive repetition in the poetics of their texts, "stuck" on some idea or emotion that controls their creative thinking for a long time. In the terminology of psychoanalysis, this is called rigidity of thoughts and actions, accompanied by the inability to change this style of thinking and the discourse that presents it. The genre of the fairy tale with its poetics of repetition, canonicity of images and motifs, and the "oscillation" of the artistic material allows us to respond to this psychological obsession caused by long-term stress and reaction to the violence of society over the individual.

A typical epileptoid was, for example, Dostoevsky, the fighter against tsarist authoritarianism, who serialised his texts in various magazines (W. Todd), with whom the protagonist of the fairy tale cycle Sveta parodically associates herself:

"Grandfather shuddered, blurred into a grin, bowed with a squeak:

- Fyodor Mikhailovich...

- Then I'll follow you! - Sveta shouted out with a ringing voice and flopped down victoriously on the sofa" [Kalaus 2015: 225]."

According to M.M. Bakhtin, carnivalization has "an essential relation to time". Carnivalization is always based on a certain concept of natural (biological) or historical time, associated with "crisis, turning points in the life of nature, society and man". As a rule, these are moments of 'death and rebirth', change and renewal" [Bakhtin 1990: 5].

Carnivalization covers the extra-state, alternative aspect of reality, man and human relations, parodying certain socially accepted canons - for example, social foundations.

The main characters of the laughter culture are jesters and fools, who are assigned the carnival beginning. The fool is appointed King, and the King is a paternal image in the interpretation of psychoanalysis: "Once upon a time there was a girl named Sveta, and she had stupid, stupid parents. They were so stupid that when they went to the doctor, they always took Sveta with them, because the doctor did not want to talk to them. Then Sveta herself gave them medicine, because Mama Ira could easily swallow a shoe lace instead of a pill, and Papa Yura could splash air freshener down his throat. Sveta fed them breakfast too, boiling semolina (the parents at that time were fighting in the bathroom over a pink toothbrush, and Sveta had to explain to them every time that the blue toothbrush was mom's and the pink one was dad's) [Kalaus 2015: 218] ("Sveta and Bulykh").

Thus, in the cycle of tales by L. Kalaus the biological metaphor of "parents fell into childhood" is realized, inhibiting the heroine's initiation - marriage and having her own real, not inverted children: "I will have to marry someday" [Kalaus 2015: 237]. And the whole cycle under study by L. Kalaus eventually appears as a story of the delayed initiation of the heroine and her potential chosen one. The happy ending of the story about the heroine Sveta is possible only in a fairy tale. It is unrealistic, as there is no happy way out of this situation; the way out of it is only in death.

The interactivity of carnival, in which people live rather than observe from the outside, ensures the typification of carnival motifs and images, as all participants of the action are involved in its revival and renewal. Carnivalization sets the model of universalization of mythological motifs and images of L. Kalaus, deconstructing in a postmodernist way the persistent family stereotypes of duty to parents, unconditional respect for elders and a priori refusal to reflect on the established cultural traditions and family myths existing in Kazakhstan's traditionalist society.

The strong play element (postmodernization of the text) allows the

writer to comprehensively and fearlessly deploy the demythologization of parent/child relationships (mother/child archetypes) at different levels of "carnival poetics".

Thus, Sveta's depression and rigidity are explained by her parents as a result of the absence of her own pet/symbolic child, a necessary attribute of an Asian woman: "If Sveta had a pet, she would be more cheerful," said her mother" [Kalaus 2015: Kalaus] [Kalaus 2015: 219]. Small animals in fiction often become an analog of children ("Mumu" by I. Turgenev and others). It is with this archetypal function that Sveta's puppy "Bulykh" appears, "concentrating on chewing on the TV remote control", "golden, folded, with a wrinkled cunning face and small round ears" [Kalaus 2015: 69]. [Kalaus 2015: 221].

Genesis of "dark text"

However, the total "bitterness" accompanying the "dark" text ("the disgruntled pike snapped its teeth cannibally" [Kalaus 2015: 219]) has other, more essential motifs. The mythological/storytelling opposition of good and evil in the "dark" text is realized in the confrontation between the *small protagonist* ("small, but you are rude" [Kalaus 2015: 225]) and the big character ("soon the big body of the mother fell silent" [Kalaus 2015: 223]), the clever and dangerous (in the unconscious - mirroring stupid), who offends the small one [Belyanin 2006: 82], like "a lioness devouring her cubs" [Kalaus 2015: 223]) [Kalaus 2015: 223].

Often the hero of the "dark" text is of small stature or shorter than other characters. This is a kind of "psychological complex" of the protagonist, who all the time wants to grow up, to become big and adult," writes V.P. Belyanin [Belyanin 2006: 86]. In other words, he wants to undergo an initiation to break away, finally, from his parents/oppressors, from stifling traditions and family authoritarianism, repeating the social structure of society, and to establish himself as a separate person, an individual.

"Like a whale from the Mariana Trench" with a chest extended forward like a desk, another "parental" character with a speaking epileptoid name - class teacher Malyuta Ivanna "with her marasmus" appears as well [Kalaus 2015: 235], taking money from Sveta (an analog

of love in the interpretation of psychoanalysis): "Come on, most! Three thousand to the class fund for curtains! A charitable, I say, contribution!" [Kalaus 2015: 235].

The antagonist of the protagonist, "the negative character of the 'dark' text is a person who plots an evil deed, his mind is evil, treacherous The negative character in the "dark" ("simple") text is as if attributed to the predicate "complex", which has the following meaning: very clever, knowing a lot, observing, evil. The knowledge of this enemy is harmful knowledge that allows him to do some deeds" [Kalaus 2015: 90]. As a rule, this role in the "dark text" is assigned to a "mad professor", for example, Professor Moriarty in C. Doyle's "Sherlock Holmes", pretending to be a "humble math teacher".

Such an imaginative and motif series, revealing the uneasy but archetypal in nature mother-daughter relationship, is similar in its psychological depth, boldness and harshness of truth to the feminist concept of L. Petrushevskaya, who consistently develops the "Elektra Complex" in her work ("Time-Night", "Wild Animal Tales", etc.). "In dark texts, it is about existential truths" [Belyanin 2006: 87]. In a broader interpretation, the failed personal initiation parallels the stifling social fusion of generations of traditionalist society that inhibits individual evolution.

In the spirit of feminist demythologization is also given the image of the potential suitor of the protagonist Sveta, the alpha male Dimon, the leader of the boys' "pack", defeated, however, by Sveta's father (the symbolic King) contrary to the main oedipal motif of the fairy tale - the initiation of the young man, his marriage to the King's daughter and the replacement of the King on the throne [Kleptsov, Kleptsova 2013]. "Dimon has since then become quiet and thoughtful. He ceded to Petyan the place of the alpha male without a fight. He began to read books, to talk, to smile crookedly and mumble. He feared the light like a fire. And at the end of the third quarter, he disappeared altogether - they said he moved to the town of Lyusk. But Sveta got his new address and hid it deep. It might come in handy. We'll have to get married someday" [Kalaus 2015: 237]. The initiation of both the heroine and her potential lover is thus again postponed.

As V.P. Belyanin writes, "... 'dark' texts are very colorful in imagery and are saturated with repetitive semantic components, which are psychological predicates by function" [Belyanin 2006: 97]. In Kalas's fairy tales, the theme of family and ancestors becomes such a basic "psychological predicate": the heroine's grandmothers Sveta Karpykovna and Kyrdykovna go back to the image of Baba Yaga (a vestige of matriarchy) [Propp 2000: 73], the main character's understanding assistant, and the image of an elderly doctor-dentist - to the image of a strict "parent of parents", the Tooth Fairy (Lili Kalas's father, incidentally, is a well-known dentist).

But especially important for "dark", epileptoid texts, the essence of which is an underlying struggle for power, are the mythological images of falling, sinking down, water, parents falling into the water and their invariable resurrection: "And one day, on the third day, my parents drowned" [Kalas 2015: 222], "both parents walked slowly, with big steps, to the bottom" [Kalas 2015: 222]. [Kalas 2015: 222], "both parents leisurely, with large steps, went to the bottom" [5, 223]. "Mom, swaying, drifted slowly towards the horizon line. But suddenly she came to life, snorted, howled and, like a mighty kraken, rose from the waves of the lake. Her back was covered with salt, seaweed and shells, her eyes were filled with scarlet blood..." [Kalas 2015: 223]. "Spreading his hairy limbs everywhere, Papa Yura sprawled on Nyr-Kul. But suddenly came to life..." [Kalas 2015: 223]. In the Eurasian community, the process of deprivation is never fully completed, the tradition is "immortal" [Tursunaliyev 2022] [Tursunaliyev 2022].

In myths, water often brings death, albeit temporary, and it is always synonymous with passing trials. According to Z. Freud, water is also a symbol of birth. Thus, in the fairy tale "How I Spent My Summer" the Christian mythological motif of death and resurrection unfolds, as a rule, repeating: "next year Sveta will definitely go to Lake Nyr-Kul and will definitely take her stupid parents with her" [Kalas 2015: 22]. [Kalas 2015: 224]. This is a motif characteristic both for the agricultural myth and for the realization of the psychological need to sacralize ancestors in general, important both for the religious mythology of Western peoples and for the modern Eastern consciousness, often

inhibiting the formation of an individual personality outside the influence of society.

In the fairy tale "The Princess of the Pink Sea", symbolically narrating the life journey of a woman, the image of time is similarly given in connection with the image of water and death: "The old man became sad. Then he sighed and said, looking away:

- ... Do you know how time flows? ... It flows in different ways ... Sometimes a winding, merry brook, sometimes a slow, wide river, sometimes a treacherous swampy current. I promise you that your time will flash with a small light waterfall, and before you know it, you will already embrace your loved ones ..." [Kalaus 2015: 245].

Images of sadness, longing and twilight are no less frequent in "dark" texts, as the world for the hero of a "dark" text is hostile and full of fear of death. "Sveta looked out the window. It was gloomy there..." [Kalaus 2015: 226]; there were "cargo clouds and cheesy fog" [Kalaus 2015: 231]; "There was no one in the corridor of the polyclinic. And it was dark and cold. The open windows slammed and tinkled, the blinds rustled snakily in the wind..." [Kalaus 2015: 221]. [Kalaus 2015: 227-228].

Faced with a scary world, and the male hero, the coward, according to the feminist concept of L. Calaus, strives for his own death - about this, for example, the fairy tale "About a Boy Who Was Afraid". "It turns out that our boy slept in the closet for twenty years"; "He grew up, went one night through the park, attacked him and killed" [Kalaus 2015: 239].

And all the last texts that conclude the fairy tale cycle of L. Calaus and the whole book "Piñata" are about death: "There sits a baba...". Eats." [Kalaus 2015: 247]. However, death is described in a carnivalesque form of ritual laughter, mourning/mockery of the deceased: "The priest looks at the ceiling. And there is a face. Huge, black, closer and closer. It opened its lips, breathed port wine" [Kalaus 2015: 24] [Kalaus 2015: 248].

The laughter of the "dark" text is associated with *schadenfreude* ("skirted pies for dinner" and "dumplings with fish scales"), which, however, releases the natural, physiological human nature, bringing freedom and renewal to life. Opening the basement of the unconscious, it

is the evil laughter that helps to overcome the already dysfunctional social stereotypes, exposing some unflattering but important truth [Kvashenko 2022]. "Malyuta, not understanding why her eyes were watering, and the water was flowing down her mustache but not into her mouth, continued her speech..." [Kalaus 2015: 235]. "What I want to tell you, most of all ... It seems that our teacher's share, I say, is such. You teach, you teach, and they, you know, look into the forest" [Kalaus 2015: 234].

Conclusion

As M.M. Bakhtin writes, "laughter has a deep worldview value, it is one of the most essential forms of truth about the world as a whole, about history, about man; it is a special universal point of view on the world; seeing the world in a different way, but no less (if not more) essential than seriousness; therefore, laughter is as admissible in great literature (while posing universal problems) as seriousness; some very essential aspects are available only to laughter" [Bakhtin 1990: 78].

The neo-mythological prose of Kazakhstan, represented by its most prominent representative Lili Kalaus, both fixes the traditionalist connection of times and generations, and at the same time tries to deconstruct it, resorting to irony and sarcasm, in the language of the unconscious marinated as an expression of latent disagreement and its consequence - autoaggression. As M. Grotjahn writes in his work "On the Other Side of Laughter", aggression, hostility and sadism are at the heart of witticism, satire, and depression, narcissism and masochism, i.e. autoaggression, are at the heart of humor [Grotjahn 1957]. And depression, in turn, reflects an unconscious sense of guilt for the initiation in the broadest sense, the protracted transition period, both personal and that of the country [Blagoveshchensky 2010].

Another thaw of the 1990s is over, but the poetics of transition has lingered in the texts of contemporary women storytellers, experiencing not evolution but involution, becoming more and more metaphorized, profound, and "fairy-tale-like".

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FABULOUS MOTIFS IN B. DZHILKIBAEV'S PROSE

During periods of socio-political crises and disintegration, as well as ideological degradation, similar to the period of the collapse of the Soviet Union in the 90s of the twentieth century, the most archaic forms of sociogenesis, new power relations in previously marginal communities are again actualized. This phenomenon of the revival of a complex of archaic ideas and cultural stereotypes has been called the "archaic syndrome", characteristic of all national associations that have broken up for one reason or another. Since the fall of the former Soviet republics from the so-called "center", an active process of their self-identification begins, which has not yet been completed and takes its initial forms anew.

The abrupt transition of the former union provinces into independent political and economic entities inevitably turned out to be associated with the growth of various forms of ethnic aggression, the consolidation of society, which is once again experiencing the stage of formation and affirmation, initiation, "manhood". The actualization of archetypal structures of consciousness, the situation of repetition of the first creation, cementing the ethnos, occurs through an appeal to the folklore forms of self-presentation of the people, broadcasting their collective unconscious: "The time of fairy tales has passed. There comes a time when a fairy tale comes true" (Dzhilkibaev 2001: 11).

"In every city abroad there are departments, faculties, institutes for the study of world classics. Just think: Shakespeare Institute! Honore de Balzac Institute! Is Saavedra Miguel de Cervantes College located somewhere in Coimbra or Rio de Janeiro? What does it look like? It is a pity that our Kazakh folklore remains unexplored, not collected" (Dzhilkibaev 2001: 5). Turning to folklore, consciousness distances itself from the former traumatic imperial dependence to the distance of symbolic projection, making it less "scary". At the same time, to appeal to the "universal for the people", to its pangenetism, means to recreate the act of creation of society, to demonstrate the cult of the genus, which has acquired an independent status. "The real is a kind of entity that must be constructed "retroactively" and in such a way as to allow us to explain

the deformations of the symbolic structure," writes V. Rudnev (Rudnev 2007: 202). The folklore text symbolizes the ambiguity of the fate of the people, it's not definitively fixed version, its Different, realized or interpreted in a new way in modern political conditions.

Cultural genesis is the first to react to social changes, metaphorically expressing social processes that have not yet been realized at the intellectual level. During these crucial years for the Kazakh civilization of the 90s a text was written, especially indicative of the transition period - the "Kazakh Erotic Novel" by B. Dzhilkibaev, symbolically designed to demonstrate to the world the new independent status of the Kazakh statehood, a new "combat unit" in the world's political arena.

The nation's defense capability, combat readiness and competitiveness, especially in the era of initiation, are expressed in an erotic code: "Whatever the word is, it's a ponytail" (Dzhilkibaev 2001: 5), because "...if the bayonet is blunt, then luck won't come to you": "A soldier remains a soldier everywhere. Both day and night", "he stabbed the enemy and the red girls", and "the bayonet was still in full combat readiness", "and he also knew how to use an axe..." (Dzhilkibaev 2001: 11). It is no coincidence that the international men's love dictionary is always military in nature.

The "spherical idea of a beautiful woman's ass" (Dzhilkibaev 2002: 16) is ethnically universal, but the Kazakh reality of the first years of independence establishes special forms of expression of national eros. Russian culture and language are in many ways a means of transferring the "Kazakh national charm" into the world cultural and geopolitical space. Kazakh and Russian cultures meet "like two wandering plots from a fairy tale" (Dzhilkibaev 2001: 6), having a common morphology: "A novelistic fairy tale parodies a magical one as well as an erotic one" (Smirnov 2008: 68). The zone of the former Kazakh "marginal" and official, "central" Russian cultural codes, although they relate to each other as a negative with a positive, nevertheless, they also have significant essential structural similarities. The pronounced confrontation between the mobile center and the meager periphery was relevant, while the marginal minority depended on the center as a desirable zone of

abundance. But as soon as the Kazakh outlying territory discovered its own sources of existence, with the former "center", Russia, it turned out to have more similarities than differences. In particular, from the position of defining national identity as an idealistic idea of returning to the past of one's people, to a kind of ethnic "paradise lost".

The hated Soviet Center, the image of the Enemy, which still serves to unite Kazakh society, in the new political conditions transformed into the image of another Rival – the Western world as a whole, in many ways the opposite of the Kazakh ethnic group with its nomadic mentality. "And such plots echo Western and Eastern literatures <...>, where the universal erotic plot is transformed into a specific national figurative form..." (Dzhilkibaev 2001: 6).

"Sin entered the Carmelite monastery through the lattice of the church fence, and sin penetrates into the rich eight-winged yurt through the lattice of the kerege" (Dzhilkibaev 2002: 6). "So, the Kazakh village did not lag behind human civilization, it also did not lose face, and everything was like people" (Dzhilkibaev 2001: 18). Such a phenomenon of social (and, more broadly, anthropological) comparisons always plays an important role in the initiatory socio-cultural genesis. The image of the enemy is just one of the variants of the archetype of the antipode, extrapolating the "dark" sides of the ethnos itself. In a broader sense, this phenomenon of opposition expresses the main function of consciousness – the process of active system formation, and in this context - the construction and consolidation of one's statehood.

"Now the claims that Kazakh literature did not know erotic motifs have been discarded. There is such an erotic novel in Kazakh literature that would do honor to any nation! And this is the most important, the most important thing for our culture today..." (Dzhilkibaev 2001: 44). The accentuation of the erotic component of the culture of the young Kazakh statehood in the novel by B. Dzhilkibayeva is associated with her growing strength, rivalry for procreation, an acute need for "combat readiness" (defense capability), as well as with a special kind of "divine illumination" as indispensable attributes of masculinity, positively designated by any cultural tradition during the initiation period (Mikhailin, 2001).

Self-affirmation is a natural need of a person and an ethnic group. E. Fromm attributes aggressive behavior for the purpose of self-affirmation under normal conditions to pseudo-aggression, or benign aggression (Fromm, 1994: 165). For example, the image of Don Quixote, the leading Spanish spiritual symbol, is positively marked in the "Kazakh Erotic Novel", while the image of Don Juan, a bodily accentuated character expressing Spanish expansion into the world space, on the contrary, has a pronounced negative connotation. Don Juan, an activated erotically aggressive, symbolically dangerous version of the image of the "enemy" with great national potency, is perceived by other ethnic groups at the level of unconscious interpretation as a translation of Spain's metaphorical threat to the whole world.

One of the first signs by which the first person tried to express and fix his attitude to the world and society were directly parts of his body. In the situation of initiation, these bodily archetypes are re-actualized. The most significant parts of the body symbolically express both the most important social problems and the laws of the universe. "In the archaic picture of the world and society, individual organs, limbs and physiological acts turn into symbols of the fundamental laws of the universe - the laws of transformation and preservation of vital forces. First of all, it is the association of the penis with the cosmic body in the collective unconscious of extreme initiatory ethnic groups" (Bannikov 2002: 115).

"The fundamental mistake of Freudianism, – writes Yu. M. Lotman, is to ignore the fact that it is possible to become a language only at the cost of losing immediate reality and translating it into a purely formal - "empty" and therefore ready for any content sphere. While preserving the immediate emotional (and always individual) reality, its physiological basis, sex cannot become a universal language. To do this, it must formalize itself, completely separate itself, as the example of a baboon admitting defeat shows, from sexuality as content. Attempts to bring back into physiological practice all those processes that culture produces, primarily with the help of words, do not make culture a metaphor for sex, as Freud claimed, but sex a metaphor for culture" (Lotman, 2000: 141).

A characteristic feature of the morality of extremist groups is the destabilization of the physical world. The destabilization of the intimate is followed by a trend of temporary deculturation of social relations, characteristic of the collapse of the imperial unification of the USSR. In B. Dzhilkibaev's novel, sexual potency becomes an archetypal symbol of the social potency of previously divided "transphyric" peoples. But within the framework of the cultural tradition of the Eastern ethnic group, this attitude is more complex and ambiguous, purely metaphorical, denoting both the creative principle as a whole, and the social dominant status, and the world axis, etc.

Modern ethology attributes erotic accentuation and phallic demonstrations to relict, initiatory forms of social behavior. As M.L. Butovskaya writes, "... phallic demonstrations are associated with an image of high social status. This behavior is interpreted as a threat to interrupt the ritual. In some traditional societies, the phallic image is preserved in costumes. It is combined with other signs of rank and status. In militant cultures, phallocrypts are often used that visually enlarge the phallus and demonstrate a permanent erection and a threat to others. <...> The next stage of ritualization is the creation of figurines demonstrating an erect phallus and their use to protect territories and buildings" (Butovskaya, 1999: 54).

The consolidation of society takes place by taking it beyond existential boundaries, passing through the oppositions "friend-foe", "human-inhuman", "life-death". Consolidation is usually supported by allegories, which in the universal archetypal code are represented by creatures-antipodes - animals and aliens. In B. Dzhilkibayev's novel, this mythological basis of the unconscious manifested itself in the revival of the totemic cult of ancestors, the image of the Berserk, the combat symbol of the Kazakhs – the Blue Wolf, the figurative Father of the Heavenly Kazakh ethnic group. "The Sky Wolf is not a random image of the ancestor of many Turkic tribes... And if some people's ancestor is a hare or a crow, then, of course, the attitude towards the wolf of a foreign tribe, a foreign people will be sharply negative. A Westerner, meeting an Eastern person, of course, will perceive him "as a wolf", because the totem of an oriental person is a wolf, and a Westerner has an eagle or a

raven. And therefore, the meeting of these two is the meeting of a Western raven with an Eastern wolf" (Dzhilkibaev 2001: 42).

In the archetypal situation of initiation, common to all peoples, every man must necessarily go through a kind of "wolf" stage, the result of which is a sharp increase in social status, including the right to marry and conceive children, as well as independent economic activity. This, explains the lycanthropic metamorphoses and "dog rage" of the characters of the Kazakh erotic novel: "The Eurasian ethnopolitical mentality has been opposed for centuries by two key figures - a dog and a wolf. The extreme manifestations of this confrontation are a nomadic lifestyle, constant change of territory, constant expectation of clashes, attacks, aggressive intentions of enemies that may appear out of nowhere, and readiness for expansion when such an opportunity presents itself" (Dzhilkibaev 2001: 48).

The initiation of the young warriors consisted in their magical transformation into wolves. And, according to V.Y. Mikhailin, the volitional endowment of the enemy with canine features was also the strongest magical technique – the enemy was thereby removed from the world of people as having no right to exist. For example, the dog formula, which is key for the Russian curse, is the formula for the magical destruction of an opponent: the opponent is not a person either by father or mother, does not have elementary civil rights and does not exist at all, since he is a carrier of the chthonic principle, "magically dead" (Mikhailin, 2010).

"Praising the Wolf in nomadic folklore has become the polar opposite of praising the image of a dog in Western European post-Renaissance culture. The monastic orders of the knights of the "dogs of the Lord" - "Dominicans" were an expression of the practical realization of the thesis about the cult and cultural-theological special status of the dog. This status countered the deeply hostile image of the wolf. The Dominican knight-dogs stubbornly "fulfilled" their mission - the conquest of the territories of neighboring peoples, who are under the sign of cultural and ethnic adherence to the wolf aura, a symbol of a nomadic worldview and lifestyle..." (Dzhilkibaev 2001: 48).

At the level of ethnic groups, there is a kind of social "sniffing" and

grooming, uniting into wolf packs or dog communities, for which "someone else's soul is the darkness where the wolf hides." "No matter how you feed the wolf, he looks into the forest," "you can't tame him, you can't approach him with kindness, you need to make peace with the wolf, just "skin him." Russian folklore has accumulated negative aspects in the characteristics of the wolf," the Kazakh writer states the symbolic Russian reception of freedom-loving peoples who are not subordinate to the "Russian center" (Dzhilkibaev 2001: 46-47).

The wolf, a destructive "war machine" (Deleuze, 1992), is contrasted in the "Kazakh Erotic Novel" with law-abiding dog warriors representing Russian, agrarian civilization. The "dog" does not look into the forest. "The dog needs to be fed. A good owner knows when to feed a dog during the hunting season. The value of a dog lies in its devoted service, obedience and willingness to give its head for its owner...> The dog's concern is to be free" (Dzhilkibaev 2001: 47).

The time of initiation is a "journey" into the chthonic zone, where individuality is sacrificed for the sake of consolidating a society whose main task is survival. The "pack principle" comes to the fore, which is the starting point in the polarity of competing civilizations and cultures. "It would be wrong to represent all the Eastern, Kazakh knights-warriors as homeless vagabonds. No! These batyrs had their own families, yurts, going on a hike, they left the homes of elderly parents, wives and children. This is how we see the Koblandy warrior and other Kazakh steppe knights. By the way, these are the heroes of ancient Russian epics - Ilya Muromets, Alyosha Popovich and others. And Western knights, on the contrary, if they really were knights, served their "overlord", "lady of the heart", and we know nothing about their parents, families, descendants..." (Dzhilkibaev 2001: 49). "Dogs that are completely devoted to the "human master" lack a sense of solidarity..." (Dzhilkibaev 2001: 47).

If Westerners unite, the author writes, it is only on a territorial basis, and these are artificial, fragile communities that bring chaos and destruction to the ecological balance, poisoning and polluting nature. Eastern nomadic civilizations lead a lifestyle in harmony with the environment: "Hassan-gha knows the voices of all animals and birds,"

Zaure said. - He can transmit the noise of trees in different weather, the murmur of a stream, the rustle of grass. He can transmit the voices of the stars!" (Dzhilkibaev 2001: 25). Remaining in the symbolic situation of a "Wild Field", since their territories are located on the periphery of agricultural centers, nomadic ethnic groups show great closeness to nature in terms of procreation, which in B. Dzhilkibayev's novel metaphorically expresses the fabulous plot of incest with Mother Earth.

Nomadic communities are united by more significant criteria: "The voice of blood - the voice of wolf nature - unites people according to family, ancestral, clan characteristics" (Dzhilkibaev 2001: 49). Modern nomads also often unite into very strong tribal communities. In the East, belonging to a clan is of paramount importance, determining the characteristic qualities of a person. "This is a kind of password. <...> This is a ticket to life among "our own", an entrance to the "gate of opportunity". If you are "your own", then the road to "people" is open to you, if you are a "stranger", turn the shafts..." (Dzhilkibaev 2001: 49). Tribalism, of course, has negative sides, but it is a powerful protective factor for the Eastern peoples, allowing them to survive as nations. "If everyone were one family, one force, then no man would be able to oppress them. If there was no hunger, people would have bread. No one would have fled to China. But now everyone is on their own, everyone is afraid for their own skin, they suspect each other" (Dzhilkibaev 2001: 49).

The utopia of the "wolf pack", the idealization of the symbolic "Wild Field", opposed to the geographically linked behavioral structure of "dogs", defines in B. Dzhilkibayev's novel the initially suspicious attitude of the Kazakh ethnic group towards the city, the cradle of European civilization. The city, which is a huge melting pot where elements of traditional social organization meet with elements of "wolfish" aggressiveness and initiative, generates the phenomenon of a "werewolf", a "dog with a wolf ticket", typical of the archaic initiation model. The initial ambivalence of the status of a dog and a wolf is manifested in the behavior of a werewolf.

"The clashes of the "wolf" and "dog" psychology, the fierce confrontation and confrontation of these elements gave rise to monstrous

forms not only of the extreme manifestations of these psychologies, but also intermediate forms in which "wolf people", "dog people" and "wolf dogs", "dog wolf" have grown up. The newest forms of societies were especially fantastic, where dual psychology, combining in one social organism the features of "wolf" and "dog" psychology, worldview created a type of person who surpassed any dog in his canine essence and at the same time, with his wolf mentality, turned out to be not just a wolf, but a super-wolf. These hybrid societies, these "werewolf" people, have played a role in the history of Eurasia that has not yet been revealed by historians and the consequences of which we will feel on our own skin for a long time" (Dzhilkibaev 2001: 47-48). "The Soviet government is their mother, and the Kremlin rat-eater is their father," the author writes about the genesis of the werewolf on Kazakh soil, however, without giving it purely negative connotations, extrapolating the process of axiology of this phenomenon into the future (Dzhilkibaev 2001: 26).

During the initiation period, the opposite camp is usually credited with much more aggressiveness than it actually possesses. Thus, the high level of military potential of the opposing ethnic group remains. However, the level of internal aggression in a society is inversely proportional to its ability to develop. "Communities with a high level of domestic aggression have a low degree of complexity of culturally significant information. The development of information systems in an ethnic group depends on the degree of its social integration, which requires society to overcome both internal and external destructive tendencies" (Bannikov 2002: 104).

In his work on the Russian curse, a geographically defined male speech code associated with the cult of fertility, B.A. Uspensky deduces its original formula from the universal plot for many mythological systems – the marriage of the God of Heaven, Thunderer and Mother Earth, followed by its replacement by a chthonic deity taking the form of a dog, and then with the replacement of Mother Earth by the mother of the interlocutor (Uspensky 1996). The wolf is a fierce mythological opponent of the Thunderer, the "dog". "But Korkut's wisdom was manifested in the fact that he left to his chosen descendants the protection of the Heavenly Wolf - knowledge and the secret of the

meaning of human life, the secret of the connection between the earthly and the divine, the intimate knowledge of the power hidden in the human word, gestures, music, dance, water, fire, wind, in plain yellow clay. The holy people - descendants of Korkut's grandfather - knew and speak the language of plants, animals, birds and fish. Only one Jewish sage possessed such knowledge - King Solomon. And our saints pass them on from generation to generation. The goal of our saints is not to build a golden temple and keep all peoples in obedience, but to ensure that the blue bright Sky and the children of the Earth understand each other and do not allow the black forces of Evil to create cruelty, violence, deceive and humiliate people" (Dzhilkibaev 2001: 27).

Thus, behind the aggressive erotic discourse of B. Dzhilkibayev's novel, structuring the Kazakh nation during the transition to independence, there is a Eurasian desire to create a new epic based on the universal mythological basis of several folklore systems at once – at least, Kazakh and Russian, taking into account also the cultural development of West: "Mikhail Afanasievich taught me to read. He gave me good books. A lot of books, a lot. And all the good ones. I have read "Manon Lescaut", "King Pavzol", "The Science of Loving" and "The Decameron", "The Maid of Orleans", "The Novel of the Rose" by Ovid" (Gilkibaev 2001: 3). Mythological culture creates opposites in order to overcome them.

According to I.P. Smirnov (2006: 108), erotic "language in language" is in an exchange relationship with philosophical language. It is as if the unique national code of the intimate in the "Kazakh Erotic Novel" is actually a model of the archetypal "absolute word" expressing approximation through deletion, procreation, creative through aggressive. It is the mythological basis of thinking that has the experience of eliminating such oppositions. "Kazakh erotic novel" by B. Dzhilkibayev is a prognostic statement about the full-fledged entry of the young Kazakh statehood into the world being space in the sacred basic erotic language, universal for all civilizations, serving to unite into a "national cosmogonic body".

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