

Artistic Features of Lydia Kossutskaya's Prose for Children (Based on The Material of The Kazakh Literary Online Magazine Daktil)

D.A. Sabirova¹, A.M. Nurbaeva², Sametova Zh.Sh.³, Baibolov A.U.⁴, Moldagali M.B.⁵

Abstract

Annotation. Children's literature is a unique means of reflecting ideas existing in society. It plays a vital role in shaping the cultural background of the nation and each individual member of society. The children's prose of Lydia Kossutskaya has been little studied, since the writer devotes the main place to prose in her work. The need to expand ideas about the structure of Lydia Kossutskaya's children's stories determines the significance of this work. Possessing artistic value, Kossutskaya's children's prose needs thorough research. The novelty of the work lies in the attempt to comprehend the internal patterns of Kossutskaya's children's prose, which can be explored through a consistent and systematic analysis of poetics. The purpose of this article is to analyze L. Kossutskaya's prose for children from the point of view of the features of her poetics (artistic language). Based on the results obtained, it is possible to expand the understanding of the poetics of children's stories of both Kossuth and Kazakh literature in general.

Keywords: *Children's Literature, Prose, Specificity, Genre, Poetics.*

Introduction

One of the trends in the development of modern literature, including children's literature, is a departure from lyrics. Many writers who started out as poets are now increasingly turning to prose. This process is caused by the fact that poetry is characterized by a craving for the ideal, the ability to reflect the world around us and a person's view of this world, the ability to penetrate into the secrets of the human soul and describe the movement of a person's feelings and thoughts (Tikhonova, 2015).

Modern children's and youth literature reflects some features of the development of society. At the turn of the XX-XXI centuries. the authors focus on the new needs of their readers. In the literature of the late 20th – early 21st centuries. For children and teenagers, as a result of following fashion trends, the popularity of certain genres increases (Jamil et al., 2023). Modern PR technologies help authors generate reader interest in a certain genre of literature, making a specific text interesting and relevant for reading and discussion (Ivanova, 2015).

Children's and adolescent literature of our time is ambiguous. Since about the 1990s, there has been a gradual disappearance from the attention of the reader of such classical genres as, for example, the psychological story. Classics are giving way to pulp fiction. The change in literary preferences is stimulated by predominantly foreign films that actualize genres such as detective, romance, fantasy, and mysticism (Chernyak, 2015)

The following functions of the latest children's literature are distinguished: entertainment (the child will not read or will read reluctantly any book that is not interesting to him); education (you can and should read "correct books" to your child, which will teach the child goodness and the fight against evil); a children's book should instill in a child an artistic taste, therefore the aesthetic function is no less important, as it introduces the child to the best examples of artistic expression; Before the age of seven, a person receives

¹ Kazakh National Pedagogical University.Kazakhstan.Almaty.

² Kazakh National Pedagogical University.Kazakhstan.Almaty.

³ Kazakh National Pedagogical University.Kazakhstan.Almaty.

⁴ Kazakh National Pedagogical University.Kazakhstan.Almaty.

⁵ Kazakh National Pedagogical University.Kazakhstan.Almaty

70% of knowledge and only 30% for the rest of his life. Thus, this age period is sensitive for the cognitive function of the latest children's literature (Kirpicheva, 2015).

One of the brightest representatives of children's prose in Kazakhstan is Lydia Koshutskaya, she was born in 1993. Graduated from the Faculty of Philology of Kazakh National University. al-Farabi. Graduate of the Almaty Open Literary School. Member of the Almaty Writers Club (Serikova, 2021).

Main genres of work: magical realism, science fiction, mysticism, fantasy, fairy tale. The author writes in various genres, prose, lyrics, drama (Sabirova, 2020).

Lydia Kossutskaya's stories are sparkingly funny and psychologically accurate, written with amazing good humor (Li et al., 2022; Kuo et al., 2022). The writer has the gift of bringing joy, it seems that she is always positive, a kind of big child. Lively, unpredictable, honest, her works at the same time evoke in the reader a feeling of mystification, a taste of fabulousness, paradox that arises on the edge of the children's and adult worlds (Abisheva, 2018).

Literature Review

Despite the fact that individual literary scholars, critics, and writers have turned to studying the problems of the development of children's literature, in general it has not yet become a subject of special, in-depth scientific research in literary studies. G.S. was one of the first to address this problem. Vinogradov. Considering collecting to be the fundamental basis of folklore and ethnographic activity and relying on his field material, G. S. Vinogradov anticipated world folkloristics and ethnography in the approaches and principles of studying children's literature. Another thing is that he only outlined and outlined a lot of things (Vinogradov, 2018).

In the 1960s, after a long break, the works of the outstanding Russian psychologist L. S. Vygotsky (1987) were published. Books by major childhood researchers - Margaret Mead (1988), Jean Piaget (1983), Erik Erikson (1996) and others - are translated into Russian.

The problem of the relationship between myth and fairy tale was studied by such domestic researchers as V.Ya. Propp (2005), J.E. Golovsovker (1987), E.M. Meletinsky (2005). Meletinsky also owns a special work devoted to the role of mythology in the literature of the 20th century. Among foreign researchers, mention should be made of E. Lang (2014), J.R.R. Tolkien (1975), S. Langer (2000), J. Campbell (1997), O. Rank (1997), etc.

The history of literature in general and British literature in particular (from the Bible and Homer to modern fantasy literature) is reviewed by the following authors: M. Dickerson and D. O'Hara (2008), K.N. Manlove (2003), K. Filmer-Davis (1992), B. Hatlen (2005).

The methodological and theoretical basis of the article was the principle of a specific historical approach to the analysis of artistic material, the work of famous critics and literary scholars such as V.G. Belinsky, M.M. Bakhtin, N.I. Pavlova, F.I. Setin, B.A. Begak and others, modern concepts of humanization of education and upbringing, free from ideological determinism and established stereotypes and clichés. The research material is works of art for children by L. Kossutskaya "Angel of Broken Things", "Drummer", "Little Horse", "Black Knight" (based on the material of the Kazakh literary online magazine Dactyl)

Results and discussion. The main characters of Kossutskaya's children's prose are ordinary, and sometimes not quite ordinary or even not ordinary, children, which allows the child reader to get into such a familiar, but already artistic, sometimes magical and fairy-tale world of their peers, into familiar situations, together solve problems and tasks with the heroes, find ways out of various circumstances. In them, the author masterfully links magic and reality, carefully interweaving stories from real life with fairy tales. The result is extraordinary stories that can captivate the little reader and arouse his interest. The works contain elements of folklore fairy tales, such as: - fairy-tale characters, magical events.

Almost all of Kossuthskaya's works for children can be imagined as children's fantasies based on everyday surrounding reality. The miracles of Kossuth are described very closely to reality and, with some degree of probability, could actually happen.

The fairy-tale world "Angel of Broken Things" is an artistic reality where the familiar laws of physics, space and time operate.

In most stories for children, we can observe a clear predominance of fantastic images and phenomena over real ones. Undoubtedly, all the stories resemble a literary fairy tale. They contain all the elements characteristic of this genre: fairy-tale heroes, magical events, the effect of surprise, a moral aspect, a happy ending, as well as the distinctive features of a literary fairy tale - the personality of the narrator, the "memory of the genre" of a folk tale and changes in the characters under the influence of current events. In Kossuthska's fairy tales there is an amazing combination of unusual fairy-tale characters - such as the Angel of Broken Things, capable of taking the souls of things, Barabashka, he has big red eyes and huge teeth and claws.

According to the traditions of the genre, the fantastic orientation in a fairy tale should be clearly expressed, but not prevail over the ideological concept, and not go beyond the main, edifying function of the fairy tale. However, in Kossuthskaya's stories, despite the fact that they are quite short, there is no abundance of fairy-tale images, the moral is not lost and is easy to discover. In contrast to magic, the attention of the young reader is focused precisely on the morality and meaning of the stories.

So, in the denouement, the Angel of Broken Things gave Ninka's postcard to her late mother. It is also worth noting another significant feature of a literary fairy tale - a happy ending, where good always defeats evil, justice triumphs, the villains are punished or comprehend their actions.

Kashutskaya's ending retains a moral overtone with some kind of joyful event unchanged: the girls realized that their late mother was in a better world. The poetics of a literary fairy tale certainly includes an assistant, who can be presented both as an intelligent fantastic creature and as an object that will help achieve the desired goal and overcome all obstacles.

In the story "The Little Horse," the reader can find such an assistant: the horse saved the boy Akhat, the actions of the magical animal are aimed at making the child believe in magic: "Dad," he said in a whistling whisper, "is that... A horn?"

His father smiled at him, but Akhat did not see it. He only looked at me.

-Are you a unicorn? - he asked enthusiastically. - Dad, she has grown a horn!

"He was always there," the father noted. - You just considered her a "stupid animal", and therefore did not notice anything. Our horse is magical. Like all of nature. You just need to learn to see it as more than just a toy, more than an animal, plant or insect." The fairy tale genre is also characterized by the dynamics of the narrative, and L. Kossutskaya in her stories embodied this method in the best possible way: events unfold quickly, there are no remarks, digressions and concentration on details. However, an attentive reader will notice that with the rapidity of the developing actions from the very outset, the description of scenery, images and phenomena is missed - the magic breaks into reality too violently.

In the work "The Little Horse" one can also see that there is a kind of "oversaturation" of verbal forms, which is typical for a literary fairy tale. On the other hand, the abundance of verbs in the text, as is known, encourages the reader to action and kindles children's interest in the plot. As for the structure of the plot of a fairy tale, L. Kossutskaya retains the beginning, plot, development of action, climax, denouement, and ending. But there are no standard, folkloric stylistic principles for this genre, such as three-fold repetition, traditional introduction, synonymous repetitions, etc. In almost all fairy tales by L. Kossutskaya, in contrast to folk tales, the personality of the narrator is emphasized: "I also knew a girl who ate slowly and poorly.", "People used to make me scared, scared. No, of course, my mother said that it was they who fed and

watered us, and even treated us if something happened. Big people are not so bad; but it was better to stay away from the little people! I remember I was just a baby when I met one of them. The little man's name was Akhat; This is what his father told him goodbye, leaving him in the stable.”

In this story, the author expresses his attitude to the current events indirectly, through the hero of the work, the horse: “Don’t repeat the crappy words of this hooligan! - Mom answered sternly. “That’s what people who don’t really like us say.”

- And why? Why not love us?

Mom didn't know this. I didn't know either.” The horse no longer becomes just the hero-savior of Akhat, but an “exponent” of the author’s thoughts. The horse becomes the Author and tells his story.

We can conclude that the author seems to be balancing on the edge of two worlds - real and fictional, speaking from the perspective of a horse, thereby creating a certain, unique atmosphere of his fairy tales, thereby immersing the child reader inside the fairy tale.

L. Kossutskaya will surround the reader with her heroes, covering her with a magical atmosphere and entangling her with the threads of the narrative, creating a whole fairy-tale world around her.

The main feature of Kossutskaya’s stories is the harmonious combination of fiction, magic and ordinary reality. They immerse the young reader in an extraordinary world in which fairy tales are intertwined with everyday life, where an ordinary horse can have a horn, and when you break a vase, you can meet the angel of broken things, who helps broken things get to a better place.

The originality of the plots in the stories for children by L. Kossutskaya “The Angel of Broken Things” and “The Little Horse” is that the fairy tale bursts into the real world and fills everything around, miracles and whirlwinds begin, like bright fireworks.

And in the story “Drummer,” fantasies seem to peek around the corner, peek through a crack, and are invisibly present in the story, reviving it and forcing you to look at the world around you in a new way. The author constantly emphasizes the connection between the real world and the fantastic, trying to erase the border and push the reader closer to the fairy tale. Kossutskaya constructs the story in such a way that the child himself tells the story, and as a result, a “story within a story” is obtained, when the author-narrator begins the story, the child continues, and at the end the author sums up the results. The world of childhood is a special world. The author does not dwell on describing the appearance and characters of the characters in the stories, since for children, due to age characteristics, this is not so important. The author understands well that children are interested in the actions, actions of the heroes, the situations in which they find themselves and which young readers live with them. That is why the plots of Kossutskaya’s children’s prose are dynamic, reliable, and single-line.

A common stylistic feature of all the stories is the active use of colloquial vocabulary; the words are understandable to any young reader and make an adult smile. Approximation to children's colloquial speech is achieved through simple syntax - the predominance of simple sentences, uncomplicated.

All this creates a feeling of the child’s thinking and speaking style, whose logical and semantic connections between the words of his native language have not yet been clearly formed. In addition, the prose contains words and signs of the modern world, developing industry, and information technology. This is vocabulary drawn from advertising, television, and the technical sphere: “I’ll kill you!” - Amir shouted, waving his computer mouse like a sword, “putting on some kind of gray robe, like Gandalf’s,” and “turned off his laptop.” This is children's gaming slang and colloquial words specific to the current generation of children: “I’m learning to fight! And earn gold,” “Whoever killed the dragon gets the money.”

As is known, in the age of rapid development of information technologies, interest in computer games among children and adolescents is increasing. And parents of children are forced sometimes take

extraordinary measures so that the child spends less time on the Internet. In order to switch the child from online leisure and games, he is actively involved in the work “Black Knight”

The father infiltrates the game and scares his son, introducing new methods of education. In the same way, writers turn to new topics, develop artistic means for images of modern children's realities. Children of the 21st century have other guidelines that were not thought of before. And in this vein, of course, modern children's authors do a great job, taking into account in their works the interests of children, dictated by time.

Conclusion

Thus, we examined the main elements of a literary fairy tale that are present in the Kazakh literary online magazine *Daktil L. Kossutskaya*. There is a special didacticism in Kossutskaya's stories. At the end of the tale, Kossutskaya addresses readers, urging them to learn a lesson from the story told.

The specificity of Lydia Kossutskaya's stories is that her works are aimed at children's perception. The stories take into account the child's psychology, conveying the necessary thoughts and ideas through a special, childish language. Comical situations occurring with the characters attract the reader, and an instructive effect is achieved through humor. Honesty with the reader. The truth is conveyed figuratively, through fictional stories, but in fairy-tale prose it is not so much the story that is important as the moral that the writer conveys.

Acknowledgments

This study is funded by the Committee of Science of the Ministry of Higher Education and Science of the Republic of Kazakhstan (grant project No. AP13067661 “Internet Literature of Kazakhstan: Main Artistic Trends”).

References

- Abisheva S. Poetics of modern literature of Kazakhstan. *Opcion*, 2018, 34(85), p. 344–361
- Abbas, M., Jam, F. A., & Khan, T. I. (2024). Is it harmful or helpful? Examining the causes and consequences of generative AI usage among university students. *International Journal of Educational Technology in Higher Education*, 21(1), 10.
- al politics and job outcomes.
- Ahmed, I., Farooq, W., & Khan, T. I. (2021). Customers' Perceptions and their Responses to Objectives of Islamic Banks—A Three-Wave Investigation. *Asian Economic and Financial Review*, 11(1), 43.
- Campbell J. *The Hero with a Thousand Faces*. - M.: Sofia, 1997.
- Chernyak M.A. “Bibliotravelogue” in the latest prose for teenagers: on the issue of genre transgression in modern literature // *Ural Philological Bulletin* No. 4, Ekaterinburg, 2014. – pp. 91-106.
- Dickerson M, O'Naga D Ggogp *Homer to Hatty Potter - USA Brazos Press, 2006*, Cl. Fenske Fenske CI *Muggles, Monsters and Magicians A Literary Anal) sis of the Hairy Potter Series - Germany, Frankfurt am Main Peter Lang GmbH, 2008*
- Erickson E. *Childhood and society / Transl. and scientific ed. A. A. Alekseeva*. St. Petersburg, 1996.
- Filmer-Davies *Towards Scepticism and Hope in Twentieth Century Fantasy Literature - USA Bowling Green State University Popular Press, 1992*
- Golosovker Ya.E. *The logic of myth. Comp. and authors of notes. N.V. Braginskaya and D.11. Leonov. - M.: Main editorial office of oriental literature of the publishing house "Nauka", 1987.*
- Hatlen B. *Pullman's His Dark Materials, a Challenge to the Fantasies of J R R Tolkien and S S Lewis, with an Epilogue of Pullman's Neo-Romantic Reading of Paradise Lost III lis Dark Materials Illuminated Critical Essays on Philip Pullman's Trilogy/edited by M Lenz with With Scott - USA Wayne State University Press, 2005 P 75-94*
- Ivanova T. N. *Syncretism and modernization of genres of modern children's and youth literature / T. N. Ivanova. — Text: immediate // Young scientist. — 2015. — No. 22.1 (102.1). — P. 18-20. — URL: https://moluch.ru/archive/102/23224/ (date of access: 07/28/2023).*
- Jamil, R. A., Qayyum, U., ul Hassan, S. R., & Khan, T. I. (2023). Impact of social media influencers on consumers' well-being and purchase intention: a TikTok perspective. *European Journal of Management and Business Economics*, (ahead-of-print).
- Kirpicheva O. A. *Newest children's literature / O. A. Kirpicheva, N. I. Shefer. — Text: immediate // Young scientist. — 2015. — No. 22.1 (102.1). — P. 56-58. — URL: https://moluch.ru/archive/102/23193/ (access date: 12/28/2023).*

- Kuo, Y. K., Khan, T. I., Islam, S. U., Abdullah, F. Z., Pradana, M., & Kaewsaeng-On, R. (2022). Impact of green HRM practices on environmental performance: The mediating role of green innovation. *Frontiers in Psychology*, 13, 916723.
- Kuo, Y. K., Khan, T. I., Islam, S. U., Abdullah, F. Z., Pradana, M., & Kaewsaeng-On, R. (2022). Impact of green HRM practices on environmental performance: The mediating role of green innovation. *Frontiers in Psychology*, 13, 916723.
- Lang A. *Myth, Ritual and Religion. Two Volumes in One.* - New York: Cosimo Inc., 2011; Lang A. *Letters on Literature.* - USA: Start Classics, 2014.
- Langer S. *Philosophy in a new key: A study of the symbolism of reason, ritual and art: Trans. from English S.G.1. Yevtushenko / General ed. and noslesl. V.P. Shestakova.* - M.: Republic, 2000.
- Li, H. X., Hassan, K., Malik, H. A., Anuar, M. M., Khan, T. I., & Yaacob, M. R. (2022). Impulsive and compulsive buying tendencies and consumer resistance to digital innovations: the moderating role of perceived threat of COVID-19. *Frontiers in Psychology*, 13, 912051.
- Mushtaq, R., Jabeen, R., Begum, S., Khan, A., & Khan, T. (2021). Expanded job scope model and turnover intentions: A moderated mediation model of Core-Self Evaluation and job involvement. *Management Science Letters*, 11(5), 1473-1480.
- Manlove C N *From Alice to Hari) Potter Children's Fantasy in England - C)beredition, Corporation eBooks, 2003*
- Meletinsky E.M. *Hero of a fairy tale.* - M., St. Petersburg: Academy of Cultural Studies, Tradition, 2005.
- Mid Mid Margaret. *Culture and the world of childhood: Selected works / Transl. from English and comm. Yu. A. Aseeva; Comp. and preface I. S. Kona. M., 1988.*
- Piaget Jean. *Psychogenesis of knowledge and its epistemological significance // Semiotics. M., 1983.*
- Propp V.Ya. *In the light of folklore.* - M.: Labyrinth, 2007; Propp V.Ya. *Historical roots of fairy tales.* - M.: Labyrinth, 2002; Propp V.Ya. *Morphology of a fairy tale / Compilation, scientific edition, textual commentary by I.V. Peshkova.* - M.: Labyrinth, 2005.
- Rank O. *The myth of the birth of a hero. Psychological interpretation of mythology.* - Refl-book, Vaklsr, 1997
- Sabirova, D. *Transformation of Family Norms in Modern Literature of Kazakhstan. Journal of Research in Applied Linguistics, 2020, 11(Special Issue), pp. 20–29*
- Sarwat, N., Ali, R., & Khan, T. I. (2021). Challenging, hindering job demands and psychological well-being: The mediating role of stress-related presenteeism. *Research Journal of Social Sciences and Economics Review*, 2(1), 135-143.
- Serikova S. *Transformation of family norms in modern literature of Kazakhstan/ Review of International Geographical Education Online, 2021, 11(5), pp. 4522–4529*
- Tikhonova S.V. *main trends in the development of modern children's literature // Nizhny Novgorod education. 2015. No. 4.*
- Tolkien J.R.R. *On Fairy Tales // Tolkien J.R.R. Tree and Leaf. Smith of Wootton Major. The Homecoming of Beornthoth Beornthelm's son.* - London: George Allen & Unwin (Publishers) Ltd, 1975. P. 11 – 80
- Vinogradov G. S. *Country of Children: Selections. tr. on the ethnography of childhood / Comp., bio and bibliography of A. V. Gruntovsky; Prep. texts and comments. A. F. Nekrylova; Archives of V.V. Golovin. St. Petersburg, 1998. 550 p. (Historical heritage). See also: Research by G. S. Vinogradov on children's folklore / Publication by A. F. Nekrylova, V. V. Golovin // Russian school folklore. M., 1998. S. 653-742.*
- Vygotsky L. S. *Imagination and creativity in childhood. M., 1987*