

## Transformation of the Archetype: A Return to Fairy Tale

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### Abstract

*The paper is devoted to the study of archetypal images in the genre of literary fairy tales. Any author's work has a certain set of archetypal images that have their own special national meaning. Each image has its own specific functions that embody artistic, emotional, psychological, social and philosophical tasks. These tasks form the author's final vision when choosing a particular image. One of such bright and frequent images in folklore studies, which transferred to the literary fairy tale is the image of a young neophyte, a boy or a girl. A boy often personified in the image of a bald - Tazsba, which has been successfully transformed into the genre of a literary fairy tale. In the same way, the images of animals, which are the first characters in fairy tales as a whole, and the analogue of their visions have often been and still are indicative. Also, the article discusses the genre features of the folklore fairy tale, which have preserved and left their mark on modern fairy tale texts. The author's thinking operates with the collective consciousness, reflected in archetypal images and motifs, and the consciousness of the reader, reflecting cognitive dissonance. The methodology of the research involves the continuity of scientific approaches, as well as the use of traditional and innovative methods of literary analysis: content analysis, comparative typological method, mythopoetics and psychoanalysis.*

**Keywords:** *fairy tale; myth; archetype; history; psychology; collective unconscious; unconscious mind.*

### Introduction

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 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" (World folk studies, 2008, 240).

In subsequent years, fairy tale fund has been replenishing with the works of talented new wave authors who comprehensively reveal the psychology of the man, reproduce the internal evolution of the genre, a series of works filled with new literary images and motifs. 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.

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The distinctive features of this genre are, firstly, fantastic and magical images, objects and motifs embodied in a magical beginning and a realistic ending, and secondly, it is always aimed at a happy ending, victory over evil. L.Sh. Braude holds the same opinion, a researcher of Scandinavian fairy tales: "A literary fairy tale is an author's artistic prose or poetic work based either on folklore sources or invented by the writer himself, but in any case, subordinated to his will; the work is predominantly fantastic, depicting the wonderful adventures of fictional or traditional fairy-tale characters. In some cases, it is aimed at children; a work in which magic, a miracle plays the role of a plot-forming factor, helps to characterize the characters" (Braude, 1979, 6).

## Literature review

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 (Psychology, 1990, 26).

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 (Harris, 2001, 27).

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. Here, the images are described in detail 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. 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 (Lurie, 2003, 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 (Kulashkina, 2016, 162); (Zipes, 2007), (Beveridge, 2014) and others. As E. Kovtun asserts, 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 (Kovtun, 1999, 136). According to V. Propp, folklore is an explanation of personal and other phenomena of spiritual culture (Propp, 1976, 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. 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). (Shevtsova, 2004, 77). An example of such works are the works of A. Altai Centaur, A. Baybol, L. Petrushevskaya, written in the poetics of postmodernism.

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 (Meletinsky, 2012, 232).

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 (Shevtsova, 2004, 43).

## Methods Of Research

E. Zipes identifies several approaches to the study of literary fairy tales: folkloristic, structuralist, literary, psychoanalytic, historical and feminist. K. Levi-Strauss devoted his issues to 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. Botheimer, N. Canep, A. Lurie, M. Nikolaeva, et al.

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.

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.

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

## Results and Discussion

The initiation motif occupies a dominant place in a fairy tale. The semantics of the fabulous form is embodied here. For example, Turkic archetypal image 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.

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 (Ovchinnikova, 2001, 65).

The archetypal motifs of a literary fairy tale are: initiation, path/road, journey, tree (hollow), search (for father, mother, bride, brothers), trial, spell, taboo and 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. He classifies the archetypes into three groups, as: archetypal events, characters and symbols (Jung, 1930, 33-34).

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, celestial and mundane, etc.

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 by means of a magic object. Two brothers are forbidden to cross the wall separating two opposite forests. Here it is being deployed an archetypal motif of a taboo. But 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 (Berezkin).

A dog as an archetype of a friend and helper, in the depths of whose soul fragments of parental protective images were hidden. The helper animals have not lost their special qualities and characteristics, having turned into a literary fairy tale. The dog points the right way and save the hero. The sacred texts also confirm this conclusion.

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. The elderly were a spiritual helpers in doing good deeds, preventing bad deeds, expressing their disapproval, guiding and educating the younger generation. An integral attribute of the sage's appearance is a white beard and a long 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 (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" (Tukamov, 2022, 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" (Tukamov, 2022, 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 grounds - 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" (Tukamov, 2022, 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" (Tukamov, 2022, 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" (Tukamov, 2022, 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!" (Tukamov, 2022, 171). "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" (Tukamov, 2022, 84). The fabulous image of a 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." (Shinkarenko, 2005, 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" (Tukamov, 2022, 77). "Don't forget, hunting and any manifestation of evil will turn you into stone statues" (Tukamov, 2022, 80). "Remember: good will never lead to bad, never" (Tukamov, 2022, 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 tales, 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" (Tukamov, 2022, 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" (Propp, 2021, 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 (Tukamov, 2022, 19). According to V. Propp, this object is an attribute of the kingdom of the dead (Propp, 2021, 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 (Propp, 2021, 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" (Tukamov, 2022, 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.

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" (Tukamov, 2022, 146).

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.

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 it is 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* (A family of robots) (2022), M. Sembaikyzy *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 (Agranovich & Samorukova, 2001, 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" (Sembaikyzy, 2021, 15). 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." (Sembaikyzy, 2021, 19). 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." (Sembaikyzy, 2021, 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 Kain 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, 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 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" (Sembaikyzy, 2021, 27). The author debunks significant philosophical issues 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..." (Sembaikyzy, 2021, 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" (Sembaikyzy, 2021, 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" (Sembaikyzy, 2021, 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.

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." (Sembaikyzy, 2021, 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" (Sembaikyzy, 2021, 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..." (Sembaikyzy, 2021, 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...". (Sembaikyzy, 2021, 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 *A 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. The author deploys the motif of a creation of man, kind of anthropological myth. The storyline of a literary fairy tale resembles work *Frankenstein* or *The Modern Prometheus* by Mary Shelley.

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" (Mamyrbayeva, 2022, 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 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.

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.

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..." (Akysh, 2022, 157).

Similar to epic character, the protagonist embarks on a long journey in search of the sacred, where no human 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" (Akysh, 2022, 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." (Akysh, 2022, 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.

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)" (Kondybay, 2008, 168). Further, the researcher claims that "tazsha's baldness shows that he is a man of another world, the world of ancestors" (Kondybay, 2008, 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 (Meletinsky, 1994, 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" (Mukhtarbekkyzy, 2021, 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 (Ibrayev, 2014, 6). 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." (Mukhtarbekkyzy, 2021, 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" (Mukhtarbekkyzy, 2021, 18). To show other 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." (Mukhtarbekkyzy, 2021, 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." (Mukhtarbekkyzy, 2021, 8). "The three-headed dragon lives in one of the seven lakes beyond the seven mountains." (Mukhtarbekkyzy, 2021, 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." (Mukhtarbekkyzy, 2021, 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." (Mukhtarbekkyzy, 2021, 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 (Campbell, 1997, 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." (Mukhtarbekkyzy, 2021, 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." (Mukhtarbekkyzy, 2021, 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." (Mukhtarbekkyzy, 2021, 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.

## Conclusions

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" (Kruk, 1989, 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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