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THE CATEGORY OF THE “OTHER” IN THE AXIOLOGY OF CONTEMPORARY LITERARY FAIRY TALES OF KAZAKHSTAN

Annotation. The article examines various aspects of the discourse of the «Other» through the lens of psychoanalytic, decolonial, and ecological theories. The leitmotif mythologem of the initiation and the accompanying archetypal dichotomy of «self/other» in the literary fairy tale implies the actualization of the discourse of the «Other.» The encounter with the «Other» represents a fundamental ethical event for each individual. Understanding being begins with ethical responsibility towards the «Other.» The «Other» is also essential for the self-knowledge of the subject (successful completion of the initiation stage). Moreover, the «Other» plays a key role in the formation of the human subject through the symbolic order of language and culture.

The main focus is on analyzing the motif of encountering otherness, which is key to understanding the ethical and existential transformation of fairy tale characters. The study integrates multidisciplinary perspectives, including Lacanian psychoanalytic theory, decolonial literary studies, feminist literary criticism, and ecological philosophy. Lacan’s theory defines the «Other» as central to subjectivity; the decolonial approach explores the suppression of marginalized voices, while feminist criticism deconstructs patriarchal norms defining women as the «Other.» Ecophilosophy extends the category of the «Other» to natural phenomena, reflecting a pantheistic worldview where all living beings have value.

The authors conclude that contemporary Kazakh literary fairy tales demonstrate the deconstruction of traditional negative hierarchies through integrating ecological sensitivity and anti-power discourse. These categories emphasize a shift from an object paradigm to a subject paradigm, recognizing nature and people as active subjects of being. Thus, the Kazakh literary fairy tale, by actualizing the discourse of the «Other,» significantly contributes to forming a contemporary axiological worldview, promoting a critical rethinking of negative hierarchies. This allows overcoming various forms of oppression and inequality, contributing to creating a just and inclusive society.

Keywords: literary fairy tale, axiology, category of the ‘Other’, initiation, postmodernism.

Introduction. The contemporary literary fairy tale, akin to the folkloric fairy tale, can be conditionally divided into “totemic” and “magical” tales. At the core of the magical fairy tale lies the fundamental motif of initiation. In the early periods of cultural development, when myths were forming into initiation rites, art played a subsidiary role in relation to the cult. Over time, art freed itself from this subordinate role, absorbing the content of initiation rituals. In general understanding, “initiation” has acquired the status of a scientific term, no longer associated with pagan rites or primitive culture, but denoting a universal phenomenon of existential transformation inherent to people in all cultures without exception. I. Vipulis points out that the attraction of plots related to initiation is due to the archetypal foundations of the reader’s psyche, which requires the experience of initiation events [1, 30].

The leitmotif mythologem of the initiation motif and the dichotomy of "self/other" in literary fairy tales suggest the actualization of the discourse of the Other. Encountering the Other represents a fundamental ethical event for every individual. This implies that understanding being begins with ethical responsibility towards the Other. In relationships with the Other, true dialogical interaction occurs, where the Other is perceived as a person, not as an object.

The Other is also essential for the subject's self-knowledge (a successful stage of initiation). Additionally, the Other plays a key role in the formation of the human subject through the symbolic order of language and culture. In phenomenology, the Other is considered a phenomenon that reveals itself to consciousness through empathy and intentionality. As S. Livadas rightly points out in his research: "The Other is not merely a counterpart to the self but a necessary condition for the self's existence. The ethical relationship to the Other, therefore, transcends mere interaction and enters the realm of responsibility and recognition." [2, 45]. N. Al-Aadili also writes about this: "The self is in a constant state of becoming, shaped and reshaped through the encounter with the Other. This dialectical relationship underpins the very notion of identity and difference, making the Other an integral aspect of the self's realization." [3, 38].

It seems logical to us that the discourse of the Other is at the center of the axiological framework of contemporary literary fairy tales and can be expressed through various aspects. Therefore, it is interesting to trace the functioning of the category of the Other in the axiology of contemporary literary fairy tales of Kazakhstan.

Methodology and research methods. In the humanitarian paradigm, the discourse of the Other is considered from several key interacting positions. J. Lacan views the Other as a central element in the formation of subjectivity [4, 7]. In his theory, the Big Other represents the symbolic order, including language, social norms, and laws. The subject forms their identity through interaction with this symbolic order. The Little Other, associated with the process of the mirror stage, represents an imaginary other through whom the subject identifies themselves.

On the other hand, decolonial literary studies focus on the themes of the functioning of the category of the Other in power discourses. In her article "Can the Subaltern Speak?" G. Spivak examines how colonial and postcolonial discourses suppress the voices of subalterns—groups marginalized and excluded from dominant narratives [5, 271]. Decolonial criticism emphasizes the need to reject Eurocentric models of identity that impose Western norms and values as universal. This includes recognizing and respecting various forms of cultural expression and self-identification.

Feminist literary criticism, in turn, seeks to deconstruct patriarchal discourses that define women as Others and limit their opportunities for self-expression and self-determination. In her book "The Second Sex," Simone de Beauvoir explores how women have been historically constructed as Others, secondary to men [6, 266]. She argues that men are perceived as the norm, while women are seen as deviations from this norm, leading to their marginalization. De Beauvoir emphasizes that women need to overcome this position and create their own identity, independent of male perceptions.

Finally, from an ecological perspective, the category of the Other can be expanded to include nature and non-human beings, profoundly influencing self-identification and ethical relationships between humans and the surrounding world. Ecophilosophers, such as James Lovelock (Gaia hypothesis), consider the Earth as a single living system where all beings are interconnected [7, 20]. This approach underscores the necessity of perceiving nature not as a separate Other but as part of a unified ecosystem in which humans have their place.

Discussion and observation. In the new paradigm of consciousness, the search for self-identification becomes a leading axiological model of contemporary literary fairy tales. As noted in her dissertation on the mythologism of Kazakhstani prose, E. Zhanisbekova states: "In the mythological worldview, humans are denied freedom—they are toys in the hands of gods or demons. The ontology of modern humans, however, is defined by their thirst for freedom, their desire to be 'themselves'" [8, 123].

The axiological model of the literary fairy tale "Black Star" is expressed in the search for self through encounters with a series of Others. The hero encounters otherness that forces him to reconsider his ideas about himself and the world. Traveling through worlds in a warrior guise, Kara Zholdos meets beings of different orders, all of whom teach the Prince certain lessons. The orientation towards the discourse of the Other is embodied at the textual level: "God willing, you understand that there are no strangers or friends, in every passerby you see yourself" [9, 35]; "Even creatures emerging from darkness have the right to life" [9, 44]. Acceptance of the discourse of the Other is also reflected in the perception of the grotesque (other): "I never thought that a seemingly sinister entity could be friendly rather than hostile. It turns out that the grotesque is not always hostile to me" [9, 78].

In contemporary literature, there is a tendency to perceive traditionally negative heroes and monstrosity from a new perspective, differing from the romanticization of the monstrous (such as "sympathy for the devil" during the Romantic period). For instance, in "The Boy Who Defeated Jalmaouz," the Jalmaouz-Kempir, initially presented in her classic negative aspect, turns out to be the hero's savior by the end of the tale: "How wonderful it is to be a grandmother! I will try to be a good grandmother so that you won't be ashamed of me! And you try to be a worthy boy so that I won't have to blush for you! Take, take the life-giving moisture, my son!" [10, 42]. In "Black Star," Jeztirnak, despite trying to kill the hero, is depicted as an ambivalent being serving a higher order of the sublunar world; after defeating Jeztirnak, the Prince honors her with a respectful burial: "She was still a brave woman and met her death with dignity" [9, 35]. Another antagonist, Sorel, displays noble qualities: "Finally, you woke up, brave little one. I didn't want to kill you until you came to consciousness." Sorel's dying wish to the prince for a "difficult journey" can be seen as a blessing—in the artistic world of the fairy tale, heroes develop through hardships [9, 41].

In "How Umair's Daughter Defeated the Terror," the antagonist is rehabilitated through syntagmatic reduction to banal human emotions: "I know your real name, Korkynysh! Your real name is just Korkak, Coward! You are not Terror—you are just terribly frightened!" [11]. In "Benevolent Askar," the hero saves the Snow Queen: "Oh no! We love you! If you were evil, unkind, you wouldn't have let Kai and Gerda go but frozen them forever! You are an incomparable, magical Snow Queen, and we always need you, children! You have a kind soul hidden under the cold glitter!" [10, 23].

The quest for self-identification is a response to the pressure of power discourses described by M. Foucault [12]. According to Foucault, power spreads through discourses—systems of statements and practices that form ideas of what constitutes norms and deviations. Power creates categories of identity and establishes norms of behavior and self-identification, making the motive for searching linked to resistance to power structures.

The connection between the discourse of the Other and power issues is due to the fact that the Other is often viewed as an object of power, allowing the subject (the one in power) to define, control, and manage those considered as Others. For example, colonial power shapes the Other (the colonized) as objects deprived of their own autonomy and defined through the lens of power.

For instance, in "Black Star" by B. Momyshuly and Y. Serebryansky, the Prince overcomes the demon of power, for which he is rewarded by the Girl from the Planet of Red Stones: "This is what the demon of power looks like. It brings great misfortune, emerging from the darkness, from nowhere. Strangely enough, but in those who possess power by blood, it often sleeps and is not as dangerous. It brings great misfortune, emerging from the darkness, from nowhere" [9, 101].

This tendency can be traced in several texts by Y. Serebryansky, for example, in the fairy tale "The Golden Eagle," where using the mythologem of Icarus, the writer reflects on the fate of tyrants. The Golden Eagle in this text embodies ambition and arrogance, leading to inevitable downfall when competing with higher forces, while the artist symbolizes the power of art against tyranny. In "The Inventor King," a subtle social satire, the anti-authoritarian discourse is

expressed through the critique of inefficiency, detachment, and one-sidedness of power, which tries to control and manage without considering the real needs and opinions of its subjects: "The king did not receive any letters from the inhabitants, although he repeatedly asked for this in his messages. He thought people were busy with life, and if something bad happened, they would write to him. He did not think that the city was sloped, and letters flowed only from top to bottom, downstream" [13, 78] (the "sloped city" here is an allusion to A. Tsoi's song about Almaty). The text emphasizes that true governance requires two-way communication, not just observation and orders from top to bottom. In another fairy tale by Kazakhstani author N. Verevochkin, "Draw Me a Golden Heart," the king of Balbesia embodies absurd authoritarianism. His rule is characterized by two main aspects: suppression of creative freedom and the cult of personality: "There was a king on this planet. He combined all the traits of his people and was very proud of being the fattest, the narrowest-browed, and the laziest on the planet. However, there's not much to say about it—he was a king, and that's all that mattered. Throughout his long and boring life, this king issued only two laws. The first stated that all artists, poets, and musicians should be driven to the most remote corners of the planet, so that these noise-makers would not disturb the rest of the population. The second law stated: 'From now on, only sculptures depicting the king are to be considered art, and these sculptures must be placed all over the planet. The best ones are those with the greatest volume'" [14, 311]. The king's first law, banning any form of art other than sculptures depicting himself, is a direct indication of cultural stagnation and suppression of the intellectual and creative potential of society. It is a metaphor for censorship and control over cultural production characteristic of totalitarian regimes. The king's subjects, depicted as lazy and cowardly creatures, symbolize a society that, accustomed to tyranny, has lost its active civic stance and descended into apathy and indifference.

The wise Golden Head, Long Ears, Master of All Trades, serving as the king's servant, represents a tragic figure of an intellectual who, despite his mind and abilities, becomes a tool in the hands of power. His project of nailing the sun to the sky and controlling it through a switch by the king's bed is a vivid allegory for the senseless and destructive projects carried out to satisfy the whims of dictators. This image highlights the moral dilemma and degradation of a scholar who, serving tyranny, performs actions contrary to common sense and ethical norms.

The planet Balbesia, populated by lazy and cowardly creatures, represents a dystopian space where social hierarchy is based on absurd and destructive principles. The chubby little beings with large noses and small foreheads symbolize a degenerate society devoid of spiritual and intellectual aspirations, living in constant fear and submission. The girl-witch, initially an outcast among her people, symbolizes otherness and creative beginnings rejected by a society steeped in mediocrity and laziness. Her quest to restore the sun to the sky is a metaphor for the struggle to revive cultural and spiritual values lost under the yoke of tyranny.

Thus, the anti-authoritarian axiology of the text is revealed through the critique of authoritarianism and its destructive influence on society and individual destinies. Creative and intellectual personalities, as shown in the text, are victims of such a regime, but they bear the potential for restoration and revival, symbolically expressed in the image of the girl trying to gather and return the sun to the sky.

The culmination of D. Mukitanova's fairy tale "How Umai's Daughter Defeated the Terror" from the collection of fem writings, where the heroine shares her newly acquired name with others, transforms personal victory into a collective achievement, which is a key point of feminist ideology: "Thus sang the girls, and their voices merged into one powerful, sonorous voice. It was impossible to find any one girl with the eyes in this whirlwind of swirling skirts, the ringing of jewelry, and the shine of black braids. Each one felt that what they sang about was true: at that moment they carried with them the warmth of the sun and the music of the kobyz. They were all daughters of the Goddess" [11]. This act of spreading knowledge and power emphasizes the importance of solidarity and support among women, contributing to the breakdown of stereotypical perceptions and emancipation on a broader social level. Thus, the fairy tale functions not only as a story of personal development and self-assertion but also as a metaphor for a

more global struggle for gender equality, illustrating both the necessity of recognizing women's experiences and the potential of female community in overcoming systemic social barriers. This agenda is particularly relevant in the context of the decolonial sensitivity of Kazakhstani literature. N. Shlekpaev, in his article "Speaking with Clenched Teeth: Shame, Power, and the Female Body in Contemporary Kazakhstan," published in "NLO," attempts to connect practices aimed at the female body as an object of control with existing literature on morality and shame as forms of social control. He points out that "patriarchy, in a sense, is a consequence of post-Soviet postcolonialism, not a return to 'pure' (and nonexistent) pre-Soviet traditions" [15, 46].

The axiological model of the cycle "Kazakh Fairy Tales" by Y. Serebryansky, an ecologist by education, is actualized through the category of ecologism (especially clearly traced in the texts "The Castle of Kok-Tobe," "Balkhash," "Where Did the Aral Sea Go?"). E. Martin-Johansson defines ecologism as an ideological doctrine "aimed at reorienting human relations with the natural world (non-human living beings) and re-evaluating values, postulating a completely different worldview of relations between nature and humans, where all non-human beings acquire unique value regardless of the presence of humans" [16]. Y. Serebryansky's text "Kind Eyes" narrates the degradation of traditional flamingo habitats in Kazakhstan (Flamingos in Kazakhstan face serious ecological and anthropogenic threats. One of the main problems is the loss of their habitats, especially in areas such as Lake Tengiz and Korgalzhyn. These water bodies suffer from changes in hydrological regimes, drainage, and irrigation projects. Pollution of water bodies by industrial and agricultural runoff also poses a serious threat, as toxic substances accumulate in ecosystems and negatively affect flamingo health). In this context, "kind eyes" may imply the ethics of the steppe people, revealed through admiration for nature. This emphasizes the harmony between the internal state of a person and the external world. The text tells not only about flamingos and the lake but also about the people whose kind eyes left with their owners. This indicates not only a physical but also a spiritual loss. These people were guardians of traditions, culture, and their kind eyes symbolized an entire era of people who knew how to live in harmony with nature.

Ecologism, as a category of pantheism, is also an axiological model in "Black Star," where a sensitive attitude towards any living and inanimate being is one of the most important lessons learned by Kara Zholdos on his journey between worlds (he refuses to kill monstrous creatures he encounters along the way). The same lesson is learned by the hero of "The Boy Who Defeated Jalmaouz," who wounded a fawn and was punished by Jalmaouz-Kempir. In the fairy tale "The Screeching Owls," the hero saves a wounded owlet, for which he is rewarded many years later. The theme of ecologism is one of the key themes in the works of contemporary Kazakhstani writers working in the genre under study, highlighting the Kazakhstani fairy tale tradition.

These themes reflect elements of Tengriism, whose central aspect was a respectful attitude towards nature. The ecological beliefs of the Turks were based on the principles of sustainable interaction with nature. In their worldview, nature was perceived as a spiritual whole, where every element played an important role. They believed that disrupting the natural balance could lead to negative consequences for the entire society. As a result, the Turkic peoples practiced various ecological rituals aimed at preserving and protecting the environment.

In the paradigm of postmodernism, ecologism, as an axiological category, contrasts with the anthropocentric (modernist) view of the world precisely because it creates a hierarchy proclaiming humans as the measure of all things. In the postmodernist tradition, the category of ecologism correlates with decolonial sensitivity. In this tradition, the category of ecologism is closely linked to decolonial sensitivity, as both approaches seek to overcome the consequences of colonialism and the current socio-ecological crisis. Ecological problems are seen as an integral part of the struggle for social justice, including anti-racist struggles. M. Ferdinand, in his book "Decolonial Ecology," argues that ecological and decolonial issues should be considered together, as they are interconnected and influence social and natural systems [17]. Decolonial ecology involves not only the restoration of ecosystems but also a rethinking of the relationships between people and nature based on justice and respect for all living beings.

Results. The analysis of contemporary Kazakhstani literary fairy tales elucidates the pivotal role of the category of the Other in their axiological constructs. These narratives intricately weave the themes of self-discovery, ethical responsibility, and power dynamics, thereby providing profound insights into human relationships and societal norms. Through the nuanced portrayal of the characters' encounters with the Other, these tales reveal the complex processes of identity formation and the ethical imperatives that arise from such interactions. Thus, it can be asserted that ecogism and the anti-authoritarian discourse (in some cases combined with decolonial sensitivity) are interconnected in their critique of oppression in the analyzed literary texts, as patriarchal and power structures contribute to both gender inequality and ecological degradation, requiring an integrative approach to achieve social and ecological justice. All these categories emphasize a shift from an object paradigm to a subject paradigm, meaning a transition from viewing nature and people as objects of exploitation to recognizing them as active subjects of being. Such a state of affairs is characteristic of the human consciousness of the new era in general, as A. Kaliyeva notes, "Human consciousness in the 21st century is undergoing a process of adaptation to a new era under the influence of various social, cultural, and historical factors" [18].

Conclusion. Thus, the Kazakhstani literary fairy tale, by actualizing the discourse of the Other, significantly contributes to the formation of a modern axiological worldview, promoting a critical reevaluation of negative hierarchies. This allows for the identification and overcoming of various forms of oppression and inequality, contributing to the creation of a just and inclusive society.

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ҚАЗІРГІ ҚАЗАҚСТАНДЫҚ ӘДЕБИ ЕРТЕГІЛЕРДІҢ АКСИОЛОГИЯСЫНДАҒЫ «БӨТЕН» КАТЕГОРИЯСЫ

Аңдапта. Мақалада «Бөтен» дискурсының әртүрлі қырлары психоаналитикалық, деколониялдық және экологиялық теориялардың призмасы арқылы қарастырылады. Инициацияның лейтмотивтік мифологемасы және осы мифологемаға тән архетиптік дихотомия «өзіміз/бөтен» әдеби ертегілерде «Бөтеннің» дискурсын өзектендіруді болжайды. «Бөтенмен» кездесу әрбір жеке адам үшін іргелі этикалық оқиға болып табылады. Бұл болмысты түсіну «Бөтеннің» алдында этикалық жауапкершіліктен басталатынын білдіреді. «Бөтен» субъектінің өзін-өзі тануы үшін де қажет (инициация кезеңінен сәтті өтуі үшін). Сонымен қатар, «Бөтен» тіл мен мәдениеттің символдық тәртібі арқылы адамның субъектісін қалыптастыруда маңызды рөл атқарады.

Негізгі түйінді ой ертегі кейіпкерлерінің этикалық және экзистенциалдық трансформациясын түсіну үшін маңызды болып табылатын бөтендікпен кездесудің мотивін талдауға аударылады. Зерттеу әдіснамасы Ж. Лаканның психоаналитикалық теориясын, деколониялдық әдеби зерттеулерді, феминистік әдеби сын мен экологиялық философияны қоса алғанда, көпсалалы перспективаларды біріктіреді. Лаканның теориясы «Бөтеннің» субъективтіліктің орталық элементі ретінде анықтайды алайда, деколониялдық тәсіл билік дискурстарындағы шеттетілген дауыстардың басылуын зерттейді, ал феминистік сын әйелдерді «Бөтендер» ретінде анықтайтын патриархалдық нормаларды деконструкциялайды. Экофилософия «Бөтеннің» категориясын табиғи құбылыстарды қабылдауға дейін кеңейтеді, пантеистік дүниетанымды бейнелейді, оның контекстінде барлық тіршілік иелері құнды болып табылады.

Авторлар жаңа сана парадигмасы жағдайында қазіргі қазақстандық әдеби ертегілердің экологиялық сезімталдық пен антибилік дискурсы арқылы дәстүрлі теріс иерархияларды деконструкциялауды көрсетеді деген қорытындыға келеді. Бұл категориялар объектілік парадигмадан субъектілікке ауысуды көрсетеді, бұл табиғат пен адамдарды пайдаланылатын объектілер ретінде қарастырудан оларды белсенді болмыс субъектілері ретінде тануға көшу дегенді білдіреді. Осылайша, қазақстандық әдеби ертегі «Бөтеннің» дискурсын өзектендіре отырып, қазіргі аксиологиялық әлемнің қалыптасуына елеулі үлес қосады, теріс иерархияларды сыни тұрғыдан қайта ойластыруға ықпал етеді. Бұл әртүрлі қанау және теңсіздік нысандарын анықтауға және еңсеруге мүмкіндік береді, бұл әділ және инклюзивті қоғам құруға ықпал етеді.

Түйін сөздер: әдеби ертегі, аксиология, «Бөтен» категориясы, бастау, постмодернизм

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КАТЕГОРИЯ «ДРУГОГО» В АКСИОЛОГИИ СОВРЕМЕННЫХ ЛИТЕРАТУРНЫХ СКАЗОК КАЗАХСТАНА

Аннотация. В статье рассматриваются различные аспекты дискурса «Другого» через призму психоаналитических, деколониальных и экологических теорий. Лейтмотивная мифологема инициации и сопутствующая данной мифологеме архетипическая дихотомия «свое/чужое» в литературной сказке предполагает актуализацию дискурса «Другого». Встреча с «Другим» представляет собой фундаментальное этическое событие для каждого индивида. Это означает, что понимание бытия начинается с этической ответственности перед «Другим». «Другой» также необходим для самопознания субъекта (успешного прохождения стадии инициации). Кроме того, «Другой» играет ключевую роль в формировании человеческого субъекта через символический порядок языка и культуры.

Основное внимание уделяется анализу мотива встречи с инаковостью, который является ключевым для понимания этической и экзистенциальной трансформации героев сказок. Методологически исследование интегрирует междисциплинарные перспективы, включая психоаналитическую теорию Ж. Лакана, деколониальные литературные исследования, феминистскую литературную критику и экологическую философию. Теория Лакана определяет «Другого» как центральный элемент субъективности; деколониальный подход исследует подавление маргинализированных голосов в дискурсах власти, в то время как феминистская критика деконструирует патриархальные нормы, определяющие женщин как «Других». Экофилософия расширяет категорию «Другого» до восприятия природных явлений, отражая пантеистическое мировоззрение, в контексте которого все живые существа имеют ценность.

Авторы приходят к выводу, что в условиях новой парадигмы сознания современные литературные сказки Казахстана демонстрируют деконструкцию традиционных негативных иерархий через интеграцию экологической чувствительности и антивластного дискурса. Эти категории подчеркивают смещение от объектной парадигмы к субъектной, что означает переход от рассмотрения природы и людей как объектов эксплуатации к признанию их активными субъектами бытия. Таким образом, казахстанская литературная сказка, актуализируя дискурс «Другого», вносит значительный вклад в формирование современной аксиологической картины мира, способствуя критическому переосмыслению негативных иерархий. Это позволяет выявить и преодолеть различные формы угнетения и неравенства, что способствует созданию справедливого и инклюзивного общества.

Ключевые слова: литературная сказка, аксиология, категория «Другого», инициация, постмодернизм

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