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Zh.Zh. Tolysbayeva¹¹Kazakh National Academy of Choreography
(Astana, Kazakhstan)**CHILDREN'S OR WOMEN'S?****Annotation**

The article proposes to comprehend the problems of contemporary gender interpretation of fairy tale by Y. Zeyfert "Specular charms". Traditionally the fairy tale is addressed to children but attentive analysis of the tale reveals the conflict between the children's perception of the text and gender revelation of the author. We use this text as an experimental text during the lessons dedicated to gender training. We have focused our attention on the unique development of loss motive through the leading plot, the arrangement of characters according to the gender principle (a man symbolizes absolutely low spiritual qualities, while woman symbolizes best features). The original things are, in our view, the theme of imperfections of the protagonist, and the crush of love concept. We suggest to read the literary fairy tale with the children through the problem of the gender assessment of the characters, the plot and the ideas of the text.

Keywords: modern, gender literature, fairy tale, childish consciousness, conflict, motive of the loss, concept of the love, interpretation.

Ж.Ж. Толысбаева¹¹Қазақ ұлттық хореография академиясы
(Астана, Қазақстан)**БАЛАЛАРДЫҢ НЕМЕСЕ ӘЙЕЛДЕРДІҢ?****Аннотация**

Мақалада Елена Зейферттің "Зеркальные чары" атты заманауи гендерлік ертегісін интерпретациялау мәселелері ұсынылған.

Негізінде ертегі балаларға арналады, алайда ертегіге мұқият талдау жасағанда балалардың мәтінді қабылдауы мен автордың гендерлік ашықтығы арасында жанжалдың пайда болғанын көреміз. Бұл мәтінді гендерлік дайындық сабағы барысында, эксперимент ретінде пайдалануға болады. Негізгі сюжетті жоғалту арқылы мотивтің қызықты болуына назар аударамыз. Біздің ойымызша, тақырыптың ерекшелігі - бас батырдың кемшілігі, махаббат тұжырымдамасының бұзылуы. Осы ертегіні сюжет пен мәтін идеясының гендерлік бағалау аспектісі аясында қарастыруға кеңес береміз.

Түйін сөздер: заманауи, гендерлік әдебиет, сиқырлы ертегі, балалар санасы, жанжал, жоғалту мотиві, махаббат тұжырымдамасы, интерпретация.

Ж.Ж. Толысбаева¹

*Казахская национальная академия хореографии
(Астана, Казахстан)*

ДЕТСКОЕ ИЛИ ЖЕНСКОЕ?

Аннотация

В статье предлагается осмыслить проблемы интерпретации современной гендерной сказки Елены Зейферт "Зеркальные чары". Традиционно сказка адресуется детям, но внимательный анализ этой сказки указывает на появление конфликта между детским восприятием текста и гендерным откровением автора. Мы используем этот текст в качестве экспериментального текста на занятиях, посвященных гендерной подготовке. Мы сосредоточили внимание на интересном развитии мотива утраты через основной сюжет, систему художественных образов, зависимость символики от гендерного принципа (где мужчина символизирует абсолютно низкие духовные качества, а лучшие черты присваиваются только образам женского пола). Оригинальными являются, на наш взгляд, тема несовершенства главного героя, и сокрушение концепции любви. Мы предлагаем прочитать эту литературную сказку совместно с детьми через проблемный аспект гендерной оценки персонажей, сюжета и идеи текста.

Ключевые слова: *современный, гендерная литература, волшебная сказка, детское сознание, конфликт, мотив утраты, концепция любви, интерпретация.*

It is an excellently designed book “Specular charms” of a modern poet, theorist of literature and lit crit Yelene Zeifert [1]. The book – laureate of all-Russian competition “Russian Germans in the forefront of the Future which was hold in 2011 y by International union of German culture and was issued at the close of competition.

Having a great respect to Yelena Zeifert, whose poet talent amazes in each new text I could not read her gifted book I had read it and I have had a question what is this text ? If to read the preface this fairy tale addresses to intermediate children and also designed for family use [1]. I tried to imagine all my family occupying themselves with such old activity as reading a good book. Father, mother, grandmother, grandfather and a child are reading a book aloud for enjoying it. We did not obtained the idyll when I had presented the fairy tale “Specular charms” of Ye. Zeifert for family reading.

Let’s reread this fairy-tale again together, dear author and reader! In short I will retell the plot of this fairy-tale. In the center of German principedom Engelsang (there is a note in the book: “principedom names and names are ascended to german words and expressions” [1, 4] the royal family live: a king, a queen and their daughter Alberta of fifteen years old. Five years ago there was a tragedy in royal family: suddenly a twin sister of Alberta disappeared – her name is Berta. White magicians and witches were called for searching for princess. The supreme white witch said that the black magician in the form of Black Raven had stolen

the girl. Through the efforts of the king and the White magicians, Black raven was destroyed but the mystery of the disappearance of Princess Berta went with him. Only the Lake of Truth could reveal the secret, but neither young man, powered by the promise of the King to be husband of the princess, could not reach it. Deeply grieved for Beta, the king and the queen carried over all their love to the second daughter. Alberta grow up a very beautiful girl but capricious and willful. One day at the time of the playing with her friends Alberta offended Shpigelmeister, Master of specular arts, but in the morning she saw an awful monstrosity in the mirror instead of her nice face. The king gathered council of White magicians and witches who was reproducing with joint efforts the events of the meeting with Shpigelmeister, they understand that it is casted a spell on the girl (instead of her nice face she sees a monster), and they propose to punish Shpigelmeister. Supreme white witch told not to hurry with conclusions (appealingly remember about the sorrowful ramifications of reprisal against Black raven and one old witch remembered the old method: if those, who from force of spell interchanged their reflections, put in front of the mirror, their reflections will return to their places. But how to do it nobody knew.

Of course, according to the laws of fantasy genre the king ordered to destroy all the mirrors, mirror-like surfaces and other specular surfaces, even puddles after the rain were carefully sanded. At the same time there was appeared a handsome man-gardener named Carl. No one knew where he came from. A little later, the author says that Carl – Shpigelmeyster's son, who escaped at the time when Master of specular arts left the kingdom in hurry. At the site of the destroyed crystal fountain he dropped Living Glade of flowers in the form of rainbow. Charles falls in love with Albert. He learns about the spell which was put abeah on her, and he decided to go to the lake of Truth. Wonder-rainbow set off the journey with him, which would help him to overcome the Spider River, to pass the city of Purple-eyed residents, to find the Invisible Bridge, to reach the Lake of Truth. To the questions "Where does the monster live, the reflection of it pursues the princess Albert? Where does Bert live, who is sister of Alberta?" Lake showed the same image: the native home of Charles and a monster, which excited him, not disgusted but caused a pity.

Carl returned, told everything to the King, he sent the people for monster capture, the monster had been captured, tested the old method of reflection return, and her beautiful reflection returned to Alberta. In honor of removing spell it was announced that there would be the feast for all kingdom, but nobody remembered about Carl. In these days the queen had a dream where Berta cried and begged her mother to find her.

The queen understood that the monster is her lost daughter. Mother went down the cellar, hugged her daughter and she turned to her beautiful daughter Berta before her eyes. Berta told about kidnapping and spell of Black raven (if somebody from her relatives knows her in such guise, the spell removed), about the kindness of Shpigelmeister who took care of her during these years. Master of specular arts had returned to the city at the time of feast and at once he was put under the arrest. He felt that his son is unhappy and decided to help him. Keeping his speech before the King, Shpigelmeister unfolded about his life honestly, and told that he had known about the spell of Black raven before the evil befell but he did not tell the King because nobody could ever return Berta. He begged for mercy which he put on Alberta and begged the King not to be opposed to happiness of Berta and his son Carl. The King was angry and sent the son and his father away from the kingdom. With the words "I have nothing to do in Engelsang. But you are not wanted here, Yakob..." Shpigelmeister carries the King into the mirror. In a week the kingdom celebrated new wedding of the new king Carl and the new queen Berta. In the fairy-tale epilogue the author reports that Alberta will be married to a rich king from the neighboring principedom at the nearest future. Ex-queen visited her husband in the specular world. It was told about Carl's mother and sister, that they became waiting ladies. Another fairy tale will tell what happens with Shpigelmeister and the King Yakob.

Of course, in the retelling there were omitted many descriptive and detailing fragments of the text as the book quite voluminous. The text is replete with literary allusions (which is the similarity the biographies of V. Zhukovskiy and Carl, born of the captives of Turkish women), cultural allusions, remarkably involved in the plot of a fairy tale game postmodern aesthetics. There were very much cinema-dramaturg techniques in the tale which help to place and see the staging. And the whole texture of the text reveals the author's specific position. More precisely - gender conditional personality of the author.

Literary fairy tale always provides information about the degree of deviation of individual author's consciousness of the collective unconscious. As collective unconscious folk tale with all genre different characters is presented. Since the days of the Brothers Grimm gender issue has received the status of the current, and then moved into the category of the general question. For storytellers in Europe and Asia a general place was become a commonplace description of conflict relations of husband and wife, the wife claims to a leadership position in the family, no longer requires proof of aggressive and cunning stepmother, but about the weakness of the husband-man have been

written so much that it is a wonder of nowhere holding (indeed magical!) hero-winner. As you can see, any writer in the literary fairy tale shifts artistic picture of fairy tale world in accordance with their experience of life and worldview

Reading the story of Ye.Zeifert I understand also that with all the positivism-shaped plot of the text as the tale basis it is put quite sad gender outlook on many features.

I will begin with it that the motive of loss from which fairy tales traditionally begins, in this text it is very specific. A part of hereditary feminine beginning is lost: one of the princess was lost. It is telling that the kind hearty loving half of one feminine nature. The Queen Mother, who is able to forgive and to bear the character of her husband, a loving proved in the tale in his ability to love, to my great readers' unfortunately she did not repeat her indivisible integrity in daughters. Girls twins found a contradictory essence of woman in general, or the stage of decay of once the totality of womanhood. And in this case the tale is read as a tale of the return of femininity.

Gender of dominance is seen in the system of major and minor characters. At the most superficial examination it becomes clear the balance of power with the primary advantage of women's images:

Female images

Queen

Berta

Alberta

Shpigelmeister's wife

Gentlewomen:

Rosa

Blanka

Irma

Ann

Angelika

Erica

Supreme White Witch

Reseda

Isolda

Witch

Shteerhoilen

Shpigelmeister's daughter

Male images

King Yakob

Carl – Shpigelmeister's son

the King of the neighbor principedom

Shpigelmeister

Wizard Vasserpap

Wizard Vasserauge

Leevort

Tsunge

Valgaist

Old Faery

Mister Raven

Youths, died on the way to the lake of

Truth

All the best qualities were inherent to tale heroines (pro-active attitude, beauty, wisdom, confidence in their thoughts and actions, love); and on a share of the male part it is got the untruth to the word, the lack of logic and intuition, callousness, reaching to the severity of the treatment with relatives, pride and arrogance. Five wizards in his magic activity and then turn on Supreme White Witch, and where her opinion and her word is not disputed. Even the applicant for the image of an absolutely positive hero Carl, Ye.Zeifert refused in male initiative and capacity. Where and in what Russian folk tale instead of winner Ivan Tsarevich, his father makes obeisance??? For the hand of Princess Berta, Carl asks his dad magician to do it. The final of the tale fixes the ugly situation: through the looking glass, as to the monitor screen, there were thrown out two of the most brutal men (wizard dragged the king in the world behind the mirror)! Out of sight, out of mind!

Preponderance of female characters evident, especially when you consider acting trend in a fairy tale in the decrease of the active male population: Black Raven was killed, Master of specular arts and the King dropped in Wonderland, more than half of the male population of the kingdom were killed when they tried to reach the Lake of Truth. In the final tale in the world of people (non-wizards and sorcerers) only Carl and unnamed king of the neighboring kingdom will remain.

Beauty - the key word in the fairy tale of Ye.Zeifert. All the heroes of fairy tales are tested for beauty, and there is difference of the text of Ye.Zeifert from its predecessors. Descriptions of people pass through the assessment of the nature of "beautiful" - "ugly". Even purple-eyed residents, performing the role of anti-heroes, are fine. Appalling, but impressive in his image it is Black Raven. Pretty enough is Shpigelmeister. Of all the active characters, only spiders are described as "disgusting" (but this is girlish fear, what is Carl about it here, bushranger and nature lover who sees the Spider River?). Author's feminine beauty assessment always detects its presence or in the epithet ("It will certainly be an amazing embroidered dress with precious stones" (1)), or even in the sign of heightened emotion ("What kind of luxurious golden curls twisted from her shoulders up to the grass!!! "[1]).

The idea of beauty to such an extent captured heroes of fairy tales that no one hero of the tale was not ready to fall in love with a monster with kind eyes or heart. Even Master of specular arts, who knew that the monster - is Bert, did not dare to allow her to approach to his beautiful wife and children, and held her captive ... Only mother was ready to take her daughter in an ugly form.

How this Fairy tale is necessary for us just fixated on the visible-lovely and not wishing to enter in the direction of many essential phenomena of life.

It is very interesting the author makes adjustments to the understanding of the status of the hero: affectation of the storyline with her chronotopic hopping disturbs an event line of the fairy-tale and creates the phenomenon of the main "floating" hero. The honor is began with Alberta, a detailed description of her appearance, character, fun, environment, her sudden illness; then the story leads by Carl (Alberta fades into the background); and in the final Shpigelmeister became the central character (and boldly exposes the King and asks him the hand of Berta for his son), while Albert casually married off to a neighboring anyone in this tale who is unknown king and as Carl was silent, so it still was.

So who is the protagonist of this tale? If they are three, then what is this tale? If the archetypal image of Alberta goes to Baba Yaga, and Berta symbolizes harmony and love-found (Vasilisa the Wise or Helen?), Then why so much attention is paid to the description of Alberta? And then, it's Alberta, who is capricious, willful, selfish, interesting for Karl but not Berta. And the author is not just admired Alberta: "the girl of fifteen years is aware of her beauty. Alberta glanced at ladies-girlfriends, but then (oh, she is still a child at heart!) forgets her high position of the beautiful princess and shrieked with laughter, looking forward to a new funny prank ... " [1]; "... When Alberta opened her emerald eyes, Her Majesty stroked the golden hair of her daughter and tenderly said ..." [1].

In the final of the fairy tale that overwhelmed by its zigzag events remains unanswered to the question of how the love of selfish Albert degenerated into a love for wicker girl Berta? It seems so gender sincerity and frankness declared itself, "Yes, I'm a woman, and different to the obscene. But you fell in love with me as I am being. "But to read up to a story, I cannot find the confidence in man, rushing between the twin sisters.

In the fairy tale of Ye.Zeifert the easy typology of heroes is absent. If a fabulous good wins, why unrepentant Alberta gets the right to life? Perhaps it is not gender condoning of author to her character, but a consequence of the more complicated modern reality. Revealing (and it's also important for didactic tales) pages where Shpigelmeister - a very difficult character - ask publicly for forgiveness. He is tough enough in relation to his family, a limited kind to Enchanted Berta (because goodness is infinite), but this did not prevent him to wake up to the end

of the tale - again show his sadistic tendencies (king was dragged in Wonderland!).

Much more complicated is the king, who is in the rhythm of the pendulum, is moving from bad to good, and vice versa. The King admits that he was a proud man at a meeting with the Black Raven, but then confirms that now he would not be dropped to her knees, and at the end of the story many times demonstrated its not the best features. And he paid for it with his life. Where is the forgiveness of the author where Shpigelmeister pulls into a magical mirror the King Jacob? The Fairy tale ends with a scene of violence and coarse covered pseudo-sentimental phrase, "ex-queen, of course, longed for her husband, but, they say that with the help of Supreme White Witch she is easily appeared in Wonderland" [1].

So whether it is possible to read this gender fairy tale as the fairytale about love? If love is modified (was brave and heroic Charles, who overcame trials in the name of love, and has turned to quiet crying and rejected by the king and his daughter?). If Carl changes the objects of love, first fell in love with Albert, then Bert? Or he falls only in the beauty of the outside? If Albert does not like anybody at all, but only plays in the love of others ("No no sense, this is a game!" - So she says to her court). If Albert has not learned the lessons of love from her history and the history of the sisters and continues to be selfish and callous girl, and then happily marries a wealthy neighbor king? If the queen is happy apart with the king as well as the wife of Shpigelmeister, which by the way was so fond of his wife, that all his life to keep her away from the court!

So suddenly in the genre of children's literary tales female consciousness depressurized. The tale of Ye.Zeifert performed its distinctive role: as the one self-playing flute, she told the world about how restless are gender relations in "the Danish kingdom." ... I do not know whether the child is older than 12 years (the site allows entry to children over this age) to understand the truth that the author is trying to tell them. But, I am sure, the readership of the fairytale of Ye.Zeifert will be expanded if to add to the subtitle only one line: "gender Tale." Bravo to gender tale spanning into the Wonderland all the anomalies of modern gender relations!

Literature:

1. Ye.Zeifert. *Specular charms. The fairy tale for those whose soul is like a rose without thorns* // <http://proza.ru/2004/06/28-94>