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## Unveiling Narrative Structures: A Proppian Analysis of Literary Fairy Tales of two diverse countries

Fairy tales are in great demand among adults and children, and they require scientific study. Propp's morphological analysis provided a scientific framework for the study of fairy tales. This study is qualitative and employs a content analysis technique. It takes key aspects of V. Propp's narrative model and applies them to literary fairy tales, with the goal of determining the morphological interpretation of two distinct literary fairy tales. For the analysis, contemporary fairy tales were composed in recent years, reflecting the influence of metamodernism, and both authors are male. The criteria for selection encompassed the exploration of significant social themes, relevant cultural contexts, and the works' popularity among the target demographic, specifically children aged 9 and 12 years. In exploring contemporary Kazakh and English literary fairy tales through Propp's narrative model, this study reveals shared narrative patterns despite differing cultural contexts. The results revealed seven functions present in both fairy tales. While the Kazakh fairy tale addresses themes of war and peace, *Coraline* by Neil Gaiman delves into modern societal issues such as family dynamics and escapism. The analysis underscores the importance of considering unique cultural contexts, as seen in the varying characters, settings, and underlying messages of the tales. The hero's path of struggle is different: the hero of the Kazakh fairy tale fights evil as part of a group, while the hero of the English fairy tale fights alone. This reflects the manifestation of collective versus individual consciousness. We argue that the problems, pains, and messages of the fairy tales' era are presented in them.

**Keywords:** Literary fairy tales, Propp's function, English, Kazakh, narrative structure.

### Introduction

The concept of fairy tales as a science is explored from various perspectives. The initial step in studying them was to categorize fairy tales according to their thematic aspects [1; 9]. V. Propp categorized fairy tales into 31 "functions" that define their structure. In 1928, he authored *Morphology of the Folktale*. Propp's Morphology is crucial for understanding both fairy tales and narratology. His work centered on identifying common structural elements and functions in fairy tales. He identified 31 primary functions present in fairy tales and demonstrated their role in narrative structure. Rather than concentrating on specific names or events, his approach highlights the abstract functions and roles of characters. Following the publication of *Morphology*, folklorists worldwide recognized that every story has unique elements that can be reconstructed. This allowed for the scientific study of fairy tales. Since the components of one fairy tale can be transferred to another without changes, fairy tales [2; 10] have become a suitable subject for scientific study.

V. Propp's framework began to be utilized in folklore as well as literary narratives. D. Lodge's *The Morphology of Fiction* [3; 257] applies Propp's framework to various literary works, revealing common narrative structures across genres. This approach is further explored in his later works, such as *The Art of Fic-*

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tion [3]. Hutcheon's (1985) Proppian analysis of Shakespearean comedies is further explored by Wilder [4], who delves into the role of stage props in these plays, emphasizing their ability to disrupt comedic narratives. Furthermore, Propp's functions and folk narrative structure analysis have been applied to Latin American Magical Realism, a literary movement characterized by the fusion of the real and the magical [4]. This movement, often considered a regional trend, has been shown to have a global influence [5], [6; 73]. Additionally, Propp's functions have been applied to various contexts, including postcolonial narratives. Finlayson [7] and Lendvai [8; 57] have demonstrated the potential for computational analysis of these functions. To compare fairy tale texts from the same country — those written by amateur and professional young writers — Vladimir Propp's narrative model has been applied [9; 105]. "Invisible layers" of Japanese fairy tales were uncovered through Propp's functions [10; 353]. These studies illustrate Propp's model's adaptability and application to a diverse variety of story formats.

Many scholars supported Propp's framework. Aarne-Thompson, who categorized folk narratives, was influenced by Propp's work on the structure of folktales [11; 41]. Warner's exploration of fairy tales, while offering her own insights, acknowledges the foundational role of Propp's morphological analysis [12; 161]. This analysis has been applied to various narrative forms, including Russian folk tales [13], [2], [14], J.K. Rowling's novels [15], and Charles Dickens' *Great Expectations* [16; 118]. However, Propp's work has faced criticism, with some scholars contending that it ignores important historical and contextual aspects [2; 12], [14; 337]. Despite these critiques, Propp's analysis has had a significant impact on the study of folk narratives, particularly in its reduction of wonder tales to a constant compositional structure [17; 195].

J. Zipes claims that fairy tales must be studied in terms of a historical and social approach [18; 222]. In addition, Zipes explores the evolution and enduring importance of fairy tales, discussing their effect on beliefs and mass media culture [19; 150]. While Zipes has explored the cultural and social history of fairy tales [20; 515], his focus on the genre's subversive potential [21; 45] and its enduring importance [22; 65] has been seen as a limitation.

J. Zipes' work on fairy tales and Propp's analysis of their structure are connected through their shared focus on underlying narrative elements. Propp's model, as applied by Vučković [14], Buchan [12], and Lendvai [8], provides a framework for understanding the functions and characters in fairy tales. However, this model has been critiqued for its lack of consideration of the reader and historical context [2]. Propp's model has been used to identify intercultural differences in the structure of fairy tales [23] and to generate new tales [24]. Zipes' work, on the other hand, emphasizes the socio-political and historical context of fairy tales, highlighting their subversive potential [25]. Therefore, while V. Propp's model provides a structural analysis of fairy tales, J. Zipes' work complements this by considering the broader cultural and historical implications of these narratives.

Fairy tales from the last three decades were selected for study, as this period aligns with Kazakhstan's independence. The study involves an analysis of *Coraline* by Neil Gaiman [26] and *Ertegi Povest* by Nurdaulet Akysh [27]. The complexity and length of the fairy tales were also taken into consideration.

This article focuses on the study of contemporary literary fairy tales from countries with two distinct historical developments. Its primary goal is to explore how literary fairy tales from England and Kazakhstan utilize Propp's plot functions and to conduct a morphological reading of each fairy tale. This research aims to understand both the universal application of Propp's classification of functions and to identify the peculiarities of each fairy tale through morphological reading. It fosters an exploration of cultural variations within the framework of a widely recognized narrative theory.

#### *Methods and materials*

The materials included two modern fairy tales: "Coroline" and "Ertegi povest". Both works were selected based on the following criteria: the presence of pronounced reflection of social themes and popularity among the audience of 6–12 years. The sources of the fairy tales are modern children's literary collections published in the last 20 years.

#### **Procedure**

This qualitative research utilizes a content analysis approach, applying certain elements of Propp's narrative model to two diverse literary fairy tales in order to conduct a morphological analysis. The study aims to uncover the structural patterns within these tales, using Propp's 31 narrative functions, with corresponding signs and definitions presented in Table. The analysis involved a detailed reading of the texts, identifying key Proppian functions by first classifying the characters (e.g., hero, antagonist, helper, etc.) according to

Propp's schema. Each function in the text, such as the violation of a prohibition or the acquisition of a magical agent, was noted, followed by a morphological analysis to examine the structural features of the tales.

### Data Analysis

The analysis demonstrates that both tales follow the classical structure proposed by Propp, but they are adapted to a modern context. In the English fairy tale, the role of the female protagonist is significantly strengthened, with an emphasis on individual struggle throughout much of the story, representing a fairy tale embodiment of individual consciousness. In contrast, the heroes of Kazakh fairy tales use a rocket, symbolizing modern technological reality. The male characters' roles are reinforced, reflecting the influence of traditional fairy tales. The two protagonists' battle against evil is indicative of a manifestation of group consciousness. The functions of Propp identified in the English fairy tale include Absentation, Interdiction, Violation, Trickery, Complicity, Departure, and Victory. The same functions are present in the Kazakh fairy tale, with the exception of Departure.

Table

Propp's function of the fairytales

| Number | Function                    | Sign         | Example   |
|--------|-----------------------------|--------------|---|
| 1      | Absentation                 | $\beta$      | A member of the family leaves the home.   |
| 2      | Interdiction                | $\gamma$     | A prohibition or command is given to the hero.  |
| 3      | Violation                   | $\delta$     | The interdiction is violated.   |
| 4      | Reconnaissance              | $\epsilon$   | The villain attempts to gather information about the hero or his/her future actions.  |
| 5      | Delivery                    | $\zeta$      | The villain gains information about the hero.   |
| 6      | Trickery                    | $\eta$       | The villain attempts to deceive the victim to take possession of the victim or their belongings.  |
| 7      | Complicity                  | $\theta$     | The victim is fooled or unwittingly helps the villain.  |
| 8      | Villainy or Lack            | A            | The villain causes harm or injury to a member of the family (Villainy). Alternatively, a family member lacks something or desires something (Lack). |
| 9      | Mediation                   | $\alpha$     | Misfortune or lack is made known; the hero is dispatched, or the hero seeks something to repair the lack.   |
| 10     | Counteraction               | B            | The hero decides on counteraction.  |
| 11     | Departure                   | C            | The hero leaves home.   |
| 12     | First Function of the Donor | $\uparrow$   | The hero is tested, interrogated, attacked, etc., preparing the way for his/her receiving a magical agent or helper.                                |
| 13     | Hero's Reaction             | D            | The hero reacts to the actions of the future donor.   |
| 14     | Receipt of a Magical Agent  | E            | The hero acquires the use of a magical agent.   |
| 15     | Guidance                    | F            | The hero is transferred, delivered, or led to the whereabouts of an object of search.   |
| 16     | Struggle                    | G            | The hero and the villain join in direct combat.   |
| 17     | Branding                    | H            | The hero is branded or marked.  |
| 18     | Victory                     | I            | The villain is defeated.  |
| 19     | Liquidation                 | J            | The initial misfortune or lack is resolved.   |
| 20     | Return                      | K            | The hero returns home.  |
| 21     | Pursuit                     | $\downarrow$ | The hero is pursued.  |
| 22     | Rescue                      | Pr           | The hero is rescued from pursuit.   |
| 23     | Unrecognized Arrival        | Rs           | The hero arrives, unrecognized.   |
| 24     | Unfounded Claims            | o            | A false hero presents unfounded claims.   |
| 25     | Difficult Task              | L            | A difficult task is proposed to the hero.   |
| 26     | Solution                    | M            | The task is resolved.   |
| 27     | Recognition                 | N            | The hero is recognized.   |
| 28     | Exposure                    | Q            | The false hero or villain is exposed.   |
| 29     | Transfiguration             | Ex           | The hero is given a new appearance.   |
| 30     | Punishment                  | T            | The villain is punished.  |
| 31     | Wedding                     | U            | The hero is married and ascends the throne.   |

### Results and discussion

The results of the study show that the narrative structure of both diverse contemporary fairy tales exhibits a similar pattern when analyzed through Propp's method. They feature common elements such as absention, interdiction, violation, trickery, complicity, victory, return, and resolution. Both tales begin with the absence of something significant in the protagonist's life. In the Kazakh tale, it's the loss of family due to war, while in the English tale, it's the lack of attention from Coraline's parents (Absention ( $\beta$ )). Both topics are crucial not only for the two countries but for the entire world. Nevertheless, war has been an ongoing theme and state for the Kazakh people for many centuries. In the Kazakh land, there have been attacks and wars for centuries, and this theme revolves in almost every fairy tale, even in contemporary ones. Consequently, it reflects the historical reality of the past [28; 8]. On top of that, big and small wars and skirmishes are raging in some countries today. Globalization and access to information are likely to impact the theme of war. The following examples provide evidence for this assertion: *«Бірнеше көгершінді зымыранға мінгізіп алып, аспанға ұшып шыққан. Бірақ байқап қалған жау әскерлері бізге оқ жаудыра бастады. Аман құтылған мен ғанамын»* which is translated: *"He took several pigeons on a rocket and flew into the sky. But the enemy troops noticed us and started shooting at us. I'm the only survivor"* [27; 170]. The absence of an English fairy tale is not the absence of people or things, as in the earlier fairy tales of Charles Perrault, Grimm, Anderson, but the absence of a modern fairy tale is abstract in accordance with its time, it is attention of the parents. Parents are very busy, people who are dedicated to work. This is a big problem in our society. Parents and children are not able to spend time together. In turn, this problem is reflected in the fairy tale. This is evidenced by the following: *"Coraline's father was home. Both of her parents worked, doing things on computers, which meant that they were home a lot of the time. Each of them had their own study" "Read a book", said her mother. "Watch a video. Play with your toys. Go and pester Miss Spink or Miss Forcible, or the crazy old man upstairs"* [26; 3].

**Interdiction-  $\gamma$ .** The heroes of Kazakh fairy tales Beken and Shapagat decide to go to the battlefield, to the country that started the war, in order to stop the war. As in traditional fairy tales there is no direct ban on the two main characters. Certainly, it is very dangerous. Considering that the interdiction in the fairy tale are forbidden because the characters are in danger, going to the battlefield with a rocket would certainly be an interdiction and a violation. An example from the fairy tale: *«Соғысты тоқтату үшін дәл қазір қандай шара қолданғандары жөн? ... – Таптым, біз Соғыс министріне барайық... Барлық армия мен қару-жарақ басқаратын адам. Соғысты тоқтату соның қолында»*. And it is translated: *"What measures should be taken right now to stop the war?... I have found the solution. Let's go to the Minister of War, the person who controls the entire army and all the weapons. The power to stop the war is in his hands"* [27; 172].

Whereas the hero of English fairy tale Coraline is warned by her neighbors, Miss Spink and Miss Forcible, to be careful because she is in danger. She disobeyed and opened the mysterious door. Example from the fairy tale *"I'll read the leaves, if you want", said Miss Spink to Coraline. "Sorry?" said Coraline. "The tea leaves, dear. I'll read your future". "You know, Caroline", she said after a while, "you are in terrible danger"* [26; 7].

**Violation ( $\delta$ ):** Despite the warnings, both protagonists choose to defy them. Beken and Shapagat fly to the country of Bulik to stop the war, and Coraline ventures through the locked door into the other world.

An example from the Kazakh fairy tales: *«Сонан екеуі жедел жолға жиналған. — Ата-анаң рұқсат ете ме? деген көгершіннің сұрағына бала: — Жоқ, біз көп кідірмейміз ғой. Таң атқаниша келіп те қалармыз»*. The translation is *"Then the two quickly got ready for the journey. To the dove's question, "Will your parents allow it?" the boy replied, "No, we won't be long. We'll be back by dawn"* [27; 172].

An example of the English fairy tale: *"It opened on to a dark hallway. The bricks had gone, as if they'd never been there. There was a cold, musty smell coming through the open doorway: it smelled like something very old and very slow". "Coraline went through the door"* [26; 8].

**Trickery ( $\eta$ ):** Trickery is present in both tales, although in different forms. In the Kazakh tale, the Minister of War deceives Beken and Shapagat by pretending to agree to end the war. The main protagonists were deceived. The following illustrates this point: *«Тілегің дұрыс, балақай. Үйіңе қайта бер. Ертеңнен бастап, ол жақтағы соғысты тоқтатудың шарасын қарастырамыз»* which is translated: *"Your wish is right, little one. Go back home. Starting tomorrow, we will look into measures to stop the war over there"* [27, 181].

While in the English tale, the Other Mother tries to deceive Coraline by creating a false perfect world. The following illustrates this point: *"Her other parents stood in the kitchen doorway as she walked down the corridor, smiling identical smiles, and waving slowly... They were still watching her, and waving, and smiling"* [26; 11].

*Complicity (θ)*: Both tales involve the protagonist seeking help or allies to overcome challenges. Beken and Shapagat involve the Minister of War to end the conflict. But their visit made the situation worse instead of helping. An example from the Kazakh fairy tale: *«Соңғы сағаттағы хабарға қарағанда, Бүлік елінің Соғыс министрі Дән елін мүлде жойып жіберуге бұйрық берген»* which means *"According to the latest report, the Minister of War of the Rebellion country has ordered the complete destruction of the Grain country"* [27; 183].

While Coraline enlists the help of the ghost children to defeat the Other Mother. Coraline, drawn in by the appealing aspects of the **Other World**, doesn't realize at first that the **Other Mother** has malicious intentions and is manipulating her. There are several evidences and it is one of them: *"We've been waiting for you for a long time," said Coraline's other father. "For me?" "Yes" said the other mother. "It wasn't the same here without you. But we knew you'd arrive one day, and then we could be a proper family"* [26; 15].

*Victory (J)*: Ultimately, both protagonists achieve victory over the antagonist forces. The war is stopped in the Kazakh tale, with the victory of kindness. *The fairy tale does not conclude with the victory of one country; instead, it ends with the promise of no more war because all people are kind, thanks to the flower of kindness.* An example from the fairy tale: *«Басқыншы елдің бүкіл армиясы аяқ астынан осылайша мейірімді жандарға айналып, тез арада өзгеріп шыға келінті. Соғыс дегенді мүлдем естен шығарып, елдеріне қайтуға жиналып жатыр»*. And it is translated: *"The entire army of the invading country transformed into kind individuals and changed their ways immediately. They are gathering to return to their homeland, completely forgetting about the conflict"* [27; 205].

In English fairy tale Coraline defeats the Other Mother, saving herself and the other children. She escaped from the other world, and she overcame a lot of obstacles. An example from the fairy tale: *"Coraline turned her back on the door and began to run, as fast as was practical, through the dark corridor, dragging her hand along the wall to make sure she didn't bump into anything or get turned around in the darkness"* [27; 38].

*Return (I)*: Both tales conclude with the protagonist returning to their original world, having overcome challenges and achieved their goals.

The Kazakh fairy tale ends with a victory, and the main characters find the light of kindness and spread it everywhere. Eventually, the author of the fairy tale ends with solution of the conflict in Chile and the misunderstanding disappears among tribes in Africa, the return of the US troops from Afghanistan, instead of bombing the Gaza sector an Israeli plane sing a song about peace. A huge pain of our time is shown through the fairy tale. There is a victory function and return function. However, the heroes of the fairy tale die when they come back home. In consequence of flying a lot the heroes get a huge amount of radiation and die after returning. It seems that the author wants to convey an environmental message to readers.

The English fairy tale shares a common problem for all society. Caroline, the heroine of the English fairy tale, enters another world through a mysterious door. When she opens the door and it looks as a dark tunnel with no end. In that world, the heroine will have the other mother, the other father. It is a message of our time that children spend even waste a lot of time in the Internet, social networks, and Internet games. The other world seems wonderful to Coraline at first. Over time, he loses his parents. This means that communication between parents and children, sharing and chatting is disappearing. And these 7 functions are found in both fairy tales and reflect the most essential events of our time.

The same motifs are met in both fairy tales although there are differences between them.

*Cultural context* of the Kazakh fairy tale is deeply rooted in the cultural and historical context of Kazakhstan, addressing themes of war and peace specific to that region. On the other hand, "Coraline" by Neil Gaiman is set in a modern English context, exploring themes of family dynamics and the dangers of escapism. Echoes of historical consciousness can be seen in the fairy tale. When studying a fairy tale, it is necessary to take into account its historical roots. Since the border is not limited by ocean or impassable mud, the pages of history have recorded attacks and wars large and small to defend the border. The main problems of modern times leave traces from the English fairy tale. We will witness the development of this historical dynamic from a new angle.

*Characters and Setting*: The characters and settings differ significantly between the two fairy tales. The Kazakh fairy tale features human and pigeon protagonists navigating a war-torn land, while "Coraline"

features a young girl exploring an other worldly realm. In the Kazakh fairy tale, the heroes spend most of their time flying in the sky. However, he travels all over the country and goes to the islands. Since it is impossible to stop the war, Beken and the dove Shapagat are looking for the ray of kindness that exists only in fairy tales, which is absent in this life. The characters are a boy and a dove called Shapagat. And a dove is not chosen accidentally. It is a symbol of peace. The final goal is to set peace among all over the world. The main characters of the English fairy tale are Coraline, her parents and her other parents. The rescuer or the donor is a cat. Coraline is given a magic gift by her neighbour who helps her to find her way home, her parents. The main events of the fairy tale happen in another world. Despite she prefers spending her time outside, exploring nature she is trapped in the other world. It is a message to readers that people have to live in real world and spend time with people in real world in other case people would be trapped in virtual world.

*Resolution:* While both tales end with the protagonist achieving victory, the resolutions are distinct. In the Kazakh tale, the victory is depicted as the end of war and the triumph of kindness, whereas in “Coraline”, the victory involves defeating the Other Mother and restoring harmony to Coraline's family life. It associates one of the vital problems in our life and in most cases, it might not be controlled. As most scholars claim all pain, events era reflects in our fairy tales. All problems are tackled in fairy tales whereas it is impossible to solve them or it takes a lot of time and victims to be solved in our time.

*Message:* The messages conveyed by the two tales differ based on their respective contexts and themes. The Kazakh tale addresses issues of war and peace, while “Coraline” explores themes of family, bravery, and the dangers of seeking escapism. The war, mutiny, rebellion is happening out of territory of the country it is still relevant to Kazakh people. This is not only because people feel sorry for other countries, but also because of the scars of the war, which left a deep wound in the fate of the people, and conflicts in the world leave traces of that wound. The first thing which comes with the word “war” is death. War is not just about fighting on the battlefield. War can also take place covertly. Kazakh is a nation whose population has halved in its history due to various slanders and violent policies of the Soviet Union. For the people who experienced the 1st and 2nd world wars, war is very difficult and one of the topics that does not leave them indifferent. The message in an English fairy tale is very important. There is a mission — to preserve family values, to revive family traditions. Teenagers all over the world are so immersed in the virtual world that they don't know what they are doing. The other world in the fairy tale is the virtual world in our world — the Internet. The news reports about playing virtual games, under the influence of which teenagers opened fire on people and attacked family members with bladed weapons. In summary, while both tales share common structural elements identified through the Propp method, they differ significantly in their cultural contexts, characters, settings, resolutions, and underlying messages.

### *Conclusion*

In conclusion, this study has delved into the realm of contemporary literary Kazakh and English fairy tales, employing Propp's narrative model to analyze their morphological structures. The research has demonstrated that despite their distinct cultural contexts, both tales exhibit similar narrative patterns and share common elements such as absention, interdiction, violation, trickery, complicity, victory, return, and resolution.

The Kazakh tale deeply rooted in the historical and cultural context of the region, addresses themes of war and peace, reflecting the enduring impact of historical conflicts on the collective consciousness of the Kazakh people. The topic of war is deeply ingrained in people's minds, and the author does not take sides; instead, he suggests that we forget what war is.

On the other hand, “Coraline” by Neil Gaiman explores contemporary societal issues such as family dynamics and the dangers of escapism, offering a cautionary tale about the perils of immersing oneself in the virtual world.

While the structural analysis highlights the universal applicability of Propp's plot functions, it also underscores the importance of considering the unique cultural and historical contexts in which these tales are situated. The characters, settings, resolutions, and underlying messages of the two tales vary significantly, reflecting the diverse concerns and values of their respective societies. It can be used to observe the contemporary fairy tales.

It can be utilized to examine how various cultures construct gender roles within their narratives and interpret universal themes, thereby uncovering how different societies prioritize concepts such as heroism, morality, and social order. This analysis reveals the underlying societal norms and expectations that shape these cultural narratives.

In essence, this study contributes to our understanding of the universal and culturally specific aspects of fairy tales, showcasing how narrative theories like Propp's model can provide valuable insights into the rich tapestry of storytelling traditions across different cultures and time periods. By exploring the morphological structures of literary fairy tales, this research fosters a deeper appreciation for the enduring relevance and transformative power of storytelling in shaping our understanding of the world around us.

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### **Әңгімелеу құрылымдарын ашу: Пропптың талдауын екі әртүрлі елдің әдеби ертегілеріне қолдану**

Ертегілер ересек пен балалар арасында үлкен сұранысқа ие және ертегілерді ғылыми тұрғыдан зерттеуді қажет етеді. В.Пропптың морфологиялық талдауы ертегілерді ғылыми негізінде зерттеуге басшылыққа алынды. Бұл зерттеуге сапалы және мазмұнды талдау әдісі қолданылды. Ол В. Пропп айтқан функцияның негізгі аспектілерін алады және оларды әдеби ертегілерге пайдаланады. Мақаланың мақсаты екі түрлі әдеби ертегілердің морфологиялық интерпретациясын анықтау. Талдау үшін соңғы жылдары жарық көрген қазіргі ертегілер таңдалды, олар метамодернизмнің ықпалын көрсетеді және екі автор да ер адамдар. Таңдау критерийлері маңызды әлеуметтік тақырыптарды зерттеуді, тиісті мәдени контекстерді және 9 бен 12 жас аралығындағы балалар арасында танымалдылықты қамтыды. Қазіргі әдеби қазақ және ағылшын ертегілерін Пропптың баяндау үлгісі арқылы зерттей отырып, бұл зерттеу әртүрлі мәдени контекстерге қарамастан ортақ баяндау үлгілерін ашады. Нәтижесінде екі ертегіде де кездесетін 7 функция анықталды. Қазақ ертегісі соғыс және бейбітшілік тақырыптарын қозғаса, Нил Гайманның «Коралині» отбасылық динамика мен қашу сияқты заманауи әлеуметтік мәселелерге тереңірек үңіледі. Талдау ертегілердің әртүрлі кейіпкерлерінен, параметрлерінен және астарлы хабарларынан көрінетін бірегей мәдени контекстерді қарастырудың маңыздылығын көрсетеді. Қаһарманның күресу жолы әртүрлі, қазақ ертегісінің қаһарманы зұлымдықпен топтасып күрессе және ағылшын ертегісінің қаһарманы бір өзі күреседі. Бұл индивидуалдік және топтық сананың көрінісі көрсетеді. Ертегілерде сол ертегі дәуіріндегі мәселелер, қиындықтар, хабарлар берілген деп айтамыз.

*Кілт сөздер:* әдеби ертегілер, Пропп функциясы, ағылшын, қазақ, әңгімелеу құрылымы.

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### **Раскрытие повествовательных структур: Пропповский анализ литературных сказок двух разных стран**

Сказки пользуются большим спросом у взрослых, детей, и это требует их научного изучения. Морфологический анализ Проппа позволил исследовать сказки на научной основе. Данное исследование является качественным и использует метод контент-анализа. В нем взяты ключевые аспекты нарративной модели В. Проппа и применены к литературным сказкам с целью определения морфологической интерпретации двух разных литературных сказок. Для анализа были выбраны современные сказки последних лет, отражающие влияние метамодернизма, и оба автора — мужчины. Критерии выбора включали наличие значительного исследования социальных тем, соответствующих культурных контекстов, а также популярность произведений среди целевой аудитории, а именно детей в возрасте 9–12 лет. Изучая современные литературные казахские и английские сказки с помощью нарративной модели Проппа, данное исследование выявляет общие нарративные функции, несмотря на различия в культурных контекстах. В результате было выявлено 7 функций, которые встречаются в обеих сказках. В то время как казахская сказка затрагивает темы войны и мира, «Коралина» Нила Геймана посвящена современным социальным проблемам, таким как семейная динамика и эскапизм. Проведенный анализ подчеркивает важность учета уникального культурного контекста, который проявляется в различиях между персонажами, обстановкой и основными идеями сказок. Путь борьбы героя различен: герой казахской сказки сражается со злом в команде, а герой английской сказки — один. Это отражает проявление коллективного и индивидуального сознания. Мы утверждаем, что в сказках представлены проблемы, боль и послания эпохи сказок.

*Ключевые слова:* литературные сказки, функция Проппа, английский, казахский, повествовательная структура.

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