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ARCHETYPAL SYMBOLISM OF ENGLISH FAIRY-TALE.

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**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ КИЇВСЬКИЙ
НАЦІОНАЛЬНИЙ ЛІНГВІСТИЧНИЙ УНІВЕРСИТЕТ**

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INTRODUCTION

The origin and nature of universal fairytale archetypes remain one of the least investigated aspects of fairytale narrative. According to the West European tradition of symbolic awareness, the characters are the remnants of archaic metaphors that convey “fossil” meanings that originate from the primitive times and therefore are not always clear nowadays.

The symbolism, structure, and function of the fairy tale are quite complex. The research involves a breadth of views and the ability not to be limited in his approach to one or another definition that turns a tale into a fiction or fantasy, capable of fascinating children but not adults, able to distinguish the real from the unreal, true from fiction, possible from impossible or supernatural (Мусулін, 2019).

The semiotic (symbolic) basis of folk tales remains an open problem of the fabulous narrative, which determines the **relevance** of the proposed study. The focus is on universal symbolic imagery of a fairy-tale narrative as a number of concepts, especially archetypal, that are understandable in any ethnic group.

Despite the variety of heroes and events that occur in the folklore of different nations, the fairy tale has functional and symbolic elements that develop it as a fanciful fiction with certain tasks, which goes beyond the ordinary entertainment for children.

Investigating a fairy-tale, one can establish its main characteristics; learn the scheme of initiation and internal psychological processes.

Object of study is the English fairy-tales narrative.

The subject of study is the archetypal symbolism of English fairy-tales.

The purpose of the study is to identify the main archetypes and symbols in English fairy tales.

The purpose is specified in the following **tasks**:

- to reveal basic images and motives that are common to English folk-tales;
- to develop the methods of archetypal investigation in magic fairy-tales;

- to determine the functions of fairy-tale characters in the construction of corresponding narratives;
- to investigate the basic symbolic elements of Nature in English fairy-tales;
- to explore psychological aspect of existing symbols grounded on the Freudian and Jungian studies;
- to reveal dual nature of English fairy-tale symbols and archetypes;
- to implement reinterpretation of archetypes and substantiate their influence on modern thinking.

Integrative research methodology includes the contextual interpretation analysis, intertextual analysis, elements of the method of comparative analysis of English fairy tales, as well as elements of the archetypal and narrative analysis. method.

CHAPTER ONE. ARCHETYPICAL SYMBOLS AS THE INTEGRAL COMPONENT OF A FAIRY-TALE

1.1. The origin and nature of universal fairy-tale archetypes.

The notion of the fairy-tale archetypes, their origin and nature are described in this chapter.

There is a general opinion that all traditional stories, legends, and fairy-tales have universal features that exist from ancient times. The reason of this phenomenon is their cultural and historical adaptation supported by retelling in a certain conditions. The most important is the fact that such stories have no author. That is why they are being constantly developed and altered. A fairy-tale is an unconscious product of the imagination based on specific beliefs and vision of the world. However, this is not a product of the imagination of one particular person, but the result of the collective creativity of many people, likely an entire nation. In other words, it is connected with the problems of more than one person, which means that it is more universal in its content. Such process of development endowed the fairy-tales of all nations with some specific images and symbols that can be recognised and interpreted in a certain way. Fairy-tale universe is a system of symbols and interpretation that allows a reader to discover knowledge accumulated in popular culture over centuries of history (Козлов, 2010).

One of the basic features of a fairy-tale is setting on fiction and having a real-life basis closely related to reality. Fiction is not the main feature of a fairy tale, it is the disclosure of the life truth through a conditional or sublime reality poetic fiction. A fairy tale can describe a modern event in which its author is sure. What is more, it can tell about an event that happened in the near or far past but be less authentic or unreliable due to the passage of years. Lastly, it can be preceded by the words of the storyteller that the whole fairy-tale or some of its elements are fictional.

Deep learning of a fairy tale involves revealing its semantics, describing the system of fairy-tale symbols that store and convey information about culture. Its

relevance is determined by the fact that fairy-tale symbols, based on the values of one or other historical landmark of the nation's development, make it possible to understand the ways of developing national culture and to analyse the mechanism broadcasting folk experiences with the help of a fairy-tale.

An archetype is known as a symbol, an image, a setting, or an idea that is considered to be of common nature and is used for the creation of eternal topics in folk stories. Literary critics strongly believe that archetypes are repeated and have mostly the same meaning in every culture, particularly in English (Definition and Examples of Literary Terms, 2019).

Any culture, during its existence, goes through several stages of development. As a result of its development and formation, it becomes possible to generalize, identify key concepts that give an idea of the culture as a whole and its inherent elements. One of the key concepts are archetypes. Understanding the culture from the archetypal approach allows us to note one feature. On the one hand, culture is a space of understanding, on the other hand, it notes the presence of components of the unconscious.

Archetypes are universal prototypes generated into a system of attitudes and reactions that determine a person's life. The archetype theory was born in the philosophy and culture of antiquity. The experience of ancient philosophy comes down to Plato's doctrine of 'Eidos' or 'Forms' and they are ideal visible prototypes of all things and lie at the beginning of the entire line of thinking leading to the concept of archetype. According to Plato, the world is twofold in nature: it distinguishes between the visible world of mutable objects and the invisible world of ideas. The world of ideas is true being, and concrete, sensually perceived things are a cross between being and non-being: they are only shadows of ideas, their weak copies. The idea, according to Plato, is the meaning, the essence of a thing.

The starting point of the philosophical system of Plato is the opposition of being and non-being, the world of ideas and the world of matter (sensual things). Thus, the ancient Greek philosopher Plato assigns extremely high importance to archetypes as metaphysical ideas, "paradigms" or models (Галсанова, 2011).

In the linguistics, symbols that concentrated in folk tales expressing cultural values and meanings are considered to be the central formation of all sign-language expressions in culture. Therefore, as far as we know no comparative analysis of Christian and pagan symbols, actualized in the texts of folk tales, has been carried out so far.

Significant fairy-tale symbols are primarily associated with the belief system and moral values of a person, i.e. carry a religious and moral semantic load. There is a possibility of identification, comparison, and systematisation of the most symbol words that are widely used in English folk-tales, as well as revealing their ambivalence and ability to integrate Christian and pagan meanings (СОЛОВЬЕВА, 2019).

The creation of symbols in fairy-tales inserts magical qualities on traditional items, environments or natural elements that are showered by character's supernatural assistants. They are frequently interpreted as the values, which parents give to their children (ПРОПП, 1946).

According to Friedel Lenz (Lenz, 2018), fairy tales are conscious instructions and great educational and educational means of peoples. As William Grimm wrote, "common to fairy tales are the remnants of a belief that goes away in ancient times, which expresses itself through a figurative understanding of supersensible things".

The fairy-tales reflect archaic representations of the world and the place of man in it. Moreover, they describe the stages of personality development, maturity. The most significant fairy tales reflect a deep knowledge of human nature, holistic knowledge of the internal development towards the goals of the present and the distant future.

The concept of a symbol is one of the most complex in linguosemiotic, linguocultural, literary and interdisciplinary studies. There is an extremely large number of attempts by various experts to interpret this phenomenon.

In particular, H. Carlot's Character Dictionary (Carlot, 1994) provides numerous definitions of the symbol – from studies by Hindu philosopher Ananda K.

Kumaraswamy to K. Schneider's 'collaborative rhythm' and K. Jung's archetypes and S. Freud's interpretation of dreams;

According to the Western European tradition of symbolic awareness, symbols are remnants of archaic metaphors that convey "fossilised" meanings that originate from the primordial times, and today are not always clear. According to the research priorities of the various scientific directions, the hypotheses about the origin of the characters vary from recognition to priority the meaning of "sun", "tree", "water" and "fire" to give priority to the characters from the "unconscious" preferred by psychoanalysts (Мусулін, 2019).

Fairy tales are stories that were transformed by human thinking and were developed together with the culture. The main motif of English fairy-tales is the constant existence and interaction with nature, separation and reunion with the Divine. Together these aspects are combined and manifested in children stories. All separation from the beliefs in sacral and supernatural facts is only a temporary state that represents certain notions. All fairy-tales have common features that are not usually understandable. The reason is that we accept fairy-tales as enjoyable stories without hidden sense.

The plot of a folk tale unlike the plot of a literary tale exists in many texts, which allowed some degree of improvisation by the fabulous material. Texts of folk tales confront each other according to the degree of similarity-dissimilarity as a variant-variation. In studies about fairy-tales touted the problem which decides question about creative prowess an executive fabulous folklore, after all one not learns the text stories entirely, and breeds the text on the eyes of listeners, restoring constructive elements text, thematic (motives) and stylistic ('common seats', formula and etc.). The storyteller kept in memory fairy-tale plots entirely or in the form of units of a plot, so-called motive, and reproduced in the executed fairy tale. The fairy-tale study introduced all discovered fairy tales, collecting them in structured pointers. Some fairy-tale plots occur in one text (contamination of plots). The storyteller used the technique of tripling the action in the tale to impart an epic slowdown. In fairy-tale studies, there is a constant search for a method of a full

description of the structure of the text of a folk tale. For a convenient description of the text, the researchers distinguish, in addition to the compositional-plot and stylistic levels of the text, ideological-thematic and figurative levels. In archaic times (the collapse of the primitive communal system) folk tale resembled a myth (mythological tale or myth-tale), but the late classical tale has preserved relics of mythological consciousness. The task of folkloristics, as an interdisciplinary science, standing on the border of linguistics, literature, and ethnography – is to reveal these relics in the text (*ibidem*).

Adults do not disregard fairy-tales, although these stories are not considered mature and scientifically oriented. The main point is that they were fashioned by adults for children to transfer the main Truth but in a deeper way (Thinnes, 2013).

The most prominent feature of fairy-tale symbolism follows from the tradition. The existence of the archetypal images is not lost but transformed into new forms. It saves its original meaning and value but its representation is new. Nowadays, there are new tales and literary pieces for children that contain the elements and archetypes of a fairy-tale. The writers of modern stories, such as Charles Dickens and Charles Kingsley, Lewis Carrol, George Eliot, E Nesbit, and J.R.R Tolkien, do not write fairy tales as such, but they used and altered common symbols and elements – alternative world, magic or healing power of water, magic rings, animals that talk, magic trees or flowers. The symbolism appears and transfers meaning through a representation of strong oppositions and feelings (Warner, 2014).

According to Marie-Louse von Franz (von Franz, 1996), fair-tales emerged as parapsychological experiences among ancient people and tribes. This experiment included experience of dreams, trance state or experiencing hallucinations that evoke unconscious ideas and motifs that were told and retold through many generations. Through this process, the stories became simplified and received folk status keeping only the archetypal data from the collective unconscious. After constant retelling process, they took the form of folk tales that include elements of the wonder and magic. They are the essence of the archaic symbols in their common and simplest

form. The symbols in fairy-tales are not isolated or framed, because they are interrelated through human mentality and psychic processes (Ibidem).

When children listen to fairy tales, the images from the traditional unconscious thinking are activated by the archetypes that were put into their meaning. Sometimes, these images are distorted or changed by modern interpretation and vision. The various artist and illustrators influence on the perception and reinterpretation of the symbols. The complexity of this process evolves cultural formation and biases. For example, fairy-tales of a particular nation will be related and understandable by the children of this region or country (Галсанова, 2011).

In human consciousness, archetypes do not appear through concepts, but through images. These images can be both universal, depicting the most fundamental moments of human existence (archetypes of chaos, creation, fire, etc.), and ethnocultural archetypes. Inside each ethnic group, archetypes acquire their own appearance.

Each nation, breaking the archetype through its lifestyle and picture of the world, gives rise to the most characteristic images of its spirit and ideals. Ethnocultural archetypes present the historical and socio-cultural experience of the people and their spiritual orientations.

Archetypal symbols that appear in fairy-tales are ancient in wide and narrow meaning. The “fossil” elements of their presence appear even in early English records and are recognised worldwide. There is a tendency to compare fairy-tales from different countries and nations in order to find the similarities that point at cultural and social correlation and diffusion or borrowing at various periods of history (Warner, 2011).

1.2. The main functions of archetypal symbolism in a fairy-tale.

The main functions of archetypal symbolism are investigated and described in this chapter because they have broader meaning and influence not only on a fairy-tale plot and structure but on person's perception of the world and the way of thinking.

Numerous symbols of folk tales reflect the cultural, social and daily realities of a certain people that were influenced by the formation of their outlook, values, and behavioral codes including the modelling of "possible worlds" in fairytales. The archetypal symbol lies in the basis of the world of culture as a way of representing the environment in its spatial extent. Among the most noteworthy functions of the archetypes and symbols in a fairy-tales and children stories are the formation of human reasoning and culture (СОЛОВЬЕВА, 2019).

1.2.1. Archetypes as originators of human reasoning.

Existence of archetypes makes fairy-tales and other literary works universally accepted. The main role of an archetype is to influence on a person's way of thinking and mentality. They are used to convey realism but via magic elements. Nevertheless, all situations images and objects are related to the objective reality and experience of the world. The images one recognises in a fairy-tale are identified with the social context and shape the human way of thinking for ages (Jeffrey, 2017).

There is a great role of archetypes to influence human behaviour. Through its adaptation and revolution, they transformed into specific forms that shape the instincts and serve as biological impulses. They trigger the behavioural patterns, which is similar to running a software program.

Archetypes are repetitive and predictable because of their before-existence. For example, whatever picture of the hero or natural element we keep in mind, other patterns of actions and personality traits such as bravery, courage, determination, and action appear. That means that when we recollect any archetype in literature, art or science, we think about set patterns and concepts of human behavioural shared during its historical development.

Another specific function of images and archetypes is their influence on emotions. According to Jung, all archetypes and their manifestations in fairy-tales ‘are pieces of life itself – images that are integrally connected to the living individual by the bridge of the emotions’ (Jeffrey, 2017). The function of the specific symbol is to keep and evolve a certain emotion in almost all people who think about it and experience afterward. Obviously, different emotions are coded in different archetypes. For instance, lovers are enamored and passionate, warriors are brave and courageous, and kings are great, wise and magnanimous. However, such archetypal images are common in many fairy-tales, there are exceptions based on plot or meaning an author or teller is intended to transfer. There may be cases when a king can be sadist or narrow-minded in a specific fairy-tale in case there is a need to highlight the quality traits and personality of another protagonist (Ibidem).

Meaning is triggered by emotions when we talk about archetypes as a reflection of the human inner world that includes imagination, emotions, dreams and fantasies. Thus, archetypes may be considered as providers and sources of personal meaning. Based on the idea that a human mind can be understood via archetypes, one can find a powerful way to understand it. However, this works when we talk about the mental reasoning of the nation based on the collective unconscious, as there is a great number of codes and archetypes that exists in mind of the nation. Such forms can be described or interpreted via different language. For example, in psychosynthesis they are known as subpersonalities and in Internal Family Systems they are described as parts. According to psychologist John Rowan, subpersonality is determined as “a semi-permanent and semi-autonomous region of the personality capable of acting as a person”. That means that archetypes are the set of semi-autonomous personalities we are able to see as our inner world or mind (Ibidem).

Another psychologist James Hillman states that people do not see themselves as single beings in the image of God, rather than organised with help of multiple parts such as hero/heroine, supervisor, advisor, helper, mischievous child or antisocial psychopath, etc (Harvey Darton, 1982). Such notion is easily described via other art such as films. One can think of any movie or soap opera where all the characters

functionate in their mind. Here we do not consider a one protagonist or the main character because all of them exist in human mind and can not be omitted. It is obvious how hidden factors that developed during the long time exist in human mind and influence their behaviour and thinking (Jeffrey, 2017).

The influence of fairy-tales on daily life is by no means small. Every person lives “their own story” in two ways – conscious and unconscious. Relationship with other people and nature, human life-goals and beliefs are determined by the archetypes. And there will be a separate model fairy-tale for such life-scenario.

The plot of every fair-tale is original and overall different. As an example, there is a good hero who defeats a bad antagonist or evil monster as in “Childe Rowland” or love triumph as in the fairy-tale “Prince Darling” or “Princess Cunterburry”, the maturity of the main character as in “Tale of Tom Thumb” and the story about trickster from “Jack and the Beanstalk”. Controversial meaning appears when a separate person percepts a fairy-tale and its plot. Those, who see their life more like Jack or Tom Thumb, may see their personal lives as heroes but tricksters or protagonists on their way to success and enlightenment.

People divide the characters in fairy-tales into good and bad. So do they in real life, some people should win while the other – to lose.

The other archetypal plot lines make the human perception even more controversial and complex, especially, when we talk about such archetypes in other cultures, such as Greek. Representation of feminine characters (Circe or Calypso) is a way different from female heroes of Hans Christian Andersen or Lewis Carrol.

Outsatanding people and historical representatives are also seen as archetypes and symbolic personalities that can influence people and their way of thinking. For example, we can imagine the archetypal role of Marylin Monroe or Martin Luther King. Such people are not just role models but something more that plays a great role in the culture and art. To some extent, they achieved the mythical or archetypal status.

The same can be said about outstanding fairy-tale characters from the most popular fairy-tales from all over the world. Nowadays, we have a huge number of

models and archetypes to follow. When people hear a magic story and it becomes their favourite one, we will associate ourselves with one of its characters (Ravindran, 2009).

1.2.2. Archetypical symbols in the framework of the national-cultural tradition.

A fairy-tale belongs to an oral tradition passed down from generation to generation. Therefore, it is difficult to determine when the fairy tale and its concept arose, and it is even more difficult to talk about the possible changes to which they were subjected during the course of history. Nevertheless, one can safely say that the basic elements and functions of fairy tales and myths remain unchanged. People have an amazing ability to preserve and transmit the elements of their tradition without distortion (and perhaps this is the property of the tradition itself). In this sense, a fairy tale is like a magic formula that cannot be mispronounced because it will lose its power.

Children's games also have the power of tradition and permanence. They are as old as the fairy tale itself. The rhymes that children use in their games have not changed for generations; since children have a tradition, the older ones 'initiate' the younger ones into what they know.

Parents, for their part, pass on fairy tales to children, who themselves listened to in childhood, and so it happens from generation to generation. In addition, we observe in society the ability to store and transmit myths and legends, sacred tales about what happened in the old days, when there were beings more powerful than fairy-tale characters.

But tradition is not just about passing on information. It is the art and science of transferring the ability to act and the ability to be, the ability to recreate the experience of the past by means of the present, to set benchmarks for both the internal and external world. Living tradition is able to solve the contradictions and difficulties faced by humanity at the level of the three planes in which our consciousness moves — individual, social and cosmic. Each plane corresponds to

one of the areas of practical philosophy-ethics, sociopolitical philosophy of law and philosophy of history (Символизм волшебной сказки, 2019).

It turns out that one can understand modern culture and their whole life better if we turn to a fairy tale.

Sometime in the past, in the 19th century and before, the child was reared under the influence of fairy tales, language, and the meaning of which was intelligible to him, and not only the child but an adult because the whole atmosphere of life then was permeated with a fairy tale, and everywhere, in all social classes, and among the common people and the nobility. Moreover, the literature was largely insist on the fairy-tale material, folklore elements, images, representations, myths stories.

The tale is very deep and complex. And inherently immoral. The story is about something completely different, very serious and vital.

If we can understand this at least to some extent, in part, maybe we will be able to open the fairy tale in its true essence for the child and, what is not less important, for the adult reader-the parent.

The fact is that folklorists and ethnologists have been seriously engaged in fairy tales, and a lot of interesting things have been done in this area. Perhaps the most outstanding were the works of V. Y. Propp (“Historical roots of a fairy tale”, “Morphology of a fairy tale”, etc.) (Пропп, 1928).

In General, this area of science is very serious and now it is very advanced in literary, cultural directions. In addition, there are foreign works of the same subject (Nolte-Odhiambo, 2017).

In the old culture, which is strongly permeated with a religious worldview, this two-level was obvious. William James, one of the greatest American philosophers of the 19th century, says of the dispensation of life: “the visible world is only a part of another, spiritual world, from which it derives its main meaning. The true purpose of our life is harmony with this higher world”.

Moreover, the main function of culture, its purpose and significance is to establish, normalize, organize and harmonize the relations between the two worlds.

And when these established relations are violated, it leads to a crisis of culture and even the collapse of society, which, incidentally, we can partly observe today.

I will also quote the words of elder Zosima from the Brothers Karamazov: *“Much on earth is hidden from us, but in return, we are given a secret feeling of our living connection with the other world, with the world... higher and the roots of our thoughts and feelings are not here, but in other worlds”* (Мыраторва 2019).

Here are the testimonies of two very different people in all respects, expressing the idea of the old culture of the existence of two levels of living with the priority of the super-ordinary.

The plot scheme of most fairy-tales is as follows: the hero goes for something in the faraway Kingdom or accidentally gets there, gets there, passing a series of tests, wonderful gifts or properties and returns back.

Schematically simplified, this can be represented as a ‘dive’ and ‘surfacing’.

There are different versions of this story, but some particularly significant, important fragments and details remain virtually unchanged.

The hero himself is usually somewhat different from other people due to their appearance or behaviour, or at least the fact that, as a rule, only they alone in the tale are given a name.

The singularity of the hero is significant: only he or she alone is destined to do what no one else can. The hero is always a mediator between worlds, and he is a pioneer. And how can an ordinary “simple” person penetrate the mysteries of science, create the greatest work of art, to entice people to the path of achieving an ideal future? Such people are not without reason called outstanding.

The way of the fairy-tale hero to another world is very long, difficult, full of challenges and obstacles. For this is the way from the everyday world to the other world. Those who set foot on this path know how narrow and thorny it is, whether it is the road to science (if it is genuine, serious knowledge), the pursuit of some moral ideal, or the path to the Kingdom of God (the “narrow gate”) (Ibidem).

Thus, we see that the fairy tale indicates the priority of the other world in relation to the local because in the other world is all the most valuable and desirable for man.

The priority of the super-ordinary is obvious for many modern people who value science, who worship knowledge, the world of art, the Divine world or the world of high social and moral ideals.

It turns out that the fabulous structure (“dive”) is laid down in all sorts of customs, rituals (holiday, wedding, funeral), is present in the realm of everyday representations (*Ibidem*).

The super-ordinary world seems to be interspersed with the world of everyday life, the sacred is present in the profane, but it is necessarily protected and highlighted by special features, it can be noticeable only to the initiate (for example, icons in the setting of a house, a Church in the context of a modern street, etc.).

All sorts of rituals, customs and norms are just designed to mark and consolidate this moment of “dive” – transition, that is, communication between the worlds, the moment of human initiation to the super-ordinary, to testify about it.

All these ideas about the other world, as the world on the turn, and the way on how to behave, reflected in many customs. Thus, all the most significant, vital for man is associated with the super-ordinary world, in any case, this is evident from the many customs born of many thousands of years of experience of humankind.

Indeed, a fairy tale is like a cipher, a kind of secret writing. Simple, colourful characters and a straightforward plot are often hidden very deep, with basic knowledge and serious meanings. Who can read a fairy tale, feel and penetrate into its innermost depths opens the understanding of something very important in the dispensation of the world as a whole, and in human existence.

The artistic space of the fairy tale becomes a model of the world, the laws of construction and functioning of which virtualise real properties and relationships but do not coincide with them. The virtual space of the fairy tale includes a structure based on the plot composition and functions of the characters, typology and

representation of real space, outlining the toponymic and temporal isolation of the fairy tale (Алексеева, 2009).

The cultural semantics of the fairy tale consists of the following components: a) the values and meanings prevailing in the culture, which for European culture are compounds of elements of ancient and Christian culture in combination with national pagan beliefs; b) social, moral, religious stereotypes of world perception and behaviour; c) psychological components and d) personal meanings of the author.

One of the reasons a fairy-tale became part of the culture and even tradition is its connection to myths that played a great role in cultural development.

At the diachronic analysis, i.e. a consideration of history, the formation of the fairy tale, the process of transition from the myth to the fairy tale, all these distinctive signs in one way or another are found out as significant. We should not forget that we proceed from the optimal set of features. The presence or absence of some of them is not a mandatory property of the myth or fairy tale. But under all conditions deritualisation, desacralisation, weakening of strict belief in the truth of mythical “events”, development of conscious fiction, loss of ethnographic concreteness, replacement of mythical heroes by ordinary people, mythical time by fabulously uncertain, weakening or loss of etiology, transfer of attention from collective destinies to individual—all these are moments, steps in the process of transformation of myth into a fairy-tale. The difficulty of studying the transformation of myth into a fairy tale lies, in particular, in the fact that the change of stages of the evolution goes in parallel with the genre differentiation from the original syncretism (Thompson, 1955).

In a fairy tale, the etiological endings die even faster, giving way (at the last stage) to endings of a completely different type, hinting at the fictionality, the unreliability of the narrative. Mythical times and aetiology form an indissoluble whole with the cosmic scale of myth and its attention to the collective destinies of a tribe subjectively identified with humanity as a whole (“real people”). Prometheus ‘noble’ pathos is not obligatory for myth, but the deeds of the demiurge (even if they resemble in character the tricks of the mythological knave) have a cosmic “broad”

importance. It is the production of all elements including water, fire, light etc. As the movement from myth to fairy tale narrows “scale”, the interest is transferred to the personal fate of the hero. In the fairy tale, the abduction of fire, losing its cosmic character, is committed by the hero to ignite his own hearth; the search for healing water – to cure the blindness of the hero’s father; in the African tales of animals, the Hare cunning tries to adapt for himself personally a well with fresh water, dug by all other animals (Пропп, 1928).

The formation of the classical form of the fairy tale ended far beyond the historical limits of the primitive communal system, in a society much more developed. The premise was the decline of the mythological worldview, which has now “turned” into a poetic form of fairy tale. A very significant moment in the formation of the classical form of the fairy tale is the separation of fairy fiction from specific “tribal” beliefs, the creation of a very conditional poetic mythology of the fairy tale. Usually, magical creatures reflects the superstitions preserved in a certain environment. The conventional character of fairy-tale fiction is combined with a frank installation on fiction, in contrast not only to the beliefs existing at the same time but also from the primitive, still syncretic forms of the fairy tale (Мелетинский, 2016).

1.3. Representation of archetypes in English fairy tales

It is not obligatory to percept all the contents of fairy-tales as something real or material. However, the symbols represented in such fairy-tales are different and convey literal meaning. The reason is their connection to archaic metaphors. The connection is too tight because the archetypes and symbolic meanings are the remnants of these metaphors and thus, transfer old ideas and views.

Controversial theories about symbolic origin suggest their alternative meanings. There is no proof that they are accurate and valid. According to Richard

Dorson, there were controversial opinion between ancient wisemen about the sun, moon, stars, thunder and rain origin. Psychoanalytical mythologists tend to point out the symbolical origin from the unconscious from the point of survival (da Silva, 2017).

Among the many fairy tales, there are many archetypal characters and characters. Each of them has its role and significance not only in the plot of the fairy tale but also in its purpose. Besides different things can act as an archetype in any children story such as animals, plants, natural elements, material objects (weapon, dishes, clothes, embellishments, houses) and even human being themselves. The most prominent examples are speaking animals or plants, magic beans and trees, wicked witches and wise warlocks. All fairy-tales consist of symbols, which these archetypal objects and subjects hide and help to understand a story deeper. Although the interpretation is always different in every country and culture. Sometimes it is difficult to realise how one meaning of a particular concept can be associated with one opposite. For instance, there is a tendency to associate the pink colour with little girls and blue – with boys. However, in Eastern culture, this tendency is reversed. Traditionally boys are associated with pink and red colours. It is quite easy to understand when we refer to the archetypal meaning of these colours and symbols they are referred to. Obviously, there are two natural elements associated with masculinity and femininity: Fire and Water. Pink being a close tint to red stands for ‘fire’ – a symbol of masculinity, dash, and courage, while blue is opposed to the previous one and stands for water associated with femininity and repose. Famous fairy-tales comes from Western and European culture where the archetypal symbolism will be closer to us because it is our heritage and origin (Gadd, 2014).

Speaking about the Western vision of archetypal characters, particularly in British fairy-tales, one can observe the segregation of evil and good. Usually, pure and kind protagonists represent the good and some of them have magical abilities. Evil was portrayed as greedy old people, kings, queens, witches or animals. Usually, witches represent dark and shadowy side (of course there are exceptions). Initially, the word “witch” meant “wise” and the holders of this name were healers and

midwives. But fairy-tales made them dark and evil. The most evident reason for this was the existence of Christian necessity to separate God from pagan religions and beliefs where people worshipped gods of nature and animals. They say if the God is in heaven, then the Devil is on Earth. Thus, those women who live on earth and possess magic can heal or manipulate other people, collaborate with devil.

Another implementation of the evil are stepmothers – something opposed to loving, caring, and kind mother. That is why these archetypes have similar meaning. Both witches and stepmothers represent negativity and dark force that should be defeated.

The most popular representatives of the animal world in fairy-tales are birds. They can fly and that is why are seen as messengers from higher or parallel worlds. Birds serves as connectors between real and supernatural world. There are other roles of birds, such as helpers or advisers. Usually, they assist the main characters and can speak. There are cases where a bird can be a protagonist itself and even sacrifice its life in order to help the other as in story about a nightingale and the rose (Gadd, 2014).

For example, a person has some archetypal experience: they dreamed an amazing story about an eagle that flew to him through a window. If we consider the dream as a pattern of thinking, then we can say that the eagle represents the messenger of God (in ancient tradition, the eagle was one of the messengers of Zeus and Jupiter, and in North American mythology, he appears as a demiurge, etc.). However, this is not entirely true. In reasoning in this way, you are doing exactly the right thing, but only from the point of view of the intellect, because in describing the archetypal image in detail, you are not paying due attention to your emotional experience. For example, why was it an eagle and not a Raven, a Fox or an angel? From a mythological point of view, an angel and an eagle are almost the same (“Angelos” is an angel-like creature, a winged messenger from heaven, from above, from God). But for the dreamer, there is a great difference – either it was an angel, and therefore all that he has associated with this image or either – the eagle itself, and then it is necessary to consider all the positive and negative reactions that it causes.

In other words, one should not ignore the emotional reactions of the individual, although in this case many authors (for example, Eliade, Gut, Fromm, and many others) would simply call both images the personification of the messenger from above. From the intellectual point of view – it is, indeed, the same thing, but emotionally there is a certain difference. In other words, it is impossible to ignore the personality, and with it the whole structure (set-up), into which these feelings and emotions invade (Символизм волшебной сказки, 2019).

The archetype of the sun and the myth of the tree are certainly interrelated, as in the morning the sun rises in the East from behind the trees." Consider for example a Christmas tree. Every Christmas the tree gives new life to the sun during the winter solstice. Consequently, all myths about the sun are at the same time myths about the tree. In addition, the tree is the image of the mother. It is known, for example, that in Saxony it is still believed that beautiful girls grow under the leaves of trees, and I could show pictures of children growing out of a tree. They say that the souls of unborn children live under the leaves of trees, and therefore in Germany, Austria and Switzerland in the centre of the village necessarily grow trees. Thus, the tree also represents the Great Mother. However, the tree is the mother not only life, but and death, so as precisely from him make coffins, and in some countries existed rites of burial on trees or in trees. For example, shamans of circumpolar tribes and people from some tribes in the North of Canada were buried in a tree. It is also possible that the Babylonian cultural structures, the so-called ziggurats, and the pillars on which the Persians laid their dead, are symbolic of the tree. Has it ever occurred to you to link a tree and a spring? Under every tree there is a spring. For example, under the world tree, Yggdrasil is the source of Urdas (Галасанова, 2011).

In the unconscious, all archetypes interact and influence each other. This is similar to what happens when you print photos superimposed on each other, which can no longer be represented separately. Perhaps something similar happens in the unconscious, due to its relative timelessness and extra-space. This can be observed when several images are presented simultaneously in one image. The only way to distinguish one from the other is by using the intellect: in the process of searching,

your eye falls on one of them, and on which depends simply on what you paid attention to in the first place, because you are always dealing with the collective unconscious as a whole. Thus, for one scientist, the mother is everything, for another - everything is contained in the life of plants, and for the third-there is nothing more important than the solar myth. What is surprising is that such intellectuals; finding a relationship between, say, a tree and the sun or a tree and a coffin, add in this connection “of course”, “obviously” or “naturally”. For example, “Obviously, the tree is the mother.” Therefore, it is necessary to be cautious about the context in which the author uses such words. Archetypal connections are indeed obvious and natural, and therefore it is tempting to use such definitions. In addition, when an author says something is "natural" or “obvious”. he is sure that all his readers will fall into the same trap. But not all fall into this trap, but only those individuals who belong to the thinking type. The rest, after some resistance, realize that anything cannot become anything, and conclude that there is a difference between symbols in their emotional value (Ibidem).

Fairy-tales can be interpreted using any of the four basic functions of consciousness. The thinking type, for example, will indicate the structure and the way in which all motives are connected. The feeling type will arrange these motives according to their value (hierarchy of values), which is also quite justified. With the help of the feeling function, a good and complete interpretation of the fairy-tale can be obtained. The sensing type will rely on the simple observation of the symbols and give their full detailed unfolding. Moreover, the intuitive type, on the contrary, will see the totality of symbols in their unity. People with a predominance of intuition can show more convincingly than others that a fairy-tale as a whole is not a confused story jumping from one question to another, but a single message divided into many aspects. And the more differentiated functions a person has, the better he is able to interpret fairy-tales, because they need to be approached from different sides, using, if possible, all four functions. Therefore, the more attention you pay to their development and the better you will realize the usefulness of each of them, the more

vivid and versatile will be your interpretation. Interpretation is an art that requires practice (фон Франц, 1970).

1.4. Magic element as quality of symbols in English fairy-tales

The basis of fairy-tale texts is the presence of over-natural elements, which are manifested at the level of characters, objects, events. The supernatural is all-encompassing and dominant than in the fairy tale text. This is emphasized by the author or authors both on the compositional (introduction, comments, dedications) and on the lexical-semantic level (lexical units with a sense of surprise at what is happening at this particular moment in the text).

There is a very special type of storyteller in a fairy tale who hides their authorship, distances themselves from the story. This peculiarity and supernatural elements give rise to a double play in fairy tales, a parody tone. Despite the common nature of the magical and the fantastic, these two elements in fairy-tale works perform different pragmatic and aesthetic functions, spreading in fiction in different chronological frames. That is why we consider it appropriate to distinguish between these two concepts and demonstrated good game.-struvite complications from one to another (Чайківська, 2011).

Within the limits of the magical, which we consider to be dominant for English fairy tales of the XVII century, the supernatural seems to be quite harmonious, such that the rose-washes itself. The appearance of fairies, talking animals, magic and magic with the corresponding supernatural attributes do not cause surprise or rejection. The narrator does not attempt to justify or explain the supernatural. The characters of the fairy tale perceive these phenomena as an integral part of the surrounding magical space. Magical events can occur anywhere, subordinating ordinary everyday events, which is the basis for their embodiment in the work.

Magical good forces always defeat evil. Thus, the supernatural in the context of magic does not pose a problem to the reader and is not incomprehensible. The

concept of the fantastic carries mysterious supernatural elements and is a source of hesitation and innuendo, realizing the elements of implicitness. The key carriers of the fantastic are mainly stunning supernatural events, such as the appearance of ghosts, the return from the parallel world. Absolutely not fitting into reality, fantastic elements disturb its balance and sometimes even threaten it, therefore, the level of emotionality increases in the works. According to researchers Veronica and Jean Yersam we can distinguish three key aspects in the nature of the fantastic in literature:

1) fantastic events can not be explained by rational laws of the functioning of the world, and the reader is forced to assume the action of supernatural forces, independently questioning the realistic perception of events (that is, the fantastic becomes home and generates its own logic, which contradicts the realistic);

2) the reader can not unambiguously describe events or rationally, or based on the action of the supernatural, assuming the probability of two options (the installation is given to the supernatural, the existence of a fantastic space);

3) the ambiguity of interpretation provokes a sense of fear and misunderstanding of the situation in the reader: “all are equal and can meet in the fantasy-political - from simple excitement” (Чайківська, 2011).

Therefore, the function of supernatural phenomena in a fantasy text is to challenge logic and upset the balance in the real world, sometimes even completely negating it. This is happening not expense of nomination characters especially their traits character (counts, merchants, ordinary cavaliers), and a means strengthening the emotionality of the heroes.

Fairy-tales contain the laws of life within. That is why their role in every-day life is huge. The ground of such arrangement is binary structure of the world in many aspects. It is divided into good and evil, ordinary and supernatural. The “world” proposes a territory, reality, or phenomenon.

Conclusions to Chapter One

The symbolism, structure and function of a fairy tale is a complex phenomenon. His research suggests a breadth of vision and the ability to not be limited in its approach to one or another definition, reducing the fairy tale to a fictional story or fantasy that can fascinate children, but not adults who know how to distinguish the real from the unreal, truth from fiction, the possible from the impossible or supernatural.

A fairy tale is a world of magic, a world of miracles, a world in which nothing is impossible and, nevertheless, everything happens according to certain rules. Despite the variety of characters and events found in the folklore of different peoples, there are functional and symbolic elements in the fairy-tale, thanks to which it can be argued that the fairy-tale is not a figment of imagination, it has certain tasks that go beyond the simple entertainment of children. A fairy-tale can take us to another world-the world of childhood, it is able to remove our mask of adult superiority, which does not allow us to feel the magic of existence as such, leading to another magic – to the magic of knowing the world outside and the world inside, the Universe and man, to the magic that requires us to courage (Мыратова, 2019).

Through symbols in fairy-tales, myths and dreams, transcendental reality is revealed to our eyes. The invisible becomes visible through intermediaries, and in this connection it is important to remember that symbols are only signs, harbingers and carriers of the experience of true spiritual reality, they themselves are not this reality. The functions of the fairy-tale are not limited only to education, it is the first bridge to the sacred.

CHAPTER TWO. PSYCHOLOGICAL AND CULTURAL ARCHETYPES IN ENGLISH FAIRY-TALES

2.1. Archetypical basis of English fairy-tales.

A symbol is an object or phenomenon that is associated in a person's mind with another object or phenomenon. But not all. This is due not only to the peculiarities of education or the surrounding culture, but also to the place of residence. For example, one of the main symbols of fairy tales is the forest or the sea. Both the forest and the sea in English fairy tales denote the subconscious. That is, the hero, entering the dense forest, actually looks deep into himself. The symbol of the subconscious among the peoples of the North is not only the forest, but also the snowy desert. The peoples of Africa often found the phrase "to go beyond the horizon. But the essence remains the same: these are all symbols of the subconscious and the unconscious in man. The second symbol is a river or lake.

There is always a bridge across the river, which, however, is either too flimsy, half-ruined, or too suspicious. With the lake, a similar situation: either the boat is full of holes, or the carrier requires something that the hero does not have, or it is necessary to give a difficult promise. A river or lake is either the first or the second test. Depending on the conditions of the task, it reveals the hero: intelligence, ingenuity, strength, cunning, loyalty to the word and fearlessness or courage. Also, any river is a border that forever cuts off the hero from his old world. After crossing the river, the hero will not be able to return to the old world, because he "died". The simple and old world disappeared, a new world was born, more complex, more cunning, and even more cruel (Володимирова, 2015).

The subjectivity of primitive man is so astonishing that the very first supposition would have to be the deduction of myths from his mental life. For him, the knowledge of nature is essentially reduced to the language and external manifestations of unconscious mental processes. Their unconsciousness is the reason why the explanation of myths was addressed to anything but the soul. It was beyond comprehension that the soul contained all the images from which myths

derive their origin, that our unconscious was an active and undergoing subject, the drama of which primitive man found by analogy in the great and small processes of nature (Юнг, 2011).

It is no secret that in fairy tales all semantic and key characters, events, rooms and even numbers have their own subtext, its second or rather the true meaning.

2.2. Psychological aspect of existing symbols

Archetypes are sacral forces that stand behind human behaviour and way of thinking. They are located in the human subconscious, that part of our mind that we cannot understand explicitly. However, we are under their influence.

According to Mary-Loise von Franz, archetypal measurement of the human psyche are inherited habits that make us react on any issue in a certain way. Archetypes can influence all fields of human actions. The same happened not only with a particular person (Jeffrey, 2017).

Fairy-tales can be interpreted using any of the four basic functions of consciousness. The thinking type, for example, will indicate the structure and the way in which all motives are connected. The feeling type will arrange these motives according to their value (hierarchy of values), which is also quite justified. With the help of the feeling function, a good and complete interpretation of the fairy tale can be obtained. The sensing type will rely on the simple observation of the symbols and give their full detailed unfolding. And the intuitive type, on the contrary, will see the totality of symbols in their unity. People with a predominance of intuition can show more convincingly than others that a fairy-tale as a whole is not a confused story jumping from one question to another, but a single message divided into many aspects. And the more differentiated functions a person has, the better he is able to interpret fairy-tales, because they need to be approached from different sides, using, if possible, all four functions. And therefore, the more attention you pay to their development and the better you will realize the usefulness of each of them, the more vivid and versatile will be your interpretation. Interpretation is an art that requires

practice. Interpretation is not only an art, but also a skill in which a lot depends on yourself. A class in which all students interpret the same tale is both a confession and a Rorschach test. And this cannot be avoided.

The most common cause of archetypal narratives is the personal experience of the individual, received by him in a dream or in the form of ordinary hallucinations (individual and mass), when the unconscious content invades the life of a particular person. Such an experience always has a supernatural (divine) nature. In primitive society, such an experience was never made a secret, on the contrary, it always became the subject of General discussion and gradually amplified (clarified), as a result of comparing it with other folklore stories close to the topic. Thus, the archetypal experience was developed in the form of rumour or rumour (Ibidem).

Such intrusions on the part of the collective unconscious into the sphere of the individual's life experience from time to time probably led to the emergence of a new core of the story, but also preserved the already existing material. Therefore, such stories in some localities strengthened, for example, the belief in the existence of witches who can become Fox-werewolves. The belief that they kill and bewitch people existed before, but such stories either strengthen it, or modernise it, or give new life to the old idea. In my opinion, such psychological events, which are primarily aimed at the individual, are the source, the driving force that strengthen the vitality of folk motifs (Ravindran, 2009).

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2.2.1. Freudian vision of the archetypal phenomenon

Sigmund Freud stated that symbols and archetypes are fossil meanings of archaic metaphors. He was interested in symbols that originated from consciousness and were described as silent elements of dreams. Here the method of associations was put aside in this case. He believed that all archetypes can not be independent associations of the dreamer but “a permanently fixed meaning” (da Silva, 2017).

For some people, the memory of their favorite fairy-tales has taken the place of their own childhood memories; they have elevated these tales to the rank of fundamental memories. Elements and situations borrowed from these tales are often found in dreams. When interpreting the relevant passages, an important fairy tale comes to the head of the analyzed person. Here I will give two examples of this rather common case. However, the connection of fairy tales with the history of childhood and with the neurosis of dreamers can only be described (Фрейд, 2016).

Freud defended the fundamental principle of his psychology that a person’s dream is a “wish fulfilment” and thus, like neurotic symptoms, is an “ersatz” for frustrations that a person cannot endure or does not want to overcome. These frustrations, caused by external and internal necessities, arise from the contradictory field of human existence depicted above. According to Freud, fairy tales and myths have “the same dynamic source” as dreams and neurotic symptoms: they want to “relieve the tension”, which necessarily occurs in a person when his desire for pleasure is limited. In this sense, a fairy tale is always a “distortion” of reality. It belongs, as Freud says, “to the distorted remnants of the desires-fantasies of entire

peoples, to the worldly dreams of young humanity” (Энциклопедия глубинной психологии, 2010).

However, according to this view, young humanity is not only the first stage of development, but also the personal past of the individual. Therefore, the “old times” of the fairy tale also mean the years of childhood, a Paradise in which a person still believes that the world revolves around him, and resists the limitation of this behavior by huge claims or responds with compensations. These compensations are due to the fact that the refusal of pleasure necessary for a growing person is a severe test. “He who knows the mental life of man, understands that hardly anything else is given to him with such difficulty as the rejection of once experienced pleasure. As a matter of fact, we cannot give up anything, we only mix the one with the other; and what seems to us to be a refusal is really a substitute or surrogate formation” (da Silva, 2017).

Such a substitute formation, that is, compensation, is, in particular, the “activity of the imagination”. Within the framework of his picture of man, Freud repeatedly spoke about its “origin and meaning”, understanding it as a “reserve freed from the principle of reality” of mental life. “However, the fairy tale and other poetic material” are images of fantasy. Therefore, what applies to fantasy as a whole extends to the fairy tale: in a fairy tale, a person “enjoys” freedoms that he has long lost or should have lost in reality. “The world of fairy tales. From the very beginning he left the soil of reality. Freud calls the principle by which he explains poetic phenomena, as well as a fairy tale: “a happy man does not fantasize – only dissatisfied. Unsatisfied desires are the driving forces of fantasies, and each individual fantasy is the fulfillment of a desire, the correction of an unfavorable reality. Motivating desires differ depending on the sex, character and living conditions of the fantasist. These are either ambitious desires that serve to elevate the personality, or erotic” (Энциклопедия глубинной психологии, 2010).

Thus, only the child in man is receptive to the fairy tale. The experienced person gradually recognizes in the fairy tale what it is: an “illusion”, which turns out

to be unsuitable, because, in fact, it awakens only fear, causing a person to regressive behaviour and thereby holding him captive in infantile immaturity. Freud says: “we call faith an illusion if its motivation is dominated by the fulfilment of desires, while we ignore its relation to reality as well as the illusion itself does without witnessing its authenticity”. From this point of view, Freud all his life analyzed and deduced the “psychic Genesis of religious representations”, that is, images of human existence (Фрейд, 2016).

According to his interpretation, for modern man the fairy tale no longer has any meaning. The psychoanalytic interest in it is purely historical: an adult no longer reads fairy tales and only children want to listen to them, and even then only those who are not “brought up sane”. Times when desires still helped, when miracles are performed, dreams come true and everything ends with a happy ending, a happy outcome, deliverance – these times are illusory and are nothing but a reassessment and distortion of human relations. Freud described “the family romance of neurotics”, which consists precisely in the fact that it is not possible to “liberate the maturing individual from the power of parents”. This task, which even an inexperienced person soon begins to distinguish as an oft-repeated theme of the fairy tale, Freud calls “one of the most necessary and painful achievements of development”.

The Freudian interpretation of the fairy tale denies in it all that indicates the possibility of discovery, overcoming or affirmation of man, that is, the possibility of experience, which, in fact, characterize psychotherapy. Freud treats images not just with suspicion – they are not real, as he claims, not without pride telling about the above question of one of his children. But what does the real or the unreal mean here? Freud’s point of view that fairy tales are based solely on the fulfilment of desire will be completely insufficient, since the images of the fairy tale can not be reduced to a single cause of a single period of life and can not be unambiguously explained by it. The distinction between desire and reality is not a sufficient criterion to judge the origin of fairy-tale scenes and images and to assess their significance from a psychoanalytic point of view. With regard to the conflicts of becoming the

Self, it presupposes as the ultimate goal a person devoid of desires. However, he is as little viable as a person who has all desires fulfilled (Энциклопедия глубинной психологии, 2010).

2.2.2. Jungian Fairy Tale Interpretation

The hypothesis of the existence of the collective unconscious is one of those scientific ideas which at first remain alien to the public, but then quickly turn into well-known and even popular. Much the same thing happened with the more capacious and broad concept of “unconscious”. After the philosophical idea of the unconscious, which was developed mainly G. Karus and E. von Hartmann, without leaving a noticeable trace went to the bottom, swept by the wave of fashion for materialism and empiricism, this idea overtime began to reappear on the surface, and especially in medical psychology with a natural scientific orientation. At first, the concept of “unconscious” was used to refer only to such States, which are characterized by the presence of repressed or forgotten contents. Although in Freud the unconscious appears at least metaphorically as an active subject, it remains essentially nothing more than a place of accumulation of precisely repressed contents; and only for this reason is it recognised as a practical significance. It is clear that from this point of view the unconscious has an exclusively personal nature, 30 although, on the other hand, Freud already understood the archaic-mythological nature of the unconscious way of thinking (ЮНГ, 1999).

Carl Gustav Jung presupposed that elements of the collective unconscious or archetypes can be conveyed via many symbols. The archetype should stand for a particular object and each symbol means its aspect. Jungian vision of a myth is the way of interpretation for various fairy-tales. There are many variations with Self, Shadow, Anima and Animus (da Silva, 2017)..

The concept of the archetype was introduced by the Swiss scientist C. G. Jung in 1919 in the article "Instinct and the unconscious". He distinguished two main layers in the unconscious: the personal unconscious, which derives its content from the experience of a particular person, and the collective unconscious, the content of

which is inherited and is universal in representatives of a particular species. The collective unconscious consists of archetypes. Jung described them as primordial images that had existed since time immemorial but lacked clear content. He is specific that the content as realized images are provided by the material of conscious experience (Юнг, 1995).

As K. G. Jung noted, the archetype is stable and tends to repeat itself “throughout history wherever fantasy freely operates”. The concept of “archetype” is used in various studies, for example, in the study of traditional cultures, in various aspects of human life.

According to Jung, archetypes are structural elements of the human psyche that are hidden in the collective unconscious common to all mankind. Archetypes, preserved in the form of the collective unconscious inherent in each individual, are the result of centuries of experience of our ancestors. They are inherited just as the structure of the body is inherited. Archetypes define the overall structure of the personality and the sequence of images that emerge in consciousness when awakening creative activity, so spiritual life bears an archetypal imprint [17].

K. G. Jung, exaggerating the role of archetypes, saw in them the formative principle present in the psyche of each person. Archetypes structure understanding of the world, themselves and other people; with special distinctness they manifest themselves in mythical narratives, fairy tales, dreams, and also under some disorders psychics. The set of archetypes is limited; they are the basis of creativity and contribute to the inner unity of human culture, make possible the interconnection of different epochs of development and mutual understanding of people. He compared archetypes to a system of crystal axes. It preforms the crystal in solution, acting as a field that distributes the particles of matter. In the psyche, this “substance” is external and internal experience, organized according to these innate forms. Strictly speaking, the archetype itself does not enter into consciousness, it is not given in sense experience. Archetypes in this sense are hypothetical, are a kind of model that allows you to explain the existing experience. Consciousness consists of “archetypal images” has already been subjected to conscious processing. In the experience of

dreams, hallucinations, mystical visions, these images stand closest to the archetype itself, because conscious processing is minimal. It is clear that not every image of a dream or hallucination has an archetypal character – such images are easily recognised by their numinosity, by their power that shakes our psyche, by the feeling of power that overcomes us (Галсанова, 2011).

2.2.3. Dual nature of English fairy-tale symbols and archetypes.

Jung suggested the existence of a deeper layer in the structure of personality, which he called the collective unconscious. The collective unconscious is a repository of latent traces of the memory of mankind and even of our anthropoid ancestors. It reflects thoughts and feelings that are common to all human beings and are the result of our shared emotional past. As Jung himself said: “the collective unconscious contains all the spiritual heritage of human evolution, reborn in the structure of the brain of each individual.” (Юнг, 2016). Thus, the content of the collective unconscious is formed by heredity and is the same for all mankind. It is important to note that the concept of the collective unconscious was the main reason for the divergence between Jung and Freud.

Jung hypothesized that the collective unconscious consists of powerful primary mental images, so-called archetypes (literally, “primary models”). Archetype is a stereotype, a stamp in human thinking, sanctified by cultural and historical tradition, a stable, often figurative, symbolic representation of something. In Jungian philosophy, is understood as inherent in the collective consciousness of each people, ethnos peculiar ideas about the phenomena of life, for example, a water, an old man, etc. This is a kind of “props” of consciousness, located in individuals in the sphere of the unconscious, in the hereditary genetic material inherited from ancestors. A. participate in the formation of fundamental ideas about the world. Further, Jung suggested that archetypal images and ideas are often reflected in dreams, as well as often found in culture in the form of symbols used in painting, literature, religion. In particular, he emphasized that symbols specific to different

cultures often show striking similarities, because they go back to the archetypes common to all mankind (Юнг, 2011). For example, in many cultures he encountered images of the mandala, which he considered embodiments of the unity and integrity of the “I”:



Image 2 “Hayagriva Sand Mandala” by Monks from Seraje Monastery, India, Retrieved from: <http://creativity.denverartmuseum.org>



Image 1 “Mother Earth Turtle” by Cynthia Whitehawk, Apache

Retrieved from: <https://mandalathinkingforselfcoaching.wordpress.com/mandalas-cultures/>

Jung's theoretical system focuses on *the persona*, *the anima* and *the animus*, *the shadow* and *the self* as the main archetypes in everyone's life.

The **persona** (from the Latin word "persona" meaning "mask") is our public face, that is, how we manifest ourselves in relationships with other people. A person is the set of roles that we played in accordance with social requirements. In Jung's understanding, a person serves the purpose of impressing others or hiding his true identity from others. The person as an archetype is necessary for us to get along with other people in everyday life. However, Jung warned that if this archetype takes on great significance, then a person can become shallow, superficial, reduced to only one role and alienated from true emotional experience (ЮНГ, 2016).

In contrast to the role that the person plays in our adaptation to the world around us, the **shadow** archetype represents the suppressed dark, evil and animal side of the person. The shadow contains our socially unacceptable sexual and aggressive impulses, immoral thoughts and passions. But the shadow has its positives. Jung saw the shadow as a source of vitality, spontaneity and creativity in the life of the individual. According to Jung, the function of this is to channel the energy of the shadow, to curb the evil side of our nature to such an extent that we can live in harmony with others, but at the same time openly Express our impulses and enjoy a healthy and creative life (ЮНГ, 2011).

The archetypes of **anima** and **animus** reveal the innate androgynous nature of humans. The anima represents the inner image of the woman in the man, his unconscious feminine side; while the animus is the inner image of the man in the woman, her unconscious masculine side. These archetypes are based, at least in part, on the biological fact that men and women produce both male and female hormones. This archetype, Jung believed, had evolved over the centuries in the collective unconscious as a result of experiences with the opposite sex. Many men, to some extent, "feminized" as a result of years of living together with women, and for women the opposite is true. Jung insisted that anima and animus, like all other archetypes, should be expressed harmoniously, without disturbing the overall balance, so as not to inhibit the development of personality in the direction of self-

realization. In other words, a man should Express his feminine qualities along with masculine ones, and a woman should show her masculine qualities as well as feminine ones. If these necessary attributes remain undeveloped, the result will be one-sided growth and functioning of the personality (ЮНГ, 2016).

The **self** is the most important archetype in Jung's theory. The self is the core of the personality around which all other elements are organised. When the integration of all aspects of the soul is achieved, one feels unity, harmony and wholeness. Thus, in Jung's understanding, the development of the self is the main goal of human life. The main symbol of the archetype of the self is the mandala and its many varieties (abstract circle, halo of the Saint, window-rosette). According to Jung, the integrity and unity of the Self, symbolically expressed in the completeness of figures like the mandala, can be found in dreams, fantasies, myths, religious and mystical experiences. Jung believed that religion is a great force that contributes to the desire of man for integrity and completeness. At the same time, the harmonization of all parts of the soul is a complex process. True balance of personality structures, as he believed, can not be achieved, at least, this can not be reached until middle age. Moreover, the archetype of the Self is not realized until there is integration and harmony of all aspects of the soul, conscious and unconscious. Therefore, achieving a Mature Self requires persistence, perseverance, intelligence, and great life experience (ЮНГ, 2016).

In addition to these archetypes, Jung in his works paid great attention to the archetype of the Mother. The mother archetype has many manifestations. It can be a mother, grandmother or mother in the figurative sense of the word – goddess. According to Jung, the symbol of the mother is also present in things that “*Express the goal of a passionate desire for salvation: Paradise, the Kingdom of God.*” (ЮНГ, 2016). Things that cause a person “*awe*”. The Church, the University, the country, the sky, the earth, the forests, the seas, the moon. The archetype of the mother symbolizes abundance and fertility. “It can be associated with a rock, a cave, a tree, a spring, a spring”. Due to its protective function, the symbol of the mother can be a

mandala. “Hollow objects”, vessels, some animals are associated with it: “cow, hare, useful animals in General” (ЮНГ, 2016).

The mother archetype, like many others, is characterized by a duality of manifestations. “Evil symbols are witch, snake, grave, sarcophagus, deep waters, death, ghosts, brownies and others” [4].

A positive manifestation of the archetype: “the care, sympathy, magical power of a woman; wisdom and spiritual exaltation beyond reason; any useful instinct or impulse; anything that is kind, caring, or supportive or conducive to growth and fertility.” (ЮНГ, 1999). The mother archetype is associated with resurrection and magical transformations. In the negative sense, it can mean “something secret, mysterious, dark: the abyss, the world of the dead, everything absorbing, tempting, that is, something that inspires terror and that is inevitable as fate.” (Пропп, 2014).

Also, Jung believed that every woman passes in its development archetype Virgo. Literally, the virgin, Cora – is Persephone from Greek mythology, the daughter of Demeter, forcibly married to Hades. Woman-child. The mother and the girl. Its purity, purity, flexibility, dependence, pliability remains in each of us throughout life. The archetype of Virgo embodies female submission (ЮНГ, 2016).

2.3. Cultural background of fairy-tale symbols

In this chapter, the matter of symbolism is described and analysed.

Fairy-tales refer to daily-life and occurred once upon a time in unknown places. A storyteller never reveals the actual time or place where the story takes place. This is a special formula of the fairy-tales that includes magic or even mystical elements but reflects the daily life. There are a lot of fairy-tales in English culture that can be used as bright examples. For example, a story about deceased mother who helps her daughter being reincarnated into a cow, boys that took shape of black ravens and flew to the Crystal Mountain or girls, who fell asleep in the wood for a

long time. There is a huge number of such stories that capture the readers and listeners of various generation for many years.

Such stories are true to the reality of other times. That is why it is difficult to understand them nowadays. Fairy-tales are tended to be the incarnations of old customs and beliefs from ancient times and lands. This provoked two models that explain this notion. On the one hand, hypotheses of evolution highlights the survival in time. According to British folklorist Andrew Lang, people see in “proverbs and riddles, and nursery tales and superstitions ... the relics of a stage of thought, which is dying out in Europe, but which still exists in many parts of the world.” (Lang, 1983). All fairy-tale images are rich in magic, cannibalism, no differentiation between animals and people, which means “an age of savage fancy.” (Lang, 1983).

On the other hand, the diffusionist belief emphasizes stability in space. The idea that fairy tales were invented only once and then travelled with the cultural stamp of their place of origin had a worthy pattern in Emmanuel Cosquin. This French folklorist was of the opinion that fairy tales originated in India, and he repeatedly claimed that fairy motifs corresponded to Hindu beliefs (Lang, 1983).

Unfortunately, it is difficult to imagine people trying to learn and convey something if it means nothing to them. Kosquin did not think of branding the chain of metamorphoses in the French text as an “ultra-bizarre ending” and then, one step ahead, stating that “such an Indian ending” is the true sign of the origin of “made in India”. This dangerous argument raises various questions, but focuses on the Central question: why, if the concepts of India were so unique, would Indian fairy tales be borrowed and nurtured by people who found them “strange”? A related problem plagues the evolutionary model. Lang admits that some tales “forms are healthier than others, survive more powerfully and are more widespread”. This notion of differential fitness involves a process of cultural selection that discards any meaningless content while preserving those themes that make sense to the storytellers and their audience. This is a reasonable assumption. But, crucially, it

contradicts the notion that the “wild imagination” of bygone eras could survive in a modern fairy tale (Jakobson, 2019).

In short, the suggestion that fairy tales may have alien cultural traits does not explain why these traits should have survived at all. Alternatively, the premise of symbolism suggests that strange elements in fairy tales are (somehow) relevant to the storytellers and their audience. Models that refer to fairy-tale content as symbolic expressions of concepts relevant to individuals and communities easily explain how fairy-tales are preserved in tradition (da Silva, 2017).

2.4. Universal appeal of symbols in English magic fairy-tales

Many myths spread about the definition and meaning of fairy tales as a genre, so much so that it is staggering. Considered primarily as a genre for children that also has appeal for adults, the fairy tale was and remains more than just a fairy tale for children. The tale has an extraordinary and irresistible appeal to readers, listeners and audiences of all ages all over the world, but it certainly does not have the special power that gives comfort and relief to children in the spirit of Bettelheim or Jung, who distinguish it as childish. genre. And thus it was not invented as a literary genre the authors of the sixteenth century, whose stories were absorbed by the simple peasants. In fact, all the notions that imply that fairy tales were primarily intended for children or originated in writing during the Renaissance in the Western world are myths, and I hope to briefly blow up some of those myths in my talk today.

Fairy-tales are rooted in oral traditions around the world that are hundreds if not thousands of years old and have never been given titles, nor have they existed in the forms in which they are told, printed, drawn, recorded, performed and filmed. today. They were never intended specifically for children, and yet the storytellers and their stories never excluded children. Folklorists usually distinguish between amazing folk tales that originated in oral traditions around the world and still exist, and literary tales that emerged from oral traditions through manuscripts and printing and continue to be created today in various mediated forms. Throughout the world.

In both oral and literary traditions, the types of fairy tales influenced by cultural patterns are so numerous and diverse that it is almost impossible to define an amazing folk tale or tale or to explain the relationship between the two modes of communication (Harvey Darton, 1982).

However, despite their value, the complex relationships and evolution of folk and fairy tales are difficult to understand and define. It is also almost impossible to explain how fairy tales, mostly in the nineteenth century, were assigned to children as a special genre in different national cultures of the Western world. In fact, together with oral and literary fairy-tales form one huge and complex genre, because they are inextricably dependent on each other. It is for this reason that I will use the modern term "fairy tale" in my presentation to embrace oral tradition as the life progenitor of the genre and to try to explain the inexplicable fairy tale, its evolution and spread not as a genre for children, but as a genre that includes children and adults as listeners, readers and spectators.

In other words, my the of the term "fairy-tale" will refer to the symbiotic relationship of oral and literary currents and the symbiotic relationship between young and old, even if I will sometimes make historical distinctions regarding the mediation and receipt of different types of fairy-tales (Harvey Darton, 1982). By focusing on the interaction between the various intermediaries of the tale, one can refute the unhelpful dichotomies, such as print versus oral, that some unenlightened scientists are still pushing to paint a misinformed "new" tale story, and suggest that researchers should focus on the more complex and innovative theories of storytelling, cultural evolution, human communication, and memetics in order to understand how they can help us understand why we are prone to fairy tales and how they "breathe" life into our everyday Affairs (Zipes, 2011).

Almost all attempts by scholars to define the fairy tale as a genre for children have failed because they have not sufficiently researched its history in various Western countries, including the Slavic countries of Eastern Europe, the Middle East, Asia and Africa. They also did not take into account the role that adults played in the creation and maintenance of the genre. Their failure is predictable because the

genre is so fluid and changeable. There are several reasons why miraculous fairy tales have become crammed full of Almighty fairies and why so many writers have called their fairy tales “*contes de fées*”, a term that in French and English has survived to the present day. These reasons can also help us understand why today we are unable to recognize or understand the huge subversive meaning of the term when we use or try to define a fairy tale. This may also be the reason that children as listeners and readers have been and remain attracted to the fairy tale as a genre. (We must remember that fairy tales as oral tales have always been marginal in all societies, just as children have been and remain marginal until they make their way into the socio-cultural mainstream.) Even aristocratic women felt marginalized, one of the reasons they opened salons in the seventeenth century where they told or read their tales before publishing them. These private salons gave them the opportunity to perform and demonstrate their unique skills at a time when they had few privileges in the public sphere [ibidem].

Despite objections to fairy-tales, interest in them increased as they were trivialized, disinfected, and more adapted to the so-called innocent souls of children in most countries. In English-speaking countries, the most significant publication was two volumes of Edgar Taylor’s *Popular German histories* in 1823 and 1826. Emphasizing how historically significant the tales were and how clean and refreshing they were for children, Taylor, following the Grimms, wanted to appeal to the scientific interests of adults and the curious, “innocent” minds of young readers. Indeed, Taylor used an editing process that was tailored to appropriateness, which Grimms also drew attention to, but Taylor was far more of a consummate censor: he artfully made the stories more concise, changed titles, characters, and incidents, mistranslated rhymes, removed references to God and Christianity, downplayed cruelty, and eliminated sexual innuendo (Zipes, 2011).

Fairy tales were not originally intended for children. “Originally told by adult audiences at fireside parties or in cool mugs”, Maria Tatar emphasizes, “fairy tales have joined the Canon of children’s literature (which itself is a recent wine-making year) only in the last two to three centuries”. Many tales have survived hundreds of

years and are as popular today as in old societies. No matter how few books children know, they are often familiar with fairy tales like “Jack and the Beanstalk”. While these tales may appeal to people of all ages, they particularly resonate with children (Harvey Darton, 1982).

Conclusions to Chapter Two

The above discussion suggests that fairy tales depend on living metaphors; metaphors map relevant aspects of one conceptual domain into other conceptual domains. Such juxtapositions constitute a network of symbols from which different versions of fairy tales choose alternative allomotives and metaphorical mappings often use concrete images to construct abstract sentences.

These conclusions imply that the meanings of fairy-tale symbols are not established once and for all. The meanings of symbols depend on the metaphorical transpositions played in fairy tales. Therefore, the comparison of allomotives in fairy-tale variants is crucial in determining active metaphors and such metaphors probably use sensory imagery to convey abstract sentences.

The notion of “archetype” is true and useful for our purposes, because it means that when we speak of the contents of the collective unconscious, we are dealing with the oldest, or rather primordial, types, that is, from time immemorial, universal images. The immediate manifestations of the archetypes we encounter in dreams and visions, on the other hand, are much more individual, incomprehensible, or naive than, say, myths. In essence, the archetype is the unconscious content that is altered by becoming conscious to the perceived; it undergoes changes under the influence of that individual consciousness on the surface of which it arises.

What is meant by “archetype” is made clear by its relation to myth, secret doctrine, fairy-tale. The situation becomes more complicated if we try to psychologically justify what the archetype is. Almost no attention was paid to the fact that myths are primarily psychic phenomena that Express the deep essence of

the soul. The savage is not inclined to an objective explanation of the most obvious things.

All mythologized natural processes, such as summer and winter, the new moon, the rainy season, and so on, are not so much an allegory for the objective phenomena themselves as symbolic expressions of the inner and unconscious drama of the soul.

It is captured by human consciousness through projections, that is, being reflected in the mirror of natural events. This projection lies at the very foundations, and therefore it took several millennia of cultural history to somehow separate the projection from the external object.

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It is captured by human consciousness through projections, that is, being reflected in the mirror of natural events. This projection lies at the very foundations, and therefore it took several millennia of cultural history to somehow separate the projection from the external object. For example, in astrology it came to the absolute discredit of this ancient “*scientia intuitiva*”, because psychological characterology was not separated from the stars (Jeffrey, 2017).

CHAPTER THREE. INTERPRETATION OF FAIRY-TALE ARCHETYPES

3.1. Archetypal interpretation of magic fairy-tales.

Travel to the other world opens the hero a lot of new knowledge, for example, the ability to see and hear the unknown and previously unknown. Symbolically, the transition to the “other” world means the death of the hero, an ancient rite of initiation. This is indicated by the things with which he passes into another world – bread, staff, boots. These are the indispensable attributes of the dead, with which they were escorted to another world. Only after such a symbolic death is possible the revival of the hero in his new capacity. After all, spiritual, inner growth is necessarily accompanied by the death of something obsolete, the withering away of unnecessary and obsolete. And the hero is reborn – wiser, knowing what previously did not know and did not know (Володимирова, 2019).

Symbols in fairy-tales are divided into symbols-artifacts (objects with magical properties, or performs an important role in a fantastic space); characters naturpathy (natural elements and phenomena, found in a fantastic space) and the characters manufactu – verbalized thoughts of the characters, influencing the development of the story. We share the point of view of the religious scholar and ethnographer M. Eliade, who argues that pagan beliefs, which could not be eradicated, were Christianized and still exist in oral folk art. (Dundes, 2017, p. 171-172).

Moreover, we assume that some of the symbols contained in fairy tales associated with Christian culture can convey information about the pre-Christian cultural layer. The first group of symbol objects we analyze includes objects with supernatural properties. As the analysis showed, the most common among them are the names in English fairy tales oven (or hearth), oven, furnace – this center residential space, focus life family, symbol of food and vital energy.

For example, in the English fairy tale “Jan Coo”, a farmer’s family gathers around the hearth to share unusual stories, in particular, about voices coming from the depths of the river located next to the farm: “...*the kitchen is illuminated by the*

cheerful blaze from the furnace... seated on the settle are the farmer and his eldest son... evidently enjoying the genial warmth...” (Риордан, 1987, с. 46].

The adjectives *cheerful-joyful*, *genial-cordial*, *good-natured* and the verb *enjoy* – to have fun, enjoy, used in relation to the hearth fire, contain positive connotations and create an impression of comfort and well-being.

The oven serves as a shelter for Jack, the hero of the fairy tale "Jack and the Beanstalk", escaping from the Ogre: “...*they heard the giant’s footsteps and his wife hid Jack away in the oven*” (Jack and the Beanstalk. English Fairy Tales by Joseph Jacobs, 2014). Jack escapes three times by hiding in the oven. Thus, the same motif is repeated with minor variations, slowing down the course of the fairy tale narrative and emphasizing the significant role of the furnace in the fairy tale locus-house of the Ogre.

3.1.1. Archetypal analysis of “Jack and the Beanstalk”.

Von Franz argues that most of the stories are self-centered, but “we also find in many of the stories motifs that remind us of Jung's notions of shadow, animus, and anime”. The “scientific”, objective nature of these functions is again strongly emphasized: “we must once again realise that we are dealing with the objective, impersonal substructure of the human psyche, and not with its personal individual aspects”. (von Franz, 1996).

Many scientists believe that the Beanstalk in “Jack and the Beanstalk” is a reference to the Tree of life, which is one of our most iconic global images (Harvey, 2019).

Jack lives with his widowed mother and receives the milk that their cow produces. One day, Jack is sent to sell a cow because she is too old and can no longer make money. On the way to the market, a stranger offers Jack 5 magic beans in exchange for a cow, and Jack agrees (*see image 4*). He comes home only to be scolded by his mother for being so stupid and his mother throwing beans out the window. The beans turn into a magical Beanstalk overnight, reaching far above the

clouds. In the morning, after the opening, Jack climbs the Beanstalk and finds a towering castle of stone in which lived the giants (*see image 3*). He continues to infiltrate the castle and eventually starts robbing the giants of their valuables after a few trips. He is eventually caught and so he quickly escapes. By the time he escaped to safety, the giant was chasing the Beanstalk. Jack directs the Beanstalk down, killing the giant and allowing him and his mother to thrive off the wealth created by the giants' treasures (Jake and the Beanstalk. English Fairy Tales by Joseph Jacobs, 2014).



Image 3. Jack and the Beanstalk by Ian Harvey

The mother archetype refers to the upbringing, care, training, provision and protection of youth. Thus, the ideal Archetype of the mother will have these attributes in perfect balance. She will teach and educate her children with love and kindness, but where discipline is required, it will be applied fairly and correctly. In short, her offspring will know the role of the Mother. But is this the archetypal pattern we see in Jack's Mother? Her offspring, young Jack, is described as her "*only child... whom she showed up to make a mistake*" (Jake and the Beanstalk. English

Fairy Tales by Joseph Jacobs, 2014). The origin of the word “indulge” sheds light on Jack’s Mother. In the early 17th century, the word took on the meaning of treating a person with excessive kindness. It comes from the Latin word “indulgere”, which has the meaning of “giving free rein” to anything. So, while Jack’s Mother protected his life when she ran away with him from the Giant, and tried to raise him, cared for him as best she could, even trying to sell her cow to support them (The human mind: Archetypes in fairy-tales: Jack and the Beanstalk, 2019).

By the way, the cow is also an archetype. The cow is at the point of sale, their only livelihood. Note that the cow goes to the Butcher, so like a classic scapegoat, her life will be taken away so the family can live on. The cow is a very important archetype throughout the world, both ancient and modern. For example, in Ancient Egypt, the goddess Nut is associated with a cow. Hathor was also worshipped by the Egyptians as a cow deity. In this role, she was considered a great educator and support of everything. As a nurse cow appears in Norse mythology, in Vedic literature and to this day is considered the most sacred animal of India (The human mind: Archetypes in fairy-tales: Jack and the Beanstalk, 2019). It portrays that role in our story well. Just a word about the Butcher before going back to Jack and Mother. The butcher represents the trickster well. Look at him deliberately deceiving Jack: *“The butcher held some curious beans in his hat; they were of various colours and attracted jack’s notice. This did not pass unnoticed by the butcher; who knowing jack’s temperament thought it was now time to take advantage of it, and determined not to let slip so good an opportunity.... The silly boy”* deceived by the sly butcher

“the cow was exchanged for a few paltry beans.” (Jake and the Beanstalk. English Fairy Tales by Joseph Jacobs, 2014).



Image 4. ‘Jack and the Beanstalk’ illustrated by Walter Crane

Returning to Jack’s mother as he grew out of childhood, she gave up her role. Her role as archetypal mother was subordinated to something else. A shadow appeared in her personality. The end result was that Jack “*didn't pay the slightest attention to anything she said, but was lazy, careless and extravagant*” (Jake and the Beanstalk. English Fairy Tales by Joseph Jacobs, 2014).

Jack, despite himself, becomes a heroic archetype: he is forced upon him. We later learn that the wizened old woman, a Fairy, influenced the whole drama, but Jack didn’t know about it. She is obviously an archetype of the helper, and she tells Jack when they meet on the way to the Giant’s house: “*The day on which you met*

the Butcher as you went to sell your Mother's cow, my power was restored. It was I who secretly prompted you to take the beans in exchange for the cow. By my power the Beanstalk grew to so great a height and formed a ladder. I need not add that I inspired you with a strong desire to ascend the ladder" (Jake and the Beanstalk. English Fairy Tales by Joseph Jacobs, 2014).

There is no doubt that Jack is taking on the role of hero archetype. This is quite evident when we see him withstanding the threat of death upon entering the Giant's lair; we see it manifest when he crawls out of hiding several times and seizes a hen, bags of gold, and a harp. Of course, it took great courage to snatch these objects from under the monster's nose, and then escape from the giant's lair, run down the Beanstalk, cut it down hastily, while the giant pursues in hot pursuit and watches the Ogre rush to his death.

A giant, if not specifically, is the shadow of Jack's father (*see image 5*). This does not mean that he is part of the father's psyche, rather he is a darkness corresponding to the light of Jack's father. As we shall see, the whole psyche of the Giant corresponds to the shadow. The ruined Cottage in which Jack and his Mother lived before Jack and she transmuted the shadow into their nature may well be the shadow aspect of either their former home, or at some distance, the Giant house with its "magnificently furnished great hall" and several other "spacious rooms in a uniform style" (The human mind: Archetypes in fairy-tales: Jack and the Beanstalk, 2019).

When Jack, having climbed a Beanstalk, the Fairy informs him that the Giant was "*As wicked as your father was good; he was in his heart envious, covetous and cruel; but he had the art of concealing these vices and wished to enrich himself at any rate*".

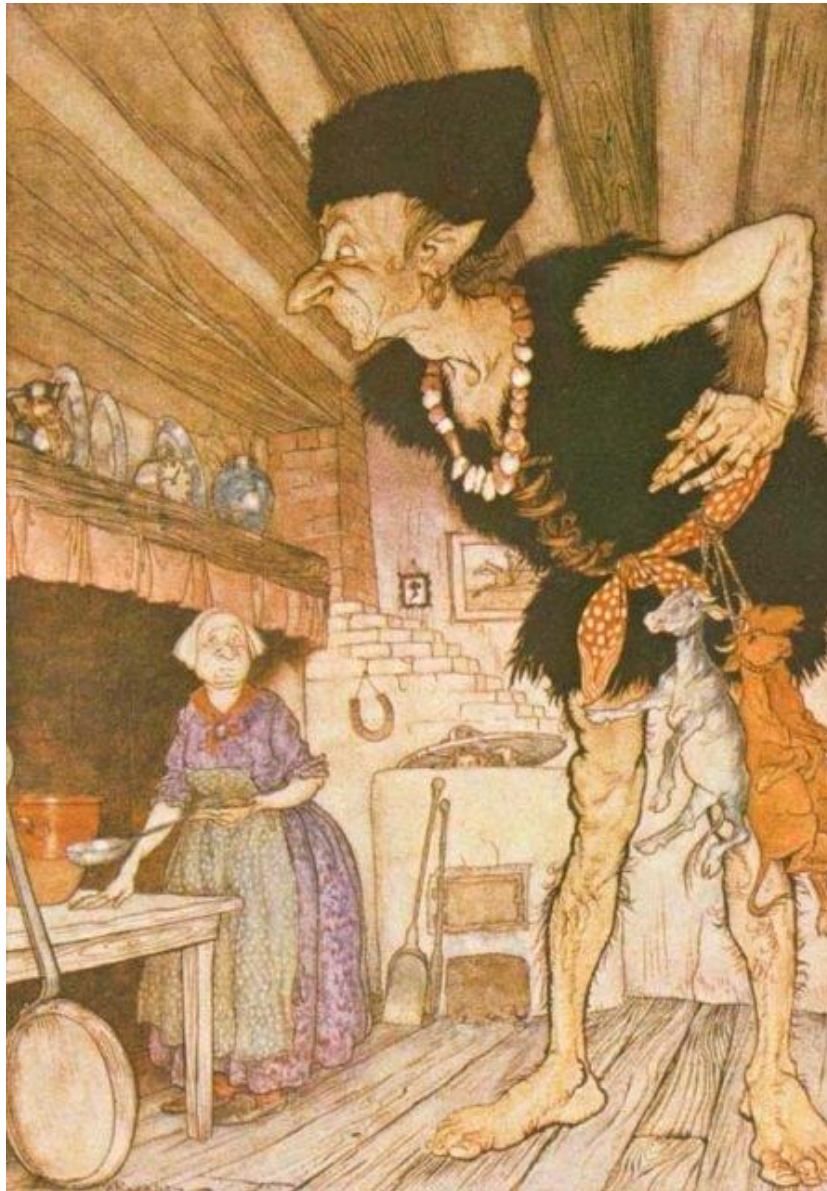


Image 5. Jack and the Beanstalk – the giant Jack and the Beanstalk – the giant

He was also a liar and a calculating murderer, tricking Jack's father into taking him away and then plotting to kill his benefactor. He does this with porter and the Nurse. Despite allowing Jack and his mother to escape, but later the Giant "repented of making her run away". He then proceeds to burn the family's ancestral property.

He is also a cannibal, in his house there is a dungeon in which prisoners are kept, which he will then eat. He is even contemptuous of his wife: he not only runs around her waiting for his hand and foot, but "often raises his hand to hit his wife for not being fast enough". Indeed, he was a "very hot-tempered and impatient" man. In any case, he "constantly reproached her for the loss of the chicken" that Jack

had stolen (The human mind: Archetypes in fairy-tales: Jack and the Beanstalk, 2019).

3.1.2. A Jungian analysis of “Jack and the bean stalk”.

Jung argued that myth and fairy tale are directly related to human behaviour. In this chapter, the point is on the simple story of Jack and the beanstalk and see how it might actually apply to therapy.

Understanding Jung’s terminology is based on reading all of his collections over several decades. It is advisable to start with a brief description of some key words, such as animus, anima, ego, shadow and archetype. Animus refers to the masculine energy of all people, and the term anima refers to the universal feminine energy. The term ego simply means what you are doing right now, reading this article, talking to a colleague, here and now in everyday life – your self-identification as you communicate with others and the world. The definition of shadow in the context of this article refers to same-sex behavior that rejects the ego. Finally, the use of the term “archetype” refers to unconscious models of collective human behavior. For example, everyone has a mother, and the very idea of “mother” is archetypal, having a deep belonging, both conscious and unconscious (Stephen Flynn, 2002).

Jack has a negative anima (that is, male behaviors and beliefs). He is completely unaware of the negative male and female within. He does not know about the existence of the giant, nor the basis of his mother's fears, nor that his father had a naive nature (which is more clearly outlined in the full version of the story), nor the cruelty of his father's killer (the giant). He is innocent and somewhat stupid. Jack is a bit like Peter pan, who had no shadow and so couldn’t accept or even learn about his inner dark side, so he never grew up. Jung describes in detail the imbalance of the psyche, or rather the one-sided development of the mind, and also talks about how people surround themselves, use fantasy as “ ... *compensating situation or attitude of the conscious mind.*” (Юнг, 2011).

Jack's lack of a "father figure" in his life does not allow him to assimilate the role of a father and what is literally "growing up". This was a major factor in Jack and his mother getting stuck. Jack's dependence solely on milk for nourishment at his age is clearly regressive. It depends on the mother, still on the breast.

The story tells a little about his character. He is "... lazy and useless in this place... careless and extravagant, quickly overcomes remorse..." and seems to be easily infuriated and "... *stupid*..." (Opie, 1980). If this was not enough, he is also described as "... *easily frightened*..." (Opie, 1980). He is obviously destroyed by his mother, who compensates for her care. These are traits of the "boy mentality" all too common today. Some men do not accept masculinity and behave like overgrown boys, are dependent (emotional level) on their mothers and even marry and pass this emotional dependence to their wives.

The giant himself was "... scheming, impatient, lying ..." and actually killed the boy's father (Jake and the Beanstalk. English Fairy Tales by Joseph Jacobs, 2014). This situation is very symbolic, because when we get an idea of what awaits Jack, he must both restore the nature of the father and balance it with the nature of the giant killer, thus integrating these extreme opposites into himself. Not only does Jack not know what his father was, or that the giant existed, but he also doesn't know what his mother knew, and was afraid to tell him. Instinctively, Jack is aware of the painful lightness of his mother, so the feminine in a man represents his instinctive qualities, his deep feelings, for Jack they are also not yet developed.

Jack's mother, therefore, represents the state of his own womanhood, as usually the anima is formed from the mother: "... thus confirming the psychological rule that the first bearer of the image of the anima is the mother." (Юнг, 2011). In her attitude toward her son, the indulgent mother compensates for the undeveloped positive male security that is lacking within her and is too afraid to confront her fears. At this point in the story, the gap between conscious and unconscious is large and causes Jack to suffer from "moods", further exacerbating his inability to cope with the world.

A butcher in a fairy tale is a man who eats meat, kills animals, and does business with people in the market every day of his working life. Butcher is essentially hinting at reaching maturity, so Jack needs to accept what lies ahead to become Mature. Aside from our hero, there are only three other men in this story, and the butcher is the only "normal" person we have to meet.

Although he did not appear for long in Jack's life, he is very important and seems to have been a turning point for Jack.

The butcher looks tough and cunning, but he is a therapist and a catalyst, which requires Jack. Consequently, at this stage of Jack's life, our milkman weak is not fit for a butcher, as history proves. Jack has no sense of value, and money is a symbol of value, the exchange between people and money is a mystery to him. The butcher offers the boy beans (seed). This is the story of a boy reaching adolescence (making the seed a symbol of male potency arriving). The butcher is believed to have positive masculine qualities, almost causing Jack to break out of childhood. At this stage of life, it is appropriate to begin an adventure involving "the development of the male within". This fact should be considered before trying to "make a father without". Simply put, a person must be aware, must recognize his own powers within himself, because the outer form reflects the inner identification (Jake and the Beanstalk. English Fairy Tales by Joseph Jacobs, 2014).

Thus, the concept of seed is represented in the story. Jack climbs onto the beanstalk and his mother no doubt rejected her son's maturity, fearing what may happen, but Jack should be responsible for his own fate. To become a responsible, Jack must be aware of his background, his hereditary traits, or he is destined to stay ignorant of both his potential and his mistakes. The beanstalk is only hereditary bridge between childhood and courage. The beanstalk is like a mystical tree reaching for the heavens and is a very old concept. In alchemy, the symbol of a tree grows out of a man's loins, whereas in a woman the tree grows out of her head. Can this last symbol suggest that the development of a woman may be hidden in the fact that she takes into account opinions and points of view, whereas the development of a man comes from the control of his passions and moods?

Another female part of our hero can be found in the footnote "Opus" mentioned in an earlier version of the story, where an old woman whom Jack met on the way was depicted as a beautiful young woman with a peacock. This image of the peacock is an ancient alchemical symbol-among other meanings it represents the soul or the one self. This second woman, presenting herself as such a symbol, allows the youth to overcome all obstacles (a recurring theme in the fairy tale "hero"). She is his guide, the inner woman whose task is to guide the soul. She gives him instructions: "... *Never let your mother know your travels in advance...*". Remember that his mother was "... *overwhelmed with horror and grief... by the death of her father... and was motionless...*". She stays "... *locked in a pathological grief and needs help himself to break out of his trauma ...*" (Jake and the Beanstalk. English Fairy Tales by Joseph Jacobs, 2014).

The hero meets the next significant female figure, the third woman in the fairy-tale. Jack meets the giant's wife and asks her for help, and so learns what it means to be cunning, and by this teaching enters the castle. If we reflect here for a moment, Jack must break away from his mother by first challenging her, then keeping a secret from her, and then learning about his father from the second woman on the way. Finally, he must learn to deceive the third woman. In doing so, he approaches his own complex, that energy ball holding all his own life; the giant and the giant's wife (who is also the female part of the complex). In this case, it is so poorly developed that it involuntarily becomes the means of death of the husband (ЮНГ, 2011).

When Jack eventually returns home with a victory from his to the land of the giant, it's no surprise that he also has to overcome several difficulties at home to correct the imbalance. Now he can not tell his mother when he plans to return. He is gaining new strength. He can climb the bean stalk again, knowing that he is in danger. He must become hungry, and he must "rest on the rocks." But he has more ability to cope with increased difficulties.

It seems that it is not enough just to balance, but also to use what has been returned from the complex, in the real world (for awareness). The energy recovered

after a trip to the complex can take the form of well-being, better sleep, or the ability to perform tasks that were previously considered too dangerous.

Jack's visit to the complex must be short, or he risks becoming part of the problem itself. The ego (consciousness) has also affected the complex itself; the giant smells of English man's blood and instinctively becomes more aware. As the story goes, it must be the opposite: the giant's wife hid Jack in the oven where the food of life was baked (the pan is bread, the companions are those who share the bread together). Symbolically, Jack landed among the company. From this intimate centre or "womb" of the castle Jack had the honour of hearing profound truths. Revelations will unfold from all sides for our hero. The ego is more aware at the expense of the unconscious complex. There is no attempt to integrate the complex into the ego.

Jack will not receive everything he wants because he must leave the castle. Leaving it he was trapped behind iron doors (iron has been thought to hold special powers since ancient Egypt, where such fell from the sky [meteorites] and were used to make Ankh-the key that Tutankhamun holds in his right hand in hieroglyphs) (The human mind: Archetypes in fairy-tales: Jack and the Beanstalk, 2019).

Seizing the harp, her cry roused the Giant in hot pursuit. Jack uses the long day to facilitate his escape, and eventually enlists the support of his femininity, his mother, by yelling at her to get an axe as he descends the bean stalk. Without her help, he could not defeat his enemy. She was helping him defeat the monster, or had a hand in it, so to speak. This contrasts with the giant's wife, whose role in the story seems to have been to destroy her man. The cooperation between the female and the male is repeated again and again in myths and fairy tales.

The story ends with the giant dying in the garden (still in the ego is a space of consciousness). Now the enemy is harmless on their land, on the contrary, when our story began with the flight of the mother in fear of the giant. In a mother facing a fairy, both women can unite in understanding (Opie, 1980). Thus, male and female forces benefit simultaneously, within our hero. We can say that the giant and Jack

also unite in the only possible way. It seems there must be a compatible development of opposites, if not, one will undermine the other.

Jack still needs to reconcile the feminine within himself. To do this, he apologizes to his mother and promises to look after her faithfully, and everyone benefits from the elusive harp-shaped spirit. Jack achieves a good parent within, that is, he combines the qualities of his father, as this is the basis on which he can, with his own cunning, realize and realize his own development. Jack now possesses sufficient knowledge from his father and guiding spirit, along with a developed femininity combined as four in one (The human mind: Archetypes in fairy-tales: Jack and the Beanstalk, 2019).

3.1.3. The cultural significance of “Jack and the Beanstalk”.

“Jack and the Beanstalk” is widely a famous fairy tale from a long time ago. The tradition of rewrites to fit the cultural norm. Andrew Lang's version from 1890 it's just another such version of the classic fairy tale. However, his version has a distinct the influence of the culture around him in time, namely Marxism and British imperialism thinking that were wildly influential at the time. It's inside these ideologies that Jack Langan there is both Jack the oppressor and Jack oppressed. Along with other artifacts time, this article aims to position Lang's version against Marxists and British imperialist influences to draw a complete picture of the cultural archetypes in “Jack and the Beanstalk”.

For most of humanity Existence, Oral history was the only way to save events and the transmission of stories in the future generation. Long before reading and the letter became the form of a man communication, oral history was the only way to survive events out of it. From these oral stories come many of the most popular stories whose existence long outlived their environment.

These stories, or fairy tales, have generated archetypes that stretch across all cultures and across time. One striking example of this is the story of the deceiver. As explained in the encyclopedia of African Americans “in all cases, the trickster

characters are cunning, charming and mischievous, and they almost always come into conflict with characters who are physically larger and stronger than they are, so they must use their cunning to deceive these stronger opponents (“Trickster Tales”). Examples of characters of this type date back thousands of years. A few of the most famous are David from his biblical battle against Goliath, rabbit B’er from African-American slave stories, Loki from Norse mythology and, of course, Jack from “Jack and the Beanstalk”, which continues to be popular even to this day. However, the version considered here is taken from the 1907 publication the Red fairy of 1890 by Andrew Lang (Grosh, 2017).

Part of this duality that is most emphasized in lang's version itself, Jack, how the oppressed. Trickster tales like this are almost universally used create a plot around a small character who fights against a larger one, usually violent character. In this regard, it makes sense to look at the deceiver Jack. history in the context of Jeffrey Jerome Cohen's monster science “monster Culture” (Seven theses) “to understand the cultural implications of being Jack's monster, Giant, then. As Cohen States in his first thesis, “the monster is born only in this metaphorical crossroads, as the embodiment of a certain cultural moment-time, feelings and place” (The Oxford Encyclopedia of Children’s Literature, 2006).

To understand the purpose of the monster, we need to understand what he's doing and why Jack is afraid of it. To do this, we must understand what makes a Giant a monster, as in in a general sense, and specifically with regard to Jack. First of all, it is important to understand what is a giant, in terms of folklore history. Behind the archetypes and motifs in folklore and literature: “*in world mythologies, however, giants as a rule, colossal figures of the evil spirit, enemies of gods and mortals and often discovers an unusual trait, for example, fire breath has several heads or participation in cannibalism*” (The Oxford Encyclopedia of Children’s Literature, 2006). Although this is a specific translation Jack’s story leaves such absurd qualities, it certainly has its own unique characteristics that are best understood through the grotesque.

Importantly, the story is told from the perspective of a young guy who is not only poor but also fatherless and in dire need of food. It makes sense for Jack to be pitted against a Giant. As Cohen says, what we fear are monsters that's really what we want: *“the very creatures that are scary and interruption can trigger a powerful escapists fantasies; the link monster with banned makes monster even more attractive as a temporary exit from restrictions”* (Nagar, 2005). For example, the Giant is one-on-one with the mother figure, his wife, and is also shown not to be very smart as the wife easily convinces him that Jack is not there. However, that there is an important contrast between the two: Jack is small and poor, and the Giant is voracious and wealthy, his size literally reflects his status. What makes him terrible – his size, his impressive character and his excessive greed – is all that Jack openly envies.

However, on closer examination, it is possible to discover the fact that the piece reinforces the story of the white man’s burden, freeing Jack completely for any misdemeanour and, in this version, even rewarding him and directly stating that his invasion of the Giant's house and his robbery of the Giant’s property it’s a birthright. It is important to note that this part does not humanize giant. Both the Giant and the Giantess are called only so: the Giant and Giantess. In addition, the lang version of “Jack and the Beanstalk” is doing everything possible to show the audience that Jack didn't do anything wrong. In fact, history makes Jack a hero for his actions. This may seem strange to a modern audience, but at the time The attitude that some groups of people were inferior to others made sense (The Oxford Encyclopedia of Children’s Literature, 2006).

3.2. Elements of Nature as archetypes in a fairy-tale.

3.2.1 Tree, Forest and The Garden

Sometimes we get lost in a dark impenetrable emotional forest. They are betrayed and feel the fear alone and crave physical or spiritual food. While the world

is oppressive and we can't find a way out of the situation - we can't see the tree from the trees. We see only the details and miss the big picture in this dark night of the soul (Юнг, 2011).

Among the most often used in fairy tales natural facts, saturated with symbolism – water and forest. In the Christian tradition, the forest represents danger: “*will anyone drive away a hungry lion in the forest?..*” (Третья книга Ездры. Глава 16). Trees in the forest become not only a source of wood, but also turn into idols: “*He cuts himself cedars, takes pine and oak, which he chooses between the trees in the forest. and part of this he uses to keep him warm . And from the same. makes an idol, and prostrates himself before it*” (Valery, 2019).

In fairy tales, the forest is a “foreign” space, the habitat of wild animals and magical creatures hostile to man. “The first thing she saw was a tree rising from the ground. it had become a very thick forest around her. there she found a great many women dancing and making merry. The First thing she saw was a tree. It became a very dense forest around her. there she found many women dancing and celebrating” (Риордан, 1987).

In the fairy-tale “Jack and the Beanstalk”, the stalk is a variation of a tree that grows high above to the sky. It can be interpreted as the “bridge” to another world, which is usually magic: “*Why, the beans his mother had thrown out of the window into the garden had sprung up into a big beanstalk which went up and up and up till it reached the sky*” (Jack and the Beanstalk. English Fairy Tales by Joseph Jacobs, 2014).

The image of an apple tree is also of great value, as it acts as an assistant and at the same time a mediator between the worlds: “*So she ran to the apple-tree and cried: 'Apple-tree, apple-tree, hide me, So the old witch can't find me; If she does she'll pick my bones, And bury me under the marble stones.'*” “*So the apple-tree hid her*” (“Old Witch”, collected by Joseph Jacobs, 2018).

3.2.2. *The image of Water*

The second significant natural element is water in fairy tales usually symbolizes life. In fairy tales, the symbolism of water has much in common with the biblical. Thus, the water with which a mother washed her child's feet breaks the spell and protects the house, as in the fairy tale "The Horned Women": "To break their spells, she sprinkled the water in which she had washed her child's feet." (Jacobs, 2018, p. 34). To break their spells, she sprayed water in which she washed her child's feet.

It is common for many people to have the idea that the other world is on the other side of the sea or any other water area. A rejuvenated water was considered to be a locus that combines "that" and "this". In English fairytales, overcoming the waterscape is a test in which a hero receives the reward: "*At last, one day, the stepmother thought to get rid of her altogether; so she handed her a sieve and said to her: 'Go, fill it at the Well of the World's End and bring it home to me full, or woe betide you.' For she thought she would never be able to find the Well of the World's End, and, if she did, how could she bring home a sieve full of water?*" (William Morris "The Well of World's End", 2018).

3.2.3. *Fire and its facets*

Most of all the archetype of fire is associated with knowledge, purification and rebirth. A great example of these notions can be seen in the image of Phoenix, a magic bird from myths reborn from ashes: "*In the Garden of Paradise, beneath the Tree of Knowledge, bloomed a rose bush. Here, in the first rose, a bird was born. His flight was like the flashing of light, his plumage was beautiful, and his song ravishing. The bird flutters round us, swift as light, beautiful in colour, charming in song. He flies through the chamber of content, and brings sunshine into it, and the violets on the humble table smell doubly sweet.*" (Hans Christian Andersen "The Phoenix Bird") (Rudd, 2008).

In this regard, the main fairy-tale symbol of resurrection is significant. The Phoenix bird, which is reborn from the ashes again and again. This image is

considered a mythological reflection of the process of sunrise and sunset, but if we look deeper, the Phoenix is a symbol of the inner purification of man in the process of constant spiritual growth and overcoming the material world in favor of deeper and more important values (Володимирова, 2015).

3.3. Reinterpretation of archetypes and their influence on modern thinking and fairy-tales.

Postmodern literary discourse, which has been the subject of keen interest in literary and linguistic research over the past decades, is a special system of meanings and principles of text generation. Its main characteristics are the absence of a rigidly structured worldview model of the world, the erosion of value and aesthetic categories, and the conscious rejection of attitudes and norms.

The postmodern paradigm includes a hybridization of genres, the principle of reader co-creation is intertextuality with its support of the whole diversity of cultural heritage and the diversity of cultural codes, the principle of language play, implemented both at the level of the content plan and expression plan, the ambiguity of the sign code, “multiple” coding and other traits, in their totality, creating that blurred, multidimensional, and multi-valued world that we call postmodernist discourse (Мелетинский, 2001, p. 14).

The philosophical and aesthetic influence of postmodernism can be traced in all forms and genres of modern literature, including a traditional literary form as a fairy tale. An English-language author's, or literary, fairy tale of the XX-XXI centuries, on the one hand, preserves the external structural features characteristic of folk tales – linear development of the plot, the final invariance of the functions – the actions of the characters, a set of roles correlated with these functions. (Мелетинский, 2001, p. 11).

Most author's fairy tales are characterised by such typical signs of folk art as a fantastic chronotope (the uncertainty of the place and time of the events described),

an irrational element, and the presence of a moral lesson (Мелетинский, 2001, p. 14).

At the same time, the author's tale cannot but experience the influence of general literary trends, turning into a work that reflects the main features of the literature of postmodernism, with all its uncertainty and ambiguity. The text of the fairy tale turns, according to the definition of U. Eco, from a "closed", aimed at a specific, children's audience, assuming an unambiguous, sequentially linear interpretation of plot meanings into an "open" one, "when each interpretation responds in all other senses", when the reader perceives the text as a labyrinth "consisting of many confusing routes" (Eco, 1979, p. 21).

Moreover, with all the richness of interpretation options, with all the plurality of cultural codes involved, the interpretation cannot be arbitrary or random. The interpretation process became an element of the process of generating the text itself, and the reader became a co-author, whose direct participation helps the text to fully actualize its potential content. In other words, the author offers the reader a work that needs to be completed, a certain variety of possibilities, organized according to the plan of the author himself and "endowed with internal developmental needs (Eco, 1979, p. 21).

The binary structure of fairy-tale functions, characteristic of both folklore and literary fairy tales (good - evil, loss - gain, action - opposition, etc.), in the space of a postmodern fairy tale turns more likely into a kind of dualistic unity, where contrast and juxtaposition replace each other in the language game peculiar to postmodernism. Consider, for example, the opposition of the real and the unreal in the description of the house of Coraline in two worlds from famous fairy-tale by Neil Gaiman. At the superficial level, the binary opposition is unequivocal: the unreal, imaginary, artificially created house in the "other" world is opposed to the real house: "*Coraline had time to observe that the house itself was continuing to change, becoming less distinct, and flattening out, even as she raced down the stairs. It reminded her of a photograph of a house now, not the thing itself*" (Gaiman, 2009).

Coraline managed to notice that the house continued to change, losing its clear outline and becoming flat as Coraline ran down the steps. Now he looked more like a photograph of a house than a real house. At the same time, the description of the “real” house bears the features of unreality, the imaginary world of Gothic romances and E. Po’s stories. But he drowns in a fog and every time it does not appear in the way it seems, where in the garden the stones look like frogs, and the toads resemble stones. N. Gaiman creates a complex narrative space resembling a mirror room in which dual concepts, repeatedly reflected in each other, changing and distorting, nevertheless create a coherent narrative fabric.

The dualism of the real is the imaginary, the thing is the symbol (tree symbols, a white sheet of fog), the banal is unusual, funny is sinister (mice - rats, dogs - bats), living is inanimate, etc. that finds its embodiment both in terms of content and in terms of expression. The following passage demonstrates how the “other” father turns from an animated being into a “thing”, an abstraction devoid of soul, which is reflected in the use of possessive pronouns and the noun “thing” in direct circulation: *“Coraline patted its hairless head. Its skin was tacky, like warm bread dough. “Poor thing,” she said. “You’re just a thing she made and then threw away” [Ibidem].*

The idea of mirroring, contrasting similar, but not identical entities, is the basic principle of constructing a narrative in the Gaiman fairy tale, and each entity is also dual in nature and exhibits opposite features. The “other” mother, initially perceived as an idealized embodiment of motherly care, a creature living for her child and thus contrasted with the indifferent and self-deepened real mother, turns into an entity that wants to swallow this child. The beautiful lady (belle dame) turns into a witch (beldam) (Rudd, 2008), the antithesis turns into synthesis, complicating the figurative structure of the character: *“She wants something to love, I think,” said the cat. “Something that isn’t her. She might want something to eat as well. It’s hard to tell with creatures like that” (Gaiman, 2009).*

The idea of transformation, distortion, change of form, characteristic of the postmodern paradigm is another central idea of the narrative. Elderly actresses merge into a single twisted creature, an old neighbor scatters a lot of rats, the “other”

father swells like a dough, dogs transform into bats. However, all these changes do not create new entities, but only disfigure and distort the existing reality, since the “other” mother, who can only select and appropriate, not capable of independent creative activity, counterproductive: “The other mother could not create. She could only transform, and twist, and change [Ibidem].

In this uncertain, fluid, distorted reality, only a few remain stable and do not undergo doubling: one door, one key, one Coraline. It is Coraline who is the key to this world, it is her fears, desires and complexes that create the bizarre environment in which she finds herself, like a mousetrap, and only realizing her fears and mastering her desires, she gets the strength and power to close this door. This transformation of the capricious teenager, her formation as an adult personality, a change in the inner essence of the heroine is not characteristic of fairy tale discourse, but rather reflects the features of a different literary genre, namely, as mentioned above, the stories of growing up, “coming-of-age novels”.

However, another character in the tale, the cat, consciously refuses the need to bear any name. In this case, any identifier is unnecessary, redundant, because, unlike Coraline, who is trying to find her place in relation to a certain system, the cat is outside the system and does not need such a definition. The symbol of the name as a sign becomes empty, losing the signified: “*No,*” *said the cat. “Now, you people have names. That’s because you don’t know who you are. We know who we are, so we don’t need names”* [Ibidem].

An ambiguous interpretation of the meanings of a fairy tale is largely facilitated by its allusive nature, where numerous allusive references, quotes and reminiscences are built into a harmonious balanced system, providing the possibility of a wider and more varied interpretation of this work. Using allusion in the broad sense of the word, as one of the forms of implementation of intertextuality, Gaiman activates the process of perception, including through the paradox of the imagery that he builds, creating the artistic subtext necessary to convey the artistic meaning.

One and the same image is interwoven from a multitude of allusive fragments, creating something new and, at the same time, easily recognizable, and the inevitable

subjective loss of meanings or interpretation errors can be easily compensated for when decoding parallel images. The sophisticated reader will easily see in this work the travesty of *Alice in Wonderland* and *Alice Through the Looking Glass*, even if she does not recognize the rabbit hole allusion in the dark mysterious corridor.

Each image of the tale is a bizarre combination of several allusive chains. The cat evokes in memory not only the numerous animal helpers of fairy tales of folklore, but also the Cheshire cat L. Carroll, and the Kipling cat walking on its own, and Egyptian mythical cats standing guard between the real and other worlds, symbolizing at the same time integrity and uncertainty, confident self-identification, curiosity, independence.

The image of the “other” mother is one of the most multifaceted in the fairy tale, and the allusive references that created it are just as complex and contradictory. Here are numerous evil stepmothers and evil witches of fairy tales, often merging together in the narrative of these tales themselves, and the basic archetype of absorbing motherly love, and the Victorian tale “New Mother” written in the 19th century by Lucy Clifford (Goss, 2009).

The reader begins to perceive the threat posed by the “other” mother, almost earlier than Coraline herself, looking at her long, constantly moving fingers, reminiscent of the legs of an insect or spider, her button eyes, symbolizing the absence of a soul. For the sophisticated, educated reader, the “other” mother is also Medusa (Rudd, 2008), with her hair, “*wriggling like lazy snakes on a warm day*”, *like the tentacles of a creature in the deep ocean*” (Gaiman, 2009). Like Medusa, it combines horror and charm, the unity of chaos and order, beauty and treachery.

Thus, by the example of N. Geiman’s fairy tale “Coraline”, we see that the poetics of the postmodern fairy tale are the poetics of the “open” text, this is a work in motion that admits and assumes an infinite number of aspects of the work itself, which are reflected in each other and interacting with each other with each other, they mutually reveal the meanings hidden in them, as well as an infinite number of aspects of interpretation that are not mutually exclusive, but mutually complement each other with the active participation of the interpreting person (Winther, 2012).

Conclusions to Chapter Three

Numerous symbols of folk tales reflect the cultural, social and daily realities of a certain people, that were influenced by the formation of their outlook, values, behavioral codes including the modelling of “possible worlds” in fairytales. The archetypal symbol lies in the basis of the world of culture as a way of representing the environment in its spatial extent.

The archetypal elements that exist in fairytales are usually represented via natural world. Important role in magic fairytales belongs to the archetype of the Tree. The symbol of a tree can be coincided with the image of the tree of life, the bridge between real and magic world. The brightest example of this notion is manifested by the fairytale “Jack and the Beanstalk.

The image of an apple tree is also of great value, as it acts as an assistant and at the same time a mediator between the worlds.

The essential elements of the English fairytale ethnical spaces are the archetypal symbols of Fire and Water belonging to the main elements of existence, symbolically reinterpreted in magic fairytales as ambivalent images (fire – sun – candle (fate, soul of man). Most of all the archetype of fire is associated with knowledge, purification and rebirth. A great example of these notions can be seen in the image of Phoenix, a magic bird from myths reborn from ashes.

The archetype of Water – a sea or a stream as an insurmountable or difficult obstacle is usually a symbol of birth, fertility and death.

It is common for many people to have the idea that the other world is on the other side of the sea or any other water area. A rejuvenated water was considered to be a locus that combines “that” and “this”. In English fairytales, overcoming the waterscape is a test in which a hero receives the reward.

The symbolic function of Water (seas, oceans, etc.) as the boundary between worlds is connected with fabulous scenes about the presence of a hero at the bottom of the sea.

GENERAL CONCLUSIONS

The results of the study allowed to come to such conclusions.

1. The genre of the fairy tale is interesting and insufficiently explored by modern folklore. At the same time, it is fairy tales that lift the veil over the mystery of the human psyche and unconscious, which breaks through in dreams and are splited into separate images.

Fairy tales are easy to remember: once people hear them, we easily reproduce the plot. Somewhere on the level of the subconscious, such stories are close to us, so listening to a fairy tale, we seem to experience a kind of remembrance of the once known, catch the experience encoded in symbols.

2. Thanks to the research work of C. G. Jung, the discipline concerning the meaning of myths and fairy tales, for the first time received an empirical, scientific basis. As a result, it became possible to understand mythologems not only in terms of intellectual history or as a poetic interpretation, but also scientifically: that is, to understand them with respect to the objective form in the functional aspect, as a vital phenomenon of the unconscious psyche.

3. Numerous symbols of folk tales reflect the cultural, social and daily realities of a certain people that were influenced by the formation of their outlook, values, and behavioral codes including the modelling of “possible worlds” in fairytales. The archetypical symbol lies in the basis of the world of culture as a way of representing the environment in its spatial extent.

Among the most noteworthy functions of the archetypes and symbols in a fairy-tales and children stories is the formation of human reasoning and culture. Thus, archetypes are viewed as originators of human reasoning and cultural heritage.

4. The basis of fairy-tale texts is the presence of over-natural elements, which are manifested at the level of characters, objects, events. The supernatural is all-encompassing and dominant than in the fairy tale text.

5. The most common cause of archetypal narratives is the personal experience of the individual, received by him in a dream or in the form of ordinary

hallucinations (individual and mass), when the unconscious content invades the life of a particular person. Such an experience always has a supernatural (divine) nature.

In primitive society, such an experience has never made a secret. On the contrary, it always became the subject of General discussion and gradually clarified as a result of its comparison with other folklore stories close to the topic.

6. Sigmund Freud stated that symbols and archetypes are fossil meanings of archaic metaphors. He was interested in symbols that originated from consciousness and were described as silent elements of dreams.

According to Freud, fairy tales and myths have “the same dynamic source” as dreams and neurotic symptoms: they want to “relieve the tension”, which necessarily occurs in a person when his desire for pleasure is limited. In this sense, a fairy tale is always a “distortion” of reality.

7. Carl Gustav Jung presupposed that elements of the collective unconscious or archetypes can be conveyed via many symbols. The archetype should stand for a particular object and each symbol means its aspect. According to Jung, archetypes are structural elements of the human psyche that are hidden in the collective unconscious common to all mankind. Archetypes, preserved in the form of the collective unconscious inherent in each individual, are the result of centuries of experience of our ancestors. They are inherited just as the structure of the body is inherited.

8. Jung’s theoretical system focuses on the persona, the anima and the animus, the shadow and the self as the main archetypes in everyone’s life.

9. Symbols in fairy-tales are divided into symbols-artifacts (objects with magical properties, or performs an important role in a fantastic space); characters naturpathy (natural elements and phenomena, found in a fantastic space) and the characters manufactu – verbalised thoughts of the characters, influencing the development of the story.

10. The archetypal language of fairytales is marked by certain universal features. Constant images of fairy tales symbolise the unity of man with nature,

reflecting the original mythical notions about the autochthonous origin of humans from nature as well as their relationship with the elements of existence.

RÉSUMÉ

The origin and nature of universal fairytale archetypes remain one of the least investigated aspects of fairytale narrative. According to the West European tradition of symbolic awareness, the characters are the remnants of archaic metaphors that convey “fossil” meanings that originate from the primitive times and therefore are not always clear nowadays.

The work consists of an introduction and three chapters. The total length of the work is 68 pages. There are 72 sources in the list of references.

The **first chapter** of the scientific study explains the definition of archetypal symbols, their origin, basic functions and ways of presentation in fairy tales; explains the main reasons for the presence of a magical element in fairy tales.

The **second chapter** examines archetypes from a psychological and cultural point of view. The role of natural elements as the main archetypes in English-language fairy tales is revealed; the views of psychologists S. Freud and K. Jung on the phenomenon of archetypal symbols in fairy tales are investigated; a certain ambiguous and ambivalent nature of archetypes is introduced and cultural soil for the appearance of symbols and their role in the development of traditions are described.

In the **third chapter** the ways of interpretation of archetypal symbolism in English fairy tales are investigated, the meanings and symbolism of natural elements are revealed and archetypes in famous English fairy tales are analyzed.

Keywords: archetype, symbol, fairy tale, magic element, culture, metaphor, tradition, subconscious, functions of archetypes, water, wood, fire, the anima, the animus, the persona, the self, the shadow.

РЕЗЮМЕ

Походження і природа універсальних казкових архетипів залишаються одним з найменш досліджених аспектів казкового нарративу. Згідно з західноєвропейською традицією символічної свідомості, архетипи – це пережитки архаїчних метафор, які передають «скам'янілі» смисли, що беруть свій початок з первісних часів і тому не завжди зрозумілі в наші дні.

Дипломна робота складається зі вступу та трьох розділів. Обсяг роботи складає 68 сторінок. У списку використаної літератури нараховується 72 джерела.

У **першому розділі** наукового дослідження пояснюється визначення архетипних символів, їх походження, базові функції та способи презентації в казках; пояснюються основні причини наявності магічного елемента в казках.

У **другому розділі** досліджено архетипи з психологічної та культурологічної точки зору. Розкрита роль природних елементів як основних архетипів в англійських казках, досліджено погляди психологів З. Фрейда та К. Юнга на феномен архетипних символів у казках, визначена двозначна та амбівалентна природа архетипів, описане культурне підґрунтя для появи символів та їх роль у розвитку традицій.

У **третьому розділі** досліджено способи інтерпретації архетипної символіки в англійських казках, розкрито значення та символіку природних елементів та проаналізовано архетипи у відомих англійських чарівних казках.

Ключові слова: архетип, символ, казка, чарівний елемент, культура, метафора, традиція, підсвідомість, функції архетипів, вода, дерево, вогонь, аніма, анімус, персона, самість, тінь.

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APPENDIX

“JACK AND THE BEANSTALK”

*(English folktale as told by
Joseph Jacobs)*

“There was once upon a time a poor widow who had an only son named Jack and a cow named Milky-white. And all they had to live on was the milk the cow gave every morning, which they carried to the market and sold. But one morning Milky-white gave no milk, and they didn’t know what to do.

“What shall we do, what shall we do?” said the widow, wringing her hands.

“Cheer up, Mother, I’ll go and get work somewhere,” said Jack.

“We’ve tried that before, and nobody would take you,” said his mother. “We must sell Milky-white and with the money start a shop or something.”

“All right, Mother,” says Jack. “It’s market day today, and I’ll soon sell Milky-white, and then we’ll see what we can do.”

So he took the cow’s halter in his hand, and off he started. He hadn’t gone far when he met a funny-looking old man who said to him, “Good morning, Jack.”

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Jack and the Beanstalk “Good morning to you,” said Jack, and wondered how he knew his name.

“Well, Jack, and where are you off to?” said the man.

“I’m going to market to sell our cow here.”

“Oh, you look the proper sort of chap to sell cows,” said the man. “I wonder if you know how many beans make five.”

“Two in each hand and one in your mouth,” says Jack, as sharp as a needle.

“Right you are,” says the man. “And here they are, the very beans themselves,” he went on, pulling out of his pocket a number of strangelooking beans.

“As you are so sharp,” says he, “I don’t mind doing a swap with you—your cow for these beans.”

“Go along,” says Jack. “Wouldn’t you like it?”

“Ah! You don’t know what these beans are,” said the man. “If you plant them overnight, by morning they grow right up to the sky.”

“Really?” says Jack. “You don’t say so.”

“Yes, that is so, and if it doesn’t turn out to be true you can have your cow back.”

“Right,” says Jack, and hands him over Milky-white’s halter and pockets the beans.

Back goes Jack home, and as he hadn’t gone very far, it wasn’t dusk by the time he got to his door.

“Back already, Jack?” said his mother. “I see you haven’t got Milkywhite, so you’ve sold her. How much did you get for her?”

“You’ll never guess, Mother,” says Jack.

“No, you don’t say so. Good boy! Five pounds, ten, fifteen, no, it can’t be twenty.”

“I told you you couldn’t guess. What do you say to these beans; they’re magical, plant them overnight and—”

“What!” says Jack’s mother. “Have you been such a fool, such a dolt, such an idiot, as to give away my Milky-white, the best milker in the parish, and prime beef to boot, for a set of paltry beans? Take that! Take that! Take that! And as for your precious beans, here they go out of the window. And now off with you to bed. Not a sip shall you drink, and not a bit shall you swallow this very night.”

So Jack went upstairs to his little room in the attic, and sad and sorry he was, to be sure, as much for his mother’s sake as for the loss of his supper. At last he dropped off to sleep. When he woke up, the room looked so funny. The sun was shining into part of it, and yet all the rest was quite dark and shady. So Jack jumped up and dressed himself and went to the window. And what do you think he saw? Why, the beans his mother had thrown out of the window into the garden had sprung up into a big beanstalk which went up and up and up till it reached the sky. So the man spoke truth after all.

The beanstalk grew up quite close past Jack's window, so all he had to do was to open it and give a jump onto the beanstalk, which ran up just like a big ladder. So Jack climbed, and he climbed and he climbed and he climbed and he climbed and he climbed and he climbed till at last he reached the sky. And when he got there he found a long broad road going as straight as a dart. So he walked along and he walked along and he walked along till he came to a great big tall house, and on the doorstep there was a great big tall woman.

"Good morning, mum," says Jack, quite polite-like. "Could you be so kind as to give me some breakfast?" For he hadn't had anything to eat, you know, the night before and was as hungry as a hunter.

"It's breakfast you want, is it?" says the great big tall woman. "It's breakfast you'll be if you don't move off from here. My man is an ogre and there's nothing he likes better than boys broiled on toast. You'd better be moving on or he'll soon be coming."

"Oh! Please mum, do give me something to eat, mum. I've had nothing to eat since yesterday morning, really and truly, mum," says Jack. "I may as well be broiled as die of hunger." Well, the ogre's wife was not half so bad after all. So she took Jack into the kitchen and gave him a chunk of bread and cheese and a jug of milk. But Jack hadn't half finished these when thump! thump! thump! the whole house began to tremble with the noise of someone coming.

"Goodness gracious me! It's my old man," said the ogre's wife. "What on earth shall I do? Come along quick and jump in here." And she bundled Jack into the oven just as the ogre came in.

He was a big one, to be sure. At his belt he had three calves strung up by the heels, and he unhooked them and threw them down on the table and said, "Here, wife, broil me a couple of these for breakfast. Ah!

What's this I smell?

Fee-fi-fo-fum,

I smell the blood of an Englishman,

Be he alive, or be he dead

I'll grind his bones to make my bread.

“Nonsense, dear,” said his wife, “you’re dreaming. Or perhaps you smell the scraps of that little boy you liked so much for yesterday’s dinner. Here, you go and have a wash and tidy up, and by the time you come back your breakfast will be ready for you.” So off the ogre went, and Jack was just going to jump out of the oven and run away when the woman told him not. “Wait till he’s asleep,” says she. “He always has a doze after breakfast.”

Well, the ogre had his breakfast, and after that he goes to a big chest and takes out a couple of bags of gold, and down he sits and counts till at last his head began to nod and he began to snore till the whole house shook again.

Then Jack crept out on tiptoe from his oven, and as he was passing the ogre he took one of the bags of gold under his arm, and off he pelters till he came to the beanstalk, and then he threw down the bag of gold, which of course fell into his mother’s garden, and then he climbed down and climbed down till at last he got home and told his mother and showed her the gold and said, “Well, Mother, wasn’t I right about the beans? They are really magical, you see.”

So they lived on the bag of gold for some time, but at last they came to the end of it, and Jack made up his mind to try his luck once more up at the top of the beanstalk. So one fine morning he rose up early and got onto the beanstalk, and he climbed and he climbed and he climbed and he climbed and he climbed and he climbed till at last he came out onto the road again and up to the great big tall house he had been to before. There, sure enough, was the great big tall woman standing on the doorstep.

“Good morning, mum,” says Jack, as bold as brass. “Could you be so good as to give me something to eat?”

“Go away, my boy,” said the big tall woman, “or else my man will eat you up for breakfast. But aren’t you the youngster who came here once before? Do you know, that very day, my man missed one of his bags of gold.”

“That’s strange, mum,” says Jack. “I daresay I could tell you something about that, but I’m so hungry I can’t speak till I’ve had something to eat.”

Well, the big tall woman was so curious that she took him in and gave him something to eat. But he had scarcely begun munching it as slowly as he could when thump! thump! thump! they heard the giant's footstep, and his wife hid Jack away in the oven.

All happened as it did before. In came the ogre as he did before, said "Fee-fi-fo-fum," and had his breakfast of three broiled oxen. Then he said, "Wife, bring me the hen that lays the golden eggs." So, she brought it, and the ogre said, "Lay," and it laid an egg all of gold. And then the ogre began to nod his head and to snore till the house shook.

Then Jack crept out of the oven on tiptoe and caught hold of the golden hen, and was off before you could say "Jack Robinson." But this time the hen gave a cackle, which woke the ogre, and just as Jack got out of the house he heard him calling, "Wife, wife, what have you done with my golden hen?"

And the wife said, "Why, my dear?"

But that was all Jack heard, for he rushed off to the beanstalk and climbed down like a house on fire. And when he got home, he showed his mother the wonderful hen and said "Lay" to it; and it laid a golden egg every time he said "Lay."

Well, Jack was not content, and it wasn't very long before he determined to have another try at his luck up there at the top of the beanstalk. So, one fine morning he rose up early and got onto the beanstalk, and he climbed and he climbed and he climbed and he climbed till he got to the top. But this time he knew better than to go straight to the ogre's house. And when he got near it he waited behind a bush till he saw the ogre's wife come out with a pail to get some water, and then he crept into the house and got into the copper. He hadn't been there long when he heard thump! thump! thump! as before, and in come the ogre and his wife.

"Fee-fi-fo-fum, I smell the blood of an Englishman," cried out the ogre. "I smell him, wife, I smell him."

"Do you, my dearie?" says the ogre's wife. "Then if it's that little rogue that stole your gold and the hen that laid the golden eggs, he's sure to have got into the oven." And they both rushed to the oven. But Jack wasn't there, luckily, and the

ogre's wife said, "There you are again with your fee-fi-fo-fum. Why of course it's the boy you caught last night that I've just broiled for your breakfast. How forgetful I am, and how careless you are not to know the difference between live and dead after

all these years."

So the ogre sat down to the breakfast and ate it, but every now and then he would mutter, "Well, I could have sworn—" and he'd get up and search the larder and the cupboards, and everything, only luckily he didn't think of the copper.

After breakfast was over, the ogre called out, "Wife, wife, bring me my golden harp." So, she brought it and put it on the table before him. Then he said, "Sing!" and the golden harp sang most beautifully. And it went on singing till the ogre fell asleep and commenced to snore like thunder.

Then Jack lifted up the copper lid very quietly and got down like a mouse and crept on hands and knees till he came to the table, when up he crawled, caught hold of the golden harp, and dashed with it toward the door. But the harp called out quite loud, "Master! Master!" and the ogre woke up just in time to see Jack running off with his harp.

Jack ran as fast as he could, and the ogre came rushing after, and would soon have caught him, only Jack had a start and dodged him a bit and knew where he was going. When he got to the beanstalk the ogre was not more than twenty yards away, when suddenly he saw

Jack disappear, and when he came to the end of the road, he saw Jack underneath climbing down for dear life. Well, the ogre didn't like trusting himself to such a ladder, and he stood and waited, so Jack got another start. But just then the harp cried out, "Master! Master!" and the ogre swung himself down onto the beanstalk, which shook with his weight.

Down climbs Jack, and after him climbed the ogre. By this time Jack had climbed down and climbed down and climbed down till he was very nearly home. So, he called out, "Mother! Mother! Bring me an axe, bring me an axe." And his mother came rushing out with the axe in her hand, but when she came to the

beanstalk, she stood stock still with fright, for there she saw the ogre with his legs just through the clouds.

But Jack jumped down and got hold of the axe and gave a chop at the beanstalk which cut it half in two. The ogre felt the beanstalk shake and quiver, so he stopped to see what was the matter. Then Jack gave another chop with the axe, and the beanstalk was cut in two and began to topple over. Then the ogre fell down and broke his crown, and the beanstalk came toppling after.

Then Jack showed his mother his golden harp, and what with showing that and selling the golden eggs, Jack and his mother became very rich, and he married a great princess, and they lived happy ever after.” (Jake and the Beanstalk. English Fairy Tales by Joseph Jacobs, 2014).