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THE PROBLEMS OF HARMONY AND DIFFERENCES BETWEEN FANTASY AND MYTH, FAIRY TALE, FICTION

Abstract. The article scrutinizes the distinctions between myth, fairytale, and fantasy within the study of the fantasy genre, an increasingly significant aspect of contemporary world and Kazakh literature. Four predominant perspectives on fantasy in modern literary studies are discussed. One viewpoint negates fantasy's independent literary status, deeming it a subset of fiction, supported by its widespread presence in modern literature, films, and popular culture. Another perspective equates fantasy with fairytales, illustrated by J.R.R. Tolkien's initial classification of his works as "fairytales" before the term "fantasy" gained scholarly recognition. Some researchers argue that fantasy's roots lie in mythology, specifically a "neomyth" born from authors' mythological thinking and ancient myths. This viewpoint is deemed by the author to reveal the genesis and literary essence of fantasy most comprehensively. Lastly, a less supported view ties fantasy's emergence to the evolution of "horror" literature, inspired by 90s computer games, notably championed by the Polish futurist S.S. Lem. However, this perspective lacks substantial backing. The author of the article managed to give his own, author's definition of fantasy by analyzing the opinions of supporters of these four views on the fantasy genre. The scientific article discusses the problems of interrelation and differences between fantasy works from mythology, fairy tales and science fiction. The analysis of definitions and interpretations of literary scholars on this issue is carried out. The author's definition of the fantasy genre based on a comparative analysis of various literary genres is proposed. A comparative table of interrelationships and features of mythology, folklore and literary fairy tales, science fiction, as well as the fantasy genre has been formed. It is concluded that fantasy is a syncretic, dynamic meta-genre that unites literature, philosophy, cultural studies, pedagogy, psychology, the film industry, animated films, computer games, entertainment and other areas.

Keywords: fantasy, mythology, fairy tale, fiction, mystery, genre, neomyth, definitions.

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Фэнтэзидің миф, ертегі, фантастикамен үндестігі және айырмашылығы мәселелері

Аңдатпа. Мақалада қазақ әдебиеті мен әлемдік әдебиеттегі қазіргі уақыттың феноменіне айналып отырған фэнтэзи жанрын зерттеу барысындағы оның миф, ертегі және фантастикамен үндестігі мен айырмашылығы қарастырылған. Автор қазіргі замандағы әлемдік әдебиеттану ғылымындағы фэнтэзиге қатысты қалыптасқан төрт негізгі көзқарасқа тоқталған. Оның біріншісі – фэнтэзи әдебиеттің дербес жанры деп мойындалмайды, тек фантастиканың бір тармағы деп қарастырылады. Тіпті қазіргі әдебиет пен бұқаралық мәдениетте фантастикалық фэнтэзи бағытында жазылған шығармалар мен түсірілген көркем және анимациялық фильмдердің кеңінен таралуы осының айғағы. Фэнтэзиге қатысты көзқарастардың екінші тобы фэнтэзиді ертегінің бір түрі деп есептейді. Тіпті фэнтэзи жанрында

бүкіләлемдік дәрежеде таралған алғашқы қарлығаш туындыларды дүниеге әкелген Дж.Р.Р. Толкиннің өзі фэнтези термині ғылыми айналымға енгізілмей тұрғанда шығармаларын «сиқырлы ертегі» деген айдармен жариялағаны белгілі. Біздің қазақ әдебиетіндегі фэнтези жанрында алғаш рет қалам тербеген Т.Рымжанов та өткен ғасырдың 80-90 жылдары өз шығармаларын ертегі-хикаят, ертегі-повесть, ертегі деген айдарламен шығарғанын білеміз. Фэнтези жанрын зерттеушілердің үшінші тобы оның негізі мифологияда жатыр, ежелгі мифтермен тығыз байланыстағы автордың мифологиялық ойлау жүйесі мен қиялының нәтижесінде туындаған «неомифке» негізделеді деп есептейді. Автор төрт көзқарастың ішінде осы көзқарас фэнтезидің генезисі мен әдеби мазмұнын көбірек ашады деген тұжырымға келеді. Ал, фэнтезидің қалыптасуының төртінші көзқарасы атақты поляк футурологы және жазушысы С.С. Лем және оның жақтастары өткен ғасырдың 90-жылдары пайда болған компьютерлік ойындардың негізінде қалыптасқан «қорқыныштар» әдебиетіндегі ерекшеліктерден келіп шыққан деген тұжырымды басшылыққа алады. Дегенмен бұл көзқарастың жақтастарының саны өте аз. Ғылыми мақалада фэнтези жанрында жазылған шығармалардың шығармалардың мифологиямен, ертегілермен және фантастикамен байланысы мен айырмашылығының мәселелері қарастырылады. Осы мәселе бойынша әдебиеттанушы ғалымдардың анықтамалары мен түсіндірмелеріне талдау жүргізілді. Әр түрлі әдеби жанрларды салыстырмалы талдау негізінде қиял жанрының авторлық анықтамасы ұсынылды. Мифологияның, фольклорлық және әдеби ертегінің, ғылыми фантастиканың, сондай-ақ фэнтези жанрының өзара байланысы мен ерекшеліктерінің салыстырмалы кестесі құрылды. Фэнтези әдебиетті, философияны, мәдениеттануды, педагогиканы, психологияны, киноиндустрияны, анимациялық фильмдерді, компьютерлік ойындарды, ойын-сауық саласын және басқа да бағыттарды біріктіретін дискретті, динамикалық метажанр болып табылады деген қорытынды жасалды.

Кілт сөздер: фэнтези, мифология, ертегі, фантастика, мистика, жанр, неомиф, дефинициялар.

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Проблемы созвучия и отличия фэнтези от мифа, сказки, фантастики

Аннотация. В статье рассматривается его созвучие и различие с мифом, сказкой и фантастикой в процессе изучения жанра фэнтези, ставшего феноменом современности в мировой и казахской литературе. Автор остановился на четырех основных взглядах на фэнтези в современном мировом литературоведении. Первое из них состоит в том, что фэнтези не признается самостоятельным жанром литературы, а рассматривается только как ветвь жанра фантастики. Об этом свидетельствует широкое распространение в современной литературе и массовой культуре произведений, написанных в направлении фантастического фэнтези и снятых художественных и анимационных фильмов. Вторая группа взглядов на фэнтези считает фэнтези волшебной сказкой. Даже, сам Дж.Р. Р. Толкин, впервые написавший свои произведения в жанре фэнтези, получившие всемирное признание, опубликовал свои произведения под заголовком «волшебная сказка», пока термин фэнтези не был введен в научный оборот. Мы знаем, что Т. Рымжанов, впервые написавший книги в жанре фэнтези в казахской литературе, в 80-90-е годы прошлого века выпустил свои произведения под названием сказка-повесть, сказка-былинка, сказка. Третья группа исследователей жанра фэнтези считает, что его основа лежит в мифологии. В основе фэнтези заложен «неомиф», возникший в результате мифологического мышления и воображения автора в тесной связи с древними мифами. Автор приходит к выводу, что из четырех точек зрения именно эта точка зрения больше раскрывает генезис и литературное содержание фэнтези. А четвертый взгляд на становление фэнтези руководствуется утверждением, что известный польский футуролог и писатель С. С. Лем и его сторонники исходили из особенностей литературы «ужасов», сложившейся на основе компьютерных игр, появившихся в 90-х годах прошлого века. Но надо отметить, что очень мало сторонников этой точки зрения. Автору статьи удалось дать свое, авторское определение

фэнтези, проанализировав мнения сторонников этих четырех взглядов на жанр фэнтези. В научной статье рассмотрены проблемы взаимосвязи и отличия фэнтезийных произведений от мифологии, сказки и фантастики. Проведён анализ определений и толкований ученых литературоведов по данной проблематике. Предложено авторское определение жанра фэнтези на основе сравнительного анализа различных литературных жанров. Сформирована сравнительная таблица взаимосвязи и особенностей мифологии, фольклорной и литературной сказки, научной фантастики, а также жанра фэнтези. Сделан вывод о том, что фэнтези является синкретным, динамическим метажанром, объединяющим литературу, философию, культурологию, педагогику, психологию, киноиндустрию, анимационные фильмы, компьютерные игры, сферу развлечений и другие направления.

Ключевые слова: фэнтези, мифология, сказка, фантастика, мистика, жанр, неомиф, дефиниций.

1. Introduction

The works of fantasy were first written in Kazakh literature in the 80s of the twentieth century, beginning with the work of Тауык Рымжанов «Zajtunkarlygashtyn erligi» (1984), written in the form of a story-tale. Later the story-tale «Olmestin zhuldyzy» (1994), the fairy-tale «Erden Batyr» that was included together with the fairy-tale «Altyn Ara» and the fairy-tale «Zaitunqarlygash» (1995), the story-tale «Gul Agashy» (1999), the fairy-tale «Kun perzentteri» (2010) by Тауык Рымжанов, I. Nurgaliev's book in Russian «Dastan i Arman. Nachalo i pervoe zadanie» (2017), R. Sauytbay's fantasy «SHoko alem» (2019, 2021), «SHoko alem. Tylsym Ellipsahar» (2020), «SHoko alem. Gazhaiyp tas» (2022), the story of the authors Z. Nauryzbai and L. Kalas «Batu men dostarynyn Altyn tostagandy izdegeni» (2022), the story «Batu men dostarynyn Barsakelmes eline sayahaty» (2019), the story «Batu men dostarynyn ZHuldyzdar eli aidalaga sayahaty» (2021) can be named as one of the works of the Kazakh children literature written in the fantasy genre. The works of Тауык Рымжанов which are the source of Kazakh fantasy were published in the form of fairy tales, story-tales, when the fantasy genre was not yet recognized as an independent literary genre, was not separated from the genres of literary fairy tale and fantasy, because it was written in Soviet period. Nevertheless, there are reasons to fully assert that the works of T. Rymzhanov contain all signs of fantasy. We should emphasize that since the above-mentioned works were written in the period of the late twentieth century and more than the first twenty years of the twenty-first century, we live in the era of formation and development of the fantasy genre in Kazakh literature, including children's literature, and we are contemporaries of that era.

Because of the small number of works written in the fantasy genre in Kazakh literature, and some of them (for example, R. Sauytbay's fantasy series «Shoko alem», which is still published every year), studying the works of this series as a complete and finished work causes difficulties. Therefore, in this chapter, we decided to continue the process of formation and study of the fantasy genre by comparing samples of Kazakh literature and world literature.

Fantasy as a genre begins to form in Western Europe, including in English culture and literature in the first thirty years of the twentieth century as an independent direction, which opposes the genre of science fiction, based on the achievements of scientific and technological progress. The first work that has made the fantasy genre successful and made it famous throughout the world, the trilogy of J.R.R. Tolkien's «The Lord of the

Rings», published in the late fifties of the twentieth century (in 2022 published in Astana by «Foliant» in the Kazakh language). This epic novel spawned a powerful wave of works written in the fantasy genre. Today, the classics of foreign fantasy include novels by R. Howard, C. Lewis, J.R.R. Tolkien, M. Murcock, A. Norton, W. Le Guin, M. Stewart, R. Zelazny.

The article investigates the differences and consonance of fantasy with myth, fairy tale, fantasy, which is one of the main results achieved by the author in writing his doctoral dissertation, gives the author's definition, summarized by fantasy itself.

2. Methods and materials of the research

2.1 Methods of research

In the course of writing the article the author reviewed the scientific works of literary scholars who studied mythology, folklore and literary fairy tale, fantasy genres, studying them using methods of comparative analysis, evaluation. Using hermeneutic, structural-semiotic, phenomenological methods, mythological, magical fairy tale and science fiction features in fantasy works were identified.

2.2 Material description

The wide spread of the fantasy genre in recent years, the great demand from the readers allowed publishing a large number of literary-critical and research works covering its versatile aspects. In particular, on the basis of various genre justifications, such Russian scientists as V.L. Gopman, A. V. Martynenko, V.K. Oleinik and S. T. Alekseev tried to define fantasy. And on the main characteristics of the fantasy genre in their studies stopped V. A. Gubailovsky, E. N. Kovtun, K. G. Frumkin. The relationship between fantasy and fairytales is connected by E.A. Sokolova, V.S. Berezin, M.S. Galina and the relationship with science fiction has been studied by such scientists as O. A. Brileva, A. A. Nikolaeva.

Among the scientific works that have made a significant contribution to the study of the phenomenon of Fantasy, we can highlight the works devoted to the study of the genres of fantasy, science fiction, literary fairy tale and mythology. "Heroes of Fantasy" by T.A. Chernysheva (1989), "Morphology of the magic fairy tale" by V. Y. Propp (1998), "Russian literary fairy tale of the twentieth century" by L. V. Ovchinnikova. History, Classification, Poetics" (2003), Such works of S. M. Leuter as "Russian Children's Folklore and Children's Mythology" (2002) allowed to distinguish fantasy from its "daughter literary-genre brethren".

Also valuable are the studies of Russian philologists devoted to analyzing the poetics of foreign (English) fantasy. These include the works of S. B. Likhacheva "Alliterative Poetry in the Works of J. R. R. Tolkien" (1999), M. A. Shteinman "Poetics of Twentieth Century English Allegorical Prose (J. R. R. Tolkien, C. S. Lewis)" (2000).

3. Discussion

Many literary critics, culturologists and psychologists, especially among the younger generation, became interested in and began to conduct scientific research on the phenomenon of popularity of works written in the fantasy genre in the late XX and first twenty years of the XXI century. But despite the fact that in connection with this problem a number of research papers have been published and various definitions have been given, a generally accepted definition of the fantasy genre has not yet been formed.

In modern literary science there are four different basic approaches to this literary phenomenon. According to the first point of view, fantasy is considered a branch of the fantasy genre. The second viewpoint concludes that fantasy is a type of fairy tale. This classification of views, the lack of a common definition, in our opinion, lies in the presence of typological syncretism inherent in the fantasy genre. That is, simply put, fantasy is a syncretic genre. Because of the syncretism of fantasy, the understanding of this phenomenon has become very broad and far-reaching. Therefore, in order to reveal the theoretical aspects of Kazakh fantasy, we decided to divide the various basic approaches to the genre of world fantasy into several groups and analyze them.

The first group of views includes the statement that, as we have already said, fantasy is a branch or direction of the fantasy genre. For example, the famous researcher V.L. Gopman said: «fantasy is a type of fantasy literature or a type of literature based on surprising events that allow for plots of an irrational nature. Such plots differ from science fiction in that they have the property of defying logical consistency, paving the way to facts and phenomena that cannot be explained rationally,» writes Gopman.

A similar opinion is expressed by V. Kaplan. In the article «Zaglyanem za stenku» (behind the wall) he writes: «In general, fantasy is a work with a fantastic element, which does not correspond to the scientific description of the world at all» (Kaplan, 2001: 168-169).

A well-known literary scholar named I. G. Mineralova offers a theory: «Fantasy is a single literature in which the boundaries of the real, fantastic and unreal mystical phenomena are blurred» (Mineralova, 2002: 156-157).

The author of the book «Klassifikaciya zhanra fentezi» (Classification of the fantasy genre) I. Koldun also shares a common point of view with I. G. Mineralova. He said: «Fantasy is a description of worlds similar to our world, but in these worlds magical phenomena are softened and the segments between darkness and light are revealed. These worlds are formed by parallel worlds that are not connected to Earth in former times of the past or Earth's distant imaginary future or equivalent to modern times» (Koldun, 1997: 211).

V.L.Goncharov defines fantasy differently than other researchers: «the difference between fantasy literature and science fiction is that it characterizes the world in terms of objective idealism» (Goncharov, 1997: 57-59).

A. M. Akhmetova, a senior researcher at the M. O. Auezov Institute of Literature and Art, in her article, studying the genre of fiction and mystical elements in contemporary Kazakh literature, said: «during the period of independence, the horizons of Kazakh literature have expanded, and thanks to various trends in the history of world art and the influence of the Internet, information technology, mystery has become freely written. Mystical works by such authors as T. Shapai, D. Ramazan, M. Omarova, K. Mubarak, K. Abulkair, B. Kadyr, A. Zhaksylyk have been published» (Akhmetova, 2021).

A. Sh. Askarova in her article «kazak zhane shetel prozasyndagy mistika» (mystery in Kazakh and foreign prose) noted: «in the future there will be more readers who need mysticism, more writers who will start writing on this topic. This is due, on the one hand, to mystique, and on the other hand, to the fact that we have everything necessary for a mystical work, such as myths, and ancient places, and legends» (Askarova, 2021).

In our opinion, all the above definitions give an unspecified, generalizing nature of the fantasy genre, revealing, but not clarifying, not defining features of the genre. On the basis of the above definitions, a misleading attitude can be formed. That is, a false conclusion is made that fantasy is any mystical work in which events occur that cannot be explained rationally. If we stick to this point of view, then any fantasy works can be classified as fantasy, except science fiction, which has its own strict laws. This is an erroneous statement.

The second group of genre definitions of fantasy includes researchers who refer this genre to the literary fairy tale. At present, this definition dominates in modern literary criticism.

For example, the famous fantasy writer N.Perumov in his article titled «YA lyublyu gnomov, a oni lyubyat pivo» (I love gnomes, and they love beer) writes: «Fantasy is a fairy tale. This genre differs from the science fiction genre in that it detracts from the training of the mind and messianic arrogance. Unlike the traditional fairy tale - the characters are not classified as positive or negative» (Perumov, 2000: 321). That is, he does not want to acknowledge that fantasy is a literary genre in its own right, considering it from a series of literary «new» fairy tales.

T.L. Stepnovskaya, exploring the origin of fantasy concludes: «Fantasy creates as a special type of fiction, a work of fantasy-any imaginary play of thought easily violates any patterns of real life, amazing and magical phenomenon becomes the main content and form of the story, thereby coming from myth and fairy tale» (Stepnovskaya, 2019).

This author is fully supported by E. V. Gevorkian. He calls fantasy «a fairy tale phantasmagoria of fictional worlds».

T.A. Chernyshova summarizes a similar opinion and her thoughts on nature fantasy in her work «fantastika prirody». She evaluates fantasy as «adeterministic (imagined) model of real life, a narrative in many aspects of the fairy tale type»(Chernysheva, 1984: 62).

The founder of the fantasy genre, J.R.R. Tolkien, also called his Lord of the Rings trilogy a “fairy tale. Because in the 1950s, when the classic of fantasy was publishing his works, the term “fantasy” had not yet been introduced into literary studies (Tally, Robert T., 2022).

It is worth noting that Taupik Rymzhanov, who gave birth to the first works of the fantasy genre in our Kazakh literature here, created works published since 1984 under the titles «stories and folk tales» and even «fairy tale». Because in the 1980s the term «fantasy» in Kazakh literature, as well as in literary criticism, which was an integral part of the Soviet literature, had not begun to be used in the scientific sphere. Moreover, there was a period when fantasy was not yet recognized by the Soviet censorship, assessed as negative current literature of the West.

If we compare the genre of fantasy with the genre of a fairy tale, we encounter a number of difficulties. Firstly, speaking of fantasy as a magical fairy tale, we cannot reveal the genre versatility inherent only in fantasy itself. Secondly, such a conclusion opens the door to many other literary debates and discussions. For example, a researcher named N.N. Mamaeva holds the opinion that the trilogy “The Lord of the Rings» “...is not fantasy, it is an English literary fairy tale» (Mamaeva, 2001: 48-54).

Literature critic V.A. Gubailovsky categorically disagrees with this researcher, he writes: «as Fantasy should be recognized the only book. It is «The Lord of the Rings»

(Gubailovsky, 2002: 174-185). Therefore, fantasy cannot be equated with a magical fairy tale. If we understand it this way, we will not be able to look at the only aspect of fantasy and reveal other aspects. After all, fantasy is a multifaceted, syncretic metagenre.

The third group of definitions of Fantasy claims that the source of fantasy lies in myth. For example, A. Sapkovsky the author of the series of books of the famous Polish fantasy genre «The Witcher Saga» believes: «behind all the works written in the Fantasy genre are King Arthur and the knights of the round table» (Sapkovsky, 2002: 205).

A similar idea is expressed by famous scientists I.V.Eidemiller and A.Yu.Lebedev: «the Fantasy world is ancient myths, legends and apsanas, sifted and resurrected as a result of the modern consciousness and will of the author».

In our opinion, the interpretation of fantasy with reference to the myth, the study brings as close as possible to the disclosure of the features of this genre. In the monograph by M.I. Meshcheryakova, fantasy is based on «the worked-out canonical formula of myths or the mythopoetic concept of the author from his own imagination. The most important feature of this concept is the creation of an additional world (the construction of a unified picture of the world and man), where man is a microcosm in the system of the macrocosm,» writes (Meshcheryakova, 1997: 214).

In this sense, we must remember that the previous trail of works written in the fantasy genre was built by adventure chivalric (serial) novels with a mythological basis.

As the main content of the myth, a cultural character or several characters with a magical substance or an irrational, amazing property that makes it possible to fight the world's evil are chosen. The difference between a fairy tale hero and a fantasy hero is that he consciously goes to heroic deeds not to save himself or his family, as in fairy tales, but in order to save the whole world. «In order to establish a natural balance between chaos and the cosmos, heroic deeds and the head are in danger « (Meshcheryakova, 1997: 214).

If we look at the fact that fantasy is based on a myth, then this conclusion is confirmed in literary works of fiction. For example, the main character of S. Lukyanenko's fantasy novel «Mal'chik i t'ma» (The Boy and the Darkness) is a boy who was given an ability to see – people's true identity, this property allows him to fight evil. Another example: the main character of the trilogy F. Pullman, the only one at his disposal, has an aliteometer, that is, a compass that can tell the truth. With this magic tool, the main character can fight his enemies and save his friend. Using the example of fantasy works in Kazakh literature, in fantasy works under the heading of tales-stories by Taupyk Rymzhanov «Zaitunkarlygashdyn erligi» and «Yerden Batyr» the main characters of Zaitunkarlygash and her beloved Yerden Batyr, visiting the king of Nature which based in Mount Irgiz, acquire special qualities, finding harmony of the mysterious forces of nature and their forces, defeating the enemies they met on their own paths.

The Fantasy genre can also be viewed from the fourth angle. There are few supporters of this approach, although they trace the origins of the fantasy genre to creepy computer games that appeared in the 90s of the last century. For example, Polish science fiction writer, philosopher and futurist S.S.Lem believes that new computer horror games paved the way for the emergence of the genre of literary horror «survival horror». Stanislav Lem in his book «Fantastika i futurologiya» (Fiction and Futurology) writes: «games of this

genre in most cases have magic and other magical elements that resemble horror action movies told in the third person, and are aimed at scaring and scaring the reader or viewer. These principles are based on the structure of novels corresponding to the Fantasy genre « (Lem, 2000: 312). At the same time, the mentioned writer believes that fantasy literature, devoid of mysticism and fear, will never interest his reader. Because where there is no mystery and fear, the reader cannot be overcome by exciting emotions.

But S.S. Lem did not take into account that the characters in the literature of "survival horror" are not in the "secondary, strange" world, but in ordinary, real life are subjected to various adventures from the penetration of incomprehensible, terrible forces. Mystery, the events of works filled with fear, fascinate and attract the reader, because they happen conditionally in real life. And events in the fantasy genre do not take place in everyday, habitual life, but in a «spare, alien» world, as V. L. Gopman wrote, from imagination, in a fictional fantasy world.

Analyzing various genre definitions, features and typology of fantasy, at first glance we come to an amazing conclusion: each of the fantasy concepts we have listed describes, reveals independent facets (genetic or substantial) of this new genre structure. For example, S.V. Shamyakina summarizes the following «genesis» fantasy formula: «myth – fairy tale – epic of medieval heroes – serial (chivalric) novels – romanticism + Gothic novels = literary fairy tale + adventure novel – neo-Romanticism + science fiction = fantasy» (Shamyakina, 2010: 6).

To begin with, let's focus on the «fantasy – fiction» scheme. To do this, it is necessary to define the genre of literary fiction.

«Fiction is a kind of mimesis (imitation, likening to the art of real life), related in a narrow sense to the genre of fiction, cinema and art; as its aesthetic dominant, a fantastic category is established that violates the conventional boundaries and rules of real life. The main feature of fiction is the presence of fantastic conventions in the work «.

At the next stage of our research, we will analyze the sequence «fantasy-fairy tale». To do this, first of all, it is necessary to define the concept of «fairy tale».

«A fairy tale is a type of oral prose of the people, the main dominant function of which performs an aesthetic function <...> the derivation of an oral story from thought, imagination and focus on the education and entertainment of a person makes it possible to classify it among fairy tales».

The first difference between fantasy and fairy tale lies in the fact that the writer and reader of fantasy perceives the «secondary world» as real life, the real world. In fantasy, miraculous phenomena occur systematically, like ordinary natural phenomena, and are considered normal. And in fairy tales it is not so. In addition, as fantasy characters, the author continues to choose fairy-tale or mythical characters, giving them individuality. And according to K. Bulychev: «in a fairy tale, any hero or princess acts according to the laws of a fairy tale. They are not real people and we clearly understand this. They are just components of fairy tales...».

The folktale from the very beginning formed the oral creation of the people and was created on the basis of imagination. That is, the author (the narrator) and the student (the listener) never believed in the tale nor listened to it. Fantasy texts are based on the written fictional word, so the rhythmic melodicism of fantasy is not as obvious as in the oral fairy tale.

Exploring the similarity, identity, consonance and differences, originality, genre independence of fantasy with the genres of myths, fairy tales, fiction, as a generalizing conclusion due to the limited possibility of their disclosure in the volume of one article, we offer the following comparative picture.

Picture 1. Separate conceptual harmonies and differences of fantasy with myth, fairy tale, fiction

Fairy-tail	Fantasy			Fiction
	1. Novel tales.	1. The writer and reader of fantasy perceives the "secondary world" as real life, the real world, believes in it. 2. The creation of a fantasy work is based on a certain adventure or intrigue.	1. Fictional works of fantasy	
	1. A fairy tale is a type of oral prose of the people, the main dominant function of which performs an aesthetic function <...> the derivation of an oral story from thought, imagination and focus on the education and entertainment of a person makes it possible to classify it among fairy tales. 2. The author (the narrator) and the student (the listener) never believed in the tale nor listened to it.	All of these genres can be attributed to the syncretic meta-genre. Firstly, mythology (neo-myth), then folklore and written fairy tale, then science fiction and science fiction, and finally the fantasy genre were formed at the level of dynamic genres that generate, nourish and complement each other.	1. Fiction is a type of mimesis (imitation, assimilation to the art of real life), related in a narrow sense to the genre of fiction, cinema and art; as its aesthetic dominant, a fantastic category is established that violates the conventional boundaries and rules of real life. 2. the main feature of fiction is the presence of fantastic conventions in the work.	
	1. The source of folklore oral and literary fairy tales lies in mythology.	1. It includes a revised canonical system of myths or a mythopoetic concept created by the author from his own imagination. The most important feature of this concept is the creation of an additional world.	1. Some of the fictional categories are taken from ancient mythology.	
Mythology				

Note: Image prepared by the author

Summing up the differentiation of genre features of fantasy, the following question should be noted. The creation of a fantasy work is based on some kind of adventure or intrigue. M. M. Bakhtin writes about this issue "... adventurous "random time" is a special time of immersion of irrational forces into human life: interference in human life of various "gods", Shamans, devourers, Roman villains <... > at any given time, the adventure is controlled by only one power. The name of this force is randomness" (Bakhtin, 1987). This description can be said in relation to many works written in the fantasy genre.

"Fantasy is an independent genre of fiction, which first appeared in England in the twentieth century, from the interweaving of fairy-tale, serial (chivalrous) novels and myths, based on a single artistic authenticity (authenticity) of the work, in the center of which there are recycled mythological archetypes and the author's myth," here we summarize our personal definition.

Following this definition, we can distinguish fantasy from myth, science fiction and fairy tales. Because mythology came out first, then folklore and written fairy tale, then science fiction and science fiction, and finally the fantasy genre, generating, nourishing, complementing each other, and finally everything went beyond modern literature, becoming the object of study of linguistics, philosophy, cultural studies, sociology, pedagogy, psychology and others science, especially fantasy has already turned into cinema, animation, computer games, entertainment of modern mass culture.

4. Results of the research

In general, dwelling on the stages of formation and development of the fantasy genre in world and Kazakh literature, the following main conclusions and findings can be made as a result of the review:

- First of all, we conclude that fantasy as an independent genre in Western Europe, including English culture and literature, in the first thirty years of the twentieth century began to form as a balanced independent direction against the genre of science fiction, based on the achievements of scientific and technological progress. However, there is reason to believe that fantasy has deep roots, in Celtic, Viking, Scandinavian myths, fairy tales and folklore of the fifteenth century and perhaps even earlier;

- The basis of modern fantasy, which demonstrated this genre at the world level, made it become an independent genre of literature and even a meta-genre, combining feature films, cartoons, animation, entertainment, computer games, toy business and other areas besides literature, while modern business and technology developed primarily due to J.R.R. Tolkien's trilogy "The Lord of the Rings" which was published in the late 50s of the XX century. Among the recognized fantasy classics of the world level in addition to J.R.R. Tolkien are the works of R. Howard, C. Lewis, M. Moorcock, A. Norton, W. Le Guin, M. Stewart, R. Zelazny.

- The basis that influenced the formation and development of the fantasy genre in world literature, including Russian, which occupies its prominent place, can be called the genres of science fiction, literary fairy tale. In Russian classical literature (as well as in our Kazakh literature) there is no stable tradition of the fantasy genre. Authors have steadily returned to the genre of fantasy literature. Since Russian literature and Kazakh literature developed within the framework of Soviet general literature, the genre of fantasy, which formed and developed after World War II, in the 60-80s of the last century, did not reach the stage of full development and perfection. After all, it is known that it takes from several decades to centuries for an independent literary genre to fully develop. While the world, including British-English fantasy, emerged in the first thirty years of the twentieth century as a phenomenon opposed to the realization of creation, the world in terms of the mind, while Russian-language fiction began to be written only in the the 80-90s of last century;

- The works of Тауык Рымжанов, Тауфикх Шегиров-Турсыбек Саукетайев, Тимур Касашев, Адам Кәпанов and Илмаз Нурғалиев, Бекен Ібраим, Айгул Түлембайева,

Rustem Sauytbay, Zira Nauryzbay and Lilia Kalas written in the fantasy genre in Kazakh literature in the late twentieth century and written in the period over the first twenty years of the twenty-first century, we are entitled to conclude that we live in an era of formation and development of the fantasy genre in Kazakh literature, including children's literature, and that the fantasy genre in Kazakh literature is fully formed and developing. It can also be concluded that all the characteristic features of fantasy can be traced in the works of the above authors;

- All the methodological, literary basis necessary for the origin and rapid development of the fantasy genre in Kazakh literature, including children's literature, is fully formed, already exists. These include the formation, evolution of the Kazakh mythical worldview, masterpieces of folk oral literature, a rich heritage, fairy tales and heroic epics, legends and a huge literary fund established by creation during the «Golden age (Altyn gasyr)» (at that time the foundations of modern Kazakh literature were laid, the literary language was finally formed, and new stylistic forms appeared) of subsequent written literature;

- The fantasy genre in world and Kazakh literature should still be evaluated as a dynamic genre experiencing the processes of formation, development, and blooming as an independent literary genre.

5. Conclusion

In order to differentiate the philosophical aspects of the Fantasy genre and demonstrate that it is one of the phenomena of modern culture, first of all, we emphasize that this genre is a "very young" genre that exists for only one century compared to the genres of mythology, folklore fairy tale, literary fairy tale, science fiction with several centuries of development, established in historical times. For the first time widely recognized within the framework of fantasy literature, by the end of the twentieth century fantasy had already turned into a full-fledged, dynamically developing independent genre and cultural phenomenon. Due to the massive nature of various fantasy works as a means of a feature film, an animated film, computer games, and the entertainment industry, fantasy has already firmly entered various spheres of human life and turned into a special space that forms the culture of the individual. There is reason to believe that Fantasy, forming many different fantastic ideas, cultural symbols and archetypes, has become not only an indicator reflecting the general image and features of modern culture, but also a factor purposefully contributing to the development of society. Fantasy as a cultural phenomenon forms and distributes and promotes fantastic ideals, norms (the actual power of magic, the dichotomy of good and evil, concomitant), "attractive messages" and special ideological content in the mass consciousness of the consumer through widely distributed symbols and symbols.

The Fantasy industry, broadly embracing the target audience, the masses, actively and continuously influences the minds of the population, thereby being used as a mechanism for organizing the social life of a civilized person, spreading purposefully realized phenomena. Fantasy in a sense embodies real life, portraying it as real life. A fantasy product becomes one of the symbols of modernity: it puts before the human eye and imagines that "an impossible world is possible", brings it closer to the idea of designing, creating, creating a virtual space that has no ontological connection with real life. Developing together with the course of the postmodern era and computer life, fantasy has acquired a global character. Therefore, modern

researchers of the fantasy genre face the problem of expanding its methodological space. In other words, fantasy is of academic interest today. The structural complexity of the Fantasy phenomenon, and the close connection of this genre with postmodern culture, requires its understanding from a philosophical and cultural point of view. In our opinion, it is necessary to study the phenomenon of fantasy from the point of view of modern ideological concepts.

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