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ARCHETYPAL OPPOSITIONS AND THE HEROINE'S INNER WORLD: A PSYCHOANALYTIC READING OF E. KLEPIKOVA'S STORIES

Abstract. *This article examines the construction of the heroine Marta's inner world in E. Klepikova's short story cycle «Life in a Dream According to a Tear-off Calendar» through the prism of mythological and archetypal oppositions. Focusing on a contemporary Kazakhstani author whose prose remains largely unexplored in academic scholarship, the study applies psychoanalytic literary criticism in combination with mythopoetic, cultural-historical, and anthropological perspectives. Particular attention is given to binary contrasts-life and death, light and darkness, right and left, top and bottom-that frame Marta's psychological experience and reveal her oscillation between conflicting principles. The analysis situates Marta's image within the archetypes of Persephone and Psyche, emphasizing the heroine's traits of transition and wandering between worlds. Dreams serve as a privileged medium to disclose unconscious layers of her personality: their symbols (such as butterfly, sun, and fish) are interpreted in the Jungian context of individuation. In addition, the spatial – temporal structure, symbolic details, chromatic codes, and nominative choices of the text are discussed as artistic devices shaping Marta's portrait. Ultimately, the heroine emerges as a modern female figure whose archetypal features transform personal dilemmas into universal themes – the search for existential meaning and the aspiration toward inner balance.*

Key words: *psychological portrait; heroine's inner world; mythopoetics; mythological oppositions; archetypal analysis; dream symbolism; Elena Klepikova.*

Introduction

Elena Klepikova is a prose writer, children's author, essayist, and instructor of the «Prose and Children's Literature» seminar at the Open Literary School of Almaty. Her literary portfolio includes eight individual works and six co-authored publications. Among her literary awards are the «Golden pen of Russia», «Korneichuk prize» (Ukraine), «Daroboz» as well as other distinctions from literary contests held in Russia, Kazakhstan, and Germany. The author's works have been published in literary journals and collections in Russia, Kazakhstan, Ukraine, and Germany. Furthermore, her stories and fairy tales have been translated into Kazakh, English, and German, which underscores the artistic significance of her literary heritage and highlights the need for its scholarly examination within the framework of Kazakhstani literary studies.

The issue of literary character portraiture, thoroughly developed in classical philology, has traditionally been analyzed using material from Russian or foreign classical literature. This creates an urgent need to analytically examine samples of contemporary russian-language prose from Kazakhstan, which has not yet received sufficient scientific evaluation or theoretical comprehension.

This study focuses on identifying the artistic forms used to create the psychological portrait of the protagonist, Marta, in Elena Klepikova's cycle of short stories «Life in a dream according to a tear-off calendar» [1]. The work addresses the problem of the heroine's psychological transformation, internal growth, and development – intertwined with the broader issue of the modern individual's search for the meaning of life.

This study aims to identify the artistic forms used to depict the psychological portrait of the heroine in Klepikova's cycle at various structural-content levels – imagery, composition, space-time, motif, and archetypal – within a psychoanalytic framework.

A central theme of this work is the treatment of dreams as one of the primary artistic techniques for depicting the inner world of the heroine Marta, providing access to her unconscious. Dreams have long been regarded as a realm where the soul connects with other worlds and substances. Dreams are studied by physiologists, anthropologists, psychologists, ethnologists, cultural scholars, philologists, and other representatives of the anthropological sciences.

Materials and methods

The material for this study is Elena Klepikova's cycle of short stories «Life in a dream according to a tear-off calendar», consisting of seventeen chapters. The first chapter serves as an introduction, while the remaining sixteen are individual stories about the heroine, presented through her dreams. Additionally, the theoretical foundation of the study includes seminal works by both domestic and international scholars, as well as academic articles relevant to the topic under investigation.

The methodological framework of the research combines psychoanalytic literary criticism, mythopoetic analysis, and cultural-historical and anthropological approaches. This integrative methodology enables a comprehensive exploration of the topic. The psychoanalytic method allows for the identification of archetypal symbols and images within the heroine's dreams and, consequently, her inner world. The mythopoetic method facilitates an understanding of the role of mythologems and folklore motifs in representing Marta's portrait. The cultural-historical method provides a means of comparing the image of the contemporary heroine with her ancient predecessors, revealing both modern traits and archetypal characteristics. The anthropological approach enables insight into the heroine's psychology through the analysis of naming conventions, portrait details, and speech patterns.

Results and discussion

In scholarly literature, the analysis of conventional methods and techniques of psychological depiction is well established. According to the dictionary of literary terms, a psychological portrait represents a specific type of literary depiction of human appearance. Unlike a standard portrait, whose main function is to present the character, the psychological portrait correlates external characteristics with the character's inner world. The description of appearance serves as an indicator of the character's mental state [2], drawing the reader's attention to elements of appearance that convey information about cognitive processes, emotional reactions, and affective states [3].

In the context of artistic anthropology, V.V. Saveleva explores character portraits, including in states of sleep [4]. From the standpoint of literary psychoanalysis, L.V. Safronova analyzes character traits and related dream motifs [5].

Marta's dream images, such as the butterfly, sun, and fish, are analyzed as archetypal symbols representing transformation, rebirth, and spiritual awakening rather than simple descriptive elements.

L.Ya. Ginzburg asserts that the psychological analysis of a character's image is implemented through diverse tools: direct authorial reflections, characters' introspection, or implicitly through the portrayal of gestures and behavioral patterns, which require analytical interpretation by a trained reader. In this methodological spectrum, particular significance is assigned to the externalized and internalized speech of characters [6].

The theme of dreaming is approached from the perspectives of oneiropoetics and psychoanalytic theories. Relevant works include V.V. Saveleva's monograph «Artistic hypnology and oneiropoetics of Russian writers» [4], Z. Freud's «The Interpretation of dreams» [7], I.P. Smirnov's «Socialization and civilization» [8], and C.G. Jung's «Problems of the soul of our time» [9].

Both Freud and Jung agree that dreams contain symbols of archetypal nature. Deciphering these symbols enables the interpretation of their significance for the dreamer, understanding their internal state, and determining the role of the dream in the narrative structure. This function is

evident in the cycle about Marta, where each story (except the first) carries both a main title and a secondary title specifying the dream number and its name—sixteen such stories in total. They are unified by the image of the heroine and the motif of life as a dream. Identifying the symbolism of Marta's dreams and their semantics enables the reconstruction of her psychological portrait and the tracing of her path toward individuation and the search for life's meaning. The psychological portrait here is examined through Jung's concept of individuation. Rather than retelling Marta's experiences, this interpretation connects her symbolic dreams with the progressive integration of her conscious and unconscious selves.

In an interdisciplinary perspective, the concept of the psychological portrait can be interpreted through the lens of literary psychoanalysis, as demonstrated by research on the phenomena of narcissism and megalomania in characters [10]. In this context, the psychological portrait is viewed as a complex structure where narcissistic elements are partially overcome through mechanisms of repression and narcissistic splitting of self-objects. It is posited that the narcissistic text performs a therapeutic function, transforming into a space for the externalization of traumatic experiences and social dysfunctions.

A study analyzing Z. Freud's «Introductory lectures on psychoanalysis» [11] highlights the relevance of unconscious motives and the collective unconscious for understanding the psychological portrait of the individual. C.G. Jung also focused extensively on archetypes and the collective unconscious as fundamental components of the psychological portrait [12].

M.V. Ryabinina emphasizes that the psychological portrait establishes a correlation between the character's physical attributes and inner world, reflecting their mental state and drawing attention to external features that convey information about mental processes, emotional responses, and psychological states [13].

Particular attention should be paid to the works of domestic literary scholars dedicated to the study of E. Klepikova's works from various perspectives, including the psychoanalytic. In her dissertation «Mythological images and motifs in contemporary kazakh prose» [14], E.T. Zhanysbekova identifies the specific characteristics of fairy-tale and mythological images and motifs in «Fairy tales for adults» by E. Klepikova and N. Sakavova [15].

The title of Elena Klepikova's cycle «Life in a dream according to a tear-off calendar» references calendar myths reflecting ancient conceptions of cyclical nature, particularly the myth of Persephone, which E.M. Meletinsky classified as a calendar myth [16]. The heroine's name – Marta, also alludes to this myth. As is well known, Persephone's story is linked to the changing seasons: nature is reborn when she returns from the underworld to her mother Demeter, heralding spring. Marta's preference for the empty left side represents her unconscious gravitation toward alienation and symbolic death, whereas the right side, associated with life and activity, reflects the suppressed vitality of her inner self.

The myth of Persephone occupies a central place in Klepikova's cycle, and its connection with the theme of dreams invites consideration of Jung's concept of the collective unconscious. This approach reveals archetypal motifs and clarifies their function in the text. In «Problems of the soul of our time», Jung [9] argues that myths encapsulate the archetypal psychological experience of primitive humanity. Jung closely analyzed the myth of Persephone, highlighting its significance for understanding human evolution. He interpreted the myth as a narrative of the perpetual alternation of life and death, of continuous transition.

By linking Marta with Persephone, Klepikova evokes the archetype of cyclical rebirth: descending into darkness and returning to light. This symbolic pattern transcends description and situates Marta's experience within universal themes of loss, transformation, and renewal.

This interpretation guided our analysis of Marta's narrative. The protagonist's image clearly parallels that of Persephone, along with the many associated binary oppositions: life-death, light-dark, good-evil, white-black. Marta's perception of her life as a dream highlights the role of the unconscious and its connection to archetypes within the psyche. Among these, Jung regarded the

Self-the archetype of personality Wholeness – as paramount, representing the ultimate goal of individuation [17]. Marta's journey reflects this path toward the self [18].

The binary oppositions of life-death, light-dark, and right-left serve as psychological markers, revealing Marta's ongoing inner conflict and her attempt to achieve emotional balance.

According to Jung, achieving wholeness requires confronting and integrating one's Shadow. Throughout the cycle, Marta encounters shadow aspects of herself-often unconsciously-that shape her evolving relationships with the world and with herself.

From the opening story, it is clear that Marta's existence resembles a dream. Dreams form the foundation of her life experience: «Dreams came in autumn, filled with light rain, bare black tree branches, and the haughty cawing of crows; winter dreams were cold, repulsive in their dazzling hospital whiteness. Spring was worst – dreams became bright, transparent, like soap bubbles, just as fragile. <...>. Summer dreams were barely remembered; the heat drained the colors, leaving only vague green, brown, pale yellow – signs of early autumn». Here, the correlation between Marta's dreams and the calendar myth is evident.

Marta appears as a searching soul, not yet anchored. A symbolic representation of her inner essence appears in the dream of the butterfly: «I dream within a dream and see a dream: a philosopher catches a butterfly. With a net, Marta thought. I was the philosopher in the first dream. In the second – I fluttered as a butterfly. I dream within a dream, in which I sleep and see a dream – I want to be the net» [15].

The motif of the soul in search aligns Marta with the figure of Psyche, who underwent trials to reunite with Eros. The butterfly – a traditional symbol of Psyche in mythology- links the two heroines. Marta's movement through the narrative follows symbolic trajectories: down-up, left-right, representing oscillation between life (up) and death (down), good/light (right) and dark (left). The heroine wanders between these poles, lacking a clear direction. As the book's annotation states: «Marta lives in harmony with the world, but in discord with herself, for there is no perfection under the sun» [15]. The comparison between Marta and Psyche deepens our understanding of the narrative. Marta's repeated encounters with trials and transformations mirror Psyche's mythical journey, indicating that Klepikova intentionally aligns personal growth with archetypal models.

The author constructs Marta's image as that of a fairy-tale heroine who must undergo a journey of self-discovery. This is reflected in the story titles: «Beauty and the Beast», «The Meaning of life», «The Shadow of birth, choosing a path», and dream titles such as «Marta and the darkness», «Marta and the boar», «Marta and the mountains», «Marta and death», «Marta and the past».

Also, another work notes the opposition of right-left is rooted in the mythological belief that each person is accompanied by a good and an evil spirit: a guardian angel is positioned on the right, while a tempter demon is on the left [19]. Let us consider examples of this opposition within the cycle.

In the story «Phone call» (Dream one: «Marta and the darkness»)), the heroine holds a fork in her right hand, while in her left hand she holds a dried crust of bread. The fork is associated with the process of eating, nourishment, and thus with life; the dried crust bears the imprint of death. In other words, death is on Marta's left side, and life is on her right – corresponding to this symbolic opposition and once again linking the heroine's image to Persephone, who embodies the opposition between the living and the dead. The eclipse scene embodies Marta's confrontation with her shadow: the obscured sun symbolizes suppressed aspects of herself, while the eventual reappearance of light parallels her movement toward individuation.

In «The Black climber (Dream four: «Marta and the mountains»)), the semantics of the «left» acquires particular significance: «From the left came a sense of disaster and the abyss» [15], i.e., the left side is associated with negativity, ominousness, danger, threat to life—with death.

In the novel «Empire V» by V. Pelevin, the semantics of left space is conveyed through a left-hemispheric writing technique which corresponds to a postmodernist worldview. The left-hemispheric approach-linked to logic, analysis, and structuring-finds expression in various aspects of the work's poetics. At the level of mythological time and flat spatial representation, the author employs left-hemispheric techniques to construct complex, multidimensional structures where

temporal and spatial categories lose their linearity and undergo fragmentation. This emphasizes a break with traditional narrative forms and highlights the discreteness of perception.

The right-left opposition is interestingly manifested in «Beauty and the beast (Dream eight: «Marta and the fog»)): «The sculptural pair sat back to back on the smooth floor. «Maybe I'll settle on the lap of the one on the left,' thought Marta. 'I'll nap there a bi-it looks free» [15]. «On the outstretched legs of the right-hand sculpture sat an Indian family: a father with a bag stuffed with plastic bottles and packs of cookies, three quiet wide-eyed children close in age, and a mother rocking a baby in her arms» [15]. The heroine chooses the left side—empty, lonely, deserted, symbolically dead—while on the right side life is bustling.

In «Anesthesia (Dream nine: «Marta and the wisdom tooth»)), Marta has her wisdom tooth extracted in a clinic called «Zerde», located in a dim basement, where the doctor and assistant appear quite strange: «The doctor sighed: «God knows, I didn't want this'—and took off his glasses. His left eye looked at the world with biblical wisdom and sorrow, while his right eye, barely open, hid beneath the crimson-blue hues of a bruise»; and: «Tanka removed her glasses and glared angrily at the doctor. The powder and makeup failed to conceal the large bruise under her right eye» [15].

It is well known that eyes are often interpreted as the mirror of the soul. In the Gospel of Matthew 6:22, Jesus says: «The lamp of the body is the eye. Therefore, if your eye is clear, your whole body will be full of light». Consequently, the eyes in the above excerpts from E. Klepikova's text carry symbolic significance. However, the author appears to reverse the traditional symbolism of left and right sides. One would expect the left eye—associated with the dark, negative side—to be bruised, while the right eye would gaze with biblical wisdom and sorrow. Yet in the story, the opposite occurs, which, combined with the broader context, creates an atmosphere of inversion and illogicality. For example, the story mentions a dental clinic named Mars—a place dedicated to health and thus life—bearing the name of the god of war, a figure linked with death. In the previously mentioned clinic Zerde (translated from kazakh as «mind, reason, consciousness»), everything is arranged in an extremely irrational and strange manner.

In this context, «the bruised» right eye of the doctor and his assistant can, in our view, be interpreted as a sign of distorted values in the modern world, where all oppositions are inverted—good and evil, right and left, white and black, life and death, and so forth. What is righteous and light is now subject to destruction—it is battered, suppressed, discredited to such an extent that even the left eye aches to witness it, hence its expression of «sorrow». The wisdom reflected in the gaze signifies profound life experience and a connection to a deep and distant past. It is likely that this interchange of right–left semantics should be viewed as an expression of the fundamental duality of the world—one cannot exist without the other, even when they are opposites, like life and death.

In the story «The Meaning of life (Dream ten: «Marta and the yogi»)), this duality is expressed as follows: «Marta sat on a worn satin cushion. The cushion slid across the smooth polished surface of the wooden platform. The platform swayed gently and tilted easily forward–backward, right-left. <...>. A butterfly landed on her hand, moved its slender proboscis, found nothing of interest, spread its silky golden wings, and glided among the trees: a sunbeam danced up-down, right-left. <...>. A sudden gust of wind bent the grass, stirred the treetops. The leaves responded with an uneven rustle, slender branches swayed right-left, right-left» [15].

The core semantics of the right and left sides reappears: «The right angel» respectfully placed a thin one-meter stick into the saint's palm. «It looks like a rolling pin. We use those to roll out dough for beshbarmak» Marta thought. The sadhu pointed to the camera with his chin, as if to say, go on, now is the time, then carefully, with the fingers of his left hand, grasped his private part by the tip, placed it on the «rolling pin», and made one turn. Marta shuddered. <...>. With a light gesture, the left «angel» received the now–vacant 'rolling pin,' and the saint calmly resumed his original position» [15].

This fragment describes a scene in a Nepalese village, where the heroine finds herself in her dream-life. It reflects the concept of right and left sides as understood in Hinduism. In fact, it corresponds to the same archetypal notion discussed at the beginning of this analysis. While in most

contemporary cultures the right-left opposition is no longer so pronounced, among followers of Hinduism it retains immense significance.

In their tradition, the left hand is used exclusively for touching one's genitals and is therefore considered impure, defiled, sinful, under the power of the devil; it must not touch anything or anyone else. The right hand, by contrast, is clean, righteous, used for communion with the gods. It is no coincidence that the right angel gives the stick to the saint's right hand, and this stick reminds Marta of a rolling pin used to make dough for beshbarmak—symbolizing life. With his left hand, the saint touches his private part, after which he hands the stick to the left angel, since the left side represents the defiled sphere. This ritual confirms the idea of the world's duality. The saint demonstrates that, both in human nature and in life, there are two sides—a light, divine side and a dark, «dirty» one—but both are parts of a single whole, and neither can be rejected.

The repeated movement in this story—right-left, forward-backward, up-down—can be interpreted as a metaphor for Marta's inner struggle between life and death, light and darkness. The constant swaying may symbolize her inability to find balance and harmony in her life, which is why this motion «makes her feel sick» and as if she is «in a fog» [15]. The fog symbolically represents a loss of direction, uncertainty, and spiritual confusion. Indeed, Marta feels lost and entangled in her spiritual journey.

However, the image of the butterfly that appears in the fragment above – this time not as an object to be caught, as it was in the first dream, but as a free, light creature with golden wings (linked to the Sun) – testifies to the awakening of Marta's soul, her inner transformation, and her movement toward the side of life rather than death.

Another piece of evidence can be found in the story «Day off» (Dream twelve: «Marta and fishing»): «Marta drove carefully: her hands, as required, were on the steering wheel at 'ten o'clock,' the speed was steady. The road stretched smoothly beneath the wheels. <...>. Dachas were on both the right and left. <...>. The road curved slightly, and the sun now smiled from the left side; a sharp turn—and the sun was on the right. A game of tag. Beware, daytime star Martisha is behind the wheel!» [15]. Clearly, this excerpt is full of life; it is connected with the depiction of nature, and the opposition of right and left here is neutralized, becoming a sign of the world's wholeness. The image of the sun is particularly important here—its significance will be discussed later.

Later in this story, a fishing scene is described: Marta arrives at the site and positions herself between two men—on the left, the one with a successful catch, and on the right, the one with no catch at all. Thus, the author once again introduces the opposition of two sides when it comes to people. Interestingly, for the heroine, «the hardest part was, standing half-turned-left shoulder forward—toward the water, to bait the hook, cast the rod, and send the kernel of corn to the intended spot» [15], as if this was not just an unfamiliar action for her, but also—symbolically—an unnatural one, associated with the left side. In the end, she catches a fish for the man standing to her right, thereby activating her right, or light, side. The fish, like the butterfly, is a well-established cultural symbol of the soul, and Marta's catch can likewise be interpreted metaphorically as the awakening of her soul, a dialogue with it—just as in the earlier case with the butterfly. It is no coincidence that this happens in the twelfth dream, which is symbolically connected both with the figure of Jesus Christ and with the cycle of the calendar year.

In the final story «Hello and goodbye» (Dream sixteen: «Marta and the letters»), the right-left opposition is also present, but it takes on a different character: there are no adjacent antonyms; rather, they are separated into different poles, as two sides that mutually exclude one another. This, in our view, is of great significance, as it emphasizes the problem of the opposition between good and evil, light and darkness, life and death.

Thus, in the aforementioned final story structured in the form of letters from the heroine to her brother, or friend, or perhaps an imaginary recipient—the theme of the New year first appears, symbolizing renewal, a new period in life, and even a new life itself. In the first letter, Marta writes: «Ten years since you moved away to distant lands, and my heart has since turned to cold stone. The best, pure part of me broke away and flew off. What remains is the dark side of the Moon» [15].

These words confirm our interpretation of the heroine's light and shadow sides, and of the inner discord she herself acknowledges.

Then, beginning with the second letter, the theme of the soul's resurrection is introduced. In this letter, Marta deliberately, as she explains, makes an error in the word for «Sunday» («воскресенье»): «January 12, 2014 -resurrection». It is clear that this is no accident. In this way, the heroine touches upon a divine theme, which may also indicate her spiritual growth. The following letter, dated January 19, is directly connected to the theme of God: «Happy holiday to you, Orthodox friend! And to your family too. The Baptism of the Lord. <...>. Then we went into the cathedral. To the right of the cathedral—remember? – there grows a crooked pine tree, where priests distribute holy water from two trays. <...>. We bought candles in the church. The right aisle was under restoration—we couldn't reach the Mother of God. We went to St. Seraphim of Sarov, then to St. George, and finally to St. Nicholas of Myra» [15].

As we can see, the word right is repeated three times in this passage, while left is entirely absent—this can be interpreted as an absolute affirmation of the divine, the light, the creative, with no presence of the demonic, dark, or destructive. The restoration of the right aisle may, in contrast to the story «Anesthesia», where the right side was metaphorically desecrated (through the bruised eye of the doctor and assistant), here in the final part of the cycle, be seen as undergoing repair, renewal—offering hope for the triumph of light over darkness. The mention of saints' names further reinforces this reading.

Nevertheless, the semantics of left does manifest in the final part of the work: «January 29, 2014. Wednesday. 'I'm eating apples and looking out the window... a line from a song. The Queen of Negativity and Photoshop with a bitten apple in her left hand» [15]. In our view, this alludes to the image of Eve, who partook of the forbidden fruit under the Serpent's temptation, thereby aligning herself with the satanic, evil, dark principle, traditionally associated with left-sided spatial localization. It is telling that the figure with the «left hand holding the bitten apple» is designated as the «queen of negativity». This can be seen as a metaphorical representation of the Shadow, an alternative facet of the heroine's light aspect—in other words, Marta is becoming aware of her shadow elements. Overall, the frequent recurrence of the right–left opposition may reflect the eternal struggle between good and evil, light and darkness, life and death. In the story, this opposition serves to underscore Marta's internal conflict her discord between her light and shadow sides—as she searches for answers to the meaning of life.

For example, in the story «The Black climber» (Dream four: «Marta and the mountains») [15], the appearance of the sun after darkness symbolizes the renewal and rebirth of Marta's spirit during her initiation. After encountering «the black climber» – a symbol of fear and death—Marta experiences a kind of rebirth, coming to an understanding of life's fragility, which once again confirms the idea of the interconnectedness and cyclicity of life and death.

In the story «Heavenly aroma» (Dream six: «Marta and the flu») [15], we encounter a reverse image of the sun-pies described as «small golden crescent moons». As is well known, the moon or crescent is the shadow side of the sun. Notably, after eating the pies, Marta «blushes», as though warmed by the sun—thus returning to life after illness, symbolizing healing. However, along with the healing pies, the end of the story mentions spoiled pies found in the bag of the heroine's friend. These pies thus bear the imprint of death. In this way, the pies acquire symbolic meaning—containing both the light and dark sides, life and death—once again affirming the idea of their interconnection and duality.

In the story «Anesthesia» (Dream nine: «Marta and the wisdom tooth») [15], 2013, the warm sun that «gently warmed» creates a contrast with the cold and gloomy basement where Marta finds herself. Returning to the image of Persephone, this reflects Marta's simultaneous belonging to two worlds—the upper, living world and the lower, dead world. As Marta descends the «dimly lit staircase» into the basement, she sees «target–marked leaves» and «bold black arrows»—which can symbolically be read as indicators pointing toward the lower, underworld realm. The «faint light of the lamp»

illuminating the worker's desk in the basement may be seen as a symbol of Marta's self, which she is striving to discover.

At the beginning of «The Meaning of life» (Dream ten: «Marta and the yogi») [15], the jungle is shrouded in mist, but when «the sun comes out», the fog dissipates, revealing the beauty and splendor of the forest. The sunlight brings clarity and understanding into Marta's life-she seems to finally grasp the meaning of life, which lies in life's very flow: «Droplets of dew sparkling on the fern leaves» symbolize the arrival of a new day and, consequently, renewal and rebirth. Naturally, the sun is predominantly associated with life and its continuation: «Among the trees, in a stream of sunlight, appeared a small round clearing» [15].

In the story «Day off» (Dream twelve: «Marta and fishing») [15], the sun serves as a universal symbol of life force, energy, consciousness, and spiritual awakening. Marta's drive toward the sun symbolizes her journey toward self-knowledge and self-realization-toward a new birth. The sun acts as a beacon, guiding her toward the goal of understanding and revealing her inner world. The playful game of chasing the sun, as the heroine races in her car, symbolizes her search for herself-and the sun, in essence, becomes a parallel image of Marta; the game is thus one she plays with herself.

Let us turn to the text: «Has anyone ever driven at dawn along a flat road toward the sun? The car speeds ahead, swallowing up the kilometers, and it seems as though it will soon crash into the blazing orange sphere. But the sun slowly and steadily rises-there it is above the hood, now climbing toward the roof, and the car cannot catch up, no matter how fast it goes» [15]. The steadily rising sun parallels the image of the heroine and her symbolic connection to Persephone, emerging from the darkness of the underworld into the sunlight, which she herself brings forth with her return.

This becomes even more evident in the story «Shadow of birth» (Dream fourteen: «Marta and the childhood shadow») [15]. The word day in the title is altered to shadow, and on this day a solar eclipse occurs-that is, the sun is overshadowed by its lunar counterpart. In this story, Marta herself is presented as a shadow, a double of herself, visiting her from childhood, which she recalls: «Grandmother used to call me Martenka, Tenyochka, Shadow» [15]. This once again confirms the parallel between Marta and the sun and, consequently, symbolically associates the heroine with the image of the Eternal Child-a perpetually reborn substance. This is the climactic moment of the cycle, when Marta undergoes a rebirth by reconnecting with her younger self. The sun, hidden by the moon, represents the loss or eclipse of her true self. When Marta looks at the sun through «a sooty glass», it reflects her distorted perception of reality and of herself; the sun's subsequent reappearance symbolizes a return to the self, renewal and restoration, and perhaps even the growth of the soul.

Marta describes the sun during the eclipse as «black with an orange rim», which reminds her of «a coal from a campfire» – another symbolic image associated with the struggle between light and darkness. This reflects the heroine's conflicting emotions as she experiences her rebirth. The shadow creeping over the sun serves as the central symbol of the story. It reflects the opposition of light and dark, the manifest and the hidden, good and evil-or more broadly, life and death. It is no coincidence that the cycle ends with these words: «A year has passed. Reality or dream. Dream or reality. Marta, Marta, where are you? – I don't want to wake up» [15]. Reality signifies life, while in many cultures sleep is seen as a «little death» – thus, the heroine, despite moving toward the light, still remains in doubt, hovering between worlds, like Persephone. The calendar form of the final story further supports our hypothesis regarding the plot-forming role of this myth in the work, and the parallel between the mythological heroine Persephone and the modern heroine Marta, through which her psychological portrait is constructed.

Conclusion

The heroine Marta's image is complex and multifaceted, enriched with deep archetypes rooted in ancient conceptions of femininity.

To reveal this intricate psychological image, it is necessary to examine the artistic processes that highlight the many dimensions of her character and her connection to universal cultural and mythological traditions. Building on this understanding, the main findings of the analysis can be summarized as follows:

1. Psychological portrait of Marta-the analysis demonstrates that Marta's inner world is defined by constant oscillation between light and shadow, life and death, alienation and belonging. Through symbolic dream imagery, her journey reflects the fragmentation of identity and an ongoing search for integration.

2. Right-left oppositions and inversion of symbolism – furthermore, the recurring spatial codes reveal an intentional inversion of traditional values. Bruised right eyes, deserted left sides, and symbolic reversals reflect distorted moral frameworks and highlight existential instability in Marta's perception of reality.

3. Symbolism and Archetypes – in addition, key motifs such as the butterfly, fish, sun, fog, and eclipse represent rebirth, transformation, and awakening. Archetypal references to Persephone, Psyche, and Eve situate Marta's personal narrative within broader cultural and mythological frameworks, deepening the interpretation of her psychological portrait.

4. Integration and individuation – from a Jungian perspective, these symbolic inversions and archetypal patterns emphasize Marta's confrontation with contradictions and shadow aspects of the self. This dynamic demonstrates her individuation process, where personal wholeness becomes possible only through accepting opposites, symbolized by the interplay of right and left, light and darkness.

5. Contribution to literary studies – finally, by applying a psychoanalytic and mythopoetic lens, the study broadens the understanding of Russian-language literature from Kazakhstan. It reveals how Klepikova employs archetypal patterns and symbolic inversions to construct Marta's rich psychological portrait and positions the work within universal cultural and philosophical discourses.

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АРХЕТИПТІК ОППОЗИЦИЯЛАР ЖӘНЕ КЕЙІПКЕРДІҢ ІШКІ ӘЛЕМІ: Е.КЛЕПИКОВАНЫҢ ӘНГІМЕЛЕРІНЕ ПСИХОАНАЛИТИКАЛЫҚ ТАЛДАУ

***Аңдатпа.** Бұл мақалада Е. Клепикованың «Жыртпалы күнтізбе бойынша түс өмірі» атты әңгімелер цикліндегі басты кейіпкер Марта бейнесінің ішкі әлемі мифологиялық және архетиптік оппозициялар тұрғысынан талданады. Қазіргі қазақстандық орыс тілді жазушы шығармашылығына арналған зерттеу ғылыми айналымда жеткілікті дәрежеде қарастырылмаған. Негізгі әдіс ретінде психоаналитикалық әдеби сын қолданылып, оған мифопоэтикалық, мәдени-тарихи және антропологиялық тәсілдер толықтыру ретінде қосылады. Зерттеу барысында өмір мен өлім, жарық пен қараңғылық, оң мен сол, жоғары мен төмен сияқты бинарлық қарама-қайшылықтар анықталып, олардың Марта психологиясындағы рөлі көрсетіледі. Кейіпкердің бейнесі Персефона мен Психея архетиптері аясында қарастырылып, екі әлем арасында кезген жан мотиві айқындалады. Арман-сенімдер кейіпкердің бейсаналық қырларын ашатын негізгі көркемдік тәсіл ретінде қарастырылады. Түстердегі символдар (көбелек, күн, балық) Юнг іліміне сәйкес индивидуация процесін бейнелейді. Мәтіндегі кеңістік-уақыттық құрылым, символдық детальдар мен түстер жүйесі Марта бейнесінің психологиялық портретін құруға үлес қосады. Қазіргі әйел бейнесі архетиптік сипат алып, жеке проблемаларды жалпыадамзаттық мәнге – өмір мәнін іздеу мен ішкі үйлесімге ұмтылу мәселесіне көтереді.*

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АРХЕТИПИЧЕСКИЕ ОППОЗИЦИИ И ВНУТРЕННИЙ МИР ГЕРОИНИ: ПСИХОАНАЛИТИЧЕСКОЕ ПРОЧТЕНИЕ РАССКАЗОВ Е. КЛЕПИКОВОЙ

***Аннотация.** В статье рассматривается внутренний мир героини Марты из цикла рассказов Е. Клепиковой «Жизнь во сне по отрывному календарю» через призму мифологических и архетипических*

оппозиций. Творчество современной казахстанской русскоязычной писательницы до сих пор недостаточно изучено в литературоведении. В качестве основного метода используется психоаналитическая критика, дополненная мифопоэтическим, культурно-историческим и антропологическим подходами. Особое внимание уделяется бинарным противопоставлениям (жизнь — смерть, свет — тьма, правое — левое, верх — низ), которые формируют психологический опыт героини и отражают её колебания между противоположными началами. Образ Марты интерпретируется через архетипы Персефоны и Психеи, что выявляет черты переходности и мотив блуждания души между мирами. Сновидения становятся ключом к бессознательному: их символика (бабочка, солнце, рыба) осмысливается в юнгианском контексте индивидуации. Пространственно-временная организация, цветовая палитра и символические детали текста анализируются как художественные средства построения психологического портрета. Марта предстает как современная женщина с архетипическими чертами, чьи личные переживания возводятся на уровень универсальных тем — поиска смысла жизни и стремления к внутренней гармонии.

Ключевые слова: психологический портрет, мифологические оппозиции, архетипический анализ, символика сна, Елена Клепикова.

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