

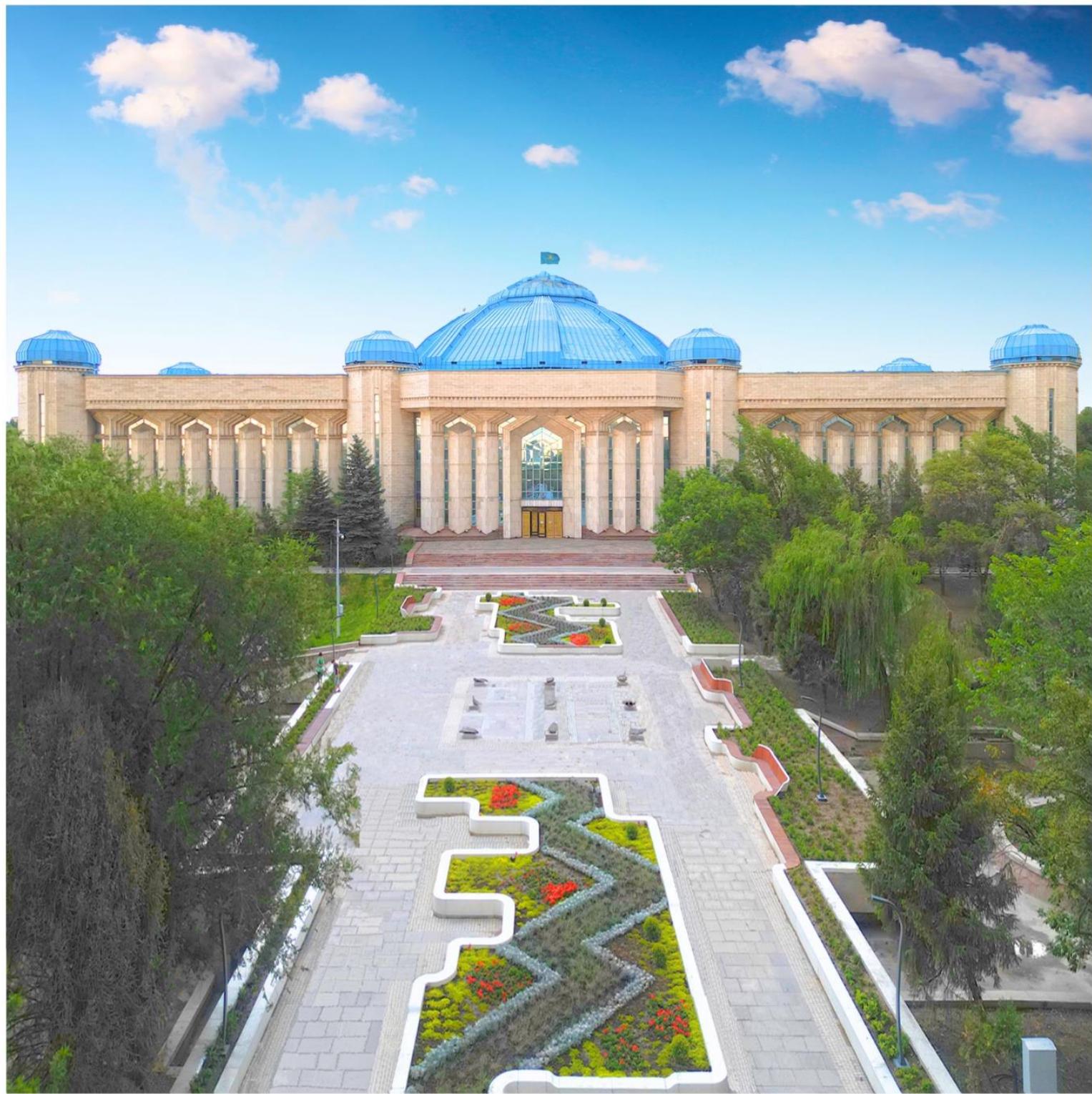
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INTEGRATIVE FAIRY TALE THERAPY IN RETROSPECT AS AN OBJECT OF RESEARCH

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Annotation. The article discusses the basic methodological principles of integrative fairy tale therapy. Integrative fairy tale therapy, as a field in practical psychology, promotes the development of a harmonious personality through differentiation and unification of personality systems through comprehension and transformation of human nature through accompanied symbolic and metaphorical integration through magical, fabulous, mythological texts, stories with transpersonal potential and generic archetypal energy. One of the important aspects of children's literature is its use as an object of fairy-tale therapy. Modern fairy tales have a unique ability to influence children, helping them solve modern problems. Through understandable modern fairy-tale characters and plots, children can identify their feelings, find answers to life's questions, and develop their inner worldview. The children's literature of Kazakhstan has a unique specificity, combining traditional cultural values and modern trends. It reflects the rich cultural heritage of the people, their wisdom, traditions and customs. The main topics of children's literature in Kazakhstan are nature, history, folk tales and legends, as well as issues of upbringing and personal development.

Materials and methods of research. The main research material is folk and modern fairy tales, which are a special educational tool, through the images and plots of which the younger generation learns the spiritual and cultural heritage that instructs kindness, social skills, the ability to cope with difficulties, resist evil, etc. Fairy tales and legends about kindness and evil strengthen continuity, help navigate the outside world, solve many life problems.

The material is based on a set of scientific theories, concepts and hypotheses of existing knowledge, in particular, scientific articles by A.V. Gnezdilov, K.V. Karpinsky, Carl Jung, L.A. Dluzhnevskaya, I.G. Dluzhnevsky, R. Stolorov, B. Brandschaft, J. Atwood, L.D. Lebedeva, I.V. Vachkov and others.

The main method used in the study was an aspect analysis of sources devoted to the use of story therapy for the correction of psychological disorders. The analysis and comparison of opinions and views of different authors on the research problem is carried out. Attention is also drawn to the integrative approach, which is based on elements of national and modern culture, traditions in the development of personality.

Keywords: integrative fairy tale therapy, children's literature of Kazakhstan, modern fairy tales, mythological texts, archetypes, principles of integrative fairy tale therapy, digitalisation.

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РЕТРОСПЕКТИВАДАҒЫ ИНТЕГРАТИВТІ ЕРТЕГІ ТЕРАПИЯСЫ

ЗЕРТТЕУ НЫСАНЫ РЕТИНДЕ

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Аннотация. Мақалада интегративті ертегі терапиясының негізгі әдіснамалық принциптері қарастырылған. Интегративті ертегі терапиясы практикалық психологиядағы бағыт ретінде үйлесімді тұлғаның дамуына ықпал етеді, сонымен қатар, оның сиқырлы, ертегі, мифологиялық мәтіндер, әңгімелер арқылы символдық және метафоралық интеграция арқылы адам табигатын түсіну және өзгерту арқылы тұлға жүйелерін саралау және біріктіру арқылы трансперсоналды потенциалы және жалпы архетиптік энергиясы бар.

Балалар әдебиетінің маңызды аспектілерінің бірі-оны ертегі терапиясының объектісі ретінде пайдалану. Қазіргі заманғы ертегілер балаларға әсер етудің ерекше қабілетіне ие, оларға заманауи мәселелерді шешуге көмектеседі. Түсінікті заманауи ертегі кейіпкерлері мен сюжеттері арқылы балалар өз сезімдерін анықтай алады және де өмірлік сұрақтарға жауап табу және ішкі дүниетанымын дамытады.

Қазақстанның балалар әдебиеті дәстүрлі мәдени құндылықтар мен заманауи үрдістерді үйлестіре отырып, бойындағы айрықшалығымен ерекшеленеді. Ол халықтың бай мәдени мұрасын, оның даналығын, дәстүрлері мен әдет-ғұрыптарын бейнелейді. Қазақстан балалар әдебиетінің негізгі тақырыптары табиғат, тарих, халық ертегілері мен аңыздар, сондай-ақ тәрбие мен жеке даму мәселелері болып табылады.

Зерттеу материалдары мен әдістері. Зерттеудің негізгі материалы – өскелең үрпақтың мейірімділікке, қындықтарды жеңе білуге, зұлымдыққа қарсы тұруға және т. б. өмірлік білімге тәлім беретін рухани да, мәдени мұра болатын, әр-түрлі бейнелер және сюжеттерге толы және ерекше тәрбиелік маңызы зор халық және заманауи ертегілері болды. Өйткені, мейірімділік пен зұлымдық туралы ертегілер мен аңыздар сабактастықты нығайтады, сыртқы әлемді шарлауға, көптеген өмірлік мәселелерді шешуге көмектеседі. Сонымен қатар, зерттеу барысында А.В. Гнездилов, К.В. Карпинский, Карл Юнг, Л.А. Длюжневская, и. Г. Длюжневский, Р. Столоров, Б. Брандштафт, Дж. Атвуд, Л.Д. Лебедева, И.В. Вачкова және басқа да ғалымдардың ғылыми теорияларының, тұжырымдамалары мен гипотезаларының жиынтығы сарапталды, қолданылды.

Зерттеуде қолданылған негізгі әдіс – психологиялық бұзылуарды түзету үшін сюжеттік терапияны қолдануға арналған дереккөздерді аспективті талдау болды. Зерттеу мәселесіне әртүрлі авторлардың пікірлері мен көзқарастарын талдау және салыстыру жүргізілді. Сондай-ақ, үлттық және заманауи мәдениеттің элементтері, тұлғаның дамуындағы дәстүрлерді зерделейтін негізі болатын интегративті тәсілге де назар аударылды.

Тірек сөздер: интегративті ертегі терапиясы, Қазақстанның балалар әдебиеті, заманауи ертегілер, мифологиялық мәтіндер, архетиптер, интегративті ертегі терапиясының принциптері, цифрандыру.

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ИНТЕГРАТИВНАЯ СКАЗКОТЕРАПИЯ В РЕТРОСПЕКТИВЕ КАК ОБЪЕКТ ИССЛЕДОВАНИЯ

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Аннотация. В статье рассмотрены основные методологические принципы интегративной сказкотерапии. Интегративная сказкотерапия, как направление в практической психологии, способствует развитию гармоничной личности, посредством дифференциации и объединения систем личности через постижения и трансформации природы человека через сопровождаемое символическое и метафорическое интегрирование посредством волшебных, сказочных, мифологических текстов, историй, имеющих трансперсональный потенциал и родовую архетипическую энергию. Одним из важных аспектов детской литературы является ее использование в качестве объекта сказочной терапии. Современные сказки обладают уникальной способностью влиять на детей, помогая им решать современные проблемы. Через понятные современные сказочные персонажи и сюжеты дети могут идентифицировать свои чувства, найти ответы на жизненные вопросы и развить свое внутреннее мировоззрение. Детская литература Казахстана отличается уникальной спецификой, сочетая в себе традиционные культурные ценности и современные тенденции. Она отражает богатое культурное наследие народа, его мудрость, традиции и обычаи. Основными темами детской литературы Казахстана являются природа, история, народные сказки и легенды, а также вопросы воспитания и личностного развития.

Материалы и методы исследования. Основным материалом исследования стали народные и современные сказки, представляющие особый воспитательный инструмент, через образы и сюжеты которых подрастающее поколение узнает то духовное и культурное наследие, наставляющее доброту, социальные навыки, умение справляться с трудностями, противостоять злу и т.п. Сказки и легенды о доброте и зле укрепляют преемственные связи, помогают ориентироваться во внешнем мире, решать многие жизненные проблемы.

Материалом послужили совокупность научных теорий, концепций и гипотез уже существующих знаний, в частности, научные статьи А.В. Гнездилова, К.В. Карпинского, Карла Юнга, Л.А. Длужневской, И.Г. Длужневского, Р. Столорова, Б. Брандшафта, Дж. Этвуда, Л.Д. Лебедевой, И.В. Вачкова и других.

Основным методом, использованным в исследовании, был аспектный анализ источников, посвященных использованию сюжетной терапии для коррекции психологических расстройств. Проведен анализ и сопоставление мнений и взглядов разных авторов на проблему исследования. Обращено также внимание на интегративный подход, основой которого послужили элементы национальной и современной культуры, традиций в развитии личности.

Ключевые слова: интегративная сказкотерапия, детская литература Казахстана, современные сказки, мифологические тексты, архетипы, принципы интегративной сказкотерапии, цифровизация.

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Introduction. Fairy tale therapy today represents an innovative direction in educational psychology. Despite the fact that this method has been used relatively recently, its origins date back to ancient times. The genre itself, used for therapeutic purposes, is one of the oldest forms of verbal creativity, in particular, oral folk storytelling.

Fairy tales have served an important role in the culture and traditions of many peoples. In ancient Egypt, India, Greece, Rome and other civilisations, fairy tales were used to convey moral lessons, shape value beliefs and educate children. These stories were invisible threads connecting generations and passing on the wisdom of ancestors.

Since the late 19th and early 20th centuries, when psychotherapy began to develop as a scientific discipline, the idea of using fairy tales as a therapeutic tool began to gain momentum. Psychotherapy based on the use of fairy tales began to rely on vivid images and emotional paradigms, which are conceptual components of any work in the genre of fairy tales. The history of fairy tale therapy is a story of wisdom across centuries and cultures. With this unique method that combines ancient and modern approaches, fairy tales continue to be guides of the soul, opening the gateway to healing and self-discovery in each story.

Story therapy is an interesting method of psychology that uses fairy tales and stories to help resolve emotional problems and psychological difficulties. It is based on the notion that fairy tales can be powerful tools for understanding, self-discovery and healing. In story therapy, clients often create their own fairy tales or work with existing ones to project their feelings and experiences into characters and stories. This process helps them to visualise their problems and look for possible solutions. Story therapy can also involve the use of metaphors and symbols to help clients realise the underlying aspects of their experiences. For example, the evil wizard in a fairy tale may represent inner demons or difficulties that a person faces in real life.

The key core of story therapy is the client's ability to look at his or her life from a new, objective, positive perspective. The fairy tale characters and their adventures serve as a mirror to the client's inner world, allowing them to understand their own feelings and reactions.

Today, story therapy has become a sought-after area and method of psychological help. Therapists use fairy tale elements to help patients realise their emotions, resolve conflicts and find new ways to heal. A.V. Gnezdilov defines the child's education as the object of story therapy: the process of nurturing the Inner Child, developing the soul, increasing the level of awareness of events, acquiring knowledge about the laws of life and ways of social manifestation of creative force' [Gnezdilov, 2002: 6]. The integrative approach includes elements of different therapeutic methods, making story therapy flexible and effective. Story therapy, which has become a wonderful tool in the field of psychotherapy, attracts the attention of modern researchers who seek to reveal the mechanisms and effectiveness of this method. Their work reveals new aspects that confirm the value and power of fairy tales in the healing process.

Discussion. Among the names that marked the beginning of the story therapy method in psychology is Carl Gustav Jung, who played a key role in the development of story therapy. He made a significant contribution to the understanding of archetypes and the collective unconscious, and the idea that fairy tale images reflect universal aspects of the human psyche formed the basis of modern therapeutic practices. In the context of story therapy, Jung's definition of an individual's life path is important. According to the researcher, the life path realises the hereditary psychic formations that condition the realisation of the life path. The two stages identified by the researcher in the life path are synchronised with the complex of these structures. The first stage is associated with adaptation in society, and the second stage is the integration of the individual with the unconscious structures of his/her personality. At the second stage there is self-deepening, expansion of one's own personality due to integration of unconscious structures [Karpinsky, 2002]. The whole life path of a personality is structured by the collective unconscious, at different stages different archetypes are actualised. C. G. Jung also emphasises the special importance of reflection on one's own life path, finding a single meaning that structures life as a whole, although he attributes these tasks exclusively to the second half of life [Jung, 1991].

In the mid-twentieth century, Austrian psychoanalyst Bruno Bettelheim published his iconic work *Magic Fairy Tales*, in which he explored the deep psychological and symbolic aspects of fairy tales. He proposed that fairy tales not only reflect, but also heal the soul and serve as a means of

integration and self-discovery. Let us turn to the most well-known methods of working with fairy tales in psychological practice today.

Howard Liner, a renowned psychology researcher, has made significant contributions to the field of story therapy, especially in its application in working with trauma. His scholarly work reveals the unique potential of fairy tale elements in alleviating emotional difficulties and restoring psychological health after traumatic events. Liner suggests that fairy tale stories can be reimagined as powerful tools for understanding and overcoming trauma. His work particularly highlights how fairy tale motifs and characters allow for the expression and working out of emotions associated with traumatic experiences, thereby facilitating the healing process. Particular attention is paid to how fairy tale images serve as allegories of emotional pain and suffering. He views them as a mirror in which patients can see and interact with their own emotional states, thus creating an opportunity for emotional expression and release. The stories and images of fairy tales become a safe vehicle for expressing complex and painful experiences that may be difficult to express in conventional terms.

In his research, Liner highlights the importance of fairy tales in the process of reconstructing the narrative of traumatised individuals. Fairy tales help them to reframe their life narrative, regain a sense of control and restore their personal integrity.

Liner's story therapy, where patients actively engage in interaction with fairy tale characters, analyse stories, and create their own tales, putting their experiences and emotions into them, contributes to the process of self-discovery and healing. Howard Liner considers story therapy an integral part of psychotherapy practice, emphasising the use of storytelling in working with trauma. He emphasises that fairy tales can be a powerful tool for expressing emotions associated with traumatic events and facilitating their gradual resolution.

Liner's particular focus is on how fairy tale images serve as allegories of emotional pain and suffering. He views them as a mirror in which patients can see and interact with their own emotional states, thus creating an opportunity for emotional expression and release.

Psychologist Lenard Sachs researches the impact of digital screens on children's mental health. His work points out the negative aspects of digitalisation, emphasising that limited access to the virtual world and more careful selection of content can make the use of technology less harmful to children's psyche.

Psychological therapist Louise Morrison develops the concept of 'therapy with myths', including story therapy. She emphasises the importance of using myths and fairy tales to develop emotional intelligence, support self-discovery and resolve inner conflicts.

Today there is a position of an alternative classification of story therapy directions, which implies division into its types such as psychoanalytic, Jungian, psychodramatic, etc. story therapy.

Integration in story therapy. We are developing an integrative approach in story therapy for the specific purpose of reducing the negative impact of screens on the psyche of school-age children. Lenard Sachs, who suggests the use of this method, notes along with the great educational opportunities and the negative impact of gadgets on children's psyche. To the manifestations of mental disorders due to screen influence can be attributed sleep disorders, unfocusedness, decreased attention. Let us consider the main provisions of story therapy.

Contemporary researchers of story therapy seek to expand the boundaries of understanding of this method by identifying new practical and theoretical aspects. Their work is important not only for deepening the theoretical basis of story therapy, but also for creating more effective practical approaches to psychotherapy and healing.

The most effective, in our opinion, is not the isolated application of different original methods, but the integration of them in order to achieve an optimal therapeutic effect. David Applebaum, a recognised psychotherapist and researcher, is an important proponent of the integrative approach in story therapy. His work not only emphasises the importance of using storytelling in the healing process, but also focuses on a combination of different therapeutic techniques to create deeper and more effective sessions. Researcher and psychotherapist David

Applebaum puts forward the concept of an integrative approach in story therapy. He emphasises the importance of combining different therapeutic techniques such as Gestalt therapy, cognitive therapy and art therapy to create more effective and personalised sessions.

The central idea of David Applebaum's integrative approach to story therapy is the fusion of different therapeutic methods. This approach involves using elements of Gestalt therapy, cognitive therapy, art therapy and other areas to tailor the therapy to the individual needs of the patient.

Applebaum places great importance on an individualised approach. In the context of story therapy, this means that the therapist selects or creates a story that best fits the unique needs and context of each client's life. This personalised approach makes story therapy sessions deeper and more meaningful for each client. Applebaum's work emphasises the importance of exploring the deeper levels of the psyche through the symbols and metaphors of fairy tales. He encourages therapists to explore these aspects to better understand the emotional and psychological layers of the patient, which in turn promotes more effective healing.

The integrative approach of Applebaum also emphasises supporting emotional expression through story therapy. Fairy tale characters and stories become allegories for the patient's emotional states, providing a safe space for candour and self-expression.

For David the integrative approach of Applebaum, story therapy is a way to create harmony in the patient's psychic reality. Through a fusion of different methods and a focus on an individualised approach, the therapist aims to help the client find understanding, healing and harmony in their lives.

The integrative approach of Applebaum in story therapy represents an important stage in the development of this method. His research and practical experience demonstrate how the integration of different therapeutic approaches and an emphasis on individualised interaction with story material can effectively guide the healing process of the psyche.

A prominent researcher of myths and archetypes, Joseph Campbell has made enormous contributions to the understanding of the human psyche and spiritual development. His works, such as *The Hero with a Thousand Faces*, have had a significant impact on modern story therapy, opening new horizons in the field of psychological healing. Campbell has had a significant impact on modern story therapy. His writings on the hero's journey and universal archetypes of human destiny emphasise therapists' use of these mythical elements to support patients in their life journey.

Kampbell identifies archetypes as universal images underlying the myths and fairy tales of different cultures. These archetypes, such as the Hero, the Sage, the Wizard, are collective images that reflect core aspects of the human experience. In story therapy, the use of archetypes helps to tap into the deeper layers of the psyche and create an emotional connection with patients. Story therapy, inspired by the Hero's Way archetype, allows patients to view their lives as an epic adventure full of challenges and trials. This approach allows for a better understanding and acceptance of personal difficulties and provides a framework for conflict resolution and coping.

Archetype-based story therapy often involves the exploration of fairy tale stories and characters. This allows patients to see the reflection of their own experiences in universal stories, which contributes to a better understanding of themselves and their life path. Symbols and fairy tale images, carefully analysed in the context of archetypes, serve as a powerful therapeutic tool. They allow patients to express their feelings, realise their aspirations and struggles, which facilitates the process of healing and self-discovery.

Kampbell emphasises that archetypes and fairy tale motifs can stimulate a process of personal transformation. In the context of story therapy, this transformation can occur through making sense of personal circumstances, accepting challenges and finding meaning in difficult life situations. Joseph Campbell has made significant contributions to story therapy, opening new perspectives on the journey to healing through archetypes and fairy tale stories. His work has become an integral basis for the integrative approach in story therapy.

If we talk about Russian story therapy, it is necessary to note how L.D. Dluzhnevskaya and I.G. Dluzhnevsky consider the potential of using story therapy in the correction of a person's life path. Dluzhnevskaya and I.G. Dluzhnevsky consider the potential of story therapy application in the correction of a personality's life path. They develop the author's technology of story therapy application for representation of a personality's life path, believing that it is important in goal-setting and formation of value structures. Life path is one of the integral concepts in the theory of personality. Under this term, researchers understand «the process of creation and realisation of life relations by a personality». According to A.N. Leontiev, this term conceals the objective connection between a personality and his/her life path, and, according to S.L. Rubinstein, intersubjective relations. At the same time, it is the subjective representation of the life path by the individual himself that is important. It is this arrangement of points of view that contributes to a deep understanding of the person himself and the formation of a responsible attitude to the steps taken by a person on his life path. L.D. Dluzhnevskaya and I.G. Dluzhnevskaya, in contrast to the Jungian approach, correct the concept of archetype in the context of intersubjective psychoanalysis as something that has a «relational and procedural character» [Dluzhnevskaya, Dluzhnevsky, 2020]. The principles of story therapy on which the authors rely are based on the understanding that each character has a specific function, but that each of them can be differentiated conditionally and can be synthesised within the boundaries of, for example, neighbouring functions. In this case, plot twists are realised as a structural element of the life path, as a universal basis of the life path, which acquires the role of a symbol. Appealing to the image of a hero who passes through the fairy tale path allows us to identify the priorities of the client's life path, to reveal individual patterns that determine the peculiarities of personal behaviour. Thus, story therapy is aimed not at one character, but at identifying a system of images relevant to the hero, representing the life path. Another important point is the group approach in story therapy. This reveals not only the personal but also the intersubjective context. Reflexion in story therapy is not individual, but is organised among different characters who help each other to find a way out of difficult situations on the life path, helping «to restore selfobject transference through finding emotional shelter» [Stolorow, Brandshaft, 1999: 21]. The main therapeutic mechanism in this case is the externalisation of unlivéd and therefore internalised elements of the life path. In the field of the fairy tale archetypes revealing actual events are revealed, feelings and emotions are revealed, the mechanism of experiencing the situation that has remained unfinished and is a brake on the successful continuation of the life path is launched.

The importance of using mythologemes to identify pathological moments in therapy is reflected in Louise Morrison's work. Calling myths the «mirror of the soul», the psychologist considers them to be concentrates of human experience that are universal in nature. Thus, the appeal to myths is justified in any case, since every human being is a descendant of ancient human society. Proposing to correct complex psycho-emotional states through myths, Morrison finds ways of solving complex personal contradictions. This researcher's work with myths continues the tradition of life journey reconstruction in story therapy. In this case, the healing and transformation of the personality takes place through the analysis of deep problems of the psyche, which in any case have archetypal roots.

In the opinion of Russian psychologist I.V. Vachkov, the component «therapy» in the term «story therapy» causes ambiguous assessment of stakeholders. At the same time, it is suggested that therapy is the prerogative of medicine, but not of psychology. In an attempt to determine the place of story therapy in psychology, he defines the therapy in question as therapy with creativity, based on the classification of L.D. Lebedeva [Lebedeva, 2006].

The following psychological mechanisms of fairy tales' impact are noted by I.V. Vachkov: the presence of the initiation process, the potential for overcoming crises, the possibility of a productive meeting with fear, the inclusion of deep unconscious mechanisms, the need for similarity between the semantic spaces of the human soul and the fairy tale, and the aesthetic

component of folklore texts. The use of the potential of fairy tales is based on the fact that the conscious part of the brain perceives the plot of a fairy tale, and the unconscious part is engaged in deciphering the archetypal meaning. Consequently, story therapy allows, on the one hand, the client to meet himself and see himself from the outside. On the other hand, to build new intersubjective ties. I.V. Vachkov defines integrative story therapy as «a direction in psychology, which, using metaphorical resources of fairy tales, allows people to develop self-awareness and build special levels of interaction with each other, which creates conditions for the formation of their subjectivity» [Vachkov, 2010].

The main means of story therapy are various oral genres. The genre of fairy tale has a special metaphorical character, for this reason it can be used as a psychological tool. The relevance and demand for the story therapy method is due to its potential to increase the level of self-awareness of the individual through the assertion of subjectivity and modelling of subjective relations in society.

Integrative story therapy is a variation of integrative psychology, aimed at integration, restoration of personality integrity. T.A. Aksanova synthesises the principles of T.D. Evstigneev-Zinkevich's story therapy [Zinkevich-Evstigneeva, 2000] and the principles of V.V. Kozlov's The integrative approach. Kozlov, thus deriving the principles of integrative story therapy. Let us consider each of the synthesised principles separately.

1. *The holistic assumes understanding* of the psyche as a complex self-organising system on the one hand, on the other the principle of basic life values, which together represent the principle of the holistic tale, based on the fact that the individual should be given the opportunity for free self-awareness and awareness of the past, present and future in integrity.

2. *Genetic* represents the presence of potential directions of development and the principle of vitality, meaning in the aggregate, the consideration of possible life scenarios of a person.

3. *Conditionality and multifacetedness*, representing the principle of archetype in the use of unconscious collective formations, through which it is possible to understand the life path.

4. *Positivity and mindfulness* as the principle of positive experience, based on the therapist composing a story and pointing out the positive aspects in them.

5. *Conditionality and multifacetedness*, representing the principle of the archetype in utilising unconscious collective formations through which an understanding of life's journey is possible.

6. *Positivity and mindfulness* as a principle of positive experience based on the therapist making up a story and pointing out the positive things about them.

7. *Relation to reality* as a principle of correspondence, meaning the need to create a tale appropriate to the patient in terms of age, gender, social status, etc.

8. *Potency* as a principle of creativity, meaning the creative moment of creating something in story therapy.

9. *Multidimensionality* as a principle of life multifacetedness, which means that a problem should be considered from the perspective of different approaches. Accordingly, a problem can have several solutions.

Based on the above, we can conclude that the principles of the integrative approach in synthesis with the principles of story therapy form the principle of integrative story therapy. In turn, we can say that integrative story therapy, based on the principles of integration and the principles of story therapy, provides opportunities for the correction of the psychological state of the individual through the analysis and synthesis of personal systems through the use of metaphorical texts that have transpersonal and archetypal potentials of fairy tales.

Results. The basic idea of integrative story therapy is to create a safe and supportive space for the client to explore their emotions, thoughts and problems using story stories and characters. Here are some basic principles of this approach:

First. The integrative approach: The integrative approach takes into account the unique needs and characteristics of each client. The therapist adapts the technique to each individual client to best suit their individual needs. This approach in story therapy allows the therapist to tailor the methodology to the individual client to best meet their needs and support them in their healing and growth.

In order to realise the principle of individual approach in story therapy, the therapist should consider the following aspects:

1. *Sociocultural:* the client's cultural background, social status and psychological background should be taken into account when selecting the tales and stories to be used in therapy. Tales that resonate with the client, reflect their cultural values and perceptions, can be particularly effective in the process.

2. *Experiences and life values:* the therapist takes into account the client's individual experiences and life events that may influence their emotional state and problems. Fairy tale characters and stories can be chosen to reflect and resonate with the client's experiences and emotions.

3. *Preferences and needs:* The therapist should actively listen to the client and take into account their preferences and needs. This may relate to choosing specific stories, styles of work or methods that may be more effective and comfortable for the client.

4. *Variability of play methods:* The individualised approach includes flexibility in the use of different play methods and techniques. The client may be more open and responsive to certain forms of play or creative activity. The therapist must be willing to use a variety of methods and adapt them to the client.

The principle of individual approach in story therapy allows for a unique and personalised space to work with the client, where their needs and characteristics are taken into account and supported in the process of psychological growth and healing.

Second. Metaphorical understanding: The fairy tale is seen as a metaphorical reflection of the client's inner world. The therapist helps the client to decipher and realise the hidden meaning of the fairy tale and apply it to his/her life. In this way, the client can gain new insights into their problems and find ways to solve them. In this process, like an archaeologist unravelling ancient texts, the therapist guides the client through a labyrinth of symbols and characters, helping to identify aspects of the tale that resonate with their own experience. As the metaphorical elements are deciphered, deeply buried thoughts and emotions are revealed, illuminating the path to understanding and transformation.

Third. Active listening and questions: The storyteller actively listens and asks questions to help the client uncover the deeper layers of the fairy tale stories and relate them to their own experience. Questions may direct the client's attention to key points in the fairy tale or help to elicit emotional responses and understanding.

The tale becomes a mirror, reflecting not only the inner world, but also possible paths of growth and change. The therapist, as a guide in this magical world, guides the client towards self-discovery and new insights, helping them to meet themselves on a level that is sometimes difficult to express in direct words. In this metaphorical journey, the client encounters characters that reflect their own strengths and weaknesses. Like a magical character, he or she can experience challenges and find inner reserves that were previously hidden. The therapist, as a guide, supports in this process, revealing the potential for healing and growth that lies in the most unexpected moments of the fairy tale story.

Fourth. Co-evolutionary Process: Integrative story therapy involves an interaction between client and therapist where both parties contribute to the process of exploration and healing. The therapist is not a source of ready-made answers, but rather a partner in helping the client discover new pathways and find their own resources.

Fifth. Wholeness and growth: Integrative story therapy strives for wholeness of experience and personal growth. Working with fairy tales allows the client to tap into different aspects of their life, gaining new insight, awareness and integration. The goal is to create a more harmonious and emotionally fulfilling sense of self.

Conclusion. Thus, integrative story therapy as a field in psychology, uses fairy tales or stories as a means to achieve personal growth and psychological healing. This approach combines elements of various therapeutic strands such as story writing, art therapy, archetype psychoanalysis, cognitive behavioural therapy and others. In this direction, the client tells a fairy tale created by him/herself or chosen from existing materials. The tale acts as a metaphorical reflection of the client's inner world and problems. The storyteller actively listens and asks questions to help the client decipher and realise the hidden meaning of the fairy tale and apply its lessons to their own life.

There are several advantages to integrative story therapy. Firstly, fairy tales are universal and can be understood and accessed by people of different ages and cultures. Secondly, the use of fairy tales allows problems to be transferred to imaginary characters and situations, which helps to avoid emotional tension and increase the client's comfort level. Third, fairy tales can shed light on underlying conflicts and needs that the client may be hiding or not fully realising. Accordingly, story therapy can be used to work with a variety of issues including anxiety, depression, relationships, trauma, and self-esteem. It allows clients to develop new ways of thinking, expand their creativity and find resources in their own inner world. Due to its depth and versatility, integrative story therapy provides clients with a unique opportunity to look at their lives from the outside and find new ways to solve their problems. As a practice, story therapy has therefore been successfully applied in work with adults and children, emphasising its versatility and adaptability. Working with metaphors and fairy tale characters not only facilitates the process of self-discovery, but also promotes personal growth and the development of emotional intelligence.

Nowadays, where stress and emotional difficulties are becoming increasingly common, story therapy is a valuable tool for those seeking harmony and psychological well-being. Its ability to inspire, help realise and solve problems makes it an important element of modern psychotherapeutic practice.

Poems about pets and birds confirm that works of art expand children's knowledge and supplement their thoughts. In particular, very high cognitive and educational value have poems by S. Ospana about birds «Quail», «Grouse», «Pheasant», «Chicken», «Fisherman», «Cuckoo», «White Stork», «Grey Hen», «Traffic Light», «Rain», «Maths Lesson», «Pencil», «Winter», «Calf», «Foal», «Goat», «Cage» for young children U. Esdaulet. «Tekemet» expands children's knowledge and teaches them new information. Reading the poet's poems, children will learn from the life of animals and birds, learn to hate evil and learn from good. And the poet A. Isaac knows how to form an understanding of the environment, asking questions depending on the age of children, creating a dialogue in the poem.

Antonina Shipulina's fairy tale story «Three Tea Dragons and Sparkling Dust» was conceived for elementary school children. This fairy tale story takes place in a magical land where berries can talk, where acorns cure diseases and wounds, where a lizard turns into a rainbow dragon and a huge miracle fish with a peacock's tail slumbers in a silent lake.... In this magical and unpredictable world lives a little Rum named Pip, who has flat, saucer-like ears and a sensitive piglet nose. Curious Pip said goodbye to his parents and went off into the mysterious Noisy Forest in search of exciting adventures. And they, as it turned out, were looking for him, too.... It is good that there is a friend nearby - a wise and patient burrow Yoslo, who is ready to come to the rescue even in the most difficult situations!... It teaches to think outside the box, to believe in miracles, to value friendship and family [Children's literature in Kazakhstan: from discussions to solutions: a collective monograph, 2015].

Adelia Amraeva in her work «Germany» raises the issues of perception of the world and relocation. Her characters have lost their friends in a few years and their families have moved to Germany. At the same time they still have to learn German, the language of the hated country, because of which they had to stay alone. In addition, her «English» classmates started calling the German group «fascists». Will Dilnaz be able to find new friends, learn German and stop resenting the country that is not guilty of anything?

Nuraina Satpayeva's fairy tale stories «Alka's Adventures» can be represented as adventure prose with elements of fantasy. The stories «Alka and Bukhtik» and «Alka's Silver Tamga» tell about a boy's summer holidays. And holidays - a special period of life, which has a heightened significance; a time during which a child can grow up and look at the world with different eyes. Alka, a dreamer and romantic, is bored, because his best friend has left. Alka lived in a house almost by the shore of the Caspian Sea, so his parents allowed him to walk alone. In the sea bay Alka freed a talking seal from the net, named Bukhtik and made friends with him. When his friend Danya returned, he could not understand the seal Bukhtik. Only Alka understood him, because he had a magic tamga, which «even great-grandfather wore, and before that great-grandfather's great-grandfather» [Klepikova, 2013]. The hero Alka learnt not only to understand the language of animals, but also to make friends.

As a master of children's prose Elena Klepikova wrote a humorous series of stories «Zhanik and Zhenik». With cheerful friends - Zhanik and Zhenik happen extraordinary stories. So, in the story «Green Salvation, or how Zhanik and Zhenik became aliens» friends inadvertently painted their mother's cat with green. «When Mum came home from work and went into the room, she couldn't believe her eyes. Two green boys were sitting on the sofa, with a fluffy cat the colour of young grass between them. Mum was terribly upset, but she didn't show it, but said: «Tomorrow you'll come with me to the exhibition. Both of you! And you'll bring the cat. Aliens...» They didn't get the main prize, of course. But they got the most important award - the Audience Award» [11]. In the story «The Goldfish, or how Zhanik and Zhenik made wishes» interprets A. Pushkin's fairy tale about the goldfish. Zhanik and Zhenik made different wishes, but the fish did not fulfil them. The boys decided to pretend to be old, because in Pushkin's fairy tale an old man made a wish. But that didn't help either. «And then suddenly Janique remembered: 'You can't catch a fish out of a pond without labour! We must release it into the sea, then catch it with a seine, and then release it again. And only then make a wish» [Lanskoi, URL: informburo.kz/interview/tonya]. Then the friends decided to wait for summer to release the fish and catch it again.

Each story of Elena Klepikova's cycle reveals a certain moral and ethical problem: the ability to make friends, the desire to create and transform the world. The motif of play is dominant, the boys play with passion, and the adult mother in this case is their kind helper. The author has an excellent command of children's poetics: dynamic plot, life-affirming pathos, light humour, types of heroes-creators constructing their own reality, style.

It can be concluded that the classical children's literature. In the genre aspect, these are school stories on the themes of friendship and family relationships; Christmas and New Year stories; humorous stories, stories of genre mixes with elements of fairy tales and fantasy.

Thus, the latest children's prose of Kazakhstan is characterised by the formation of modern forms of representation of the artistic text, genre transformation, and a special type of poetics. Children's prose is written by authors who have a philological or social-humanities education and have completed a mastery course at the Open Literary School. In this case, professional knowledge of the canons of the genre and the specifics of small prose addressed to children are at work. The story for children develops in different genre modifications and mixes, changes, corresponds to new realities and demonstrates its vitality.

In general, modern children's literature in Kazakhstan is characterised by updated approaches to content, form and style, active use of interactive elements and a desire to engage children in reading and foster ethical values.

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