

4 Бөлім.

ӘДЕБИЕТТАНУ: ДӘСТҮР МЕН ЖАҢАШЫЛДЫҚ

Раздел 4.

ЛИТЕРАТУРОВЕДЕНИЕ: ТРАДИЦИЯ И СОВРЕМЕННОСТЬ

Part 4.

LITERARY STUDIES: TRADITION AND MODERNITY

UDC 82-95

IRSTI 17.07.65

<https://doi.org/10.48371/PHILS.2025.2.77.029>

**ACTANTIAL STRUCTURE OF BINARY OPPOSITION IN
FOLKLORE ANALYSIS**

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Abstract. The article examines scientific definitions and conclusions about binary opposition found in mythological and folklore texts, and also discusses the main conclusions of these works. The purpose of the research work is to analyze the main characteristics of archetypal thinking that appear in mythical texts, systematize stable binary oppositions that form the basis of the mythical image of the universe, and conduct a semantic analysis of their meanings in the structure of the text. The scientific significance of the paper lies in the fact the role of binary opposing in mythology, which originated from mythological thinking and continues today, presents the national worldview and defines the image of the universe in cultural knowledge. The practical significance leads to better understanding of various cultural, social and philosophical concepts based on binary opposition. The main research method is an actant structure uncovering the significance of parallel resistance viewed as based on investigation blend, acceptance allowance techniques. The research contributes to the scientific field of theory of literature and ethnology, which is supported by the findings gained as a result of the thorough study. On theoretical grounds, the main function of myths in the process of understanding the world by overcoming the contradictions of the universe is comprehensively examined. The pattern of myth, which was for ancient people a guide to understanding the world, understanding the secrets of the environment and preserving it in harmony with each other, occupies a permanent place in the human consciousness and becomes the source of works. The main finding of the research are the examples that demonstrate the binary oppositional structure and the type of action of the opposition in mythical texts in literary criticism and determine the actant activity that arises on this basis, which proves the practical significance of the research results.

Keywords: binary opposition, actantial structure, myths, folklore, contradiction, actant structure, mythical consciousness, creation

Introduction

Presently, the strategy for examination of binary opposition resistance (logical inconsistency), which started to work as a general device for grasping the universe in the hypothesis of reasoning and social examinations, is likewise effectively utilized in phonetics. Myth was used to convey a straightforward understanding of reality in the early stages of society's development. Main binary oppositions like south//north, earth//heaven, light//darkness, life//death, etc. are used in the collective mind to explain life in space. Straightforward models of the association of the code of thought (without anyone else or as an underlying component of mythologemes (a plot-consistent design comprising of actants)) bring an objective part into the underlying condition of the old current lifestyle and lay out recently arising socially significant relations that manage the collaboration of individuals in the proto-monetary and strict ceremonial circles. organized and arranged [1, p.58].

The gradual transition from an unsystematized form of thinking to a systemized, i.e., binary form created the prerequisites for the formation of a fundamentally different paradigm in early society: "The introduction of the concept of dualism established the first social norms of behavior that are not allowed in society, curbing evil in a person, self-discipline" [2, p.120]. Thus, the binary opposition fixed in myths can be considered the ideological basis of the original worldview matrix of the first man, a special form of intellectual processing of external stimuli. In this regard, the binary acts as an invariant structural basis of any semantic activity derived from the primary and fundamental metaopposition of "I//Other" in culture" [3, p.12].

Parallel resistance, considered a new concept in science, is applied widely, spanning areas from poetic expression to the social patterns that integrate both ideal and material culture, as well as the organic rhythms of daily life. According to various scholars like N. Bohr, V. Heisenberg, and Yu.M. Lotman, the universal binary opposition underpins the way any representation of the universe is understood, whether ancient or modern. The idea of comprehending the world through a dual perspective highlights the challenge of fully grasping it.

Binary opposition holds significant importance in the cultural studies framework of renowned scholar Yu.M. Lotman. He highlights that oppositional pairs, such as linear discrete and homeomorphic continuum forms of organization, are present at every level of human activity. These pairs are deeply connected to the different modes of thinking associated with the brain's right and left hemispheres. Examples of such oppositions include "childlike traits - adult traits," "action - performance," and "visual thinking - verbal thinking" [4, p. 38]. When the universe is understood from a semiotic perspective, the corresponding binary opposition is

immediately identified, driving the internal dynamics of the semiotic system and its capacity to transmit information. In his theory, Lotman emphasizes the role of the integration mechanism as part of a metalanguage system, regarding meta-linguistic features as essential for “intellectual integrity” [4, p. 39], with binary opposition serving as the building blocks of this metalanguage.

The idea of presenting the text through binary opposition continued in the structuralism of K. Lévi-Strauss. Traditional society, taking knowledge of the universe as a form of knowledge, characterized this wholeness through its unique manifestations. According to a semiotic scientist V.P. Rudnev, binary opposition for all humanity is described as a system of intuitive ideas about reality as the main tool for describing or reproducing the image of the universe [5, p.127].

Literature review

It is known that the theory of myth began to form since the 19th century. In the works of foreign scientists like Ya. Grimm, W. Grimm, M. Muller, J. Vico, F. Schelling, F. Schlegel, A. Schlegel, F. de Saussure, K. Lévi-Strauss, E. Taylor, G. Spencer, W. Wundt, K.G. Jung, M. Eliade, O. Rank, Yu.M. Lotman, R. Barth, F. Losev, E. Ya. Rezhbek, I.A. Edoshina, valuable conclusions about the nature of myth and its function in cultural and literary knowledge were made, while in the works of Kazakh researchers as S. Kaskabasov, E. Tursynov, R. Berdybaev, Sh. Ibraev, S. Kongibai, Z. Nauryzbaeva, Zh. Aymuhambet the meaning of myth as a genre of folklore, as well as philosophical, cultural, linguistic, literary-theoretical analysis was implemented.

In the 20th century, various branches of humanitarian education turned to mythological issues and the phenomena of social life and collective consciousness related to them, because today myth is understood not only as a form of ancient literature, but also as a state of consciousness. Fundamental cultural contradictions such as “life - death”, “truth - illusion”, “lie - truth” are neutralized in mythological consciousness. Myths emerge when the dominant rationalist worldview either rejects or loses grasp of certain events [6, p.9]. The chaos in the mind caused by the excessive amount of information and their vagaries in modern culture causes a compensatory reaction of the subconscious mind associated with the archetypal structures underlying the myths. According to the founder of analytical psychology K.G. Jung, myths are always reflected in the individual psyche of a person, even if they arise in the collective unconscious.

The name of French ethnologist K. Lévi-Strauss is associated with the use of a structural approach in the study of mythological consciousness, which is particularly relevant today. K. Lévi-Strauss considered mythological thinking in terms of bricolage (French bricolage - rebound of a billiard ball), i.e., universal interconnection. The ethnologist has a certain custom of expressing some kind of binary opposition in his native culture. It is impossible to know exactly which is associated with modern man, because the connection between the signifier and the signified has disappeared into the depths of history. The ethnologist finds a

similar custom (hitting one's ball against his ball) among primitive people. Even in early humans, this habit is associated with binary opposition (the ball hits the side and bounces back). Lévi-Strauss calls this "generalization" and defines the signified (binary opposition). The ethnologist, who performed this operation with a different custom and rediscovered the same resistance, can now compare these customs [7, p.452-453]. K. Lévi-Strauss analyzed various forms of culture and social customs according to their similarity to the language system, revealed their binary structure, and came to the conclusion that there is a unified structure in the myths that appeared in the early community, and therefore myths performed the same socio-cultural function. Understanding the world by overcoming contradictions in the universe was the main function of myths. If the scientist holds the point of view that people have the same way of thinking and ability to think in any era, the next French ethnologist L. Lévy-Bruhl suggests that the human race in the first community looked at the world from our current point of view, but perceived it with a different mindset [8, p.15]. Perception of the universe through binary opposition is also relevant for modern man with the same mental structure. Lévi-Strauss, talking about the similarity of perception between modern and primitive people, says: The eye provides the brain with more than just basic shapes, as it did in ancient times; it also offers a system of binary oppositions, such as stillness versus motion, and color versus colorlessness. When the eye or brain receives this simple information, it reconstructs the object as a whole, even though the object was never fully perceived in its entirety [9, p.93].

The impression of the world in general by the proprietors of fanciful cognizance demonstrates that the space-time model mirroring the different idea of the universe is made utilizing a restricted arrangement of paired resistances. The world is normally one, however what is separated during the time spent insight can be viewed as one. Albeit the fantasies of the principal creation lead to an unlimited chasm (tumult), the general concept of turmoil should be the consequence of past complex idea tasks. Space and time in the universe, which consist of measure and rhythm, are the outcomes of these division operations. It very well may be counted, estimated, looked at and eventually perceived.

Materials and methods

The study examined texts that focused on the concept of *paired (binary) opposition*. These texts, referred to as *legend texts*, were analyzed in depth to uncover how binary oppositions were constructed and represented. The *actant structure* - a narrative framework based on the roles characters play in a story - was analyzed to understand how binary oppositions contribute to meaning within the texts. The study employed methods of *investigative synthesis* and *inductive reasoning*, which involved drawing general conclusions from specific examples within the texts. To explain the theoretical significance of binary oppositions, the *structuralist method* was primarily used. This approach looks at the underlying

structures of texts, especially how meaning is generated through oppositions. During the analysis, the *principles of the comparative method* were applied, which allowed the researcher to identify similarities and differences across texts and clarify the role of binary oppositions.

Results and discussion

A legend is a representative story that effectively makes sense of reality with regards to mankind and the universe, about Divine beings and different startling evil spirits, phantoms and rescuer legends. Individuals in specific periods grasped legend not as a made up world, but rather as the main truth of the whole universe. Legend filled in as the fundamental system of social coherence and as a model of significant types of conduct. The primary plots of old legends are rehashed in autonomously creating societies. A legend is introduced as a story and is reflected in friendly construction, workmanship, verse, images in engineering and dress. The audience's impression of a fantasy as a genuine story recognizes it from a fantasy. Toward the start of fantasies is a legend, in the event that we take a gander at current fantasies, we can figure out native ideas [10, p.64].

A myth is an ancient worldview that represents mankind's understanding of the creation of the world. The myth describes various phenomena of the world, creatures, the creation of the world, and the emergence of humanity. In the second stage of the later mythical consciousness, the creation of the world, man and his environment, the behavior of other creatures on the earth, etc. are described in an explanatory and cognitive manner. Regarding myth in Kazakh science Sh. Scientists such as Ualikhanov, A. Margulan, A. Konyratbaev, S. Kaskabaev, Sh. Ybyraev, E. Tursynov, S. Kondybai wrote special scientific studies. A myth is the universe in the ancient, original knowledge of ancestors, its personal worlds, concepts about the life of the first people of that universe.

Binary opposition comes from F. de Saussure's theory of structuralism. According to Saussure, binary opposition is the means by which language units acquire meaning or meaning. Each unit is defined by association with another term, as in binary code. This is not a conflict, but a structural, complementary relationship. Saussure showed that the meaning of a sign derives from its context (the syntagmatic dimension) and the group to which it belongs (the paradigm). An example of this is that we cannot understand "good" until we understand "evil". In other words, binary opposition is a pair of interrelated terms or concepts whose meanings exclude each other [11, p.118]. Binary opposition is not only used in language when it comes to conceptual understanding. Many researchers use binary opposition as a tool to present their ideas. For example, in Chinese philosophy there is a well-known concept such as yin and yang, in Islam angel and demon, in biology male and female, in nature heaven and earth, etc. This shows that binary opposition is widely used in all fields of knowledge, including philology [12, p.83].

Binary opposition is considered as a universal tool of truth recognition in science. Its left side is usually positive (pleasant), and its right side is negative (unpleasant). According to scientists, such opposition originates from mythological consciousness. All binary oppositional pairs are always united by the meaning of opposites. Here, one pair of oppositions is pleasant, good, and the other opposite is unpleasant [13].

There are many acting characters in modern Kazakh mythology. One of these characters is a villain, while others are a friend of man. In the work entitled “Mythical characters of Kazakh”, which enumerated the mythical characters of Kazakh lore, they were classified as follows:

Totem characters: blue wolf, blue ox.

Shaman characters: Samruk, Baiterek, Baksh.

Demonological characters: albasti, jeztyrnya, zhalvauz, copper old woman, fairy, devil, demon, diu.

Chthonic characters: giants (black giant, one-eyed giant, Shoynikulak, Three giants, Ayu dau), giants (alangasar, arsalang, Tolagai, Ersary, Ultankul), dwarfs (half-eared, one-year-old tall, forty-year-old bearded).

The main characters: magical helpers (Tausogar, Koltausar, Sakkulak, Zelayak, Epti), pirs (Kambar ata, Zengi baba, Oysyl kara, Sessek ata, Shepherd ata).

Transformed mythical characters: Kanbak chal, Tazsha boy [14, p.6].

Among them, the characters like **blue wolf**, **blue ox**, **samruk**, and **bayterek** appear in a positive image, while all demonological characters are negative and evil. Among the giants, the black giant, the one-eyed giant, the bear giant, and Choynkulak are evildoers, while the Three Giants are described as naive, gullible, and do not harm those around them.

According to the actant category, mythic characters who appear as subjects, addressees, helpers or villains are different from others, that is, they are “specially created”. They do not obey the laws that the human race obeys. This is how researchers of mythic heroes perceive their personospheric world. And the nature of the heroes of legends and fairy tales is a little different from them. In terms of their quality characteristics, they are similar to the heroes of myths, but they are people who obey the laws characteristic of the human race and cannot violate them [15, p.83].

The most common binary pairs in myths are:

1. **Heaven – earth.** In the myths of the Kazakh people about the creation and knowledge of the universe, there is a belief that the *blue sky* is the **father**, and the *black earth* is the **mother**. Mythical images that show this knowledge are **sky - father - God** and **earth - mother - Umai**. If we look at these examples, in the mythic worldviews about the creation of the world, the origin of male and female can be seen from mythologically similar characteristics. It is clear that the pair of archetypal images in the mythic knowledge of heaven and earth have a special place in human philosophy and culture.

According to K.G. Jung, who introduced the concept of archetype to science, Anima (male) and Animus (female) are archetypal images that also exist in the mythologies of the peoples of the world. According to the scientist, Anima and Animus have a big role in distinguishing the individual characteristics of female and male psychology. Anima represents the archetype of life and is perceived as a masculine spirit, and Animus is given as a feminine spiritual image [6, p.89]. In the mythological system of thinking, which is the first historical form of worldview and cultural consciousness, dualistic nature is recognized in the form of man and woman, white and black, virtue and evil, and life is based on the struggle and unity of opposite concepts in these two systems. By analyzing term combinations in terms of formal and structural meaning, terms with the same grammatical forms but different semantics were distinguished and marked with conventional symbols, which helps to prevent homonymy during automatic language processing [15, p. 24].

In the ancient writings, the special respect of the Turkic people to the Blue God can be seen. For example:

Turk Bilge Kagan, created by God

God on high

When the black earth below was created

A human was born between them.

My father, Elteris, and my mother, Elbil, my God took to the sky and lifted him up.

After God gave him strength

My father Khagan's army was like a wolf.

For the ancient Turks, Tanir (God) was regarded as the supreme ruler of all creation, closely associated with the concepts of "Blue" and "sky." In shamanism, "Heaven" was considered the most powerful creator, and the "Blue God" was synonymous with the blue sky. Among Kazakhs, the adjective "blue" in this context refers to a physical scene, while the noun "god" is a synonym for the word "blue." According to Sh. Ualikhanov [7, p.183], during the time of Genghis Khan, Muslims translated the word for God as "Allah," while Europeans used the term "deus." In the "Kultegin" inscription, the phrase "God will make destiny" reflects the belief that the fate, prosperity, and health of all people are controlled by that God, who exerts his power from heaven [8, p.30].

Kazakh fairy tales are closely tied to mythological events, and their plots are shaped by the primary function of myth—modeling the universe. Over time, mythological oppositions transitioned into the folklore representation of the universe. The central opposition in the myth of creation is the contrast between chaotic disorder and ordered space: "chaos separated the main features of the opposition and appeared as a starting point" [9, p.9].

2. Fairy – an angel: Fairies are mystical beings often linked to the wonders of the world. They inhabit desolate forests and deserts, neither allies nor enemies

of humanity. Fairies are invisible to humans and exist in a mysterious realm between this world and the next. In the well-known fairy tale “Kula Mergen,” the fairies say: “We are nomadic fairies, living where the people of our land do not dwell.” If a human encounters a fairy, he is gifted a girl, whose father is a fairy king. The passage emphasizes that in the vast universe, nothing is more sacred than humanity, and God’s prophets and friends come from humankind. This reflects our ancestors’ perception of the fairy world. In folklore, fairies are depicted as a community or nation with a lifestyle similar to humans. Fairy daughters are described as beautiful. National legends distinguish between two types of fairies: Muslim and infidel fairies, with Muslim fairies generally being harmless to people. Angels, on the other hand, can exist anywhere—on earth, in heaven, or among us. Their number is known only to the Creator. Each angel has a role: some worship constantly, others uphold the order of existence, and some perform feats beyond human capacity. There are angels who guide people toward good, protect them from harm, and assist believers in times of difficulty [11].

3. Life – death: Oral literature is a key part of traditional culture, as it encapsulates folk wisdom, experience, and ideas about the positive and negative aspects of life. “Life” and “death” are central to this, and the binary opposition of “living - dead” appears in mythology as a contrast between the world of the living and the world of the dead. The “living” are connected to the physical world, while the “dead” are portrayed as individuals who have departed to the afterlife, or as part of a mythical realm that no longer exists. This opposition is prominent in Kazakh folklore, manifesting through various mythological characters found not only in fairy tales tied to rituals and myths but also in heroic epics. In these epics, the binary of “living - dead” often intertwines with the opposition of “virtue - evil.”

4. Success – failure: In his exploration of the concept of success versus failure, L.A. Mullar notes that fairy tales are based on the resistance to certain actions and the difficulty of performing them. This struggle is reflected in the fairy tale’s plot through oppositions such as banning versus breaking a ban, winning versus losing, killing versus resurrection, and blessing versus restoring memory. The fundamental mythological opposition of “success - failure” is represented through various events in the storyline.

1) The contrast between spiritual success (true success) and material success (false success);

2) The opposition between movement and dynamism (success) and stillness or apathy (decline) as mental states; symbolically, this represents the contrast between life (success) and death (decline);

3) The contrast between the miraculous (genuine success) and the real or rational (false success);

4) The opposition between the sublime or unique (success) and the ordinary or stereotypical (decline);

5) The contrast between individualism and freedom (success) and societal resistance (decline);

6) The contrast between nature (true success) and human creations (false success), which reflects the cosmocentric perspective of the human worldview [12, p.53-55].

In conclusion, mythological consciousness is embodied in the mythical representation of the universe, serving as a foundation for understanding reality. The mythological model of the universe is a bipolar structure made up of interconnected binary pairs. Myths are not fabricated stories, but rather a people's truth about the universe and humanity, grounded in human experience accumulated over centuries. The famous mythologist S. Kondybai says that "Myth is certainly not a historical evidence, but the knowledge of a specific historical society, formed in connection with its spiritual development, has its historical basis, formed in connection with its spiritual development, has a logic, that is, a world that can be considered as "truth" [13, p.11].

The fight between good and evil in mythical lore has a constant plot, which is manifested in fairy tales in the form of a hero's battle with a seven-headed dragon. A dragon is a creature that has collected the evil of the universe in one body. Only a hero of a special born hero can stand against him. There is a meaning in defeating this evil force that terrorized the entire country and made human beings its food. In the words of the researchers, they say:

In fairy tales, legends, ancient epics, and sagas, battling and defeating a seven-headed dragon is portrayed as a significant and heroic achievement. This victory symbolizes the triumph of good over evil, carrying a profound meaning. The nature of evil is depicted in a purposeful and comprehensive way, with the dragon embodying these traits. The hero's bravery, intelligence, cunning, and immense strength are highlighted in their struggle against the dragon. The hero's ultimate goal is to protect a peaceful land from a malicious enemy like the dragon [14, p.203].

Conclusion

Binary opposition is a universal tool for the rational definition of the universe, in which two opposite concepts are simultaneously considered, one of which affirms a certain quality, and the other denies it. Understanding binary opposition can be a useful tool for analyzing various phenomena and processes in various fields. It also helps to better understand various cultural, social and philosophical concepts based on binary opposition. Binary opposition is used in all areas. For instance, both in antiquated legends and in our cutting edge life, differentiations, for example, great and malevolence, obscurity and light are frequently utilized. These differentiations mirror the basic inconsistencies that exist in culture. They help individuals comprehend and arrange their general surroundings. Paired resistance in scholarly examinations depicts the kind of

resistance in the construction of the fantasy and shows the significance of the contention. The conflict is caused by concepts and phenomena with opposing meanings that appear almost anthropomorphic. On this premise, the proprietors of activities at two marks of the perceived question - actant not entirely settled. Two or three ideas that we grouped above and their change into an actant turned into an extremely durable theme in folklore and turned into a wellspring of creative reasoning in the later time.

The analysis revealed that *paired (binary) oppositions* play a central role in shaping the structure and meaning of legend texts. These oppositions—such as good vs. evil, light vs. darkness, hero vs. villain—form the foundation of narrative development.

The actantial analysis showed that characters often function in oppositional pairs, highlighting their contrasting roles and values. This structure emphasizes conflict and resolution, which are key elements in traditional storytelling. The structuralist approach confirmed that binary oppositions are not random but part of a deeper cultural and linguistic system. They serve as tools for organizing meaning and reflect broader human ways of thinking.

Through the comparative method, the study found that despite cultural or contextual differences among the texts, the use of binary opposition remains consistent. This supports the idea that such structures are universal in narrative traditions. The synthesis and inductive analysis demonstrated that meaning in legend texts often emerges through contrast. Binary oppositions are not just thematic devices but essential to understanding characters, plot development, and moral messages.

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ФОЛЬКЛОРДЫ ТАЛДАУДАҒЫ БИНАРЛЫ ОППОЗИЦИЯЛАРДЫҢ АКТАНТТЫ ҚҰРЫЛЫМЫ

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Андатпа. Мақалада мифологиялық және фольклорлық мәтіндерде кездесетін бинарлы оппозиция туралы ғылыми анықтамалар мен тұжырымдар зерделеніп, осы еңбектердің негізгі тұжырымдары қарастырылады. Зерттеу жұмысының мақсаты – мифтік мәтіндерде кездесетін архетиптік ойлаудың негізгі сипаттамаларын талдау, ғаламның мифтік бейнесінің негізін құрайтын тұрақты бинарлы қарама-қайшылықтарды жүйелеу және олардың құрылымындағы мағыналарына семантикалық талдау жасау. мәтін. Жұмыстың ғылыми маңыздылығы мифологиялық ойлаудан бастау алып, бүгінде жалғасын тауып келе жатқан бинарлы қарсылықтың

мифологиядағы рөлін, ұлттық дүниетанымды ұсынып, мәдени танымдағы ғалам бейнесін айқындауында. Практикалық маңыздылығыекілік оппозицияға негізделген әртүрлі мәдени, әлеуметтік және философиялық концепцияларды жақсырақ түсінуге мүмкіндік береді. Негізгі зерттеу әдісі - параллель қарсылықтың маңыздылығын ашатын актант құрылымы. Зерттеу әдебиет және этнология теориясының ғылыми саласына өз үлесін қосады, бұл жан-жақты зерттеу нәтижесінде алынған тұжырымдармен расталады. Теориялық негізде мифтердің ғаламның қайшылықтарын жеңу арқылы дүниені тану процесіндегі негізгі қызметі жан-жақты қарастырылады. Ертедегі адамдар үшін дүниені танып-білуге, қоршаған ортаның сырын танып, бір-бірімен үндестікте сақтауға бағыт-бағдар берген миф үлгісі адам санасында тұрақты орын алып, шығармалардың қайнар көзіне айналады. Әдебиеттанудағы мифтік мәтіндердегі оппозицияның бинарлы оппозициялық құрылымы мен әрекет түрін көрсететін және осы негізде туындайтын актанттық белсенділікті айқындайтын мысалдар зерттеу нәтижелерінің практикалық маңыздылығын дәлелдейтін мысалдар зерттеу жұмысының негізгі тұжырымы болып табылады.

Тірек сөздер: бинарлық оппозиция, актантты құрылым, мифтер, фольклор, қайшылық, актанттық құрылым, мифтік сана, жаратылыс

АКТАНТНАЯ СТРУКТУРА БИНАРНОЙ ОППОЗИЦИИ В АНАЛИЗЕ ФОЛЬКЛОРА

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Аннотация. В статье рассматриваются научные определения и выводы о бинарной оппозиции, встречающиеся в мифологических и фольклорных текстах, а также рассматриваются основные выводы этих работ. Цель исследования – проанализировать основные характеристики архетипического мышления, фигурирующие в мифических текстах, систематизировать устойчивые бинарные оппозиции, составляющие основу мифического образа мироздания, и провести семантический анализ их значений в структуре мифологического образа мира. текст. Научная значимость статьи заключается в том, что роль бинарного противопоставления в мифологии, зародившаяся из мифологического мышления и продолжающаяся в настоящее время, представляет национальное мировоззрение и определяет образ мироздания в культурном знании. Практическая значимость заключается в глубоком понимании различных культурных, социальных и философских концепций, основанных на бинарной оппозиции. Основным методом исследования является актантная структура, раскрывающая значение параллельного сопротивления, рассматриваемая на основе

сочетания исследования и методов допуска. Исследование вносит вклад в научную область теории литературы и этнологии, что подтверждается результатами, полученными в результате тщательного изучения. На теоретической основе всесторонне рассматривается основная функция мифов в процессе познания мира путем преодоления противоречий мироздания. Образец мифа, который был для древних людей руководством к познанию мира, познанию тайн окружающего мира и сохранению его в гармонии друг с другом, занимает постоянное место в сознании человека и становится источником произведений. Основным выводом исследования являются примеры, демонстрирующие бинарную оппозиционную структуру и тип действия оппозиции в мифических текстах в литературоведении и определяющие актантную активность, возникающую на этой основе, что доказывает практическую значимость результатов исследования.

Ключевые слова: бинарная оппозиция, актантная структура, мифы, фольклор, противоречие, актантная структура, мифическое сознание, творчество

Received: April 12, 2024

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