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**UNITY AND CONFLICT OF BINARY OPPOSITION IN THE STRUCTURE OF A
LITERARY TEXT**

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In contemporary linguistic discourse, there's a growing fascination with exploring narrative binary oppositions in literary works. This study delves into the main binary pairs like «nature-man», «tradition-modernisation», «past-present», «good-evil», «individualism-collectivism» within Kazakh fiction, employing methodologies such as generalization, content analysis, and structural-semiotic analysis. These oppositions not only signify conflict but also complement each other within the narrative. The focus lies on how authors craft and convey contrasts, shaping the text's structure. Through diverse literary works, the research unveils key characteristics of binary oppositions in Kazakh literature, demonstrating their adaptability across genres and integration with socio-cultural and historical elements. The analysis uncovers artistic motifs and images associated with binary oppositions, offering insights into their representation within Kazakh creative expressions. The findings are relevant for scholars exploring binary oppositions in artistic works and specialists in semiotics, linguistics, literary studies, and cultural studies.

Key words: dichotomous nature, motive, symbolic load, plot confrontation, semantic structure

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1. Introduction

The artistic word never loses its relevance and importance, remaining a source of intellectual and emotional enrichment for a person. However, the dynamics and versatility of a literary text often require a deep and detailed analysis. In this context, the study of binary opposition, which is one of the key elements of structuring the content of many works, is particularly important. Modern literary and cultural studies face the need to interpret and adapt classical works in the context of changing cultural realities. A literary text is not just a collection of words and sentences but a complex structure in which each element is in a certain relationship with others. One of the key principles of text organisation is the collision of two opposites that interact with each other, creating a certain tension. On the one hand, these opposites are in conflict, which makes the text dramatic and intriguing. On the other hand, it is precisely through confrontation that harmony and balance arise, which make the text whole and complete.

The unity and conflict of binary opposition are two sides of the same coin, two aspects that complement each other, creating a multifaceted and deep structure of the artwork. In this regard, the analysis of the unity and conflict of binary oppositions helps not only to penetrate deeper into the essence of the work but also to comprehend its relevance for the modern reader. Binary oppositions are not just a stylistic device. This is a tool that the author uses to create tension, dynamics, and depth of the text (Hasanov, 2016). In literature, as a mirror of public consciousness, there is always a constant tension between diametrically opposed concepts, ideas, and images. Such a dialogue of opposing elements is the basis of the structure of most literary texts. Binary oppositions permeate literary works of all times and peoples, providing a dynamic plot development and a deep symbolic saturation of the text. The importance of this problem lies in an attempt to understand how a literary text reflects and interprets the dilemmas of human existence. Their research in fiction reveals the mechanisms by which authors convey their vision of the world, value orientations, and philosophical attitudes. However, the same binary oppositions in different cultural and historical contexts can acquire new shades, interpretations, and meanings. How they are implemented depends on many factors, such as the socio-cultural context, the historical element, the author's style, and individual artistic concept.

There are many studies devoted to the binary opposition of literary works. Thus, Aimukhambet et al. (2017) considered the interpretative features of the binary

opposition. The authors examine its poetic properties in the structure of Kazakh mythology. Yerzhanova and Makhpirov (2022) explore the comparative aspects of binary opposition. They reveal the context of «good-evil» in the American and Kazakh linguistic cultures. Zhanibekova and Beisenova (2021) analyse the aesthetic position of the structure of Anuar Alimzhanov's works. Researchers analyse the artistic realisation of binary opposition within the framework of culture and language. In addition, Nurgali et al. (2021) trace the most used conflicts in early Kazakh prose. The authors interpret the ways of individualisation of mass images in literary works. Z. Zharylgapov et al. (2020) consider the typology of realism, which is intertwined with binary opposition. They reflect its characteristics in the conditions of Kazakh literary criticism. However, the oppositional categories of unity and conflict within the framework of various genre works of Kazakh creativity and the meanings, dynamics, and interactions of binary motives that combine or oppose each other within the linguistic and cultural components have been insufficiently examined.

The purpose of the study is to identify the key binary oppositions and their features in the works of Kazakh fiction. In this regard, the following tasks of this study can be highlighted:

- identify the main types of opposites in the fiction of Kazakhstan and their characteristic properties;
- establish how binary oppositions function in the text, affect the perception and interpretation of the work, and reflect socio-cultural aspects.

2. Materials and Methods

The material base of the study was composed of works and compositions of various genres of Kazakh fiction, such as: the epic «Абай жолы» by Auezov (2022), poems by Kunanbaev (2020), novel «Ботагөз» by Mukanov (1979), the stories by Tarazi (2009), the short story «Дауылдан кейін» by Mustafin (2011), and poems by Makataev (2012). They allowed enriching the ideas about the specific features of the Kazakh national literature, identifying a number of interesting features in the representation of the oppositions «nature-man», «tradition-modernisation», «past-present», «good-evil», «individualism-collectivism». The materials allowed analysing artistic images and motifs associated with binary oppositions and identifying general patterns characteristic of the Kazakh literary tradition.

The methodological basis of the study consisted of the following methods: generalisation, content analysis, structural-semiotic, comparative. The method of

generalisation at the stage of identifying common patterns allowed systematising various manifestations of binary oppositions in various literary texts and determining the main directions of their development in the context of Kazakh literature. It helped to classify different types of binary oppositions and determine their main types and subtypes in literary texts. Its elements allowed considering the phenomenon of binary opposition in a broader cultural and historical context, delving deeper into the structural foundations of literary works. This method allowed emphasising the layers and levels at which the dynamics of binary oppositions are realised. It helped to objectively and comprehensively assess their role and importance in the structure of texts.

The method of content analysis at the stage of information collection allowed analysing and interpreting the content of works in detail, revealing the presence and interaction of binary oppositions in them. It was conducted throughout September 2023. When collecting data, text data of various genres, which reflect binary oppositions in the plot, were used. The sample of textual data was based on Kazakh literary works, where individual words, phrases, and sentences most clearly defined the binary oppositions «nature-man», «tradition-modernisation», «past-present», «good-evil», and «individualism-collectivism». Each mention and manifestation of the selected binary oppositions in the text was encoded for subsequent quantitative and qualitative analysis, which allowed identifying their context and interaction. This method helped to establish the ways of representation and functioning of binary oppositions in the Kazakh literary text and their role in creating an image and influencing the reader's perception through the prism of language and culture.

The structural-semiotic method at the stage of analysing the text as a system of signs allowed determining the corresponding linguistic units and relationships in the text that form its meaning. It helped identify the key binary oppositions underlying the literary text, which allowed understanding how the categories of opposition create the content and form of the text. Its elements determined the allocation of specific symbols, metaphors, and other semiotic units in the text, which helped to understand what substantial semantic loads they carry and how they affect the perception of binary oppositions. This method allowed establishing the internal aspects of narratives to delve deeper into the logic of the construction of the work, activating the reader's perception and stimulating the interpretative process. It allowed tracing how binary oppositions change, adapt, and rethink in various contexts and conditions of textual construction, revealing the multidimensionality and complexity of hidden mechanisms

for the implementation and functioning of binary oppositions in the artistic space of the work.

The comparative method at the stage of identifying similarities and differences allowed identifying common and specific features in the representation of binary oppositions. It allowed comparing contextual aspects of national specific features, considering the specific features of perception and representation of binary oppositions in fiction. Its elements determined the selection of various genres of Kazakh literature, which affect the structuring and interpretation of binary oppositions. This method helped to penetrate deeper into the essence of the topic, considering the national, cultural, historical, and social characteristics of Kazakhstan. It allowed seeing the layering, depth, and versatility of binary oppositions within the Kazakh cultural and literary traditions.

3. Results

3.1. Typology and genre specificity of binary oppositions in Kazakh fiction from the late 19th century to the mid-20th century

Binary oppositions have always played an important role in fiction, providing the means for in-depth analysis of human psychology, socio-cultural phenomena, and metaphysical issues. In the context of Kazakh literature, they acquire special relevance, reflecting the specific features of the national worldview, history, and culture (Bruce, 2019). At the heart of the Kazakh literary text lies the dynamics of binary oppositions that reflect deep cultural, social, and philosophical features of the national worldview (Zhang, 2022). These oppositions represent opposite categories or ideas, often interacting within the same text, where their relationship can be both conflicting and harmonious (Table 1).

Table 1 – Typology of binary oppositions characteristic of Kazakh fiction

Opposition category	Characteristics
«Nature-man»	Kazakh literature often depicts harmony between man and nature. Steppes, mountains, rivers, and pastures are not just a background for action but also active participants in the narrative. Nevertheless, sometimes nature can become a metaphor for the inner conflict of the hero or symbolise the insurmountable contradictions of the hero's life.

«Tradition- modernisation»	Considering the historical development of Kazakhstan, literary texts often depict the confrontation between the traditional values of Kazakh society and innovations coming from modernisation and globalisation. This conflict is especially acutely felt through the desire for novelty without considering respect for ancestors, cultural heritage, and customs.
«Individualism- collectivism»	Against the background of social changes and cultural processes, personal interests sometimes clash with the interests of the community. This conflict is especially acutely felt in modern Kazakh works, where the hero is faced with a dilemma: to follow his beliefs or to obey social norms and expectations.
«Good-evil»	In the Kazakh literary text, this opposition acquires special features and context based on the cultural, religious, and social characteristics of Kazakhstan, most often causing the inseparability of heroes and antiheroes.
«Past-present»	Kazakh literature is saturated with historical memory. In this context, the past is not just a canvas of events but also a lively dialogue with the present, in which historical characters and events interact with modernity, posing moral, choice, and fate questions to the heroes and readers.

Source: compiled by the authors.

Consequently, binary oppositions become a tool for deep immersion in the cultural and social contexts of Kazakhstan. They help the reader to better understand the specific features of the Kazakh soul, history, and worldview. Their essence lies not only in the identification of contradictions and the search for harmony but also in the formation of a unique artistic space of the text, which reflects the philosophical, cultural, and social aspects of Kazakh life (Hasanah, 2022). For example, the category «nature-man» often acts as a symbol of the confrontation between nature and traditional nomadic life – harmonious and perfect. In this context, nature is associated with freedom, spirituality, and traditions, while man seeks to symbolise new opportunities and challenges. The opposition «good-evil» is often opposed to each other and exists in unity. For example, the same character can show both good and evil qualities, showing the complexity of human nature. Thus, through the literary text,

the authors convey their vision of these processes, offering readers reflections on national identity, values, and the future of the country.

Ideological attitudes that occupy a central place in the literature of many cultures in the Kazakh artistic tradition, often carry both direct and symbolic meaning. These two levels of interpretation enrich the text, making it multifaceted and deep. For example, the conflict between the characters may reflect the confrontation, which is the basis for the development of the plot and the motivation for the characters' actions (Yazell et al., 2021). At a deeper level, binary oppositions can have symbolic meaning, reflecting common cultural, philosophical, or religious beliefs. In this context, the confrontation between the steppe and the city can symbolise the conflict between nature and civilisation or between freedom and restrictions (Alkomah and Ma, 2022). In addition, the fact that the Kazakh literary text is rich in metaphors, where narrative categories of motives often serve as a source for metaphorical associations, is notable. An example is the opposition «light-darkness», which in the text can represent knowledge and ignorance, good and evil, or life and death. This allows the authors to play with different interpretations, offering the reader not an unambiguous answer but an opportunity for reflection and dialogue (Pervez, 2018). Thus, binary oppositions in Kazakh literature operate at several levels of interpretation, offering the reader both a direct plot twist and deep symbolic and metaphorical associations. This approach makes the Kazakh literary text rich, multifaceted, and universal, showing human nature at different levels of understanding.

The processes of interaction in binary oppositions are a key element of the structure of a literary text, which allows writers to create complex and multifaceted plots and characters. Genre is not just a form of expression of artistic content but also a kind of «lense» through which the author represents reality. Binary oppositions, being deeply rooted in the perception of the world, are actively used in various genres, emphasising their unique characteristics and tasks (Roona and Khan, 2022). In Kazakh literature, such oppositions have certain genre features (Table 2).

Table 2 – Genre features of binary oppositions in the structure of the Kazakh literary text

Genre	The specific features of using binary oppositions
Epic and poetry	In the Kazakh national epic, binary oppositions often act as the basis for heroic deeds and moral trials. Poetry, in turn, uses these oppositions to reflect on human nature, love, fate, and time.

Prose	In novels and short stories, binary oppositions become a tool for investigating complex internal conflicts of characters and external circumstances that affect their lives.
Drama	In dramatic works, binary oppositions most often act as a catalyst for action.
Folklore	In Kazakh folklore, including fairy tales and legends, binary oppositions often have a pronounced moral character. They help students draw conclusions about life lessons and moral values.

Source: compiled by the authors.

Consequently, binary oppositions, which depend on genre-specific features, act as key elements of the structure of a literary text. They help to create a multidimensional, deep world of the work, in which the reader can see a reflection of reality and their own internal contradictions. In general, the genre specificity of binary oppositions in Kazakh literature offers its own unique view of oppositions, thereby enriching the cultural heritage of the state.

Thus, after analysing the typological and genre features of binary oppositions, it was determined that Kazakh fiction serves not only as a source of entertainment and enjoyment for the reader but is also a mirror reflecting the cultural, social, and spiritual characteristics of the people. Binary oppositions are one of the key tools through which the authors reveal complex philosophical ideas and vivid emotions. These paired structures, representing the juxtaposition of two contradictory elements, are actively used in the literature to create dynamics, depth, and ambiguity in the text. In addition, it was established that the unique typology and genre specific features of the oppositions reflect the historical development, cultural characteristics and spiritual values of the Kazakh people. Fiction, filled with rich symbols and metaphors, actively uses oppositions to convey the depth of thought and emotional saturation of works.

3.2. Analysis of the representation of binary oppositions in Kazakh fiction from the late 19th century to the mid-20th century, considering the variety of genres

Binary oppositions, which serve as fundamental structures of language and culture, carry special emotional, linguistic and conceptual meanings that influence the perception and interpretation of information (Babae and Yahya, 2014). For example, in Kunanbaev's (2020) poems, the "nature-man" opposition is depicted through the

lines: 'The mountains stand eternal, while man passes like a fleeting shadow. They reflect deep cultural attitudes, social norms, and human values that have been formed over the centuries (Mataram and Ardianto, 2019). One of the key characteristics of binary oppositions is their ability to unite despite the inconsistency (Chen et al., 2022). This unity and interdependence make a literary text rich and multifaceted. The categories under consideration often serve as a source of conflicts that become central in literary works, where cultural and historical contexts strongly influence their presentation and interpretation.

Thus, as part of the analysis of the features of the representation of binary oppositions, the category «tradition-modernisation» can be considered, which is vividly represented in the epic novel «Абай жолы» by Auezov (2022). The work touches on the conflict between the old traditions of Kazakh society and new European trends. The character of Abai Kunanbaev traces his inner dialogue between adherence to traditional values and the desire for education, innovation, and cultural exchange. The text often uses terms reflecting traditional culture: «aul», «zhyrau», «batyr», «sharua» (Jannidis, 2020). These concepts emphasise the ancient roots of Kazakh culture. Therewith, words related to modernisation include the use of such language units as «school», «book», «city», «study». They show the changing face of Kazakh society and the direction of education and innovation. In the context of traditions, words often have a positive connotation, emphasising pride in cultural heritage. The binary opposition «tradition-modernisation» in this context serves as a tool for denoting deep cultural and social concepts. This division embodies the clash of the old and the new, the preservation of historical heritage and the desire for innovation. This binary contrast expresses a deep conceptual dilemma of Kazakh culture and society. In the work «Абай жолы» by Auezov (2022) successfully combines these two opposites, showing how Abai Kunanbaev stands at the crossroads of two epochs.

The binary opposition «nature-man» is present in many Kazakh works. The interaction of man and nature is often an eternal and unchanging force, while human life is fleeting and is one of the key themes in Kazakh literature. Thus, the creativity of Kunanbaev (2020) can be highlighted, whose lyrical texts often contain meditations on the eternity of nature in comparison with the short duration of human life. In the verses where he describes mountain landscapes, nature appears majestic and eternal, while man is only a small part of it. Kunanbaev often uses words related to nature: «camp», «mountains», «wind», «river», «stars»; a person, in turn, is represented by words reflecting his spiritual and physical characteristics: «soul», «mind», «body»,

«heart» (Hogeweg and Vicente, 2020). The nature of the writer is a symbol of eternity, cosmic harmony, while man is a symbol of changeability, impermanence. Poems by Kunanbaev are characterised by complex sentences, which allows him to express his thoughts and feelings accurately and deeply. It also allows creating complex images and metaphors related to nature and man. For example, mountains are described as «eternal guardians», and man is a «traveler of time» (Chuquet, 2002). Analysis of verses Kunanbaev shows that he masterfully uses language tools to create complex and deep images related to nature and man. The binary opposition «nature-man» in his works expresses a deep philosophical thought about the world, life, and the human soul.

In turn, the category of «individualism-collectivism» has become especially relevant during the period of social and cultural changes, such as modernisation, urbanisation, and the transition from a traditional lifestyle to a modern one. In this context, it is worth considering the artwork of Mukanov (1979) «Ботарғаз», which reveals the conflict between personal interests and social norms and values. The binary opposition «individualism-collectivism» manifests itself at various levels of the linguistic structure. Thus, the appearance of antonyms that reflect the confrontation: «I» and «we», «freedom» and «submission», «desire» and «duty», and the use of certain lexical units, such as «individual», «personality», «unit of society», focus on the confrontation of personal interests and interests of the team (Abdykadyrova, 2021). The text shows various connotations of words that are associated with individualism – independence, free spirit, and collectivism – society, traditions (Pettersson, 2022). The use of metaphors and symbols that reflect this binary opposition, such as a bird in a cage, can symbolise an individual limited by social norms. In general, the work of «Ботарғаз» by Mukanov (1979) illustrates the complex process of finding a personal path in the context of public expectations and traditions, focusing on how difficult it is for an individual to find their place in a changing society where traditional values fade into the background.

The stories by Tarazi (2009) are one of the key works of Kazakh literature, in which the issues of tradition and modernity, past and present, occupy a central place. They contain a contrast between the meanings of words related to the past and the meanings of words related to the present. This creates tension and dialogue between the two times. Through the use of certain images, metaphors, and comparisons, the author focuses on the differences and similarities between the past and the present. For example, nature is used as a symbol of eternity and immutability, while human

buildings and technologies symbolise temporality and variability. In the author's works, these features are used to create a deep and multifaceted image of the Kazakh society at the crossroads of history, facing a choice between preserving its traditions and adopting new trends. The category «past-present» reflects different aspects of both unity and conflict between the temporal components through the stories of the heroes, which demonstrate the complexity and drama of this collision. This opposition illustrates how Kazakh fiction uses spatial and temporal frameworks to explore deep cultural, social, and psychological themes. It becomes a tool for identifying conflicts, dilemmas, and internal experiences of characters and reflecting changes in Kazakh society (Novoseletska et al., 2024).

In addition, the binary category «good-evil» is clearly expressed in the fiction of Mustafin (2011), where the work «Дауылдан кейін» focuses on the struggle between good and evil in the human soul, showing both unity and external circumstances and internal conflicts of oppositions that directly affect the choice of an individual in society, intertwining various motives into a single plot. His writing reflects deep philosophical reflections on the nature of good and evil and how motives can be interpreted and understood in various cultural and historical contexts. In addition, the poems of Makataev (2012) are notable, an outstanding Kazakh poet who often addressed deep philosophical and moral issues, among which the theme of good and evil played one of the key roles. His poetry reflects the complex vicissitudes of the human soul, eternal dilemmas, and the search for truth. In the verses of Makataev, man is often presented as a being experiencing internal conflicts between good and evil beginnings. The poet emphasises that the choice between good and evil depends on the inner world of a person. The author highlights how the outside world and circumstances can affect a person, pushing them to good or evil deeds. For example, in one of his poems, a person stands at a crossroads between good and evil, where human will and choice determine his further path (Aubakir, 2019). These are just some of the many examples where the binary opposition «good-evil» is reflected in Kazakh literature. Therewith, in each work, this category can be interpreted in different ways, depending on the author's view and the context of the narrative.

Thus, after analysing Kazakh works of art of various genres, which are based on aspects of unity and conflict of binary oppositions, it was determined that the categories considered are often expressed through the personal stories of the characters, their views, feelings, and actions, and through the socio-cultural context in which events unfold. Vocabulary in literary texts is often subject to metaphorical

transformations, which adds additional shades of meaning to oppositions. In addition, it was emphasised that binary oppositions often acquire additional semantic shades in the context of Kazakh culture and mentality and can also overlap with other concepts and create complex associative series. They become key moments for creating dramatic tension and revealing deep philosophical problems, considering the contrast and emotional saturation of the plot.

4. Discussion

Over time, methods and approaches to scientific research change and develop. This is also noticeable in relation to the analysis of binary oppositions. The understanding and interpretation of oppositions, whether in literature, sociology, philosophy, or any other field, depends on the socio-cultural context, scientific trends, and dominant methodologies. Thus, according to Omar (2020), at the beginning of the 20th century, structural analysis was emphasised. Oppositions were considered rigid and stable structures that determine the meaning and content of phenomena. Under the influence of structuralism, researchers sought to identify universal laws and structures in various cultural manifestations. However, today, oppositions are considered tools for the examination of cultural and psychological processes. Instead of rigid opposition, the emphasis is on the interaction and dynamics of elements, which allow revealing hidden connections, new levels of meaning and considering the variability of perception depending on the socio-cultural context. The dynamics of perception and interpretation of binary oppositions reflect the evolution of scientific thought and methodological approaches that adapt and change in response to new challenges and discoveries. When analysing the data, it is noticed that the categories of opposition reflect various kinds of internal and external changes in fiction, considering current trends and processes.

According to Rossi (2021), binary oppositions, which have long been the object of study in linguistics, philosophy, and cultural studies, have been widely used in literary studies as an effective methodological tool. Their attractiveness lies in the ability to reveal the deep structural and semantic features of a literary text. They help to reveal the basic conflicts and contradictions of the work. Whether they are oppositions of good and evil, nature and culture, male and female, they often underlie the plot development and characterisation of characters. Binary pairs can serve as symbols that carry additional, hidden meanings (Allaithy, 2024). This aspect is especially relevant when analysing metaphors, allegories, and other artistic

techniques. Oppositions often reflect cultural standards, norms, and values inherent in a particular time or society. Through them, it can be understood what ideas and concepts were relevant to the author and his era. The conflict between the components of the binary opposition can serve as the driving force of the plot, and their correlation and transformation can reveal the dynamics of the development of characters or a change in the theme of the work. In addition, comparing how certain contradictions are presented in different texts, it is possible to identify common cultural motives, historical parallels, and literary traditions. The hypotheses of the researcher in question echo the results obtained, emphasising that binary oppositions provide a powerful tool for analysing a literary text, allowing deeper insight into its structural, semantic, and cultural layers.

From the standpoint of Boyd et al. (2020), semiotics, investigating sign systems, has unique tools for analysing text structures. The binary description is particularly interesting since many textual mechanisms are based on dichotomies. This approach is based on the juxtaposition of two elements that are key to understanding the structure and meaning of the text. Any text is based on a sign system (Takakura, 2024). A sign in semiotics has two components: a denominator (external aspect) and a meaning (internal aspect). This separation allows considering how specific symbols or words acquire meaning within the context. Texts can develop sequentially or non-linearly – with omissions and returns (Shynkaruk, 2024). Therefore, the dichotomy helps to analyse its deep levels and what the author is trying to convey not only on the direct level but also on the subtext level. Some fragments strive for clarity and unambiguity of the statement, while others leave space for different interpretations. Semiotic binary description provides a systematic approach to text analysis (Chyzhykova, 2024). It helps to identify the key mechanisms of the formation of meaning and structure, making the text more understandable. The researchers' results coincide with the conclusions obtained in this study, emphasising that the consideration of binary oppositions in the structure of a literary text should occur at different levels, including semiotics.

Martinez and Rubenstein (2016) believe that linguoculturology explore the interaction of language and culture, where a work of art is an ideal object for such an analysis. Binary oppositions, which are at the centre of many texts, are an important mechanism for reflecting key cultural clashes. Acting as engines of artistic thought, they permeate the work, creating a complex network of interrelated meanings, which gives the text versatility and depth. The specific features of the realisation of unity and

conflict in binary oppositions make a literary text not just a means of entertainment but an element of a person's knowledge of themselves and the world around them (Navas and de Almeida, 2024). In religious cultures, this aspect plays a huge role. Literary texts can use different categories to explore moral and spiritual issues. The contradictions between light and shadow, life and death, love and hate encourage the reader to reflect and introspect. The works, using linguistic and cultural codes, form and transmit binary oppositions that reflect the key components of human experience in a certain environment. It is the linguoculturological approach that allows penetrating deeply into these complex structures and revealing their meaning (Milo, 2024). The contradictions between the desired and the real, between the inner and outer worlds, allow the author to dive into the psychological depth of the characters, revealing their inner world. The hypotheses and justifications of the researchers echo the results of this study, emphasising the importance of investigating the opposite motives that permeate the plots of fiction.

The position of Kroó (2020) emphasises that in literary narrative binary opposition is the main coordinate of values reflected in the moral cognition and behaviour of the characters of the text. It not only reflects the universal aesthetics of artistic creativity but also contains a vast reality of time and a moral dilemma that cannot be ignored when considering the textual structure. Confrontation, as the core of conflict, often stands at the centre of works of art, creating dynamics and tension in the narrative. The motives of confrontation manifest themselves in various forms and contexts, but interestingly, they can also serve as a connecting link in the structure of the text. Even the sharpest oppositions can find their balance in a literary text. Through various literary techniques, such as images, symbols and metaphors, the authors can show that there can be harmony at the very heart of the conflict. In the historical period of deep transformation of moral civilisation, modern authors provide a variety of narrative genres using binary oppositions, considering unity. Such texts construct realistic dilemmas, most of which are «imitations» or metaphors for the real picture of modernity. The results of this study also focus on the fact that literary works use a symbiosis of binary oppositions to reveal the plot essence of the narrative fully.

Thus, after analysing the information about binary oppositions in the structure of the literary text, it was established that they allow a deeper understanding of the cultural, social, and philosophical features of the Kazakh people and culture as a whole. These oppositions are an important tool for translating universal human values and ideas in a unique cultural heritage context. They allow the authors to convey the deep

emotional experiences of the characters to the reader. In addition, it was determined that the motives of confrontation do not just create conflict or tension in literary texts but can connect, unite, and enrich the narrative, making it more multifaceted and profound. Sometimes, they act as mirrors, reflecting opposite sides of the same question or idea. This can help the reader see the situation from different angles and understand more deeply.

5. Conclusions

As a result of the examination, it was determined that binary oppositions are a powerful tool in the hands of a writer, allowing the creation of complex and multi-layered works that reflect the whole gamut of human feelings, thoughts, and actions. Unity and conflict in the context of binary oppositions in a literary text are a complex and multifaceted phenomenon that is both a driver of dynamics and a source of deep philosophical content. Such oppositions, be it «nature-man», «tradition-modernisation», «past-present», «good-evil», «individualism-collectivism», not only create dramatic tension in the works but also become a tool for the examination of universal human values, norms, and cultural characteristics. The confrontation of these categories, their interaction, and sometimes synthesis enrich the text, adding semantic layers and allowing the reader to reflect on many aspects of human experience. However, it should be understood that these motives are not always rigid and unchangeable. Authors often play with their structures, creating unexpected connections, distortions, or even inversions of traditional oppositions, which makes the analysis of texts even more interesting and productive.

Genre diversity reveals the specific features of the national worldview, where a desire for harmony often accompanies confrontation since Kazakh literature is rich in topics that explore the dialectic of contradictions within a person and society. Ultimately, binary oppositions in a literary text serve not only to create internal conflict and drama but also for a deep analysis of human nature, cultural values, and historical contexts. This complex and multifaceted interaction makes them so valuable and relevant to examine. In addition, due to the analysis of the features of the representation of binary oppositions in Kazakh fiction from the late 19th century to the mid-20th century, it was established that these categories are not just structural elements of the text but also mechanisms reflecting the cultural and social layers of national consciousness. Their examination allowed delving deeper into the spiritual and cultural world of the Kazakh people, identifying its unique characteristics and

tracing the dynamics of socio-cultural processes. Each opposition used by the authors becomes a «bridge» connecting different epochs, cultural traditions and social views. Therewith, it was highlighted that binary oppositions in Kazakh literature are not always opposed. They often complement and enrich each other, creating a polyphonic dialogue that allows a deeper understanding of the cultural characteristics and historical roots of the Kazakh nation.

In conclusion, it can be stated that oppositional categories in Kazakh fiction from the late 19th century to the mid-20th century play a key role in the formation of national identity and cultural memory, considering the context and layering, which directly affect the structure of the text. Their analysis allows not only a better understanding of the essence of the work but also an expanded understanding of Kazakh culture and its motives in general. Accordingly, it can be concluded that the purpose of the study has been achieved. However, the analysis of lexical, grammatical, semantic, and stylistic features of the implementation of binary oppositions in the Kazakh literary text requires further research, considering the development of mechanisms of linguoculturology and philology.

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