



## **The Role of Binary Oppositions in the Creation of the Mythopoetic View of the World**

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**Abstract:** *The article is devoted to the study of the specifics of modern authors' appeal to mythology. The functions of binary oppositions in the author's myth-making and in the creation of the mythopoetic chronotope of a literary text are considered, revealed and analyzed on the material of Nazar Eshonkul's novel Takik Mevasi (Forbidden Fruit).*

**Keywords:** *neo-mythologism, binary oppositions, mythopoetic chronotope, myth-making.*

In the 20th-21st centuries, the re-understanding and re-creation of mythological plots and motifs gained such a large literary scope that this period was called the "second birth" of the myth or the period of neo-mythology. T.G. Malchukova states in her work "Ancient heritage and modern literature": the expansion (conquest) of ancient mythology by genres is taking place in the literature of the 20th century [4,51]. In this case, mythologizing served to renew the worldview of the reader: the appeal to myth occurred as a result of doubting history, disbelief in the impartial perception of evidence, therefore, mythological novels and mythodramas express the feeling of the preservation of modern civilization. Postmodernism literature often uses mythological elements as a building material for creating artistic reality. Based on the description of the mythopoetic world landscape as a type of artistic world landscape, it has universal characteristics and A. Ya. According to Gurevich, there are various binary oppositions that are the most important categories of human consciousness. Such universal concepts are interconnected and form a unique model of the universe that helps people to deeply perceive the reality around them [1,7].

Binary opposition (Lat. binarius binary, double, consisting of two parts) is a specific type of relationship in semiotic systems, the sign within it acquires meaning only through the sign that is in opposition to it. For example, a high pitch rises even higher against a low pitch; and love grows stronger in the face of hatred. In the theory of structuralism, the principle of binary oppositions becomes the fundamental category and essence-forming principle of nature and culture. All relations between signs consist of binary structures, that is, a model based on the presence or absence of a certain sign-property. Today, criticism and analysis of such two-sided contradictions are becoming popular. Konrad Lawrence, the founder of ethology - the science of the behavior of humans and animals as biological beings, said that the division of the world of events into opposite pairs is the key natural principle of ordering, the basis of human thinking from ancient times priority is a necessary model [3,32-34].

In the archaic society, man tried to organize his little ideas about the world by categorizing events according to the principle of male-female, upper-lower, good-bad, etc., his thoughts contrasted the surrounding events with each other and opposite pairs organized according to the principle of unification. Study of folk culture binary oppositions (quiet-noise, hard-soft, light-dark) formed by the five senses and logical oppositions (good-evil, life-scientist, friend-enemy) as a result of human

social experiences is provided by identifying the structures of the unconscious. As an example of reflecting the structure of the unconscious, it is worth citing a myth that uses the concepts of binary oppositions entering into a relationship: sky-earth, little-by-little, day-night. mythical thinking develops from the awareness of some contradictions and strives to overcome them in consistency [16, 63]. finding a solution to the contradictions in the myth is carried out by introducing a mediator into the binary opposition, that is, a third party that allows neutralizing the contradictions or softening them as much as possible. K According to Lévi-Strauss, the structure of myth reflects the structure of thinking of primitive man Since there are many commonalities in the way of thinking of primitive man and modern man, the study of the structure of the myth, according to the scientist, allows a deep study of the thinking logic of modern man, which still consists of binary oppositions.

As an embodiment of the archaic view of the world, the myth can also explain the existing social and cosmic world order. any myth is based on certain oppositions, any myth begins with binary oppositions, for example: life-scientist, sky-earth, day-night, consciousness-left, couple, divine-mundane, raw-ripe, white-black and others[6, 456].

In the study of binary oppositions, the terms dyad, triad, tetrad, etc. are used. dyads (moment-eternity, heavenly-terrestrial, light-dark, divine-worldly, love-lack of love, etc.) acquire a universal character in the artistic text created by the author, demonstrating one of the main laws of existence - the unity and struggle of the opposite beginnings in existence. the main task of binary oppositions is to show that these opposites are actually a whole. The whole is formed from a polyphonic union of various motives, the most important of which are love, the search for the essence of existence, and the motives for achieving harmony in relationships.

No science can depict a person in a book, no art can describe a book in a deep and broad way, no tool can give a book's freedom to the human spirit and imagination. Through the pages of books, we go back to the time when mankind was creating myths. We are witnesses to the conversation in which Eve and the Father were led astray by the Devil... [18]writer Nazar Eshonqul puts archetypal plots and motives, archetypal conflicts in the center of his mythocentric work "Taqiq Mevasi" consisting of two short stories: original sin and eternal consequences, the struggle between Goodness and Evil in the human macro and microcosm, the place of man in it describes the choice. nazar Eshanqul created the artistic text of the Taqiq fruit novel from binary oppositions from side to side, from top to bottom, from consciousness to left, from front to back, from far to near, from outside to inside, from divinity to worldliness, from love to hate, from scientist to life, from darkness to light, from night to day uses the example of a mythological pendulum swinging from spiritual high to immoral low, from creation to destruction, from beginning to end. neo-mythological created by the author...the heart of the hero of the story is like a modern stage of ancient myths where evil and good forces are fighting...[12,67] The fable of the work "Forbidden Fruit": Love came to my mind and I split in two. now I was torn apart and fighting with myself inside. [14,315]. In the work, the conflict between imagination and life turns into a conflict between the human heart and reality [12,59]. in the process of describing these conflicts, the writer skillfully leaves the antonymic binary concepts and expresses his following opinion in the text of the work: In fact, creativity consists of the internal struggle between the writer and the narrator, the internal battle, the desire to expose each other[17].

The hero of the book The Forbidden Fruit, a young man named O, realizes that during the events related to the love conflicts that he is narrating, he is involved in the main conflict in the Existence and is a direct participant in the fight between Goodness and Evil on the scale of the Universe. now the main issue for him is to determine his place and his choice in this conflict. at the end of the development of the plot, the hero-narrator realizes that he is a mediator-hero who decides the future of humanity, prevents universal destruction, and saves the Cosmos from Chaos. due to the unexpected feeling that entered his mind - his love for Malak, the hero seems to be divided into two and fights with little Me... The fight takes place in mythological, sacred-divine and secular time and space - in the mythopoetic chronotope.

**Binary oppositions that form the mythopoetic chronotope of the forbidden fruit novel:**

Binary oppositions related to time: ...the dawn rose and the sun set in pursuit of this spectacle. [14,282], ... my soul wandered between sixty and future spaces, eighteen thousand layers of the sky... [14,305], There is neither sixty nor future here [14,309], ...everything will end as it began... [14,296], ...that is, it saw its end from the beginning... [14,302], .. like a madman trying to connect the end and the beginning of the world in his mind... [14,312], You groan from the cry of silence. The nights put on my shoulders and are absorbed in the bosom of the mornings [14,317];

Makonga oid binar oppozitsiyalar: Zamin bom-bosh, osmon bom-bosh... [14,309], Shuncha izlaganim olisda emasdi, shunday yonimda edi, mening ozimda edi, mening qarshimda edi [14,309], ...ruhimi esa Malakni izlab yeru osmonni kezib yuradi [14,310], Royo jilvalarini qanchalik quvsam, shuncha kozi oldimda paydo bolar, undan qanchalik uzoqlashsam, shunchalik yaqin kelardi [14,315], Keng dala torlik qilib qoldi [14,336], ...uning ishqida yeru osmonni kezgan uch yillik umrim... [14,346], ...ilgari bolalikning kichik sahnasida ijro etgan rollarini endi katta sahnada ijro etardi... [14,288], Goyo hayot men uchun toxtagan, osmon uzilib yerga tushgan, men esa osmon bolaklari ostida yotardim [14,358], Bu tomonda faqat jismim. Ruhim allaqachon u tomonga otib olgan... [14,361], Men bu yerdagilar uchun shunchaki qotilman. Oz mashuqasining qotili. U yoqdagilar uchun esa muhabbatni asrab qolgan, muhabbat uchun ozini qurbon qilgan oshiqman [14,361];

Fasllarga oid binar oppozitsiyalar: ...borliq xazonrezgi bilan yuzma-yuz kelgan pallada mening yuragimda sevgi kurtaklagandi: kozimga bostirib kirayotgan kuz bilan konglimda sep yozgan bahor bir-birlarini tan olgisi kelmas, men aro yolda botin bilan zohirning bir-biriga xezlanishiga mustahiq etilgan... [14,304], ...mening yuragimda muhabbat gullagan pallada atrof-javonib sargayib tokilib bolgan... [14,304], Fasllar kozi oldingda gohi kiyinadi, goh shir yalangoch yechinadi... [14,317];

Ruhiy holatga oid binar oppozitsiyalar: ...yuksalishu tubanlashishni, parvoz qilish va qonishni... [14,285], ...xayolni hayotga aylantirish...<...> ...mehri va nafratini... [14,287], ...u oynagan spektakllarda meni hamisha muhabbat va xiyonat, jabr va shafqat, mehr va gazab, alam va nafrat tola joshqin ehtiros kutib olardi [14,289], ...uni toptashganda qoshilib toptalgan, olqishlashganda qoshilib olqishlangan, olganda olib, tirilganda tirilgan... [14,293], ...hali yozilmagan oppoq va silliq qogozday ozimni universitetning darvozasi oldidan gijimlangan, almoysi-aljoyi satrlar toldirib tashlangan suhufday... [14,302], Mening kibrim, takabburligim, qorsligim holi zabunlikdan qutulish, bir zum bolsa ham bu xorlikdan, bu zulmdan, bu mahkumlikdan xalos bolish uchun qilayotgan himoyam, boshqalar oldida taqib olgan niqobim edi [14,308], Koksimda yoqlik va borliq muhorabasiga kirishgan anduhimni minib olib nomsiz soqmoq boylab keta boshlayman [14,322], ...u bu maromga yetib kelguncha yoqotganlari topganlaridan kop boldi... [14,284], ...otkinchi havaslari otib ketmadi... [14,287], yashirgan va oshkor qilgan...<...> ...muhabbati va nafratini teatrqa qurbon qilgan... [14,288], ...abadiylik qadar chozilgan diydor va ayriliq... [14,301], ...kozlari ochiq, kongillari yumuq mavjudotlar... [14,311];

Oxymoron binary oppositions: You groan from the scream of silence. Nights put on my shoulders and sink into the bosom of mornings [14,317], ...he has come to witness my turning into a living corpse... [14,314];

Binary oppositions of the sacred (divine) and the secular (ordinary): Giving and receiving life... [14,293], ...he understood merit and sin before them... [14,298], My expression of love for him seems to bring him down to earth, between us all, as if telling the secret of my mind, deprives him of divinity, heavenly [14,353], On this side, only my body. My soul has already shot in that direction... [14,361], I'm just a killer for those here. The killer of Oz's lover. For those on the other side, I am a lover who preserved love and sacrificed himself for love [14,361];

Binary oppositions related to socio-cultural categories and actions: ...no matter what role she plays, bride or princess, frivolous or nun... [14,284], ...she can easily and quickly transform into the image required on the stage, princesses, dates, goddesses, concubines, lepers, prostitutes, widows, prostitutes, mistresses who take a child as a sacrifice for love, so that I believe that the stage is her living and scholarly stone. I fel[14,290], God can make a difference here, he can make a leech out of

a scumbag, a hero out of a coward, a queen out of a prostitute, he creates and destroys kingdoms on the stage, he turns the kings and world-shatters who shook the world into badass at the same time, bestows and deprives, blesses or siHe stamped his stamp, was able to do everything, the creator, name giver, master of everything, giver of life and taker of life... [14,292], ...kings suddenly appear in the guise of a bastard, and a bastard takes the throne... [14,293], ...sometimes a prostitute, sometimes a nun is made a hero... [14,299];

Binary oppositions related to the concepts of life and scientist: I felt that the scene was the stone of his living and scientist [14,290], Giving and receiving life... [14,293], taking and resurrecting... [14,293], ... the distant season was giving life to our sunken spirits [14,335];

Cause-and-effect binary oppositions: Each of the teacher's lessons ended with his victory and my defeat [14.351], My defeat and my victory [14.362];

Religious-mythological binary oppositions: God to Eve... [14,280], ...Eve and Iblis... [14,282], Stage for God Devil's stone [14,292], If God likes, then there is the Devil! [14,297], when it was announced that he will play the role of the Devil, who leads the woman to the forbidden tree, not only the art community, but the whole press was shocked. he said [14,299], God appeared on the stage in the form of Iblis... [14,300], what we know and worship as God, in fact, is very much in the role of Iblis; he played the role of Iblis as if he knew him from before, as if he were his friend, his teacher or his friend. I no longer had the slightest doubt [14,300] that he was the Devil in the guise of God.

In the process of axiological understanding of the world, an important role is played by the metaphorical use of opposite concepts that form a binary opposition in the language. such antonymic metaphors characteristic of the mythological consciousness also affect the thought-speech activity of a modern person. Interpretation of symbols and symbols in folklore not only gives new energy, new strength not only to fiction, but also to all types of art, as well as to philosophy, leads to the opening of new facets of thinking, gives creative spirit to scientific and social thoughts [11,89]. they act as specific markers that a person uses to evaluate the surrounding space. such axiological dyads include the black/white opposition, based on this opposition, there are two components of color that are not related to evaluation at first, and they, while reflecting the perception of the world scene through intuition, remain in more general situations, and because of this creates many layers of content and creates new, symbolic meanings. in the emotional sphere, white color represents joy, goodness, purity, virginity; a symbol of black depression, bad luck, happiness, despair. In terms of ethics, white color is goodness, decency; black color is a symbol of vice, impurity. in the socio-legal sphere, white color is legality, correctness, truth; and the black color is a symbol of illegal activities, crime, corruption. epistemologically, the white color is openness to knowing the world, free opportunities to acquire knowledge and information; black color is perceived as a symbol of ignorance, reluctance to learn, abstraction:

Malak entered my mind and heart wearing a white dress with apple flowers... [14,301], ...like a white and smooth paper that has not yet been written... [14,302], Cherry wears a white wedding dress. she came to class wearing a white flowered shirt [14,318], Where she walked, white dreams occupied the sky of the city [14,319], The white plow was inhabited by crows. For some reason, black crows are suitable for white snow [14,334], You see the falling snow: it is all white. as if winter wants to hide all the faults of the earth and make it white. And my mind sleeps in a dark night there [14,347]; ...black ghost..., Black ghost... [14,279], ...in black letters... [14,281], ...leading from the long and dark path of life to the bright light... [14,283], ...the darkest corner of Kongli... [14,284], ...knows black and white first... [14,298], At the gate, the new moon greets me with a warm welcome and lays its long black-haired nights before me, like they begin to praise the stars like confederates. He can't resist his praise, the dark night spreads his dark hair, hangs the moon on his forehead [14,317], The trees have covered their heads with black shawls woven from the rain and carry spears in their arms [14,321], At this time, his eyes are a flood the beginning of the night was as black as the sea [14,342], Then suddenly I remembered her mother-in-law whispering in the hall to her husband that the fault is not in my mind, but his own... what came out of her was not a fetus, it looked like a black creature...

no one looked like a human child [14,343], Hosila When I entered the bedroom, he was dressed in black the ghost is tending the Harvest [14,344].referring to mythological plots allows to see the modern reality with a unique perspective, because literature ... explores the momentary impressions of eternity reflected in the moment, the place of man in this connection of eternity and moment. only man feels that he is the literary vision of the moment, because man's soul is also a part of this eternity. It is the duty of literature to show the bonds that connect eternity and man[12,233]

In conclusion, we can say: In our modern life, we also use binary oppositions: possible - forbidden, acceptable and unacceptable, true and false, yes and yes, affirmative and negative, knowledge and ignorance, etc. The role of binary oppositions, discovered in the 10th century, knows no bounds: they remain in the poetic rhythm built on the binary sequence of the smallest units of language (open and closed), biological rhythms such as day and night, winter and summer, and cultural rhythms: spiritual culture is material culture [6,48-49].thus, binary oppositions are undoubtedly universal means of understanding the world, and their fields of application are almost limitless. The archetypal plot and motives, the archetypal conflicts of original sin and eternity, the fight between Goodness and Evil in the macro and microcosm, the role and choice of man in it, and the interior that surrounds the hero-narrator, are the archetypal plot and motives that the writer Nazar Eshonqul put in the center of his work Taqiq Fruitfully used binary oppositions to create the universe, its apparent world.

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