

Received: 24 February 2025

Revision received: 15 May 2025

Accepted: 27 May 2025

Copyright © 2025 JESTP

www.jestp.com

DOI 10.12738/jestp.2025.1.17 ♦ January 2025 ♦ 25(1) ♦ 227-240

Article

Studying The Kazakh Poetic Text from The Linguosynergetic Aspect

Mankeyeva Zh. A.

*Professor Chief Researcher of the Institute of Linguistics named after A. Baitursynuly (Kazakhstan, Almaty).*ORCID iD: <https://orcid.org/0000-0002-7390-4778>Email: Mankeeva1950@mail.ru

Kozhakhmetova A. K.

*Department of Applied Linguistics, Institute of Linguistics named after A. Baitursynuly (Kazakhstan, Almaty).*ORCID iD: <https://orcid.org/0000-0002-6359-9458>Email: kozahmetovaaktoty@gmail.com

Khabiyeva A. A.*

*Department of Lexicology, Institute of Linguistics named after A. Baitursynuly (Kazakhstan, Almaty).*ORCID iD: <https://orcid.org/0000-0002-8622-021X>Email: a.a.khabiyeva@bk.ru

Ramazanov T. B.

*Department of Grammar, Institute of Linguistics named after A. Baitursynuly (Kazakhstan, Almaty).*ORCID iD: <https://orcid.org/0000-0002-4405-5914>Email: take_kzz@mail.ru

Iskakova Sh. G.

*Center for the Development of Languages, Zhangir Khan West Kazakhstan Agrarian and Technical University (Kazakhstan, Uralsk).*ORCID iD: <https://orcid.org/0000-0002-7715-357X>Email: shynar_iskakova@mail.ru

Yermekova A. B.

*Center for the Development of Languages, Zhangir Khan West Kazakhstan Agrarian and Technical University (Kazakhstan, Uralsk).*ORCID iD: <https://orcid.org/0000-0003-2977-5080>Email: aminaamir80@mail.ru

Abstract

Language, owing to its dynamic character and the functional and pragmatic level of its communicative function, is oriented toward the transcendent truth of a linguo-synergetic paradigm of poetic discourses. The study aimed to demonstrate that the synergy of the pragmatics of artistic words is intertwined with the cultural information conveyed by the paremical, phraseological, mythological, and precedent structures in artistic discourses. A qualitative research design, with synergetics as primary methodology of scientific and linguistic researches, the study conducted a hypertextual analysis of language's internal development. A few Kazakh poetic texts served as research sample, which were analyzed with linguosynergetic perspective, to uncover the deep essence of the poetic discourse of Kazakh poetry. It was revealed that the poetic word can be explored within the anthropocentric paradigm of Kazakh linguistics as it has its origins in the linguo-stylistic studies of Kazakh language. The study also revealed the power of poetic language embedded in the complex structural system of a literary text, and constituting a new paradigm in the study of language. The study thus implies that the core of such analyses is defined by the intentional world of the linguistic personality. Therefore, understanding the spiritual, cognitive, and informational foundation and potential of the Kazakh language from a linguosynergetic perspective in the context of implementing the new quality development process of Kazakhstan and within the framework of globalization is highly relevant.

Keywords

Synergy, Nonlineriatiy, Open System, Linguosynergetic Markers, Poetic Language, Self-Organization, Dissipation, Bifurcation, Metaphor, Repetition.

Correspondence to Khabiyeva A. A., Candidate of Philological Sciences, Leading researcher, Department of Lexicology, Institute of Linguistics named after A. Baitursynuly (Kazakhstan, Almaty). ORCID iD: <https://orcid.org/0000-0002-8622-021X>, Email: a.a.khabiyeva@bk.ru

Citation: Mankeyeva, Z. A., Kozhakhmetova, A. K., Khabiyeva, A. A., Ramazanov, T. B., Iskakova, S. G., & Yermekova, A. B. (2025). Studying The Kazakh Poetic Text from The Linguosynergetic Aspect. *Educational Sciences: Theory and Practice*, 25(1), 227 - 240.
<http://dx.doi.org/10.12738/jestp.2025.1.17>

Introduction

The power of the word, in a poetic text, reflects the human inner world and consciousness. It also becomes the foundation of anthropocentric knowledge in contemporary Kazakh linguistics (Lee, Tumanova, & Salkhanova, 2016). Special attention was paid by our ancestors to the social, educational, and unifying functions of speech in the daily life, who lived in close connection with nature and represented the nomadic culture. At the core of these statements about the function of speech in Kazakh native culture lies the idea that the power conveyed through national consciousness, spiritual and social stereotypes, and cognitive systems is embedded in the word itself. With the expansion of the communicative function of the Kazakh language in society (in political, social, legal, informational spheres, etc.) and in accordance with its status as the state language, and most importantly, with the demonstration of the language's vitality and creative capacity as a cognitive core revealed in literary texts, there emerged a complex space of the anthropocentric paradigm. This kind of research demands a principle of systematicity (Egizbaeva, Yesimova, & Bekisheva, 2015; Mambetova et al., 2025).

Moreover, in Kazakh linguistics, the poetic language of literary texts, marked by figurative means, is corroborated by the term *synergetics*, which advances the understanding of the world through language, as evidenced by linguostylistic studies focused on the Kazakh worldview and the *power* and *potency* of the word (Dombrovan, 2018; Pirmanova, Tokmyrzaev, & Pirmanova, 2024). At present, synergetics is recognized as one of the vivid and dynamic models of scientific development of the 20th century. Specifically, in the natural sciences, the concept of life is explained through a synergy of motivations such as “metabolism,” “self-regulation,” “self-governance,” “internal development,” and “adaptation to environmental conditions.” In connection with this, a synergetic paradigm that considers the self-regulating capacity of developmental systems is currently taking shape in the humanities as well. In this regard, the changes brought by fundamental results and significant discoveries in the natural sciences of the 20th century to the “scientific image of the universe” are now also being evaluated as an integral part of the modern integrative shift that affects the “linguistic image of the universe.” (Turlybekova & Nurkenova, 2024).

Several studies have been carried out by European and Russian linguistics in the field of linguosynergetics (Alefirenko, Nurtazina, & Shakhputova, 2021; Ganiyeva, 2024; Khramchenko, 2015), adopting an interdisciplinary approach (Karimova et al., 2018), and succeeded in establishing scientific-methodological foundation for studying the interdisciplinary synergy in the Kazakh language (Absamatova & Ganieva, 2025). These studies have also highlighted the linguosynergetic paradigm, which tends to be driven by the way the Kazakh word is endowed with new content in literary texts, and is closely connected with human consciousness and individual knowledge. In particular, empirical studies demonstrate the effectiveness of exploring linguistic cognition, integrity, not in a linear but in a multidimensional model defined by the linguocognitive process (Mazibayeva, 2023).

However, despite these practices and research conducted, there is still a need felt for a new methodology consistent with the conceptual process of studying the complexity of the nature of language, its dynamic character, and the functional and pragmatic level of its communicative function in modern times. Specifically, the current study attempted to uncover the meaning of a poetic work within the linguo-synergetic paradigm of contemporary poetic discourse, which is oriented toward transcendent truth. For this purpose, the study analyzed *metabole* (“shift,” “transformation”) as the principal marker that reveals the synergetic element in the combination of linguistic tools, worldview, artistic, aesthetic, and spiritual values, to form the linguosynergetic basis of artistic discourse. The study aimed to demonstrate that the synergy of the pragmatics of artistic words is intertwined with the cultural information conveyed by the paremical, phraseological, mythological, and precedent structures in artistic discourses.

Linguosynergetics has proven to be the most effective tool that can consider the integrative field described in the creative language of a speaker, and to determine the dynamism in artist’s linguistic personality (Pikhtovnikova, 2016). For the purpose to evaluate the linguo- synergetic paradigm, the poetic works of Ivan Zhdanov and Yessengali Raushanov, two poets of Russian-Kazakh origin, were selected for the study. The study made an organized hypertextual analysis of the sampled lyrical works, published in a later edition (Kates & Bunimovich, 2008), in order to understand the intertextual processes of poetic language. Additionally, particular attention was also given to (Antonova, 2023) ideology of the intertextual nature of poetic philological discourse, which offers a guideline for the linguo-cultural, axiological, paremiological, and phraseological components to constitute the intertextual nature of a poetic discourse.

Literature Review

The process of comprehending native culture through language forms the speaker's inner spirit and continuously enriches it with new energy. The foundation of studying this creative potential of language begins with Wilhelm von Humboldt's theory of the "inner form of the word" (Humboldt, 1985). In accordance with this view, language is not a direct representation of the multifaceted world but rather a means by which a person interprets and categorizes it. Language is seen as a complex system that organizes itself internally while evolving. The communicative essence and dynamic nature of language functions resonate not only with social, cultural, scientific, creative, and economic processes but also with processes in nature – such as physical (heat, light, etc.), biological, and chemical phenomena – and with the tightly interconnected processes of matter, force, and energy exchange.

Thus, language is not a static product, but a tool of consciousness inherent in the ongoing process of development and creativity that reveals the world. This correlation is explained by natural scientists through the laws of close interaction that give rise to such motivations as metabolism, self-regulation, self-governance, internal development, and adaptation to environmental conditions. As a result, the paradigm of synergetics – an effective model of scientific development dynamics currently established in the natural sciences – is now also penetrating the sphere of the humanities, particularly linguistics, as is acknowledged by the scientific community.

The traditional worldview, which was previously perceived as stable, is now transforming into an unstable, non-linear object of research that is continuously changing, renewing, and internally self-organizing and self-regulating. This situation is reflected in the renewal processes of the language that represents the world. This correlation formed the basis for the emergence of synergetics as a new paradigm of understanding the world. Its main essence lies in understanding the universal laws of the organization and development of open and complex systems.

In linguistic terms, a poetic word is recognized as "art" or as a verbal expression of profound spiritual values. Additionally, the linguistic image of the ethnocultural content formed in the consciousness of the language bearer, in accordance with their value-oriented interpretation of the world, is characterized by the tapestry of artistic speech based on the maxim "The greatest of all arts is eloquence." The author's artistic world is rooted in archetypal consciousness; author's system of thought and reasoning that gives rise to a unique lexicon aligned with national cultural specificity; and author's idiosyncratic discourse. The figurative tools – symbols, metaphors, phraseologisms, and other stylistic devices – constitute the fabric of artistic language in accordance with the artist's linguistic personality (Ashurova & Galieva, 2024). Within this framework, a synergetic network emerges, encompassing distinctive discourse elements recognized as an open, ever-evolving system. These elements reflect the potential of the word in accordance with its function in author's creative expression (Grajter, 2024).

In this regard, recognizing the aesthetic and literary creative capacity of a highly capable individual lies in recognizing the synergetic power in the function of verbal potential. This capacity, as revealed in linguopoetic studies, is identified as a unique anthropolinguistic competence determined within an open polyparadigmatic system. Specifically, the creative and motivational features identified through the analysis of the language of the word-creating personality (writer, poet, public figure, etc.) in intertextual and motivational continuity disclose the anthropocentric essence within the content of the word. Thus, the core of such analyses is determined by the intentional world of the linguistic personality.

Studies analyzing the language of poetry from an anthropocentric perspective show that the functional-dynamic content of artistic speech is structured in accordance with the essence of the linguistic personality. In the modern era, synergetics has become a prominent example of the methodology for researching scientific development today (Aldasheva et al., 2023; Moskalchuk, 2003). This is due to the fact that the globalizing world of the 21st century is a complex system characterized by multistructural information and multidirectional developmental paths. From this point of view, the most effective tool that can consider the integrative field described in the creative language of the speaker, the linguistic personality, as a dynamic system subject to a unified law of development is linguosynergetics.

According to the laws of synergetics, the mutable, evolutionary, yet non-linear integrity of language gives rise to its internal development through its own inherent potential (Plath, 2022). This developmental process is reflected in the linguistic space of the nation's cognition, appearing in the speech of individual

personalities (such as poets, writers, artists) or specific social groups (e.g. politicians, public figures), as well as in processes that reveal the interrelationship between *language and nation*, and *between language and culture*. As a result, the empirical investigation of discursive, psychological, social, and cultural representations brings forward new relevant issues for scholarly inquiry as well as requiring a new research paradigm.

As a result, in modern linguistics, an anthropocentric paradigm has emerged that draws upon Wilhelm von Humboldt's linguo-philosophical principle of viewing language as the ever-renewing manifestation of spirit (Humboldt, 1985). Within this paradigm, the space that embodies the meaning of the word capable of inspiring the listener is examined, with special attention given to the unique communicative potential of the word and its innovative, multidimensional capacities. This also involves a comprehensive exploration of the creative world of the linguistic personality, particularly as it is expressed in artistic texts.

The study of artistic texts, which through their distinctive expressiveness reveal the current state of language, holds particular significance and value, as such texts function as models of human culture that grow and evolve naturally through their own development. From this perspective, according to linguosynergetic scholars, "linguosynergetics is a new paradigm that perceives language as a human, socio-biopsychic, and cognitive phenomenon" (Haken, 1980). Therefore, recognizing the power of ornate language in a literary text as a reflection of the complex systemic structure corresponding to human existence and action is made possible through the methodology of synergetics, which conceptualizes language as a human system that illustrates the dynamics of internally organized psycholinguistic processes. At the core of this system lies the word within a literary text, as a source of energy and information that generates further development and transformation. This inner organization of elements coalesces into an integrated whole, and it is upon this interconnected unity that the linguistic discipline studying the self-organizing and self-regulating mechanisms of language has been established.

Accordingly, the comprehensive study of a literary text makes it possible to discern the subjective reality of an individual (i.e. the author), who, having reinterpreted and transformed various types of information derived from objective reality, projects it through their internal worldview. Every linguistic personality assimilates and develops a "linguistic picture of the world" shaped by their cognitive outlook, educational background, social environment, and lived experiences, thereby enhancing the communicative value of their creative language. In this regard, it is particularly important to investigate the synergy of stylistic devices – a system that does not reflect the language as such, but rather reveals its potential – to uncover the multifaceted communicative capacity hidden beneath the deep layers of meaning in the word (Berikbolova, Abiy, & Aydogdu, 2014; Syzdykova, 1993). It is equally essential to study the linguistic-synergetic markers that embody this expressive potential.

Methodology

Research Design

The study utilized a qualitative research design, with an exploratory approach to examine the concepts and variables of the study in accordance with the synergetic paradigm. synergetics has been accepted as primary methodology in scientific and linguistic researches (Aldasheva et al., 2023; Moskalchuk, 2003). The synergy lies in making textual analysis, studying concepts related to the self-organization, and regulating of language's internal development (e.g., self-organization, non-linearity, chaos, attractor, fractal, fluctuation, bifurcation, dissipation). The synergy follows laws of development and existence of natural phenomena in relation to concepts such as metabolism, self-regulation during internal development, self-management, and adaptation to environmental conditions.

Sampling

Kazakh poetic texts served as research sample of the study, which were studied from a linguosynergetic perspective, to uncover the deep essence of the poetic discourse of Kazakh poetry. These texts belonged to prominent representatives such as of Ivan Zhdanov and Yessengali Raushanov, two poets of Russian-Kazakh origin (Kates & Bunimovich, 2008). Their poetic and critical texts served as primary research material for this study.

Research Procedure

Synergetics is a complex dynamic system, which adheres to the law of integrative development in the field of global processes. From this perspective, this study first analyzed a few specimens of poetic words in the sample texts with respect to the open system of information constructed according to the internal syntactic and semantic laws of language. These words were treated as a complete model of the external world. For instance, the term **chaos** is usually associated with meanings such as "instability," "disorder," "destruction," and "disruption," and has a negative connotation. However, within the synergetic paradigm, this concept is supplemented with an additional function.

Data Analysis

Data was analyzed through a closed reading approach, wherein the Kazakh verses were translated in to English for a broader understanding of the linguo-synergetics embedded in the poetic word in the selected text. The entire texts were thematically coded to look for examples related to synergy and integrity of the words and to segregate them based on internal syntactic and semantic practices. The study also conducted a hypertextual analysis of the sampled lyrical works, to understand the intertextual processes of poetic language. Antonova (2023) ideology of the intertextual nature of poetic philological discourse was referred for the linguo cultural, axiological, paremiological, and phraseological components to understand the intertextual nature of a poetic discourse.

Results

The power of the word is embedded in the content of expressive and figurative devices in literary texts – an endeavor which was central to the current research. It was revealed that the poetic word can be explored within the anthropocentric paradigm of Kazakh linguistics as it has its origins in the linguo-stylistic studies of Kazakh language scholars. For instance, according to the established understanding, the word **chaos** is usually associated with meanings such as "instability," "disorder," "destruction," and "disruption," and has a negative connotation. The word *chaos* also acts as a self-organizing mechanism of structure, removing unnecessary elements, altering different orders of the system, and facilitating the transition from one relatively stable structure to another (Prigogine & Stengers, 2018). In particular, based on the conclusions of synergetic scholars, *chaos* is not only a disruptor of the normal structure but also plays a role in structuring and organizing. It helps in transitioning to a new attractor as a result of the complex situation that arises from the disruption of the established direction and the obstacles encountered during this process. Hence, within the synergetic paradigm, such words are supplemented with an additional function.

Accordingly, in line with the self-organization of a synergetic system in a language, a fractal is a component of the hierarchical structure that characterizes the integrity of language, while fluctuation refers to the disruption of the system's stability as a result of random deviations from the normal order within a complex system (Prigogine & Stengers, 2018). When the transition of a word occurs into a new state under the influence of fluctuation, the branching of the behavior of the synergetic system is referred to as bifurcation. Thus, bifurcation is a particular state of an unstable and complex open system, representing the intensification of systemic instability. Analysis shows that due to the system's extreme sensitivity to external influences at this stage, even a minor fluctuation can lead to irreversible transformations. Table 1 presents the linguosynergetic aspects of the word "chaos" in the light of the findings of the study.

Table 1: *Linguosynergetic aspects of the word "chaos" (source: Prigogine and Stengers (2018)).*

Word	Meaning	Linguosynergetic aspect	Result
<i>Chaos</i>	Instability, Disorder, Destruction, and Disruption	• Structuring and self-organizing mechanism • Removing unnecessary elements • Altering different orders of the system • Facilitating the transition from one relatively stable structure to another.	• Disruption- of the normal structure for structuring and organizing. • Fluctuation- transition of a word occurs into a new state • Bifurcation particular state of an unstable and complex open system

Additionally, considering the word *chaos* again, dissipation is a phenomenon closely related to the inherently dynamic and developmental nature of this word in a broad sense of the language. The word *chaos* is constantly influenced by the continuous impact of both internal and external forces, serving as a self-organizing mechanism that drives change and development. Without this process, the formation of a unified language system would be impossible. If dissipation is outweighed by the driving source, new dissipative structures do not emerge, and the linguistic system, in its prolonged and unstable evolution, falls into chaos. Such interaction gives rise to the structure of a new system at a new point of the attractor through fluctuation. Thus, the stable yet mutable nature of language manifests as an objective phenomenon independent of the will of the human being, the bearer of information, grounded in the opposition between creativity and dissipation.

Another effective method supported by specialists in the study of synergetics in the author's use of literary language is the analysis of linguo-synergetic markers. The study revealed the artistic dimension of the creator's creative existence, aimed at influencing the reader. With regard to the issue of analyzing poetic texts from a synergetic perspective, it was observed that any further development of the research domain, the synergy markers arise in contemporary poetic discourse. Antonova (2023), while focusing on the intertextual nature of poetic philological discourse, uncovers the meaning of a poetic work within the linguo-synergetic paradigm of contemporary poetic discourse, which is oriented toward transcendent truth. Specifically, the author analyzes *metabole* ("shift," "transformation") as the principal marker that reveals the synergetic quality of the Kazakh poetry, particularly of I. Zhdanov's, and recommends how to organize the hypertextual space of the lyrical work (Sandler, 2006).

Antonova (2023) finds the use of *metabole* reflecting the author's strategy in approaching both material and metaphysical reality from a synergetic standpoint. The unfolding of meaning through *metabole* generates an open, dynamic system within the bifurcation zone of lyrical discourse. In this regard, the author argues that the analysis of poetic texts must begin with identifying the poet's strategy and viewing the literary text as a phenomenon of the semiosphere – that is, as a complex, self-organizing (synergetic) meaning-generating system. Table 2 analyzes the linguo-synergetic markers of the poetic word *metabole*:

Table 2: *Linguo-synergetic markers of the poetic word metabole (source: Antonova (2023)).*

Word	Meaning	Linguosynergetic aspect	Result
<i>Metabole</i>	Shift, Transformation	Organizes The Hypertextual Space of The Lyrical Work. Generates An Open, Dynamic System Within The Bifurcation zone of lyrical discourse	Results in a complex, self-organizing (synergetic) meaning- generating system

Taking another example, the linguostylistic structure of G. Musirepov's novel *Қазақ солдатты* ("The Kazakh Soldier") it was revealed that the author's style is distinguished by the use of repetition alongside other techniques such as first-person narration, intonational-rhythmic tone, distinctive syntactic constructions, and inversion. The novel's opening – *зытып келем, зытып келем...* ("I'm running, I'm running...") – is a notable instance of this stylistic device.

In her study of the works of prominent representatives of contemporary Kazakh prose, academician Rabiga N. Syzdykova discusses the technique of repetition: "A researcher investigating the types of repetition in literary texts would discover a wide variety of its forms in Abish Kekilbayev's *Urker* (Nurlybayeva, Bukharbekova, & Kozhagulova, 2022). If we classify the repeated elements according to their position, morphological form, and syntactic function, the stylistic status of this phenomenon will undoubtedly become clear" (Berikbolova et al., 2014; Syzdykova, 1993). This statement reveals that the scholar regards repetition as a highly effective stylistic device and as a stylistic category in its own right when analyzing the language of a literary work. There is evident a comprehensive treatment of the phenomenon of repetition – widely considered to possess a complex nature – and defines it as a linguostylistic category, in Kazakh prose. Specifically, syntactic repetitions, when combined with lexical repetitions, and lexical repetitions, in turn, with phonetic repetitions, create the unique rhythm and structural system of a literary work. This is especially prominent in emotionally intense passages, in narrative segments that uncover a character's inner world" (Iskakova et al., 2024; Khadjieva & Sarsenbaeva, 2024; Muxamatjonova, 2022).

Based on the views expressed above, one may argue from a psycholinguistic perspective that repetition, as a manifestation of emotion in artistic language, can be regarded as one of the linguosynergetic markers that construct the content of the literary work, direct and unify the author's associations, and also serve a regulatory function. One particular example of this is the metaphor, a stylistic device capable of generating new poetic meaning. The recurrence of a certain concept often functions as a metaphorical process in poetry. Rooted in the human capacity to associate, compare, and conceptualize, this metaphorical process gains clarity when analyzed through a linguosynergetic lens.

For instance, the authorial metaphors in M. Zhumabayev's poetry – *life is a decayed weed, life is the steppe, life is a mirage, life is a reed*, and so forth – demonstrate the poet's coherent artistic vision, the level of his abstract thinking, and his perception of the world, all bound by a shared synergetic thread (Abdimanuly & Dossanova, 2021). Yermekova (2011), who studied M. Zhumabayev's linguistic identity, considers the sound repetitions in his poems to be expressive devices that externally manifest the poet's inner feelings through symbolic imagery, as seen in the following example (Table 3):

Table 3: *Kazakh and English version of sound repetitions in M. Zhumabayev's poetry (Source: Yermekova (2011)).*

Kazakh version	English translation
<i>Сылдыр, сылдыр, сылдыр, Қанымды қайнатты құрғыр. Есімнен аударды құрғыр, Лебізіңнен еріп барамын, Жаным-ай, жақында қол бер! Жүректі жандырды құрғыр, Кеудені кернеді жалын, Сәулем, періштем, тез кір! Талдым, қалды сұлдер. Сыбырға айналды сылдыр</i>	<i>It clinks and clinks and clinks, And boils my blood as it does, And drives me mad as it does, Your word, it melts my skin, Come close, my soul, your hand I need, A flame now fills my chest, My sun, my angel, come in! What is left of me – a breath, A whisper that no longer clinks.</i>

Scholars interpret metaphorical modeling from a cognitive-synergetic perspective within the linguosynergetic paradigm of truth, wherein the presence of authorial occasional metaphors – highlighting the new attractor-like qualities of the concepts of life and love in the author's worldview – serves to reveal the underlying cognitive structures and synergetic dynamics of meaning-making.

Sharipova and Karagoishiyeva (2024) stated "the images that arise not from signs aimed at understanding the external world, but from the search for the mysterious secrets of the inner world, from delving into the depths of the soul" can be considered images in line with the synergetic basis of a thesaurus-like system. This can be interpreted as the essence of authorial occasional metaphors—those that underscore the new attractor-like features of the concepts of *life* and *love* within the author's conceptual worldview—as a form of metaphorical modeling from a cognitive-synergetic perspective, as situated within the linguo-synergetic paradigm of truth.

In accordance with the culturally specific processes that emerge from the national worldview, metaphysical concepts such as *Life*, *Death*, and *Love* form a complex, open system that generates a synergetic network within the author's intertext. For instance, M. Zhumabayev writes: *Life is a mirage, life is mercury, love is a thorn, love is sweet poison*; M. Makatayev states: *life is a beam of light for a single day*; Shakarim portrays: *life is a prison, life is suffering, life is a fairytale*, and so forth (Abdimanuly & Dossanova, 2021). All these specimens show that the power and strength of words, their influencing force, and their spirit, are structured differently in the human mind. Each of these specimens manifest distinctly in the linguistic consciousness and form an open system of the language of poetry.

Studies related to the issue of ancient rhetoric began with Aristotle's *Poetics*, where particular attention was paid to the reverberation of words concerning poetic language. In Russian linguistics, a society known as "Opoyaz" (focused on studying poetic language) was established. This matter was further developed by notable scholars including Y.N. Tynyanov, L.V. Shcherba, A.A. Potebnya, V.V. Vinogradov, V.M. Zhirmunskiy, and others, who explored the linguistic nature of poetic function. This process extended to the examination of language within the framework of the anthropocentric paradigm, considering language as a special tool for creative and cognitive functions.

In Kazakh linguistics, the tradition that regards the word as *art*—originally inspired by the recognition of the spiritual and expressive power of language in the scholarly legacies of Q. Zhubanov (cognitive approach) and A. Baitursynuly (communicative-functional approach)—was further developed by Q. Zhumaliev, Q. Ömiraliyev, R. Syzdyq, B. Nurdäuletova, and G. Qosymova through linguo-stylistic, linguo-poetic, linguo-conceptual, and discourse-based studies. Their works laid a solid foundation for the further expansion of poetic language research, now approached through the lens of linguistic synergy, where the power of the word is examined in its inseparable unity with the linguistic persona's essence. (Kalambayeva et al., 2020).

The complex study of the author's persona in artistic texts, viewed as an empirical material representing spiritual and cultural representations, recognizes the language of poetic texts as an open system. It establishes the integrity of its synergetic network, rooted in the present day. If we trace the line of this interconnectedness, we observe that the power of the Kazakh word begins with the renewal of its artistic potential. One of the key aspects in the research of the prominent scholar R. Syzdykova is the "art" of the Kazakh word, which undergoes transformation in its use and dynamics, embodying artistic potential. The energy (dissipation) emanating from the word, its dynamic nature, and the "artistic world" formed by it in the researcher's mind are not coincidental but are present in the early works of the study. This is exemplified in the following verse: //Жабағылы жас **тайлак**/ Жардай **атан** болған жер, Жатып қалған бір **тоқты**, Жайылып мың **қой** болған жер// (*Where a downy camel, young, Into a towering bull it turns, Where a scrawny lamb that slung, Into a thousand sheep it turns.*) The use of the words *тайлак* (young camel), *атан* (bull camel), *тоқты* (lamb), and *қой* (sheep) in these lines serves as a vivid representation of the "Kazakh world," functioning as a stylistic motif (attractor) in the work.

In another example, the metaphor of gold is used as a manifestation of the development of meaning in an open system, where the precious metal symbolizes the high value placed on human existence: //Сен-**алтынсын**, мен-**пұлмын**, Сен-**жібексін**, мен-**жүнмін**, Сен-**сұлтансын**, мен-**құлмын**// (*The gold you are, the coin I am, The silk you are, the wool I am, The sultan – you, and a slave I am (Shalkiyiz).*) Similarly, the use of the word *ебелек* (a type of weak, nutrient-poor grass) in the poetry of the Kazakh bards is also a result of the development of meaning from the literal sense of the word related to a person's behavior, characteristic of an open system. See for example :// Елбең-елбең жүгірген. **Ебелек** отқа семірген. (Assan kaigy) // (*The weed that tumbles, tumbleweed, It has its flame to feed*) .

In the worldview conceptual system of the poetry of the *zhyr* (traditional Kazakh bards), the imagery of the prosperity and beauty of the ancestral land and the traditional Kazakh lifestyle, as highlighted by scholars, can be traced as a synergetic connection that inspires the reader. This connection emerges through the verses that reflect the essence of the Kazakh people's understanding of their homeland and its spiritual and material wealth, thus creating a dynamic relationship with the audience. Poetic language, as a tool for perceiving the world beyond traditional viewpoints, provides a space for seeing the world anew. Unlike linear, closed systems, poetic language is an open, dynamic system, which makes it susceptible to the principles of synergetics. This allows poetic discourse to reflect not just the worldview of the poet but also the changing dynamics of contemporary society. The modern poetic reality, in this context, evolves in accordance with the flow of information and the rapid-paced nature of communicative laws, marking a transition in both form and function.

Contemporary poetry is characterized by active linguistic explorations and innovations. These include expanding the social boundaries of language, liberating linguistic units from their syntagmatic connections, and processes like the phraseologization of language. These transformations point toward the expanding creative potential of the language, which evolves in response to new societal needs and artistic expressions. According to scholar M.L. Gaspardov, poetic texts often blur the boundaries of lexical and grammatical meanings, turning them into existential meanings. This leads to the emergence of a new form of trope, which he refers to as "anti-emphasis." This shift in meaning adds a layer of depth to the interpretation of poetic language (Gasparov, 2019).

In the context of modern Kazakh poetry, the works of prominent poet Y. Raushanov offer ample examples of this phenomenon. His poetry, characterized by a fresh perspective on traditional concepts, redefines the traditional understanding of masculinity within Kazakh culture. For example, the notion of "man" as "a male person," "strong, powerful man," or "real guy" is reimagined with a new understanding, expanding the traditional definition. This innovative vision in his work illustrates the open system of poetic language, highlighting its ability to adapt and evolve, providing fresh, dynamic images that resonate with contemporary sensibilities (Gasparov, 2019). This is exemplified in the verse shown in Table 4.

Table 4: *Dynamic images of masculinity in modern Kazakh poetry (Source: Gasparov (2019)).*

Kazakh version	English translation
Тасырқағанда тас жауған, Тау болды ұйықтар айлағым. Қасқырдан анау, қас жаудан Тартып ап апан жайладым. Жетіп бір құлан қайырып, Желкеден алдым жеміт деп. Тағыдан олжа айырып, Тарпаңды міндім көлік деп. Батырша күліп, түрегеп, Отырдым жылап ақынша. Жанымды тостым, міне, деп Жолбарыс - тағдыр атылса. Суықта суыр асым боп. Сусынын бастым мұзбенен Жатыры мұның асыл деп. Жандастым қабылан қызбенен. Қасқайып өстім шыңымда, Қара да беріш қайың боп. Ендігі қалған ғұмырда, Езілетұғын жайым жоқ. (Man) (Kates & Бунимович, 2008)	Under stone, under rain, In the mountain I slept, As the wolf was my foe – Took its den for my stay. A kulan I outrun, Took its withers to ride, And the spoils of the wild – Rode a tarpang astride. And I laughed like a hero, Like a poet, I cried, And I bared my soul To the tiger of fate. On a marmot I feasted, Drank the ice in the cold, For the gem of her womb, With a lioness I lay. On my peak, I grew strong, Like a birch, dark and firm, In the life that is left, Nevermore will I bend.

One of the fundamental traits associated with masculinity is bravery and fearlessness – such as entering a wolf’s den without hesitation, taming the untamed (riding a *тарпаң* [wild horse] as a steed), confronting any hardship without retreat (standing up to the *жолбарыс* [tiger] as a metaphor for fate). His companion, accordingly, is not just a beautiful maiden, but a noble, courageous, formidable, and resilient girl, akin to a *қабылан* (leopard), embodying both dignity and strength. Typically, the *қайың* (birch tree) is white and symbolizes beauty and pure emotion. However, a birch that is not a darling of the open steppe but has grown in the mountains – becoming hardened, darkened, and gnarled – embodies the image of a man who has aspired to great heights and been forged by life’s challenges (represented by the *қара қайың* [black birch]). In Y. Raushanov’s texts, the structuring of profound poetic meaning aligns with the theory of synergy and depends on the creative consciousness’s talent and inner vision (Kates & Bunimovich, 2008). Within the anthropocentric paradigm, he is evaluated as a linguistic personality, and the discursive nature of his texts is equally emphasized. Naturally, in this context, the background knowledge and interpretative competence of the reader – one capable of entering the “aesthetic world” of the poetic text – are crucial.

Secondly, the value-cultural orientation of the nation, which substantiates the open system of poetry described by Haken (1980), also shapes and distinguishes the poetics in Y. Raushanov’s verse (Kates & Bunimovich, 2008). These include historical, social, and natural data, as well as ingrained habits and traditions characterizing the Kazakh linguocultural society. His poetry is enriched and singularized by expressions such as *арлан жел* (bold wind), *тарлан жел* (dappled wind), *сәруар күн* (sovereign sun), *кербез бура* (majestic camel), *уыз нұр* (newborn light), *күрең күн* (reddish sun), *қоңыр түн* (dusky night), *абыз тау* (sage mountain), *үргедек бұлт* (restless cloud), and so forth. Among these, the ethnocognitive meaning of the word *топырақ* (soil) reveals a dissipative process in the poet’s worldview, as seen in this short verse: //Түспесін төмен ор еңсе. Қонсаңшы жасыл қолатқа. **Топырақ керек, ел өнсе. Топырақ керек, ер өлсе. Топырағынды тонатпа.**// (*Do not let down your mountain build, And rest upon the vast of green, The soil is needed for the land to thrive, The soil is needed for a man who dies, So keep the soil within.*) The basic literal meaning of the word *топырақ* in this verse is “the outer, upper layer of the earth’s surface”. (Kates & Bunimovich, 2008).

The poetic use of the word *топырақ* (soil) intensifies the poetics of Y. Raushanov and resonates with the sacred meanings for the Kazakh society – *туған жер* (homeland), *ата-мекен* (ancestral land), *кіндік қаны тамған жер* (land where one’s umbilical blood was shed), and *мәңгі мекені* (eternal resting place) – all of

which represent a bifurcation level of cultural and emotional perception. Its significance in everyday life extends beyond the domains of nature, material and spiritual culture, and its enduring presence in the consciousness of the Kazakh ethnos attests to the synergetic nature of language development as an open system: *Топырақ бұйырды* (was buried; literally, “soil was bestowed”), *топырақ салды* (took part in burial; literally, “placed soil”) and others.

Ultimately, this reflects the concept of “great time” (*үлкен уақыт*) as introduced by Kates and Bunimovich (2008) and Haken (1980), which signifies the development of wholeness through the connection between the past and the present in the literary work. Through this lens, the intertextual and precedent-based connections in the poetic text form a complex nonlinear system and are intricately woven into the artistic fabric of Y. Raushanov's language: *Қарға бойлы Қазтуған* (Kaztugan, short as a crow), *Әбілхаят суы* (the water of Abilkhayat, i.e., the fountain of life), *мен, мен десең мен десін* (me, let them say it's me if you say it's me), etc. – all of which are references to folklore and *жыраулық жыр* (zhyrau-style epic songs). The deep roots of this method, which vividly shapes artistic thought, can be found in synergetic interconnectedness (Adilova & Balmagambetova, 2014; Antonova, 2023; Kates & Bunimovich, 2008).

In the last stage of this study, Y. Raushanov's "artistic world" was examined in order to demonstrate the direction of studying Kazakh poetic language from a linguosynergetic perspective (Kates & Bunimovich, 2008). This text was examined in the light of Antonova (2023) synergetic analysis of poetic texts. It was found that a synergetic text is a text in which deep meaning, coded in an unusual, non-linear relationship within the content of the text, is embedded. In other words, the deep meaning that is often incomprehensible to the rational mind is considered from a synergetic perspective as the result of internal organization in artistic works, which serves as the basis for revealing its meaning. Although its meaning may not be fully disclosed, the scholar considers the linguistic markers that define the synergy of the poetic text to be the synergetic coefficient, offering its formula: $SC = A/N$. Here, A is the number of markers, and N is the number of lines in the poem. The greater the correspondence between A and N, the higher the synergy of the text (Antonova, 2023).

The markers that form the synergetic system of Y. Raushanov's poetry (such as "my father the pine tree," "the leash of longing wrapped around my waist," "cloud-Kazakh," (Kates & Bunimovich, 2008) can be analyzed based on synergetic laws such as fractal, dissipation, and bifurcation. Among these linguistic markers, the metaphor, which is currently being studied in relation to the cognitive consciousness's function in the process of understanding the world through language, holds a special place (Mandelstam, 2019). As a result of conceptualization, the specific, individual meanings of words become obscured, and their significance as social and cultural data that enhances the potential power of words becomes relevant. The verbal level of the linguistic personality's new way of perceiving the world shows that the metaphor has a fractal character. This is because in the creative mind, the energy that exceeds the literal meaning of the word requires a new definition.

Discussion

The study made a synergetic interpretation and application of an integrated methodological framework – drawing on linguistics, philosophy, cultural studies, and related disciplines. This approach was particularly effective for identifying the relationships between textual units and contexts in terms of implicit meanings, connotations, and related phenomena. This approach served as a powerful tool for uncovering the emergent properties of the text in this study. These emergent features manifest through metaphors and symbols, which generate new meanings and associations, producing emotional or cognitive effects. In this regard, the emergent properties arising from the fractal structure of the text enable the formation of diverse interpretations and conceptual understandings (Olizko, Mamonova, & Samkova, 2020).

In many cases, scholars working on the issue of synergy in the social and human sciences turn to the theories, methodologies, and language of mathematics. For example, the Lugovskaya (2024) highlights topology as a methodological tool of self-organizing systems in the formation of a text's metalanguage. Topology is a mathematical concept that generalizes a spatial-dimensional (metric) space – that is, it represents a set of numerous elements that possess relationships with one another in any natural phenomenon. Topological properties may remain invariant during various transformations.

The study results hinted that topology within the framework of mathematical knowledge expresses continuity within general kinship relations, and the topological model derived from this foundation serves to

characterize both language and speech. Based on this theoretical position, a synergetic reading of N. Gumilyov's *Giraffe* was made, using a systemic and integrative approach (including linguo-stylistic, hermeneutic, rhetorical, and other methods) to interpret the linguo-cultural and semiotic synergy of the poetic text (Lugovskaya, 2024). The analysis identifies three topological dimensions in the lyric text: time, place, and causality. The ability of such methods to reveal the poet's dominant authorial strategy, individual discourse, and synergy, as well as to explain the release of the linguistic system from established order and syntagmatic dependency, reflects the epistemological value of the linguo-synergetic approach (Lugovskaya, 2024). This is consistent with the findings of Moskalchuk (2003) and Olizko et al. (2020) who demonstrate the effectiveness of the synergetic method of analysis in relation to deep comprehension through the examination of symbols, metaphors, and repetitions that vividly reflect emergent properties.

Moreover, the law of linguosynergetic research in text and discourse analysis is based on its continuity with fundamental linguistic studies and its new, integrated directions. In this context, the theoretical and methodological foundations of linguosynergetics, which study the self-organization and regulation of the internal development of language, open up new opportunities for understanding the issue of linguistic organization. It further emphasizes the principle of integrity and systematics in the comprehensive study of language and its changes and functions, laying the foundation for updating the content of knowledge about language. As a result, the language of text (discourse) has become the core of new research that focuses on the synergy of words in the creative language use and word connotation of the individual who develops language, i.e., the user of the language. In modern linguistics, studies have established the need of studying according to their cognitive and pragmatic intentions, and the necessity of studying it from a linguosynergetic perspective (Ganiyeva, 2024; Khranchenko, 2015; Pikhtovnikova, 2016).

In the study of the poetics of the language of artistic texts in Kazakh linguistics, we believe that the definition of the concept "power of the word," used by academician Rabiga N. Syzdykova in accordance with Kazakh cognition, aligns with the modern linguistic terms "synergetics" and "the synergy of words" that advance the understanding of the world through language. This perfectly aligns with the anthropocentric principle in contemporary linguistics. In connection with this, the anthropocentric paradigm that has formed in modern Kazakh linguistics continues to expand and develop by considering the figurative and descriptive tools that form the core of research aimed at understanding the power of the Kazakh word. As we have stated above, this expansion is carried out at the level of linguistic stylistic categories.

Thus, the functional-semantic development process in which the word used in an artistic text transforms, along with the energy and information it conveys, naturally leads to the opening of the self-organizational and self-regulating mechanisms of language. This further evolves into a linguistic-synergetic direction, which is a natural law. Thus, the methodology of linguo-synergetics – which perceives the power of ornate language embedded in the complex structural system of a literary text, reflecting human existence and action, as an internally organized, human, social, biopsychic, and cognitive phenomenon and a dynamic process—constitutes a new paradigm in the study of language.

The expansion of this paradigm into fields such as linguo-conceptology and discourse studies reflects the emergence of new directions in language research within Kazakh linguistics. Studies like (Ganiyeva, 2024; Lugovskaya, 2024) support the view that synergetics is capable of explaining the co-evolutionary principles underlying the organization of complex structural systems across various genres, and it is one of the foundational sources for a new theory of intertextuality. In doing so, these studies reinterpret the metaphysical concept of *life* in a novel way.

Conclusion

The fact that the regulatory principles of self-organization observed in the development of complex systems in nature are also inherent to language development has made it possible to elevate the study of language as a complex communicative system to a new level. In this regard, the emergence of methodological challenges associated with the complex, dynamic nature of language in modern society – particularly within the processes of globalization – alongside its functional and pragmatic dimensions, has led linguists to recognize the need for new conceptual tools. This is due to the dynamic system of language research being subject to the unified laws of integrative development across various fields.

Consequently, synergetics is now regarded as a scientific framework that reflects the dynamics of current globalization processes. When applied to language, this framework allows us to conceptualize language as an open, information-based system – one that is continuously developing – formed in accordance with its internal laws (syntactic, semantic, etc.), and functioning as a holistic model of the external world as perceived and represented by the language user.

In the course of research related to the topic, there were a few limitations. First, it was observed that recognizing the synergetic power of the word's potential in the artistic and creative activities of the linguistic personality requires a special anthropolinguistic competence in linguopoetic studies and which can be identified only in an open polyparadigmatic system. Another limitation was that this study was confined to the analysis of the word-creating personality in the language (such as the writer, poet, etc.), which was though made to achieve intertextual and motivational continuity, but it is also important to achieve creative productivity and motivational nature that reveal the anthropocentric existence within the content of the word.

In this regard, future studies can analyze the language of poetry from an anthropocentric perspective to show that the functional-dynamic content of the artistic word is structured in accordance with the linguistic personality's existence. The study thus implies that the core of such analyses is defined by the intentional world of the linguistic personality. Therefore, understanding the spiritual, cognitive, and informational foundation and potential of the Kazakh language from a linguosynergetic perspective in the context of implementing the new quality development process of Kazakhstan and within the framework of globalization is highly relevant.

Acknowledgement

The article was prepared within the framework of the project BR24993133 “Studying The Kazakh Poetic Text from The Linguosynergetic Aspect”.

References

- Abdimanuly, O., & Dossanova, N. Z. (2021). Kazakh Poetry of the Early XX Century in the Context of the World Poetic Tradition. *Eurasian Journal of Philology. Science and Education*, 182(2), 96-107. <https://doi.org/10.26577/EJPh.2021.v182.i2.ph11>
- Absamatova, M., & Ganieva, K. (2025). Linguo-synergistic features of uzbek and english poetry. *Connecting Students: International Research and Cross-Disciplinary Collaboration*, 1(1), 10-13. <https://inlibrary.uz/index.php/btsircad/article/view/97935>
- Adilova, A. S., & Balmagambetova, Z. T. (2014). The Phenomenon of Intertextuality in Kazakh Artistic Discourse. *Advances in Current Natural Sciences*, (12-4), 470-473. <https://natural-sciences.ru/ru/article/view?id=34637>
- Aldasheva, K. S., Kabasova, K. A., Koptleuova, K. B., & Karagoishieva, D. A. (2023). Synergistic Possibilities of Language Research. *Tiltanyam*, 92(4), 3-11. <https://doi.org/10.55491/2411-6076-2023-4-3-11>
- Alefirenko, N. F., Nurtazina, M. B., & Shakhputova, Z. K. (2021). Autochthonous Synergy of Russian Literary Discourse. *Russian Language Studies*, 19(3), 253-270. <https://doi.org/10.22363/2618-8163-2021-19-3-253-270>
- Antonova, E. N. (2023). Intertextual Character of Poetic Philological Discourse. *RUDN Journal of Language Studies, Semiotics and Semantics*, 14(1), 245-259. <https://doi.org/10.22363/2313-2299-2023-14-1-245-259>
- Ashurova, D. U., & Galieva, M. R. (2024). Cognitive Mechanism of a Metaphor. *SPAST Reports*, 1(1). <https://doi.org/10.69848/sreports.v1i1.4635>
- Berikbolova, P., Abiyar, A., & Aydogdu, S. (2014). History of Kazakh Literature Classification. *Procedia - Social and Behavioral Sciences*, 122, 189-193. <https://doi.org/10.1016/j.sbspro.2014.01.1325>
- Dombrovan, T. (2018). *An Introduction to Linguistic Synergetics*. Cambridge Scholars Publishing.
- Egizbaeva, N. Z., Yesimova, J. D., & Bekisheva, R. M. (2015). Anthropocentrism as a New Direction of Modern Linguistic Paradigm. *Bulletin of KazNU. Philological Series*, 158(6). <https://philart.kaznu.kz/index.php/1-FIL/article/view/1674>
- Ganiyeva, K. (2024). Linguosynergetic Approaches of Discourse. *Mental Enlightenment Scientific-*

- Methodological Journal*, 5(08), 91-96. <https://mentaljournal-jspu.uz/index.php/mesmj/article/view/678>
- Gasparov, M. L. (2019). The Evolution of Russian Rhyme. *Journal of Literary Theory*, 13(1), 77-115. <https://doi.org/10.1515/jlt-2019-0003>
- Grajter, M. (2024). Between Texts, Languages, Cultures, Semiotic Systems: Key Concepts and Methods in Translation Studies. In *Applying Translation Theory to Musicological Research* (pp. 29-57). Springer. https://doi.org/10.1007/978-3-031-56630-1_2
- Haken, H. (1980). *Sinergetika* [Synergetics]. Moscow: Mir Publ.
- Humboldt, W. (1985). *Language and Philosophy of Culture*. Moscow: Progress.
- Iskakova, G., Shalabay, B., Kosta, P., Kazhibayeva, G., & Zhumagulova, O. (2024). Explicit and Implicit Ways of Expressing Author's Modality in Kazakh, Kyrgyz and Russian Languages: A Comparative Aspect. *Journal of Psycholinguistic Research*, 53(1), 6. <https://doi.org/10.1007/s10936-024-10049-w>
- Kalambayeva, G. A., Bugenova, L. A., Tansykbayeva, B. A., & Siptanova, R. I. (2020). Works by the Kazakh poets of 15-18 centuries in Russian translations. *Bulletin of KazNU. Philological Series*, 178(2), 223-229. <https://doi.org/10.26577/EJPh.2020.v178.i2.ph30>
- Karimova, B., Ongarbayeva, A., Sebeopova, R., Aubakirova, A., & Myrzabekova, M. (2018). Synergetic approach in trilingua education of the Republic of Kazakhstan. *Opción*, 34(85), 327-343. <https://www.redalyc.org/journal/310/31055914015>
- Kates, J., & Bunimovich, E. (2008). *Contemporary Russian Poetry: An Anthology*. Dalkey Archive Press.
- Khadjieva, D., & Sarsenbaeva, S. (2024). The Role of Repetition as a Stylistic Device in English and Karakalpak Literary Texts. *Current Issues in Linguistics and Foreign Language Teaching: Achievements and Innovations*, 1(1), 328-331. <https://doi.org/10.47689/TOPICAL-TILTFL-vol1-iss1-2024-pp328-331>
- Khramchenko, D. S. (2015). Planning the Functional Field of Business English Discourse: Linguosynergetic Approach. *Issues in Applied Linguistics*, (18), 151-163. <https://elibrary.ru/item.asp?id=23764986>
- Lee, V. S., Tumanova, A. B., & Salkhanova, Z. H. (2016). New Approaches to a Subject of Anthropocentric Linguistics. *International Journal of Environmental and Science Education*, 11(11), 4716-4728. <https://www.ijese.net/makale/656.html>
- Lugovskaya, E. G. (2024). The Topology of the Lyrical Element in the Synergetics of N. Gumilev's Text "the Giraffe". *I. Yakovlev Chuvash State Pedagogical University Bulletin / Vestnik ChGPU im. I. Ya. Yakovleva*, 4(125), 78-89. <https://doi.org/10.37972/chgpu.2024.125.4.010>
- Mambetova, M., Myrzabek, B., Nurlangazykyz, B., & Kopbosynov, B. (2025). Application of Adaptation Techniques to Kazakh Literary Texts. *Eurasian Journal of Philology Science and Education*, 198(2), 97-107. <https://doi.org/10.26577/EJPh202519829>
- Mandelstam, O. (2019). Cognitive Theory of Metaphor and Understanding of Landscape. In O. Lavrenova (Ed.), *Spaces and Meanings* (pp. 100-102). Springer. <https://doi.org/10.1007/978-3-030-15168-3>
- Mazibayeva, Z. (2023). The Modern Linguocognitive Aspect of the Concept of "Conscience" in the Human Worldview. *Journal of Psycholinguistic Research*, 52(6), 2393-2404. <https://doi.org/10.1007/s10936-023-10005-0>
- Moskalchuk, G. G. (2003). *The Structure of the Text as a Synergetic Process*. M.: Editorial URSS.
- Muxamatjonova, D. R. Q. (2022). The Effectiveness of the Use of Repetition Translation in Poetry. *Central Asian Research Journal for Interdisciplinary Studies (CARJIS)*, 2(1), 369-372. <https://cyberleninka.ru/article/n/the-effectiveness-of-the-use-of-repetition-translation-in-poetry>
- Nurlybayeva, A. M., Bukharbekova, B. B., & Kozhagulova, B. K. (2022). The Historical Works of Abish Kekilbayev Are an Artistic Proof of the Unity of Human History. In *International Conference on Innovation and Sustainability* (pp. 22-28). https://doi.org/10.54092/9781458378941_22
- Olizko, N., Mamonova, N., & Samkova, M. (2020). Semiotic and Synergetic Methods of Text Analysis. In N. L. Amiryanova (Ed.), *European Proceedings of Social and Behavioural Sciences* (pp. 1056-1063). European Publisher. <https://doi.org/10.15405/epsbs.2020.08.123>
- Pikhtovnikova, L. S. (2016). Pragmastylistics of Discourse in Light of the Linguosynergetic Paradigm. *Cognition, Communication, Discourse*, (13), 114-130. <https://doi.org/10.26565/2218-2926-2016-13-06>
- Pirmanova, K. K., Tokmyrzaev, D. O., & Pirmanova, A. A. (2024). Application Of the National Corpus Of The Kazakh Language In Linguistic Research. *Journal of Ecohumanism*, 3(7), 2806-2814. <https://doi.org/10.62754/joe.v3i7.4418>
- Plath, P. J. (2022). Images from the History of Synergetics. In P. J. Plath, E.-C. Haß, & H. Linde (Eds.), *Imagery*

- Synergetics: Science of Cooperation* (pp. 1-20). Springer. https://doi.org/10.1007/978-3-030-95607-3_1
- Prigogine, I., & Stengers, I. (2018). *Order Out of Chaos: Man's New Dialogue with Nature*. Verso Books. <https://www.versobooks.com/en-gb/products/390-order-out-of-chaos>
- Sandler, S. (2006). Mirrors and Metarealists: The Poetry of Oľga Sedakova and Ivan Zhdanov. *Slavonica*, 12(1), 3-23. <https://doi.org/10.1179/174581406X94119>
- Sharipova, G., & Karagoishiyeva, D. (2024). The Role of Cognitive Linguistics in Kazakhstan: Conceptualization and Categorization. *KazNU Bulletin. Philological Series*, 193(1), 86-93. <https://philart.kaznu.kz/index.php/1-FIL/article/view/4539>
- Syzdykova, R. (1993). *History of the Kazakh Literary Language*. Almaty: Native Language.
- Turlybekova, I., & Nurkenova, S. (2024). National Phraseological Units of Speech Behavior in the Kazakh, Russian and English Languages. *Zeitschrift für Slawistik*, 69(1), 70-82. <https://doi.org/10.1515/slav-2024-0004>
- Yermekova, Z. (2011). Paradigms of Images of the Kazakh and Russian Language Consciousness. *Language in Different Contexts/Kalba ir Kontekstai*, 4(2).