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Figurative Elements and Imagery in Magzhan Zhumabayev's Lyric Poetry: An Interdisciplinary Analysis through Formalist, Semiotic, and Cognitive Poetic Approach

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ABSTRACT

This study examines the structural and semantic functions of figurative elements—metaphors, symbols, lexical markers, and sensory imagery—in the lyric poetry of Magzhan Zhumabayev (1893–1938), a prominent figure in early twentieth-century Kazakh literature. The research investigates how these microstructural units construct artistic imagery, evoke emotional resonance, and reflect the psychological, cultural, and historical contexts of the period. The analysis addresses dominant types of poetic detail, their thematic distribution, and their role in meaning-making. An interdisciplinary methodology integrates close textual analysis, comparative stylistics, cognitive poetics, and semiotic interpretation. The

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corpus comprises five symbolically rich poems — *Jaraly zhan* (*A Soul in Pain*), *Zhogalǵan altyn* (*he Lost Radiance of Gold*), *Osý kúngi kúi* (*The Tune of This Day*), *Sargaldym* (*I Faded Away*), and *Súgenime* (*For My Beloved*). A total of 143 poetic details were identified and classified through frequency-based and qualitative analysis, revealing recurrent motifs, thematic clusters, and stylistic devices. Findings show that Zhumabayev's figurative elements function as integral cognitive-emotional and cultural signifiers rather than ornamental features. They serve as vehicles for national memory, personal reflection, and philosophical engagement, enhancing thematic unity and reader empathy. The study proposes a systematic typology of figurative elements in Zhumabayev's lyricism, demonstrating their centrality to his artistic style and their fusion of national cultural symbols with universal human emotions. By combining literary, linguistic, and philosophical perspectives, this research advances Kazakh literary studies and offers broader implications for comparative poetics and multilingual literature education.

Keywords: Poetic Detail; Kazakh Poetry; Magzhan Zhumabayev; Imagery; Emotional Expression; Literary Analysis

1. Introduction

In literary studies, the analysis of figurative elements occupies a central role in understanding how poets construct imagery, communicate complex meanings, and evoke emotional responses. Figurative language—metaphors, symbols, personifications, and other rhetorical devices—serves not merely as ornamentation, but as a core structural mechanism through which a poet's aesthetic vision, cultural worldview, and philosophical orientation are expressed. Within the framework of lyric poetry, such elements function as microstructural units that connect the sensory, conceptual, and symbolic layers of a text, thereby shaping the reader's interpretive experience.

In the study of lyric poetry, the concept of artistic detail occupies a central place in understanding how poetic imagery is constructed, how meaning is layered, and how emotional resonance is achieved. Artistic details—whether lexical markers, metaphors, symbols, or sensory impressions—serve as microstructural units that enrich the texture of the poetic text. Far from being mere embellishments, they function as vehicles of aesthetic vision, cultural identity, and philosophical reflection. Through the interplay of symbolic, sensory, and conceptual elements, these details contribute to the cohesion of the poetic whole and to the reader's interpretive engagement.

In the study of lyric poetry, artistic details—metaphors, lexical markers, symbols, and sensory impressions—function as microstructural units that shape the texture of the poetic text. Far from being ornamental, these details carry aesthetic, cultural, and philosophical weight, influencing

both the cohesion of the poem and the reader's interpretive engagement.

Magzhan Zhumabayev (1893–1938), one of the most prominent figures of early twentieth-century Kazakh literature, exemplifies the refined use of such artistic details. His poetry combines national cultural motifs with universal human concerns, encoding complex emotional states and collective memories within concise yet evocative imagery.

This study adopts an interdisciplinary methodology that integrates formalist literary criticism to examine structural composition, semiotic theory to interpret symbolic signs, and cognitive poetics to investigate the psychological and emotional resonance of imagery. By combining these perspectives, the research aims to map the types, thematic distribution, and cultural functions of poetic details in Zhumabayev's lyricism.

In modern literary studies, the exploration of poetic detail as a functional and structural component of artistic expression has gained increasing scholarly attention. Poetic details—including lexical markers, metaphors, symbols, and visual cues—not only embellish the surface of a poem but also function as cognitive-emotional carriers of meaning. These details offer insights into the poet's worldview, emotional landscape, and cultural identity.

A poetic detail refers to any specific element within a poem that contributes to its imagery, emotional impact, symbolic meaning, or aesthetic quality. These details are carefully chosen by the poet and are often rich in connotation, helping to convey layers of meaning beyond the literal. Common types of poetic details include:

Lexical markers: specific word choices that carry emotional,

cultural, or symbolic weight.

Metaphors and similes: comparisons that evoke deeper meaning or insight.

Symbols: objects, actions, or images that represent abstract ideas (e.g., a steppe symbolizing freedom or solitude).

Sensory language: descriptions that appeal to sight, sound, touch, taste, or smell.

Rhythm and sound devices: such as alliteration, assonance, or rhyme, which add musicality and emphasis.

Cultural or historical references: allusions that resonate with a shared identity or memory.

Visual or intermedial cues: layout, line breaks, or imagery that interacts with visual perception or other media.

1. Artistic Details—concrete elements in a text—words, phrases, metaphors, symbols, or sensory descriptions—that carry particular semantic, emotional, or cultural weight. They are the building blocks of larger images and thematic patterns. Highlight significant moments or objects. Encode symbolic, cultural, or emotional meanings. Contribute to rhythm, tone, and style at the sentence or phrase level. Example: In Magzhan Zhumabayev’s poetry, the mention of “golden steppe grass” could be an artistic detail symbolizing both beauty and nostalgia.

2. Poetic Imagery—the larger mental picture or sensory impression created in the reader’s mind through a combination of artistic details and stylistic devices. Macrostructural phenomenon—the result of how details, metaphors, and other devices work together. Evoke a vivid scene, mood, or idea. Engage the reader’s senses and emotions on a holistic level. Provide thematic cohesion and aesthetic impact. Example: In the same poem, the full description of “a vast golden steppe under the crimson sunset” is poetic imagery—it blends multiple details (color, light, scale) into one integrated artistic vision.

Artistic details are components (specific lexical or symbolic units).

Poetic imagery is the composite outcome—the mental and emotional picture formed when those details are integrated.

In Kazakh literary tradition, poetic detail plays a unique role in articulating the emotional and philosophical depth of national consciousness, particularly through the lyric poetry of prominent figures such as Magzhan Zhumabayev.

Magzhan Zhumabayev (1893–1938) is a seminal fig-

ure in Kazakh literature whose lyrical works are marked by deep psychological insight, intense emotionality, and rich symbolic language. His poetry often oscillates between the individual and the collective, the intimate and the epic, reflecting the turbulence of early 20th century Kazakh society. His verses encapsulate existential anxieties, spiritual longing, and national awakening, all conveyed through precise and evocative poetic detail. While his contributions to the national literature have been extensively studied from historical and political lenses, less attention has been devoted to the textual microstructures—the poetic details—that constitute his artistic power.

This study seeks to fill that gap by analyzing the types and functions of poetic details in the structure of Magzhan Zhumabayev’s selected poems. By focusing on artistic units such as image, metaphor, emotional exclamation, tactile description, and sensory cue, we aim to identify how such details shape the overall structure and perception of poetic meaning. This approach is grounded in an intertextual and stylistic framework, integrating insights from cognitive poetics, comparative literature, and poetic therapy.

The relevance of this study lies in its interdisciplinary position at the intersection of linguistics, literature, psychology, and pedagogy. Numerous scholars have emphasized the importance of poetic detail in interpreting literary texts. For instance, Clüver argues that concrete poetic elements create a bridge between the auditory and visual imagination of the reader, while Finlay, Parkinson & Reid note that such elements contribute to literary competence in second language education^[1–3]. Savvidou advocates for combining linguistic, cultural, and personal response approaches to literature. This means not only analyzing the language and structure of a literary text, but also exploring its cultural context and encouraging students’ personal engagement^[4]. In a Kazakh context, Eleukenov, Kanapyanov highlight Magzhan’s ability to compress philosophical and emotional dimensions into brief yet powerful lyrical lines^[5,6].

The primary research question guiding this study is: How do poetic details function in constructing artistic imagery and conveying emotional resonance in the lyric poetry of Magzhan Zhumabayev? Subsidiary questions include: (1) What are the dominant types of poetic detail found in his works? (2) How do these elements relate to the broader thematic and symbolic structure of the poems? (3) To what

extent do these details reflect the psychological, historical, or cultural contexts embedded in the text?

The corpus of analysis includes five representative poems: “Jaraly zhan,” “Zhogalǵan altyn,” “Osy kúngi kúi,” “Sargaıdym,” and “Súgenime.” These texts were selected due to their thematic richness, symbolic layering, and stylistic complexity. Each of them showcases Zhumabayev’s mastery of detail and offers a unique lens into the emotional and imaginative life of the poet.

The methodological approach adopted in this paper combines close reading and interpretive analysis. Drawing upon Furman and Mazza’s framework of poetic therapy, as well as the intermedial aesthetics proposed by Clüver, the analysis pays particular attention to metaphorical networks, sensory cues, and narrative framing within each poem^[7,8]. A frequency-based breakdown of detail types and their thematic distribution is also provided to offer a quantitative dimension to the qualitative findings. In the study of lyric poetry, the analysis of figurative elements and poetic imagery requires more than a single-disciplinary approach. While formalist criticism can reveal the structural mechanics of verse, semiotics can uncover its coded cultural meanings, and cognitive poetics can illuminate its psychological effects on the reader. This article adopts an explicitly interdisciplinary framework, drawing on these complementary traditions alongside stylistics, to explore the lyric art of Magzhan Zhumabayev (1893–1938), a central figure of early twentieth-century Kazakh literature.

Zhumabayev’s poetry blends personal emotion with collective memory, embedding complex symbolic systems within a refined lyrical structure. By combining structural, symbolic, and affective analysis, the study seeks to show how his imagery operates simultaneously as a linguistic construct, a cultural sign, and an emotional stimulus. This integrated approach not only reflects the multidimensional nature of Zhumabayev’s art but also contributes to broader discussions on the value of interdisciplinary literary criticism. A total of 143 poetic details were identified across these texts, including metaphors, lexical markers, and symbolic imagery. This quantitative mapping not only provides empirical grounding for the interpretive analysis but also highlights the recurring semantic strategies in Zhumabayev’s poetic language. The data-driven approach contributes to a deeper understanding of how poetic details function as cognitive, emotional, and

cultural signifiers in Kazakh lyrical poetry.

This study reveals that Zhumabayev’s lyric poetry is characterized by (1) a high concentration of symbolic and sensory imagery functioning as structural and emotional anchors, (2) a recurrent set of cultural and psychological motifs that merge Kazakh traditions with universal themes, and (3) an intricate interplay of multimodal symbolism, where visual, auditory, and tactile elements combine to produce layered meanings. Additionally, the analysis demonstrates that recurring motifs—such as the sun, blood, and the crow—undergo semantic transformation across different poems, shifting from concrete depictions to allegorical constructs. These findings highlight Zhumabayev’s ability to balance local cultural specificity with universal humanistic resonance.

Ultimately, this paper aims to demonstrate that poetic details are not mere stylistic ornaments, but structural and semantic units that perform essential poetic, emotional, and communicative functions. In the context of Kazakh lyric poetry, and Zhumabayev in particular, they serve as vehicles for emotional catharsis, cultural memory, and personal revelation. By offering a systematic typology of these elements and interpreting their interplay, we contribute to a deeper understanding of Kazakh poetic discourse and open up possibilities for comparative poetics in Central Asian literary studies.

This study is situated within an interdisciplinary research framework that combines formalist literary criticism, semiotic analysis, and cognitive poetics. The formalist approach enables the identification of structural patterns and recurring motifs; semiotic theory provides tools for interpreting the symbolic and cultural meanings of images; cognitive poetics allows for the exploration of the psychological and emotional effects of artistic details on the reader. This combination was chosen to capture the multi-layered nature of Magzhan Zhumabayev’s poetic imagery, which is simultaneously formal, symbolic, and affective.

2. Literature Review

The intersection of linguistics and literary studies has provided new insights into the analysis of poetic texts, particularly in relation to the role of artistic details and imagery. Over the past few decades, the concept of artistic detail has evolved from being viewed merely as a stylistic ornament

to becoming a key unit in the structure of meaning within a literary work. Scholars such as Viktor Shklovsky, Roman Jakobson, Yuri Lotman, and George Lakoff have significantly contributed to shaping the theoretical landscape in which poetic detail is analyzed not only for its aesthetic value but also for its cognitive, cultural, and semiotic functions^[9–12].

Shklovsky introduced the concept of “defamiliarization” (*ostranenie*), arguing that the purpose of art is to renew perception and make familiar things seem unfamiliar through unexpected details^[10]. This laid the foundation for later theories of poetic imagery and artistic detail. Lotman in his theory of the semiotics of culture, emphasized that each element in a literary text, including a seemingly minor detail, can serve as a code that activates deeper levels of meaning and multiple interpretive possibilities^[11]. Jakobson, through his work on the poetic function of language, underlined the importance of foregrounding in poetry—where artistic details operate as signals that focus the reader’s attention on form and structure, thus enhancing interpretive engagement.

The cognitive linguistic approach, notably advanced by Lakoff and Johnson, situates metaphor and imagery at the core of human thought and language. In their seminal work *Metaphors We Live By*, they argue that metaphors are not just poetic devices but fundamental to our conceptual system. This theory is particularly relevant to the analysis of poetic texts such as those of Magzhan Zhumabayev, where metaphors and images embody complex emotional and philosophical concepts.

In Kazakh literary studies, the exploration of artistic detail has been less systematically developed compared to Western theory. However, notable contributions have been made by scholars such as R. Syzdyk, Sh. Eleukenov, and B. Kanapyanova, who have analyzed poetic language, stylistic richness, and the ideological depth of Kazakh poetry. R. Syzdyk emphasized the importance of understanding the internal structure and phonetic-semantic harmony in Kazakh poetic forms^[13]. Eleukenov focused on the spiritual and symbolic layers in Zhumabayev’s poetry, revealing how national identity, fate, and existential thought are encoded in symbolic imagery. Kanapyanova, in her compilation and commentary on Zhumabayev’s works, highlighted the poet’s refined artistic style and his affinity for symbolic expression.

International research in poetic analysis and stylistics has also provided useful frameworks for examining artis-

tic detail. Finlay discussed concrete poetry as a synthesis of visual and verbal elements, where every graphic or lexical choice carries artistic intent. Savvidou promoted an integrated approach to literature in language classrooms, focusing on the interplay between text structure and reader response^[4]. Parkinson and Reid argued that teaching literature should emphasize the linguistic mechanisms that produce poetic effects, including imagery, rhythm, and detail^[3].

Recent interdisciplinary studies have also embraced therapeutic and psychological interpretations of poetic imagery. Furman and Mazza explored how poetic texts function as emotional catalysts through symbolic detail, highlighting the role of poetic expression in empathy and personal reflection. Klein and Longo emphasized that poetic conversation enables therapeutic insight by facilitating symbolic interpretation, which resonates strongly with Zhumabayev’s emotionally charged and existentially rich poetry^[14].

Comparative studies of Eastern and Western poetics further enrich the discourse. For example, Maley, Carter and Stockwell emphasized the universality of poetic language, noting that symbolic patterns and archetypal images are common across cultures, though expressed through different linguistic and cultural codes^[15,16]. This supports the idea that Zhumabayev’s use of steppe, fire, wind, and fate as symbolic details resonates with broader poetic traditions while maintaining uniquely Kazakh features.

In terms of intertextuality and translation, scholars such as Vandrick and Paran have shown that literary translation plays a crucial role in shaping national literary identity^[17,18]. Zhumabayev’s translations of Goethe, Heine, and Pushkin illustrate not only his exposure to European literary traditions but also his capacity to absorb and recontextualize foreign images and structures within Kazakh poetic discourse.

Despite these contributions, there remains a noticeable gap in the integration of linguistic and literary methods in analyzing Zhumabayev’s poetry, particularly regarding artistic detail. Most studies focus either on his national ideology or on general stylistic features, without a systematic classification of the micro-level poetic mechanisms that create emotional and philosophical depth.

This article addresses this gap by offering a typological and functional analysis of artistic details in Zhumabayev’s selected poems. It brings together the structuralist, cognitive, and stylistic perspectives to show how artistic detail is cen-

tral to the creation of poetic imagery and meaning. It also emphasizes the necessity of viewing poetic texts not just as aesthetic artifacts but as linguistic structures embedded with cultural memory and symbolic expression.

3. Methodology

This study employs a comprehensive and integrative methodological framework that combines formalist literary criticism, structural-semiotic analysis, stylistics, cognitive poetics, and cultural semiotics. The approach is interdisciplinary by design, drawing simultaneously on tools from literary studies, linguistics, psychology of perception, and cultural analysis to investigate the structural and semantic functions of figurative elements and poetic imagery in Magzhan Zhumabayev's lyric poetry.

This study applies a complex interdisciplinary methodology that integrates formalist literary criticism, semiotic theory, cognitive poetics, stylistics, and elements of philosophical aesthetics. Such a combined approach is necessary for fully capturing both the internal mechanics of Zhumabayev's poetic form and the psychological and cultural resonances his imagery evokes.

Formalist literary criticism is used to analyze the *structural composition* of the Poems—examining their macro-and microstructures, patterns of repetition, rhythm, and arrangement of figurative elements. This method allows us to determine how poetic meaning is generated through form, independent of external influences.

Semiotic theory provides tools for decoding the *sign systems* embedded in Zhumabayev's language. This includes identifying culturally specific symbols, intertextual allusions, and metaphorical codes that communicate meaning beyond the literal level. Special attention is given to culturally charged imagery such as *qarǵa* (crow), *qan* (blood), *kún batqan* (sunset), and *sárgatý* (yellowing/fading), which carry layered historical and emotional associations in Kazakh tradition.

Cognitive poetics is applied to explore the *reader's mental and emotional engagement* with the text—how sensory imagery activates perception, how metaphors shape conceptual understanding, and how emotional tone influences interpretation. This perspective links literary form to human cognitive and affective processes.

Stylistics serves as a bridge between structure and effect, examining the precise linguistic. Devices—such as parallelism, gradation, alliteration, and repetition—that intensify poetic expressiveness and contribute to thematic unity.

Rather than privileging a single theoretical paradigm, the research applies a multi-perspective lens, enabling the formal dissection of textual architecture alongside the exploration of symbolic, psychological, and aesthetic dimensions. This complex methodology allows for the mapping of imagery at the microstructural level (lexical markers, metaphors, symbols, sensory cues) while also situating it within broader cultural, philosophical, and historical contexts.

The corpus consists of five poems—*Jaraly zhan*, *Zhogalǵan altyn*, *Osy kúngi kúi*, *Sargaidym*, and *Súgenime*—selected purposively from authoritative editions of Zhumabayev's works. These texts were chosen for their symbolic richness, stylistic complexity, and thematic variety, with particular attention to pieces that embody the interplay between emotional detail, spiritual-symbolic imagery, and psychological landscapes. Each poem was analyzed in its original Kazakh form, standardized via Latin transliteration, and paired with an academic English translation prepared for this study.

Textual analysis was conducted through systematic manual annotation of figurative and sensory details, categorized according to modality (visual, auditory, tactile), rhetorical device (metaphor, metonymy, parallelism, gradation, repetition), and thematic domain (pain, longing, love, decay, transcendence). To ensure methodological rigor, a codebook-based system was employed, and intercoder reliability was maintained by independent dual annotation. This process allowed for the triangulation of structural, semantic, and symbolic readings.

The analytical process unfolded across multiple interconnected levels:

1. Structural-formalist analysis—mapping the positioning, recurrence, and patterning of figurative elements in each poem.
2. Stylistic-functional analysis—examining the contribution of these elements to rhythm, tone, and emotional resonance.
3. Semiotic-symbolic analysis—interpreting culturally embedded signs (*qarǵa* (crow), *qan* (blood), *kún*

batqan (sunset), *sárgatý* (to wither / to fade)) in relation to Kazakh historical memory and poetic tradition.

4. Cognitive-aesthetic interpretation—exploring how imagery activates sensory, emotional, and mnemonic responses in the reader.
5. Comparative-thematic synthesis—identifying the persistence, transformation, and cross-poem interaction of recurrent motifs.

By uniting structural precision, stylistic insight, semi-otic depth, and cognitive interpretation, this complex methodology ensures a holistic understanding of Zhumabayev's poetic artistry, bridging formal analysis with cultural and philosophical inquiry.

4. Results

4.1. Typology of Artistic Details in Zhumabayev's Poetry

Artistic detail, as a structural and semantic component of poetic discourse, plays a crucial role in Magzhan Zhumabayev's poetry. His mastery lies in the ability to transform minor linguistic elements into significant symbolic carriers that evoke emotion, cultural memory, and philosophical reflection. The typology of artistic details in Zhumabayev's works can be categorized into several interrelated types: metaphorical detail, symbolic detail, epithetic expression, and contrastive constructions. Each of these types serves distinct functions in the text and contributes to the creation of poetic imagery.

Metaphor is one of the most productive devices in Zhumabayev's poetic language. Drawing on the cognitive theory of metaphor, we understand that metaphor in poetry is not merely an ornament, but a way of thinking and constructing reality^[19]. In Zhumabayev's poem "Cigarette," for instance, the metaphor "smoke-oblivion and fog" condenses multiple layers of meaning. The physical act of smoking becomes a symbol of mental disorientation, spiritual fatigue, and existential decay. This metaphorical detail encapsulates the poet's reflection on harmful habits as metaphors for broader human weaknesses and self-destruction. This metaphorical detail encapsulates the poet's reflection on harmful habits as metaphors for broader human weaknesses and self-destruction, revealing Zhumabayev's lyrical voice as both introspective and philosophical. His poetic voice is

marked by emotional intensity, moral sensitivity, and symbolic depth, often blurring the line between personal confession and collective lament. Through such details, Zhumabayev constructs a poetic persona that speaks not only of individual suffering but also of the existential dilemmas of his people.

Similarly, in the poem "Life," the metaphor "lightning-whips" functions as both a visual and auditory detail that intensifies the image of chaos and fear. The whip-like quality of lightning evokes violence and divine wrath, positioning the natural world as a moral arena where good and evil contend. These metaphorical details are compact yet rich, revealing how Zhumabayev encodes ethical and psychological content through poetic image.

Symbolic details in Zhumabayev's work are often culturally rooted and universal at the same time. The image of the "steppe," for example, is more than a setting—it is a national symbol representing the Kazakh people, their history, and their identity. In poems such as "My Mother" and "Sary Arka," the steppe becomes an animate force, embodying both the poet's emotional attachment and collective memory. These symbols are not static; they evolve across poems and function differently depending on the context.

Another powerful symbolic detail is the image of "fate" (*tagdyr*), which appears frequently in Zhumabayev's later poetry. In the monologue poem "My Desire," fate is addressed directly and even personified. The poet asks for suffering and purification from fate, linking physical pain with spiritual awakening. The lyrical speaker in Zhumabayev's poetry articulates a plea for suffering not as punishment, but as a path to spiritual purification. By linking physical pain with inner awakening, the speaker's voice becomes a vehicle for existential reflection and emotional transcendence. This voice is characterized by its solemn tone, introspective depth, and spiritual intensity, embodying the poet's vision of suffering as a necessary condition for moral clarity and personal renewal. Here, the symbolic detail serves both as an existential construct and a cultural archetype. It reflects the poet's struggle with his destiny and echoes broader themes in Turkic-Islamic philosophy.

The recurrence of the symbolic motif of "fire" across poems also deserves attention. Fire represents both destruction and purification, both passion and punishment. Zhumabayev uses this symbol to express conflicting emotions,

particularly in love poems and philosophical meditations. These symbolic details contribute to a dense network of imagery that defines the internal logic of his poetry.

The epithet, as a stylistic device, is used by Zhumabayev not merely for description, but as a means of emotional intensification. In the poem “Dark Stormy Night,” phrases like “cold, gloomy realm” and “timid hope” convey the poet’s internal psychological tension. These details offer insight into the poet’s mental state and the emotional background of the narrative voice. These poetic details offer layered insight into both the poet’s psychological disposition and the emotional register of the lyrical voice. While the psychological state reflects internal conflict, existential anxiety, or a longing for transcendence rooted in the poet’s lived experience, the emotional tone of the narrative voice often conveys sorrow, resilience, and a search for meaning. This distinction allows for a deeper understanding of how Zhumabayev channels personal psychological complexity into a stylized, emotionally evocative poetic persona, transforming private struggle into collective lyrical expression. The epithet in Zhumabayev’s poetry frequently expresses the speaker’s perception rather than objective reality, thus aligning with modernist tendencies in world poetry.

In addition, Zhumabayev employs epithets to personify nature, as seen in lines like “golden clouds,” “black water,” and “fierce hurricane”. These elements are not mere background; they are endowed with agency and emotion. The poetic detail transforms the natural world into an emotional landscape that mirrors the poet’s inner turmoil. This technique enhances the reader’s empathetic engagement and reinforces the semantic unity between subjectivity and environment.

Another notable type of artistic detail in Zhumabayev’s poetry is contrastive structuring—oppositions that create tension and symbolic resonance. In the poem “Life,” the juxtaposition of “black as wax” and “golden clouds” sets up a visual and conceptual contrast between despair and hope, darkness and illumination. This binary structure is not merely stylistic; it reflects a deeper worldview wherein spiritual salvation follows suffering, and light is born from darkness.

Such contrastive details also appear in existential poems, where the tension between youth and old age, action and passivity, or freedom and destiny serves as the foundation of the poetic message. In many cases, Zhumabayev’s use

of antithesis echoes the structure of Quranic discourse and classical Islamic poetics, where binary oppositions reflect divine order and moral teaching.

It is important to note that many artistic details in Zhumabayev’s poetry combine multiple functions and do not belong strictly to one category^[20,21]. A metaphor may also serve as a symbol, or an epithet may function within a broader contrastive structure. This hybridity reflects the integrative nature of poetic detail as a vehicle of meaning. For example, in the poem “My Desire,” the metaphor “rot in three deaths” is both metaphorical and symbolic—it conveys the idea of physical suffering, moral repentance, and spiritual cleansing.

Zhumabayev’s poetic imagination also integrates Islamic and European traditions, as seen in his translations of Goethe and Heine. The artistic details in these translated or adapted works bear traces of German Romanticism while remaining deeply rooted in the Kazakh worldview. The poet successfully blends stylistic features such as Gothic imagery, melancholy tone, and metaphysical questioning with Turkic oral-poetic elements like repetition, rhythm, and formulaic diction.

4.2. Functional and Structural Role of Poetic Images

In Magzhan Zhumabayev’s poetry, poetic images are not simply decorative elements, but structural and semantic cores that reflect the poet’s worldview, existential position, and psychological states. His images often fulfill multiple textual functions—symbolic, narrative, emotional, and philosophical—while interacting with the reader’s interpretive horizon. This section analyzes selected poetic fragments from four of Zhumabayev’s poems: *Ömir* (Life), *Tün edi* (It was night), *Qarañğı dauyldı tün* (Dark stormy night), and *Oramal* (Kerchief), emphasizing how images function in the poetic structure.

The poem *Ömir* constructs a symbolic opposition between storm and sunlight as metaphors of despair and hope, respectively. The sequence of images functions structurally to narrate the emotional fluctuation of the lyrical subject and philosophically to suggest the transient nature of suffering.

Original:

Mana kökti qaptap edi qara bult,
Kün kürkirep qorqytıp, uşyryp qut:

Kök túnjyrap múñayıp, qabak jauyp,
Kóz ashanda aspanda jarqıldap ot.

English:

Dark clouds had covered the blue sky above,
Thunder roared fiercely, chasing away all
peace.
The sky, oppressed, frowned in sorrowful
gloom,
And each time I looked up — lightning flashed
bright.

The “qara bult” (black cloud) and “jarqıldap ot” (lightning flash) are not simply meteorological phenomena; they represent emotional turbulence and existential trials. Structurally, they establish tension that unfolds through the stanzas, paving the way for resolution through light and nature’s rebirth.

Original:

Bult aıyqty, kók júzi boldy ashyq,
Bar nársedan qaiǵy-muñ ketti qashyq.
Kún saulesi jer júzin qushaqtady,
Qosylywǵa qashannan bolǵan asyq.

English:

The cloud was clear, the blue face was clear,
From what was there, the sadness ran away.
Sunlight embraced the face of the
Earth, “I don’t know,” he said.

These restorative images—sunlight embracing the earth, sorrow retreating—serve a structuring function, concluding the poem’s emotional arc. Thematically, they imply the cyclical nature of human experience, where joy follows sorrow.

The poem Tün edi offers an intense psychological portrayal of loneliness, humiliation, and inner revolt. The poetic images here are hallucinatory, grotesque, and deeply symbolic of social trauma and existential pain.

Original:

Tün edi. Kókte qaptap bult turdy,
Jel jylap, doly dauyl ulyp turdy.
Sekirip sary shash shaitan, jyndar bilep,
Áldekim sylq-sylq qana kúlip turdy.

English:

It was night. The sky was covered in thick
clouds,
The wind wept, and a fierce storm howled
aloud.
Leaping with wild yellow hair, devils danced
madly,
While someone laughed softly — a chilling,
eerie sound.

These images externalize psychological horror: “shaitan”, “jyndar”, and the grotesque laughter create an infernal space, a symbolic landscape of social abandonment and psychic breakdown. The poet is alone in a metaphysical wasteland, which is also a social reality.

Original:

Japan tüz, otsyz, susyz betpaq shólde
Jyn-shaitan meken etken taǵy jerde
Jas bala. Joldasym joq, japa-jalǵyz
Men kele jattym batyp qandy terge.

English:

A scorched plain — barren, fireless, and dry,
A desolate land where demons dwell and cry.
A young child, alone, with no companion near,
I walked on, drenched in blood-red sweat and
fear.

The image of a lone child walking through hellish terrain evokes martyrdom and inner resistance. Structurally, the images move from nightmarish hallucination to psychological exposure, with blood, tears, and mockery layering the emotional narrative.

Unlike the cosmic terror of Tün edi, this poem reflects inner strength and spiritual endurance amid adversity. The candle becomes the central image of resilience and personal faith.

Original:

Shyraqqa qolymdaǵy ot tútattım,
Ümitpen birazyraq dep: «Jana ma?»
Tursa da qara bulttar kókten tónip,
Soqsa da jel jyndanyp, órshelenip...

English:

I lit the flame in my hand like a torch,
Hoping it might burn, even for a while.

Though dark clouds loomed, pressing down
from the sky,
Though the wind raged madly, roaring and
wild...

The candle (shyraq) becomes a metaphor of human will and the light of truth. Unlike external forces, its survival is a function of inner spirit. Structurally, the poem progresses from threat to affirmation, using light as the axis of emotional stability.

In Oramal, the poetic image of the handkerchief is a complex symbol of grief, memory, longing, and femininity. The lyrical subject sews the handkerchief while mourning the absence of a loved one taken by war.

Original:

Qasiret batty janyma,
Uğa toldy jas júrek.
Oramaldy jaryma
Bitirem qashan kestelep...

English:

Tragedy has pierced my soul,
Poison has filled my young heart.
When will I finish embroidering
The shawl for my beloved?

The repetition of the image emphasizes emotional fixation. The handkerchief becomes a symbolic object of prayer, memory, and deferred communication. The poetic structure is built on cycles of waiting and emotional endurance, captured through fabric, needle, and tear.

Original:

Kúz sargaittı qayıńdy,
Men de birge sargaidym.
Qara bult jauyp aıyǵdy,
Jılaıymyn, kúiem, zarlaıymyn.

English:

Autumn turned the poplar yellow,
And I, too, faded with it.
Dark clouds veiled the moonlight—
I weep, I burn, I cry out in sorrow.

Nature and body mirror each other—the birch tree withering, the moon covered in clouds, and the speaker consumed by grief. These parallel images unify the emotional and

seasonal cycles, providing structural cohesion and thematic resonance.

In each of these poems, poetic images perform structural, emotional, and philosophical functions. Whether it is the cosmic battle between storm and sun, the internal scream of loneliness, the resilient candle in darkness, or the handkerchief of memory, these images define Zhumabayev's poetic system. Through symbolic condensation and structural placement, they shape the rhythm of suffering and hope, offering a deeply Kazakh yet universally human poetic experience.

Example of Revised Poem Citation with Explication
Original Poem Excerpt (Kazakh, Latin transliteration):

*“Sárgaidyń, sárgaidyń, júreǵim mening,
Qanattaryń qırıldı, qusqanatyń mening.”*

English Translation:

*“You have withered, you have withered, my
heart,
Your wings are broken, my bird's wings.”*

Explication:

In this verse, Zhumabayev uses the visual imagery of withering (*sárgaidyń*) and the metaphor of broken wings to convey psychological exhaustion and the collapse of hope. The repeated structure (*sárgaidyń, sárgaidyń*) intensifies the tone of lamentation, a technique consistent with oral-poetic repetition in Kazakh literary tradition. This artistic detail not only enhances the emotional resonance of the poem but also reflects the poet's broader symbolic language, where the “bird” often represents the human soul or freedom.

Relation to the Research:

This example illustrates how Zhumabayev combines visual (withered heart) and symbolic (bird with broken wings) imagery to create a layered emotional effect. Such combinations are a focus of the current study's semiotic and cognitive-poetic analysis, as they reveal both the structural use of repetition and the metaphorical mapping of personal grief onto natural and animal imagery.

4.3. Psychological and Existential Dimensions of Imagery

The poetry of Magzhan Zhumabayev is deeply imbued with psychological and existential dimensions. His poetic imagery reflects states of inner turmoil, spiritual disinte-

gration, suffering, longing, and death. The poetic persona often occupies a liminal space between life and death, light and darkness, love and despair. The emotional weight of these images is intensified by Zhumabayev's use of symbolic landscapes, internal monologue, and expressive metaphor. In this section, we analyze selected excerpts from poems such as "Jaraly zhan," "Zhogalgan altyn," "Osy kungi kú," "Sargaidym," and "Súigenime" to demonstrate how poetic imagery embodies existential reflection and psychological vulnerability.

The poem "Jaraly zhan" (Wounded Soul) features a wounded figure lying on a desolate plain, experiencing profound existential agony. The poetic image of the bleeding, helpless soul becomes a metaphor for both personal and national suffering.

Original:

Oıpyrı́m-aı, Alla-aı, Jasagan,
Qysyldy goı shybyn jan!
Qýat kemip barady,
Kól boldy mynaw aqqan qan.

English Translation:

Oh my God, Creator above,
My fragile soul is being crushed!
My strength is fading away,
This flowing blood has formed a lake.

The cry to God in these lines reveals a state of ultimate helplessness. The poetic image of a lake of blood functions as a metaphor for irreversible suffering. The soul is not only physically wounded but spiritually exhausted, emphasizing the existential boundary between life and death. The structure of the stanza mimics a supplication, where poetic imagery becomes a means of invoking divine mercy.

In "Zhogalgan altyn" (Lost Gold), the poet reflects on the irretrievable loss of childhood. The images are nostalgic, yet shaded with existential melancholy. The poem traces the fading light of youth with metaphors of gold and clouded memory.

Original:

Qymbat kún, qolga túspes sen altyn kún
Beretin ızdep tauyp joqty bar qyp.
Jarq ettiń, kóz ashqansha ğaip boldyń,
Ashylmas qara tuman qaptady tún.

Translation:

Precious day, you golden day, unreachable to grasp,
Who gave me all from nothing, just by being near.
You flashed-and vanished before I could even blink,
Now night is cloaked in a fog that will never clear.

The "golden day" symbolizes childhood, innocence, or lost time. The sudden disappearance of light equates to the collapse of meaning. Structurally, this image closes a chapter in the lyrical subject's life and introduces the metaphor of a "fog that never clears," which functions as a symbolic representation of existential despair and unrecoverable purity.

In "Osy kungi kú" presents a stark image of the current state of the nation and the psychological deadening of the people. The poetic voice is accusatory, wounded, and filled with helpless fury.

Original:

Tyńdamas, sǵzge túspes, yryqqa kónbes,
Boldy ma qairan qazaq tastai jansyz?

Translation:

Deaf to words, resistant to reason,
Has my poor Kazakh turned to lifeless stone?

Here, the poetic image of the Kazakh as a lifeless stone encapsulates a collective psychological trauma. The imagery functions as a social metaphor, representing cultural paralysis and emotional numbness. It also carries existential undertones: the people have not merely lost their power—they have lost the very sensation of living.

In "Sargaidym" (I Wither), the body is described as gradually fading, poisoned by thought, and devoid of hope. The imagery is clinical, intimate, and haunting.

Original:

Sargaidym kúnnen kúnge qýat kemip,
Qalyń oı - qara jyılan júreki emip.
Aqyryn bityp baram jańǵan shamdaı,
Kózime ystyq jastar mólt-mólt kelip.

Translation:

I wither day by day as strength declines,

Thick thoughts-a black snake-gnaw at my heart.
I slowly burn out like a dying candle,
As warm tears fall, drop by drop, into my eyes.

The metaphor “black snake” evokes invasive depression, while the dying candle captures the slow decay of spirit. These poetic images are both intensely physical and symbolically existential. The soul’s descent into darkness is enacted through imagery that mirrors biological entropy and emotional collapse.

Finally, in “Súgenime” (To the One I Love), we encounter the existential image of suffering caused by love. The speaker is simultaneously consumed by longing and destroyed by emotional fire.

Original:

Qaıǵy jýttym, «ah» desem, shykty jalyn,
Syrtym - saw, ishimde - ört jańǵan qalyń.
Kúdirgen qalyń ört tiiń zardabynan
Ólǵelı tur súmreip sorly janym.

Translation:

I drank down sorrow, and my sigh burst into flame,
Outwardly whole, but inside a thick fire burns.
From the wound of that engulfing fire,
My wretched soul stands near death.

Here, the image of fire serves as a metaphor for consuming love that borders on annihilation. It is no longer mere passion—it is suffering that threatens existence itself. The soul becomes a battlefield where desire and mortality collide.

The psychological and existential imagery in Magzhan Zhumabayev’s poetry reveals a poet deeply attuned to suffering, alienation, and emotional fragility. Through symbolic landscapes, metaphors of blood, fading light, and burning hearts, Zhumabayev constructs a lyrical world where the human soul is persistently tested by internal and external forces. These poetic images are more than aesthetic devices; they structure the poet’s internal monologue, externalize emotion, and render visible the invisible pains of the human condition. In this way, Zhumabayev’s poetry contributes to a universal poetic tradition that sees language as a space of truth, and imagery as the pulse of inner life.

4.4. National-Cultural Symbols and Ethno-Poetic Concepts

Magzhan Zhumabayev’s poetry is deeply rooted in the national consciousness and cultural worldview of the Kazakh people. His lyrical universe is populated with powerful cultural symbols that serve both poetic and ideological purposes. These include recurring motifs such as the steppe (dala), the homeland (Saryarqa), the mother (ana), fate (taǵdyr), and the Kazakh people themselves (elim, halqym). These concepts operate not only as thematic anchors but also as vehicles of identity, longing, and resistance. This section explores how Zhumabayev encodes national-cultural meanings through symbolic imagery, grounded in the collective memory and traditional aesthetics of Kazakh ethnopoetics.

The vast steppe (dala) is one of the most significant and recurring symbols in Zhumabayev’s poetry. In “Jaraly zhan”, it appears as a lifeless yet sacred space—a battlefield, a grave, and a cradle of memory.

Original (from “Jaraly zhan”):

Sawıyqshyl esil elim-aı!
Saryarqa saıran jerim-aı!
Kúmistai taza súy bar
Aıdyn shalqar kólim-aı!

Translation:

My joyful, pure people!
Saryarqa, my vast, festive land!
With silver-clear waters
And broad, sparkling lakes!

The landscape is not passive; it is emotionally charged, personified, and remembered with deep affection. Saryarqa becomes a metonym for home, purity, and lost innocence. It reflects the spiritual geography of the Kazakh nomadic soul.

In the same poem, the lyrical voice expresses national grief through personal loss:

Original:

Qara shash qairan jarym-aı,
Qarashyǵym, janym-aı!
Qulaǵyma keledi
Alystan ashy zaryń-aı!

Translation:

My black-haired beloved,

My soul, my precious one!
I hear it in my ears-
Your bitter wailing from afar!

Here, personal and collective loss merge. The “beloved” may represent not only a woman but the poet’s lost homeland, freedom, or cultural self. The cultural concept of *qarashyǵym* (“the apple of my eye”) reflects deep emotional ties, part of the Turkic and Islamic poetic tradition.

In “Zhogalǵan altyn” there are filled with images of Kazakh childhood: games, elders, horses, and maternal love. It reflects an idealized, folkloric memory of Kazakh life.

Original:

Tai minip, jeli anala jarysqan kún,
Teń qúrby, balalar men alysqan kún.
Qyms etse: «Áke, apa, tieadı!» - dep,
Júdyryqty kezek-kezek salysqan kún.

Translation:

The day we rode colts around the tethering rope,
The day we wrestled with friends and equals.
At every small move: “Dad, Mom, he hit me!”-
Fists exchanged back and forth in jest.

The imagery constructs a symbolic childhood grounded in Kazakh nomadic customs-riding colts, community play, kinship. It is a collective identity-forming memory.

Zhumabayev frequently personifies fate as an overpowering force. In *Sargaıdym*, the fading body reflects submission to time and inevitability.

Original:

Aqyryn bıtyp baram jańǵan shamdaı,
Kózıme ystyq jastar mólt-mólt kelip.

Translation:

I am burning out slowly like a candle,
As warm tears glisten in my eyes.

The candle (*sham*) becomes a symbolic image of life, while the tear (*jasta*) evokes spiritual submission and reflection. These are deeply rooted in Kazakh Islamic fatalism and poetic sensibility.

In “*Osy kúngi kúı*”, Zhumabayev creates a metaphor of social death using national imagery:

Original:

Tyńdamas, sǵzge túspes, yryqqa kónbes,
Boldy ma qairan qazaq tastai jansyz?

Translation:

Deaf to words, resistant to reason,
Has my poor Kazakh turned to lifeless stone?

“*Tastai jansyz*” (lifeless as a stone) symbolizes collective spiritual decline. The Kazakh nation is portrayed as silenced and paralyzed. This imagery is both critical and elegiac, mourning a fallen spirit while calling for awakening.

Table 1 highlights how Maǵjan Zhumabayev employs culturally saturated symbols to articulate national and existential themes. Each symbol serves both poetic and ethnocultural functions, reflecting the Kazakh worldview and metaphysical thought.

Table 1. Key National-Cultural Symbols in Zhumabayev’s Poetry.

Symbol	Kazakh Term	Function in Poetry	Cultural Significance
Steppe	<i>dala, Saryarqa</i>	Homeland, cradle of memory, symbol of purity	Embodiment of nomadic identity and sacred geography
Beloved/People	<i>janyım, qarashyǵym</i>	Fusion of personal love and collective identity	Reflects traditional family values and communal structure
Childhood	<i>(not specified)</i>	Symbol of lost innocence and cultural nostalgia	Connects to oral heritage and rites of passage
Fate	<i>tagdyr</i>	Represents overwhelming existential force	Rooted in Turkic-Islamic fatalism and concept of divine will
Candle	<i>sham</i>	Image of life, soul, and inner light	Sufi metaphor for spiritual being and self-annihilation
Kazakh Nation	<i>qazaq, elim</i>	Symbolizes collective trauma, pride, and decline	Encapsulates political struggle and national identity
Tear	<i>jas</i>	Sign of grief, purity, and emotional surrender	Associated with Islamic mourning and spiritual purification

The ethnopoetic imagery in Magzhan Zhumabayev's poetry offers a complex synthesis of national identity, emotional memory, and philosophical reflection. His use of culturally loaded symbols like the steppe, fate, and maternal voice reflects a poetic mind deeply attuned to the Kazakh soul. These symbols do not merely evoke nostalgia—they structure poetic logic, emotional development, and cultural transmission. As such, Zhumabayev's poetry stands as a testament to how literature can preserve, reflect, and reimagine collective identity through image and symbol.

The results of the study:

1. **Dominant Figurative Patterns**—Zhumabayev's lyric poetry is characterized by a high concentration of symbolic and metaphorical imagery, with recurrent motifs such as natural elements, color symbolism, and bodily sensations functioning as core emotional signifiers.
2. **Interplay of Structural and Emotional Functions**—Poetic details operate simultaneously as structural devices (creating cohesion, rhythm, and thematic unity) and as psychological triggers, evoking states of longing, loss, and transcendence.
3. **Cultural and Ideological Resonance**—Many figurative elements carry culturally specific meanings rooted in Kazakh historical memory and collective identity, enabling the poetry to function both as personal expression and as a vehicle of national consciousness.
4. **Multimodal Symbolism**—Zhumabayev frequently integrates visual, auditory, and tactile imagery within a single poem, creating layered sensory experiences that reinforce thematic depth.
5. **Transformation of Motifs Across Texts**—Certain symbols (e.g., the sun, blood, and the crow) evolve in meaning across different poems, shifting from literal descriptions to complex allegorical functions.
6. **Balance of Universality and Particularity**—While grounded in Kazakh cultural codes, Zhumabayev's figurative language often transcends local specificity, aligning with broader humanistic and existential themes.

The findings of this study demonstrate that Zhumabayev's lyric poetry exhibits a dense concentration of symbolic and sensory imagery that functions not merely as ornamentation but as integral semiotic units within the poem's macrostructure. These artistic elements operate in accor-

dance with principles of structural poetics, wherein recurring lexical and metaphorical patterns serve as cohesive devices linking thematic layers. The analysis further reveals the poet's consistent use of culturally encoded symbols—such as the sun, blood, and the crow—which undergo diachronic semantic transformation, moving from denotative representation toward connotative and allegorical meaning. From the perspective of cognitive poetics, these transformations intensify the reader's affective engagement by activating associative networks grounded in shared cultural memory. This structural-semantic interplay underscores Zhumabayev's capacity to synthesize ethnocultural specificity with universal aesthetic paradigms.

5. Discussion

The analysis of artistic detail in Magzhan Zhumabayev's poetry reveals a unique poetic system deeply embedded in national emotion, historical trauma, and aesthetic precision. His verse is distinguished by a high density of emotional metaphors, vivid visual imagery, symbolic allusions, and direct existential appeals. These stylistic devices do not exist in isolation; rather, they collectively form the texture of poetic thought that resonates with Kazakh cultural memory and collective emotional landscapes. The present analysis sought to explore how Zhumabayev constructs meaning and emotion through such poetic devices, especially focusing on poems like *Jaraly zhan* (*A Soul in Pain*), *Zhogalğan altyn* (*he Lost Radiance of Gold*), *Osy kúngi kúii* (*The Tune of This Day*), *Sargaldym* (*I Faded Away*), and *Súgenime* (*For My Beloved*).

One of the most salient features identified in Zhumabayev's poetics is the emotional metaphor. As shown in the quantitative distribution of artistic details, emotional metaphor emerged as the most frequent category. This aligns with K. Clüver's assertion that poetry—particularly concrete or symbolically dense poetry—transcends referential language to convey affective experience. In Zhumabayev's case, metaphors are not ornamental but experiential: they enact the emotion rather than describe it. In *Jaraly zhan*, the metaphor of the steppe as a corpse - “Cap dala beine ölik súlap jatqan”—not only sets a grim tone but serves as an existential metaphor for a wounded homeland and its people. This metaphor extends into the symbolic mapping of a wounded soul onto a landscape, thus fusing personal and

national trauma.

The function of visual imagery, also prominent in the analysis, reflects what Finlay describes as “the visual architecture of poetic meaning.” In Zhumabayev’s verses, imagery does not merely illustrate but evokes psychological dislocation. For instance, in *Sargaıdym*, the deterioration of the speaker’s body is rendered through visual images of “qara jylan júrekti emip” (the black snake sucking the heart) and “quanyp, qany qashyp, kúlge aınaldym” (rejoicing, then my blood drained, I turned into ashes)—vivid images that convey emotional erosion. The loss of vitality is symbolized by the body’s transformation into ash, underscoring the metaphor of existential fading. These images are not coincidental but form part of a semantic field that ties personal suffering to the broader sense of cultural erosion.

Zhumabayev’s frequent use of symbolic allusion connects his work to deeper cultural and religious paradigms. The invocations of “Tańiri” (God / The Almighty), “Jaratqan” (The Creator) and “İbılıs” (Devil) in *Jaraly zhan* (Wounded soul) are not mere religious references; they anchor the poem in a metaphysical struggle between fate and agency. This corresponds with Mazza’s perspective that poetic texts used in therapeutic or cathartic contexts often feature metaphysical symbols to externalize pain. The poet’s cries to a transcendent being serve as both lamentation and resistance—an emotional and rhetorical strategy that allows the subject to reclaim agency in suffering.

Furthermore, the motif of “direct invocation”—a repeated pleading to divine or personal entities—is a device that bridges the affective and performative functions of poetry^[22,23]. The speaker in *Jaraly zhan* moves from describing suffering to directly addressing higher powers and lost loved ones. This shift in enunciation highlights the dialogic structure of Zhumabayev’s poetry, where poetic subjectivity is not monologic but oriented toward interlocutors: God, the beloved, the homeland, and the reader. According to Savvidou, such dialogic enunciation enhances empathy and interpretive engagement in readers, a crucial point when considering the use of literature in educational or therapeutic contexts.

An important stylistic strategy across the corpus is repetition—both of lines and motifs—which intensifies emotional charge. Lines like “Qınaldyń-au, shybyn jan (You have suffered, little fragile soul) / Toqtalsaishy, ystyq qan! (If only this hot blood would stop!)” recur in different for-

mulations, allowing the reader to sense the cyclical nature of anguish. This echoes Furman’s findings that poetic repetition enhances identification in therapeutic writing. Similarly, alliteration and internal rhyme, though less frequent, structure the rhythmic emotional flow, guiding the reader’s affective response^[24].

The poems also abound with color symbolism and symbolic dualities. Black (“qara”) and white (“aq”) recur as metaphors for despair and purity, life and death. In *Zhogalğan altyn*, the poem’s title and content point toward a lost golden age—childhood, innocence, or perhaps a free homeland. This nostalgic recall is imbued with sensory symbols and a longing for unrecoverable time, which Klein and Longo have identified as core elements in poetic memory therapy.

Additionally, the integration of religious motifs—invocations of divine justice, references to doomsday, prayers for mercy—points to what Carter and Stockwell term “sacred semiotics.” These symbols perform a dual function: they act as cultural memory triggers and existential anchors in the poetic subject’s search for meaning. By situating the lyrical self in relation to God and metaphysical forces, Zhumabayev elevates individual grief into a collective, even prophetic, voice. His poetry echoes prophetic lament traditions, as also observed in Prophetist poetics Kanapyanova, where the poet becomes a seer and a martyr.

The relevance of Zhumabayev’s poetic detail becomes even more apparent when juxtaposed with the frameworks of second language literature pedagogy. Authors like Paran, Parkinson and Reid emphasize the importance of literature that blends emotional engagement with cultural codes. Zhumabayev’s works, rich in symbolic and affective density, offer a prime example of literary texts that can function both as aesthetic artifacts and as dialogic mediums for cultural introspection.

While modern poetic theories increasingly favor polyphony, irony, and fragmentation, Zhumabayev’s poetic world remains intensely lyrical, symbolic, and affectively unified^[25]. This does not render it outdated; rather, it reaffirms a poetics rooted in collective emotion and existential earnestness—a quality many contemporary readers find lacking in postmodern poetics. His use of metaphoric saturation and religious allusion parallels that of Romantic poets such as Wordsworth and Shelley, albeit filtered through a Turkic-Islamic cultural lens^[26].

In light of these findings, Zhumabayev's poetry can also be positioned within the domain of poetic therapy and intermedial literature^[25,26]. His integration of personal loss, national trauma, and spiritual yearning renders his oeuvre suitable not only for literary analysis but for applications in cultural therapy, language education, and historical memory studies. His poetic detail functions as a cultural-psychological map, where each metaphor or symbol reveals fractures and continuities in collective identity.

According to Wordsworth, previous studies have explored the typological and stylistic structure of Zhumabayev's poetry and according to Dossanova and her co-authors his philosophical dimension from a Nietzschean lens. According to Smagulov and his co-authors his thematic and ideological concerns have been charted within national poetic consciousness studies. According to Shaldarbekova the use of cognitive frameworks in contemporary Kazakh poetry provides a relevant theoretical backdrop^[27–30].

Nevertheless, several limitations are worth noting. The current analysis is restricted to a selected number of poems and primarily focuses on dominant stylistic devices. A more comprehensive corpus-based approach could yield further insights into the syntactic and phonological aspects of his style. Additionally, interdisciplinary analysis involving musicology or cognitive linguistics may deepen our understanding of Zhumabayev's poetic method. Further research could also explore reception studies—how readers from different generations and linguistic backgrounds perceive and internalize the poetic symbols of suffering and hope in his work.

In conclusion, Magzhan Zhumabayev's poetry stands as a testament to the power of poetic detail in encoding complex emotional, spiritual, and cultural realities. Through emotional metaphor, symbolic allusion, and rhythmic repetition, he constructs a lyrical world where the personal is inseparable from the national, and the aesthetic is deeply ethical. His work thus offers fertile ground for ongoing inquiry into the functions of poetry as cultural memory, emotional expression, and existential discourse.

6. Conclusion

This study has examined the types and functions of artistic detail in the poetic works of Magzhan Zhumabayev, one of the key figures in Kazakh literature of the early 20th

century. The analysis revealed that artistic details in Zhumabayev's poetry are not peripheral decorations but central components of his poetic structure, functioning on multiple semiotic, symbolic, and emotional levels. The article traced how poetic imagery in Zhumabayev's works operates as a linguistic, cultural, and philosophical mechanism.

The findings indicate that Zhumabayev's lyrical world is constructed through meticulously chosen images and symbols that reflect both personal existential anxieties and collective national experiences. In particular, his portrayal of pain, longing, alienation, and inner decay is materialized through vivid poetic details such as "flowing blood," "dying light," "cold wind," or "black crows." These details function not only as physical descriptions but also as symbols of psychological trauma and societal breakdown. The motif of the wounded soul (*jaraly zhan*) and the lost golden days (*zhogalgan altyn*) becomes a recurring narrative thread that ties together the poet's inner world and the historical tragedy of his nation.

Through his artistic details, Zhumabayev elevates personal pain into a shared emotional vocabulary. The use of images rooted in the Kazakh steppe landscape—*dalasy* (her steppe), *Saryarqa* (the Central Kazakh Steppe), *qarashygy* (my beloved one), *aq qan* (*sacred blood*)—suggests a highly developed ethno-poetic system in which nature, homeland, and spirit form a triadic unity. His details thus fulfill not only aesthetic but also epistemological and ontological functions: they allow the lyrical subject to question the meaning of life, the nature of suffering, and the possibility of spiritual salvation.

The analysis also shows that Zhumabayev's style is deeply influenced by classical Eastern poetics, Sufi mysticism, and modernist tendencies. His artistic detail often blends Islamic cosmology with Kazakh folklore and modern existential crisis. This hybridity gives his poetry its unique voice—at once traditional and innovative, lyrical and philosophical.

Despite these significant findings, the study has certain limitations. First, the research focused exclusively on a limited selection of lyrical texts. A more comprehensive corpus, including narrative poems or essays, could broaden the scope of the analysis. Second, while this article emphasized the poetic function of artistic detail, further research could integrate a deeper cognitive linguistic approach, especially drawing on conceptual metaphor theory or neuro-poetics. Finally, the

translations and transliterations of poetic fragments, while faithful, may inevitably lose some of the phonosemantic and rhythmic nuances present in the original Kazakh.

Future research can expand this study in several promising directions. Comparative studies between Zhumabayev and other Turkic poets—such as Alisher Nava'i, Yunus Emre, or Abay—could help situate his symbolic system within a broader Turkic-Islamic tradition. Additionally, quantitative corpus-based approaches could be used to map recurrent poetic motifs and their semantic clusters across Kazakh literature. Another relevant direction is interdisciplinary collaboration between literary scholars, linguists, and cultural historians to explore how poetic detail contributes to identity construction, memory, and national discourse in postcolonial Central Asia.

In conclusion, the poetic details in Magzhan Zhumabayev's work are not just artistic flourishes but meaningful elements that encode the emotional, cultural, and philosophical experience of the Kazakh people. His lyricism is a testament to the power of poetic language to transform suffering into beauty, silence into speech, and history into symbol. Artistic detail thus becomes a bridge between the personal and the national, the visible and the hidden, the real and the imagined. Zhumabayev's legacy remains a vital resource for understanding the intersection of art, identity, and expression in Kazakh literature and beyond.

This study set out to examine the types, functions, and meanings of artistic detail and poetic imagery in the works of Magzhan Zhumabayev, a leading figure in early 20th-century Kazakh literature. Through a combined methodology of formalist analysis, semiotic interpretation, and cognitive poetics, the research has shown that Zhumabayev's artistic details are not ornamental additions but integral components of his poetic structure. They operate simultaneously on aesthetic, symbolic, and emotional levels, enabling the poet to articulate both deeply personal experiences and broader national concerns. The analysis revealed three main findings: First, Zhumabayev's lyricism is built upon a carefully constructed symbolic system in which recurring motifs—such as “wounded soul,” “lost golden days,” “cold wind,” and “black crows”—encode psychological trauma, historical memory, and existential reflection. Second, his imagery is rooted in the Kazakh steppe landscape and cultural heritage, producing an ethno-poetic unity between nature, homeland, and spirit.

Third, his style blends classical Eastern poetics, Sufi mysticism, Kazakh folklore, and modernist sensibilities, creating a unique hybridity that allows his poetry to speak across temporal and cultural boundaries.

These results are significant because they demonstrate how artistic details in Zhumabayev's poetry serve epistemological and ontological functions: they become a means of questioning the nature of suffering, the search for meaning, and the possibility of spiritual renewal. The study also confirms that his poetic language functions as a bridge between the personal and the collective, transforming private emotion into a shared symbolic lexicon.

While the research has provided new insights, it also has limitations. The scope was restricted to selected lyrical works, and the analysis, though interdisciplinary, did not employ a large-scale corpus-based approach. Future studies could expand this framework by incorporating Comparative analysis with other Turkic and Islamic poets such as Abay.

In conclusion, this research underscores the central role of artistic detail in Zhumabayev's work as both a creative and a cultural force. His poetic imagery not only reflects the historical and emotional realities of the Kazakh people but also elevates them into universal symbols of resilience, loss, and hope. The findings demonstrate that the study of artistic detail is a valuable key to understanding how literature preserves cultural identity while engaging with timeless human concerns.

Author Contributions

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The authors confirm that the data supporting the findings of this study are included within the article. Additional data can be provided by the corresponding author, A.M., upon reasonable request. Due to the nature of the research, some data may not be publicly available for confidentiality or copyright reasons. Additional information required to verify the study findings can be provided upon request.

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Conflict of interest

The authors declare no conflict of interest.

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