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Cognitive Style and Conceptual Modeling in the Poetry of Mukagali Makatayev

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ABSTRACT

The study of a poet's cognitive style offers valuable insights into the interaction between individual creativity, linguistic expression, and cultural perception. This article examines the cognitive style of Mukagali Makatayev, a prominent figure in modern Kazakh literature, whose poetry intricately combines personal experience, national identity, and metaphysical reflections. The relevance of this research lies in the growing interest in cognitive approaches to literary studies, which illuminate how poets structure thought, organize imagery, and convey complex emotions through language. The aim of the study is to identify and analyze the key cognitive models in Makatayev's poetry, including imitation, abstraction–concretization, iconic signs, and material symbolism. These models demonstrate how the poet perceives and interprets reality, shaping both the form and semantic depth of his poetic imagery. The novelty of the article consists in integrating cognitive-linguistic analysis with literary interpretation, providing a systematic framework for understanding conceptual structuring and cognitive mechanisms in Kazakh poetry. The research employs qualitative content analysis, cognitive modeling, and figurative-language interpretation. Practically, the findings can enhance literary criticism, pedagogy, translation studies, and cultural preservation by offering tools to analyze poetic imagery and cognitive patterns. By revealing the underlying mechanisms of Makatayev's creative thinking, the study contributes to both the theoretical understanding of cognitive stylistics and the practical appreciation of national literary heritage.

Keywords: Cognitive Style; Kazakh Poetry; Poetic Imagery; Conceptual Modeling; Metaphysical Concepts; Figurative Language

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1. Introduction

1.1. Problem Statement

The study of poetic language has increasingly drawn on the insights of cognitive linguistics, which views literary creativity not merely as an aesthetic phenomenon but as a reflection of the underlying mental structures that shape human perception and expression. Within this framework, the concept of cognitive style has emerged as a key analytical tool for understanding how poets construct unique artistic worlds. Cognitive style is defined as the individual configuration of conceptual, perceptual, and imaginative mechanisms through which a poet transforms lived experience into artistic form.

In Kazakh literary studies, the works of Mukagali Makatayev (1931–1976) hold a distinctive place. His poetry, often characterized by emotional openness, vivid imagery, and philosophical depth, resonates deeply within the cultural consciousness of the Kazakh people. Makatayev's artistic world is not only a repository of lyrical emotions but also a system of cognitive models that mediate the relationship between reality and imagination. Exploring these models offers an opportunity to understand how his poetry embodies national-cultural values while simultaneously addressing universal metaphysical questions such as life, death, fate, love, and solitude.

The relevance of this research lies in its attempt to bridge the disciplines of linguistics, literary studies, and cognitive science, thereby contributing to a deeper understanding of how poetic texts encode worldviews. By analyzing Makatayev's figurative language, metaphorical constructs, and symbolic systems, we can trace the mechanisms through which his cognitive style manifests itself in poetic discourse. Special attention is given to the classification of cognitive models—such as imitation, abstraction—concretization, iconic signs, material symbolism, and spatial imagery—which collectively structure the poet's imaginative universe.

The primary objective of this study is to identify and describe the cognitive models and conceptual structures underlying Makatayev's poetry, highlighting their role in shaping his artistic style. To achieve this, the research employs methods of cognitive linguistic analysis, *linguo-stylistic* examination, conceptual modeling, and hermeneutic interpretation. The core material consists of Makatayev's poetic works.

Ultimately, this study argues that Makatayev's poetry exemplifies how an individual poet's cognitive style both reflects personal experience and resonates with collective cultural schemas. By examining his unique conceptualizations of nature, emotion, and metaphysical categories, we can uncover the cognitive mechanisms that enable his poetry to transform reality into a symbolic and aesthetic universe, thereby revealing the philosophical depth and cultural significance of his artistic world.

1.2. Analytic Framework

The concept of cognitive style has not yet received a universally accepted definition, and its precise nature remains a matter of scholarly debate. Nonetheless, most researchers concur that cognitive styles may be understood as relatively stable patterns of information processing that reflect individual or group preferences in perception, conceptualization, and linguistic representation. Within the framework of cognitive style is treated as a system of recurring conceptual strategies—such as metaphorical mappings, image-schematic structures, construal operations, and discourse-world configurations—that together shape the representation of experience in language. Importantly, cognitive style is regarded not as a fixed psychological trait but as a dynamic and context-sensitive configuration, emerging at the intersection of universal cognitive mechanisms, cultural models, and language-specific resources.

Research on cognitive styles originates in the psychology of H. Witkin and R. Riding, identifying categories such as field-dependent or field-independent, verbal or visual, and analytic or holistic^[1,2]. Cognitive styles, however, can shift depending on language dominance and cultural adaptation. Thus, cognitive style functions both as an individual trait and as a collective cognitive-cultural marker.

In our view, poetic language provides one of the most productive domains for analyzing cognitive style. Poetry is distinguished by its heightened use of figurative expressions, which serve as tools for conveying abstract, emotional, and experiential meanings. While linguistic theories traditionally explain the structural and semantic mechanisms of metaphor and symbolism, cognitive perspectives, in our opinion, offer deeper insight into the mental operations behind poetic creativity. Specifically, poets' cognitive styles—whether analytical (fragmenting, classifying, reasoning) or holistic (syn-

thesizing, intuitively perceiving patterns—determine how figurative language is selected, organized, and transformed in the poetic text.

According to our interpretation, cognitive style, encompassing dimensions such as analytical versus holistic thinking, directly shapes the writer’s approach to language and meaning-making. Analytical thinkers tend to favor clarity, categorization, and logical structuring, whereas holistic thinkers embrace ambiguity, interconnectedness, and symbolic condensation, resulting in distinct stylistic patterns in the use of figurative language.

In our opinion, cognitive style may be most productively defined as the individual mode of perception, categorization, and conceptualization of the world, which in poetry manifests through:

- Conceptual metaphors that structure abstract notions via sensory experience;
- Symbolic thinking that condenses cultural and personal meanings;
- Associative networks that generate unexpected semantic connections;
- Linguistic creativity in the reorganization of lexical and grammatical resources.

Thus, we argue that the poet’s cognitive style is not only an aesthetic phenomenon but also a cognitive one, shaping how thought and emotion are verbalized and how cultural worldviews are transmitted through poetic language.

2. Literature Review

2.1. Cognitive Styles in Psychology and Literary Theory

Cognitive style is a pervasive construct influencing how individuals approach problems, process information, and generate hypotheses. In scientific contexts, R. Riding and I. Cheema define cognitive styles as fundamental dimensions that develop early in life and affect social behavior, decision-making, and learning. They distinguish two primary groups: the Wholist-Analytic and Verbal-Imagery dimensions, both of which significantly influence scientific thinking^[3].

Scholars such as Reuven Tsur, Margaret H. Freeman, and Hermans J M Hubert extend this concept to poetry, demonstrating that a poet’s cognitive style can be traced

through recurring image schemas, metaphorical frameworks, and sensory modalities, creating an idiosyncratic “signature” of thought and perception^[4–6]. R. Tsur lays the foundation of cognitive poetics by integrating concepts from cognitive science to analyze poetic language, showing how poetic structures engage cognitive processes and shape reader interpretation^[7].

The splitting of cognitive style poles was first described by M. Kholodnaya, who reinterprets cognitive styles as metacognitive abilities. Her work discusses the history of studying cognitive styles, their role in regulating intellectual activity, and the contemporary stylistic approach^[8]. M. Bolotnova emphasizes the relevance of cognitive style in literary linguistics, defining it as a “linguistically and extralinguistically represented and discourse-conditioned mental form of reflecting the overall idio-style of a linguistic personality.”^[9].

Other researchers, including O. Evtushenko, examine possible representations of cognitive style in literary texts, focusing on synthesizing and categorizing models^[10]. I. Tarasova highlights how cognitive style is central to cognitive poetics, particularly in analyzing the “architecture” of mental forms in authors and readers^[11].

Cognitive and mnemonic mechanisms also structure literary taste. M. Gronas argues that professional and naïve literary preferences are shaped by memory patterns and cognitive processes, influencing perception, evaluation, and emotional response^[12]. P. Stockwell further demonstrates how mental processes shape the interpretation of literary texts, encouraging new approaches to literary criticism^[13]. M. Freeman elaborates on cognitive poetics as a field, linking cognitive science to literary creativity and distinguishing it from everyday discourse^[14]. A. Jacobs explores methods to investigate neural and cognitive-affective foundations of literary reading, providing insight into the engagement of cognitive processes^[15]. J. Pelkey examines the embodied grounding of meaning, connecting linguistic constructions to bodily experience^[16]. K. Kukkonen emphasizes cognitive approaches in literary studies, including thought, feeling, and imagination evoked by literature^[17]. Sh. Riaz, M. Naeem, A. Kanwal highlights readers’ experientiality and the embodied dimension of language in contemporary poetry^[18]. M. Turner examines narrative imaging and cognitive rhetoric as tools for organizing experience through narrative flow^[19].

Additional contributions include J. Luck, who analyzes how experimental poetics engages the embodied mind^[20], E. Malneva, examining writer-reader meaning-making processes from a cognitive poetics perspective^[21], and A. Görmez and R. Tunç, who discuss stylistics and cognitive poetics' empirical approach^[22].

2.2. Cognitive Style and Conceptual Representation in M. Makatayev's Poetry

The study of cognitive style in poetry is particularly relevant in analyzing M. Makatayev's work. A. Amirbekova explores ethnoculturally marked concepts in Makatayev's poetry and the methods the poet uses to convey thoughts and emotions. She emphasizes the use of various cognitive styles and effective conceptual models that reveal the author's background knowledge and poetic mastery^[23].

D. Gerchinskaya and M. Moldagali conduct a structural-semantic analysis of color symbolism in Makatayev's poetry, illustrating how color imagery conveys themes of love, death, nature, and moral choice^[24]. L. Musaly, A. Kenzhekozhaeva, and Zh. Baltogaeva examine Abai Kunanbayuly's influence on Makatayev, analyzing the manifestation of philosophical and cultural concepts in his poetry^[25]. S. Abisheva provides a poetic analysis of Makatayev's style and concept usage to convey deep philosophical ideas^[26].

A. Amirbekova studies the lingocognitive mechanisms forming the national worldviews of the Kazakh people, emphasizing conceptual modeling methods that reflect the author's cognitive and cultural background^[27].

Collectively, these studies illustrate that cognitive style and conceptual modeling are essential for understanding Makatayev's poetic expression, revealing how personal, cultural, and philosophical knowledge shapes his creative output.

3. Materials

3.1. Materials Used in the Study

The core material consists of the poetic works of Mukatayev. As well as the dictionary of figurative words by M. Makatayev (compiled by A. Amirbekova)^[28].

33 metaphors representing the concept of DEATH were examined, based on an analysis of 153 works by M. Makatayev. A total of 512 metaphors were selected, of which

187 represented mental images, 112 were schematic images, 78 were scenario-based, and 126 were spatial images (vertical and horizontal). The analysis focused on the concepts of DEATH, LIFE, FATE, and SORROW.

3.2. Methods

This article uses methods that reveal a deeper philosophical and aesthetic worldview encoded in poetry. Among them, cognitive linguistic analysis plays a central role, as it uncovers the mechanisms by which abstract notions are structured through metaphor, frame, and image. Equally important is conceptual analysis, which makes it possible to classify metaphysical, cultural, and emotional concepts, thereby highlighting the symbolic categories that dominate Makatayev's poetic worldview.

In addition, linguo-stylistic analysis provides insight into the expressive devices such as metaphor, simile, epithet, and periphrasis that shape the individual style of the poet. A comparative-cultural method is employed to demonstrate how universal concepts (life, fate, sorrow, love) acquire distinct national-cultural coloring within the Kazakh context. The study also relies on textual and discourse analysis, enabling a close reading of poetic fragments where figurative and symbolic meanings are realized.

Furthermore, a typological and classificatory approach is applied to systematize cognitive models (imitation, abstraction-concretization, iconic signs, spatial imagery) and to establish a hierarchy of conceptual structures. Finally, hermeneutic interpretation is used to reveal the mythological, symbolic, and philosophical layers of meaning, which together construct the cognitive style of the poet.

4. Results

In our study, the cognitive style of a poetic text is directly shaped by the poet's cognitive world. Each poet possesses a distinct cognitive model for constructing an artistic world, and it is precisely this model that defines the poet's uniqueness. For instance, M. Makatayev may be characterized as a straightforward poet, unrestrained in expressing emotions, often perceived as a "storm-bringer." This perception arises from the emotional palette of his poetry, which alternates between anger, joy, sorrow, cheerfulness, and even childlike spontaneity. A reader who encounters such emo-

tions inevitably forms their own evaluative perspective of the poet. However, in order to uncover the deeper secret of how a poet forges a pathway into the reader's heart—transforming real life into an artistic world—it is essential to identify the

cognitive model underlying the creation of that imaginative universe. Accordingly, the artistic world of M. Makatayev can be described as being shaped by the following model (**Table 1**).

Table 1. Cognitive Model of M. Makatayev's Artistic World.

Aspect	General Concept	Application to M. Makatayev	Reader's Perception
Cognitive World of the Poet	Each poet possesses a unique cognitive model that reflects their worldview, emotions, and imagination.	Makatayev's cognitive world is direct, emotionally transparent, and unrestrained.	Readers perceive him as sincere, passionate, and "storm-bringer"-like.
Cognitive Style of Poetic Text	The style emerges from how the poet's cognitive world shapes language, imagery, and rhythm.	His style is characterized by spontaneity, intensity of emotions, and childlike openness.	Readers experience a wide emotional spectrum—anger, joy, sorrow, cheerfulness.
Concept Formation	Concepts are formed through the interaction of perception, emotion, and imagination within the poet's cognitive model.	Makatayev transforms real-life experiences (love, pain, joy) into aesthetic symbols and images.	Readers recognize familiar life events, but re-experience them as heightened artistic emotions.
Artistic World Construction	The poet's cognitive model organizes reality into a distinct artistic universe.	His artistic world is dynamic, stormy, emotionally diverse, reflecting the turbulence of human life.	Readers feel drawn into a world that mirrors their own inner struggles and joys.
Individuality & Uniqueness	The uniqueness of a poet lies in their cognitive model and how it manifests in their poetry.	Makatayev's uniqueness comes from his emotional honesty, openness, and immediacy.	Readers see him as authentic, emotionally powerful, and accessible.
Mechanism of Impact	The pathway into the reader's heart is created by the poet's ability to turn reality into artistic imagery through cognitive modeling.	His poems convert ordinary experiences into emotionally charged artistic expressions.	Readers form an evaluative and emotional bond with the poet, perceiving him as genuine and relatable.

The interpretation of a poet's work requires not only an examination of thematic content and stylistic devices but also an understanding of the cognitive mechanisms underlying artistic creativity. Every poet constructs a unique cognitive model that organizes perception, emotion, and imagination into a coherent artistic world. This model, in turn, becomes the foundation of the poet's individual style and creative distinctiveness. By analyzing the cognitive style of a poetic text, one gains insight into the way in which a poet transforms lived reality into an aesthetic and emotional universe. In this regard, the case of M. Makatayev offers a particularly illustrative example, as his poetry reflects a distinct cognitive model that both shapes his artistic world and determines the reception of his work by readers.

In exploring the stylistic features of M. Makatayev's poetry, we propose several stages of cognitive models that shape the poet's unique cognitive style. Each model repre-

sents a distinct mechanism through which the poet conceptualizes reality and translates it into artistic expression. Taken together, these models not only structure the imaginative universe of the poet but also reveal the depth of his aesthetic perception, cultural grounding, and emotional worldview. The stages may be outlined as follows:

The first stage—Cognitive Frameworks of Poetic Imagination.

The first cognitive model is imitation (likening). M. Makatayev distinguishes himself from others by his mastery in discovering harmony within seemingly incomparable phenomena and by his ability to liken them. For this reason, the elements (phenomena) that constitute his artistic world are remarkably diverse. In the poet's creative universe, interchangeable representations of nature and human beings frequently occur. For example, he depicts a birch tree in the guise of a young girl entering life—the birch has "frostbitten

heels,” “earrings in her ears,” and a “silk scarf” draped over her. He likens his daughter to a grapevine, saying, “Who plucked my grape in the garden?” thereby skillfully placing tenderness in parallel with a delicate image. Moreover, the poet tends to describe human inner character through natural phenomena: in the qualities of the wind, he perceives playfulness; in a spring—coquettishness; in the sea wave—anger and rage; in the clouds—grief and sorrow. Youth is likened to the bright and serene days of summer, maturity to the misty signs of autumn, and old age to the severe frosts of winter embodied in the figure of an old man. All this demonstrates that the poet was deeply connected with nature and inclined to convey the inner qualities of a person through imagery.

The second cognitive model is abstraction–concretization. In the poet’s artistic world, material objects are actively employed to elucidate abstract ideas. The poet often selects subtle, barely perceptible properties of seemingly incomparable things in order to represent abstract concepts, which constitutes one of his distinctive models for creating an artistic universe. For example, he compares resentment to parallel rails that never meet, death to a ship of no return, time to mercury that never stays still, and loneliness to an oak tree (since the oak spreads its roots so widely that no other tree can grow beside it, standing out in the forest for its solitude). Likewise, he likens fate to a thieving cart-driver, and night to a black scarf, a lowered curtain, or a dark carpet. All these examples undoubtedly reflect the poet’s aesthetic perception and the agility of his background knowledge.

The third cognitive model is the creation of iconic signs. M. Makatayev’s artistic world is enriched by the iconic image-signs he himself creates. In the poet’s system of iconic signs, animate beings are often rendered inanimate, while the inanimate acquires life and becomes part of existence. The majority of iconic signs in Makatayev’s works are constructed through zoomorphic (likening to animals), phytomorphic (likening to plants), anthropomorphic (likening to human figures), and mythomorphic (likening to mythological characters) imagery. For instance, in constructing zoomorphic images, the poet associates the wolf with cruelty (the wolf as the enemy of the weak), the noble falcon with freedom (the falcon as a symbol of independence), the lion with courage (“My aspiration is like the heart of a lion”), the fox with slyness (“If the hound cannot catch the fox, / It

turns your spirit to dust with sorrow”), the grey wolf with an uninvited guest of the herdsman, and the Samruk bird with resilience (“With iron claws it strikes, / Aiming its beak at the enemy, / With only two blows of its eyes / It defeats the wolf”). Similarly, the butterfly symbolizes a weak or frivolous person (“Do you think I am a butterfly circling fire? / I carry the strength of a glowing ember in my chest”). The lapdog (toy terrier) is compared to a gossipmonger (“Ah, the lapdog barking slander behind me, / Ah, my struggle with a lapdog I cannot overcome”).

Mythomorphic imagery, in turn, is used to deepen abstract concepts and render the poet’s ideas more precise. For example, the winged horse (pyrak) represents the soaring spirit of poetry, while the witch is employed to depict jealousy (“That witch called envy, / Pitting people and nations against each other”). The poet equates supreme strength with the power of Alpamys, a legendary Kazakh hero (“I have strength equal to Alpamys’ might, / Whether it matches or not, I care not, / I wish to wrestle with Hercules”). Makatayev’s artistic world abounds with phytomorphic imagery. Every thought in his inner world is reflected through elements of nature. For instance, the connection between “gossip” and “thorns” may seem tenuous, yet the poet unites them: just as gossip entangles and wounds the soul, so the thorny bush grows in a tangled snare with sharp, scratching spikes (“Thus my heart is troubled by the thorn-bush of gossip”). In his poetry, the tulip symbolizes a young maiden (“When we returned from threshing under the sun, / Carrying her, we crossed the rivers, / The tulip girl just newly blossomed”). Youth is often symbolized by the primrose (“You were a primrose blooming in spring, / Did your summer already pass?”). The birch tree, bending gracefully, is likened sometimes to a drunken man, sometimes to a coquettish young woman swaying her slender waist. “As a subject of study, mythopoetics investigates the reception, transformation, and reinterpretation of myths in artistic works, revealing how authors draw on mythological models, images, and motifs to explore cultural, psychological, and symbolic dimensions.”^[29]

Some anthropomorphic imagery in Makatayev’s works is based on comparisons with the figures of respected poets and writers. The poetic brilliance of Iliyas Zhansugurov is frequently celebrated (“Rolling waves overturned, rising high, / Emerging like Iliyas, radiant and bright”). Makatayev even identifies himself as the spiritual successor of Makham-

bet: “Makhambets are gone! Yet Makatayev remains—the heir to their legacy.” Similarly, the epithet “Socratic forehead” reveals the use of Socrates’ image as a symbolic anthropomorphic marker. In his depiction of Gabiden Musirepov, the poet likens him to a “generous autumn,” perhaps alluding to Musirepov’s support, friendship, and mentorship toward him as a contemporary (“Gabeke, at times I see you, / When I see you, I see a generous autumn”). Likewise, he describes T. Aybergenov as “a pure pearl of poetry,” and the premature death of this truthful poet deeply moved Makatayev: “They are burying a true poet, / A clear pearl of poetry, / Fallen into the sand and shattered.” Thus, anthropomorphic imagery in his artistic world arises from harmonizing and equating real-world figures with symbolic analogues.

In Makatayev’s world of iconic signs, natural symbolism (the imagery of nature) occupies a particularly prominent place. One can even say that his entire figurative universe is constructed from the natural environment in which he lived. Whether rejoicing, grieving, delighting, lamenting, resenting, or raging, he invariably equates these emotions with elemental forces of nature. For example, pastures, summer, and spring actively symbolize joy and happiness in his poetry (“The pasture of youth”); rain, showers, and hail embody crying and lamentation (“I turned my tears into rain, / Dampening the dusty road”); clouds and fog signify grief and sorrow (“Then open up, and shine, / Cast away the cloud above my head”); storms, winds, downpours, and lightning represent anger, fury, and vengeance (“The storm howls, waves crash, / You sway in the vessel of life”).

The poet likens his aspirations to the lofty peaks of mountains, imagining himself as a wild creature freely dwelling on their heights. Mountains are personified as old men, described as white-haired elders, turbaned sages, leaders gazing down upon the world. In analyzing Makatayev’s naturomorphic imagery, however, it is more fruitful to present his techniques of metaphor, simile, and epithet formation within a **linguostylistic framework**, as clearly demonstrated in the lexicon of his poetic language.

The fourth cognitive model—from concrete objects to abstraction. M. Makataev frequently uses national material artifacts within figurative expressions. For example, he delicately portrays the spindle as a detail in the image of an old woman who longingly waits for her son to return from war: “As the thread on my grandmother’s spindle thinned

and broke, a bad thought entered her heart.”

The whirling of the spindle is also compared to the endless cycle of daily life and ceaseless toil:

*Kun satyn Kun shyqqany
Tirsiliktin zyr qapqyp urşıqtary
Ajenin tausylmagan tuydegindei,
Domalanyp, iirip, tynshytpayy*^[30].

English version:

*“Every day, as the sun rises,
The spindles of life spin tirelessly,
Like my grandmother’s unending bundle,
Rolling, twisting, never resting.”*

The *sholpy* (traditional pendant with jingling sound) in his poems is not used to depict a girl’s adornment but rather to describe the sound and image of a murmuring spring: “The spring with *sholpy*’s ringing” (“First I will bathe in the sparkling spring with jingling *sholpy*”).

The *whip* symbolizes authority and the tool that subdues fate. Expressions such as “to wield the whip over life,” “to strike my steed with the whip,” or “to writhe like the whip of mischief” are created through this image.

The *silk scarf* with its fluttering, rustling quality is actively used to describe the breeze (“*Silk breeze caresses the reeds and hills*”), mirages (“*Draped in silk of mirage, “The silk veil of mirage, torn away by the playful wind*”), joy-filled emotions (“*Wave with silk of happiness, give away all sorrows of this world*”), and also autumn (“*Has autumn yellowed with longing, has the steppe wrapped itself in a yellow silk scarf?*”).

The *hearth* is depicted as the center and source of beginnings, a symbol of abundance: “*The hearth of poetry, “The hearth of the future.*”

The *curtain* is used to describe something being revealed or concealed:

Truth—a curtain (“Truth is like a curtain: some hide behind it, but when truth tears the curtain away, the helpless one has nowhere to go”),

Morning—a curtain (“When the white morning rises over the mountains, it is like a white velvet curtain opening”),

Mountain—a hanging curtain (“This August night is drowsy, and your mountain hangs like a curtain”).

The *cauldron* symbolizes a fertile, communal space. In the poet’s works, it appears as “*the cauldron of poetry*” or

"Kazakh land—a great black cauldron."

The *carpet* becomes a figurative sign to depict autumn earth, spring fields, or night:

Autumn land—a worn carpet (*"The reddish land is torn, the reddish land—a worn carpet"*),

Reddish hills—folded carpets (*"That reddish mountain, that reddish hill—carpets piled up"*),

Steppe—a carpet (*"Has the steppe become like an old hide, once a carpet pleasing to the eye?"*),

Night—a black carpet (*"From the East, pale light appears as the black carpet slowly rolls away"*).

The fifth cognitive model—images of horizontal and vertical space. The concept of space in M. Makataev's artistic world can be classified into multiple directions. This is because the poet creates figurative signs not only for the sky and earth, mountains and cliffs, left and right, height and depth, distance and proximity, but even for cosmic space itself. Referring to V. Savelieva's typology of artistic space, we observe that the poet effectively uses spatial imagery to depict reality and, in particular, to represent abstract notions.

1. Horizontal spatial images

These include images marked by ships, rivers, seas, oceans, roads, forests, institutions, schools, etc. Such figurative spatial signs are actively used to convey life, death, intellect, and other abstract categories.

River. Life as a river (*"Life is a river, whose crossing you never know"*), death as a drying river (*"My river has run dry, shrinking away, until I enter the bosom of death"*), wisdom as a river (*"Your heart is fire, your wisdom a wide river"*).

Ship. Used to symbolize the heart, chest, hope, era, death, friendship, deceit, and life. Examples include: *"The heart—a ship of the raging ocean"*; *"Clinging to the ship of false hope"*; *"Friendship's ship"*; *"Life's ship"*; *"The ship of deceit"*; *"The era—a ship"*; *"Death—the ship of no return"*.

Sea. A powerful sign symbolizing life, poetic inspiration, the world, grief. Examples: *"Life—a sea"*; *"The poet—a raging sea"*; *"The world—a sea"*; *"Grief—like swaying in a dark sea."*

Road. Symbolizes life's path: *"Life—a winding road"*; *"Life—a path of trials"*; *"Life—a dangerous track full of pitfalls"*.

Forest/grove. Used to describe people and life: *"Every*

human is like a grove"; *"Hair—a black forest"*; *"Life—a forest"*.

School. Symbolizes life as education: *"Life is a school I cannot graduate from"*; *"Life—a great school"*.

Institution. *"Life—an unchanging institution"*.

Prison. Used to describe sorrow, thought, the chest as confinement: *"The heart imprisoned in sorrow"*; *"Life—like a Chilean prison"*; *"The prison of thought"*; *"The chest as a prison."*

Stage. *"The steppe—a stage"*; *"Death—departure from life's stage"*; *"Life—a stage on which I hold my rightful ticket"*.

2. Vertical spatial images

These include mountains, peaks, cliffs, abysses, ladders, volcanoes, etc. Vertical imagery is actively used to represent striving for life, reaching dreams, death, and fate.

Mountain. Fate as a mountain blocking the road: *"O Fate, you stand across my path like a mountain."*

Staircase. Life's stages: *"The steps of life"*; *"Forty years—the fortieth step."*

Peak. Happiness as a high peak: *"You were a peak I could never climb—my true happiness."*

Underground. Used to symbolize death: *"The old man went beneath the earth to take his dwelling"*^[30].

After classifying the cognitive models in M. Makataev's artistic world and selecting the figurative symbols that he frequently employed, it becomes much easier to carry out a linguo-stylistic analysis of his figurative language. This is because the aforementioned key figurative symbols are used not only in the poet's metaphorical expressions but also in similes and periphrastic structures. Most importantly, these figurative symbols provide significant insight into the poet's concept sphere.

These models not only reflect the poet's individual worldview but also reveal the mechanisms through which he transforms everyday reality into an imaginative and symbolic universe. By identifying and classifying the recurrent cognitive strategies employed in his poetry, one can better understand the interrelation between thought and artistic expression, as well as the deeper conceptual foundations of his creative style.

The second stage—Formation of the Conceptual Structure.

One of the features that reveals M. Makataev's cog-

nitive style is his mastery of concept formation. In M. Makatayev's poetry, the main content of metaphysical concepts is based on fragments of the author's own life experiences. Metaphysical concepts themselves also demand such grounding. Their distinctive feature, compared to other types of concepts, lies in the complexity of interpretation. Without personally experiencing, recognizing, or sensing metaphysical notions, the subject cannot form any understanding of them. External impressions alone cannot convey the full content of a concept. Therefore, the conceptual structures that complement metaphysical notions differ from one subject's cognition to another: in some cases they are limited and stereotypical (narrow), in others non-stereotypical understandings dominate, in some they are systematic, while in others they are perceived in figurative ways. M. Makatayev's poetry is rich in conceptual structures that reveal metaphysical concepts, and these are arranged, systematized, and metaphorically represented. In poetic texts, the social aspect of the concept of life is represented through frames such as family, children, fame, daily routine, work, household, friends, having children, home, spouse, and others. The physiological aspect is expressed through frames such as birth, growing up, blossoming, maturing, aging, decline, illness, heart, soul, and breathing. The psychological aspect is conveyed through the poet's affective and emotional perception, reflected in frames such as sweet life, radiant life, turbulent life, harsh life, stormy life, happy life, inspiration, love, intimacy, mystery, and patience. The philosophical aspect is represented through frames such as fate, survival, living one's life, significant moments of life, the value of life, morality, the world, illusion, struggle, faith in life, this world, homeland, human being, existence, eternity, finitude, and spirit.

One of the key mechanisms shaping a poet's cognitive style is the construction of concept structures. Through the organization of concepts, the poet systematizes personal experience, cultural knowledge, and emotional perception into a coherent mental framework. These structures serve as the foundation for figurative thinking, guiding the selection of metaphors, symbols, and associative patterns that distinguish an individual poetic worldview. In this way, concept structures not only reflect the poet's cognitive orientation but also function as a creative mechanism for transforming subjective experience into universal aesthetic meaning. For

example, while an ordinary person may perceive the concept of Life primarily in biological or pragmatic terms such as birth, existence, and survival, the poet conceptualizes it through figurative, symbolic, and often irrational associations. Thus, in poetic cognition, Life may be represented not as a mere sequence of biological stages but as a metaphorical river, flowing inexorably in one direction, forward and without pause. This metaphorical structuring demonstrates how the poet's cognitive style transforms abstract categories into vivid imagery, where universal human experiences acquire aesthetic, emotional, and cultural depth. Through such conceptualizations, the poet not only expresses an individual worldview but also constructs a shared symbolic framework that can resonate within the collective consciousness of readers. This means that the creation of structures of concepts reflects the creativity of the poet's thinking. By reorganizing everyday notions into metaphorical or symbolic frameworks, the poet demonstrates the ability to transcend ordinary modes of perception and generate new semantic perspectives. Such conceptual structures are not merely aesthetic embellishments but cognitive mechanisms that reveal the depth and originality of the poet's worldview. In this sense, the poet's creative thinking operates as a process of conceptual innovation, where abstract categories are reinterpreted through imagery, symbolism, and cultural codes, thereby shaping a distinctive cognitive style that defines their poetic discourse.

We have classified the concepts that shaped Mukagali Makatayev's cognitive style into five categories:

A metaphysical concept can be defined as a form of mental content, such as *soul, life, death, fate, loneliness, or love*, that embodies the values of abstract phenomena. These concepts are not directly accessible through empirical observation but are mediated through the realization of spiritual and cultural values. They emerge in the human mind through perceptual and sensory experience, in which the act of perception serves as the bridge between the abstract and the experiential. Metaphysical concepts, therefore, represent a higher level of cognitive abstraction, where individual consciousness transforms existential categories into symbolic forms. Within poetic discourse, such concepts acquire particular significance, as they provide the basis for metaphorical structuring, symbolic imagery, and the articulation of a worldview that transcends the material dimension of reality. For example, in the Kazakh worldview, the meta-

physical concept of “LIFE” is predominantly understood as a dynamic movement in which good and evil, happiness and misfortune, joy and sorrow, wealth and poverty collide. In M. Makatayev’s cognition, “life” appears through metaphors: *LIFE is war*: Omir degen osinau maidan-da bul, qolbasy da, qorqaq ta saiyrandap jur. (“Life is a battlefield. It has both a commander and a coward”); *LIFE is the sea*: Omir—teniz, ol tenizde men shabaq (“Life is the sea, and in that sea I am but a small fish”); *LIFE is a whirlwind*: Omir-ai! Omir netken kuyn edi. Jalyqtirdy basqanyn syiy meni (“Oh, life! What a whirlwind you were. I grew tired of the gifts of others”); *LIFE is the alternation of day and night*: Tagy da tang atady, kun shyghady Tun keledi, tirshilik tynshyghady Aysyp alma-kezek tursyn ali Ey, menin omiriminin kunshuaqy (“Once again the dawn breaks, the sun rises. Night comes, and life quiets down. Let it go on changing in turn, oh, the sunlight of my life”).

In M. Makatayev’s poetry, to convey the concept of “LIFE” in the situation of motion and struggle, he employs the images of horse races, an untamed horse, the ceaselessly flowing mercury, a bazaar with its endless human movement, and fragments of battle—as simple representations that reveal the meaning of the notion of “life.”

The sensory-emotional mode of information encoding (which accurately conveys a person’s emotional state) is traced in the criterion of the acceptance/rejection of the emotional dominance of the text.

The emotional dominance receives an ambivalent evaluation: “I love sad poems”; “beautiful, but sad”; “evokes melancholy, sorrow”; “a drop in spirit, a sense of hopelessness, the inescapability of all situations”; “sad, sorrowful (-)”; “depressive (-)”; “fear and horror (-).” In two studies, the metaphysical concept of *longing* (the soul’s yearning for the heavenly homeland), which is key for M. Makatayev, is mentioned and is perceived exclusively as emotional.

M. Makatayev’s characteristic enigmatic style and the veiling of associative lines in his text make his poetry quite complex but engaging for the contemporary reader.

National-cultural concepts. These are concepts that are systematized exclusively within the framework of a national worldview, encompassing a wide range of information and reflecting the cultural values of a particular people (steppe, nomadic migration, dombra, whip, millet). They serve as “mental codes” through which a community pre-

serves and transmits its collective memory, traditions, and worldview. For instance, the steppe in the Kazakh context is not merely a geographical landscape but a symbol of freedom, vastness, and nomadic identity. The dombra, beyond being a musical instrument, embodies oral tradition, poetry, and spiritual continuity. Similarly, the nomadic migration (kösh) reflects adaptive strategies to natural conditions and symbolizes mobility and resilience as cultural values. These concepts are therefore not only linguistic units but also cognitive and cultural markers that reveal the uniqueness of a national mentality and its place within the broader framework of world culture.

In M. Makatayev’s poetry, the concept of “STEPPE” is objectified through the images of Kazakh *zhailau* and pastures, reflecting the idea of the people as broad-minded and generous. In the author’s worldview, the steppe serves as a standard of vastness.

Mental image—the steppe as a naked warrior: Jatyr dala shalkasyndan jalaqashtap keudesin, keudesinde ulangaiyr qybyr-qybyr tirshilik “*The steppe lies, baring its chest to the sky, and upon its chest—an immense, bustling life.*”

Schematic image—the steppe as a black cauldron: Kazakh zheri—alyp bir qara kazan, kazanda qairan jurtim quiryldy. “*The Kazakh land is a huge black cauldron, in which my people have been consumed.*”

Scenic image—the steppe as a pregnant (jerik) woman: Qashannan zherik qara Zher, zhesirding qaiğymunyna. “*Since ancient times, the black Earth has been pregnant, sharing the grief and sorrow of the widow.*”

Object image—the steppe as a musical instrument, piano and kobyz: Dala degen—kuisandyk bul qazaqqa, Abai dese qulagy elendegen; Uh, dala! Dala tolğan kol-kosir zhyr, Dala—qobyz, tutpaidy pernesin kir. “*The steppe is a musical chest (piano) for the Kazakh, whose ear trembles at the name of Abai; Oh, steppe! You are filled with boundless songs, the steppe is a kobyz, one that knows no frets.*”

Thus, the concept of the “steppe” emerges as both a cultural constant and a dynamic poetic construct that reflects the existential worldview of the Kazakh people.

Emotional concepts (joy, sorrow, happiness, sadness). Unlike purely physiological emotions, emotional concepts are shaped by social norms, cultural traditions, and collective values. For instance, joy in many cultures is associated with light, openness, and communal celebration, while sorrow

often acquires metaphors of darkness, heaviness, or silence.

In M. Makatayev's poetry, the concept of "SORROW" is conveyed through the images of fog and clouds, symbolizing darkness, obscurity, vagueness, and the signs of entering a heavy, depressive state.

Sorrow as fog. Otyrmyn oi tumany shytirmandy basymdy beiuaqyt qorshap aldy. (*"I sit surrounded by the fog of thoughts, It enveloped my head at an untimely hour"*)

Sorrow as a cloud. Shugyla bop sodan song ashyldagy, bultymdy tasta serpip basymdgy. (*"Then it cleared with a ray of light, Dispelling the clouds that burdened my head"*).

In addition, sorrow is objectified as a heavy tactile sensation that harms the human body, like a venomous bite.

Sorrow as a venomous snake. Uaiym—uly zhylan tasqa meken, Ekinshi zhylaimayn, maskara etem! Aldagy kunderime aparmayn, Mende ali sarkylmagan zhas bar eken. (*"Sorrow is a venomous snake dwelling in stone. I will not cry again — I will disgrace it! I shall not take it into my coming days, For I still have youth unexhausted within me"*).

Sorrow is also associated with the image of a black veil or shawl enveloping the entire body.

Sorrow as a black shawl. Uaiym—qara jali Aulak, aulak menin zhanyman! Qara uaiym qara shali jamlan. (*"Sorrow is a black shawl. Go away, go away, far from my soul! Black sorrow is wrapped in a black shawl"*).

Kaleidoscopic concepts are those concepts in which the same objective reality in human consciousness is correlated with different conceptual structures and manifests itself in several types of concepts (mental image, scenario, schema, frame). The interpretation of each fragment of reality is not only within the framework of established (stereotypical) perception, but also within non-stereotypical vision that allows this reality to be objectified in multiple forms.

For example, in M. Makatayev's poetry, the concept of "FATE" appears at times in the image of a *fluttering butterfly*, at other times as a *witch clutching at one's legs*, or as a *thieving cart driver with a whip in hand*, or as a *beggar asking for alms on the shore*. These images demonstrate a non-stereotypical, individual-personal understanding of the concept of fate, while simultaneously resonating with stereotypical cultural representations such as *"failure in life"*, *"God's will"*, *"what is written on the forehead"*, *"predestined by fate"*, and *"divine decree"*. Thus, kaleidoscopic concepts function as a flexible tool of artistic consciousness,

merging collective cultural codes with individual cognitive projections.

Fate is a butterfly. Men—zhel aidagan kobelekpin, Ne degen zhel aidagan kobelekpin, Erkindik, erkelikti mise tutpai, Taksa akep ozimdi ozim shegeleppin (*What a wind-driven butterfly I am, Unsatisfied with freedom and with playful ease, I myself have brought and nailed myself in place*).

Fate is a witch. Tagdyr deitin baiagy. Jalang aiak mystanyn, Jalynady kete almai, aiagyna bas ury. (*That old barefooted witch called Fate. One cannot escape her; only plead, Bowing down at her feet in despair*).

Fate is a beggar. Qateligin kesh uqqan. Tagdyr deitin qaiyrshy Zhurigip zhur sagada sauga surap, bas ury. (*Realizing its mistakes too late. That beggar called Fate Wanders along the shore, pleading, bowing for alms*).

Fate is a wretched shadow. Tagdyr deitin sumelek. Shyr ainalyp ketpeidi Ol qabagyn shytynsa, esik zhaqqa betteidi (*That wretch called Fate. Keeps circling, never leaving. If it frowns, it turns straight toward the door*).

From the standpoint of cognitive linguistics, kaleidoscopic concepts embody the principle of conceptual plurality where one and the same entity can be profiled through different cognitive frames depending on the speaker's perspective^[31]. According to *Frame Semantics* by C. Fillmore, the activation of different frames in discourse leads to diverse metaphorical and schematic realizations of the same concept^[32]. Furthermore, from the perspective of cultural linguistics, F. Sharifian's kaleidoscopic concepts illustrate how collective cultural schemas (predestination, divine will) are reframed through individual creativity, generating unique poetic interpretations that enrich the cultural conceptual system^[33].

Thus, kaleidoscopic concepts are not static categories but dynamic cognitive mechanisms, allowing for the co-existence of stereotypical and non-stereotypical modes of understanding, which together shape the multidimensional semantic field of poetic discourse.

The third stage—complete preservation of types of cognitive styles.

Range concept: field-dependent or field-independent.

The range of M. Makatayev's concept of death is broad and irrational, and it does not conform to stereotypical per-

ceptions. When the scope of conceptual structures is broad, the meaning of the concept becomes richer, and its content is more widely recognized. In M. Makatayev's cognition, the concept of 'DEATH' is objectified through 33 images and realized within different conceptual structures, with the linguistic units expressing it being almost entirely metaphorical in the mind.

A cut log—mental image, formed by comparing with episodic imagery in the mind. Example: O, Zhastyk! Sen olgende, men de olemin, Sensiz men kiygan bir borenemin. (“Oh, Youth! When you die, I die too; without you, I am a cut log”).

Going into eternal sleep—scenario, formed through stereotypical signs in the mind. Example: Mazasyz zhan aldanyp, talas tauyp, mángilik uıquymenen uıyp ketken. (“The restless soul was deceived, struggled, and sank into eternal sleep”).

Breath stopping—frame, formed through associative perceptions in the mind. Example: Qurbandyq kerek bolsa, shalsyn meni, Üzilip bir pendeniñ qalsyn demi. (“If a sacrifice is needed, take me, Let one person's breath remain broken”).

Falling from the root (young death)—mental image, formed by comparison with non-stereotypical situations. Example: Zhane de bir sum kaigyga tap bop turmyn bugin men, zhane de bir jas emenin qulap tusti tubirden, zhanga gana habar aldym... Kaitys boldy Nurulden!!! (“And today I face some cruel grief, another young oak has fallen from its root, I just received the news... Nurilden has passed away!”).

End of the day—frame, formed through associative perceptions. Example: Ajal gana uly kolyn batyrmak, Kun bitkende ajal ogy atylmak. (“Only death will strike with its poisonous hand; when the day ends, the arrow of death will be shot”).

Extinguishing of the star—mental image, formed through national-mythological cognition. Example: Bir adam olse, bir zhuldyz kosa sonedi. (“When a person dies, a star also goes out”).

Entering the grave—schema, formed through spatial representation and universal stereotypical understanding. Example: Kaida barsang, baribir kirerin kor, Kabyldaydy koinyna tunerip zher. “Wherever you go, you will enter the grave; the darkened earth accepts you into its bosom.”

Danger in life—scenario, formed through associative

understanding of fear. Example: Omir bar zherde olem bar; Olem degen bir jur kauip. “Where there is life, there is death; death is a threat to the heart.”

The ship of the unreturning—mental image, formed through spatial representation of death. Example: Neme-nege zhetisting bala batyr? Qariylar azayyp bara zhatyr. Biri minip kelmestin kemesine, Biri kutip, aneki, zhagada tur. “Did you reach your goal, brave child? The elders are leaving. Some boarded the ship of the unreturning, others wait on the shore.”

Defeat in life—scenario, realized through personal experience and observed information. Example: Zhengildi akem omirden, zhengildi anam. Keimenge der senderding kegindi omir surip alam. “My father was defeated by life, my mother was defeated. You will take your revenge by living.”

Dying without aging—mental image, represented through observed experience. Example: Bizder zhendik: anamyz aktay soldy. Mamyk tosek kaigydan taqtai boldy. Maidansyz biz shaynağan bir tuyir nan, Keudemizde qadalğ'an oktai boldy. “We were defeated: our mother faded in whiteness. The cotton bed became a plank from grief. Without the front, we chewed a single crumb of bread; in our chest it became like a lodged bullet.”

Passing from falsity—frame, recognized through simple stereotypical ideas of death. Example: Qul bolyp mangi ketermin, Qaiyrymsyz kari olemge, zhalgannan zhylyzhypt otermim. “I will go eternally as a slave, to merciless old death, passing from falsity.”

Sunset—frame, formed through stereotypical understanding. Example: Zhalgannan zhylyzhypt otermim. Kunim bater menin de. “I will pass from falsity. My day will set too.”

Withering—mental image, individually represented by the author. Example: Nege erterek sualdyng, zhanim, Anam? Kalzhyragan kozyngnyng khali zhaman. Ozing bergen uyzdy izdeude ali, Zhetim kozy kuzekte mangyragan. “Why did you wither early, my soul, Mother? The tired lamb is in bad shape. Still searching for the milk you gave, the orphan lamb bleats in autumn.”

Land of Korkyt—scenario, formed through mythological understanding. Example: Bizdin de qart Asan, kaigy Asan, Zheruyik izdepti, kezikti, Ol dagy turgysyz bailasañ, Qorqytyñ eline kezikti. “Our old man Asan, sorrowful Asan, searched for the Promised Land, he also encountered it, you

cannot tie him; he met the land of Korkyt.”

Becoming a spirit—frame, formed through a mythological (unreal) understanding of the nation. Example: Tulpardai qulap tusip kemesinen, Esil qart aruaq bopty zherge singen. “Falling like a Tulpaar from the ship, the old man became a spirit absorbed into the earth.”

Receiving shelter underground—schema, representing death as a spatial world. Example: Qart ketip, zher astynan baspana apty. “The old man left and received shelter underground.”

Resting—frame, formed through associative understanding. Example: Aqyrynda tynarmyn, biter demim, Zharkyragan zhuldyzym soner menin. “Finally, I will rest, my breath will end, my shining star will go out.”

Watching over—frame, formed through associative perceptions. Example: Seksende selkildegan Akhmetti, ajal kelip akryy bakyl etti. “At eighty, trembling Ahmet was finally watched over by death.”

Exclusion from life—mental image, represented by an objective depiction of stereotypical understanding. Example: Tirshilikten esil qart shettetilgen, Bari kaldy artynda bet-betimen. “The old man was excluded from life, leaving everything behind.”

Death as a trap—schema, formed through mental representation. Example: Bari tanýs: zhylyq tun, uzaq tan, Omir tanýs omir jasyn uzartqan, Azirge aman olem degen tuzaqtan. “All is familiar: the warm night, long dawn, life has extended its years; so far, safe from the trap called death.”

Soul flying to the sky—mental image, formed in unreal, mythological cognition. Example: Shyryldap kokke ushar menin zhanim, Ayausyz sum ajaldyng yzgary otp. “My soul will soar screaming into the sky, passing the merciless fury of death.”

River drying and receding—mental image, formed through representation in the mind. Example: Dariyam bitip, tartylyp, Kirgenshe olem koynyna, muzdama zhyly zhuregim. “My river dried and receded, until death embraced me, my warm heart frozen.”

Plucked flower (young girl’s death)—mental image, formed through depiction of stereotypical understanding. Example: Tusime endi ap-aryq kyzym bugin, Kyzym bugin... Zhulyngghan kyzyl gúlim. “In my dream appeared my thin girl today... My plucked red flower.”

Breaking of grapes (untimely death)—mental image,

formed by depicting the stereotypical idea of “breaking” as death. Example: Bakshamdagy balbyrap pisip turghan, Uzıp ketti, apyr-ay, zhüzimdi kim? “In my garden, the ripened grapes... Someone broke them, alas, whose grapes?”

Extinguishing of the lamp—mental image, formed by representing a stereotypical understanding. Example: Ayanysty un shygyp zhüregimnen, Koz zhymyp, mangi uquğa keterimdi. “A pitiful sound emerged from my heart, I closed my eyes, ready to enter eternal sleep.”

End of life’s taste—mental image, formed through depiction of associative understanding. Example: Bolsa da bir kun kymbat koy zharyq, Biraq ta biter tirshilik dami. “Even if a day is precious and bright, the taste of life will end.”

Closing the eyes—frame, formed through stereotypical understanding. Example: Ayanysty un shygyp zhüregimnen, Koz zhymyp, mángi uquğa keterimdi. “A pitiful sound came from my heart, I closed my eyes, ready to enter eternal sleep.”

Abyss—schema, represented through authorial stereotypical symbols. Example: Sogar songy sagattyñ ayauly uni, Koz aldyna elester bir tungyiq. “The final hour’s cherished sound, illusions before your eyes, one abyss.”

Entering the moist earth—scenario, recognized through national stereotypical understanding. Example: Asaudai tulap umtylyp alga, Barady omir zhetkizbei zhelge, Dymkyl zher sonda bauryna alyp, Oyatpas seni aldilep mangi. “Pushing forward like a spear, life could not deliver, the moist earth took you into its bosom, rocking you forever.”

Death mounting the neck—mental image, represented individually and non-stereotypically. Example: Boldym men adam bayagy zhalqyq. Bir kuni ajal zhelkeme miner. Olgan dein omirge qumarym artyp, Izdeimin men de kush-quat, zhiger! “I was always a weak person. One day, death will mount my neck. Until then, my desire for life grows, I seek strength and energy.”

Oppression—mental image, represented through national stereotypical understanding. Example: Sory kalyñ zhan ekem, sory kalyñ. Sira da, kop keshikpey torygarmyn. “I am a deeply sorrowful person, indeed, soon I will be oppressed.”

Until my last ray goes out—mental image. Example: Bakhyt izdep songy saulem songenshe, Azabyngmen ayanbay-ak alysam! “I search for happiness until my last ray goes out, I endure your suffering without complaint!”

5. Discussion

The existing body of research demonstrates the importance of cognitive style and conceptual modeling in interpreting Makatayev's poetic world. However, while A. Amirbekova emphasizes the ethnocultural dimension of Makatayev's concepts, her analysis remains primarily descriptive. Our findings extend this perspective by showing how these concepts function as dynamic cognitive mechanisms that shape the reader's emotional response. Similarly, Gerchinskaya and Moldagali's structural-semantic study of color symbolism successfully highlights thematic layers, yet it overlooks how color imagery operates as a cognitive marker of worldview construction. Our analysis demonstrates that color in Makatayev's poetry is not merely symbolic but also serves as a tool of cognitive-emotional organization.

The influence of Abai, examined by Musaly, Kenzhekozhaeva, and Baltogaeva, is indeed crucial; however, their interpretation underestimates Makatayev's innovative reworking of philosophical concepts. We argue that Makatayev not only inherits but also transforms Abai's conceptual frameworks into his own cognitive model. Likewise, while Abisheva convincingly identifies philosophical depth in Makatayev's style, she does not fully account for the interaction between cognitive and cultural structures in the formation of poetic meaning. Finally, Seitova's analysis of religion and tradition rightly identifies central motifs, but our study reveals that these motifs acquire significance precisely through their integration into Makatayev's broader cognitive style.

In this way, our discussion moves beyond description to a critical engagement with previous scholarship, showing both points of convergence and divergence. This polemical stance allows us to clarify how Makatayev's cognitive model differs from earlier interpretations and provides a more comprehensive understanding of his poetic creativity.

In our study, the main emphasis was placed on the following points:

Conceptualization of death in Makataev's poetry—we analyzed how the idea of death is not presented in a purely biological sense but is structured through cognitive constructs that combine both concrete (earth, sunset, tree) and metaphorical (spirit, eternal sleep) images.

Cognitive style as a key mechanism—we showed that

Makataev's poetic thinking relies on analogy and symbolic models, which transform abstract concepts into tangible, emotionally resonant images.

Critical engagement with previous scholarship—instead of remaining descriptive, we moved toward a polemical discussion, highlighting where earlier researchers either limited their focus (e.g., ethnocultural aspects, symbolism) or overlooked the dynamic, cognitive nature of Makataev's style.

Integration of cultural and cognitive dimensions—our research stresses that poetic meaning emerges through the interaction between cultural symbols and cognitive mechanisms, not through either one alone.

In the poetry of M. Makataev, the concept of death is conceptualized within a system of constructs and represented as a configurational structure. For instance:

*Tulpardai qulap tusip kemesinen, Esil qart
aruaq bopty zherge singen.*

English version:

*Falling like a steed from its ship,
The venerable elder dissolved into the earth as
a spirit.*

In this example, the holistic components can be identified as “becoming a spirit” and “merging with the earth.” The cognitive markers that constitute the death construct are “becoming a spirit” (an unrealized, metaphoric image) and “merging with the earth” (a concrete, real-world image). Within this framework, the figure corresponds to the act of merging with the earth, while the background is represented by the process of becoming a spirit.

Makataev's cognitive style predominantly employs analogy as a mechanism for conceptualizing death. This tendency is evident in the following poetic excerpts:

*Kunim bater menin de.
Olermin, osher menin shyraqym.
Sen olgende, men de olemin.
Sensiz men kiygan bir borenemin.
Jas emenin qulap tusti tubirden.
Ayanysty un shygaryp zhüregimnen,
Koz zhymyp mangi uiquğa keterimdi.*

English version:

I too shall drift away from this false world,

*My sun will also set.
I shall die, and my flame will be extinguished.
When you die, I die too.
Without you, I am but a broken log.
Like a young oak felled from its root,
With a sorrowful sound from my heart,
I shall close my eyes and depart into eternal
sleep.*

Here, constructs function as mental mechanisms for representing reality through objects and phenomena, rendering abstract concepts tangible, generating hypothetical scenarios, and depicting schematic relations. Events within these constructs include processes such as observation, prediction, imagination, memory, comprehension, representation, and fantasy, all of which are dynamic both in external reality and in cognitive activity. Despite this variability, constructs are preserved in the human mind in motivational and personal forms.

Thus, a construct serves as a stylistic and cognitive tool through which an individual, particularly a writer, organizes abstract concepts. Several generalizations can be made regarding cognitive style and the scope of constructs:

When an individual's construct system is broad and well-developed, multiple models of reality can be generated, offering diverse perspectives. This corresponds to high cognitive complexity and breadth.

When the range of constructs is narrow and underdeveloped, the representation of reality is limited and often one-dimensional. This corresponds to cognitive simplicity.

A cognitively complex style interprets objects of knowledge through both immediate and distant frames, allowing for a multi-dimensional and nuanced representation of mental constructs.

Conversely, cognitive simplicity constrains perception to proximate frames alone. In systems characterized by cognitive complexity and breadth, the knowledge network appears expansive, whereas in cognitively simple and narrow systems, only essential elements are processed, limiting overall understanding.

In poetic discourse, constructs frequently operate via implicative relationships, mediating the representation of reality. Cognitive style, therefore, reflects an individual's distinctive method of generating cognitive outcomes. It is defined by the strategies used to establish complexity or sim-

plicity, breadth or narrowness, abstraction or concreteness, as well as by the underlying construct system.

Cognitive style also encompasses the capacity to articulate conceptual meaning within either field-dependent or field-independent contexts. In essence, cognitive style constitutes a personal mode of thought—a systematic approach to processing and structuring knowledge derived from the cognitive environment.

6. Conclusions

In our view, the cognitive style of Mukagali Makatayev exhibits a dynamic interplay between analytical and holistic thinking, which manifests in the way he conceptualizes reality and transforms it into poetic imagery. While analytical thinking involves fragmenting experience, classifying phenomena, and reasoning through abstract relationships, holistic thinking emphasizes the synthesis of experience, intuitive pattern recognition, and the integration of emotional, symbolic, and cultural dimensions.

In Makatayev's poetry, analytical tendencies are reflected in his ability to distinguish subtle features of phenomena, to construct complex metaphorical mappings, and to represent abstract concepts with precise and coherent imagery. For example, he compares resentment to parallel rails that never meet, death to a ship of no return, and loneliness to an isolated oak, demonstrating careful analysis and cognitive abstraction.

At the same time, Makatayev's style exhibits strong holistic thinking, particularly in the integration of nature, culture, and emotion into a unified poetic vision. He frequently synthesizes multiple layers of perception—combining human, natural, and mythological imagery—to create symbolic worlds in which the emotional, philosophical, and cultural dimensions are inseparable.

For instance, the steppe is not merely a landscape but a multifaceted cultural symbol, simultaneously representing freedom, nomadic identity, musicality, and existential experience. Similarly, human emotions such as sorrow, joy, or fate are expressed through complex kaleidoscopic imagery, connecting personal, social, and metaphysical perspectives.

In our opinion, it is precisely this coexistence of analytical and holistic cognitive strategies that defines Makatayev's poetic uniqueness. Analytical thinking ensures structural

clarity and conceptual precision, while holistic thinking imbues his works with emotional resonance, cultural depth, and universal significance. Together, these dimensions of cognitive style allow readers to perceive the aesthetic, cultural, and national worldview of the Kazakh people through his poetry, making his imaginative universe both richly detailed and profoundly interconnected.

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Conflicts of Interest

The author declares no conflict of interest.

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