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National Corpus of the Kazakh Language: Prosodic Features of the Poetic Discourse

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ABSTRACT

The poetic subcorpus of the Kazakh language is essential for studying the works of Kazakh poets, identifying the intonational features of poetry, and developing a system of prosodic knowledge. The poetic subcorpus within the National Corpus of the Kazakh Language serves as a tool for studying the language of Kazakh poetry and poetic texts. The corpus database compiles the poems and epics of contemporary Kazakh poets, showcasing their prosodic features and annotations. Each poet's works are assigned meta-markup. This unique aspect of the poetic subcorpus bridges the fields of literature and linguistics. In marking the phonetic and prosodic features of the poem, research on Kazakh phonetics and intonation was used as a guiding reference. As a result, a melodic pattern characteristic of the Kazakh language intonation was established, and the pronunciation was set according to orthoepic norms. This article examines the issue of the poetic subcorpus of the Kazakh language for the first time. It describes the unique features of the poems by poets included in the poetic subcorpus database and analyzes them from orthoepic and prosodic perspectives. As a digital resource, the poetic subcorpus allows any user to access comprehensive information about Kazakh poets and to explore their poems, which have been analyzed from orthoepic and prosodic perspectives. These subcorpora compile poetic texts, but the Kazakh poetic subcorpus is distinguished by its focus on prosodic features. The article analyzes the poems of Kazakh poets M. Shakhanov and I. Zhansugurov within the poetic subcorpus.

Keywords: Poetic Discourse; Corpus Linguistics; Prosody; Intoneme; Sound

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1. Introduction

The poetic subcorpus is an electronic collection of poetic texts. The distinctive feature of contemporary Kazakh poets' works within the poetic subcorpus, compared to other corpus databases, is that the poets' poems are included in the corpus database, allowing each user to find all the poets' works, compare the uniqueness of their poems, and utilize them for research purposes. The poetic subcorpus database includes the formal indicators of the poets' works, meaning the markup is provided, and the poetic elements such as lines, feet, and stanzas are defined. Additionally, the orthoepic pronunciation of each poem is provided through audiotexts. 2 The "Poetic Subcorpus of Contemporary Kazakh Poets" database of NCKL includes the works of 19th to 21st-century poets, specifically featuring the poems and epic poems of Abai Kunanbaev, Dihan Abilov, Mukhtar Shakhanov, Sultanmakhmut Toraygirov, Abish Kekilbaev, Taiyr Zharokov, Isa Baizakov, and Fariza Ongarsynova. These works have been compiled and selected, with each poet's individual markup provided, along with the orthography of each text, and the orthoepic pronunciation has been standardized. 3 The aim is to select the works of contemporary Kazakh poets, develop their markup, and document the orthoepic and prosodic features of each work for inclusion in the poetic subcorpus database.

Introduction to the Problem of the Study

In contemporary Kazakh linguistics, the field of corpus linguistics is developing comprehensively. Currently, poetic subcorpora in Russian, Czech (and Bashkir (exist. Due to the advancement of modern computer technology, the scope of language is expanding, facilitating rapid dissemination of information and enabling the creation.

Related to the digitization of information, an electronic base of the Kazakh poets' works will be created of intelligent databases that reveal the nature of language. One such endeavor is the study of the prosodic features of poetic discourse from a corpus linguistics perspective, necessitating their inclusion in the corpus database. What, then, is a poetic corpus?

A poetic corpus is an electronic collection of poetic texts. In the poetic corpus database, the formal features of poets' works are identified, detailing the lines, metrical units, and stanzas characteristic of poetry. The idea of creating a

poetic corpus was first realized in the early 2000s by V.A. Plungyan and D.V. Sichinava within the National Corpus of the Russian language. This is considered the world's first subcorpus. It not only contains a collection of poetic texts but also provides metadata tagging for the poems, indicating the rhyme schemes and enabling rhyme- based searches. Since 2012, poetic subcorpora for other languages have also emerged, including the Bashkir and Czech poetic subcorpora. During this period, the renowned Czech linguist Petr Plecháč devised a method for identifying the rhythm (rhyme) of poems. This method proved applicable to poems in Czech, English, Russian, and German. B. Orekhov compiled the Persian poetic subcorpus, encompassing texts from Persian poetry of the 9th to 17th centuries, amounting to 4.3 million word usages, and annotated them morphologically.

The necessity of a poetic subcorpus lies in its role as a cultural treasure and crucial resource that encapsulates information about national poetry and language from specific periods. The creation of the poetic subcorpus has raised issues regarding the provision of prosodic features and the determination of markup parameters. To address this issue, the contents of other corpora were examined.

Creating such a corpus database involves contributions from various professionals, including linguists, poets, and programmers, supported by major scientific institutions. Users can leverage the poems and epics of renowned poets included in the corpus for their creative and research endeavors, thereby establishing a poetic discourse.

The scope of each language's corpus is known to expand year by year, with the size of its subcorpora increasing and becoming a basis for research. Among these subcorpora, the poetic subcorpus holds a special place. Poetic subcorpora exist for several languages, including English, Czech, Russian, and Bashkir. The distinctive feature of the poetic subcorpus of the Kazakh language lies in providing the orthoepic norms of the poets' verses and in the marking of their prosodic features.

The Gutenberg English Poetry Corpus, for instance, contains 2 million word usages. The Bashkir poetic subcorpus, which started in 2013, initially included 17,000 poems by 101 poets and has now expanded to 1.8 million word usages, covering works from the 20th and early 21st centuries. All texts in this subcorpus include both poetic and morphological annotations, allowing for searches based on

linguistic and poetic parameters.

Among the aforementioned, the poetic subcorpus of the Russian National Corpus (RNC) is particularly extensive, comprising 13,879,558 word usages and 101,521 texts. This substantial database includes works of Russian poetry from the 18th to the 20th centuries. Two types of meta-markup

are used: grammatical and poetic. The grammatical meta-markup aligns with the tags used in the main corpus of the RNC, while the poetic marking is unique to the poetic subcorpus, covering the fundamental parameters of poetic texts. This detailed marking can be observed in the diagram below (**Table 1**).

Table 1. Meta-markup of the Russian national corpus.

В. К. Шилейко. 1914: «Лети, летящая, лети!..» (16.09.1914) (V.K. Shileyko, "Fly, the flying, fly".	
Meta-markup of the Russian national corpus.	Meta-markup of the Russian national corpus.
Автор (Author)	V.K. Shileyko
Пол (Gender)	Муж (male)
Год рождения (Year of birth)	1891
Название (Title)	1914: «Лети, летящая, лети!..» (Fly, the flying, fly)
Дата создания (Creation date)	16.09.1914
Жанр текста (Genre of the text)	Стихотворение (Poem)
Число строк (The number of lines)	24
Строфика (The number of strophes)	4
Метр (Meter)	Я (Iamb)
Числостоп/иктов/слогов (The number of steps/syllables)	4
Клаузула (Clausula)	регулярная: мж (regular)
Рифма (Rhyme)	перекрестная:абаб (cross-rhyme
Метрическаяформула (Metric formula)	Я4мж
Предложений (Sentences)	12
Словоформ (Word forms)	94
Источник (Source)	В. Шилейко. Пометки на полях. СПб.: Издательство Ивана Лимбаха, 1999 (V. Shileyko. Notes in the margins. St. Petersburg: Ivan Limbach Publishing House, 1999)
Носитель (Medium)	Книга (Book)
Дата публикации (Publication date)	1999

As we can see from the diagram, the poetic subcorpus of the Russian language employs parameters such as stanza, meter, rhyme, clausula, metrical formula, and word usage, depending on the characteristics of the poem. These parameters allow for the systematic search and structuring of Russian poetic texts according to formal criteria. Previously, finding specific reference literature and texts required significant time, but now this can be done automatically. By using poetic markers along with grammatical markers, corpus users can address issues by integrating linguistics and literature simultaneously[1].

The Kazakh poetic subcorpus has its unique characteristics compared to the poetic subcorpora of the Russian and other languages. In defining the parameters for meta-markup in the poetic subcorpus, information about the poet and their poem is provided. The initial publication year and the date of the poem's release are specified. The genre and form of

the text are indicated according to the poem's characteristics. The graphics and style of the poem are included, as well as its theme, which could be love, homeland, or nature.

As mandatory parameters typical of a poetic corpus, the structure and metrics of the poem are determined through the inclusion of "number of stanzas," "number of lines," "number of metric units," and "number of syllables." To distinguish the types of rhyme, a "rhyme type" metatag is used. The structure of Kazakh poetry, including metrical units, stanzas, and lines, and the types of rhyme are literary concerns, while the prosodic, i.e., intonational features, fall within the realm of linguistic study.

These are: 1) the "қара өлең" (black verse) rhyme (aaba); 2) monorhyme (a a a a); 3) free rhyme (abcdb); 4) sequential rhyme (abcb); 5) alternate rhyme (a b a b); 6) coupled rhyme (a a b b); 7) mixed rhyme (a a b c b c b b); 8) modern-day free rhymes (a b a b c d e). Additionally, the

audience age was determined according to the characteristics of the poem. For example: preschool age (1–6 years); elementary school age (6–10 years); adolescent period (11–18 years); young adult literature (18–34 years); neutral.

The poetic corpus metadata provides information as follows. For example, we may indicate the meta-markup of the poem "When the Swans Are Asleep" by the poet Mukagali Makataev as follows (**Table 2**).

Table 2. Meta-markup of Mukagali Makatayev's poem "Аққулар ұйықтағанда" (While swans are asleep).

Author	Mukagali Makatayev
Gender	male
Date of birth	1931, February the 9th
Place of birth	Rayimbek region, Karasaz
Read by	Burkit Bekmagambetov
Text title	Аққулар ұйықтағанда (While swans are asleep)
The first publication of the text	1974
Text source	M. Makataev's collected works. 1975. Moscow: "Kunshygys" Publishing House.
Text genre	poem
Text form	Written, oral
Graphics of the written text	Cyrillic
Style	bellestristics
Theme of the text	The love of a mother to her child
Medium type	book
Number of stanzas	Free verse
Number of lines	Multi-line
Number of feet	3-foot
Number of syllables	11 syllables
Rhyme type	Mixed rhyme (aabcbcbbb)
Audience age	Adolescent stage (ages 11–18)
	Youth literature (ages 18–34)
	Neutral
Subcorpus	Poetic texts
Number of word usages	1682
Text source	интернет-ресурс
Markup assigner	Ж.Жұмабаева
Date of entering into the corpus	22.10.2023ж.

A model for prosodic analysis was developed for texts included in the poetic corpus. In prosodic analysis, a version of the poetic text written according to orthography and its corresponding orthoepic version, indicating its pronunciation, were provided. In the analysis, one of the prosodic units, the intonation, was taken as the basis, and specific indicative markers such as falling (↓) and rising (↑), general, interrogative (↑), and exclamatory (↑) intonations were assigned. Furthermore, according to the content of the text, it was divided into syntagmatic (//) and phrasal (///) segments (**Table 3**).

After applying prosodic indicative markers to the texts included in the poetic corpus, the rhyme scheme was identified based on the structure and characteristics of the verse. Following this, the rhyme pattern was represented by a diagonal slash (/) marker. It can be illustrated as follows (**Table 4**):

The national corpus of the Kazakh language encompasses the contemporary works of poets (20th-21st centuries) within its poetic corpus. Consequently, a seeker can promptly obtain necessary information from the poetic corpus about current poets and their works. The poetic text is scrutinized with regard to its inherent characteristics on a discursive level [2].

In contemporary linguistic studies, discourse issues are examined from various perspectives, with the classification of its types being defined and explored thoroughly [3, 4]. The term "discourse" emerged prominently in philosophy since the 1970s. Initially, it was utilized in the contribution of J. Habermas, particularly in his work "Theory of Communicative Competence". Subsequently, it gained traction

Table 3. The text with the assigned prosodic markup from the poem "When swans are sleep" by Mukagali Makatayev.

The Text Written by the Orthographic Rules	The Text Written by Orthographic Rules with Prosodic Markup
Өзен де жоқ сыймаған арнасына, Жылға да жоқ даламен жалғасуға. Таста тұнған жаңбырдың тамшысындай, Қалай біткен мына көл тау басына?! Мөлдірейді, қарайды қарға, шыңға, Жалғыздықтан жамандық бар ма, сірэ. Қанша ғасыр өтті екен, қанша заман? Қанша ұрпақ кетті екен, қаншама адам? Қанша шырша өсті екен, құлады екен, «Жетім көлге» қараудан шаршамаған? «Жетім көлден» су ішкен қанша марал, Қанша киік қалды екен сай-салада? Қанатынан үзіліп ән-самалы, Қаншама аққу кетті екен – аңсаған ән? Ортаймаған «Жетім көл» толмаған да, Болған өмір ұқсайды болмағанға.	өзөн де жоқ сыймаған арнасына ↑ // жылға да жоғ даламен жалғасуұға ↓/// таста тұңған жаңбырдың тамшысындай ↑// қалай біткен мына гөл тау басына ↑/// мөлдүрөйді ↑ қарайды қарға ↑ шыңға ↑// жалғыздықтан жамандық пар ма ↑ // сірэ ↓/// қанша ғасыр уөтт'екен ↑ қанша заман ↑/// қанш'ұрпақ кетт'екен ↑ қаншам'адам ↑/// қанша шырш'өстү йекен ↑ құлад'екен ↑/// жетім гөлгө қараудан шаршамаған ↑/// жетім гөлдөн сұу ішкен қанша марал ↑/// қанша гійік қалд'екен сай-салада ↑/// қанатынан үзүлүб ән-самалы ↑/// қаншам'аққұу кетт'екен ↓ аңсаған ән ↑/// ортаймаған жетім гөл толмаған⌢ да↑// болған уөмүр ұқсайды болмағаңға↓///

in the investigations of scholars such as V.I. Karasik, E.S. Kubryakova, N.V. Vasilyeva, N.D. Arutyunova, E.A. Goncharova, Yu.N. Karaulov, M.L. Makarov, N.M. Uali, K.Q. Sadyrova, G.G. Burkitbayeva, A.M. Zhumağulova, A. Zhalalova, and others.

Poetic discourse represents a specialized form of linguistic communication. There are studies related to poetic discourse in Kazakh linguistics. In this research, the poems of the poets are presented in accordance with the parameters of the poetic subcorpus.

Broadly, poetic discourse is situated within the cultural linguistic context of its time. Poetic discourse encompasses not only prose productions but also works in the genre of poetry. While in prose, discourse occurs between the writer and the reader, in poetry, it is observed between the poet and the reader. Particularly in poetic discourse, there is an interaction between the poet and the reader, as the poet presents their creation with a specific purpose intended for the reader. The subject matter of the poem, its internal plot, or the poet's personal reflections of that era can be elucidated within the poetic discourse. The division of the poetic work into the poet's and the reader's realms, and the poet's endeavor to impart a unique sensation to the reader, contribute to the manifestation of poetic discourse.

To acquire any piece of information, the sender and the recipient strive to interpret the imaginary world conjured up by the text's author (poet) since the moment the text was prepared. In other words, in the process of understanding discourse, individuals may perceive the cognitive world both seamlessly and in a profound manner. This phenomenon is often observed in various works of prose and poetry, where distinctive forms are discerned. Therefore, the author, foremost, shapes their work based on their own thoughts and reflections, tailoring it to the exigencies of the time. Additionally, the author seeks to influence another individual through their thoughts and reflections, not just by imparting an impact but also by altering their acquaintance, perception, and viewpoint through their work. In this regard, Lokiev[5] suggests: "Poetic images should be viewed not from the perspective of symbolic information, but from the perspective of their interaction with the reader's perception, altering their worldview and developing a new understanding of the world" (p. 15).

When considering prose works, poetry genres exert a profound influence on an individual's inner world. This is because poetry, due to its use of imagery, rhythm, and evocation, tends to delve deeper into the inner realm of the individual. As a result, the pathways of thought within the poet's inner world resonate uniquely with the reader, thereby engaging them in a discourse that extends beyond mere linguistic communication. This is where poetic discourse reveals its distinctiveness. Each poet possesses their own style and

Table 4. The text with distinguished poetic feet in the poem "When swans are sleep" by Mukagali Makatayev.

The Text with Distinguished Poetic Feet	
уөзөн де͡жоқ / сыймаған / арнасына ↑ // жылға да͡жоқ / даламен / жалғасұуға ↓/// таста тұңған / жаңбырдың / тамшысындай ↑// қалай біткен / мына гөл / тау басына ↑/// мөлдүрөйді / қарайды / қарға шыңға ↑// жалғыздықтан / жамандық / бар ма сірә ↓/// қанша ғасыр / уөттү йекен / қанша заман ↑/// канш'ұрпақ / кетт'екен / қаншам'адам ↑/// қанша шырша / уөстү йекен / құлад'екен ↑/// жетім гөлгө / қараудан / шаршамаған ↑/// жетім гөлдөн / сұу ішкен / қанша марал ↑/// қанша гійік / қалд'екен / сай-салада ↑/// қанатынан / үзүлүб / ән-самалы ↑///	Multi-line 3-foot (/) Mixed whyme (aabbcbcbbb)

employs unique linguistic expressions. By scrutinizing the style, choice of words, and intonation of a particular piece, one can discern the identity of the poet behind it. Thus, each poem reflects the individuality of its author. Moreover, when each line of a poem is read with its own unique rhythm and intonation, a discourse emerges between the poet and the reader. Essentially, reading a poem entails not only understanding the text but also immersing oneself in its essence. Every poem has its title and idea. Based on that, the reader must understand its content.

Specifically, the interplay between conveying the meaning and delivering it with nuanced intonation creates a distinctive impression on the reader, opening up new layers of interpretation and understanding.

The overall intonational structure of a poem was initially identified by Baytursynuly[6]. In general poetic discourse, a poem may consist of one, two, three, four, or more stanzas, with each stanza comprising several lines. Additionally, each line may be further divided into several segments, with each segment measured by the length of breath. Baytursynuly[6] attributed significant meaning to the structure of a poem, referring to the divisions in a poem as "тармақ" (line) and the elements within them as "ырғақ," (rhythm) which represent the tonal and intonational characteristics, respectively. Thus, when we speak of lines, we are referring to the structure that creates a rhythmical pattern in the poem, while within it, the rhythm represents the tonal and intona-

tional features. This is described as the "interplay of the sonorous waves heard when a poem is recited." Moreover, the intonational characteristics of a poem are described as "the transformation of a model sentence, the rise and fall of the voice, the modulation, the inclining towards the high, the low, and the middle pitch of the voice" (p. 182)

Each word of a poem, which contributes to shaping its form and unique essence, reflects a specific cognitive process. Its proper interpretation often requires a profound understanding of its tonal structure. Reading a complex text involves grasping its atmosphere and emotional resonance, as well as the rhythmical pattern, tonal range, intonation, pace, and emphasis – all constituting essential components for grasping the poem. Without employing these components appropriately, the true meaning and effect of the poem cannot be fully realized. Moreover, the logical and psychological tensions within a poem are especially unique. Professor Bazarbayeva[7] identified the intonational characteristics of poetic texts, stating that the rhythmic patterns in Kazakh poetry are based on the syllabic verse system derived from the count of syllables, which is inherent in the agglutinative structure of the Kazakh language. This structure involves the cohesive arrangement of words, their juxtaposition, and their harmonization, as well as adherence to symmetry, the principle of alternation, and the reliance on specific metric patterns based on recurring rhythmic units. Furthermore, Smagulova[8] emphasizes that in poetry, the rhythmic struc-

tures within a specific thematic context have a collective influence on the reader's imagination and emotional perception.

Kazarin[9] further elucidates the distinctive features of intonation and diction in general poetic productions, stating, "Poetic typography is connected with phonetic functions as well as with tonal functions. That is to say, by relying on poetic typography, we can identify the authorial intonation, rhythmic harmony, tonality, and lyrical imagery. The alliterative aspect of diction exists, but in a specific manner. Diction is the superficial linguistic perception, behind which lie possibilities for nuanced reading, articulation, and tonal expression" (p. 22). In other words, the significance of intonation for delineating poetic discourse is paramount. We derive it from the works of selected eminent poets in contemporary classical literature.

2. Materials and Methods

The purpose of the article is to demonstrate the specificity of poetic discourse and to integrate it into the corpus base through experimental methods using electroacoustic analysis techniques. In the article, the auditory analysis method was used to demonstrate the characteristics of poetic discourse and to incorporate it into the corpus database. The aim is to highlight the prosodic features of the poem (melody, tempo, and loudness).

Phonetic-prosodic analysis was conducted with the aim of identifying the prosodic characteristics of the poetic texts of Kazakh classical poets I. Zhansugirov and M. Shahanov. The article includes the poems of M. Shakhanov and I. Zhansugurov, as they belong to the ranks of classical poets in Kazakh poetry. Their works exhibit distinctive features in their structure.

The electroacoustic analysis method is being utilized to identify the prosodic characteristics of the poets' verses. In this article, we apply an acoustic approach to analyze poetic discourse and present our findings. To study the prosody of poetic discourse, the Praat computer program is employed, requiring the use of acoustic analysis techniques on the spoken texts of speakers. A narrator was engaged to record the audio of the poem. The recording was made using the Praat software. As a result, the melody, tempo, and dynamics of the poem were identified. During the acoustic analysis of the

material, the following parameters were noted: intonation (main tone frequency), loudness, tempo, pause, and tonal range.

Acoustic measurement units at the start of the experiment are the following:

- frequency of the main tone (FMT) – Herz (Hz)
- loudness – decibel (dB)
- time – millisecond (msc)
- tonal range sign – half-tone (ht)

In the study, the highest and lowest values. We removed the F0. of the activity rate were determined according to the parameter of **main tone frequency** (F0), and the level of rise-fall intonation contours was identified (150 Hz–89 Hz). The parameter of **amplitude** was obtained as a result of the analysis of the strength and weakening the voice during speech (40 dB–3 dB). **Speech tempo** was clarified through the count of the number of units in the segment's length (31 ms–7 ms). The segmental volume of **pause** was determined by counting the number of elements in the intonograms exceeding 10 ms and was divided into long, medium, and short based on volume (120 ms–70 ms–30 ms). The **tonal range** was identified through the comparison of the highest (max) and lowest (min) values of the fundamental frequency. In this regard, a table was utilized (Artemov, 105–113) to calculate the change in the range and interval of F0. The coefficient of the rise to full tone was denoted as 1.059x, and the degree of change in the tone was represented by the symbol x. A full tone corresponds to a value of 1.059.

For the experimental investigation, the works of Artemov, "Experimental Phonetics," "Method of Structural-Functional Study of Speech Phonetics," Zhunisbek's "Syncopation in the Kazakh Language," "Stress Patterns in the Kazakh Language" (experimental-phonetic research), Aralbayev's "Studies on Kazakh Phonetics," and Bazarbayeva's "Intonation System of the Kazakh Language" were used as primary references.

General linguistic knowledge saw one of its pioneers in the scientist Boduen de Courtenay[10], who delved into experimental phonetic research. Later, his student Bogoroditsky[11] conducted a master's thesis titled "Vowels without Stress in the Russian Language" based on experimental phonetic studies, establishing the "Experimental-Phonetic Laboratory" in Kazan in 1883. Bogoroditsky contributed to laying the foundation of experimental phonetics by empha-

sizing the necessity of incorporating physical experiments into phonetic research, which allows for the investigation of anatomical-physiological characteristics, articulatory configurations during speech, as well as perception and understanding mechanisms. One notable aspect of Bogoroditsky's[11] work lies in his adaptation of experimental-phonetic methods for studying loudness and duration during speech, employing instrumental techniques for measurement. Additionally, the scholar compared the intonation of the Russian language with Turkic and Western European languages.

Following Bogoroditsky, Shcherba[12] further developed the work of the experimental- phonetic laboratory, elucidating the relationship between language and speech, as well as the interconnection of phonetics and phonology. Subsequently, Matusevich advanced theoretical and empirical aspects of experimental phonetics at the Experimental Phonetics Laboratory of Leningrad University[13]. Over the years, this laboratory's efforts culminated in the creation of an electrodynamic recording device in 1937, capable of examining speech intonation and pitch within the frequency range of 80–1700 Hz. Moreover, in 1945, the laboratory conducted spectroscopic experiments creating graphical analyses of phonemes in various languages[14]. These endeavors laid the foundation for electroacoustic methods.

The electroacoustic method aims to delineate the prosodic features of speech, including the melody, loudness patterns, duration of speech, and tonal range characteristics. Both comparative and descriptive methods are employed in these studies. Comparative and descriptive methods were used to compare and analyze the poems. Comparative methods are utilized in poetic discourse, specifically for identifying the prosodic features of a bard's performances, while descriptive methods are employed to characterize these features. Furthermore, a corpus of poetic texts from Kazakh literature is compiled to delineate the prosodic features of bardic performances, and a metadata schema is provided. This metadata includes comprehensive information about the bard, such as their biography, the topic and style of their performance, and other relevant details. The poetic subcorpus provides information about the poet and their works when defining the parameters of metatagging. The year of initial publication and the date of release of the poetic work are specified. The genre and form of the text are indicated based on the characteristics of the poem. The graphic and stylistic features of the poem are presented. The theme of the poem is identified. As mandatory parameters typical of the poetic corpus, the following elements are included to determine the structure and metrics of the poem: "number of stanzas," "number of lines," "number of feet," and "number of syllables." The metatagging for "rhyme type" is utilized to differentiate the various types of rhyme, which include: 1) simple rhyme (a a b a); 2) continuous rhyme (a a a a); 3) free rhyme (a b c d b); 4) kara olen – alternating rhyme (a b c b); 5) cross rhyme (a b a b); 6) twin rhyme (a a b b); 7) mixed rhyme (a a b c b c b b); 8) contemporary free rhymes (a b a b c d e). Additionally, the target audience is determined based on the characteristics of the poem: preschool (ages 1–6); primary school age (ages 6–10); adolescence (ages 11–18); youth literature (ages 18–34); and neutral.

3. Results and Discussions

The aforementioned auditory, comparative, and descriptive methods formed the basis for the analysis of the poems by M. Shakhanov and I. Zhansugurov. The results of this analysis are presented in the results.

In the context of the ongoing development of technology and technology in Kazakhstan, there is a growing need to identify the prosodic characteristics of Kazakh bards' performances and integrate them into poetic corpora. We removed this information as it did not correspond to this section.

Primarily, the structure and prosodic characteristics of bardic performances need to be identified.

A prominent scholar who has extensively studied the structure of Kazakh poetry is Akhmetov[15]. He states: "The essence of the meter in Kazakh poetry lies in the count of syllables, i.e., the rhythm is measured by the count of syllables. Such a metering system based on syllabic counts is used not only in Kazakh poetry but also in the languages of other Turkic peoples such as Kyrgyz, Uzbek, Tatar, Turkmen, Azerbaijani, and Bashkir" (p.26). This illustrates the specificity of Kazakh metering. While Akhmetov's[15] perspective is commendable, it must be noted that the rhythm in poetry cannot always be precisely measured by syllable count alone.

The fluidity and variation in rhythm and tone often lead to adjustments and nuances in the poetic structure. The scholar states that feet do not necessarily align with pauses,

but if a pause occurs at the word boundary, then that boundary must be specified.

If we delve into the works of Kazakh poets, each one possesses their own unique style. The patterns and counts of syllables in each poet's compositions vary. In this regard, the poetry of I. Zhansugirov and M. Shakhanov is being incorporated into poetic corpora to identify the prosodic characteristics of Kazakh verse.

During the research, such works of the renowned poet M. Shakhanov as «Ғашықтық ғалыматы» (The enormity of love), «Нарынқұм зауалы» (Narynkum catastrophe), «Сейхундария» (Seykhundarya), «Танакөз» (Tanakoz), «Жаңғырық» (Echo) were studied from the prosodic viewpoint. Such components as melody and loudness, tempo, and pause were studied experimentally.

The research encompasses the following poems by M. Shakhanov[16]: «Ғашықтық ғаламаты» (The enormity of love) and the long poem «Seykhundarya». The first poem is about love, consists of 15, 7–8, 4, 11 syllables, 4, 3, 2 feet, and has the contemporary free rhyme scheme (a b a b c d e). In M. Shakhanov's poems, compared to other Kazakh poets, the number of syllables, feet and stanzas vary. The rhyme adapts to every line of the poem both stylistically and intonationally.

< қартаң әйел / жұмұсұма →/ іздеп келіп / жылады↑> //
>жалғыз _ ғызым →/ бар-Йед'айнам ↑ <//
<тірлігімнің шынары ↓ >///
>Йеркелеттім↑< //
<Уөмүрүмді /→желкен Йеттім / жолҮна↓ >///
>тек сол_ гүлдөп / толұссұн _ деп↑ <//
<тек сол_ _гійсін / сол_ ішсін _деп↑ //
<Йештеңені / айағам жоқ →/ бәрім _ бердім / қолУна↓ >///
>қызым сұлұу / бой түзөдү →/ Уой _ түзөдү / жайдары↑< //
<Уөй түзөдү /көжжауұн ....ап / →қызғалдақтай / майдағы↑< //
<алды _ болдұ / →құрбұсұның / бірг'өскөн↓> ///
<ұмұтұме / бақ пең _ ғайғы / →қалай / қатар мінгескең↓> ///
<бекер↑ //
<бекер / →жіберіпнін Йеркіне↑ <//
<Йерте түсүн / қалд'ау-/ сірә →/ албырт _ _ čезім өөртүнө↓ >///
<бақытты Йедім↑ >//
<бақытты Йедім / →мең_ ғандай↑ >//
<қашаң _ ғызым / жолұққанша↑ / ғашықтықтың дертіне↓ >///

Melody and Loudness

At the beginning of the poem, the first and second syntagms start with slower melody and mediocre loudness, while the third and fourth syntagms indicate elevation. In the second and third lines, the rising-falling pattern is described with the tonal range. In the fourth and fifth lines, the tonal range falls-rises, while in the sixth and seventh lines, it rises with a low intensity, and in the eighth line, it falls with intensity. This variation in the elevation and intensity within the meter illustrates the internal dynamics of the verse, expressing nuanced and expressive intonation. However, in the ninth and tenth lines, if the elevation of intensity in the melody is subtle, it is indicated with a neutral intonation. In the subsequent lines, the elevation and intensity markers rise in some and fall in others. This demonstrates the poet's acceptance and transmission of internal thoughts and feelings through the acceptance of tonal and intensity variations. Thus, each of M. Shakhanov's poems corresponds to one another, intertwining in meaning, harmony, and expression, depicting a deep and unique internal sentiment of the poet, the love of a mother towards her daughter. This illustrates the poet's individuality[17].

Tempo

The tempo is slow at first, and then it becomes stable, which indicates the importance of those lines. In the second line the tempo rises at the end. The third line has medium

tempo which slows down in the fourth line. In every line, a word is stressed through such changes of tempo. Then, in the fifth-ninth lines, the tempo slows down or speeds up. Here the rhythm plays a crucial role as well. In general, slower and faster tempo throughout the poem are intermingled. This shows the specific sentiment of a poet throughout the poem.

Pause

In each syntagm of the meter, a pause was identified at the end, indicating a natural break in the flow of speech. Since each syntagm carries its own meaning, it contributes to highlighting the uniqueness of the meter. However, after each syntagm, the pause was identified both as a physiological and logical pause. The placement of the pause within the meter adds a deliberate and significant aspect to its structure, emphasizing its individuality and allowing for a cohesive and rhythmic progression.

The poem "Seykhundarya" has multiple lines, 3 feet, 11 syllables and is written in black verse rhyme. In this poem, the theme of patriotic love towards motherland is explored[18].

<есен / кыз-^Йедің / →ұйқұлұны / қозғалтқан↑ >//
<дүйүм ^Йелдің / →махаббатын / маздатқан↓> ///
<жəн'өзүң .... де / →сол сезімге / шөлдөгөн↑ //
<бірақ ^Уоған / жол бермеген / көлдөнөң↓ >///
>^Йесең гайтьн / →көрмөгөн ↓ ^Йеш / пендеден↑<
// құралайды / →көзг'ататын / мерген ең↓> ///
>тек ^Уорамал / →тартқандығың / болмаса↑ <//
<сөйтүп салмақ / →артқандығың / болмаса↑ >//
<гүлгө табьн / →нəзіктігің _ болмаса↑ >//
>анаға тəн / →жазықтығың _ болмаса↓> ///
<содам б'əлде /→ көрүңгөнің / керім боп↑ <//
<^Йерден төмөн / →жерің жоқ↓ />//
<^Йер деушү едім →/ айнам / неге ^Уөзгөрдүң↑< //
> айнам неге /→ көжжас^ына / сөз бердің↓ >///

Melody and Loudness

In the first and third lines of the poem, the melody is stable, while the loudness intensifies then falls down. In the fourth, fifth lines, the melody ends with the conclusive intoneme, while the sixth line starts with the elevated intonation and slows down at the end. In the seventh-ninth lines, the intonation is stable, it elevates at the end of each line together with the loudness. In the tenth and fourteenth lines, the intonation varies between high and low, as well as the loudness. Here the feelings of the poet are specified through prosody. That is, while every line is built on rhyme, the intonational changes are specific for Kazakh poetry.

Tempo

In the poem, the first line is characterized by a steady and deliberate tempo, while the second and third segments progress more rapidly. The fourth line, characterized by a consistent tempo, reflects the unique nuances of the poet's perception, while the fifth line accelerates. Starting from the sixth segment onwards, the alternation between steady and rapid tempo in the meter is indicative of the poet's distinct expression, culminating in a deliberate emphasis on uniqueness, serving the purpose of enhancement.

Pause

Each syntagm of this poem is punctuated by physiological and logical pauses, as the author delineates the unique expression and emotional connection to the place of birth through the creation of pauses between each poem segment. Especially, the alignment of the pauses creation within the poem segments with the syntagma and the occurrence of pauses creation illustrate the intrinsic characteristics of this poem in terms of its prosodic aspects.

I. Zhanzugirov's poem "Kulager" was first published in 1936. The text genre is epic poem. In creating the poetic corpus, the complete version of the poem was obtained. But what prosodic analysis was conducted on it? What is the prosodic characteristic of the poem? These questions formed the basis of the article, limited to only its introduction (6 stanzas).

Kulager

Elegy

<тасқында / тау сұуұндай / көнүл жыры↑//
<қазақтың / сұусұндасын / Уойұ-қыры ↓///
<бұрқұрат / кер бұлаңды / кең далаңа↑//
<бастырмай / шөпкө-шарға / тоқтап құрұ ↓///

<далаңның / той болғанда / қыйал ғұсұ↑//
<жүйрүктөй / бабындағы ↑// жүгүр міні↓//
<Уөрай-шап-/-алдын-артьын-/-жыйьын-жұртұң↑//
<жыр ғыла / бүгүнгүні / бұрұнғұны ↓///

шарықта / шартарапқа / қыйал ғұсұ↑//
көнүлдүн / көп тұрғанда / күнд'алғысы ↓///
халқыңның ғұуанышын / қанат қып / қақ↑//
қашан да / қала берер / ұйаң гісі ↓///

The poem has 4-line stanzas, 3 feet, 11 syllables. It is written in black verse rhyme. Word usages – 11 699. Every line in this extract forms its own syntagma [19].

Melody and Loudness

The poem possesses its unique characteristics in terms of prosody. This is because the poem is a specific type of the epic genre, presenting a voluminous poetic composition that characterizes human destiny, the reality of the time, and is distinguished from epic or lyrical works by the scale of its content, which emphasizes events. The poem depicts the intrigues, conflicts, joys, sorrows, characters, and actions of characters, thus allowing various prosodic techniques to be discerned according to its content. Consequently, within the poem, mutual confrontation and conflict actions escalate, reflected through alternating rises and falls in intonation, with the increase and decrease of tonal range in the fourth and fifth stanzas, while the eighth stanza typically ends in a plateau. Thus, the internal dynamics of the poem are indicated by prosodic variation, illustrating emotional intensity and tonal diversity. If one closely examines the progression of each stanza, such peculiarities can be analyzed. The first and second stanzas begin uniformly with an ascending tonal range, while the fourth stanza accelerates towards a descending tone, leading to rapid narration. The reason for this lies in the poem's structure: it starts with an expanding tonal range in the first stanza, then concludes with a modulation of tone through the second stanza, and subsequently progresses in connection with the content of the subsequent events. Specifically, the first syntagma of the poem starts with an expanding tonal range, while in the second part, the melodic pattern concludes with a downward intonation. Additionally, this downward trend is evident in the third and fourth syntagmas. Thus, such an intonation, which alternates between ascent and descent, reflects the internal dynamics of the poem. The indication of tonal range and modulation, sometimes rising and sometimes falling, highlights the inner thoughts and feelings of the poet through prosody.

Tempo

The poem begins with a gradual rise in tempo, indicated by the use of a gradual crescendo, and subsequently progresses by gradually resolving in each line one by one. This is because, according to the unique characteristics of the poem, the modulation of tempo serves as the primary means to unfold its complexity and convey its content. Therefore, depending on the content of the poem, it is narrated with varying degrees of tempo, sometimes gradually, sometimes rapidly, using a crescendo in tempo followed by a resolution. Fundamentally, each stanza of the poem is narrated with different degrees of tempo, but when examined as a whole, the beginning may start with a mild tempo, escalate to a climax in the middle, and then either gradually or rapidly resolve.

Pause

The initial part of each added syntagma increases tension due to the rising intonation, hence the modulation is relatively brief, but the second one is concluded with a more extensive modulation (corresponding to a conclusive intoneme). The conclusion of the modulation in the higher register indicates a change in tension towards the end of the second stanza, specifically after the fourth stanza. Similar to Ahmet Baytursynuly's observation that "the initial two stanzas and the final two stanzas of a poem often appear seamlessly connected: the number of syllables and the number of lines may be the same, but when recited, the rhythm may change, and they may not sound the same." Indeed, despite the syllable

and line count of stanzas being the same, their dynamics may differ. Thus, while the number of syllables and lines in stanzas may remain consistent, their individual characteristics can vary. The final lines of each stanza are rhymed (*көңүл жыры, уойұ-қыры, тоқтап құрұ, бүгүң гүнү, міні, бұрұңғұны*), marked with syntagmatic stress and are read with duration.

From the syntactic structure aspect, every two sentences in a stanza are similar in meaning and indicate a complex thought. For example,

тасқында / тау сұуұндай / көңүл жыры↑//
қазақтың / сұусұндасын / уойұ-қыры ↓///

Here every line has the same number of syllables, contains homogeneous words and marks its own syntagma. Every stanza consists of four sentences. In the extract, declarative, imperative, and interrogative sentences are mixed.

For example, the declarative sentences

тасқында / тау сұуұндай / көңүл жыры↑//
қазақтың / сұусұндасын / уойұ-қыры ↓///

or

далаңның / той болғанда / бүгүң гүнү↑//
жүйрүктөй / бабындағы жүгүр↑// міні↓//

сайрадың / _құйқұлжұтып / _құбұлжұтып↑_//
тамсандым / _таңдайымның / _сұуұн жұтұп↓//
толқұтұп / толұқсұтын / ^Йеміренітн↑//
қыйқұуға / _қызықтырдың / _қылдың‿ынтық↓///

^Йерікт'алып / ^Йеш‿ынығарып / ^Йекілентіп↑//
көңүлді / көлбөктөтіп / ^Уойд'ұмтұлтұн↓//
қанды‿ғозғап / тамырды / солқылдатып↑//
көңүл мұңұн / жүрөктің / лебін тінтіп↓///

малда дыбыс / көлде шұу / жерд'ызыл жоқ↑//
маңайды / манаурадым / мүлд'ұмұтұп↓//
сұудұң сылдыр / тоғайдың / дыбыры‿жоқ↑//
басқаны / қойдың әншім / тақа‿ғұртұп↓///

шырқатып / шыңғырасың / шымырлатып↑//
төмөндөп / түсүресің / сыбырлатып↓// мұңдұм-ау / мынау сенің / мұңұң‿той деп↑// маған‿да / әкелесің / қыныырлатып↓///

Every line has its own syntagma. For instance, *сайрадың / құйқылжытып / құбылжытып* ↑// бірінші синтагма; *тамсандым / таңдайымның / суын жұтып* ↑// the second syntagma; *толқытып / толықсытып / еміренітн* ↑// the third syntagma; *қиқуға / қызықтырдың* ↑// *қылдың ынтық*↓ /// the fourth syntagma. All the lines

It may be noticed that the first lines are simple declarative sentences. Then, there come imperative and interrogative sentences, for example

халқыңның / құуанышын / қанат қып қақ↑//
қашан да / қала берер / ұйаң гісі ↓///

Upon comprehensive analysis, if we encapsulate the general intonational pattern of this poem, within each line, syntactic intonation measurement can be identified. Formed by pairs of clauses linked from one to the other in the stanza, the initial line expands, characterized by a non-conclusive intoneme, while the final one descends, fittingly aligned with a conclusive intoneme. The last word of each line harmonizes, embellished with a distinctive melody and accentuated with tonal, temporal, and dynamic markers. The lines of the poem equate to one or two syntagms, where the examples of intonation patterns manifest with neutral intonations.

Apart from that, we analyze the poem «Бұлбұлға» (To the nightingale) by this poet. The poem consists of six stanzas, 3 feet, 4 lines. It has mixed rhyme. The text is as follows:

To the nightingale

in six stanzas have the same number of syllables.
Melody and Loudness

In the beginning of the poem, the first syntagma is marked with steady melody and loudness, and there is rising in the second syntagma, followed by a fall. In the third syntagma, the rhythm is fast, and then the melody turns steady

again in the fourth syntagma. In the first and the third syntagms, the higher tonal range is found. Every stanza consists of four syntagms. In every stanza, the first line has rising intonation, the second one has it steady, there is rising in the third syntagma and a fall in the last syntagma. Then, there is a sequence of incomplete and complete intonemes.

сайрадың / құйкұлжұтып / құбұлжұтып ↑//
тамсандым / таңдайымнын/сұуұн жұтұп ↓//
толкұтұн-/-толұкеұтын-/-^йемірентін-↑-//
қыйкұуға / қызықтырдың / қылдың‿ынтық↓ ///

Tempo

Starting from the first line, the poem progresses smoothly from a measured pace to a brisk tempo, reflecting its thematic specificity. The natural phenomena, human emotions, and sensations portrayed in the poem are articulated with varying degrees of slowness, swiftness, and rhythm, mirroring human experiences. Furthermore, the rapid delivery of the final lines of the poem indicates the anticipation of the subsequent themes. This sequential acceleration with a brisk pace from the outset elucidates its distinctive character. Specifically, the first line of the second stanza is swift, the second line is brisk, the third line is moderately paced, while the fourth line is briskly delivered. The varied tempo of the poem aligns with its content and characteristics.

Pause

When it comes to pauses, then when it is reduced in the initial line where the poem is delivered with a brisk tempo, and pause is emphasized in the line delivered with a measured tempo, there will be a significant contrast in duration. However, the execution of pause is prolonged when articulated with a measured tempo. This is because each line informs a particular thought. In connection with this, Bazarbayeva[7] expresses the following opinion regarding pauses: "One of the significant components of intonation is pause. When speaking, people do not just align words without stopping; they pause a little or longer, depending on the time. The main tasks of pause emphasis are to divide the text into segments and clarify the relationships between these segments, convey meaning, and provide specific linguistic services for reading and understanding the written text" (p. 5).

From the syntactic viewpoint, two lines of the given poem align to create a simple declarative sentence. For instance,

шырқатып / шыңғырасың / шымырлатып↑ //

төмендеп / түсіресің / сыбырлатып ↓ //
мұңдым-ау / мынау сенің / мұңың ғой деп↑ //
маған да / әкелесің / қыңырлатып↓ ///

Here two lines indicate one thought.

Overall, considering the melodic contour of this poem, four syntagms in each stanza are aligned by two, the first one rising and being characterized with the incomplete intoneme, the second one falling and being characterized with the complete intoneme, and a pause is added at the end. The last words of every line rhyme, the lines have steady rhythm and are accentuated, having tonal, temporal, dynamic indicators. The lines of the poem have one or two syntagms, the melodic contour is rising and has incomplete intonemes.

In contemporary Kazakh linguistics, it is necessary to automate the inclusion of Kazakh poetic texts into the subcorpus database of the "National Corpus of the Kazakh Language" using modern technology. The article provides information about the poetic subcorpus of the Kazakh language. Alongside the subcorpus, the characteristics of poetic discourse are described based on linguistic data. Additionally, methods for annotating the phonetic and prosodic features of the texts included in the subcorpus are considered. Specifically, scientific data on the prosodic features and meta-markup of contemporary poets' works (such as poems, ballads, novellas, etc.) are provided. Therefore, the poetic subcorpus database can be utilized by linguists, researchers in corpus linguistics, psycholinguistics, linguistic analysis specialists, journalists, educators, students, and the general public. The meta-markup, considering the specificities of Kazakh poetry, is guided by rhyme types, syllable count, metrical units, and stanza parameters. Through this, the characteristics of each poet's works can also be discerned through the metatagging information. The unique features and complete content of the Kazakh poetic subcorpus are described, distinguishing it from other corpora. To demonstrate the meta-markup and prosodic annotation provided in the article, the poems and an epic poem by two poets were used as references. Accordingly, prosodic analysis was conducted on the poems of poets like I. Zhansugurov and M. Shakhanov. For instance, the poems of I. Zhansugurov, a classic poet of Kazakh nation, are primarily based on the traditional rhyme scheme, characterized by an elevated melody with alternating rising and falling intonations, and distinct finality or nonfinality in the intonation patterns. Short pauses between lines

and significant pauses between stanzas are noticeable, which is a common feature in all poems and epics. Depending on the specific characteristics of the poem, the pauses vary. In accordance with the thematic peculiarities of Zhansugurov's poems, the tempo may be sometimes steady, sometimes slow, or fast. In contrast, M. Shakhanov's poems are typically read with emphasis. Consequently, the tempo in Shakhanov's poems is predominantly fast, yet steady and slow tempos also intermix, reflecting the poet's unique style. The syllable count and rhyme schemes also vary, illustrating the poet's distinctiveness. For example, the tempo and melody of the poem "Seykhundariya" differ from Zhansugurov's poems[20]. In the first and third lines of this poem, the melody is steady with increasing emphasis that diminishes towards the end, while in the fourth and fifth lines, the melody concludes with a definite intonation, and the sixth line starts with an elevated tone, ending softly. Thus, the main idea is not confined to just two lines or a single stanza but may conclude over five, six, or even seven to eight lines. A long pause is made where the idea concludes, fluctuating between definite and indefinite intonations, highlighting the poet's distinctive style. Typically, the rise and fall of the melody are characteristic of Kazakh poetry. However, in Shakhanov's poems, the rise and fall of the melody do not alternate but are used in various positions depending on the thematic particularities of the poem. This showcases the distinctive features of the poems of I. Zhansugurov and M. Shakhanov. Hence, the poetic subcorpus allows for a comprehensive examination of poets' works. This is because the meta- markup and prosodic annotation of the poetic subcorpus provide scientific information. In this regard, the article fully reveals the content of the poetic text.

Author Contributions

All authors have equal contributions to this article. All authors have read the published version of the manuscript and agreed with it.

Funding

Institutional Review Board Statement

Not applicable.

Informed Consent Statement

Not applicable.

Data Availability Statement

Not applicable.

Conflicts of Interest

The authors declare no conflict of interest.

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