The Linguosynergetic System of Markers in the Communicative Process of Literary Texts: The Example of Abai Qunanbaiuly's Poetry

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Abstract
This study analyzed two poems ("Winter" and "Autumn") by Abai Qunanbaiuly. The linguosynergetic approach in the study served as a method of highlighting artistic markers with their subsequent consideration in the cumulative context of the whole text. The results showed that in "Winter", the author used many artistic stylistic elements that convey the atmosphere of the text and create a visual effect in the reader's perception. The analysis of "Autumn" showed the presence of various synergetic markers. This study can contribute to existing research in the field of literary theory.
Key words: fiction, linguistic system, marker dynamics, poetry, synergetic method

Introduction

At the beginning of the 20th century, research built a certain structure, or *system*, that covered various areas of linguistic science. However, the concept of this term has changed significantly due to the dynamic development of other scientific disciplines (Dombrovan, 2018). Various research groups have tried to find an approach to creating a holistic paradigm-based function of new systems based on a single new approach. To develop them, scientists proposed new research theories resting on well-known scientific theories. As a result, new studies serve as the basis for the general theory of synergetics for studying various complex systems (Labinska et al., 2020). The theory of self-organization of large systems has entered the modern world, being called synergetics. Currently, synergetics is an extremely popular discipline that includes a large number of interdisciplinary models. The synergetics of systems has a wide impact on various aspects of scientific fields. Therefore, a large number of scientists and researchers are interested in this approach (Zhurkova, 2019).

The structural organization of language shapes human cognition, influencing how individuals construct and interpret representations of the modern world. This theory also emphasizes that communication markers in linguistic synergetics are not merely isolated linguistic units but function as dynamic, interdependent components within a self-organizing system. These markers interact across various levels of discourse, including semantic, pragmatic, and syntactic levels, forming complex patterns that guide the perception, categorization, and generalization of socio-cultural and cognitive phenomena (Belozerova, 2021). As such, they play a pivotal role in mediating the interface between linguistic form and the evolving conceptual frameworks through which reality is understood. One of the most common challenges is the relatively small involvement in understanding these elements as one integral system in the communicative process of creating literary texts (Cherkunova et al., 2022). This problem also includes understanding linguistic aspects in the context of the meanings of global cognitive and non-verbal feedback from participants in the reading space. The consequence of the above difficulties may be social misunderstandings and differences in thoughts around the literary text as a whole. Most likely, there may be a tendency towards reducing the involvement and effectiveness of communication aspects in the creation of a text (Malakhova, 2022).

Another equally important problem is the insufficient number of studies that classify these artistic elements and markers in the communicative process of forming artistic texts. Artistic devices in literature, often referred to as literary devices or techniques, are tools that writers use to enhance their storytelling, evoke emotions, and convey deeper meanings. On the other hand, communicative markers are linguistic and non-linguistic elements which correspond to the different types of potential direct messages a sentence may convey. Researchers face difficulties when structuring the system of elements and studying their influence on the modern object of the readers (Muryasov et al., 2018). The factors that can lead to these problems are transformational modifications in new modern fiction caused by technological progress on a global scale (Zhurkova & Khomutnikova, 2019). In the period of information technology development, readers are increasingly delving into the digital information noise, including a variety of video and audio material. People are gradually focusing on a new media product that covers a wide audience of readers. Thus, the media space attracts a significant part of society, which can further reduce the readership of literary texts. In this case, it becomes a challenge for the authors of literary texts to select artistic elements and markers in their works in high quality and detail to further attract and reach the readership (Malakhova, 2021). The global community of artistic activity shows the trend of using traditional cultural markers in works that can increase the impact on the reader's reaction and experience. In linguistic terms, cultural markers refer to language features, expressions, or constructs that are closely associated with a particular culture or cultural identity. This trend has consequences in readers' perception of the same cultural elements, but with different responses and reactions to a common topic (Oleinikova, 2021). If linguistics is a scientific system, then the synergetic structure is an integrated approach, which is an extremely important component for research. Research on the synergy of literary texts can open up a new path to presenting authors with their own concepts and approaches. Thus, authors can provide a separate text module for better understanding by readers (Kushnina et al., 2022).

The motivation for this study is the need to optimize new information about the synergy of literary texts and systems of communicative markers in fiction. A relatively small amount of research on this topic does not provide an exhaustive answer to all questions and solutions to problems in this field. The purpose of this study is to analyze the linguosynergetic system of markers in the communicative process of literary texts. In particular, the study uses the example of two poems by the innovator of Kazakh poetry Abai Qunanbaiuly.

Literature Review

Modern research offers numerous analyses of fiction, including in terms of the synergy in literary texts. The related aspect in this context is the concept of communicative markers, which are currently an urgent topic for many studies. These markers, such as tone, narrative stance, stylistic choices, and rhetorical devices, serve as signals embedded in the text that guide the reader’s interpretation. Researchers try to study the totality of the marker system in literary texts, thereby understanding how readers can interact with textual works and their authors nonverbally (Ilona, 2020). In this sense, the act of reading becomes a reflective process, where the reader answers the author not with spoken words but through interpretation, empathy, critique, and meaning-making. One of the most common topics in the research environment is the study of language structures that include a large number of language tools. The research objects are stylistic and syntactic elements, as well as lexical means of speech synthesis. Researchers seek to find a balance in understanding how these tools can affect people's understanding and cognitive functions (Klymenko & Yenikeyeva,

2022). Regarding the lexical meanings, in general, their role is to convey the meaning of speech functions. However, some scholars express a desire to scrutinize the delivery of the emotional aspect to the reader's mental perception of a literary text. Through lexical forms, it is possible to determine the general context and the emotional component of the text. The latter, in turn, tends to influence the general state of the readers and their forms of understanding (Ogneva et al., 2018). Other means, for example, syntax, in fiction, play an important role in the informational transmission of the motive to the reader. However, there is also another role, which is to create a certain influence on the readership by depicting the structural elements of the rhythm, intonation perfection, and other features of the text (Kravchenko, 2019). The stylistic functions of a literary text also reflect some essential aspects, for example, an increase in the information environment of literary works among readers. These aspects affect perception and facilitate the understanding of the emotional component (Andrushchenko & Andrushchenko, 2021).

Another equally important topic of modern research is the study of how the combined elements of speech functions are used in fiction separately from each other. This aspect reveals how effectively authors use a term and how positively it affects the concept of the text as a whole (Alefirenko et al., 2021). Further, it is necessary to study the development patterns of these elements in the literary space, as well as study them as a whole that can coexist together and interact with each other. Thus, researchers can understand the system of development patterns of communicative markers in the literary space. By investigating these markers as a single organism, it is possible to analyze its effect on the emotional state of readers (Guliyev, 2021). Some studies analyze the structure of the speech functions in fiction to reveal the ratio of various literary means (for example, stylistic) and observe their changes in the text. Stylistic means can supplement other artistic devices, and a detailed study of their interaction can give insights into the impact of this approach on the overall structure and delivery of the text (Hayes, 2019).

As world experience shows, different countries actively study and explore the synergy of literary texts, including communicative markers in fiction. Thus, in the countries of Europe and the West, for example, the USA, scholars consider the system of communicative markers of fiction through the prism of innovative methods and approaches in research. This includes the development of information technology and the expansion of existing data collection methods using computer technology. This approach makes it possible to analyze a large amount of information and works by modern authors of fiction (Bender & Good, 2020). Other countries, for example, in Japan and China also conduct research in this field. Researchers in these countries use comparison methods as the main approach to highlight cultural developments in fiction. They combine different cultural characteristics with each other, which makes it possible to compare and find differences or common features (Gustian et al., 2024). The synergy of literary texts is an important topic for such studies due to the importance of traditional elements of linguistic structures in literary texts. Thus, these studies emphasize the specific features of individual artistic elements (Hart, 2019).

Theoretical and methodological conflicts of research on this topic rest on the use of various methods and approaches to the analysis of communicative markers and their systems in literary texts. Some researchers accept the responsibility to study the problem through text analysis, while others use general theoretical approaches. Another important factor is that a large number of researchers tend to study stylistic or semantic functions. Only a few studies focus on the analysis of other linguistic devices (Su, 2020). The analysis of a relatively small number of language tools can lead to an incomplete understanding of the research results and inaccuracies in the

conclusions. Moreover, research lacks objective methods of data collection and data analysis. The above limitations can lead to confusion in the results and conclusions, as well as affect the final understanding of the findings.

Methods and Materials

This study selected two poems by the Kazakh author Abai Qunanbaiuly: "Winter" (Abai Qunanbaiuly, 2020b) and "Autumn" (Abai Qunanbaiuly, 2020a). These works contain a large number of different informative markers, words, phrases, or textual elements that signal or convey important information to guide the reader's understanding, which can be considered in particular detail in the study. These works are written in a poetic format; therefore, it is possible to consider the structural forms and communicative expressions. These poems serve as examples since they represent a large selection of certain textual expressions defined as communicative elements of this work of art. In addition, the choice was due to the widespread popularity of these works on a global scale (Kalizhanov, 2019), which makes them relevant for modern research. This study also used a thematic analysis of the text (Herzog et al., 2019).

A synergetic marker is a grammatical and textual structure that obeys lexicalization, influences phonetic words on lexical meaning, and has non-standard manifestations of syntagmatic connections of lexemes, discursivity, etc. This device also encompasses syntactic artistic means, such as comparison, repetition, as well as the absence of punctuation marks in some cases (Muratova, 2012). These markers influence how meaning is constructed at multiple levels, including phonetic, lexical, syntactic, and semantic. This expanded framework allows analyzing texts not only in terms of their aesthetic or thematic content, but also as systems of internal coherence and interaction, where each marker contributes to the emergence of meaning in a non-linear, holistic manner. In this case, the study of "Winter" and "Autumn" is conditioned by the use of such markers as repetitions, comparisons, non-standard connections of lexemes, discursivity, and lexicalization. "Winter" contains 2 markers, which can be classified as lexicalization. There are also 2 markers of discursivity, 5 markers with non-standard syntagmatic connections of lexemes, 1 marker of comparison, and 2 markers expressed by repetition. In total, there are 12 markers of synergy in this text. In "Autumn", there are 8 markers with non-standard lexeme connections, 1 marker indicating lexicalization, 3 markers of discursivity, 1 marker expressed by comparison, and 2 repetition markers. In total, there are 15 markers of synergy in the text, as well as 3 ethnomarkers. Thus, this approach offers a way to examine the text as a self-regulating communicative system, thereby expanding the interpretative tools and deepening the understanding of literary complexity. This study aims to investigate the themes that unfold throughout the text and the presence of language markers that help to reveal the motives and strengthen understanding of the main concepts. The analysis of the literary text involved a synergistic approach, which implies distinguishing existing markers in the text and studying their cumulative interaction (Muratova, 2012). This approach made it possible to examine the text in detail as a complex and heterogeneous system with elements of synergy and the reader's perception of it.

Research Limitations

A relatively small selection of material for analysis, that is, only two works, may be a limitation of this study. For a deeper analysis in the future, it is reasonable to use several works by different writers to show the differences between a synergetic text and a text without synergy. The choice of works by one writer is another limitation. This fact may affect the results since both works are written in the same artistic style.

Results

Abai Qunanbaiuly's works include numerous aesthetic and structural elements that enhance the reader's impression and perception of the overall image of the text. The poem titled "Winter" is relatively small in volume, but has a set of informative markers for analysis. In turn, "Autumn" consists of 4 columns, but each has 6 verses. In this study, the analysis begins with the consideration of the poem "Winter":

*В одеянии белом, **могучий**, с седой бородой, [In a white robe, **mighty**, with a gray beard]*

Слеп и нем к содроганиям жизни любой, [He is blind and dumb to the shudders of lives]

Он спускается сверху морозною мглой. [He descends from above as a frosty mist]

*Как приходит - прижмёт, и **земля затрещит**, [He has come to embrace **the earth** until it **cracks**,]*

***Остудит он дыханьем, снегами смирит**. [He will **cool it down with his breath**, **subduing with his snows**.]*

***Зимний дед** беспорядок принёс, всем вредит. [**Winter Father** had brought a mess and harms everyone.]*

*За метелью идёт, **как за белой стеной**, [He follows a snowstorm like **behind a white wall,**]*

Раскраснелся под шапкой своей меховой, [He is flushed under his fur hat,]

*Двинет он головой - **снег идёт пеленой**. [When he moves his head, **it is snowing like a veil.**]*

*А нахмурится - **буря скорее падёт**, [And when he frowns, **the storm bursts sooner,**]*

*Дунет так - **шестикрылую юрту** трясёт, [If he blows, **the six-winged yurt** shakes,]*

Высыпает играться детей хоровод - [Children have rushed to play roundelay]

Щиплет уши и нос, и лицо замерзает. [He stings their ears and noses, and freezes their faces.]

*Сто одёжек **пастух на себя надевает**, [**A shepherd puts on** a hundred clothes,]*

*Прячется, спину **пурге** подставляет**.** [Hides, and exposing his back to a **blizzard.**]*

Слипшийся снег превращается в лёд, [The clumped snow turns into ice]

Лошадь по льду очень быстро идет, [The horse walks very fast on the ice,]

Чудом былинку лишь в поле найдёт. [And has a slender chance of finding a blade of grass in the field]

***Нос** свой **струной держат волки зимой**, [**Wolves keep their noses on alert in winter,**]*

***А пастухи держат много собак**. [**And shepherds keep a lot of dogs.**]*

Чтоб доглядеть скот равниной большой [To keep an eye on the cattle on the big plain]

Сон прогони, и покрепче держись, [Do not sleep and hold on tightly,]

Собак покорми, потом сам подкрепись. [Feed the dogs, then get yourself something to eat.]

Чтобы в степи ты конец не нашёл, [So that you do not pass away in the steppe.]

Будь осторожен, покуда старик не ушёл. [Be careful until the Old Father leaves]

Source: Abai Qunanbaiuly. "Winter" (1888), translated by the authors of this study

In this case, there is an abundance of markers (12 examples), which the author uses to convey the emotional component and tension to the readers. These markers can be classified according to their intended purpose in the text. For example, 2 markers indicate lexicalization, namely *зимний дед* [Winter Father] and *буря* [the storm]. These expressions, on the one hand, describe the characters from the text, on the other hand, they have a deeper subtext and basic meaning. The expression *зимний дед* [Winter Grandfather] conveys the features of the winter period (winter as a natural phenomenon). The expression *буря скорее падёт* [the storm bursts sooner] in this context is a synonym for the word "blizzard", indicating a dangerous weather condition. A marker of discursivity in this case is the expression *могучий* [mighty], characterizing power and authority. This expression explains the threats of winter as a natural season, with its winds, blizzards, and other dangerous phenomena. Another marker of discursivity in this text is *пурга* [blizzard]. This lexeme gives an idea of strong gale force winds and snowfall due to worsening weather conditions. The text also contains markers with non-standard syntagmatic connections between lexemes, namely *земля затрещит* [the earth will crack], *остудит дыханием* [cool it down with his breath], *снег идет пеленой* [it is snowing like a veil], *шестикрылая юрта* [the six-winged yurt], *нос держат струной* [keep their noses on alert]. In addition, *шестикрылая юрта* [the six-winged yurt] is also an ethnomarker. The stylistic elements of the text include the following epithets: *белое одеяние* [a white robe], *седая борода* [a gray beard], *могучий* [mighty], *морозная мгла* [a frosty mist], *зимний дед* [Winter Father], *белая стена* [a white wall], *слипшийся снег* [clumped snow], *большая равнина* [the big plain]**.** Some of these markers illustrate the image of winter: *белое одеяние* [a white robe], *седая борода* [a gray beard], *белая стена* [a white wall], *могучий* [mighty]. The author uses these devices to draw a parallel with the winter landscapes, such as large amounts of snow, heavy snowstorms, snowbanks, white and fluffy snow, and so forth.

These synergetic markers contribute to the emergence of new meanings that exceed the sum of their parts as a core principle in linguistic synergy. For example, the expression *зимний дед* [Winter Grandfather] does not simply stand for winter but functions as a personification marker that draws on phonetic softness and rhythmic emphasis to evoke the archetypal image of winter as a sovereign, omnipresent force. Its interaction with phrases like *морозная мгла* [a frosty mist] and *седая борода* [a

gray beard] amplifies the impression of age, mystery, and severity. The cohesion of these markers across stanzas supports an overarching concept: winter as an authoritarian entity affecting both human and natural realms.

Metaphors in this poem enhance the vividness and understanding of the events happening in the text, for example, *спускается сверху морозною мглой* [he descends from above as a frosty mist], *двинет он головой - снег идёт пеленой* [when he moves his head, it is snowing like a veil]. In this case, metaphors convey a specific atmosphere, causing the reader to experience fear and feel the power of nature and its influence on humans. The author also uses comparisons as a stylistic device in the text, namely, *за метелью идёт, как за белой стеной* [he follows a snowstorm like behind a white wall]. The comparison vividly highlights the artistic idea of the author and emphasizes the essence of the natural phenomenon, the colors of winter, and the power of a snowstorm. The metaphors and epithets serve as a special device for the author, which directly affect the reader's perception and evoke deep feelings of experience during reading. These techniques allow the author to convey his admiration and feelings to the reader, adding more imagery and emotionality to the poem. Additionally, these techniques make the experience of reading special and memorable for the readers. In general, metaphors and epithets contribute the perfect delivery of meanings by the text, as well as the deep emotional expressiveness that the author planned to convey.

Phonetic analysis reveals that alliteration and assonance reinforce the imagery and emotional intensity. For example, repeated consonants like “з” and “с” mimic the sound of wind and snow, producing a non-verbal auditory effect that enhances the thematic tension. These phonetic synergies mirror the physical sensations of winter cold, nonverbally linking the text and the reader's perception.

In terms of lexical elements, the text includes such keywords as: *мгла* [mist], *земля* [earth], *снег* [snow], *буря* [storm], *пастух* [shepherd], *лошадь* [the horse], *волки* [wolves], *собаки* [dogs], *старик* [the Old Father]. The author employs the images of animals to convey a greater understanding of the text, emphasizing that nature also interacts with the animal world. These images visually explain the close connection between man and nature. In this poem, there is a division of animals into positive and negative ones. For example, the positive characters are dogs and horses, while wolves are the negative ones. The positive characters reflect strength, unity, loyalty, and kindness in a positive aspect. In turn, the presence of mystery and anxiety have a negative context embodied in the image of negative characters.

The text also shows the dynamics of markers reflecting the image of a shepherd, for example, *Сто одежек пастух на себя надевает* [A shepherd puts on a hundred clothes], and *А пастухи держат много собак* [And shepherds keep a lot of dogs]. The marker of a shepherd is used twice in the second half of the text. This fact clearly explains the importance of this image for the author. This image conveys the peculiarity of the textual comparison between the shepherd and winter as a natural phenomenon. The image of dogs is also used twice in the text: *А пастухи держат много собак* [And shepherds keep a lot of dogs] and *Собак покорми, потом сам подкрепись* [Feed the dogs, then then get yourself something to eat]. From a poetic point of view, the reuse of the shepherd and dog images functions as a symbolic anchor. These figures embody interdependence in harsh conditions, creating a narrative of survival and communication with nature. Markers serve as ethical and behavioural imperatives embedded in cultural memory. The first example illustrates the positive connection between nature and the animal world. In the second one, the author depicts the connection between man and the animal world. Thus, the use of

numerous synergetic markers in the text creates a special structural integrity, the purpose of which is to convey specific themes and motifs to the reader. The presence of many images forces the reader to delve into the process of imagination and feel the emotional transmission of the author's idea and meaning.

Below is another poem of Abai Qunanbaiuly – "Autumn". This text contains a variety of artistic elements present, including epithets and metaphors:

В ***небе остывшем седых облаков*** *караван, [There is a caravan of* ***grizzled clouds*** *in the* ***cold sky,****]*

Землю окутал ***влажный осенний туман****. [A* ***damp autumn mist*** *has embraced the earth.]*

И я не знаю, обманчив ли холод во мне, [I do not know if the cold in me is deceptive,]

Озорной кобылицею чувств *пролетел ураган. [A hurricane has flown as* ***a mischievous mare of feelings****.]*

А в зелёной траве ***запропал одуванчиков цвет****, [And* ***dandelions have lost their colors*** *in the green grass,]*

Юность ушедшая *годам смеётся в ответ. [****The bygone time of youth*** *laughs about the passing years.]*

Выглядит нищим деревьев ***застывший остов****, [The* ***motionless brunches*** *of trees look like beggars]*

Листьев опавших обратно уж им не вернуть. [They cannot bring back the fallen leaves.]

Кто-то кожу дублёную сделать готов, [Someone is ready to make leather tanned,]
Чтобы ***ветхой одежде*** *срок жизни продлить. [To extend the life span of* ***dilapidated clothes****.]*

Так и ***матери*** *трудятся, тянут* ***кручёную нить****, [That is how mothers work, pulling* ***a twisted thread****,]*

Чтобы ***паре младой обветшалую юрту*** *чинить. [To repair a* ***dilapidated yurt*** *for a* ***young couple****.]*

В небе ***стая гусей****, а за нею и* ***клин журавлей****, [There is* ***a flock of geese*** *in the sky, followed by* ***a wedge of cranes****,]*

Лишь ***белый лебедь*** *летит над* ***землёю*** *один. [Only* ***a white swan*** *flies over the* ***earth*** *alone.]*

Видит селенья унылые он среди ***стылых степей****, [He sees sad villages among the* ***frozen steppes****,]*

*Нет ни **шумных гулянок**, **задорного смеха детей**. [No **sumptuous feasts**, no **happy laughter of children**.]*

***Старость в дверь постучится**, **ребёнком** не будь, [**When old age knocks on the door**, you're not a **child** anymore,]*

***Мрачен** будет тогда твой и **холоден путь**. [Your path will be **gloomy** and **cold**.]*

*Без **воды и огня** тебе мозг из костей не достать, [Without water and fire, you will not get the brain out of your bones,]*

***Будешь, как пёс бездомный, мышей промышлять**. [**You will hunt mice like a homeless dog**.]*

*Нет в **ауле продрогшем** том в юртах огней, [There are no lights in the yurts of that **shivering aul**,]*

*Всё окутал **туман**, гонит пыль суховей. [The **mist** has shrouded the world, with dry winds sending dust.]*

*Но **нигде не взовьётся и дым от огня**, [But **there is no fire or even smoke**,]*

*Не разводят **казахи** его, чтут **обычай степей**. [**Kazakhs** do not make fires, they honor **the rules of the steppes**.]*

Source: Abai Qunanbaiuly. "Autumn" (1889), translated by the authors of this study

There are 4 columns in this work, with 6 verses in each. There are 15 markers of synergy in the text. In addition, 3 ethnomarkers informatively and emotionally convey the theme and motives of the poem. Thus, 8 markers have non-standard syntagmatic connections between lexemes: *остывшее небо* [cold sky], *седые облака* [grizzled clouds], *влажный туман* [damp mist], *озорной кобылицею чувств* [a mischievous mare of feelings], *запропал одуванчиков цвет* [dandelions have lost their colors], *ушедшая юность* [bygone time of youth], *застывший остов* [motionless brunches]. Also, such marker as *одуванчиков цвет* [colors of dandelions] indicates lexicalization since in the context of the poem, this phrase is an example of reference to unity and a carefree life. There are also markers of discursivity. The first one, *мрачен будет и холодный путь* [your path will be gloomy and cold], illustrates the concept of life values and important moments. The second one, *будешь, как пёс бездомный, мышей промышлять* [you will hunt mice like a homeless dog], refers to the concept of relationships between people experiencing difficulties in life. The ethnomarkers in this case are the words related to the Kazakh people and nationality: *казахи* [Kazakhs], *аул* [aul], and *юрта* [yurt]. These non-standard syntagmatic relations bring unexpected images that challenge conventional lexical pairs. The presence of such structures illustrates a key synergistic feature: the text dynamically evolves as it is read, driven by a non-linear and recursive construction of meaning.

Phonetically, the poem is characterized by soft, subdued sounds that echo the stillness and melancholia of the season. The repeated use of sibilants *s* and *sh* creates a hushed, whispering atmosphere, akin to the sound of wind. Alliteration and assonance in combinations like *седых облаков караван* [a caravan of grizzled clouds] and *влажный туман* [damp mist] enhance the slow, reflective rhythm of the poem. These phonetic devices deepen the immersion in the sensory experience of decay and cold that the poem evokes.

In terms of stylistic elements of the text, the author the following epithets: *седые облака* [grizzled clouds], *влажный осенний туман* [damp autumn mist], *озорная кобылица* [a mischievous mare], *зеленая трава* [green grass], *ушедшая юность* [bygone time of youth], *застывший остов* [motionless brunches], *опавшие листья* [fallen leaves], *дублёная кожа* [tanned leather], *ветхая одежда* [dilapidated clothes], *кручёная нить* [a twisted thread], *обветшалая юрта* [dilapidated yurt], *белый лебедь* [a white swan], *стылые степи* [frozen steppes], *шумные гулянки* [sumptuous feasts], *задорный смех* [happy laughter], *холодный путь* [cold path]. A large variety of epithets creates a multifaceted system of the poem and the author's goal to convey as many images as possible through the text. These epithets allowed the author to recreate the melancholic motive of his feelings, causing sadness and the passage of time. *Ушедшая юность* [bygone time of youth] straightforwardly points to the sadness of passing years, the transience of time and its inevitability. *Седые облака* [grizzled clouds], *влажный осенний туман* [damp autumn mist], *холодный путь* [cold path], *застывший остов* [motionless brunches], *опавшие листья* [fallen leaves] indicate a cold atmosphere and loneliness in life.

The text also uses other stylistic devices such as comparisons: *как пёс бездомный* [like a homeless dog]. The author uses this comparison to convey the atmosphere of loneliness of being and old age. Through these stylistic techniques, the author shares specific feelings, including the melancholy atmosphere, sadness, and a sense of alienation. These elements fully emphasize and complement each other, creating a complete picture that appears in front of the reader.

The lexical elements include such key units as *осень* [autumn], *караван* [caravan], *туман* [mist], *холод* [cold], *ураган* [hurricane], *юность* [time of youth], *деревья* [trees], *листья* [leaves], *матери* [mothers], *стая гусей* [a flock of geese], *клин журавлей* [a wedge of cranes], *лебедь* [swan], *степь* [steppe], *дети* [children], *старость* [old age], *вода и огонь* [water and fire], *дым и огонь* [smoke and fire], *казахи* [Kazakhs]. These words are important markers that point to numerous different themes and motifs. For instance, *осень* [autumn] emphasizes the transience of time, and old age. *Туман* [mist], *холод* [cold], and *ураган* [hurricane] enrich the cold atmosphere and the spatial bubble that a person enters when thinking about life. The image of Mother (*Мать*) plays a crucial role in this text since the author wants to underline the importance of close people in each other's lives. *Стая гусей* [a flock of geese], *клин журавлей* [a wedge of cranes], and *лебедь* [swan] are also markers, which convey the emotions of the text through the images of birds and influence the reader's perception. *Казахи* [Kazakhs] is a word that suggests that the author values the national traditions and customs of his ancestors. In this text, the use of lexical means and devices helps the author to reveal the whole essence of his words and thoughts. Collectively, these elements are an addition to the stylistic elements that successfully interact and convey the main idea of the poem to the reader.

At the same time, the text contains repetitive markers. Non-verbal interactions in the poem are expressed through symbolic gestures and visual metaphors rooted in everyday life. For example, the author mentioned the word *Земля* [Earth] in the second verse of the first column, and in the second verse of the third column. This feature suggests that the image of Earth symbolizes a concept of Life. The earth is at once a physical space and a metaphorical domain for human experience. The contrast between the shivering, mist-covered land and the warmth of remembered youth intensifies the emotional resonance of the poem. Similarly, the depiction of mothers introduces tactile, domestic imagery that speaks to care.

Discussion

Synergy in the literature has become an urgent topic for research in many works. Authors try to reveal the features of a new interdisciplinary approach within the framework of the linguistic paradigm. A literary text in a linguosynergetic system can be considered as an unstable and active structure that demonstrates the dynamics of change. The reader may perceive the author's ideas and visions as certain special ideas, unplanned by the author of the text. Unlike structuralist or formalist models, which often treat the literary text as a closed system governed by internal rules or authorial intention, the synergetic approach conceptualizes the literary text as an open, self-organizing, and evolving system. The meaning of the text is not static but rather emerges recursively, shaped through the interplay of linguistic elements and the reader's engagement. This allows for interpretations that may go beyond or diverge from the author's original intentions. Thus, certain changes and fluctuations occur in the reader's subconscious when reading the text, including the identification of the markers used by the author (Zhurkova, 2019).

One of the earlier experiments aimed to present to readers five different strategies that they used to better understand the text. The results of the experiment were interesting in this field of study. The researchers suggested that due to the emergence of new books and different writing styles, the synergetic relationships of readers are changing (Shimek, 2019). This confirms that there are new opportunities for readers to perceive the text and changes in synergetic relationships that occur with general changes in the writing of texts by authors.

The main signs of synergy in a literary text can be the dynamics and heterogeneity of systems in the description of the characters. The analysis of I. Odegov's story titled "Snow on the Web" (Shmakova, 2020) showed that the author used dynamic text description systems to reveal the main characters as open, direct, and unstable personalities. When reading a work, the reader forms an idea of each character by creating a mini-system around them. This mini-system, in turn, forms a holistic image in the reader's perception. Another important aspect is that the points of contact in the literary text are the most interesting events that cause admiration. Different culminating moments of a poetic work create a point of bifurcation (point of splitting into two distinct paths, ideas, narratives); as a result, the interpretation of the same text vary depending on the perception of different readers (Akopova, 2022). This conclusion confirms the theory of bifurcation points in the presence of a large number of markers in a poetic text (Samigullina & Manokhina, 2018). Thus, for example, an analysis of Pavel Tychina's poem entitled "Rain" showed that it contains a large number of artistic markers that positively affect the reader's perception. The reader more vividly experiences all the moments that the author planned to convey (Klochek & Foka, 2022). The linguistic elements and the presence of markers, due to their versatility, create a visual picture. Consequently, the reader can imagine this picture and reproduce certain emotional sensations transferred by the author.

Conclusions

This study analyzed two poetic works of the Kazakh writer Abai Qunanbaiuly: "Autumn" and "Winter". The analysis employed a linguosynergetic approach, which implied the study of linguistic structures from the text separately and as a whole. The analysis of "Winter" revealed a large number of synergetic markers, which included stylistic linguistic elements, epithets, and metaphors.

This text also shows the tendency of using markers. The image of shepherd several times is used twice in the second half of the text, which clearly explains the

importance of this image for the author. This fact indicates that the author's idea was to include the textual comparison of the shepherd and winter as a natural phenomenon. In another work called "Autumn", there a large variety of synergistic markers, such as repetitions, comparisons, as well as markers with a non-standard syntagmatic connection between. The text also contains numerous stylistic devices, such as epithets.

The research has shown that many markers allowed the author to convey the atmosphere and emotional aspect of the idea embedded in the text. The poems vividly create a state of melancholy with a sense of anxiety of being. Artistic elements helped the author to deliver his vision and mood to the reader, so that the latter can clearly understand the text. In "Autumn", the author mainly used stylistic linguistic devices such as epithets and comparisons. The analysis also showed the dynamics of repetitive markers, for example, the word ***Earth***.

This study contributes to existing research in the field of literary theory. The study of the synergetic marker system presented in this paper provides fresh insights that can be useful in the field of education.

Availability of data and material

All data generated or analysed during this study are included in this published article.

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