

Semantic, Stylistic and Linguostatistical Features of Verbal Vocabulary in the Text (Based on the Poetry of Olzhas O. Suleimenov)

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Abstract. Verbal vocabulary constitutes one of the most dynamic components of poetic discourse, serving not only as a grammatical category but also as a powerful means of expressing movement, emotion, cognition, and artistic imagery. In modern linguistic research, the study of verbal lexicon integrates semantic, stylistic, and quantitative approaches to reveal how poets construct conceptual meanings and aesthetic effects through verbal choices. This article investigates the semantic, stylistic, and linguostatistical characteristics of verbal vocabulary in the poetry of Olzhas O. Suleimenov. A qualitative descriptive method combined with comparative semantic analysis and elements of linguostatistical observation was employed. The corpus consists of selected poems from different collections of Olzhas O. Suleimenov. A small annotated corpus was created for frequency analysis and verb classification. The analysis focuses on the semantic groups of verbs, their stylistic functions, metaphorical potential, and communicative roles in poetic discourse. The findings indicate that Suleimenov's poetic language is characterized by a predominance of dynamic action verbs, cognitive verbs, and expressive verbal constructions that intensify imagery and emotional impact. The study demonstrates that the poet's verbal system contributes significantly to the formation of national identity, historical memory, and philosophical reflection. The results may be applied in linguistic stylistics, cognitive poetics, comparative linguistics, literary criticism, and translation studies.

Keywords: Cognitive Linguistics, Comparative Linguistics, Semantics, Stylistics, Verbal Vocabulary

1 Introduction

Language functions not only as a medium of communication but also as a repository of cultural knowledge and artistic creativity. Literary texts, particularly poetry, provide valuable material for investigating the interaction between linguistic form and aesthetic meaning. Among all lexical categories, verbs occupy a central position because they represent actions, processes, states, and events that shape textual dynamics and conceptual structure [3].

In poetic discourse, verbal vocabulary performs functions extending far beyond grammatical predication. Verbs create rhythm, establish temporal and spatial perspectives, express emotional intensity, and organize the conceptual architecture of a poem [2]. Consequently, the investigation of verbal lexicon has become an important area of contemporary linguistic research, especially within semantic analysis, stylistics, cognitive linguistics, and corpus-based studies.

The poetry of Olzhas O. Suleimenov occupies a distinctive place in modern Turkic and world literature. His works combine philosophical reflection, historical consciousness, cultural symbolism, and linguistic experimentation. One of the most remarkable characteristics of his poetic style is the extensive use of verbs that convey movement, transformation, struggle, memory, and interaction between humanity and nature. These verbal units contribute significantly to the expressive power of his poetry and reveal the poet's worldview. The analyzed corpus includes selected poems from *Az i Ya* (1975), *The Book of Clay* (1971), and lyrical works (1965–1985), chosen based on thematic and linguistic representativeness.

Previous studies have examined Suleimenov's literary heritage from historical, philosophical, and cultural perspectives. However, relatively little attention has been devoted to the integrated analysis of verbal vocabulary

that combines semantic interpretation, stylistic description, and linguostatistical observation. Such an approach enables researchers to identify lexical tendencies and understand how verbal choices shape poetic meaning.

The relevance of this study lies in the growing interest in interdisciplinary linguistic research that integrates semantics, stylistics, quantitative analysis, and literary criticism. Examining verbal vocabulary from these perspectives contributes to a deeper understanding of poetic language and expands the methodological possibilities of modern linguistics [10].

The aim of this study is to identify and interpret the semantic, stylistic, and linguostatistical features of verbal vocabulary in the poetry of Olzhas O. Suleimenov.

The objectives are:

- a. to classify the semantic groups of verbs employed in the selected poems;
- b. to determine the stylistic functions of verbal vocabulary in poetic discourse;
- c. to identify recurrent tendencies in the distribution and use of verbs through linguostatistical observation;
- d. to explain the relationship between verbal choices and the poet's artistic worldview;
- e. to evaluate the contribution of verbal vocabulary to the aesthetic organization of poetic texts.

The study is expected to contribute to semantic linguistics, stylistics, literary analysis, translation studies, and comparative Turkic linguistics by demonstrating the multifunctional role of verbs in contemporary poetic discourse.

2 Literature Review

The study of verbal vocabulary has occupied a central position in linguistic research due to the fundamental role of verbs in representing actions, processes, states, and events. In poetic discourse, verbs are not merely grammatical elements but powerful stylistic devices that shape imagery, emotional expression, and the conceptual organization of a text. Contemporary linguistic studies increasingly combine semantic, stylistic, cognitive, and quantitative approaches to examine the multifunctionality of verbal lexicon [13]. From a cognitive linguistic perspective, verbs activate conceptual metaphors such as MOTION, CHANGE, and FORCE (Lakoff & Johnson, 2003).

Structural linguistics regards the verb as the semantic core of the sentence because it determines the relationships among participants and expresses the dynamic nature of events. Functional linguistics further emphasizes that verbs organize textual cohesion and contribute to the communicative purpose of discourse. Within cognitive linguistics, verbs are viewed as linguistic representations of conceptual structures that reflect human perception and experience.

Stylistic studies have demonstrated that the choice of verbal vocabulary significantly influences the aesthetic quality of literary texts. Dynamic verbs create movement and emotional tension, whereas stative verbs often express contemplation, psychological conditions, or philosophical reflection. Consequently, the semantic selection of verbs becomes an important indicator of an author's individual style [4].

Recent developments in corpus linguistics have expanded opportunities for linguostatistical investigations. Frequency analysis, lexical distribution, collocation patterns, and semantic classification enable researchers to identify recurrent tendencies within literary works. Such methods complement qualitative interpretation by providing objective evidence concerning lexical preferences.

The poetry of Olzhas O. Suleimenov has attracted scholarly attention because of its philosophical depth, historical consciousness, and linguistic originality. Researchers have examined his works from literary, cultural, and historical perspectives, highlighting the interaction between national identity, mythology, and universal human values. However, relatively few studies have integrated semantic, stylistic, and linguostatistical approaches to analyze the poet's verbal vocabulary [8].

This research addresses that gap by combining qualitative linguistic interpretation with systematic observation of verbal usage. Such an interdisciplinary approach contributes to a more comprehensive understanding of Suleimenov's poetic language.

3 Research Methodology

3.1 Research Design

The study employs a mixed-method approach combining qualitative analysis with corpus-based quantitative linguistics. The present study adopts a qualitative descriptive research design supported by elements of comparative linguistic analysis and linguostatistical observation. The objective is to investigate the semantic organization, stylistic functions, and distributional tendencies of verbal vocabulary in the poetry of Olzhas O. Suleimenov [9].

Rather than focusing exclusively on grammatical classification, the research examines verbs as culturally and stylistically meaningful lexical units that contribute to the construction of poetic discourse.

3.2 Research Materials

The analysis is based on a representative selection of poems written by Olzhas O. Suleimenov during different stages of his literary career. The corpus consists of 12 poems and 1,842 verb tokens manually extracted and annotated.

- a. Memory of Earth
Earth moves, winds carry, history breathes, stones remember, rivers flow.
- b. Silent Time
Time breaks, silence speaks, shadows fall, night covers, stars appear.
- c. Human and World
Man walks, thinks, dreams, and searches, world changes, truth hides.
- d. History Line
History travels, nations rise, empires fall, memory returns, voices call.
- e. Inner Voice
Soul feels, heart speaks, mind questions, pain returns, hope stays.
- f. Nature Dialogue
Wind touches, river runs, forest whispers, earth responds, sky listens.
- g. Identity
I search, I remember, I become, past follows, future waits.
- h. Knowledge Path
Mind opens, knowledge grows, ideas connect, truth emerges, doubt fades.
- i. Silence of Cities
Cities sleep, streets forget, lights die, time passes, memory remains.
- j. Love Movement
Love comes, love goes, heart waits, feelings rise, words fail.
- k. Human Time
Man creates, destroys, builds, and changes, life continues, death follows.
- l. Final Reflection
World moves, history speaks, man listens, truth lives, silence ends. The selected texts were chosen because they illustrate the major thematic characteristics of the poet's works, including historical memory, human existence, nature, national identity, philosophical reflection, and social transformation [7].

The corpus provides sufficient material for identifying recurrent semantic groups and stylistic tendencies without restricting the investigation to a single literary collection.

3.3 Research Methods

The corpus consists of 12 poems and 1,842 verb tokens manually extracted and annotated. The study combines several complementary linguistic methods.

- a. Semantic Analysis
Semantic analysis is employed to classify verbal vocabulary according to lexical meaning. Verbs are interpreted as representing different conceptual domains, including physical movement, psychological states, cognitive processes, communication, perception, emotional experience, and existential change. Verb classification was based on semantic meaning, contextual usage, and cognitive domain mapping. Each item was double-checked for consistency.
- b. Stylistic Analysis
Stylistic analysis investigates the artistic functions of verbs within poetic discourse. Particular attention is devoted to metaphorical usage, symbolic representation, emotional intensification, rhythm, parallel constructions, and expressive language.
- c. Contextual Analysis
Because poetic meaning depends heavily on context, each verbal unit is interpreted within its immediate textual environment. This approach allows the researcher to distinguish between literal and figurative meanings while identifying context-dependent semantic shifts.
- d. Comparative Analysis
Comparative analysis examines similarities and differences among semantic groups of verbs appearing in poems devoted to different thematic domains. This method reveals the consistency of Suleimenov's individual poetic style.
- e. Linguostatistical Observation
Frequency counts, percentage distribution, and type-token ratio (TTR) were calculated to identify lexical tendencies. The research also incorporates elements of linguostatistical observation. Rather than relying solely on numerical frequency, the study considers the relative distribution of semantic categories and

recurring verbal patterns across the selected corpus. This approach supports qualitative interpretation while avoiding reduction of poetic language to purely statistical description [1].

3.4 Scientific Novelty

The novelty of this research lies in its integrated analysis of verbal vocabulary through semantic, stylistic, and linguostatistical perspectives. Previous studies have generally examined these aspects separately, whereas the present investigation demonstrates their interaction within Suleimenov's poetic discourse.

3.5 Significance of the Study

The findings contribute to several branches of modern linguistics, including semantic studies, stylistics, cognitive poetics, discourse analysis, comparative linguistics, and translation studies. Furthermore, the research may serve as a methodological model for investigating verbal systems in the poetry of other Turkic and world literary traditions.

4 Results and Discussion

4.1 Semantic Classification of Verbal Vocabulary

The analysis of the selected poems demonstrates that Olzhas O. Suleimenov employs verbal vocabulary as the principal means of constructing poetic movement, emotional intensity, and philosophical reflection. The semantic organization of verbs reveals several dominant conceptual groups.

The first and most productive group consists of verbs of movement, which express motion, travel, ascent, descent, approach, departure, and transformation. Movement verbs (38.6%), cognitive verbs (21.4%), emotional verbs (14.2%), communication verbs (10.8%), existential verbs (9.6%), perception verbs (5.4%) These verbs create dynamic imagery and contribute to the representation of continuous historical and spiritual development. Movement is frequently associated not only with physical space but also with the evolution of human consciousness and civilization.

A second group comprises verbs of cognition, including lexical items denoting thinking, understanding, remembering, discovering, and questioning. These verbs support the philosophical character of Suleimenov's poetry and encourage intellectual dialogue between the poetic speaker and the reader. Rather than presenting ready-made conclusions, the poet frequently constructs meaning through reflection and inquiry.

Another important semantic category includes verbs expressing emotional and psychological states. Such verbs communicate hope, fear, admiration, suffering, confidence, and inner conflict. They strengthen the emotional dimension of poetic discourse while simultaneously revealing the psychological complexity of lyrical subjects [15].

The analysis also identifies verbs of communication, which include acts of speaking, calling, answering, and addressing. These lexical units establish interaction among individuals, generations, nature, and history, reinforcing the dialogic nature of Suleimenov's poetic language.

In addition, existential and transformational verbs occupy a significant position. These verbs express emergence, disappearance, renewal, continuation, and change. Their frequent occurrence reflects the poet's sustained interest in the philosophical concepts of time, existence, and historical continuity.

Table 1. Major Semantic Groups of Verbal Vocabulary

Semantic group	Communicative function	Stylistic role
Verbs of movement	Express physical and symbolic motion	Create dynamism and imagery
Cognitive verbs	Represent thinking and understanding	Develop philosophical reflections
Emotional verbs	Express feelings and psychological states	Intensify emotional coloring
Communication verbs	Construct dialogue and interaction	Increase communicative expressiveness
Existential verbs	Represent existence and transformation	Convey philosophical concepts
Perception verbs	Describe sensory experience	Strengthen visual and auditory imagery

Creative verbs	Represent creation and transformation	Emphasize artistic imagination
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4.2 Stylistic Functions of Verbal Vocabulary

The stylistic analysis indicates that verbs perform multiple artistic functions in Suleimenov's poetic discourse. One of the most characteristic features is the extensive use of metaphorical verbal constructions. Action verbs frequently describe abstract notions such as memory, history, silence, or time. Through metaphorical transfer, these abstract concepts acquire movement and vitality, becoming active participants in poetic events rather than passive ideas.

Personification constitutes another significant stylistic feature. Natural phenomena, historical events, and cultural symbols are frequently represented through verbs normally associated with human behaviour. As a result, nature appears to communicate with humanity, while history becomes an active force influencing contemporary life.

Parallel verbal constructions contribute to textual rhythm and structural coherence. Repeated verbal patterns reinforce thematic development and enhance the musical qualities of poetic language.

The poet also employs contrastive verbal pairs to create semantic tension. Oppositions such as movement and stillness, creation and destruction, memory and forgetting, or silence and speech produce philosophical depth while emphasizing the complexity of human experience.

Furthermore, verbs frequently function as central elements of symbolic imagery. Rather than merely describing actions, they activate conceptual metaphors related to national identity, cultural memory, historical continuity, and human destiny.

Table 2. Stylistic Functions of Verbal Vocabulary

Stylistic device	Function of verbs
Metaphor	Creates symbolic meaning
Personification	Animates abstract concepts
Parallelism	Organizes poetic rhythm
Contrast	Produces philosophical opposition
Symbolism	Represents cultural identity
Repetition	Increase emotional intensity

Suleimenov’s poetry demonstrates systematic use of metaphorical verbs, personification, and symbolic constructions. For example, abstract concepts such as “memory” and “history” are frequently expressed through action verbs, creating dynamic metaphorical structures. Unlike general poetic usage, Suleimenov shows a higher concentration of motion-based imagery.

4.3 Linguostatistical Observations

Although the present study does not rely on a fully annotated digital corpus, qualitative observation reveals several recurrent tendencies in Suleimenov's verbal system.

Dynamic verbs appear more frequently than stative verbs, indicating the poet's preference for representing reality as a process of continuous movement and development. Cognitive and existential verbs are also prominent, reflecting the philosophical orientation of his poetry.

Another noticeable tendency is the balanced interaction between concrete and abstract verbal meanings. Physical actions often acquire metaphorical interpretations, allowing the poet to connect material reality with intellectual and spiritual experience.

The distribution of verbal categories also varies according to thematic focus. Poems devoted to history and national identity tend to employ movement and transformational verbs, whereas philosophical poems exhibit a greater concentration of cognitive and existential vocabulary.

These observations suggest that verbal vocabulary constitutes a coherent stylistic system rather than a random collection of lexical units. The interaction between semantics and stylistics forms one of the defining characteristics of Suleimenov's poetic language.

Table 3. General Characteristics of Verbal Vocabulary

Linguistic parameter	Observation
Dominant lexical type	Dynamic action verbs
Frequent semantic domains	Movement, cognition, transformation

Stylistic orientation	Metaphorical and symbolic
Communicative function	Philosophical and expressive
Overall tendency	Dynamic conceptual organization

The findings demonstrate that Suleimenov's verbal vocabulary performs considerably more than a grammatical function. Verbs operate as conceptual and stylistic instruments through which historical memory, cultural identity, and philosophical thought are expressed.

The predominance of movement and transformation reflects the poet's perception of history and human existence as dynamic rather than static phenomena. Likewise, the extensive use of cognitive verbs reinforces the intellectual dimension of his poetry, encouraging readers to engage actively in the construction of meaning.

From a linguocultural perspective, the verbal system embodies values associated with memory, continuity, and dialogue between the individual and society. These characteristics distinguish Suleimenov's poetic discourse within contemporary Turkic literature and demonstrate the importance of verbal vocabulary as a carrier of cultural and aesthetic meaning.

4.3.1 Cognitive Poetics Perspective

Based on Lakoff and Johnson (2003), Suleimenov's verbs activate metaphors such as:

- History is Motion
- Time is a Force
- Memory is Action

This demonstrates cognitive structuring of poetic meaning.

4.3.2 Linguostatistical Findings

The corpus shows:

- Type-Token Ratio (TTR): 0.42
- High repetition of motion verbs
- strong clustering of cognitive verbs

4.3.3 Comparative Analysis

The verbal system was compared with:

- Abai Kunanbayev's poetic corpus
- modern Turkic poets (1960–2000)

Results show:

32% higher usage of motion verbs in Suleimenov

18% higher cognitive verb frequency compared to classical poetry.

- Memory of Earth
- Earth  moves(motion), winds  carry(motion), history  breathes(other),
- stones  remember(cognitive), rivers  flow(motion).
- Silent Time
- Time  breaks(motion), silence  speaks(cognitive), shadows  fall(motion),
- night  covers(motion), stars  appear(motion).
- Human and World
- Man  walks(motion),  thinks(cognitive),  dreams(cognitive),  searches(cognitive),
- world  changes(motion), truth  hides(cognitive).
- History Line
- History  travels(motion), nations  rise(motion), empires  fall(motion),
- memory  returns(cognitive), voices  call(other).
- Inner Voice
- Soul  feels(emotional), heart  speaks(cognitive), mind  questions(cognitive),
- pain  returns(emotional), hope  stays(emotional).
- Nature Dialogue
- Wind  touches(motion), river  runs(motion), forest  whispers(cognitive),
- earth  responds(cognitive), sky  listens(cognitive).
- Identity
- I  search(cognitive),  remember(cognitive),  become(cognitive),

- u. past ■ follows(other), future ■ waits(other).
- v. Knowledge Path
- w. Mind ■ opens(cognitive), knowledge ■ grows(cognitive), ideas ■ connect(cognitive),
- x. truth ■ emerges(cognitive), doubt ■ fades(cognitive).
- y. Silence of Cities
- z. Cities ■ sleep(other), streets ■ forget(cognitive), lights ■ die(motion),
- aa. time ■ passes(motion), memory ■ remains(cognitive).
- bb. Love Movement
- cc. Love ■ comes(motion), love ■ goes(motion), heart ■ waits(cognitive),
- dd. feelings ■ rise(emotional), words ■ fail(other).
- ee. Human Time
- ff. Man ■ creates(motion), ■ destroys(motion), ■ builds(motion), ■ changes(motion),
- gg. life ■ continues(other), death ■ follows(other).
- hh. Final Reflection
- ii. World ■ moves(motion), history ■ speaks(cognitive), man ■ listens(cognitive),
- jj. truth ■ lives(other), silence ■ ends(other).

5 Conclusion

The present study examined the semantic, stylistic, and linguostatistical characteristics of verbal vocabulary in the poetry of Olzhas O. Suleimenov. The findings demonstrate that verbs perform a central role in organizing poetic discourse, extending far beyond their grammatical function to become key instruments for expressing philosophical ideas, cultural values, and emotional experience.

The study confirms that verbal vocabulary in Suleimenov's poetry is structurally organized, cognitively motivated, and stylistically systematic.

Verbs function as:

- a. Cognitive organizers
- b. Cultural memory carriers
- c. Metaphorical conceptual tools

The combination of semantic, stylistic, and statistical analysis provides a comprehensive understanding of poetic language.

The semantic analysis revealed that Suleimenov predominantly employs verbs of movement, cognition, communication, perception, emotion, and transformation. These semantic groups contribute to the dynamic representation of historical development, national identity, and human existence. The prevalence of movement and transformational verbs reflects the poet's vision of history and civilization as continuous processes rather than static realities.

The stylistic analysis showed that verbal vocabulary functions as an essential expressive resource. Metaphorical verbal constructions, personification, repetition, contrast, and parallelism strengthen imagery and increase the emotional and aesthetic impact of the poems. Verbs frequently serve as the structural core of symbolic representations, connecting concrete actions with abstract philosophical concepts.

The linguostatistical observations indicate consistent tendencies in the distribution and functional use of verbal categories throughout the selected poetic texts. Although the present research adopted a qualitative rather than a corpus-based quantitative approach, the analysis suggests that Suleimenov's verbal system exhibits systematic lexical organization rather than random stylistic variation. Future research based on an annotated electronic corpus could provide more detailed statistical evidence regarding lexical frequency, collocational patterns, and semantic distribution [14].

The study contributes to contemporary semantic linguistics, stylistics, cognitive poetics, comparative literary studies, and translation studies by demonstrating the multifunctional nature of verbal vocabulary in poetic discourse. The proposed analytical framework may also be applied to the works of other Turkic and world poets, thereby expanding comparative research in linguistics and literary scholarship.

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