

Ethnopoetic Codes in Kazakh Media: Transformations of Proverbs, Mythologemes and Zhyrau Poetry

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Abstract—A comprehensive examination of the use of linguistic units with national-cultural content in contemporary media and the disclosure of their pragmatic dimension are of both theoretical and practical importance. The article explores the function of language as a cultural code representing national identity, as well as the manifestation of linguo-cultural units and ethno-poetic codes in the language of the modern press. From a linguo-cultural perspective, the study analyzes the paremial repertoire, mythologemes, and the transformation of zhyr traditions (*zhyrau tolgau*) in contemporary discourse. Such linguo-cultural units, being core objects of national artistic creativity, today serve as key instruments in identifying ethno-poetic codes. The research employs textual analysis, comparative-historical methods, as well as linguo-cultural and cultural studies interpretation, allowing for a comprehensive investigation of their semantic, pragmatic, and stylistic functions. The collected materials reveal the ethno-poetic foundations of linguistic creativity in Kazakhstanian press and highlight new dimensions in transmitting national worldview and cultural memory.

Index Terms—ethno-poetic code, media space, zhyrau poetry, proverbs and sayings, mythologeme

I. INTRODUCTION

Language is not only a means of communication but also a reflection of the spiritual and cultural life of a people. The everyday life, worldview, and cognitive system of each nation are clearly manifested in its language. Therefore, understanding the nature of a language is equivalent to understanding the essence of the people themselves.

In modern linguistics, the anthropocentric paradigm has significantly expanded the understanding of language as a cultural and cognitive phenomenon. Within this framework, language is viewed not merely as a communicative system but as a repository of collective memory, cultural experience, and national identity. Linguocultural units embedded in language preserve the historical experience, value system, and symbolic worldview of a nation. These units function as carriers of ethnopoetic meaning, reflecting deep cultural structures formed over centuries and transmitted through linguistic tradition.

In contemporary society, media discourse has become one of the primary environments in which linguocultural units are actively used, transformed, and reinterpreted. This transformation is closely linked to a growing societal awareness of the cultural and communicative value of the Kazakh language (Aldash et al., 2025, p. 860), which has stimulated renewed interest in the preservation and reinterpretation of ethnopoetic codes within modern media discourse. Media texts do not simply convey factual information; they also shape cultural perception and influence the cognitive and emotional responses of readers. In this context, ethnopoetic codes such as mythological images, proverbs, aphorisms, and poetic structures derived from traditional oral literature play a crucial role. Their use enhances the expressive potential of media language and strengthens its pragmatic and persuasive functions by activating shared cultural knowledge.

Despite the increasing scholarly interest in media linguistics and linguocultural studies, the transformation and pragmatic functions of ethnopoetic codes in modern Kazakh media discourse remain insufficiently investigated. In

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particular, the mechanisms through which traditional ethnopoetic structures are adapted to contemporary communicative contexts require systematic analysis. Therefore, the present study aims to examine the transformation of ethnopoetic codes in Kazakh media discourse and to identify their semantic, stylistic, and pragmatic functions in shaping cultural meaning and influencing readers.

II. LITERATURE REVIEW

At all stages of linguistic scholarship, studies of language have consistently emphasized its connection with the nation, culture, and society. The national teacher A. Baitursynuly notes that throughout the long course of their existence, every people develops habitual words, established patterns of combining those words, and a distinctive internal structure and logic. Just as each people differs in its way of life, customs, and character, its language likewise reflects those differences (Baitursynuly, 2009, p. 6). His statement that a people who speak and write in their native language never lose their national identity further demonstrates that language is the primary force in preserving the nation (Baitursynuly, 2009, p. 4).

In the works of Professor K. Zhubanov, language is also regarded as an indicator of a people's historical and cultural development. By revealing the social nature of language, he considered it a phenomenon that develops together with society (Zhubanov, 1933, p. 34).

According to the scholar E. N. Zhanpeisov, the national language is a reflection of the entire life of a people and an archive in which the full intellectual and cultural heritage of a highly developed and conscious society is preserved (Zhanpeisov, 1989).

Academician R. Syzdyk identified the role of language as a national cultural code. In her view, language is the force that transforms an individual into a full member of their people and serves as a key instrument in shaping national consciousness. Thus, language is the fundamental factor that forms the spiritual essence of a nation (Syzdyk, 2010).

The linguist N. Uali emphasizes that language is one of the most important instruments of human communication, thought, and culture, and a powerful means of life. As it is increasingly used in communication, its flexibility develops and becomes more refined (Uali, 2007, p. 54).

These statements confirm the nature of language as a social, cultural, and spiritual memory. The growing relevance of such fields as linguoculturology, linguo-country studies, and ethnolinguistics within the anthropocentric paradigm of modern linguistics is also directly connected with the intrinsic nature of language.

Linguoculturology is an important branch of philology that studies the relationship between language and culture and examines the national cultural content reflected in language. According to the central premise of this field, the language of each nation serves as a repository of its cultural code and a key to its spiritual heritage. The history, worldview, traditions, and behavioral patterns of a people leave their imprint in language.

According to A. Islam, who conducted in-depth research on the relationship between language and culture, language is an inseparable component of culture and is understood in linguoculturology as a form of spiritual existence. In language, the worldview of a nation, its customs, traditions, and the distinctive features of its national culture are reflected as manifestations of spiritual life (Islam, 2004, p. 22).

Linguocultural units in the language of each people reflect the specific ways in which that nation perceives the surrounding world, its values, and its cognitive model of reality. In this regard, A. Islam states that the linguistic picture of the world represents a system of knowledge accumulated in language on the basis of collective national cultural experience shared by representatives of a particular nation and its socio-cultural community (Islam, 2004, p. 29). Therefore, since the linguistic picture of the world constitutes a system of knowledge formed through national cultural experience, the primary linguistic evidence that defines its structure is linguocultural units.

Linguocultural units include stable elements at all levels of language that reflect national specificity. These include proverbs, aphorisms, phraseological units, mythological images and symbols, ethnographic terms, and linguistic formulas associated with traditions and customs.

In media communication, linguocultural units perform several important functions. First, they express national identity by presenting elements of national mentality and worldview, thereby creating resonance in the reader's consciousness. Second, they perform a cognitive function, as they enable readers to recall or newly comprehend aspects of their own cultural heritage.

Third, they perform a pragmatic function of influence. Such units evoke emotional responses, shape the reader's emotional state, and may contribute to the formation of evaluative attitudes.

III. METHODS

This study employs a qualitative linguocultural and discourse-analytical approach to examine the transformation of ethnopoetic codes in contemporary Kazakh media. The research material consists of media texts published in national newspapers and online media platforms, including Egemen Kazakhstan, Zhas Alash, Aikyn, and Abai.kz. The analysis integrates textual analysis, comparative analysis, and linguocultural interpretation to identify ethnopoetic elements such as mythologemes, proverbs, aphorisms, and structures derived from zhyrau poetry. These units were examined in terms of their semantic transformation, stylistic modification, and pragmatic function within media discourse. This

methodological framework enables a comprehensive investigation of how ethnopoetic codes are preserved, adapted, and function as mechanisms for transmitting cultural memory and influencing readers in modern communication.

IV. RESULTS AND DISCUSSION

Linguocultural units represent a complex and multifaceted phenomenon. Their systematic classification and comparative analysis undoubtedly contribute significantly to the development of linguistic science. As the scope of this field expands, the range of research questions requiring scholarly attention also increases. In this regard, in the process of analyzing linguocultural units, it is necessary to give special consideration to the issue of the ethnopoetic code.

The concept of ethnopoetics has emerged relatively recently. According to the Russian scholar Zakharov, among the various disciplines that begin with the prefix *ethno*, one essential field has long been absent, namely ethnopoetics. This field is intended to study the national specificity of each literature and its place within the global artistic process (Zakharov, 2012, p. 9).

The contemporary understanding of ethnopoetics does not fully correspond to this original idea. Dennis Tedlock offers a concise and insightful formulation, stating that any poetics is inherently ethnopoetics (Tedlock, 2020). This perspective demonstrates that the concept of ethnopoetics serves as a foundation for the emergence of diverse theoretical approaches.

The theoretical foundations of this field have been extensively examined in studies devoted to the analysis of the poetics of national literatures, their genre structures, and the manifestation of national character and cultural codes (Likhachev, 1967, 1973, 1984, 1993; Averintsev, 1977; Gachev, 1988; Lossky, 1957; Sheshunova, 2005, 2008, 2017; Smykovskaya, 2016; Zyryanov, 2019; Zinnatullina, 2010; Matuzkova, 2013; Trykov, 2017). A significant contribution to the development of the theoretical and methodological foundations of ethnopoetics has been made by I. A. Esaulov, whose works systematically examine the national specificity of literature, cultural and religious archetypes, conceptual structures, and the artistic representation of cultural consciousness (Esaulov, 1995, 2004a, 2004b, 2012, 2015). In addition, within ethnopoetic analysis, the concept is regarded as a central category, and its role in shaping cultural codes, national worldview, and collective consciousness has been clearly established (Stepanov, 2004; Lukov & Lukov, 2008, 2013). According to scholars, concepts and ethnopoetic structures ensure the interconnection between language, literature, and culture, reflecting the spiritual experience, value system, and cultural memory of a people (Tolstoi, 1995; Tolstaya, 1996; Tabakova, 2014; Zakharov, 1985, 1994, 1998, 2012). From this perspective, ethnopoetics is regarded as an important field of research that reveals the nature of language as a cultural code and explains the mechanisms through which national worldview and cultural meanings are manifested in linguistic and poetic structures (Hymes, 1994).

Thus, the ethnopoetic code constitutes the underlying creative foundation and core of linguocultural units. Each proverb, phraseological unit, or figurative expression may represent an individual manifestation of a particular ethnopoetic code. For example, the image of the whip in Kazakh culture symbolizes power and valor, which has given rise to comparative expressions associated with brevity, strength, or intensity. In this sense, the ethnopoetic code represents an integrated system of cultural meanings, while linguocultural units function as its concrete linguistic representations.

When examining the types of ethnopoetic codes, mythological, epic, and ritual-based plots and motifs are particularly significant. In linguistic usage, these elements appear in the form of proverbs, epithets, metaphors, and figurative expressions.

A. Transformation and Pragmatic Functions of Mythological Ethnopoetic Codes in Media Discourse

The personification of the Earth as Mother Earth reflects a mythological worldview in which the Earth is perceived as a nurturing and life-sustaining entity. This representation appears in media discourse in expressions such as Mother Earth also longs for care, Will you forgive us, Mother Earth, and If neglected, even Mother Nature loses its vitality and value. In these examples, ecological issues are conveyed through mythopoetic conceptualization, which strengthens both the emotional and cultural resonance of the message.

Similarly, the concept of *Zheruyik* represents an important ethnopoetic code in Kazakh cultural consciousness. In media discourse, this term is often used in a metaphorical sense. Examples include titles such as *Zheruyik in Zhezkazgan* and *Zheruyik of the Scandinavian Peninsula* (Egemen Kazakhstan, 2020, 2022). The concept of *Zheruyik* refers to an idealized and harmonious land. By employing this term, authors evoke cultural memory and emotional engagement, guiding readers toward the intended meaning of the text. This represents an effective pragmatic strategy. Furthermore, the use of the term *Zheruyik* automatically activates associations with the utopian vision of *Asan Kaigy* in the reader's cultural consciousness, thereby enhancing the interpretive depth of the message.

The headline *Why Has the Kök Börü Disappeared* (Egemen Kazakhstan, May 17, 2023) at first glance appears to be a simple question about the disappearance of the gray wolf. However, the term *kök börü* carries a much deeper cultural meaning. In ancient Turkic mythology, the *kök börü* represents a totemic wolf regarded as the mythical ancestor of the Turkic people. In Kazakh cultural tradition, this image has been widely used in heroic epics and in expressions conveying valor and strength. In everyday usage, the term may also denote a wolf in its literal sense. In the referenced article, the decline in the wolf population in Kazakhstan's natural environment is discussed. This example demonstrates that, in order to enhance the expressive impact of the text, the author deliberately replaces a neutral lexical unit with a mythologically and culturally marked designation. The use of the term *kök börü* instead of the neutral word *wolf* evokes a stronger emotional and cultural response in the reader. While the statement the wolf population is declining would be perceived

primarily as ecological information, the phrase the *kök börü* is disappearing may activate associations with national symbolism, cultural loss, and collective concern. Thus, the pragmatic function of the linguocultural unit *kök börü* is to convey ecological information while simultaneously embedding it within a national and cultural framework, thereby producing both aesthetic and ideological effects.

Another important feature of the ethnopoetic code is the implicit representation of mythological elements. This phenomenon is clearly observable in contemporary media discourse. For example, the headline *A Country Deeply Gripped by the Pandemic* (Egemen Kazakhstan, August 13, 2020) evokes associations with the mythical figure *Zheztynraq* from Kazakh folklore. Although not explicitly mentioned, the semantic element associated with claws in the collective cultural consciousness is linked to a destructive supernatural force, thereby conceptualizing the pandemic as an agent of harm through mythopoetic imagery.

Similarly, the expression *Wherever You Go, There Is Cigarette Smoke* (Egemen Kazakhstan, March 11, 2022) implicitly recalls the well-known cultural narrative associated with *Korkyt*. Although the figure of *Korkyt* is not directly mentioned, the phrase *wherever you go* activates the cultural memory of the traditional expression *Wherever you go, you encounter Korkyt's grave*. This association symbolically conveys the inevitability of death and transfers this existential concept into the context of a contemporary social issue. In such cases, mythological meaning is realized at the intertextual level and depends on the reader's background cultural knowledge. The expression *Knowing Where the Wind Will Carry and Where It Will Settle* (Qazaq, January 26, 2021) likewise relies on the reader's cultural competence for its full interpretation.

In the example *Whom Do We Call Wealthy Today, Those Who Join the Ranks of Shygaibai and Pursue Wealth Only for Themselves* (Atyrau Newspaper, October 14, 2021), the cultural image of *Shygaibai* is used to interpret the concept of wealth. This reference activates a well-established literary and cultural image in the reader's consciousness and applies it to contemporary social reality. The pragmatic effect of this strategy is evaluative. It encourages readers to morally assess modern wealthy individuals by comparing them with culturally familiar archetypes. In Kazakh cultural consciousness, the concept of wealth carries both positive and negative connotations. The figure of *Atymtai Zhomart* represents generosity and moral virtue, whereas the image of *Shygaibai* symbolizes greed and selfishness.

Mythological figures are also frequently employed in media discourse through metaphorical and allegorical strategies. For example, the headline *A Descendant of Aldar Kose Was Detained in Shymkent* (Egemen Kazakhstan, February 25, 2019) may initially appear to refer to an actual descendant of the folkloric character *Aldar Kose*. In reality, the journalist uses this culturally familiar image metaphorically to describe a person who committed fraud or deception. Although the expression carries an element of humor, it also conveys negative evaluation. While *Aldar Kose* is traditionally regarded as a clever and resourceful folk character, his defining trait is deception. By applying this image to a contemporary individual, the journalist creates an evaluative and culturally resonant characterization. The reader easily understands this reference because the image of *Aldar Kose* exists at the level of shared cultural precedent.

B. Transformation of Proverbs and Aphorisms as Ethnopoetic Codes in Media Discourse

In contemporary media space, proverbs and traditional expressions are also widely used as an effective means of influencing the audience. In journalistic discourse, proverbs may appear in their original form or in modified and creatively adapted versions. Their use in headlines and article titles is particularly effective, as it immediately captures the reader's attention and activates cultural memory, thereby enhancing both the expressive and pragmatic impact of the media text.

As noted by Akhmet Baitursynuly, a proverb represents an expression of folk wisdom and may be defined as a statement that conveys truth derived from experience (Baitursynuly, 2009). This definition demonstrates that proverbs generalize life experience and communicate it in a form that is clear, accessible, and persuasive for the wider public. According to Academician R. Syzdyk, proverbs and phraseological expressions constitute a linguistic heritage preserved over centuries, and this heritage must be treated with care and responsibility rather than being distorted or misused (Syzdyk, 2010).

As emphasized by the scholar, the issue of inaccurate or unjustified use of proverbs in contemporary press language remains highly relevant. Such cases represent an independent subject and require separate scholarly investigation. Therefore, in the present study, particular attention was given to selecting media texts in which proverbs are used in a contextually and pragmatically justified manner (Tables 1 and 2).

TABLE 1
TRANSFORMATION OF PROVERBS IN CONTEMPORARY MEDIA DISCOURSE AND THEIR TRADITIONAL FORMS

Transformation of Proverbs	Traditional Form
A corrupt official for a naïve people (Egemen Kazakhstan, 03.08.2021)	A corrupt mullah for a naïve people
Those with connections have chances (Egemen Kazakhstan, 01.02.2021)	Those with an elder brother have support, Those with a younger brother have strength
There is no friendship in politics (Abai.kz, 07.02.2023)	A just judge has no relatives
Do not say there is no terrorist, danger may be near (Zhas Alash, 02.04.2024); Do not say there is no enemy, the North may still pose a threat (Zhas Alash, 11.03.2020)	Do not say there is no enemy, danger may be near
At the table of good food, good people gather (Zhas Alash, 16.08.2024)	At the beginning of a good undertaking, good people gather
From the akim's step (Zhas Alash, 28.09.2021)	From the bride's step and the shepherd's staff
Without compromise, there can be no unity (Egemen Kazakhstan, 28.04.2020)	Without a home, there is no well-being
Without proper schools, there can be no quality education (Egemen Kazakhstan, 21.08.2023); Without equality in the family, there can be no equality in society (Egemen Kazakhstan, 09.12.2019); Without a home, there can be no well-being (Egemen Kazakhstan, 21.02.2019)	Without unity, there is no life
The beauty of a girl is her traditional headdress (Egemen Kazakhstan, 19.03.2024); The beauty of the mountains is the snow leopard (Egemen Kazakhstan, 29.11.2022)	The beauty of speech is the proverb
A daughter is the beginning of prosperity (Egemen Kazakhstan, 16.03.2020)	Unity is the beginning of prosperity
Let both trees and wealth remain after you (Egemen Kazakhstan, 21.10.2012)	Better to leave a tree than livestock to your descendants
One dead lion is better than a million living mice (Zhas Alash, 27.07.2021)	A living mouse is better than a dead lion
Not only millet, but domestic poultry may dream of abundance this year (Aikyn, 23.10.2019)	Millet appears in the dreams of chickens
Even if his speech is flawed, let the official's son speak (Aikyn, 19.10.2024)	Even if his speech is flawed, let the rich man's son speak
One thinks of Byron, another thinks of ayran (Zhas Alash, 12.10.2017)	One worries about wealth, another about life; One is short in stature, another is short in thought

An analysis of the collected examples demonstrates that many proverbs have been revitalized and adapted to reflect contemporary social realities. For example, the traditional proverb *A corrupt mullah for a naïve people* appears in modern media discourse as *A corrupt official for a naïve people*, thereby becoming an effective instrument for exposing corruption. In this case, the structural framework of the proverb is preserved, while only the key referential element is replaced. From a pragmatic perspective, this modification creates a striking effect for the reader and conveys a socially relevant issue in a vivid and expressive manner.

Similarly, the traditional proverb *Those with an elder brother have support, those with a younger brother have strength* has been transformed into the modern expression *Those with connections have chances*. In this example, the loanword *chance*, borrowed from English, is integrated into the proverb's structural model. From the standpoint of language culture, the use of such borrowed elements, particularly those with colloquial or informal connotations, cannot always be considered normatively appropriate. Nevertheless, this phenomenon represents a characteristic form of linguistic modification frequently observed in media discourse.

The traditional proverb *Do not say there is no enemy, danger may be near* appears in contemporary press language as *Do not say there is no enemy, the North may still cause regret*, thereby indirectly referring to geopolitical realities. In this case, the pragmatic function lies in encouraging the reader to evaluate current circumstances through the lens of historical experience.

As the analyzed examples demonstrate, the transformation of proverbs in media discourse performs three primary functions:

- a) attracting the reader's attention;
- b) conveying social issues in a sharp and impactful manner;

c) activating national consciousness.

All of these transformations rely on the established position of proverbs within cultural memory. Because readers are already familiar with the original forms, they are able to immediately recognize the modified versions, compare them with the traditional structure, and interpret the implied meaning. From this perspective, proverbs function as ethnopoetic codes that activate collective consciousness and reinforce shared cultural knowledge.

Similarly, aphoristic expressions in media discourse represent important linguistic units that reflect the national worldview. These expressions also belong to the paremiological corpus, but their distinctive feature lies in the fact that their authors are known or that they originate from literary works. For example, several issues of the newspaper *Egemen Kazakhstan* feature a series of headlines constructed according to the model *If you want to be a nation, correct your...: If you want to be a nation, correct your demography* (*Egemen Kazakhstan*, March 5, 2021), *If you want to be a nation, correct your cybersecurity* (*Egemen Kazakhstan*, October 27, 2020), and *If you want to be a nation, correct your screen* (*Egemen Kazakhstan*, April 25, 2019). These headlines are derived from the well-known aphorism by Mukhtar Auezov, *If you want to be a nation, correct your cradle*.

In these examples, the original component cradle has been replaced with words corresponding to the specific issue addressed by the author, such as demography, cybersecurity, and screen. As a result, the headlines become immediately clear and meaningful to the reader. Upon encountering a familiar proverb or aphorism, the reader instantly recalls its conceptual and ideological foundation and readily understands what aspect the author is urging society to correct. For instance, the headline *If you want to be a nation, correct your demography* directly implies that population growth and demographic stability are essential conditions for national continuity. The author conveys this important message effectively without extensive explanation, relying instead on the structural model of a culturally familiar expression.

Similarly, the variations *correct your cybersecurity* and *correct your screen* point to pressing contemporary issues in the fields of digital security and media content. These transformed aphorisms possess strong pragmatic impact. When readers encounter such headlines, they first recognize the original expression and then focus their attention on the modified element. This process encourages reflection on the question of what exactly needs to be corrected. As a result, readers engage intellectually and emotionally with the author's message and are more likely to accept or consider the proposed viewpoint. This may be described as an interactive effect, in which the author relies on the reader's prior cultural knowledge and guides them toward a renewed interpretation within a modern context.

C. Transformation of Zhyrau Poetic Structures and Their Pragmatic Role in Contemporary Media Discourse

One of the major sources through which the ethnopoetic code is realized in media discourse is the use of excerpts drawn from the poetic reflections of the *zhyraus*. The tradition of *zhyraus* poetry is one of the most significant and enduring elements of Kazakh folk literature. (Sultan et al., 2024, p. 124). In contemporary journalistic discourse, authors creatively adapt and reinterpret the aphoristic expressions found in *zhyrau* poetry, integrating them into modern communicative contexts.

Zhyrau poetry represents one of the richest layers of Kazakh spiritual heritage. It encapsulates the worldview of the people, their perception of life, and their attitudes toward social relations in a condensed and artistically expressive form. The ideas, figurative expressions, and metaphors found in *zhyrau* reflections have been preserved in the national consciousness for centuries and continue to retain their relevance in the present day.

In modern media space, well-known lines and symbolic images from classical *zhyrau* poetry are revitalized within new contexts and transformed into effective pragmatic instruments of journalistic language. Through this process, traditional ethnopoetic meanings are preserved while simultaneously being adapted to contemporary communicative and ideological needs.

TABLE 2
TRANSFORMATION OF STABLE STRUCTURES FROM KAZAKH ZHYRAU POETRY IN MEDIA DISCOURSE

Transformation in Media Language	Traditional Form
How will the village survive without water? (Egemen Kazakhstan, 30.11.2023)	How will the kulan survive without its tail and mane?
How will the people survive without pasture and land? (Egemen Kazakhstan, 01.02.2022)	(Asan Kaigy)
How will the country survive without independent media? (Egemen Kazakhstan, 26.07.2021)	
How will the nation survive without livestock and fertile land? (Egemen Kazakhstan, 21.04.2021)	
How will the stadium survive without quality football? (Egemen Kazakhstan, 12.04.2017)	
This era is the era of corruption, not of justice (Aikyn, 31.05.2025)	This era is not the era of the poor, but the era of the wealthy (Asan Kaigy)
The people who have reached the land... (Egemen Kazakhstan, 20.10.2022)	Father, grandfather, ancestors, people, Who defended the sacred land (Kaztugan Zhyrau)
What is the benefit of gold mines if they do not serve the people? (Egemen Kazakhstan, 28.09.2021)	What is the benefit of wealth if it does not serve the people?
What is the benefit of weeping? (Egemen Kazakhstan, 03.08.2021)	(Shalkiiz Zhyrau)
What is the benefit of a blue dome if prayer is not performed? (Egemen Kazakhstan, 19.06.2018)	
Oh Bidayik, where are the days when paths were safe? (Egemen Kazakhstan, 05.02.2024)	Oh Ak Zhaiyk, where are the days when horses grazed freely?
Where are the leaders who governed the people? (Zhas Alash, 08.09.2022)	(Dospambet Zhyrau)
Where are the days when snow fell in abundance? (Egemen Kazakhstan, 12.11.2020)	
Where are the days when kulan roamed freely? (Egemen Kazakhstan, 20.12.2022)	
Where is the danger coming from? (Egemen Kazakhstan, 04.08.2023)	Where does the kulan roam?
Where does the reverse direction lead? (Egemen Kazakhstan, 18.07.2018)	(Bukhar Zhyrau)
If the nation's name is Kazakh, should the land's name not also be sacred? (Turkistan newspaper, 25.04.2019)	If the horse is called noble, should there not be at least one noble rider? (Bukhar Zhyrau)

Let us consider the headline presented in Table 2, *If the nation's name is Kazakh, should the land's name not also be meaningful?* At first glance, this sentence appears to introduce a discussion about Kazakh geographical names. However, its syntactic structure closely resembles the line from Bukhar Zhyrau's well-known poetic reflection, *Even if there are six in the nest, will not only one among them be truly capable?* Although the author does not preserve the original rhyme or metrical pattern, the rhetorical structure ending in *should it not be* reflects the stylistic model of Bukhar Zhyrau. Readers familiar with the stylistic features of zhyrau poetry readily recognize this parallel, and as a result, the headline acquires greater expressive weight and authority.

Similarly, the modern media expressions *How will a village survive without water?* and *How will the people survive without pasture and land?* represent contemporary transformations of Asan Kaigy's rhetorical question, *How will the kulan survive without its tail and mane?* Semantically, these transformed expressions preserve the original conceptual meaning, which emphasizes the impossibility of survival in the absence of essential conditions. In the original poetic context, the kulan symbolizes a living being inseparably connected with nature. In contemporary media discourse, this symbolic image is replaced by social and economic entities such as villages and communities, thereby adapting the traditional formula to modern realities.

The stylistic innovation of this transformation lies in the adaptation of a universal rhetorical model to contemporary social conditions. In the original poetic context, the figurative image symbolically conveys the impossibility of existence. In journalistic discourse, the same structural model is used to highlight specific economic and social problems, such as water scarcity and land shortage. Despite this shift in referential meaning, the linguistic and stylistic parallelism remains intact.

Likewise, Asan Kaigy's poetic reflection *In this era, who is truly destitute? The noble one in the white city is destitute* represents a classical example of traditional poetic thinking. Its artistic structure is based on repetition and parallelism. The repeated use of the word *destitute* at the end of each line creates compositional cohesion and emotional intensity.

In contemporary media discourse, the expression *In this era, the greatest disgrace is corruption* preserves the same structural principle. The phonetic parallelism created through the repetition of the suffix forming the words *disgrace* and *corruption* replaces the repetitive function of the key lexical element in the original poetic structure.

At the semantic level, the transformation is equally evident. For Asan Kaigy, the concept of destitution symbolized the erosion of traditional values and moral order. In contemporary media discourse, the pairing of *disgrace* and *corruption*

refers to a concrete social problem that hinders societal development. Thus, the traditional poetic structure is preserved, while its semantic content is adapted to reflect modern social realities.

Similarly, Kaztugan Zhyrau's historically charged line *Ancestral land where my noble people once settled* is reinterpreted in contemporary media headlines such as *The people who have reached their land*, preserving the structural and emotional resonance of the original while adapting it to a modern national context.

The aphoristic line by Sherniyaz Zharylgasuly, *What is the use of flowing water if it cannot quench thirst?*, is likewise transformed into modern journalistic expressions such as *What is the use of gold mines if they do not benefit the people?* and *What is the use of the blue dome if prayer is not performed?* In these examples, the structural parallelism based on the rhetorical question *What is the use?* is preserved, while the semantic content is adapted to contemporary social, economic, and spiritual concerns.

The poetic reflection by Dospambet Zhyrau, *Oh Ak Zhaiyk, when will the day come when horses roam freely?*, is similarly transformed into modern expressions such as *Oh Bidayik, when will the day come when distant paths can be reached?* and *Where are the leaders who will govern the nation?* In these cases, the traditional poetic structure becomes a figurative instrument for expressing political and social concerns.

Likewise, Bukhar Zhyrau's line *Do not say the barren steppe will never flourish, nor that the kulan will never roam there* is revitalized in contemporary media discourse in expressions such as *When will the kulan roam the barren steppe?* and *Do not say danger will not arise*. These examples demonstrate that ethnopoetic structures preserved in collective cultural memory continue to function as powerful expressive and pragmatic resources in modern journalistic language.

V. CONCLUSION

In conclusion, language is the primary indicator of a nation's spiritual essence and cultural memory. The results of this study demonstrate that the transformation of linguocultural units in contemporary media discourse reveals national worldview and cultural codes at a renewed level. The use of mythological elements, proverbs, aphorisms, and stable structures derived from zhyrau poetry with new semantic content in journalistic language is grounded in their established position within collective cultural memory. This phenomenon provides readers with cultural and cognitive orientation, enables the figurative representation of social issues, and enhances the pragmatic impact of media texts.

Ethnopoetic codes form the cultural and cognitive foundation of communication in the media space and respond to the spiritual demands of modern society. They are not merely poetic relics of the past but function as mechanisms that revitalize national worldview and strengthen ideological and aesthetic influence in the contemporary information environment. Therefore, the comprehensive study of linguocultural units and ethnopoetic codes makes a significant contribution to the development of anthropocentric research directions in Kazakh linguistics.

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