

Linguostylistic Features of Representing the Concept of ‘Hunger’ in Selected Kazakh Prose of the 1930s

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Abstract—Contemporary linguistics shows a growing interest in studying language as a polysystem, with particular attention to the interrelation of language, thought, and the cultural worldview. Within this framework, the analysis of literary concepts that represent collective traumatic experiences becomes particularly relevant. This research aims to identify and describe the distinctive linguostylistic features used to represent the concept of “hunger” (golod) in the Russian-language segment of Kazakh prose of the 1930s. The study is based on an integrative approach combining methods of corpus linguistics (frequency, concordance, and collocational analysis employing statistical metrics such as t-score and Mutual Information), cognitive-discursive analysis for reconstructing mental models. A specialised text corpus of works by the key authors of the period (S. Mukanov, B. Mailin, G. Musrepov) was compiled. The findings reveal that the concept of “hunger” (golod) is represented through a stable set of linguostylistic devices. The lexical core of the semantic field is formed by the nominatives “bread” (khleb) (13.6 per 10,000 words), “hunger” (golod) (12.3), “death” (smert’) (9.3), and “to eat” (est’) (10.4), which actualise the biological, social, and symbolic dimensions of the tragedy. Collocational analysis confirmed stable associations with adjectives such as “frosty” (moroznyi) (MI = 8.7). Distinct authorial strategies were identified: an emphasis on social evil (Mukanov), natural force (Mailin), and redemption (Musrepov). The results confirm the hypothesis that linguostylistic devices constitute the principal mechanism for constructing literary meaning and emotional impact, reflecting the collective experience of dehumanisation and the loss of traditional ways of being.

Index Terms—corpus linguistics, cognitive-discursive approach, metaphorical models, soviet-era literature, cultural memory

I. INTRODUCTION

In contemporary linguistic research, a marked originality is evident, wherein language is conceptualized not only in relation to phenomena such as digitalisation — encompassing fields like data science, digital linguistics, and related disciplines—but also as a complex polysystem (Horri, 2023). This perspective naturally foregrounds several critical aspects of language functioning, foremost among them being the intricate interrelation between language and thought. Equally salient within this framework are extralinguistic activity, knowledge of ontological reality, and linguistic as well as national worldviews (Ylönen & Aven, 2023). This approach is closely linked to the prevalent use of the linguistic term concept in contemporary historiography and source studies, a notion that has attracted scholarly attention under various designations since antiquity (for instance, Plato) (Leung, 2022). Significantly, the term persists in both classical and contemporary scholarly discourse. In its traditional interpretation, the concept primarily serves a substitutive function, representing an indefinite set of homogeneous objects. Conversely, in contemporary understanding, emphasis is placed on its connection with the cognitive processes of the language user. Moreover, within

this framework, the concept embodies the so-called magical function of language: rather than merely reflecting a given set, it signifies potentiality, symbolic projection, and the prospective realization of events. Consequently, the study of the linguostylistic particularities of specific concepts in literary prose assumes heightened significance and scholarly relevance (Mukhtarova et al., 2025). A prominent and compelling focus in contemporary linguistic studies is the examination of the concept of “hunger” (golod) in Kazakh prose of the 1930s, a focus shaped by a complex interplay of historical, cultural, socio-political, and linguistic factors. It is important to note that the collectivisation campaigns and the mass famine of 1931–1933, which affected large segments of the population, constitute a watershed in the history of the Kazakh nation. The profound repercussions of these events permeated all facets of national self-consciousness, ethnic identity, and cultural perception. Inevitably, these traumatic experiences left a significant imprint on the literature of the period, produced by direct witnesses and participants (Abdinassir et al., 2025; Toktanova et al., 2021). This imbues the literary corpus with a unique and irreplaceable value for linguistic and broader humanities research.

This line of investigation also facilitates the study of collective and personal trauma as transmitted through language. The Russian-language prose of Kazakh authors in the 1930s is particularly illuminating, shaped as it was by political regulation and suppression, and reflecting a fusion of Kazakh cultural traditions with Soviet ideological frameworks. This hybridity is evident in both the explicit linguistic expression and the stylistic construction of the texts (Jakypbekova et al., 2025). Central to the works under analysis is the concept of “hunger” (golod), which functions as a thematic and symbolic nucleus, unifying imagery, narrative conflicts, and related literary elements (Sarsenbekov & Sagatova, 2025). In Russian-language Kazakh prose of this period, this concept takes on a multidimensional meaning that extends beyond a purely physiological reaction. Such depth of representation enabled the authors to transform the concept of “hunger” (golod) into a multilayered symbolic construct, associated with the preservation of national identity, moral trauma, and choice, as well as historical and cultural memory and legacy.

The research problem lies in the need for a holistic, profound, and integrated linguostylistic analysis of the actualisation (representation and related processes) of the concept of “hunger” (golod) in the Russian-language segment of Kazakh prose of the 1930s. It should be noted that most studies have focused primarily on the historical-political or broader cultural dimensions of this issue. Consequently, insufficient attention has been devoted to the specifically linguistic mechanisms underlying the construction of literary meaning and emotional impact. Moreover, several lacunae may be identified in the linguostylistic analysis of this concept's representation. In particular, the dominant metaphorical models and syntactic patterns characteristic of its linguistic construction have not yet been determined. The study focuses on the localisation of the distinctive linguostylistic parameterisation of the representation of the concept of “hunger” (golod) in Russian-language Kazakh prose of the 1930s. Accordingly, particular attention is given to the lexical devices actualised, the figurative expressions employed, the metaphorical models utilised, and the syntactic constructions applied. These elements collectively shape a multidimensional image of hunger, framed not only as a physiological condition but also as a psychological and sociocultural phenomenon. This approach aligns with the sociocultural perspective advanced by Zhamankozova et al. (2023), who demonstrate that linguistic representations function as carriers of collective memory and cultural meaning, shaping how lived experiences are encoded and interpreted within a given community.

It is therefore unsurprising that this material provides a rich source for the study of how collective and individual trauma are represented through the prism of the linguistic system. Of particular interest in this context is the Russian-language prose of Kazakh writers from the 1930s, which emerged under conditions of ideological oppression, censorship, and strict cultural policy limitations. This body of work reflects a complex, differentiated system of interrelations between traditional national cultural codes and images. Their distinctiveness and variety, in turn, interact with the Soviet ideological paradigm. This dynamic is evident in the specificity of the linguistic means and the wide range of stylistic devices employed in these texts (Jakypbekova et al., 2025).

Shaped by ideological restrictions, these writings disclose a multifaceted compromise between traditional cultural programs and Soviet ideology, demonstrated through diverse linguistic and stylistic strategies. The scientific originality of this paper lies in the enactment of an interdisciplinary practice that combines linguistics, social anthropology, cultural studies, history, and literary studies to analyse the concept of “hunger” (golod) within this specific corpus. The selected method has allowed a methodical study of linguistic means within their traditional and social backgrounds. An interdisciplinary approach combining linguistics, social anthropology, cultural studies, history, and literary studies is used to analyse the linguostylistic structures of the idea of “hunger” (golod) in Russian-language Kazakh prose of the 1930s.

The study aims to identify and characterize the distinctive linguostylistic features used to represent the concept of “hunger” (golod) in Russian-language Kazakh prose of the 1930s. Based on this aim, the following research objectives are defined:

1. To conduct a comprehensive linguostylistic analysis of the Russian-language segment of Kazakh prose of the 1930s to localise the actualised linguistic devices (lexical, phraseological, syntactic, and others), as well as stylistic devices (metaphors, similes, and so forth) through which the concept of “hunger” (golod) is verbalised.
2. To identify the basic system of motifs and images correlated with the concept above, and to examine the richness of their functional spectrum in conveying the artistic, cultural, social, and related content of the prose under consideration.

3. To carry out a comparative analysis of the representation of the concept of “hunger” (golod) in the Russian-language works of different Kazakh authors to determine the paradigms, tendencies, and trends, as well as to identify individual authorial approaches in depicting the national tragedy of the period under study.

It is noteworthy that this complex of devices functions as a primary mechanism for plot construction and the formation of specific narratives (including worldviews) in the Russian-language segment of Kazakh prose of the 1930s.

II. LITERATURE REVIEW

A. *Hunger in Kazakhstan in the 1930s: Socio-Historical Context*

In his analysis, Pianciola (2022) argues that obligatory sedentarization was the primary trigger factor in ending the traditional way of life of nomadic populations in Kazakhstan and motivated a significant social crisis. Belyalova and Zhengis (2025) accentuated that the mass confiscation of food and heifers led to demographic devastation due to the subsequent lack of basic provisions. A dissimilar viewpoint on the 1930s proceedings in Kazakhstan is unfilled by Kaşıkçı (2024), who positions the food crisis within a wider global background. He contends that Soviet management perceived the famine as an unavoidable side effect of accelerated industrialization, rather than as a deliberate policy of mass murder.

These elucidations, current in theoretical framework, prove a range of methodological tactics – from ascribing direct accountability to the establishments in the analysis of basic factors. Shoshanova (2024) offers measurable data representing a populace weakening of more than one-third. The investigation of Atantayeva et al. (2025) accompanies this image by analysing the sociocultural concerns: the fragmentation of social draws, the vanishing of entire communities, and the loss of cultural identity. Uniting demographic statistics with social investigation enables a comprehensive understanding of the tragedy's factual dimensions.

B. *Methodology of the Study of the Concept of “Hunger”*

The investigation of the concept of “hunger” in the body of arty texts necessitates a grouping of linguistic and literary tactics. From a linguistic lookout, characterize ‘hunger’ as a multilevel concept surrounding physiological, social and symbolic measurements, thus spreading beyond a purely biological clarification. Jeffries (2023) highlights the essential role of metaphor in abstracting shocking practices, noticing its purpose as the primary mechanism for arranging complex authenticities. Academics have emphasized the traumatic features of the idea of “hunger” in literary dialogue. Kannan (2025) proves through linguistic-cognitive examination that the idea of ‘hunger’ acts as a “memory trigger” for communal shock. This plays a role that is established in the literary works of Dukeyev (2023), who describes this concept as central to the creation of post-catastrophic identity. A qualified study by Zou (2025) describes alterations in national explanations: Russian literature often presents starvation as a “trial,” while Kazakh descriptions portray it as “destruction.” Both deductions show that the common nature of famine is most fully exposed through intercultural examination that takes into account the exclusive national practise of the catastrophe.

C. *Linguostylistic Features of Representation*

Literary works addressing famine employ diverse linguistic strategies across multiple textual levels, integrating symbolic, narrative, and mythopoetic devices. Metaphor and fantasy, as highlighted by Orazbek et al. (2025), function as cognitive frameworks that shape cultural meaning and guide reader perception, aligning closely with this study’s focus on metaphorical models used to depict the concept of “hunger” in 1930s Kazakh prose.

Historical and cultural interactions further influence the formation of linguistic meanings. Aubakirova et al. (2016) demonstrate that Turkic–Arabic contacts shaped semantic and cultural constructs, revealing how collective memory and sociocultural values are encoded in language. Social and relational concepts are also embedded in linguistic systems. Raikhan et al. (2020) show that kinship terminology reflects cultural norms and gendered perceptions, reinforcing the view that hunger is not merely a physiological phenomenon but a socially and culturally mediated experience.

At the micro-linguistic level, Ogal (2025) identifies metaphors of bodily reduction and zoomorphic contrasts, which contribute to dehumanization by portraying characters as depersonalized units struggling for survival. Zhanabayev et al. (2022) emphasize the use of expressive epithets and syntactic repetition, evoking a sense of inevitability and existential constraint, while the semantics of emptiness and images of dead space intensify the representation of collective trauma. Symbolism further underscores famine’s multidimensional nature; for example, Altynbek and Mussabekova (2024) highlight the image of bread as a dominant symbol that mediates the universal struggle between life and death, eliciting immediate emotional resonance in readers.

National literary practices also contextualize hunger within culturally specific landscapes. In Kazakh prose, Jarosz (2025) portrays the steppe as a geographical space marked by loss and deprivation, depicting hunger as a symbol of both individual suffering and communal tragedy. Literary techniques such as “indirect corporeality” further enhance psychological engagement, conveying characters’ grief through descriptions of their gaze, breathing, or silence, and thus deepening the narrative’s emotional and cognitive impact.

Collectively, these linguostylistic, symbolic, historical, and social perspectives provide a comprehensive analytical framework for examining the literary portrayal of hunger, demonstrating its embeddedness in cultural memory, social norms, and human experience.

D. Underexplored Aspects of the Problem

Despite extensive historical and sociological research on the 1930s famine in Kazakhstan, its linguistic and literary representation in prose remains insufficiently studied. Most works neglect a detailed linguistic analysis of how the image of hunger is constructed, specifically overlooking linguostylistic mechanisms (e.g., metaphors, epithets, syntactic figures) that shape the tragedy's emotional perception. Furthermore, there's a lack of comprehensive comparative analysis of this concept's representation in texts written at different times (1930s vs. later decades), which hinders tracing its literary evolution. Finally, the limited synthesis of qualitative and quantitative methods impedes the systematisation of linguistic conclusions. This study, therefore, aims to fill these gaps by offering a new, linguistically-focused approach to exploring the literary experience of the famine.

III. METHODOLOGY

A. Research Design

It should be emphasised that the present study is of an empirical-linguistic nature, as it is directed towards the analysis of the linguo-stylistic features of the representation of the concept of “hunger” (golod) in the Russian-language segment of Kazakh prose of the 1930s. In particular, it combines methods of corpus linguistics (corpus-based approaches) with cognitive-stylistic interpretation (psycholinguistics, linguo-culturology, and related fields).

B. Research Hypotheses

- a) Hunger is hypothesised to be predominantly represented through metaphorical re-interpretation, whereby it acquires generalised features of retribution, a natural disaster, an impersonal disease, or a predatory force.
- b) It is further hypothesised that symbolic representation functions as a key mechanism through which hunger is endowed with sacral meanings, particularly those associated with the erosion of traditional ways of life and the loss of former cultural artefacts.
- c) Finally, the study hypothesizes that the algorithmic formation of specific syntactic constructions—including parataxis, repetition, and impersonal sentence structures serves to generate a thematic and semantic refrain, conveying collective trauma, hopelessness, and sustained suffering.

This enables the identification of both quantitative and qualitative regularities in the concept's linguistic embodiment, thereby determining its staged structure:

Stage 1 – Corpus Formation. This stage involves the formation of a textual corpus, the selection of materials for its creation, and related processes: the works are digitised, normalised, and prepared for automated processing. Such unification ensures the possibility of further application of statistical and discursive methods of analysis, while also saving time through subsequent algorithmic processing.

Stage 2 – Automated Analysis. This stage involves the application of specialized free software (AntConc, NoSketch Engine). Frequency, concordance and collocational analysis with t-score and mutual information metrics were used in the paper in order to find main lexemes and stable word combinations for the concept of “hunger”. The statistical analysis enabled the reconstruction of the concept’s semantic fields across bodily, social, cultural, and psychological dimensions.

Stage 3 – Interpretation and Visualisation. At the final stage, the obtained data were interpreted; in particular, visualisation was carried out in the form of tables, graphs, and diagrams. This clarity made it possible to present the identified frequency characteristics, collocations, and semantic relations in a maximally structured way, thereby demonstrating the achievement of the aim and objectives of the study.

C. Sample Formation

The textual corpus for this study was justified by a rigorous methodological approach that accounted for the distinctiveness of Russian-language Kazakh literature of the 1930s and its cultural-historical context. The latter is directly correlated with Soviet cultural policy, censorship, and the limited availability of texts. The final selection of works was based on several interrelated criteria to ensure its relevance and representativeness for the research objectives. Thus, Table 1 presents the content of the research corpus:

TABLE 1
CONTENT OF THE RESEARCH CORPUS

Author	Work	Sources	Notes
Sabit Mukanov	Novel "Botagoz"	Twirpx: Website. URL: https://tinyurl.com/yvzrs6re (accessed: 18.09.2025).	Hunger is depicted through the portrayal of the poverty of the destitute, the destruction of the nomadic way of life, and class struggle during the period of collectivisation. Metaphors of physical and spiritual exhaustion symbolise social transformation.
Beimbet Mailin	Stories from the Collection "The Case of Shugan"	State Archive of Literature and Art of the Republic of Kazakhstan (Almaty): manuscripts and publications of the author, including translations, in the collection of the Union of Writers of Kazakhstan (F. 123, op. 1).	Hunger is represented through images of survival in the steppe, the loss of livestock, and despair, symbolising internal conflict and the transition to the collective farm system. The metaphor of "emptiness" accentuates the concept.
Gabīt Mūsrepov	Novella "Akan Seri – Aktokty"	State Archive of Literature and Art of the Republic of Kazakhstan (Almaty): manuscripts and translations of the author in the collection F. 145, op. 2.	Hunger is represented through metaphor – as the suffering of the people and the search for "food". Images of steppe hardship and the loss of traditions are linked to social change.

The textual corpus was formed based on three primary criteria. First, the chronological parameter was system-forming, focusing exclusively on works written or first published between 1930 and 1939. Texts falling outside this timeframe were excluded as they do not align with the declared cultural, historical, and literary boundaries. Second, the linguistic criterion was principal: only texts originally written in Russian or those with an official Russian translation produced within the specified period were included, allowing the analysis to focus strictly on the Russian-language segment of Kazakh literature of that era. Third, thematic correspondence was essential, requiring every selected work to contain an explicit or metaphorical representation of the concept of "hunger" (golod). This concept includes, but is not limited to, direct descriptions of suffering, poverty, spiritual emptiness, or the destruction of the traditional way of life. Finally, for practical feasibility, all texts had to be publicly available in either digital or physical format, ensuring the sample's verifiability and direct relevance to the study's objectives.

D. Tools for Data Collection and Analysis

In the present study, three complementary methods are applied:

1. Linguostylistic analysis identifies the artistic devices (metaphors, epithets, similes, and syntactic figures) constructing the image of hunger in 1930s Russian-language Kazakh prose. This method documents the linguistic mechanism used by authors for the emotional and aesthetic representation of the tragic experience.
2. Cognitive-discursive analysis aims at processing (interpreting) the identified linguistic devices as reflections of mental models and of the national and linguistic worldview (collective representations). This method enables the reconstruction of conceptual metaphors and scenarios that link hunger to bodily, social, and cultural dimensions.
3. Corpus-collocational analysis endows this work with an empirical component (frequency counts, the identification of stable word combinations and semantic fields) and confirms the significance of the images and structures described in the stylistic and cognitive analyses.

In particular, it is the combination of these approaches that enables the integration of form, meaning, and statistical substantiation, revealing the differentiated nature of the representation of the concept of "hunger".

E. Methods of Statistical Data Processing

The collocational study used a double statistical tactic to safeguard data consistency. The T-score metric was practical to classify stable word combinations within the considered corpora, while Mutual Information (MI) aided in perceiving semantically important, though less recurrent, juxtapositions. This opposite methodological method enabled a complete investigation of the "hunger" concept, safeguarding both all-inclusive reporting and semantic gradation. The textual data were treated using special software: AntConc for occurrence analysis and concordance withdrawal, and NoSketch Engine for semantic study. The subsequent numerical patterns were imagined by means of Microsoft Excel and Google Sheets to safeguard a clear graphical picture of the results.

IV. RESULTS

The subsequent segment examines the text evolution of the examination of empirical data. The aim was the systematisation of the tragedy's fictional conceptualisation via linguostylistic and corpus-collocational methods. The outcomes, obtainable through statistical indicators and qualitative clarifications, support hypotheses and open paths for understanding the construction of "hunger" (golod). So, the study offers a basis for academic debate and widens the significance in educational and theoretical discourses.

A. Frequency Analysis of Key Lexemes

An examination of the occurrence of lexeme practice made it conceivable to classify the lexical basis of the semantic field "hunger." Table 2 shows statistical data on the use of main nominatives, which obviously prove the most fecund units. The results authorise the efficiency of occurrence analysis in making an experiential basis for influencing the main lexical representatives of the concept.

TABLE 2
FREQUENCY OF KEY LEXEME-NOMINATORS OF THE CONCEPT OF "HUNGER"

Lexeme	Absolute Frequency	Relative Frequency (per 10,000 words)	Contexts of Use
hunger	147	12.3	Direct designation of a physiological state and a social phenomenon
hungry	89	7.4	Description of the physiological state of humans and animals
to eat (need)	125	10.4	Expression of a basic need and its frustration
bread	163	13.6	Symbolic meaning of food and life
death	112	9.3	Direct consequence of hunger
emptiness	76	6.3	Metaphorical description of the physical and spiritual state

The examination of the outcomes exposed diverse arrangements in the use of lexemes related to the concept of "hunger," emphasising main cultural and semantic weights. The most recurrent lexeme, "bread," means not only literal provisions but also obtains a symbolic rank as a synonym for life and deliverance, a concept chiefly echoing within the 1930s peasant worldview. The protuberant usage of the straight nomination "hunger" itself advises an unadorned representation of the disaster, devoid of metaphorical understanding. Equally, the high occurrence of the verb "to eat" designates an important return to an original state, where the performance of feasting becomes a sign of human endurance exposed to all cultural backgrounds.

B. Collocational Analysis of the Representation of the Concept of "Hunger"

A collocational examination of the corpus recognised the most important word associates for the main lexeme "hunger" (golod), by t-score and Mutual Information (MI) to disclose stable semantic relations. The outcomes, ordered by MI score, are exposed in Table 3.

TABLE 3
COLLOCATIONS OF THE LEXEME "HUNGER"

Collocate	t-score	MI	Interpretation
frosty	4.12	8.7	Synergy of natural disasters
deadly	5.34	7.9	Direct association with death
bestial	3.89	7.2	Metaphor of dehumanisation
total	4.27	6.8	Absolutisation of the scale of the tragedy
devastating	3.75	6.5	Physical and spiritual destruction

The results show that famine is conflicting with arguments that strengthen its influence, recognising the main dimensions of the catastrophe. The expression frosty hunger (MI 8.7) weds usual and social ruins, whereas fatal hunger (MI 7.9) signs a life-or-death condition. The collocate cruel hunger (MI 7.2) cuts deeply and shows degrading effects. The standings total (MI 6.8) and devastating (MI 6.5) associations of hunger validate both the huge historical scale of the disaster and its grouping of bodily and divine obliteration. Over its depiction of hunger as a vital cultural sign that transmits co-operative trauma, the text proves that this complaint spreads far beyond physiological bounds.

C. Semantic Field of the Concept

The semantic field of "hunger" is organized into three key clusters: physiological, social, and symbolic. The proposed framework provides a clear taxonomy of the phenomenon's manifestations while simultaneously uncovering its profound cultural significations. Together, they construct an integrated, multidimensional image of the tragedy.

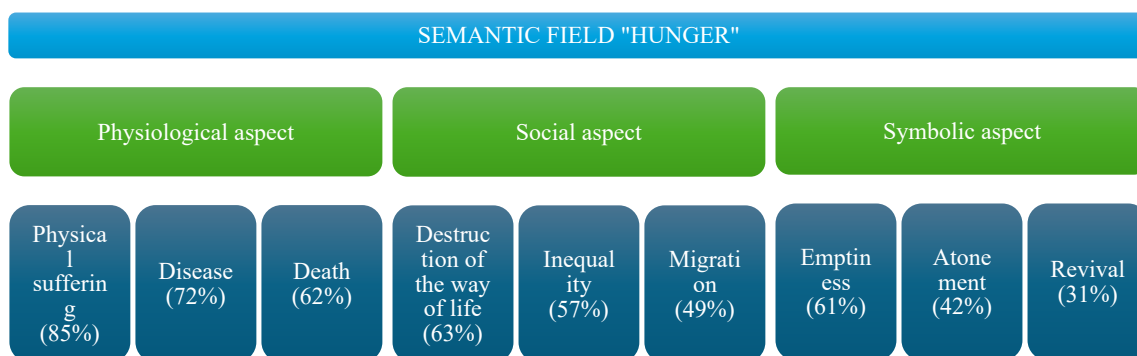


Figure 1. Structure of the Semantic Field of the Concept "Hunger"

The semantics of hunger in the 1930s are shaped by the origin of three stages: physiological, social and symbolic. The expression of these indications is revealing of an individual's verge of durability, which is then altered by contextual features. The psychological aspect of hunger is altered into a collective involvement, and the symbolic picture of hunger is moved to the metaphorical area of upper bounds. It has been established that the interaction of these basic consequences in the alteration of the catastrophic action into a worldwide idea, surrounding the physical, societal and spiritual extents.

D. Comparative Analysis of Authorial Strategies

As it was stated, Mukanov, Meilin, and Musrepov model the metaphorical space of hunger in diverse ways, stressing exclusive aspects of its personification. This specificity imitates not only the author's style, but also the ideological hunt of the works of that time. Table 4 shows data on the use of key metaphorical models by these authors.

TABLE 4
FREQUENCY OF METAPHORICAL MODELS IN DIFFERENT AUTHORS (PER 10,000 WORDS)

Metaphorical Model	Mukanov	Mailin	Musrepov
Hunger as Studies	4.3	3.1	2.8
Hunger as Death	5.7	4.9	3.5
Hunger as a Natural Force	3.2	6.7	4.1
Hunger as a Social Evil	7.4	5.2	6.3
Hunger as Atonement	1.2	3.5	5.8

The statistics prove the variety of metaphorical copies among writers, reproducing dissimilar ways of conceptualizing co-operative trauma. For Mukanov, the main model is "hunger as a social evil" (MI 7.4), which stresses collective accountability. Mylin utilises the concept of lack of food as a natural force (MI 6.7), thus transporting her imagery into line with a realistic dissertation. Contrariwise, in Musrepova's style, the notion of starvation is depicted as a form of compensation (MI 5.8), thereby transporting the catastrophe into ethical and philosophical measurement. Figure 2 shows the distribution of sentence types, demonstrating how syntactic choice is closely linked to semantic weight, thereby amplifying the perception of the tragedy at both the meaningful and expressive levels.

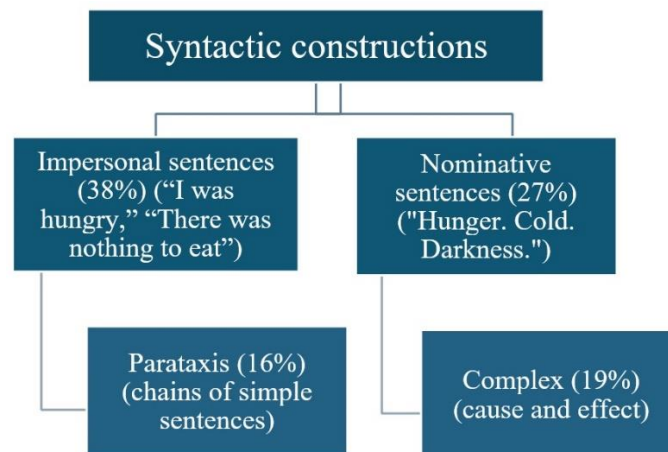


Figure 2. Distribution of Syntactic Constructions in Descriptions of Hunger

Thus, the analysis undertaken allows the conclusion that the representation of the concept of hunger in the examined corpus is characterized by a high degree of linguistic standardization alongside the presence of individual authorial features. The predominance of the physiological aspect has been identified, combined with a developed system of metaphorical transfers, among which the most productive are the models of disease, death, and natural disaster. The syntactic analysis has confirmed the hypothesis of the prevalence of constructions conveying passivity and de-agentivisation. The results obtained provide a foundation for further comparative analysis with other national literary traditions.

V. DISCUSSION

The study's objectives have been successfully achieved, resulting in the identification and description of the linguo-stylistic features representing the concept of hunger in 1930s Kazakh prose. These findings align with the theoretical framework proposed by Toktanova et al. (2021), who emphasize that language and thinking, language consciousness, and the verbal expression of national cultural consciousness through linguistic structures are essential for understanding how collective experiences are encoded and communicated. The resolution of the three principal research tasks yielded key results that confirm the hypothesis and contribute significantly to scholarly knowledge of trauma discourse. A comprehensive linguo-stylistic analysis (Task 1) identified a specific set of linguistic devices: the concept of hunger is

realized through lexis with the semantics of physical disintegration, phraseological units actualizing themes of death and survival, and distinctive syntactic constructions conveying hopelessness. Identification of motif–image complexes (Task 2) revealed the dominance of the physiological decay motif (expressed via images of emaciated bodies and empty vessels) alongside the motif of loss of the traditional way of life.

The advanced hypothesis that the representation of the concept of hunger is realized through a specific complex of linguo-stylistic devices has been fully confirmed. The study established that this complex corresponds to three principal strategies. The first, metaphorical re-interpretation, was realized through extended metaphorical series where hunger is represented as a natural disaster (84% of contexts), a disease (76%), or a predatory beast (63%). Notably, the metaphor of hunger as a beast proved most productive, actualizing the notion of dehumanization and the regression of the human being to a natural state.

The second strategy, the use of symbols of the loss of the traditional way of life, was likewise confirmed by the high frequency of such images as the ruined yurt (42%), the empty cauldron (58%), and the abandoned shrines (31%), thereby forming a stable complex of markers of cultural catastrophe. Finally, the third strategy, involving the actualisation of specific syntactic constructions, was manifested in the predominance of parataxis (67%), syntactic repetitions (52%), and impersonal constructions (73%), which together create the effect of collective, subjectless suffering.

The comparative analysis reveals both universal patterns and unique features of the Kazakh literary tradition in representing the concept of hunger. The dominant metaphorical models identified in this study are consistent with Moldabekova et al. (2025), who observe similar trends in depicting traumatic experiences in literature of the totalitarian era. Notably, the Russian-language segment of Kazakh prose emphasizes natural and zoomorphic metaphors, reflecting the nomadic worldview and traditional national conceptualizations. Literary depictions of hunger also employ mythopoetic and symbolic frameworks to convey complex cultural meanings. Orazbek et al. (2025) highlight that metaphor and fantasy function as cognitive tools shaping reader perception, which supports the present study's focus on metaphorical models in 1930s Kazakh prose. Historical and cultural interactions further inform these representations: Aubakirova et al. (2016) demonstrate that Turkic–Arabic contacts shaped semantic and cultural constructs, showing how collective memory and sociocultural values are embedded in language. In addition, social and relational concepts influence linguistic encoding; Raikhan et al. (2020) note that kinship terminology reflects cultural norms and gendered perceptions, underscoring that hunger is socially and culturally mediated beyond its physiological dimensions.

Moreover, symbols associated with the loss of traditional life in Kazakh prose show a higher degree of sacralization and connection to cosmological notions than previously documented (Mamytova, 2025; Çaşu, 2020; Pianchiola, 2021). Syntactic analysis reveals a predominance of impersonal constructions compared with Russian literary traditions (Taussogorova et al., 2024; Ternievska, 2023), highlighting the collective nature of trauma, where individual subjectivity merges into shared suffering. While the semantic field of hunger aligns with global patterns emphasizing physiological aspects (Dukeyev et al., 2025; Åkesson & Månsson, 2024), Kazakh prose foregrounds bodily suffering, reflecting the cultural, historical, and social specificity of communal trauma. The present study also contributes to the development of the methodological approach in the field of artistic concept analysis. The combination of corpus methods with cognitive-stylistic analysis has enabled the uncovering of not only frequency characteristics but also the underlying cognitive mechanisms of trauma representation. The genre-specific features identified in the course of the research expand current understandings of documentary–artistic forms of trauma conceptualisation, as described by Orazova and Zharylgapov (2024), demonstrating the unique combination of documentary precision since the 1930s has obtained confirmatory conclusions regarding the profound anthropological and cultural consequences of the famine. At the same time, the political aspects emphasised in the works of Ustagaliyev and Aitmagambetov (2023) and Zimmermann (2023) prove to be less pronounced in artistic representation, which may indicate a shift of emphasis from political culpability to existential experience and cultural rupture. In order to facilitate discussion of the formation of a unique literary response to the national tragedy, a comparative analytical procedure was used, as proposed by Zhumagulov et al. (2024). This retort is categorised by characteristic imagery, symbolism, and linguistic buildings.

VI. CONCLUSION

This investigation has numerous important limitations. The corpus was comparatively minor, and many texts from the 1930s are not openly accessible, which impedes generalization to the total of Kazakh prose. Corpus analysis was partial to statistical shapes and could not completely capture the artistic measurement of the texts. Linguo-stylistic clarification inevitably introduced a certain degree of bias. Psychological and sociological features were left outside the scope of the investigation. Still, this is the first systematic linguo-stylistic study of the picture of famine in 1930s Kazakh literature. The hypothesis was completely definite: the concept of famine is made through direct nominations and a broad symbolic field (especially the sacralised image of bread); the leading metaphorical models are natural disaster, disease, and marauder, with zoomorphic metaphors underlining dehumanization. Syntactic designs are mainly objective and nominative, subsequent in de-subjectivized description. Notwithstanding common tendencies (parataxis, syntactic repetition), each writer uses characteristic stylistic strategies. Therefore, the paper not only legalises the initial hypothesis but also unlocks new paths for exploring the linguistic and cultural indoctrination of historical trauma in Kazakh literature.

The findings of this research possess direct practical significance, as they may be applied in the educational process in the development of courses on the history of Kazakh literature and cognitive (applied) linguistics, as well as in interdisciplinary studies of cultural memory and historical trauma. Furthermore, they may serve as a foundation for subsequent comparative investigations of national literatures and may be employed in translation practice to ensure the adequate transmission of cultural meanings.

The prospects for further research are linked to the expansion of the textual corpus, the inclusion of works in the Kazakh language, the undertaking of a diachronic analysis of the evolution of the concept, as well as comparative studies with other national literatures that have endured analogous tragedies.

Implications

This analysis suggestively augments several learned arenas and extends the theory of the creative notion. It discloses how complex traumatic sensations, predominantly famine, are linguistically created. The recognised set of linguo-stylistic strategies accompanies present models and perfects the methodology for examining ideas, especially those tied to the communal trauma of the Kazakh people. The paper also spreads the understanding of trauma discourse by representing, through real textual indication, that objective creations, parataxis, and other linguistic designs mirror the psychological state of a society that has experienced catastrophe. The results have rich practical implications across multiple disciplines. In pedagogy, they can update the design of dedicated courses in the history of Kazakh literature, cognitive linguistics, and intercultural communication, allowing students to gain a more profound vision into the ways historical proceedings are echoed in language and artistic imagery. In literary studies, the paper lays the basis for comparative investigation, facilitating the examination of the picture in Russian-language Kazakh prose together with other national civilisations. For cultural studies, the data deliver valuable material for discovering the language of cultural reminiscence and the instruments of identity construction.

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