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THE ROLE OF ANAPHORA AND EPIPHORA IN EVOKING EMOTIONAL EFFECT IN HEROIC EPICS

This article provides a comprehensive account of the emotional and pragmatic functions of anaphora and epiphora in the poetic structure of Kazakh heroic epics. The study aims to determine the role of anaphora/epiphora in organizing epic pathos and rhythm, as well as in reader reception (emotional resonance, memorability, persuasion). Representative excerpts from epic texts were selected as material and subjected to poetic-stylistic analysis; methodologically, an open-ended survey was administered and respondents' free-text answers were thematically coded. The findings demonstrate that anaphora, through line-initial repetition, intensifies the opening impulse and produces a "leadership voice" effect, while epiphora, via line-final formulas, consolidates the message and prolongs emotional impact. Repetition enhances textual cohesion, rhythm, and euphony, creating mnemonic salience: in the survey, lines with repetition were described as "unforgettable" and "turning into slogans." Bringing together theoretical and empirical evidence shows that anaphora / epiphora serve as key instruments for activating national-cultural codes (spirit, unity, perseverance). The practical significance of the study lies in the systematic use of reception data in epic analysis; methodologically, it lays a foundation for future digital text analysis (positional-frequency analysis, automatic tagging based on rhythmic markers). Limitations include sample size and stratification parameters; future research should incorporate experimental designs and test the reception of repeated structures in translation through comparative assessment.

Keywords: anaphora, epiphora, poetic repetition, heroic epics, emotional impact, rhythm and intonation, linguopragmatics.

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Батырлар жырында эмоциялық әсер тудырудағы анафора мен эпифораның мәні

Мақалада қазақ батырлар жырының поэтикалық құрылымындағы анафора мен эпифораның эмоциялық және прагматикалық қызметі кешенді түрде сипатталады. Зерттеудің мақсаты – анафора/эпифораның эпикалық пафос пен ритмді ұйымдастырудағы және оқырман қабылдауындағы (эмоциялық резонанс, есте сақтау, сендіру) рөлін анықтау. Материал ретінде эпикалық мәтіндерден алынған репрезентативті үзінділер іріктеліп, поэтикалық-стилистикалық талдау жасалды; әдіс ретінде ашық сұрақтар форматындағы сауалнама қолданылып, респонденттердің еркін жауаптарына тақырыптық кодтау жүргізілді. Нәтижесінде анафора тармақ басындағы қайталаулар арқылы бастау екінін күшейтіп, «көшбасшы үн» әсерін туындататыны; эпифора тармақ соңындағы формулалар арқылы ойды түйіндеп, эмоциялық әсерді ұзартатыны дәлелденді. Қайталама тәсілдері мәтіннің когезиясын, ритм мен әуезділігін күшейтіп, мнемоникалық ілігу тудырады: сауалнамада қайталамасы бар тармақтар «ұмытылмайды», «ұранға айналады» деп бағаланды. Теориялық және эмпириялық деректерді тоғыстыру анафора / эпифораның ұлттық-мәдени кодтарды (рух, бірлік, табандылық) белсендіруде маңызды құрал екенін көрсетеді. Зерттеудің практикалық маңызы – эпикалық мәтіндерді талдауда қабылдау деректерін жүйелі қолдану, ал әдістемелік маңызы – болашақта сандық мәтінтану (позициялық-жиілік талдау, ритмдік маркерлер бойынша автоматты белгілеу) бағыттарын енгізуге негіз қалайды. Шектеулер ретінде іріктеме мен стратификация параметрлері аталып, келешек зерттеулерге эксперименттік дизайн және аудармадағы қайталамалардың әсерін салыстырмалы қабылдау арқылы тексеру ұсынылады.

Түйін сөздер: анафора, эпифора, поэтикалық қайталау, батырлар жыры, эмоциялық әсер, ритм және интонация, лингвопрагматика.

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Значение анафоры и эпифоры в создании эмоционального эффекта в казахском героическом эпосе

В статье комплексно описываются эмоциональные и прагматические функции анафоры и эпифоры в поэтической структуре казахского героического эпоса. Цель исследования – определить роль анафоры/эпифоры в организации эпического пафоса и ритма, а также в читательском восприятии (эмоциональный резонанс, запоминаемость, убеждающее воздействие). В качестве материала отобраны репрезентативные фрагменты эпических текстов, проведён поэтико-стилистический анализ; методически применена анкета с открытыми вопросами, свободные ответы респондентов подвергнуты тематическому кодированию. Полученные результаты показывают, что анафора (повтор в начальной позиции строки) усиливает начальный импульс и формирует эффект «лидирующего голоса», тогда как эпифора (повтор в финальной позиции) логически завершает высказывание и продлевает эмоциональное воздействие. Повторы усиливают когезию текста, ритм и эвфонию, создавая мнемонический эффект: в опросе строки с повтором оценивались как «не забывающиеся» и «превращающиеся в лозунг». Сопоставление теоретических и эмпирических данных показывает, что анафора / эпифора являются важными средствами актуализации национально-культурных кодов (дух, единство, стойкость). Практическая значимость – в систематическом использовании данных читательского восприятия при анализе эпоса; методологическая – в создании основы для цифрового текстового анализа (позиционно-частотный анализ, автоматическая разметка по ритмическим маркерам). К ограничениям относятся объём выборки и параметры стратификации; в дальнейшем целесообразно использовать экспериментальные дизайны и проверять восприятие повторов в переводе на основе сравнительной оценки.

Ключевые слова: анафора, эпифора, поэтический повтор, героический эпос, эмоциональное воздействие, ритм и интонация, лингвопрагматика.

Introduction

One of the ancient legacies that has been kept in people's memory for centuries and passed down from generation to generation is the heroic tradition. These works differ both in their scope and in their historical and cultural weight; The formation of several options, depending on the speaker's skills in each region over time, suggests that the epic tradition remains a living part of cultural memory. Most importantly, the song has a special effect on the listener: it not only tells a story, but also revives the collective memory, evokes a strong emotional response, revives common values.

Among the poetic laws that make up the core of the epic style, repetition occupies a special place. This is a repetition of the melody and intonation of oral performances, making it easier to remember the text and attracting listeners. Anaphora and epiphora are among the most frequent forms of repetition in epic discourse. Anaphora – in consecutive repetitions at the beginning of the element, the pace at the start, accelerates the pace at events and creates emphatic intonation. Epiphora is a continuous repetition from the end of the subject, generalizing, and its act forms a “long train”, and gives a melodic end. their combined effect shapes the rhythm and expressive

structure of the epic text and emphasizes the magnitude, speed of speech, and overall uniform power of the characters. At the same time, anaphora and epiphora provide the aesthetic beauty of the song, «the power of persuasion, emotional resonance and pragmatism of the mnemonic effect.

However, we note the influence of these approaches in epic texts mainly through poetic descriptions. Empirical sources rarely identify specific emotional mechanisms that are memorable for the perception of listeners / readers. This article systematically analyzes the anaphora and epiphora from epic samples and reviews their emotional and practical activity using the reader's free answers. Thus, the combination of poetic tradition and perceptual experience shows how poetic repetition of a heroic song activates the national cultural code and promotes the idea of soul and unity.

Materials and methods

The songs “Kobylandy batyr” and “Alpamys batyr” were taken as research materials. Domestic works on folklore poetics and pagan traditions and modern linguostylistic studies characterizing the emotional pragmatic effect of repetition were taken as a basis to clarify anaphora and epiphora. This

literary base served as proof of the genre nature of formal repetitions and their influence on perception.

Poetic stylistic analysis has been used to reveal the structural functions of anaphora and epiphora. The positions of repetitions at the beginning and end of the paragraph, the effect on rhythm and intonation, and the strengthening of text cohesion are described. Pragmalinguistic interpretation has been used to explain the effect of repetitions on the mnemonic coupling of emotional resonance and the power of persuasion. A survey based on open-ended questions was conducted to assess respondents' perception. Respondents responded freely to two representative statements. Responses were coded by inductive-deductive thematic analysis and matched to textual observations. These approaches were chosen to confirm the role of anaphora and epiphora in organizing epic pathos and rhythm, as well as their real impact on reading practice.

Literature review

In scholarship devoted to epic poetics and the formal organization of folklore, repetition is generally understood as one of the principal mechanisms through which heroic discourse acquires rhythm, solemnity, and emotional force. In the Kazakh tradition, this understanding is especially relevant because heroic epics are not only literary texts but also carriers of collective memory, value systems, and oral performance conventions. Research on Kazakh heroic poetry has shown that formulaic structures and recurring verbal patterns do more than repeat meaning: they intensify it, fix it in memory, and turn it into an epic accent. From this perspective, anaphora and epiphora should be seen not as peripheral stylistic ornaments but as central devices in the construction of epic pathos and in the preservation of national-cultural codes such as spirit, unity, and perseverance (Narymbet, 2020). This view becomes more precise when considered alongside studies of formulaic expression in Turkic oral poetry. Zh. Tuimebaev with co-authors argue that the formulaic component plays a decisive role in organizing both the style and the genre of zhyrau poetry. Their work suggests that repeated openings, repeated closures, and stable rhythmic patterns are not merely expressive embellishments but core principles of oral composition. In this sense, anaphora and epiphora function as parts of a broader formulaic system that regulates performance, preserves continuity, and supports memorability. Such a conclusion is particularly important for the study of heroic epics be-

cause it situates repetition within the living mechanics of oral tradition rather than within purely written stylistics (Tuimebaev et al., 2023).

A similar understanding emerges from comparative epic research. Abysova, analyzing Altai heroic tales, shows that repetition is essential to the compositional unity of heroic narrative and to the intensification of the hero's image. Repetition in epic discourse contributes to elevation, solemnity, and the gradual accumulation of emotional power. These observations are especially useful for the analysis of Kazakh batyr epics because heroic traditions across Turkic cultures rely on comparable devices of magnification and formulaic recurrence. In both contexts, repeated structures do not simply organize narrative sequence but also amplify the symbolic centrality of the hero, the horse, and the heroic act itself (Abysova, 2024). The folkloric dimension of anaphora and epiphora is also clarified in K. Khazanava's work on borderland folklore. She demonstrates that these figures are deeply embedded in oral traditional expression and operate as stable elements of collective communication. Her conclusions are theoretically valuable because they show that repetition is a conventional poetic norm of folklore rather than an occasional stylistic deviation. In oral texts, repeated beginnings and endings help audiences follow the narrative flow, retain key semantic points, and respond collectively to emotional peaks. Such a perspective is highly relevant to heroic epic, where performance, memory, and shared emotional participation are inseparable from textual structure (Khazanava, 2016).

If folklorists explain why repetition is so deeply rooted in oral discourse, linguistic and stylistic studies explain how it works at the level of textual form. E.I. Boichuk approaches anaphora, epiphora, and symproce from the perspective of grammatical rhythmization and demonstrates that repetition structures syntactic movement, stabilizes intonation, and generates rhythmic cohesion. This is particularly important for epic studies because it connects repetition directly with rhythm and discourse progression. In heroic epic, rhythm is not an external decorative feature but an organizing principle of reception. Repetition, therefore, is central to the way epic speech unfolds in time and to the way its solemnity is maintained across lines and episodes (Boichuk, 2017).

The expressive dimension of anaphora is further supported by Anduganova and Lobanov, who interpret it as an expressive syntactic device capable of strengthening semantic focus and rhythm. Although

their material is drawn from filmic discourse rather than heroic epic, their conclusions help broaden the theoretical understanding of anaphora as a structure that intensifies expression and guides audience attention. This is relevant because it allows anaphora in epic texts to be interpreted not merely as a formula of repetition but as a device that structures emphasis and creates a controlled trajectory of emotional perception (Anduganova & Lobanov, 2022).

The emotional and aesthetic functions of repetition are articulated most clearly in the work of O. Bilyk. Their study of lexical repetition in literary discourse shows that repetition increases emotional and aesthetic impact, strengthens textual cohesion, creates rhythm, and adds expressive colouring. Most importantly, they emphasize that anaphora and epiphora are especially effective in producing emotional resonance and in stabilizing the reader's attention. These conclusions are highly significant for the present topic because they directly support the assumption that repetition in heroic epics works simultaneously as a structural, emotional, and mnemonic device. In this sense, repetition shapes not only how a text is organized but also how it is felt, remembered, and interpreted by its audience (Bilyk, 2022).

A related but distinct line of inquiry concerns the pragmatic potential of repetition. H. Alisoy demonstrates that repetition may function as a means of cohesion, persuasion, and ideological reinforcement. Although her research is based on political rhetoric, the broader insight is highly transferable to epic discourse. In heroic epics, repeated structures can also serve to stabilize collective values, legitimize heroic action, and align the audience emotionally with the worldview of the text. Repetition thus becomes not only a poetic resource but also a pragmatic instrument, shaping audience response and reinforcing the social authority of the narrative (Alisoy, 2025).

The emotional and rhetorical effect of repetition is also strengthened when it interacts with other stylistic devices. Ismayilova, discussing the relation of hyperbole to language structure and methods of expression, shows that repetition acquires additional force when combined with intensifying figures and broader expressive patterns. This insight is useful for heroic epic because repetition in such texts rarely functions alone. It often works together with hyperbole, parallelism, and elevated diction, thereby amplifying pathos and emotional charge. Similarly, H. Stashko demonstrates that phonetic and syntactic stylistic means in discourse contribute to emotional

colouring and reception. Her conclusions help explain why repetitive structures in epic speech often create not only rhythm but also a powerful affective atmosphere (Stashko, 2018).

An important methodological shift in recent scholarship comes from digital humanities. M. Dubremetz and J. Nivre treat anaphora, epiphora, and chiasmus as identifiable rhetorical figures and demonstrate that anaphora and epiphora occur especially frequently in literary discourse. Their work is significant not only because it confirms the rhetorical salience of these figures but also because it shows that repetition can be approached systematically and quantitatively. Even though their study is computational rather than interpretive, it opens the possibility of extending the study of repetition beyond descriptive poetics into corpus-based analysis. This is particularly promising for heroic epics, where formulaic repetition could potentially be mapped in relation to position, frequency, and rhetorical prominence (Dubremetz & Nivre, 2018).

Within Kazakh scholarship, broader work on expressive means and linguopoetics also provides an important background. G. Mukhamedzhanova surveys the study of figurative linguistic devices in Kazakh linguistics, showing that expressive means have been widely classified and described. B. Muratbek, discussing linguopoetic issues in the tradition of Rabiga Syzdykova's scholarship, reinforces the significance of close stylistic attention to textual devices in national literary studies. These works are important because they establish a local methodological tradition for approaching repetition as part of poetic meaning-making. At the same time, they also make visible a limitation of much existing research: expressive devices are often described theoretically, but their actual reception by readers is less frequently examined empirically (Mukhamedzhanova, 2015; Muratbek, 2025).

However, despite the considerable body of research on anaphora and epiphora as rhythmic, folkloric, emotional, and pragmatic devices, their role in evoking emotional effect in Kazakh heroic epics has not been examined sufficiently from the perspective of reader reception. In particular, the interaction between poetic repetition and readers' emotional response, memorability, and persuasive perception remains understudied. Therefore, the present article is relevant in that it approaches anaphora and epiphora not only as formal elements of epic poetics but also as functional devices that shape emotional resonance in heroic discourse.

Results and discussion

In the Kazakh epic tradition, repetition is one of the main artistic instruments. In particular, anaphora and epiphora were formed as an important way of transmitting power, the emotional state of the hero, historical and cultural values. In the oral poetic tradition, anaphora and epiphora play an important compositional role. They structure the content of the poem, and sometimes even create favorable conditions for the performer-singer when improvising. For example, most epic songs use a 7-8 syllable dimension, which allows free development when describing a key episode. In this dimension of the poem, melody and rhythm are mostly sustained by repetition. Repeated forms, such as anaphora, epiphora, enhance the expressive harmony of the poem, decorate its emotional coloring, and evoke a strong feeling in the listener.

The main artistic activity of anaphora is the generalization and emphasis of thought. One word or phrase, repeating at the beginning of several lines, gives the poem a special rhythm and separates the same repeating image or concept. This, firstly, draws the listener's attention to the same repeated word; secondly, it increases the zest of poetic lines and gives the listener an emotional burden. The artistic activity of the epiphora is the refinement of thought and the completion of a specific characteristic, an excerpt from the poem. The same word or combination at the end of each paragraph enhances the final effect by repeating the same thought from multiple angles. Epiphoric repetition contributes to the fact that the heard thought is repeated in the ears of the listener and stored in his memory. In addition, the epiphora gives the poem a special musicality and contributes to the perception of the song as a single musical block.

As O. Bilyk note, anaphora and epiphora are used not only to create rhythm and textual cohesion but also to intensify emotional colouring, generate emotional effect, and strengthen the impact of the utterance on the reader. Repetition helps concentrate attention on key meanings, makes the statement more expressive, and increases its memorability. Our results confirm this tendency, since the respondents associated repeated lines with stronger emotional resonance, clearer mood formation, and easier retention in memory. In the context of heroic epics, anaphora and epiphora therefore function not simply as stylistic devices but as important means of shaping the listener's perception and reinforcing the overall emotional impression of the text (Bilyk,

2022). This observation is also consistent with the idea that repetitive structures in oral poetic discourse support memorability and help preserve the epic text in collective consciousness. As Zh.K. Tuimebaev and colleagues emphasize, formulaic components play an important role in organizing the style and genre of zhyrau poetry, which suggests that repetition functions as one of the key mechanisms of oral transmission and genre stability. In our material, this is reflected in the respondents' comments that repeated lines seemed easier to remember and sounded more powerful and complete. Thus, anaphora and epiphora in heroic epics not only intensify emotional effect but also contribute to the stability, recognizability, and oral transmissibility of the poetic text (Tuimebaev et al., 2023).

Consider two excerpts from the song “Kobylandy batyr” to show how anaphora and epiphora are used in the heroic song. The first example is a sample of epiphora. One of the sections of the song depicts the powerful movement of Taiburyl. At the end of each line of the shumak, the verb is repeated... .. out”:

*Құртқаның баққан Бұрылы
Жасқа толып, тай шықты,
Жалтырап маңдай ай шықты,
Тайдан құнан бұл шықты.
Тасқа тиген тұяғы
Көмірдей ойып, жанышпты
(Batyrlar zhyru, 2007, p. 56).*

Translation:

*The Turned-in Hoof of the She-Wolf's Foe
When it reached its year, the colt appeared,
With its forehead shining like the moon,
From the colt sprang the yearling.
The hoof that struck the stone
Carved and crushed it like charcoal*

In these lines, the an epiphoric repetition “тай шықты” a colt came out “ай шықты” the moon came out “бұл шықты” this came out was used three times. Although at first glance this is a simple repetition, it has a great artistic effect: firstly, the phrase... “шықты” (came out) and the maturation of the horse leaves a strong impression on the reader; secondly, there is an upward intonation of the hawk – “маңдайы айдай жарқырап” (moon-bright on the brow). Such a repetitive rhythm of epiphora suggests that stuffed animals grow quickly and have special properties. Thus, the expressive power of Taiburyl's image and his owner Kobylan stands

out in the work. The epic narrative (hyperbole) and epiphora through the image of the horse strengthen the spirit of courage. The second example is anaphoric repetition.

*Қамбар, өзің қолдасаң,
Қолдамайтын кім бар-ай!
Қазанға қайдан жол қылдың,
Қараман деген заңғар-ай!
Қала қоймас Бұрыл ат
Қатар шапқан жарыстан*
(Batyrlar zhyry, 2007, p. 57)

Translation:

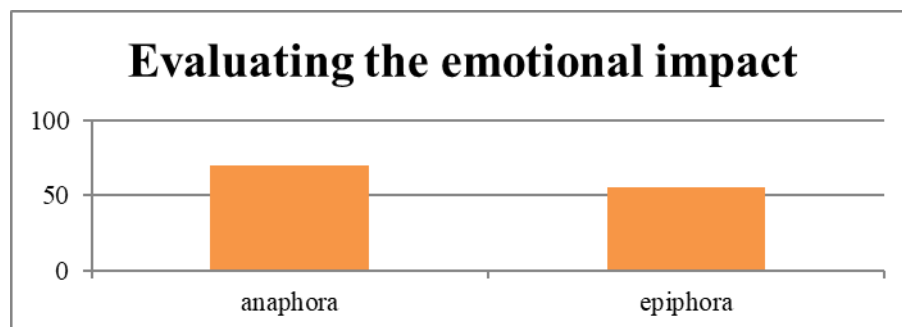
Kambar, if you stand by me,
Who would dare not lend support?
How did you ever make your way to Kazan,
Karaman, towering as a peak!
The dapple-grey Buryl steed won't be left behind,
In the race when galloping side by side.

This passage about Kambar batyr, combines two types of repetition – anaphora and epiphora. The words at the beginning of the items “Қамбар, өзің қолдасаң” Kambar, if you support me and “Қолдамайтын кім бар-ай!” Who wouldn't support (me)! combine with sound harmony and form an anaphoric repetition. This approach draws the listener's attention to the hero and gives him a special emphasis. Anaphora expresses confidence in the batyr and the hope of the people in high spirits. In addition, the rapprochement of “-ай” and clumps at the end of roads create an epiphoric effect. In particular, repetitions in the items “Қолдамайтын кім бар-ай!” Who wouldn't support (me)! “Қараман деген заңғар-ай!” Karaman, towering as a peak! generalize thought, increase deter-

mination, reliability. And the lines “Қала қоймас Бұрыл ат, Қатар шапқан жарыстан” Buryl the dapple-grey won't fall back when matched stride for stride symbolize strength and confidence in the victory in the dream of the people. In this passage, the anaphora serves as an appeal and trust to the hero, and the epiphora summarizes the thought and creates emotional pathos. The harmonious use of repetitions makes the lines of the poem rhythmic, effective. Psychologically, the personality of the hero is determined and evokes a sense of pride in the reader. Thus, with the parallel use of anaphora and epiphora, the artistic power of the text increases, which contributes to the exaggeration of the national spirit and idea.

In the “Results” section, we demonstrated the artistic function of anaphora and epiphora in the epic text using specific examples. We now move on to analyzing the questionnaire data to test these findings through reader perception. In this analysis, we perform a systematic comparison of textual analysis and reader opinions on criteria such as emotional repetition effect, persuasive power, memory level, and activation of national-cultural codes. Questionnaire answers allow you to determine how the role of anaphora will be perceived in increasing pathos and increasing the intensity of events, and epiphora in conclusion and stabilizing the effect. Possible connections with such factors as age, educational experience, genre interest are also considered, the main examples of the reader's reaction (inspiration, shock, voicing of the collective spirit) are characterized. Thus, in the next section, questionnaire data are used as a means of confirming or clarifying text observations, a comprehensive idea of the pragmatic-emotional impact of anaphora and epiphora is presented.

Figure 1
Evaluating the emotional impact

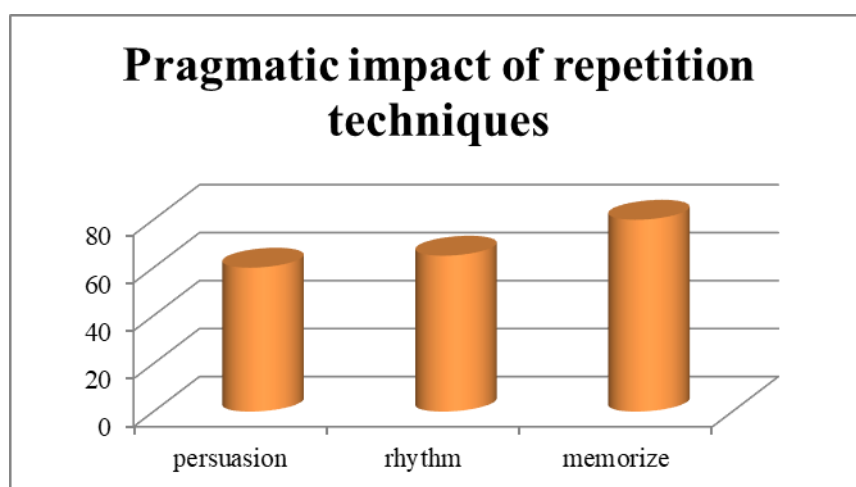


Note: Compiled by the author.

A preview of the personal data clearly demonstrated the general patterns of the reader's perception of anaphora and epiphora: most respondents characterize anaphora as a method that generates an impulse of an "intense, inspiring" beginning, and epiphora as a means of providing mental consolidation, prolongation of the effect. This intuitive assessment is fully consistent with the concepts of classical stylistics: in literary discourse, anaphora and epiphora strengthen the

emotional coloring of the text through repetition, give rhythm and dynamics, thereby facilitating the definition and perception of thought. It is emphasized that the strength of such an impact depends not only on the meaning of repeated words, but also on their intra-context location – return to close/long distances; enhances repetitive cohesion, increases expressiveness, systematizes the sequence of information transmission and enhances the mnemonic effect.

Figure 2
Pragmatic action of duplication methods



Note: Compiled by the author.

The "lightness of memory" reflected in the readers' responses is also consistent with theoretical observations. Repetition consolidates the integrity of the text, focuses attention on key words, and thereby increases the degree of emotional and aesthetic impact on the recipient. This tendency is emphasized in studies of lexical and syntactic stylistic devices, where repetition is interpreted as a means of intensifying emphasis and deepening the recipient's involvement in the text (Pashaei, 2024). Therefore, the fact that many respondents described repeated lines as unforgettable or slogan-like further clarifies the mnemonic role of repetition in heroic discourse.

The perception of anaphora as a "leading voice" may also be regarded as an expected result. Systematic repetition at the beginning of a line or sentence concentrates the attention of the listener or reader on one semantic centre, raises pathos and pace, and shapes the intonational profile of speech. This explains why anaphoric constructions in the selected

excerpts were often associated by respondents with inspiration, emotional uplift, and a sense of forward movement. By contrast, epiphora is perceived as a closing point because repetition in the final position secures emotional resonance and gives the utterance a sense of completion. At the structural level, both devices build an intonational contour that transfers into written form the melody characteristic of oral tradition. In this respect, the high evaluations of rhythm and melody given by respondents appear fully justified.

The emotional and rhythmic effect of repetition becomes even clearer when viewed in relation to syntactic organization. N. Kurbanova (2020) notes that expressive syntax, especially when connected with segmentation and stylistic arrangement, intensifies intonation and emotional force in speech. Although parcellation is not identical to repetition, both devices share an ability to create concentrated points of emphasis in discourse. In the epic ex-

cerpts examined here, repetition seems to function in a similar way by opening and closing emotionally charged segments of narration. This helps explain why respondents so often perceived repeated lines as complete, emphatic, and resonant. The text is remembered not only because it is repeated, but because repetition marks and structures emotional experience.

As for persuasiveness, the survey associated anaphora with the effect of a call and epiphora with the final emphasis of proof. This is pragmatically understandable because rhetorical repetition directs attention, reinforces judgment, and shapes the recipient's perception of significance. In this regard, repetition should be seen not only as a compositional pattern but also as a rhetorical strategy. The same conclusion may be drawn from studies that connect the power of repetition with the strengthening of lexical and syntactic expressiveness (Pashaei, 2024). Thus, in heroic epics, anaphora and epiphora function not merely as markers of poetic rhythm but also as devices that intensify value-laden meanings and guide the audience toward a desired emotional response.

The survey responses that connect repetition with the activation of a national-cultural code can be interpreted through the broader artistic role of figurative devices in traditional texts. S. Aytuganova and K. Sarekenova (2024), analyzing Yasawi's hikmets, show that expressive devices acquire particular importance when they reinforce spiritual meaning and deepen emotional suggestion. A related conclusion can be drawn from K. Karibai's discussion of religious dastans, where stylistic patterns are shown to perform not only ornamental but also worldview-forming functions. In heroic epics, constant images such as epic formulas, the hero's name, or the image of the tulpar similarly evoke collective spirit and create a sense of participation in a shared cultural tradition. Repetition in this sense becomes a means of linking poetic form with communal memory and emotional continuity (Karibai, 2023).

The symbolic and acoustic dimension of repetition also deserves attention. Readers' responses often suggest that repeated structures are felt not only as rhythmic but also as semantically and emotionally heavy, as if they gather additional symbolic force through recurrence. This observation can be related to A. Gura's argument that linguistic consonances in folklore and poetic texts function as a means of symbolization. A. Gura (2021) shows that sound similarity and structural recurrence may work together to intensify meaning and deepen symbolic reading.

In heroic epic discourse, repeated forms therefore operate on two levels at once: they organize the sequence of speech and simultaneously endow key images with stronger symbolic resonance. This helps explain why repeated references to the hero, the horse, or communal ideals were perceived by respondents as more vivid and emotionally charged than non-repeated lines.

The concentration of reader evaluations around such criteria as medium-high emotional impact, strong memorability, and a clear sense of rhythm also corresponds to the genre logic of epic narration. Heroic epic is traditionally built on formulaic recurrence, elevated diction, and heightened intonation, and readers appear to respond to these devices in ways that are consistent with the genre's oral heritage. In this context, anaphora and epiphora should be understood as forms that preserve the oral quality of epic discourse even when encountered in written form. Their recurrence produces a patterned expectation, and this expectation enhances both recognizability and emotional stability.

Methodologically, repetition should not be treated as a rigid yes-or-no phenomenon. Rather, its effect exists on a scale between highly prototypical and more neutral realizations. This helps explain why some respondents described anaphora as inspiring, while others perceived epiphora as weighty, deep, or emotionally final. Such variation does not weaken the findings. On the contrary, it shows that rhetorical impact is gradual and depends on the density, position, and semantic force of the repeated units. The same repeated form may be perceived as solemn by one reader and emotionally pressing by another, but in both cases the underlying mechanism remains the same: recurrence heightens awareness and intensifies reception.

Taken together, the survey results are fully consistent with the broader theoretical understanding of repetition. Anaphora accelerates the opening of the utterance, raises pathos, and sharpens intensity, while epiphora concludes thought and stabilizes effect. Both strengthen rhythm, emotional colouring, and memorability. Comparison with studies of stylistic power, symbolic consonance, expressive syntax, and traditional poetic devices shows that repetition in heroic epic is more than a formal pattern. It operates as a multidimensional mechanism that organizes the text, directs emotional response, reinforces cultural meanings, and secures the continuity of oral tradition. It is precisely this convergence of rhythm, emotion, symbolism, and collective memory that explains why the respondents' answers so

often centred on such notions as inspiration, solemnity, emotional involvement, and unity.

Conclusion

The results of the study showed that in the poetics of Kazakh heroic epics, anaphora and epiphora are not only a stylistic device, but a powerful pragmatic-emotional mechanism that regulates the perception of the listener / reader. Anaphora enhances the pace of the beginning through successive repetitions at the beginning of the poetic line, accelerates the pace of the event, the epiphora forms a “long train” of the effect, generalizing thought with constant formulas at the end of the branch. A comparative analysis of textual examples and responses from an open survey confirmed the level of perception of these repetitions: respondents described anaphora as an “inspiring / leading voice,” epiphora as a “final/prolonging effect,” and repeated items were rated as “unforgettable,” “turning into slogans” units. Such synergy determines epic pathos and rhythm and activates national-cultural codes (spirit, unity, perseverance). Scientific novelty – emotional resonance and mnemonic con-

catenation of epic repetitions are systematically compared for the first time digital text science and perception data based on the reader’s free answers; empirically refined anaphora/epiphora persuasion function. Methodological work will make it possible in the future to introduce methods of digital text science (position-frequency models, automatic designation by rhythmic markers), combining epic poetics with further research.

Author Contributions

M.S. Akhayeva collected and processed the material, prepared the analytical section, and contributed to the discussion of the results; B.R. Kulzhanova formulated the main research idea, designed the structure of the article, and wrote the main text of the manuscript; E. Alkaya provided scientific supervision, critically revised the manuscript, and approved the final version of the article.

Conflict of Interest

The authors declare no conflict of interest.

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