

A. Aldash Akhmet Baitursunuly Institute of Linguistics, Almaty, Kazakhstan
e-mail: aimank51@mail.ru**MODELING AS AN EFFECTIVE METHOD
OF LINGUOSTYLISTIC ANALYSIS OF FICTIONAL PROSE
(Based on Contemporary Short Stories in the Kazakh Language)**

Linguostylistic analysis of the language of a literary work is one of the most complex scholarly problems. In world linguistics, two methods of linguostylistic analysis have been identified for examining linguistic units that are organized in accordance with the ideological and thematic content of a literary text: the immanent method and the projection method. In addition, in the twenty-first century, researchers have begun to consider the modeling method as one of the innovative approaches to improving the methodology of linguostylistics.

The aim of the study is to propose a modeling method for the linguostylistic analysis of sound harmony employed to create expressive effect in collections of short stories by young Kazakh writers aged 22-35, published in recent decades. The scientific and practical significance of the study lies primarily in the fact that this corpus of Kazakh short stories has not previously been examined from a linguistic perspective.

The study employs a modeling approach through the description and interpretation of the principal expressive devices formed by sound harmony – one of the national norms of artistic language – grounded in national cognition and entrenched in the linguistic consciousness of language users, as manifested in contemporary collections of the short story genre. The research findings contribute to identifying characteristics inherent in processes that utilize the full linguistic resources of the Kazakh language to strengthen its vitality and competitiveness in the era of globalization; to revealing the continuity of national linguistic potential in the language use of contemporary young writers; to determining trends characteristic of the dynamics of modern Kazakh; and to advancing the theoretical and practical investigation of the previously underexplored field of Kazakh linguostylistics, as well as to the refinement of its methodological frameworks.

Keywords: linguostylistic analysis, contemporary Kazakh short stories, types of methods, modeling, national norms of artistic language, sound harmony.

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e-mail: aimank51@mail.ru**Модельдеу – көркем прозаны лингвостилистикалық талдаудың
тиімді әдісі (қазақ тіліндегі қазіргі заманғы әңгімелер негізінде)**

Көркем шығарма тілін лингвостилистикалық тұрғыдан талдау – тіл біліміндегі ең күрделі ғылыми мәселелердің бірі. Әлемдік лингвистикада көркем мәтіннің идеялық-тақырыптық мазмұнына сай ұйымдастырылған тілдік бірліктерді зерттеуде екі әдіс белгілі: имманентті әдіс және проекциялау әдісі. Сонымен қатар ХХІ ғасырда зерттеушілер лингвостилистика әдіснамасын жетілдірудің инновациялық тәсілдерінің бірі ретінде модельдеу әдісін қарастыра бастады.

Зерттеудің мақсаты – соңғы онжылдықтарда жарық көрген, жасы 22-35 аралығындағы жас қазақ жазушыларының әңгімелер жинақтарында экспрессивтік әсер тудыру мақсатында қолданылған дауыс үндестігін лингвостилистикалық талдауда модельдеу әдісін ұсыну. Зерттеудің ғылыми-практикалық маңыздылығы, ең алдымен, қазақ әңгімелерінің осы корпусының бұған дейін лингвистикалық тұрғыдан зерттелмегендігінде.

Зерттеуде ұлттық таным негізінде қалыптасып, тіл қолданушылардың тілдік санасында берік орныққан көркем тілдің ұлттық нормаларының бірі – дауыс үндестігі арқылы жасалған негізгі экспрессивтік тәсілдерді сипаттау және интерпретациялау арқылы модельдеу тәсілі қолданылады, бұл қазіргі заманғы әңгіме жинақтарында көрініс табады. Зерттеу нәтижелері жаһанданған дәуірде қазақ тілінің тіршілік қабілеті мен бәсекеге қабілеттілігін арттыру үшін оның толық тілдік мүмкіндіктерін пайдаланатын үдерістерге тән сипаттарды анықтауға; қазіргі жас жазушылардың тіл қолданысындағы ұлттық тілдік әлеуеттің сабақтастығын ашуға; қазіргі қазақ тілі динамикасына тән үрдістерді белгілеуге; сондай-ақ бұған дейін жеткілікті зерттелмеген

лингвостилистикасы саласын теориялық және практикалық тұрғыдан тереңдетуге, оның әдіснамалық негіздерін жетілдіруге ықпал етеді.

Түйін сөздер: лингвостилистикалық талдау, қазіргі қазақ әңгімелері, әдіс түрлері, модельдеу, көркем тілдің ұлттық нормалары, дауыс үндестігі.

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Моделирование как эффективный метод лингвостилистического анализа художественной прозы (на материале современных казахских рассказов)

Лингвостилистический анализ языка художественного произведения является одной из наиболее сложных научных проблем. В мировом языкознании при изучении языковых единиц, организованных в соответствии с идейно-тематическим содержанием художественного текста, выделяются два метода лингвостилистического анализа: имманентный метод и метод проекции. Кроме того, в XXI веке исследователи стали рассматривать метод моделирования как один из инновационных подходов к совершенствованию методологии лингвостилистики.

Цель исследования – предложить метод моделирования для лингвостилистического анализа звуковой гармонии, используемой для создания экспрессивного эффекта в сборниках рассказов молодых казахских писателей в возрасте 22-35 лет, изданных в последние десятилетия. Научно-практическая значимость исследования заключается прежде всего в том, что данный корпус казахских рассказов ранее не подвергался лингвистическому анализу.

В исследовании применяется подход моделирования посредством описания и интерпретации основных экспрессивных средств, образованных звуковой гармонией – одной из национальных норм художественного языка, – сформировавшейся на основе национального сознания и прочно закрепившейся в языковом сознании носителей языка, что находит отражение в современных сборниках жанра рассказа. Результаты исследования способствуют выявлению характеристик процессов, использующих весь языковой потенциал казахского языка для усиления его жизнеспособности и конкурентоспособности в эпоху глобализации; раскрытию преемственности национального языкового потенциала в языковом употреблении современных молодых писателей; определению тенденций, характерных для динамики современного казахского языка; а также углублению теоретического и практического изучения ранее малоизученной области казахской лингвостилистики и совершенствованию ее методологических основ.

Ключевые слова: лингвостилистический анализ, современные казахские рассказы, типы методов, моделирование, национальные нормы художественного языка, звуковая гармония.

Introduction

From the 1970s onward, linguostylistic analysis of the language and style of literary fiction has attracted particular attention in international scholarship. Researchers gradually shifted their focus from the writer's individual style – used to characterize the plot and the period in which events unfold in a work – toward the study of linguistic units that present the language and style of a specific literary text as an integrated whole. In the twenty-first century, the analysis of literary language has posed new tasks and offered innovative perspectives for researchers. In particular, the study of how complex political and socio-cultural transformations in society are reflected in literary works has become increasingly evident as a matter of significance for the field of linguostylistics. Changes in societal development have, first and foremost, set in motion the cognition of language users. This has become particularly

evident in Kazakhstani society, where the Kazakh language has acquired the status of a state language and its spheres of use have significantly expanded. Contemporary Kazakhstani society is characterized by engagement with globalization and the development of multilingualism; accordingly, in the interests of enhancing the competitiveness of the Kazakh language and maintaining its vitality, the importance of conveying all dimensions of the national language and national culture through language as an integrated whole has increased. Consequently, within Kazakh linguistics, the process of revealing and mobilizing the full potential of the core ethnic language – the Kazakh language – has been intensively pursued with the aim of preserving the nation, its history, and its culture. In this context, theoretical and practical studies on realizing the potential of the Kazakh language's lexical resources within the metalanguage of official-business and scientific styles have been widely developed, yielding signifi-

cant conclusions. However, comparatively limited attention has been paid to the linguistic and stylistic characterization of prose – an essential domain of literary discourse – in the process of revealing the language’s potential. This can be explained by several objective factors: (a) Kazakh literary works were comprehensively examined in the previous century from the perspective of individual authorial style; (b) there exist fundamental studies in which the language and style of literary works – particularly novels, epics, and novellas – were analyzed in an interdisciplinary framework of literary studies and linguistics, focusing on shared national and cultural characteristics. Nevertheless, in earlier stages of research, no analytical analogue existed for examining the integral mechanism that generates stylistic effect in collections of Kazakh short stories.

In contemporary Kazakh linguistics, the relevance and significance of linguostylistic analysis of the linguistic and stylistic features of the Kazakh short story genre have become increasingly evident. This is conditioned by several factors: (a) in recent decades, the development of the short story as a key genre of fiction has expanded considerably within Kazakh culture; (b) the short story genre has attracted particularly active engagement from young writers; (c) contemporary young Kazakh prose authors are diverse in terms of their socio-cultural status (including representatives of the indigenous population and members of the Kazakh diaspora), as well as in their educational backgrounds and professional experience; (d) the central thematic focus of Kazakh short stories is the individual of the present era and the tensions between the individual and society, as well as between the individual and fate; accordingly, contemporary Kazakh short stories exhibit tendencies toward psychological, social, anthropological, and mythological subgenres; (e) a salient feature of young writers’ works is their aspiration toward self-realization, which accounts for the presence, within contemporary short story collections, of sustained efforts to explore and actualize the potential of the national language – its lexical richness, linguocultural phenomena, and linguistically creative capacities – capable of fully representing the cultural and linguistic space.

Conducting a linguostylistic analysis of recently published collections of Kazakh short stories through the application of the modeling method is particularly relevant. This relevance lies in the following aspects: (a) improving the scientific and social mechanisms for the development of the integrated structure of the Kazakh language as a state

language; (b) assessing the function of the short story genre as a linguistic indicator and retransmitter – a role that has not previously been examined in a comprehensive manner within linguistics; (c) evaluating the level of contemporary Kazakh literary discourse as a medium that reflects national identity, national and cultural values, and the nation’s spiritual worldview in linguistic consciousness; (d) most importantly, enhancing the methodological frameworks of Kazakh linguostylistics through the adoption of innovative analytical approaches.

It is important to investigate the shared linguistic and stylistic features characteristic of contemporary Kazakh short stories in relation to the specific features of the present-day literary and linguistic context in Kazakhstan. Conducting linguostylistic analysis through this literary-linguistic context requires that changes in language use be examined, first and foremost, through a system of established analytical models.

Materials and methods

The study analyzed the main conclusions of world linguistics, Kazakh linguistics, and Turkology regarding the linguostylistic analysis of literary prose. To conduct a linguostylistic analysis of one of the national norms of contemporary Kazakh short stories – sound harmony – a corpus of short story collections published over the last decades by young writers aged 22-35, representing different social and cognitive levels, was selected (the total number of short story collections from which linguistic data were extracted is 46). The study employed the methods of selection, systematization, interpretation, and modeling.

Literature review

Contemporary linguostylistics relies on the multi-level analysis of textual language – ranging from phonetics to discourse – grounded in empirical data. It increasingly employs corpora and digital methodologies while simultaneously maintaining its interpretative, humanities-oriented perspective. Linguostylistic analysis examines how linguistic resources at different levels of the language system specifically contribute to the construction of textual meaning and aesthetic-expressive effect. Recent studies demonstrate the integration of the classical close reading approach with functional, cognitive, and corpus-based quantitative and statistical frameworks.

In world linguistics, a substantial body of research is devoted to the study of literary stylistics. In addressing this issue, scholars consistently begin by examining the origins of research into the stylistics of literary texts. The distinctive features of literary language, the methods of analysis, as well as the principal directions and theoretical conclusions of this field have also been systematized and synthesized in the works of subsequent researchers.

In world linguistics, several approaches to the application of modeling in the analysis of literary texts reflect the most recent research developments in contemporary linguostylistics. Current studies demonstrate that the modeling approach in linguostylistic analysis of literary prose (e.g., cognitive, grammatical, discourse-based, and linguo-aesthetic modeling) is not merely an auxiliary technique but one of the most effective methodological tools. Modeling enables the formalization of authorial style, textual structure, and processes of reader interpretation, thereby facilitating the application of research findings both in theory and in pedagogical and instructional practice. For instance, cognitive modeling of a literary text is based on the reconstruction of a work's conceptual sphere and interpretative algorithm: as a step-by-step procedure, it integrates conceptual analysis, frame and frame-semantic approaches, as well as stylistic and propositional analysis (Ashurova, 2024; Boiko, 2024).

Linguo-aesthetic and idiodiscursive modeling characterizes an author's literary discourse through parameters of linguistic personality, ethnocultural orientations, *emotive density*, and discursive markers (Ignatenko, 2025).

Discursive models – communicative-pragmatic, cognitive-semantic, semiotic-synergetic, and conceptual – enable a comprehensive interpretation of the polydiscursive nature of postmodern prose and the role of the reader in meaning construction (Maltseva, 2018).

Advances in contemporary applied linguistics have also facilitated the emergence of corpus-based and stylometric models within linguostylistics.

Stylometric models conceptualize a text as a vector representation of features at different levels (symbols, words, rhythmic figures). This approach allows for the comparison of stylistic characteristics across historical periods, for example, by identifying period-specific trends through changes observed in prose texts from the nineteenth to the twenty-first centuries (Lagutina & Manakhova, 2021).

N-gram modeling (symbolic, lexical, POS- and syntactic n-grams), combined with machine learn-

ing, is widely used to track diachronic changes in authorial style (Ríos-Toledo et al., 2022).

Automatic style modeling is also applied in genre and microgenre classification, where linguistic features are integrated with large language models (LLMs) (Udrea et al., 2025).

Thus, linguostylistic modeling methods range broadly – from cognitive-conceptual models to corpus-based and NLP approaches – yet they share a common objective: to formalize style through a system of linguistic features, thereby enhancing both the accuracy of literary prose interpretation and its potential for verification.

The study of the language and style of literary texts in Russian linguistics, undoubtedly, begins with the works of prominent scholars such as V.V. Vinogradov, L.V. Shcherba, and G.O. Vinokur (Vinogradov, 1980). Among the comprehensive analyses of research and conclusions in Russian stylistics of literary discourse conducted between the 1960s and 1990s, the study by Nina S. Bolotnova is particularly noteworthy (Bolotnova, 2021). Additional relevant information can also be found in the article by T.N. Kondratenko (Kondratenko, 2016). In Bolotnova's work, which systematizes the perspectives and conclusions of over 80 scholars, it can be considered that all relevant information is thoroughly covered. The sheer volume of these conclusions is such that it is practically impossible to extract every detail concerning the formation of literary stylistics. However, in relation to our research focus, it is important to consolidate the fundamental perspectives on literary stylistics presented in the studies of Nina S. Bolotnova and T.N. Kondratenko. These works are significant because they summarize the main conclusions and methodological approaches of leading scholars in linguostylistic analysis, which have contributed to the development of new methodological paradigms in world linguistics.

In recent years, works on literary stylistics have appropriately linked the problem to the name of V.V. Vinogradov. In Nina S. Bolotnova's study, the key methods for conducting linguistic analysis of the language and style of literary texts – thoroughly identified and directly relevant to our research focus – are outlined as follows:

One of V. Vinogradov's foundational propositions for linguostylistic analysis is that the language of a literary work conveying a specific idea and theme should be examined as an organized system of linguistic units employed for expressive and aesthetic purposes (Vinogradov, 1980).

Another noteworthy aspect highlighted in Vinogradov's research is the study of literary language using the projection method, which involves analyzing it in consideration of the developmental stages of the general literary language.

The method proposed by L.V. Shcherba is referred to as the **immanent method**, the essence of which lies in revealing the deep meaning of individual expressive devices that correspond as closely as possible to the idea and content of a literary work (Shcherba, 1957: 29).

According to Nina S. Bolotnova, the particular significance of G.O. Vinokur's work is threefold: first, extralinguistic factors should be taken into account in linguistic analysis; second, the use of stylistic devices within the communicative process must be considered; and third, the stylistic interrelation of *usus-norm-speech act* should be examined in a coordinated manner.

A prominent representative of world linguistics and one of the founders of the theoretical foundations of stylistics, Charles Bally, argued that the analysis of expressive and figurative devices in a literary work should be based on "the intelligent and attentive study of contemporary language, particularly in its most 'living' manifestations – spontaneous speech" (Oparina).

With the advent of the new century, new studies in the field of literary stylistics have emerged, and research into the language and style of literary texts – an exceptionally complex spiritual and cultural phenomenon – has deepened considerably. Scholars have

increasingly proposed that the analysis of literary works be conducted in close interaction with other academic disciplines. As noted by N. Danilevskaya, "linguistic analysis of a literary text is a relatively young linguistic discipline that is nonetheless closely connected with such recently established fields as text linguistics, psycholinguistics, hermeneutics, stylistics, pragmatics, communication theory, and others. It is therefore evident that the theory of linguostylistic analysis of literary texts still contains more questions than answers" (Danilevskaya, 2003).

The further development of this perspective can also be observed in the research of L.G. Babenko. Referring to Babenko's views, T.N. Kondratenko characterizes the text as a complex, multifaceted phenomenon and identifies several analytical approaches: (a) a purely linguistic analysis (*linguocentric approach*), which involves examining lexical, grammatical, and stylistic features and allows for the identification of an author's idiolect; (b) a *textocentric approach*, which treats the text as a complete and cohesive unit; (c) an *anthropocentric approach*, which focuses on establishing the relationship between the author and the reader; and (d) a *cognitive approach*, understood as the distinctive manifestation of the organization and conceptualization of linguistic units through which the author represents the surrounding reality that constitutes the core of the work (Kondratenko, 2016). According to N.A. Kupina, the language of a literary work should be studied from two perspectives: a surface level and a deep level of analysis (Kupina, 1980).

Table 1

Principal Methods of Linguostylistic Analysis of the Language and Style of Literary Texts in World Linguistics

Author	Methods of Linguostylistic Analysis	Justifications
Vinogradov V. V.	<i>word forms</i>	the structure of verbal forms in their aesthetic organization
Vinogradov V. V.	<i>projection the consideration of language as an element of the general literary- linguistic context</i>	the establishment of the objective composition and structure (features and principles of organization, interrelations) of the whole
Vinogradov V. V.	<i>the microstructure of the text</i>	the analysis of specific and highly frequent linguistic units within the text (the text's internal system, microstructure) as an inseparable whole
Bally Ch.	<i>cross-linguistic method (comparative analysis)</i>	the accuracy and expressiveness of speech do not depend on knowledge of the language of the past, but on the intelligent and attentive study of the language of the present, particularly in its most "living" manifestations
Shcherba L.V.	<i>lexical layer</i>	consideration, description, and analysis of the structure and linguistic units
Shcherba L.V.	<i>immanent method</i>	shades of meaning of the expressive means of language in a literary work in accordance with its conceptual design

Author	Methods of Linguostylistic Analysis	Justifications
Babenko L.G.	<i>linguocentric approach</i>	the study of the features of the functioning of lexical, phonetic, grammatical, and stylistic units and categories in literary discourse, allowing for the identification of the author's idiolect
Babenko L.G.	<i>cognitive approach</i>	the author's worldview regarding the surrounding reality, realized in the artistic-imaginative system of the work through linguistically organized expressive means
Kupina N.A.	<i>deep method</i>	analysis of the emotional and evaluative space of a literary text that reflects the outcome of the writer's associative and creative thinking
Kravtsova Yu.V.	<i>linguistic modeling</i>	the comprehensive projection of the nature of metaphor through analysis in the semantic-cognitive aspect

Note. Compiled by the author

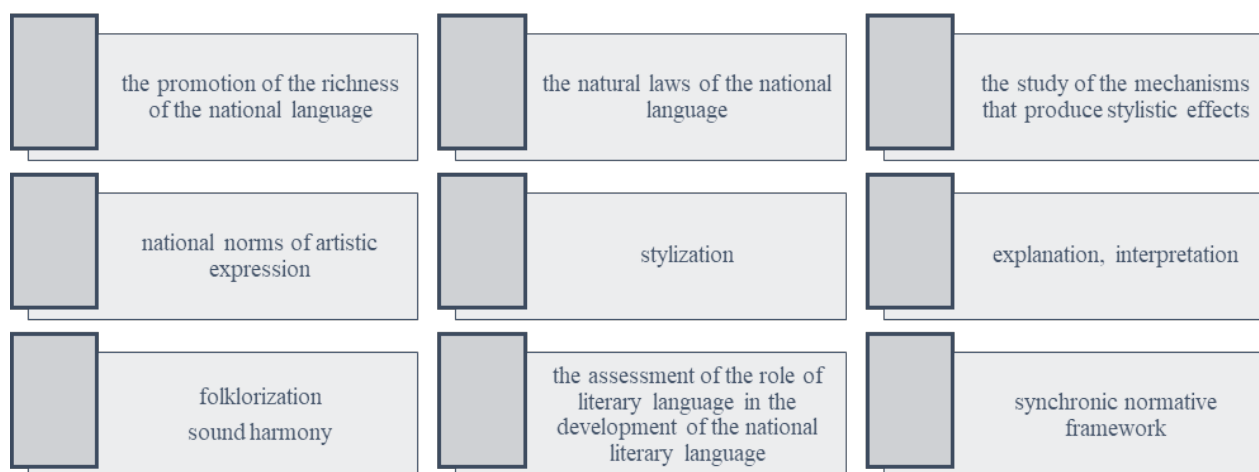
In Kazakh linguistics, the study of the language of literary works from a linguistic perspective is associated with a range of highly relevant and topical issues. In this context, it is necessary first and foremost to give special mention to the name of the *Teacher of the Nation*, A. Baitursynuly. Although the prominent scholar did not employ the terms *style* or *stylistics*, the concepts developed in his works – such as *сөз өнері/the art of the word*, *лебіз өрнегі/speech ornamentation* (the art of the word expressed orally), *көрнекі лебіз/visual speech* (the art of the word in written form), *тіл қисыны/the logic of speech*, *сөз талғау/word choice*, *ақын тілі/poetic language*, and *әлiнтеме/personification* – have become fundamental notions in the fields of general stylistics and speech culture (Baitursynuly, 1991). The founder of the theoretical foundations of Kazakh linguistics, K. Zhubanov, provided a scholarly interpretation of the national-cultural and linguo-cognitive characteristics of Abai's works (Zhubanov, 2010).

From the beginning of the twentieth century, Kazakh linguists have paid sustained attention to the language of literary works. Researchers have examined the language of fiction in relation to the history of the development of the literary language, the potential of the Kazakh lexicon, the formation and classification of the functional styles of the Kazakh literary language, the integrated analysis of its diachronic and synchronic states, the language and style of individual authors, as well as issues

of speech culture (Balakayev, 1974; Zhanpeisov, 1968; Karimov, 1995; Nurmukhanov, 1994; Shalabay, 1997; Aldash, 2015).

In Kazakh linguistics, the concept of linguostylistic analysis of the language of literary prose was proposed by Academician R. Syzdyk, a prominent representative of Kazakh linguistics and Turkology. The scholar's views are distinguished by their originality; in particular, the novelty of her concept and its divergence from the conclusions of international scholars deserve special emphasis. The principal methodological guideline advanced by Academician R. Syzdyk for the linguostylistic analysis of literary prose is analysis based on a synchronic framework. More specifically, this approach prioritizes the study, interpretation, and evaluation of how prose writers, under the influence of changes in societal development, employ and transform the cultural-linguistic matrix – namely, the language-established basic values and norms of artistic expression characteristic of the Kazakh nation (Syzdyk, 2009). For this reason, the scholar advances a second principle: “*The linguistic task of stylistics is not to study the stylistic effect itself, but the linguistic mechanism that produces this effect*” (Syzdyk, 2009). On the basis of these two principles, Academician R. Syzdyk introduces the terms *folklorization* and *stylization*.

Studies in Turkology on the language and style of literary works in literary stylistics can be classified into several groups.

Figure 1*Academician R. Syzdyk's Concept of Linguostylistic Analysis**Note. Compiled by the author*

Firstly, it is noticeable that the language of literary works in several Turkic languages has not been studied comprehensively from a linguistic perspective. Secondly, according to Kh.Kh. Kuzmina, *“the linguistic features of Tatar literary texts of the second half of the twentieth century have still not been the object of generalized scientific research; nevertheless, certain studies in this direction do exist”* (Kuzmina, 2008, p. 117). By *“studies”*, the author refers to the existence of published teaching materials on stylistics in Tatar linguistics. Thirdly, in analyzing general stylistic issues, including the language and style of literary prose, representatives of Turkic linguistics often rely on conclusions established in Russian linguistics. Kh.Kh. Kuzmina notes that research on the stylistics of Turkic languages and Tatar in particular largely relied on Soviet-era generalizations (Kuzmina, 2008). The researcher makes a specific observation: *“in the majority of cases, such methodology did not lead to a desired comprehensive analysis of the language of literary prose, did not reveal the features of the author’s style, but merely recorded the expressive means selected by the author from the national linguistic repertoire”*.

Thus, it can be concluded that the analysis of literary texts in Turkic languages remains insufficient. A review of research in world linguistics, Kazakh linguistics, and Turkology highlights several complex issues:

- the linguostylistic analysis of the language and style of literary prose generally begins with conclusions drawn from general stylistics;

- the organization of word forms in literary works is considered in relation to their aesthetic function within the classification of functional styles;

- attention is paid to the role of literary works within the general literary-linguistic context, and a method for projecting the linguistic units used in a work as a coherent whole is proposed;

- expressive means characteristic of the idiolects of individual authors, as well as specific types of tropes, are analyzed;

- the emotional and evaluative potential of linguistic units reflecting the creative abilities of a writer at a given synchronic stage is examined;

- conclusions are drawn regarding the assessment of national norms of literary language through a synchronic framework and the compilation of linguistic units that produce stylistic effects.

Results and discussion

The perspectives and types of methods in key studies related to the branches of linguostylistics demonstrate that analyzing the language and style of prose works as an integrated whole is highly complex. The complexity of conducting a linguostylistic analysis of a literary work is primarily linked to the unity of the time and space in which the work is created. This unity reveals the extent to which linguistic units, shaped by cultural codes within the artistic world of the work and by the influence of societal development on language, are verbalized. For this reason, linguist scholars have proposed innovative

methods of linguostylistic analysis to gain a deeper understanding of the features that systematically emerge in the language and style of literary works in accordance with the unity of time and space. In studies at the beginning of this century, the term “model” and the method of “modeling” have been employed for linguistic analyses.

The perspectives are primarily oriented toward the formulation of the problem. In this regard, the studies of T.A. Sineeva (2007), T.N. Zubakina (2014), and U.V. Khorechko (2011) can be mentioned. However, although these works refer to the modeling method, they do not provide specific linguistic evidence that illustrates the essence of this method or its methodological framework. This indicates that the modeling method in linguistics has only recently begun to be studied. Nevertheless, the conclusions of Yu.V. Kravtsova regarding this method deserve special attention. According to the scholar, “*In linguistics at the beginning of the 21st century, modeling is one of the main methods of investigating various linguistic phenomena and consists in constructing models that reproduce certain properties of the objects being modeled*” (Kravtsova, 2014). Another perspective should also be noted: “*Modeling serves as an important research technique in linguistics. The significant cognitive value of this method has been practically demonstrated*” (Pankina, 2006).

Conducting a linguostylistic analysis of prose works as an integrated whole primarily depends on the characteristics of the national language at the time the work was created. Examining the language and style of a literary work published during a particular stage of societal development from a synchronic perspective is especially important for contemporary Kazakh, as it allows for the full utilization of the language’s potential, the preservation of its vitality, and its further development. According to E.O. Oparina, the renowned linguist Ch. Bally emphasized that instead of focusing solely on a writer’s idiolect and rhetorical devices, it is necessary to analyze the contemporary use of the language: “*the precision and expressiveness of speech do not depend on knowledge of the language of the past, but on the intelligent and attentive study of the language of the present, particularly in its most ‘living’ manifestations*” (Oparina).

In this regard, all methods of linguostylistic analysis play an effective role. However, as language use becomes increasingly complex in response to social change at different stages of language development, the need for innovative methods has become evident alongside established analytical approaches.

In later periods, the modeling method began to be discussed as an effective approach to the linguostylistic analysis of literary works. One of the first significant studies in this area was devoted to modeling metaphor within idiolect (Kravtsova, 2014). The researcher identifies the main reasons for modeling metaphor as follows: a) the active development of linguometaphorology, which is considered effective for advancing research in cognitive linguistics, anthropocentric linguistics, and pragmatolinguistics; b) the relevance of this type of trope to cognitive mechanisms operating in the author-reader’s cognition and in human mental space, including the processes of the storage, processing, and verbalization of linguistic units through language. Other scholars have also emphasized the importance of the modeling method (Zubakina, 2014). In particular, Yu.V. Kravtsova’s work, which proposes linguistic modeling of metaphor based on semantic and cognitive analysis, can be regarded as a model for the study of tropes in literary texts as a whole. However, despite the fact that researchers have theoretically substantiated the modeling method, they have not proposed concrete models or formalized patterns of modeling. Undoubtedly, these scholarly perspectives are highly significant for understanding the nature of the method; nevertheless, it should be emphasized that theoretical assumptions must be interpreted alongside clear representations of empirical material, namely specific modeling frameworks. Only under such conditions is it possible to systematize linguistic facts and to conduct comprehensive analysis, evaluation, and interpretation. In this respect, we fully agree with the position of the foreign scholar Yu.V. Kravtsova, who notes that “*modeling is actively applied in contemporary linguistics; however, questions concerning its essence, boundaries, and possibilities of application remain open and require further investigation*” (Kravtsova, 2014).

In our view, the effectiveness and potential of the modeling method can be summarized as follows:

- a model, when considered in relation to language use, is a structure that integratively represents one or more distinctive features characteristic of a literary work, reflecting tendencies that have already been formed or are in the process of formation;
- accordingly, modeling is a method that visually and systematically identifies the characteristics of language use by representing them as a structured whole;
- modeling may be conventionally classified into integrated (complex) modeling and linguistic modeling;

– when the dialectisms, professional vocabulary, figurative expressions, occasionalisms, and grammatical features found in one or more works by a particular author – that is, all linguistic units organized in accordance with the plot of the literary text and the author’s artistic intention – are analyzed through individual modeling, it becomes possible to evaluate the overall macrostructure of the written text, the reasons behind the author’s selection of such a composition, and the principles governing its organization. Such an approach makes it possible to identify and assess the features characteristic of a specific author’s idiolect. In our view, this constitutes the integrated modeling method;

– linguistic modeling is effective for evaluating the key features of a specific written text, for instance, a corpus of literary works published within a particular synchronic period, by assessing how real changes in societal development and in the sociocultural space of the society in which the author lives are reflected in language use;

– through linguistic modeling, it is possible to systematize and analyze, from both theoretical and applied perspectives, the principal features characterizing language development during a specific stage of societal evolution; viewing language use within a synchronic framework, as a whole, contributes to the expansion of new theoretical and applied directions in linguistic research;

– the most effective procedures of the modeling method involve interpretative approaches that are interconnected and aimed at explanation and identification, namely recognitive interpretation;

– by selecting and systematizing features that are beginning to function as tendencies in language use during a particular synchronic stage of language development, it becomes possible – on the basis of the results of recognitive interpretation – to formulate projections regarding the future development of the language.

The initial foundations of linguostylistic modeling of the shared features of the language and style of literary works in Kazakh linguistics were articulated in the conceptual framework proposed by Academician R. Syzdyk. The scholar substantiated the following key issues:

– national literary language norms, understood as the degree to which the natural regularities of the national language, organized to perform an aesthetic function, are preserved in artistic prose;

– the continuity of these norms and regularities as shaped by the influence of societal development on language use;

– the development of the principal patterns of national folklorization as an integral component of national literary language norms.

In recent decades, the short story genre has undergone significant development within Kazakh culture. In the works of young authors, alongside established national literary language norms, a distinctive feature has begun to emerge in the language and style of Kazakh short stories – one that has not previously been subjected to systematic linguistic analysis as an independent genre in Kazakh linguistics – namely, the extensive use of sound harmony as a salient marker of national literary expression.

In modeling figurative linguistic units that perform an aesthetic function, it is essential first to take into account the characteristics of language use typical of the period in which a literary work was created. The modeling method is particularly effective in systematizing and objectively describing linguistic units that reveal a writer’s creative potential, as these units emerge from the interaction of multiple parameters: *the expressive possibilities of the national language; the stylistic shaping (stylization) of linguistic units as a result of the author’s creative exploration; the aesthetic function of literary language; the work’s idea and plot; the influence of external and internal linguistic factors; the ongoing processes in language development.* On this basis, the present study, for the first time, applies the modeling method to conduct a linguostylistic analysis of the stylistic usage common to Kazakh short stories of recent decades, identifying their shared and empirically observable features.

In Academician R. Syzdyk’s linguostylistic framework, national literary language norms constitute a general designation for the core characteristics of the Kazakh language that exert influence and perform an aesthetic function. Among these national literary norms, figurative and expressive devices play a particular significant role.

One of the features that has been increasingly employed in the short stories of young Kazakh writers in recent years is the imagery-forming potential of the national language, particularly through the technique of folklorization.

Forms of folklorization are diverse. Among them is sound harmony, a distinctive technique characteristic of the compositional structure of oral literature as well as of the works of Kazakh poets and *zhynrau*. In the study of Kazakh linguistics, this term was first introduced by Academician R. Syzdyk (Syzdyk, 2014).

It is well established that sound harmony is distinguished in linguistics as assonance (the harmony of vowels) and alliteration (the harmony of consonants). In Kazakh oral literary traditions, the interrelation of sounds that creates rhythmic harmony – characteristic primarily of poetic language – has been increasingly adopted in Kazakh short stories of recent decades. First, sound harmony constitutes a national and spiritual value and is one of the defining features that distinguish the Kazakh language from other languages. Second, it functions as a stylistic device with a strong impact on the reader, serving the aesthetic function of literary works. Third, as noted above, its growing use is associated with writers' pursuit of self-realization through the full exploitation of the expressive possibilities of the Kazakh language.

On the basis of the linguo-creative explorations of young writers in contemporary Kazakh short sto-

ries, the models of sound harmony identified in this study are grouped into several types.

Model 1. Vowel harmony (assonance). The occurrence of words beginning with the same vowel sound within a phrase, sentence, or paragraph.

Model 2. Consonant harmony (alliteration). The occurrence of words beginning with the same consonant sound within a phrase, sentence, or paragraph.

Model 3. Internal harmony. The identity of initial syllables of words within a phrase, sentence, or paragraph; the repetition of medial syllables; the syllabic harmony.

In this study, more than one hundred linguistic instances related to sound harmony were collected from Kazakh short stories published over the past decades.

Several representative examples are presented below.

Table 2
Manifestations of Sound Harmony in Contemporary Kazakh Short Stories

Sound Harmony Type	Example	Title / Author	Model
Assonance (vowel harmony)	Аппақ алақанын аялай ұсынып еді. / <i>She gently offered her white palm.</i>	Моншақ пен мойнақ. С. Шаймерденова	$a > a > a$
Assonance (vowel harmony)	Оқу жылының ортасында бұрын осында оқыған магистранттар осы профессорды мақтайтын. / <i>In the middle of the academic year, the graduates who had previously studied here praised this professor.</i>	Шарасыз. А. Әлменбет	$o > o > o >$ $o > o$
Assonance (vowel harmony)	Әмбе әр сұлулықтың бір әсері болады. / <i>Every beauty has its own effect.</i>	Той көйлек. Ж. Нартай	$ə > ə > ə$
Assonance (vowel harmony)	Ұласып ұзаққа созылған дерт. / <i>A pain that stretched continuously over a long time.</i>	Қыл көпір. Ж. Мұратбек	$ү > ү$
Alliteration (consonant harmony)	Жігіттің жүрегін жұлқындыратын не жағдай? / <i>What could make a young man's heart jerk?</i>	Бетперде. С. Олжабай	$ж > ж >$ $ж > ж$
Alliteration (consonant harmony)	қзын алар құдасындай құрмет көрсететін. / <i>he showed respect as one would to a prospective father-in-law.</i>	Сотанақ Қ. Қасымжан	$қ > қ > қ$
Alliteration + syllabic harmony	Қоңырқай көлеңке төңірекке көңіл құлазытар қорқыныш та әкеле жатты. / <i>The dark shadow brought fear that unsettled the surroundings.</i>	Бетперде. С. Олжабай	$қо > кө >$ $кө > құ >$ $қо$
Alliteration + syllabic harmony	санасына сақпандай сарт ете түскен сауал / <i>a question struck his mind sharply, like a tack</i>	«№1-ШІ» ҰРЫ санасына сақпандай сарт ете түскен сауал К. Сәттібайұлы	$са > са >$ $са > са$
Alliteration + syllabic harmony	ыстыққа табан асты тап болғандай тұла бойы тершіп, тамағы құрғап, тілі таңдайына жабысып қалған. / <i>his whole body sweated, throat dried, and tongue stuck to the palate, as if unexpectedly exposed to heat.</i>		$та > та >$ $та > та$
Syllabic harmony	Қарым-қатынасты қашықтатын, қарындасты алыстатын іс қандасынның әр сөзін аңдаудан басталады емес пе / <i>Actions that distance relations and separate sisters start with listening to every word of your kinsman, don't they?</i>	Жатсырау. Д. Мамырбаева	$қа > қа >$ $қа > қа >$ $қа$

Continuation of the table

Sound Harmony Type	Example	Title / Author	Model
Syllabic harmony	Қаққан қазықтай қатып қалыпты. / <i>It froze solid like a driven stake.</i>	Вурис. Е. Бақаиш	қа > қа > қа > қа
Syllabic harmony	Қайың ағашы жасыл жапырақтарын жайқалтып қол бұлғағандай болды. / <i>The birch tree waved its green leaves as if greeting with a hand.</i>	Күндізгі жұлдыз М. Мәжитов	жа > жа > жа
Syllabic harmony	қыз баласы қиян қонып, қиыр жайлайтын қырдың қызыл қызғалдағы болғандықтан. / <i>Because the girl was the red rose of the cliff that spread far and wide.</i>	Қыл көпір. Ж. Мұратбек	қи > қи > қы > қы > қы
Syllabic harmony	достасып табысқан, қоштасып қош айтысқан жандарды әр қадам сайын есіме сала берді. / <i>she remembered at every step those who had met as friends and said farewell.</i>	Қосбармақ қыз Ж. Қадай	та > та // сып > сып // қан > қан
Syllabic harmony	Терезе алды тысыр-тықыр мазасыз тіршілік пен сан тамшылар тізбегі тіркеле әсем әуен қосып тұрғандай еді. / <i>Outside the window, the restless life and the chain of countless drops seemed to add a delicate melody.</i>	Қызыл орамал. Ә. Қоспағарова	ты > ты > ті > ті > ті

Note. Compiled by the author

It is necessary to explain and evaluate several factors observed in the models of sound harmony that are increasingly employed in the structure of phrases, sentences, and sometimes entire paragraphs in contemporary Kazakh short stories. First and foremost, this reflects young writers' search for linguistic units and techniques that perform an aesthetic function. Assonance, alliteration, and rhythmic syllabic harmony serve as stylistic devices characteristic of national literary norms, enhancing the impact of the work's compositional structure. For this reason, we can also observe in the consciousness of contemporary young prose writers a desire to contribute to the promotion of national literary norms. The use of sound harmony further reveals the cognitive-semantic processes operating in the writer's mind.

Conclusion

A short story is a compact and cohesive literary text in which linguistic units are concentrated to convey a specific idea and produce an artistic effect. The linguistic units employed for this purpose are particularly evident in expressions that create an artistic imagery. In contemporary Kazakh culture, the development of the short story genre is largely driven by young writers. In accordance with the priority directions of Kazakhstan's language strategy, these writers' works demonstrate a focus on preserving national literary language norms, while exploring

and transforming the expressive potential of the Kazakh language. Evaluating such explorations from a linguostylistic perspective: (a) identifies the characteristics that reflect current trends in the development of the modern Kazakh literary language; and (b) contributes to refining the scientific and practical foundations and methods of linguostylistic analysis of literary texts.

For this purpose, modeling is considered an effective method in linguostylistic analysis. The first step in the modeling method involves selecting and systematizing the features that define the main characteristics of the object under study.

Contemporary linguistic models help not only to automatically classify the genre of literary prose but also to reveal its underlying "linguistic mechanisms". When the object of study is a literary work, for example, figurative expressions in a prose text are selected and systematized. Through the selected and organized linguistic units, it becomes possible, on the one hand, to explain the core features of the language used in the literary work, and on the other hand, to justify why such expressions occur. Modeling is particularly effective for evaluating the overall use of linguistic units in a corpus of literary works within a single genre published during a specific synchronic period. The modeling method enables the objective, analytical, and linguistically grounded study of literary language as a system of processes and allows researchers to make scientific predictions about the dynamics of these processes.

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Conflict of Interest

The author declare that there is no conflict of interest.

Author Contributions

A. Aldash developed the scientific concept and methodological framework of the study, selected and systematized the research materials, carried out the linguostylistic analysis of contemporary Kazakh short stories, interpreted the obtained results, and prepared the final version of the article. The author is fully responsible for the content of the article, the accuracy of the analysis, and the conclusions presented in the study.

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