

ETHNOLINGUISTIC NATURE OF LINGUISTIC UNITS RELATED TO JEWELLERY ART

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Abstract. The article attempts to study language units related to jewellery art in the Kazakh language. The article provides a brief overview of the study of the linguistic units and their classification. It also analyses ethnolinguistic meanings of a number of jewellery names used in later periods. In the course of the study, it was found that such issues as the names of ancient Kazakh jewellery, ethno-cultural aspects, the causes and consequences of their consumption are unknown to most students of higher educational institutions. Therefore, it is important to study these linguistic units from a comparative, contrastive and translational points of view, which make up a large part of the language fund. This is due to the fact that any jewellery has its own meaning, which remains unnoticed by the general public in the form, material and ornaments, and even in use. The study of such linguistic units helps to identify valuable information about the history, culture, worldview, position, and crafting of the nation. The methods used: descriptive, comparative, structural, as well as ethnolinguistic and semantic analysis. Descriptive method helped the authors to analyse such issues as the study, classification, types of linguistic units related to jewellery art in the Kazakh language. Comparative method helped to identify often and rarely used types of language units related to jewellery art and ways of their formation. Based on the structural method, the composition and structure of such linguistic units, the flexibility of phrase formation were determined. The semantic method was used in identifying such issues as the meaning of the names of jewellery, the scope of use, the use of a woman by age, while the ethnolinguistic method made it possible to analyse the origin, meaning, significance of each piece of jewellery and its role in the life of a woman.

Keywords: handicrafts, jewellery, jewellery art, ethnocultural vocabulary, ethnolinguistics, cultural symbols, linguistic unit, culture, Kazakh culture

Introduction

The research paper explores the linguistic and cultural significance of jewellery-related vocabulary in the Kazakh language.

The introduction emphasizes the significance of exploring linguistic units associated with crafts, particularly jewellery art, for their insights into a nation's history, culture, and lifestyle. Despite their importance, many of these linguistic units are unfamiliar to the general public due to evolving societal trends. The text delineates research methods, including linguistic analysis and ethnolinguistic approaches, to systematically examine and classify jewellery-related vocabulary in the Kazakh language. The discussion section underscores the relevance of comprehending jewellery-related terms, especially for students of translation and foreign languages, while also delving into their cultural and historical implications within Kazakh society. The conclusion highlights the ancient roots of Kazakh jewellery art and its role in cultural exchange with neighboring societies, advocating

for further investigation into linguistic and translational aspects to preserve indigenous words.

It is known that the names related to crafts unveil a lot of information from the history, spiritual and material culture, worldview, and way of life of a particular nation. In the course of special study, problems in that field may be identified that are familiar to experts and professionals, but not known to the general public. We attribute the reason for the lack of knowledge to the fact that crafts, which were often used in everyday life in one period, had become rarely used or got completely out of use. It is obvious that the names of such items can be found in ethnographic studies, encyclopaedias and works of art on historical topics. However, they are used more rarely in comparison with other language units, although they are popular among professionals and a certain group of people, the vast majority remain unknown to the general public.

We think it is relevant to study and determine the essence of linguistic units that have such an ethno-cultural peculiarity which is intertwined with the history, culture of the people, although have an unclear meaning which is limited in its application due to changes in society, worldview, human tastes, and is unknown to the general public. We believe that it is important for the younger generation not only to master the modern native language, but also to master several languages simultaneously. We believe that the study of such issues as the definition of their meaning, sphere of application, word combinations, adjectival meaning, and consistence in fixed word expressions, collocation, proverbs, and sayings will help to clarify the nature of ethno-cultural linguistic units.

Materials and methods

In the study of linguistic units related to jewellery art, the methods and techniques listed below were used.

1. *Linguistic analysis*: included the analysis of lexical units specific to jewellery art and the study of their semantic and structural features in the context of the Kazakh language.

2. *Ethnolinguistic approach*: it allowed to investigate the relationship between linguistic units and ethnic culture, traditions, and history of the Kazakh people. This included analysing the etymology of terms, their ethno-cultural meaning and their use in various aspects of the Kazakh society.

3. *Classification analysis*: carried out to systematize the studied linguistic units according to various criteria, such as type of product, material, manufacturing technique, etc. This allowed to create a structured overview of the linguistic fund related to jewellery art.

4. *Comparative and contrastive analysis*: included comparison of jewellery terms in Kazakh with similar terms in other languages, especially the languages of culturally adjacent peoples.

With the help of the descriptive method, the authors managed to analyse such issues as the study, classification, types of linguistic units related to jewellery art in the Kazakh language. Due to comparative method, often and rarely used types of language units related to jewellery art and ways of their formation were identified.

Based on the structural method, the composition and structure of such linguistic units, the flexibility of phrase formation were determined. The semantic method helped to identify such issues as the meaning of the names of jewellery, the scope of use, the use of a woman by age. The ethnolinguistic method made it possible to analyse the origin, meaning, significance of each piece of jewellery and its role in the life of a woman. These methods made it possible to conduct a comprehensive study of language units related to jewellery art in the Kazakh language and to identify their role in conveying cultural and historical information about the Kazakh people.

Results and discussion

Since the vocabulary related to jewellery art exists in everyday use, it may seem familiar, well-known to many people. However, in the course of the study, it was found that the vast majority of Kazakh national jewellery is unknown to the general public, including representatives of the next generation, without taking into account special experts. This is especially important for students studying the specialties of Translation Studies, Foreign Philology, Two Foreign Languages, because if they do not understand the meaning of ethno-cultural names, the meaning of which is dim and rarely used in everyday life, there may be significant shortcomings in the translation of works of art and teaching a foreign language.

The changes that occur in society affect the nature of a person, his or her requests and language and can displace many names from use, which is a natural phenomenon. Therefore, if we do not study and reproduce the ancient names inherent in our national culture, stable expressions related to them, they will not only fall out of use, but will be completely forgotten. Because it is clear that the spiritual and material culture of any people is its treasure, accumulated and sorted over the centuries, a precious heritage that passes down from generation to generation. In the article, a number of jewellery names that occupy a place among such linguistic layers, which are rarely used in everyday life, were selected as the subject of study.

Recent studies on the introduction of national patterns in clothing, jewellery and household products are very promising. The demand for national jewellery items, which requires skill and sophistication, is also growing.

In general, the names related to the craft profession have been studied in detail from historical and linguistic points of view. In this regard, we should note the works by such ethnographers as A.I. Levshin, I.G. Andreyev, E.S. Wulfson, A. Margulan, S. Kassimanov, Kh. Argynbayev, U. Zhanibekov, E.A. Massanov, Sh.Zh. Tokhtabayeva and others, as well as such scholars as Ye. Zhanpeissof, N. Uali, R. Shoibekov, Zh. Mankeyeva, who comprehensively studied the linguistic nature of these units.

The craft industry originates from the depths of the history of the nation, and each product has its own meaning, scope, originality, specific ornament and pattern. As it is well known, due to modern requirements their number increases together with the passage of time. The fact that the culture of neighbouring cultures also influenced the development of the national craft profession has been stated in the

works of ethnographic scientists who specially studied this issue.

The importance of studying jewellery names has been noted by the scientist R. Shoibekov in his work titled *Handicraft Vocabulary of the Kazakh Language*: “The vocabulary of handicrafts, the names and ethnographisms included in it – linguistic fragments of the world when considering in a broad sense the experience gained during the study of the environment and the knowledge of the true essence, and in this regard, the disclosure of the ethnocultural and cognitive content of the vocabulary of jewellery art is of great scientific importance” [1, p.6].

A.I. Levshin, who left valuable information about the life, lifestyle, customs and traditions, beliefs and values of the Kazakhs in the past centuries, in his work titled *Description of the Kyrgyz-Cossack or Kyrgyz-Kaissak Hordes and Steppes*, as well as E.S.Wulfson in his book *The Kyrgyzs*, mentioned that Kazakh girls and women with high taste must necessarily wear jewellery such as earrings, necklaces, rings, bracelets, sholpy, shashbau, etc. [2, p.27]. It is described that some girls also wore a small silver earring on their nose as a sign that they were their father’s beloved daughters [3, p.66].

In addition to the use of jewellery as a decorative item, there were also meanings associated with such rituals, as healing, purity, protection from the evil eye and external negative influences. The above historical and ethnographic studies cited data that the girl from an early age wore jewellery on her hands, ears, camisoles (jackets), which is not accidental, but has its own causes and consequences. For example, a little girl would wear smaller silver earrings with the goal of ‘protecting a young baby from the evil eye.’

Therefore, jewellery was used not only for luxury (*alqa* (necklace), *aikel* (women’s breast jewellery), *tana* (pearl buttons), etc.), but also for customs and beliefs (*otau juzik*¹, *kudaghi juzik*, etc.) and beliefs (*boitumar* (amulets), *qoltyqsha* (dress-preservers), etc.), so women tried to wear different decorations depending on the situation and living conditions. For example, according to an earlier custom, the *kudaghi juzik* is a type of ring with a double strap, worn side by side on two fingers, the top is solid, with a special decoration. According to the tradition, the mother of the fiancée presented the ring to the mother of the fiancé. *Kudaghi juzik* looks like a signet ring but differs in design. The mother-in-law put the wedding ring, made in the shape of a dome, on her daughter-in-law and gave her blessings with the words “May your family be strong (lit. let the shanyrak (house) stand solid, stand high)! [Explanatory Dictionary of the Kazakh Language (hereinafter KKTS), Vol. 10, 233].

Ethnographer A. Margulan in his work dedicated to the traditions of Kazakh crafts noted that jewellery includes items that have different shapes, and gave valuable information about their shape, meaning, and scope of use. For example, *a onirzhiyek* (kind of a breastplate), *an omyrausha* (kind of a breastplate), *a kapsyrma* (a clasp), *a tumarsha* (an amulet) or *a boitumar* (talisman), *a sholpy* (pendants, silver jewellery suspended from a woman’s braid), *shashbau* (ribbon with jewellery woven into a woman’s braid), as well as *bracelets*, *earrings*, *rings*, *petinet* on a

¹ Otau juzik, a wedding ring, a gift for a new bride from her mother-in-law after marriage. The ring means increase in the generation of that family and its strengthening.

saukele, *hollow buttons and pins* in the form of a ball for clothing worn when out visiting and traveling [4, p.170].

Among these, *onirzhiyek*, *kapsyrma* and *large round buttons* are used more rarely today. To determine their essence, let's rely on the definitions given in the encyclopaedia *The Traditional System of Ethnographic Categories, Concepts and Names of the Kazakhs*. *Onirzhiyek* is a decoration consisting of several silver plates, which are placed in one or two rows and are connected to each other by a silver chain. The neck of an elderly woman has three or five plates and is massive, while the size of a young woman is small and light [5, 46], and the *kapsyrma* (*kausyrma*) is a decoration for fastening and hanging the two front edges of women's clothing and two heads of belts [5, p. 444]. For example:

She wore a blue velvet coat with wide sleeves and a rich cut, and only one of the three *kapsyrma* was fastened [KTTS, Vol. 9, 260] (Үстіндегі көк барқыт қамзолының да етек-жеңі кең, мол пішілген, соның ішінде үш бірдей қапсырманың біреуі ғана тағулы).

Hollow button is a round or oval shaped silver ornaments with a rattle inside, which used to be the size of a child's fist. It was often worn on the breast by older people for decorativeness [5, p. 537].

It is known that *sholpy* and *shashbau* are also used today only in special solemn events in connection with various modern changes in society, that is probably why especially the youth is often unable to distinguish and see the difference between them. *Sholpy* is a decoration worn on girls' strands, often triangular or oval shaped, made of smoked silver, made of two-piece chains with silver coins, amulets, bells on them, while *shashbau* is a decorative product designed to be worn on strands, often made of silver, and decorated with golden fringe or gold, silver coins [5, p.713]. Some silver coins worn on *shashbau* and *sholpy* were called *solkebay*, this is a form of one-ruble silver coin, which was in circulation in Tsarist Russia, the word *tselkovy* (*целковый*) changed according to the phonetic laws of the Kazakh language [5, p.230]. For example,

With a rattling *solkebay* she went into the room where Oraz was lying [KTTS, Vol. 13, 308] (Қырмызы шашына таққан сөлкебайын сыбдыратып, Ораз жатқан үйге кірді).

In addition, there are such types of hair ornaments (hairpins) as *shashkap*, *shashkerme*, *shashmonshak*, *shashtenge*. A *shashkap* is a decorative item that is worn to protect hair and strands from harsh climatic conditions such as sun, dust, etc.; *shashkerme* was considered a purely girlish silver jewellery and was fastened on the back of the head to collect and hold hair evenly; *shashmonshak* is a type of bead worn at the ends of the strands [5, p.682].

Ethnography researcher Sh.Zh. Tokhtabayeva, who studied the jewellery of the nation profoundly, noted: "Girls started wearing jewellery from an early age. Their absence, according to the Kazakh tradition, meant the concept of mourning" [6, p.97]. The above reasoning and the proverb that *a woman without jewellery is equal to a tree without leaves* also seem to explain understanding of this issue by the culture. At the same time, with age, the types and patterns of jewellery changed, and after marriage and with age, their number gradually decreased.

Each piece of jewellery, designed for women to consume in everyday life and at various national ceremonies and solemn gatherings, depending on their age, had its own characteristics, as well as some similar elements, unknown to the general public. Not to mention the fact that, although similar to each other, the jewellery worn on the hand was made of precious stones was called a *juzik* (type of a ring), jewellery with no stone, only gold or only silver was called *saqina* (type of a ring), a type of a ring forged/hammered or cast from gold and silver was called a *baldaq* (a signet ring). It is obvious that the word *saqina* is often used as a common name for all of these types of jewellery in everyday life.

The names of jewellery can be considered a clear reflection in the language of the customs, traditions, beliefs and rituals, spiritual culture of the nation. Ethnographers and linguists who are interested in this issue have grouped them according to their species, essence, scope of use, material from which they were made, etc. For example, the linguist scholar R. Shoibekov, who comprehensively studied the names of jewellery and compiled dictionaries, classified the language units related to jewellery art into the following groups:

1. Names of jewellery;
2. Names of decorated household items;
3. Names of tools used in jewellery art;
4. Names of ornaments applied to jewellery;
5. Names of materials needed to make jewellery;
6. Names of processing methods and techniques used in jewellery art [7, 3].

To pay attention to the classification of language units related to the jewellery making, it is not only the name of a wide variety of items, but also the way they are made, as well as methods, materials and ornaments used. This classification shows the scale and importance of the scientist's research.

Ethnographer Sh. Zh. Tokhtabayeva, known for her important research on the jewellery of the nation, groups them according to the scope of use as follows:

1. Protective jewellery (*boitumar, tumarsha, qoltyqsha (dress-preservers), yessektas (amulet stone)*);
2. Occipital decorations (*shekelik (jewellery that girls (women) wear on their temples, betmonshak (worn on both sides of the saukele, several rows of spilled beads hang on the forehead)*);
3. Names of breast decoration (*pin, button, onirzhiyek*);
4. Decorations for the back (*back lace*);
5. Decorations for the waist (*beldik, belbeu (types of a belt)*);
6. Decorations for hands (*bilezik (bracelet), juzik, saqina*);
7. Decorations for footwear (*aiylbas (shoe buckle), shytyra (glittering decoration)*);
8. Collections of hygienic jewellery (*toothpicks, earpicks/ear cleaners*) [6, p.131].

From the above classifications, we estimate the variety of jewellery and the fact that each has its own place and application area. It should also be noted that differences in the classifications of scientists depend on the goals and objectives of their research.

To give a definition of a *shytyra*, one of the most unknown names of jewellery according to the classification of Sh.Zh.Tokhtabayeva.

Shytyra is a silver ornament that is worn on clothes, installed on home furniture, dishes, and horse harnesses. Most of *shytyra* were made of silver, but sometimes they were made of precious metal, such as gold, and were made of precious stone. In addition to being used as a decoration for hats and shoes, *shytyra* was also worn as a button on the chest and as an amulet. Additionally, it was also pinned to the surface of objects made of fabric, birch, wood, or bone [5, p.342].

Адам жүрегінің, туған айдың, қошқар мүйізінің түрін түсіріп жасаған бастырмалар мен ақықтар өте әсем келеді [KTTS, Vol. 3, p. 78].

The word *bastyрма* in this sentence, which is rarely used in everyday life, means “gold-plated silver jewellery that is embroidered on a camisole (jacket), *kazhekei* (jacket), dress, sometimes pinned to the edge of a dress [5, p.427].

A chain of silver patterned zharma in the shape of a heart worn on the breast of a dress [KTTS, Vol. 6, p. 106]. (*Тойға киетін таза көйлектің омырауына жүрек тәрізденіп күмістен жасалған өрнекті жармалар тізбегі тағылатын*). From the given sentence, it follows that *zharma* are also one of the jewellery items.

Among the jewellery of Kazakh women, there are such types as *aikel*, *shubyrtpa*, *qoza*, which are very rarely used nowadays.

Aikel is the ancient name for a necklace that girls wear around their necks, decorated with gold or silver. Some types of *aikel* are made of precious velvet, decorated with silver money or precious stones, sewn like a necklace that hangs on the chest of girls, falls over the left shoulder and is buttoned under the right armpit. In the indigenous environment, such a necklace was worn for decorative purposes and for the purpose of protecting from the evil eye; *shubyrtpa* is the ancient name of a pendant *onirzhiek*, beads, necklace, made of precious stones [5, p.725], *qoza* is a dome-shaped decoration made of gold, silver, with a stone in the centre, worn on the outwear and on the headdress (KTTS, Vol. 9, 646).

“A beautiful girl puts a small blue camisole on her knee and pins a carved silver tana on her breast” Жумагулова (*Сұлу қыз кішкене көк камзолды тізесіне салып, омырауына ойған күміс тана қадайды*).

Tana looks like a button, but it is slightly larger, shinier, it is a kind of decoration that women wear on the collar of their clothes, hats, and breasts for decorative purposes.

The jewellery of each people is like the source of antiquity, there are many secrets hidden underneath it. As a result of studying the types of jewellery, their meaning and the role they play, we can get valuable data on the history, material culture, worldview and beliefs of that nation.

Conclusion

To sum up the above judgments, the jewellery art of the Kazakh people dates back to ancient times. Some coincidences related to the names, patterns, ornaments of neighbouring cultures and Kazakh jewellery evidence of cultural relations, trade, which went on for centuries.

The wider use of silver than gold in the manufacture of handicrafts is due to the fact that gold is softer and more expensive, as well as people's understanding of the healing and cleansing properties of silver and its availability. Therefore, jewellery made of various metals and decorated with precious stones not only gave beauty to the image of a woman, but also performed such auxiliary functions as protection from evil eye and maintained purity.

The names of jewellery items make up a large part of the vocabulary of the Kazakh language. They contain valuable information about the history, culture and ideology of the nation. It has been noted above that in the Kazakh linguistics this issue has been studied quite a bit. However, the study of these names from a comparative, contrastive and translational points of view is still neglected. It is known that in the process of translating works of fiction from their native language to foreign languages or comparative studies, misunderstanding, ignorance of the origin, scope of use, the essence of their consumption, causes and consequences of such ancient language units can damage the quality of both translation and research. In the future, if the attention is paid to these issues, and the indigenous words in the treasury of the language are revived, a number of unresolved problems will disappear.

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ЗЕРГЕРЛІК ӨНЕРГЕ ҚАТЫСТЫ ТІЛДІК БІРЛІКТЕРДІҢ ЭТНОЛИНГВИСТИКАЛЫҚ МӘНІ

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Аңдатпа. Мақала қазақ тіліндегі зергерлік өнерге қатысты тілдік бірліктерді зерттеуге арналған. Мақалада аталған тілдік бірліктердің зерттелуіне қысқаша шолу жасалып, жіктелімі қарастырылды. Сондай-ақ кейінгі кезеңдерде сиректеу қолданылатын бірқатар зергерлік бұйым атауларының этнолингвистикалық мәні сарапталды. Зерттеу барысында қазақтың көне зергерлік бұйымдарының атаулары, этномәдени қыры, оларды тұтынудың себеп-салдары тәрізді мәселелер жоғары оқу орындарында білім алушылардың көпшілігіне беймәлім екендігі анықталды. Сондықтан да тілдік қордың ауқымды бөлігін құрайтын аталмыш тілдік бірліктерді салыстырмалы, салғастырмалы және аударматанымдық тұрғыдан зерттеудің маңызы зор. Себебі қандай да болмасын зергерлік бұйымдардың тұтас тұрпатында, материалы мен ою-өрнектерінде, тіпті қолданылуында да көпшілік назарынан тыс қалатын өзіндік мән бар. Аталған топқа қатысты тілдік бірліктерді зерттеу ұлт тарихы, мәдениеті, дүниетанымы, ұстанымы, қолөнері жөнінде кейбір мағлұматтарды анықтауға септігін тигізеді.

Зергерлік өнерге қатысты тілдік бірліктерді зерттеу барысында келесідей әдіс-тәсілдер қолданылды. Сипаттама әдісі негізінде қазақ тіліндегі зергерлік өнерге қатысты тілдік бірліктердің зерттелуі, жіктелімі, түрлері т.б. тәрізді мәселелер сарапталды. Салыстырмалы әдістің нәтижесінде зергерлік өнерге қатысты тілдік бірліктердің жиі және сирек қолданылатын түрлері, жасалу жолдары анықталды. Құрылымдық әдістің негізінде аталған тілдік бірліктердің құрамы және құрылымы, тіркес құрауға икемдігі нақтыланды. Семантикалық әдістің нәтижесінде әшекей бұйым атауларының мәні, қолданыс аясы, әйел адамның жас ерекшелігіне қарай қолданысы тәрізді мәселелер анықталды. Ал этнолингвистикалық әдіс арқылы әрбір әшекей бұйымның шығу төркіні, мәні, маңыздылығы, әйел адамның өмірінде алатын орны сарапталды.

Тірек сөздер: қолөнер, зергерлік өнер, зергерлік бұйымдар, этномәдени лексика, этнолингвистика, мәдени нышанды, тілдік бірлік, мәдениет, қазақ мәдениеті

ЭТНОЛИНГВИСТИЧЕСКАЯ СУЩНОСТЬ ЯЗЫКОВЫХ ЕДИНИЦ, СВЯЗАННЫХ С ЮВЕЛИРНЫМ ИСКУССТВОМ

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Аннотация. Статья посвящена изучению языковых единиц, связанных с ювелирным искусством в казахском языке. В статье представлен краткий обзор изучения и классификация данных языковых единиц. Также проанализирована этнолингвистическая сущность ряда редких наименований ювелирных изделий. Исследование показало, что большинство обучающихся вузов не знакомо с наименованиями некоторых древних казахских ювелирных украшений, их этнокультурными аспектами, а также традиции их ношения. Поэтому важно исследовать данные языковые единицы, которые составляют большую часть языкового фонда в сравнительном, сопоставительном и переводческом аспектах. Так как форма, материал, орнамент и даже использование какого-либо ювелирного изделия несет в себе особый смысл, который остается скрытым для большинства. Изучение языковых единиц данной группы, помогает расшифровать некоторую информацию об истории, культуре, мировоззрении, принципах и ремеслах нации.

В исследовании языковых единиц, связанных с ювелирным искусством, были использованы следующие методы и приемы. На основе описательного метода были проанализированы такие вопросы, как изучение, классификация, виды языковых единиц,

связанных с ювелирным искусством в казахском языке. В результате сравнительного метода были выявлены наиболее часто и редко используемые типы, способы создания языковых единиц, связанных с ювелирным искусством. На основе структурного метода уточнены состав и структура указанных языковых единиц, их гибкость в построении словосочетаний. В результате семантического метода были выявлены такие проблемы, как значение, сфера применения названий украшений, возрастное использование женщин. С помощью этнолингвистического метода были проанализированы происхождение, сущность, значение, место, которое женщина занимает в жизни человека.

Ключевые слова: ремесло, ювелирные изделия, ювелирное искусство, этнокультурная лексика, этнолингвистика, культурная символика, языковая единица, культура, казахская культура

Received: April 1, 2024

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