

Ethnocultural Markers of Turkic Phraseologism in Written Monuments of the Middle Ages

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Abstract—This study examines the ethnocultural properties of phraseological units in the language of written monuments from the Middle Ages (10th–15th centuries). This era is significant in the history of the Turkic peoples, marked by events such as the Karakhanid rule, the formation of the Kipchak Confederation, the Mongol invasion, and the prosperity of the Golden Horde. The written monuments of this period provide linguistic and cultural insights into Turkic languages, including modern Kazakh. The research aims to analyze the worldview and lifestyle of Turkic peoples by identifying the ethnocultural aspects of stable phrases in medieval written texts and their equivalents in contemporary Kazakh. A comparative analysis of phraseological units from medieval sources and modern dictionaries was conducted. The study identifies continuity in linguistic structures and ideological concepts, systematizing phraseological units into three categories: phraseological unity, phraseological unit, and phraseological chain. Findings highlight that phraseological units preserve cultural and spiritual values, reflecting the national character and psychology of Turkic peoples. The research contributes to understanding the cumulative function of language and its role in transmitting cultural heritage.

Index Terms—Middle Ages, written monuments, ancient Kipchak language, phraseological units, ethnoculture

I. INTRODUCTION

Linguistic facts play a crucial role in recognizing the national character and the cognitive nature of phraseology in the language of written monuments. The phraseological idioms of medieval written monuments can be found in the life and traditions of the Kazakh people, as well as in their unique customs and ancient practices. It is essential to use phraseology that embodies the spirituality of the nation in the interests of the people.

“Ethnolinguistics is a new branch of linguistics that studies the ethnogenesis of people, their way of life and customs, addresses, historical and cultural connections with other peoples, everyday life, and material and spiritual culture” (Mankeeva, 1997). Agreeing with Zh. Mankeeva, it can be stated that defining the ethnocultural nature of set expressions in the language of written monuments is also significant for the field of ethnolinguistics.

Phraseological idioms in the language of written monuments occupy a special place in expressing national spiritual culture, national behavior, and national psychology. B. Khasanov’s perspective is particularly significant in determining the ethnocultural nature of set expressions in the language of written monuments: “In phraseology, this national color is closely linked to the worldview in the consciousness of each people. That is, phraseology, on the one hand, serves as a tool of linguistic art, and on the other, as the essence of the art of thought” (Khasanov, 1966).

It is well known that the interlingual comparison of the Kazakh language and the language of written monuments is reflected in the structural and semantic proximity of related languages, which leads to the identification of historical linguistic commonality. Phraseologisms are among the treasures of the national language, which, despite many centuries, have accumulated the spiritual worldview, customs, way of life, and national character of the people. The presence of

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Kazakh language elements in set expressions in the language of written monuments, which constitute the spiritual essence of the nation, deepens the ethnocultural character of the ancient Kipchak language. Phraseological idioms that shape people's mentality hold great linguistic and cultural significance. Indeed, phraseology is a linguocultural unit that embodies national-cultural values, national psychology, and the essence of the nation.

In the process of studying the written monuments of the Golden Horde from the 14th century, which constitute the object of our research within the framework of the Middle Turkic language, numerous questions arise regarding the ethnocultural nature of the set phrases found in these monuments and their cumulative properties. The cumulative property refers to the hereditary nature of language, which serves as a medium for transmitting the spiritual heritage of a people from generation to generation.

The aim of this study is to identify the ethnocultural nature of phraseological units found in the language of medieval written monuments, determine their cumulative properties, and trace their historical continuity with the modern Kazakh language. The objects of the study include monuments from the Golden Horde era, such as *Khusrau* and *Shirin* by Qutb, *Gulistan bi-Turki* by Saif Sarai, *Muhabbat-name* by Khorezmi, as well as medieval dictionaries and texts.

The viewpoint of A. Zayonchkovsky is particularly important, stating that a unified Turkic literary or written language was formed in the 13th–14th centuries (Zayonchkovsky, 1967). Nevertheless, although the language of the Golden Horde's literary heritage was a unique mixed language, it was formed either on the basis of the Oghuz language or the Kipchak language, ultimately replacing the Karakhanid literary traditions.

Since the Kipchak tribe and the Kipchak language held hegemony during the Golden Horde era, it is necessary to consider that the majority of monuments were written based on the Kipchak language. Therefore, we are not far from the truth in recognizing the language of written monuments as the ancient Kipchak language of that time. Along with this, it is possible to compare the language of these written monuments with modern Kazakh and demonstrate the centuries-long linguistic, spiritual, and ideological continuity.

II. THEORETICAL BACKGROUND

Ethnocultural markers enrich the language by incorporating culturally significant realia, such as idioms and metaphors, which are crucial for understanding the history, culture, and mentality of a people (Yang et al., 2024; Alefirenko et al., 2018). These markers reflect socio-cultural perceptions, historical experiences, and social norms, serving as a bridge between language and cultural heritage.

In medieval Turkic literature, ethnocultural markers are embedded in proverbs, sayings, and phraseological units, highlighting the similarities between ancient and modern Turkic peoples. These markers, found in significant works like “*Divani Lugat at-Turk*” and “*Kutadgu Bilik*” (Abdrakhmanova et al., 2024), reveal cultural and historical continuity. Phraseological units not only carry linguistic meaning but also reflect moral, ethical, and aesthetic norms, embodying the national spirit and cultural identity (Prihodko, 2022). They are instrumental in modeling gender stereotypes through cultural codes such as astronomical, zoomorphic, and somatic imagery (Bakytzhanova et al., 2023).

The study of phraseologisms in medieval written monuments provides insights into the linguistic and cultural heritage of historical societies. The written monument “*Gulistan bit-Turki*” from the Golden Horde period is a rich source of phraseological units and metaphors that reflect the worldview and lifestyle of the Turkic peoples. According to Seitbekova and Mamyrbek (2024), linguistic elements in this text reveal their continuity with the Kazakh language. The phraseological units are classified into lexical-semantic groups that demonstrate the deep interconnection between language and culture. The concept of “*Man*” is central to the phraseological and metaphorical system of “*Gulistan bit-Turki*”, encapsulating human existence and knowledge within sociocultural and religious frameworks.

The study of medieval Turkic written monuments highlights their ethnocultural and linguistic features. Abdrakhmanova et al. (2024) examine these monuments from an ethnocultural and linguistic perspective, focusing on the cultural-historical context and structural-semantic features of proverbs and phraseological units. Their research underscores the continuity between medieval Turkic languages and modern Kazakh. The agricultural and pastoral lifestyles of the Turkic peoples are vividly represented in these texts, offering valuable insights into their social structures and worldview.

Through an ethnocultural analysis of phraseological units, Sabyr (2022) explores the linguistic worldview embedded in the Golden Horde monuments, emphasizing the ideological unity between ancient Kipchak and modern Kazakh culture. The ability of stable word combinations in medieval texts to convey cultural information about the national mentality is substantiated through linguistic analysis, demonstrating their historical and cultural significance. These monuments illuminate a linguistic worldview that aligns with the spiritual culture of the Kazakh people, reinforcing the unity of language and ethnicity (Sabyr, 2022).

III. METHODOLOGY

Dictionaries of the modern Kazakh language were utilized as research materials, along with scholarly works dedicated to the study of medieval written monuments in Turkology. Specifically, *Qazaq tilinin phraseologiyalyk sozdigi* (Phraseological Dictionary of the Kazakh Language) (PDKL, 2007) and *Qazaq tilinin tusindirme sozdigi* (Explanatory Dictionary of the Kazakh Language) (in 10 volumes) (EDKL, 1974-1986) were consulted. Additionally, the texts of these

monuments and historical dictionaries were employed to distinguish stable phrases from the language of medieval written monuments relevant to the research.

The sources include a version of the poem *Khosrow and Shirin*, written in the Arabic alphabet and published by A. Zajackowski in 1958 (Najstarsza wersja turecka "Husrev u Sirin" Quetba, Cz. I, Tekst, Warszawa, 1958) (NWTSHQ, 1958) and its transcribed text in the Latin alphabet (Najstarsza wersja turecka "Husrev u Sirin" Quetba, Cz. II, Facsimile, Warszawa, 1958) (NWTSHQ, 1958). Other key sources include Kutbtyñ "Husrau men Shirin" poemasynyn sozdigi (Dictionary of Qutb's Poem "Khusrow and Shirin") (DQPKhS, 1974), Historical and Comparative Dictionary of Turkic Languages of the 14th Century (Based on the Material of "Khosrow and Shirin" by Qutb) (HCDTL, 2017), Old Uzbek Language: Khorezm Monuments of the 16th Century (OULKhM, 1966), and Lexis of Central Asian Tefsir of the 12th–13th Centuries (LCAT, 1963).

This study also draws upon the works of prominent scholars, including B. Khasanov (Khasanov, 1966) and R.A. Avakova (Avakova, 2003), who analyzed the formation and originality of phraseological units. To determine the ethnocultural nature of stable phrases in medieval written monuments, the theoretical frameworks of ethnolinguistics and linguoculturology were applied, as reflected in the works of Maslova V.A. (Maslova, 2001), Kaidarov A.T. (Kaidarov, 1985), and Mankeeva Zh.A. (Mankeeva, 2008). To substantiate the historical connection between the worldview and ethnocultural identity of the Kazakh people, phraseological units from medieval written monuments were compared with their equivalents in the modern Kazakh language. As supporting evidence, excerpts from literary works, including poems and sentences by Abai Kunanbaev, Mukhtar Auezov, and Ilyas Zhansugurov, were presented.

The research employed the following principal methods and techniques: general scientific methods (descriptive, observational, comparative, and interpretative approaches). In the analysis of written monument texts, methods such as content analysis, selection, systematization of phraseological material, and component analysis were applied to reveal their ethnocultural significance. The historical-comparative method was also utilized. The integration of these methodologies facilitated an in-depth linguocultural examination of stable phrases in medieval written monuments. Through comparative analysis with modern Kazakh linguistic materials, the study identified new findings regarding linguistic continuity and cultural transmission.

IV. RESULTS

A. Phraseological Units as Ethnocultural Reflection

Linguistic facts play a crucial role in recognizing the national character and cognitive nature of phraseology in written monuments. Phraseological idioms from medieval texts reflect the life, customs, and ancient traditions of the Kazakh people. These expressions serve as carriers of national spirituality and cultural identity. Ethnolinguistics, as defined by Mankeeva (1997), studies the ethnogenesis of people, their customs, and cultural ties. Determining the ethnocultural nature of phraseological units in written monuments is essential to this field. Phraseological idioms encapsulate national psychology and behavior. Khasanov (1966) notes that phraseology is both an instrument of linguistic art and the essence of thought, closely linked to national perception.

The structural and semantic proximity between the Kazakh language and the language of written monuments highlights their historical linguistic commonality. Phraseological units, as linguistic treasures, preserve the worldview, customs, and national character of the people. Their presence in medieval texts deepens the ethnocultural identity of the ancient Kipchak language. These idioms shape the mentality of people and hold significant linguistic and cultural value, embodying national traditions and perspectives.

The ethnolinguistic study of Kazakh phraseology provides insights into historical continuity. Each era has its own linguistic norms, reflecting different conceptual frameworks. For example, phrases such as "Zulum kamchyyi ketti arsa eldin" (The scourge of evil) illustrate historical perceptions of justice and authority. Similarly, "The fourteenth night of the full moon" signifies an aesthetic ideal, equating beauty to celestial bodies. Other expressions, such as "The whip is evil" and "The whip of mercy", reflect past social structures and values that may seem foreign to modern speakers.

The study of historical linguistic changes helps determine the nature of phraseology in written monuments. Many ancient Kipchak expressions, such as "kunil sunqary" and "Arslan yurak", follow the *izafet* model, indicating a transition from analytical to lexicalized structures. Similar constructions, such as "Sagymbai Lake" and "Botpai well", show a deep-rooted pattern in toponymy. Other examples like "aqyl tizgini", "bilig qamchysy", and "konil qusy" highlight how phraseological units originally conveyed property relationships before becoming semantic wholes.

Phraseology in old literary languages is motivated by cultural and historical life. Kaidarov (1998) discovered that stable expressions evolved from daily speech and semantic changes, rising to the level of ethnophraseology and proverbs. While initially rooted in nature – animals, plants, celestial objects – they later centered on human life and morality. Examples include "Bulut yuzlug" (gloomy face) and "Konil sonqury" (high spirits), demonstrating linguistic and conceptual evolution. The role of sacred vocabulary in phraseology is significant. Expressions like "koz tegmasun" (not maleficate) and "bilig qamchysy" (whip of knowledge) reflect the spiritual and moral consciousness of the Kazakh people. Mankeeva (2008) emphasizes that ethnographic vocabulary, though partially forgotten, remains preserved in proverbs, folklore, and historical fiction, acting as a cultural repository.

Academician Kaidar contributed significantly to the study of historical Kazakh lexicology. He asserts that phraseology bridges historical artifacts and the Kazakh language, demonstrating ethnogenetic and cultural connections (Kaidarov,

1998). Ethnographic terms and archaic expressions, though no longer widely used, remain embedded in dialects, folklore, and historical literature, preserving cultural and spiritual wealth (Mankeeva, 2008).

Language serves not only as a communication tool but also as a vessel for transmitting history and heritage across generations. This cumulative nature of language underscores the importance of phraseological units in understanding past linguistic and cultural developments.

B. *Phraseological Integrity*

Stable expressions are semantic entities, a new semantic linguistic phenomenon born of the assimilation of the meanings of individual words. In the language of medieval inscriptions, stable expressions that are unrelated to the meaning of the words contained in them, and even give a completely different meaning, are rare.

If we look at the language of monuments, we will understand the ethno-cultural content of stable expressions. For example, Bagrym kabab boldy - to suffer. Uch kun boldy kim andicha ichinda taqi kazgu ichinda bagrym kabab boldy "I suffered for three days thinking about it" (OULKhM, 1966). This phrase is now used in the form of the phrase "broken heart".

Zhandan el yu – to say goodbye to life, and death. Masalda kalib turur khar kim zhandyn el yugai ne kim kunulda bolsa tilina katurgai. The proverb says: "Whoever says goodbye to his life, it is evident in the language of his heart" (G, 8). Currently, this phrase is used in the sense of "dying".

Yeti iklim – seven worlds. Yeti iklim ichra sansiz bolmasun nur "there is no light without you in the seven worlds" (DQPKhS, 1974).

Zheti ykylym ishinde – the whole world, the universe ("ykylym" in Greek means country, world) (PDKL, 2007). Yeti iqlim ichinda korka hali, senin tek bir tagy sultan yok, ei jan. "There is not a single sultan in the whole universe more beautiful than you, O soul" (OULKhM, 1966). The combination of yeti iqlim is also present in the monument "Khusrau-Shirin". Yuritkil yeti iqlim uzra farman "rule the seven worlds". In the Kazakh language, jety yqylym means "world", and "universe". "Yqylym" is a Greek word that came into our language through Arabic. A person who speaks many languages is said to "know the language of the seven sciences" the word "science" means "country", and "people". In the Kyrgyz language, the word science means "century, epoch, world, universe", but there is no expression zheti ykylym. In the Middle Ages, the introduction of Arabic-Persian elements into the Turkic languages replaced the word ykylym, and Turkic representatives began to use the Arabic, Persian words dunie, jihan (world) instead. In the Uyghur language, the phrase yatta alam (seven worlds) is used the meaning "the whole world, the universe" and gives an ancient character (Sabyr, 2004). It is also believed that the number seven in the stable expression "seven worlds" means seven main directions. These are the four corners of the world: east, west, south, north, sky-the upper universe, the earth-the middle universe, underground-the lower universe (Uali, 1999). The poet Kulymbet explained it this way:

There are four worlds: three of them are water, one is dry, and the earth standing on water.

The first light. - Mecca and Medina, I learned from travellers and Mullahs.

Jerusalem and Syria will be the second, and Baghdad and Fairuz will be the third.

The fourth is Crimea, Rome, Nogai - different countries. The fifth is Shyn, Mashyn and China.

People will be amazed. The sixth place is Moscow and the Volga region, and many other cities.

The seventh is Sharjau, Bukhara, Khorezm, and this is what you asked about.

Thus, the consistent expression "jety yqylym – seven worlds" has the same meaning both in the language of written monuments and in the poem by the Kazakh poet Kulumbet, that is, "the whole world, the universe". In the above set of expressions, the main meanings of individual words are forgotten, and phraseological integrity takes on a completely new meaning.

C. *Phraseological Units*

Phraseological units are very common in the language of written monuments, because the order of location, such as phraseological integrity, is formed mainly on the basis of a free phrase used in a strict, variable sense.

Avara qyldy – alarmed. Ozi yrgar menin avara qyldy "he will see, I am alarmed" (DQPKhS, 1974). Alarmed – disturbed, did not give rest. The guards of the royal palace tried to prevent him from entering the palace (PDKL, 2007). The meaning of this stable expression both in the language of artefacts and in the Kazakh language is the same – to disturb and alarm.

Aqly kitti – went crazy. Savunmakdin bashyndyn aqly kitti. Savunmak's head went crazy "from love" (DQPKhS, 1974). Go crazy, lose his mind, he lost his mind, he didn't know what to do (EDKL, 1974). A stable expression is also reflected in Abai's poem:

Bolgan son uadeli kun zhaun zhaudy,
Sudan ishken jyndy bop, aqly audy.
Kuni-tuni shulasyp, talasady,
Umytty tamaq jeudi, uyiktaudy. (Kunanbayuly, 2003)

And now trouble appeared on the threshold:
The Day came that the wise ancestor!
Everyone was crying, moaning and shouting.
No one in the country could sleep or eat (Translated by V. Vinokurov)

Aqylynan ayirylyu, aqyly ketu, aqyly auu (Losing your mind, going crazy) – all these phrases are in circulation among the Kazakh people.

Baqasy yoq – no price, very expensive. Bu azhunnun baqasy yoq erur bil “Know that this world has no value” (DQPKhS, 1974). In the explanatory dictionary of the Kazakh language, the stable phrase “baga zhetpes” means very valuable (EDKL, 1974). The meaning of the stable expression in the ancient language corresponds to the modern Kazakh language.

Vaqty yetti - it's time, it's time to die. Bu soz aigyncha nagah vaqty yetti “While this word was said, the time has come” (OULKhM, 1966). In the phraseological dictionary of the Kazakh language, this means it's time, the time has passed, time is running out, and it's over. Stable expressions are also used in the Kazakh language.

Dal uaqyty zhetkende,
Talaıdyn guli quraydy.
Rasuldy algan bul olim
Kimnen jondi suraidy. (Kunanbayuly, 2003)
(When the time is right,
A lot of flowers have wilted.
Death that took Rasul
Who can ask the right way?)

The poet's work is based on the philosophical idea that “everything in this world is transitory” The meaning of the stable phrase “it's time” in Abai's poem corresponds to the meaning in the language of the monument.

Yerga saldy - lowered to the ground, insulted. Alyb hosh yiyzgy andyn yerga salsan “ты меня любил, потом бросил, оскорбил”, “you loved me, after abandoned and insulted” (DQPKhS, 1974). The phrase yerga saldy in the phraseological dictionary of the Kazakh language means “insulted in full”. The literal meaning of the stable phrase “burial” probably comes from the tradition of the Kazakh people to bury the dead in the ground. Later it was lexicalized and changed to “strongly offend someone like a funeral”.

Most of these stable expressions were born out of the vital needs of people. About this scientist, M.B. Sabyr states: “Phraseological units are the result of associative thinking, the product of the wisdom of people's life experience, beautiful and impressively woven expressions that are always ready for use, therefore they represent a clear way of conveying ideas through a figurative description, a kind of rational tool” (Sabyr, 2004).

D. Phraseological Chain

One of the ways to express profound ideas is through stable expressions. In the ancient Kipchak language, figurative phrases like *sary altun* (sunlight) were commonly used, reflecting the Kazakh people's connection to nature and their nomadic way of life. The Kazakh phrase “Summer has come to the immortal slave” illustrates the joy of spring's arrival.

The metaphorical use of words in phraseological chains often relies on comparisons and symbolic associations. Khasanov (1966) emphasized that the source of phraseology is metaphorical speech. Many phraseological phrases in medieval written monuments correspond to stable expressions in modern Kazakh, demonstrating linguistic continuity. The use of body parts (*ai yuzi* - face of the moon, *agu tilli* - sharp tongue) and colors (*kara* - black, *kizil* - red) is widespread in both historical and contemporary Kazakh phraseology. For example, *agu tilli* (poisonous, sharp tongue) appears in DQPKhS (1974) and is also found in the 12th-century monument Hibat-ul-Hakik (Sagyndykuly, 2002). The metaphor emphasizes the power of speech, showing how certain **phraseological units** have retained their meaning over time.

The Kazakh people, living in vast steppes, carefully observed celestial phenomena. Ethnolinguistic analysis of cosmonyms in written monuments provides valuable insights into the spiritual culture of the nation. Many stable expressions in historical texts are related to the moon. For instance, on *tortinchi tunnun tolun ayi* (the beautiful full moon of the fourteenth night) symbolizes beauty and is used in both poetry and historical songs (Konyrov, 1988). Yeslamgaliuly (1995) notes that in Western Kazakhstan, the fourteenth of March is celebrated as *Nauryz*, and beautiful girls are often compared to a full moon. This metaphor, deeply rooted in nomadic traditions, continues to be relevant in the Kazakh language today. The phrase *Aiyi tutuldy* (the moon is eclipsed) signifies loss or death and is used metaphorically in historical texts (DQPKhS, 1974). The connection between the celestial world and Kazakh culture is evident in proverbs and beliefs related to the moon. Nomadic Kazakhs associated lunar eclipses with climate changes and misfortunes. Mankeeva (1997) highlights that adaptability to nature is a defining feature of nomadic psychology, shaping cultural perceptions and language.

The concept of *ai yuzum* (moon-faced) remains a widespread metaphor for beauty in Kazakh literature. This imagery has persisted across centuries, appearing in both medieval monuments and modern poetry (Konyrov, 1988). The moon, a sacred concept in Kazakh tradition, is also reflected in phrases related to animals, such as *Ai tuyakty tulparim* (moon-hoofed horse) and *Ai muizdi koshkarym* (moon-horned ram). Such expressions highlight the integration of cultural beliefs into language.

In Kazakh, phraseological units often describe beauty and elegance, enhancing artistic quality. Kenesbaev (PDKL, 2007) states that figurative phraseology is a standard linguistic phenomenon. These stable expressions not only describe appearance but also convey deeper cultural meanings. Telia (1996) asserts that phraseological units reflect the national mentality and cultural values of a people. Linguistic facts in medieval phraseology serve as a means of understanding the Kazakh worldview. Expressions like *Koz tegmasun* (let them not jinx it) illustrate beliefs in the evil eye, a concept deeply

embedded in Kazakh tradition (OULKhM, 1966). Protective customs, such as hiding a child or wearing amulets, stem from such beliefs. Zhansugurov's Kulager poem vividly portrays this fear of the evil eye in Kazakh culture. National identity is reflected in phraseological expressions that emerge from cultural traditions. *At qoymaq* (hit the road) originally referred to a journey but later acquired a figurative meaning linked to mourning customs (DQPKhS, 1974). The transition of meanings in such phrases illustrates the dynamic relationship between language and cultural evolution.

The Kazakh language contains numerous phraseological paradigms related to *tizgin* (reins), symbolizing control and leadership. Examples include *tizgin berdi* (gave freedom) and *tizgin oz qolya aldy* (took power into one's hands) (PDKL, 2007). These expressions, rooted in nomadic traditions, emphasize leadership and self-discipline. Similarly, *bilig qamchysy* (whip of knowledge) illustrates the Kazakh association of wisdom with discipline. The whip, a sacred object among nomads, was believed to ward off evil spirits. The expression *Zulum qamchysy* (whip of evil) conveys a negative connotation, demonstrating how phraseology encapsulates historical experiences and values. Weapons-related expressions, like those referencing the whip, highlight the nomadic lifestyle. The poem quoted in PDKL (2007) emphasizes the whip's dual role as both a tool and a symbol of strength. Amirbekova (2006) notes that national-cultural concepts such as steppe, *kosh*, *dombra*, and whip are essential to Kazakh cultural identity, reflecting their deep-rooted significance in language. Hunting-related expressions also play a role in Kazakh phraseology. The phrase *Buyurdy kalturun qush salalyq* (ordered to bring a bird for hunting) (DQPKhS, 1974) relates to the Kazakh tradition of falconry, a practice unique among Turkic peoples. Abai's poetry describes the art of falconry, emphasizing its cultural and symbolic value.

The word *Qulan* (wild beast) historically carried multiple meanings, forming phraseological units like *Qulan bulkilge basty* (rushed off) and *Qulannyn qasynuyna mylytyqtyn basuy* (to be lucky). These expressions reflect the nomadic lifestyle and the strong connection between nature and language. Respect and humility are deeply embedded in Turkic phraseology. The stable expression *Kol qavshurdy* (resigned) appears in both medieval texts (DQPKhS, 1974) and modern literature (Auezov, 1979), signifying submission or acceptance. Such phrases illustrate the continuity of linguistic traditions across centuries.

Archaisms in the Kazakh language often survive through phraseological expressions, folklore, and literature. One such phrase, *Burunduq bolu* (to be an initiator) (OULKhM, 1966), is still preserved in the modern Kazakh language as *muryndyq bolu* (to take the lead) (PDKL, 2007). This phrase, originating from the practice of leading camels with a nose peg, evolved to signify leadership and initiative. Another example is *Chichakteg soldy* (wilted like a snowdrop) (DQPKhS, 1974), which symbolizes the fading of youth and vitality. Sagyndykuly (2009) explains that linguistic evolution often replaces older words, but some remain embedded in phraseology, preserving their historical essence. Kaidarov (1998) highlights that understanding these words within stable expressions helps reveal their original meanings. The endurance of medieval phraseology in modern Kazakh demonstrates the deep connection between language, history, and national identity. The richness of phraseological units in written monuments reflects the worldview, traditions, and spiritual values of the Kazakh people, reinforcing the historical continuity of linguistic and cultural heritage.

V. DISCUSSION

The research findings indicate that phraseological units reflect the genius, nobility, historical outlook, and experiences of the Kazakh people. The transformation of free phrases into stable phrases is not an instantaneous process but rather the result of long-term cognitive and linguistic evolution. The gradual loss of direct semantic connections between free and stable phrases, often rendering some expressions incomprehensible in modern linguistic contexts, is a natural linguistic phenomenon shaped by historical developments in space and time (Avakova, 2003).

The study of Kipchak and ancient elements in Kazakh vocabulary, including stable expressions, plays a crucial role in enriching the historical lexical corpus of the Kazakh language. As Avakova notes, "the preservation of a nation's cultural heritage is directly linked to the development of its national language. Language not only preserves cultural information but also collects, organizes, and reproduces knowledge" (Avakova, 2003).

Stable phrases in the language of written monuments were classified into three structural categories:

1. Phraseological unity
2. Phraseological unit
3. Phraseological chain

The analysis of the ethno-cultural nature of stable expressions in medieval written monuments revealed a set of phraseological units common to both historical and contemporary epochs. This finding highlights the linguistic continuity between the phraseology of ancient Kipchak texts and modern Kazakh. Furthermore, the study identified the pathways through which phrases transition into stable phraseological expressions, revealing significant linguistic parallels between medieval written monuments and the modern Kazakh language, which together constitute a shared phraseological heritage across centuries. Diachronic research plays a crucial role in identifying recurring expressions across these epochs.

The research also sheds light on the phonetic and morphological characteristics of ancient Turkic phraseology, although semantic alignment with the Kazakh language remains predominant. Some phraseological units in medieval texts do not have direct equivalents in the modern Kazakh language. This suggests that certain stable expressions were either unique to the Turkic period or originated from the creativity of individual authors. During the Middle Ages, eloquent writers and poets often crafted stable expressions through artistic means.

Medieval authors frequently employed vivid, figurative expressions in their writings. Examples include:

- *davlat qushy* (bird of wealth);
- *qazgu tanizi* (sea of sadness);
- *Yusuf jamaly* (the beauty of Yusuf);
- *aqyl qulaqy* (hearing of the mind);
- *qyshchecheki* (winter flower);
- *qulan konil* (free spirit, good mood);
- *mukhabbat nardy* (fire of love);
- *sabyr oty* (spirit of patience);
- *til uzartu* (spreading rumors).

Such expressions illustrate the artistic and symbolic function of phraseology. In medieval written texts, the imagery of phraseology evolves, and the lexicon expands through creative linguistic usage. Linguocultural researcher V.N. Maslova emphasizes that “to explicate the cultural significance of a linguistic unit, one must correlate its prototypical situation with cultural codes that are known or can be interpreted by a linguist” (Maslova, 2001). Language, as a fundamental component of culture, encapsulates the historical and cultural heritage of a people. Thus, the ancient Kipchak language contains linguistic elements that reflect the history and traditions of the Kazakh people.

The stable expressions found in Kipchak inscriptions serve as evidence of the historical and linguistic continuity between the two epochs, reinforcing the idea of an enduring national identity. In exploring the ethno-cultural character of phraseological units in medieval texts, A. Kaidar's definition of culture proves invaluable: “Culture is an extremely complex concept that encompasses individual traits and extends to the entire national mentality, centuries-old collective consciousness, worldview, traditions, and both spiritual and material heritage” (Kaidarov, 1998).

VI. CONCLUSION

The study of phraseological units in medieval written monuments has demonstrated their deep connection with national culture, allowing for the identification of their ethno-cultural nature and extralinguistic motivations. These phraseological expressions reflect associative-symbolic connections embedded within their internal structure. The origins of these expressions are intrinsically linked to the historical, social, material, and spiritual culture of the Kazakh people. However, as society evolves, certain cultural attributes and their direct meanings fade, leading to the gradual obscuration of their literal interpretations. Nevertheless, these expressions persist in the language as “historical vestiges”, preserved across generations as semiotic symbols (Avakova, 2003).

In conclusion, the phraseological expressions found in medieval written monuments exhibit significant similarities to stable expressions in the modern Kazakh language. This linguistic continuity serves as evidence of the deep-rooted connection between the historical identity of the Kazakh people and their contemporary linguistic landscape. The preservation of these expressions highlights the enduring influence of Turkic linguistic heritage in shaping the cultural and linguistic identity of the Kazakh nation. Future research can further explore the evolution of phraseology across different Turkic languages, contributing to a broader understanding of linguistic and cultural heritage.

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