Teaching the Linguistic Aspects of Ethnocultural Units Employing Comparative-Historical Method

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Abstract
Ethnocultural units comprise verbal, non-verbal and mental expressions, symbolically representing cultural and spiritual values of an ethnic group or a nation. These units can help in transmitting not only the history and culture of an ethnic group but also preserve its traditions and values across generations. The purpose of this diachronic research study is to find out what aspects of Ethno-culturalism can be taught to young students as a part of their language curriculum, in the form of ethnocultural units like words, phrases, concepts and categories classified as ethno-graphisms, ethno-dialecticisms, ethno-phraseologisms, and ethnonyms, in order to ensure their preservation and continuous prevalence across generations. The historical-comparative method was used to understand the lexical, phraseological and paremiological aspects of these ethnocultural units, and determine how the ethnocultural meaning and ethnographical identities of these units were preserved. The data was collected from secondary sources like archives and historical records, and the collected data was analyzed through a thematic content analysis method. The results revealed that ethnocultural units can be classified into several groups depending on their content and type, and each unit has a specific connection with material, spiritual, cultural and national values. Due to its

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historical value, ethnocultural names do not relate to any modern notion of social or cultural norms, but continue to enjoy their historical identity and significance. It was also discovered that ethnocultural names have disappeared from language, because of the redundancy of the cultural values that they once represented. Hence, with the absence of ethnocultural units in the modern language. they also remain obscure from the young generation. However, the study recommends to modernize ethnocultural units through teaching in language curriculum and making them a part of social media. In this way, ethnocultural units can be restored in modern times.

Introduction

Language and people's cognitive abilities not only transmit the history and culture of a nation, but also preserve its traditions and national values across generations (Gaikwad & Gaikwad, 2019; Rajagukguk, Malems, & Ginting, 2022). One of the modes of preserving the literary core of a language is its ethnocultural units. In linguistics, ethnocultural units (in philosophy – "ethnography") are the main subject of study in the field of ethnolinguistics, which is a branch of linguistics, which interprets life, worldview, customs of a particular ethnic group by revealing the content of lexical, phraseological and paremiological units preserved only in that language (Abdujabarova & Nassiri, 2022; Eskazinova & Smagulova, 2020). Ethnocultural units are the main object of study of the science of ethnolinguistics. Ethnocultural units are linguistic (verbal), non-verbal (gestures), mental (beliefs), symbolic expressions of cultural, spiritual values that have no equivalent in another culture and are inherent only in one ethnic group. As can be seen, ethnocultural units are divided in accordance with genre and form. The classification based on genre, ethnocultural units represent national mentality, the worldview of the population (collective consciousness), and universal spiritual knowledge (philosophical knowledge). On the other hand, ethnocultural units based on forms are classified as oral or verbal expressions, non-verbal expressions, mental (belief) expressions, and symbolic expressions (Ternavskaya & Bogdanova, 2023).

Teaching ethnocultural names is very important for modern Kazakh society, for the revival of Kazakh culture and history (Alua et al., 2022; Zakirova, Maigeldiyeva, & Tuyakbayev, 2023). Moreover, every Kazakh must be deeply aware of the significance and importance of Kazakh ethno-cultural names. It is not easy for today's young generation to revive old forgotten things, because the concepts of material and spiritual culture became redundant and obscure long ago and are no longer part of any language curriculum. In general, too, young Kazakhs are not interested to learn about ethnocultural names because these words are not a part of everyday usage (Koniratbaeva, Altaeva, & Koniratbaev, 2015). Consequently, it is very difficult to learn and familiarize with ethnocultural names, particularly of the Kazakh ethnicity. Another challenge is that ethnocultural units have remained obscure for several decades; hence, it will be a great challenge to teach ethnocultural units to the young generation, formally or informally (Meirambekova & Dautova, 2021; Terlikbayeva & Menlibekova, 2021).

Prior to attempting any teaching curriculum or methodology to teach ethnocultural units in modern times, it is necessary to determine the level (class) and the method to teach ethnocultural units (Gabdulkhakov & Yashina, 2024). It is also required to understand the structure of ethnocultural units, and classify them based on their meaning, form and genre. The historical-comparative method enables to understand the lexical, phraseological and paremiological aspects of these ethnocultural units, and determine how the ethnocultural meaning and ethnographical identities of these units were preserved. The comparative-historical method also identifies common linguistic patterns of related languages and the historical development of language. When applying the historical-comparative method, ethnocultural units can include the etymology of both a word and a whole text. In other words, ethnocultural units like ethno-lexemes represent not only the culture of a nation, but the whole content of concepts and categories reflecting the spiritual and material existence of a nation in its past. For example, the word "lump throwing" (*kesek laktirar*) is an ethnocultural unit, which does not occur in modern everyday usage, and has a historical value. The name itself gives a lot of historical information about the life of the Kazakhs. This lexeme was formed during the sedentary era of the Kazakh people, in the period of the expansion of agriculture, signifying that the Kazakh people are great steppe masters. This lexeme "lump throwing" is now redundant in modern usage, as it was a superstition determining the moisture of snow and soil during the winter. This lexeme also refers to the moisture of the land, and the sequence of agricultural activities until the harvest. It was used in preparation for spring sowing. It was believed that if the thrown lump sinks deep into the soil, the year will be productive.

There is a dearth of studies that have analyzed diachronically the ethnocultural units with all their dimensions like ethno-graphisms, ethno-dialecticisms, ethno-phraseologisms, and ethnonyms, and to determine their preservation and continuous prevalence across generations. The current study, with the aim to fill this research gap, therefore, used the comparative-historical method to understand the lexical, phraseological and paremiological aspects of these ethnocultural units, and determine how the ethnocultural meaning and ethnographical identities of these units were preserved. The study was based on the premise that ethnocultural units are a manifestation of a past culture and represent the national values.

Literature Review

Ethnocultural Units and Their Evolution

Eskazinova & Smagulova (2020), in the context of Kazakh linguistics, define ethnolinguistics as a historical and traditional genre of linguistics, which not only represents the ethos of the Kazakh nation but also its past. This historical ethos manifests itself vividly in the Kazakh ethnocultural vocabulary. Similarly, Alkaya & Pansat (2023) define ethnocultural units as the most important tool for cognition of the historical reality of a nation, which is preserved in its linguistic ethos and is transmitted to future generations. The story of evolution of ethnocultural units is the life and history of a nation (Bartmiński, 2020). In the twentieth century, linguists like Ferdinand de Soussur, Worf Sepir, and Wilhelm von Humboldt held the opinion that traditions and customs of a nation are manifested in its language, but language, on the contrary, shapes the nation itself. These linguists urge that language is the spirit of a nation; hence, the imprint of national culture remains in the language. Therefore, the nation's spirit and culture are inherent in the inner form of language (Von Humboldt, 1999).

Another direction in which ethnocultural units evolved was viewing language as a means of cognition of life, history, culture and existence of a nation (person). Considering the language or communicative aspect of ethnocultural units, this evolutionary journey takes a turn in anthropocentric direction, where language is seen as a function of individual consciousness, of individual psyche in the world of language-forming environment (Egizbaeva, Yesimova, & Bekisheva, 2015). This anthropocentric paradigm made it possible to reveal the essence of values through language, caused by the fusion of language and culture, and to achieve the recognition of values by ethnicity. This is how the science of ethnolinguistics evolved (Azimbayeva, Zhaparova, & Kenzhekanova, 2021).

In addition to the communicative function of language, there is also the function of nationalization and preservation of values. The essence of this function is that the names of cultural and historical values should not remain within the language alone, but preserved in the national values. Thus, ethnocultural units evolved as names of material, spiritual and cultural values of a nation, created in the native language, invented by the nation itself. Consequently, the formation of ethnocultural units was termed as a national linguistic mechanism for the preservation of the national values. Last, but not the least, it is also evident that ethnocultural units are actively used in a certain period and gradually begin to be forgotten after the concept is out of consumption by the population. Their prevalence and the tendency to continue from generation to generation begins to cease, which also resulted in fading away and erasure of the ethnocultural units from the linguistic corpora of the nation. The Kazakh enlightener and language reformer Akhmet Baitursynov rightly termed as "disappearance" of a language (Kuttimuratova, 2023).

Classification of Ethnocultural Units as Vocabulary Units

Ethnocultural units, when considered within the framework of vocabulary units, are known as ethno-lexicon units, mostly popular in the form of ethnocultural names lexico-graphed in the Kazakh language. Historically, in the science of ethnolinguistics, ethnocultural units are first classified as the ethno-lexicon units representing its culture. In the context of the Kazakh culture, the ethno-lexicon units are classified according to their meaning (semantics) to denote a vocabulary of cuisine, kindred names, names of national clothes, names of shelter, homestead, names of utensils, and the vocabulary of national crafts: the vocabulary of horse harness, jewelry vocabulary, names of weapons (Pirmanova, Tokmyrzaev, & Pirmanova, 2024; Ternavskaya & Bogdanova, 2023; Zhanpeisov, 1989; Zhanpeissova, 2015). Zhanpeisov (1989) emphasized that ethno-lexicon units are closely connected with the development of folk material and spiritual culture, as reflected in the names of tools, utensils, yurts, products used for cattle, musical instruments, national dishes, and types of soup, bread, meat and dairy products (Ruzikulovna, 2024).

In addition to ethno-lexicon units representing ethnocultural names, there are also ethno-graphisms comprising ethno-phraseologisms (*ak tuyenin karni zharilu, abylaydin asinday, asan kaigiga saline*), proverbs (*kizim sagan aitam, kelinim sen tinda*), words of custom (*korpekimildatar, kebiskiyer*), words of curse (*tumai tua shokkir, aldi artina bir uys topirak, aram katkir*), as magical use (*ak sutimdi kokke sauamin*), and also as words of gratitude (*orkennin ossin, tukimin zhaiylgir*). As words of customs, ethno-lexicon units represented names of customs or rituals from birth (*aitolgak, zharyskazan, suinshi, shildekhana, besik toy, ashamaiga mingizu, aidar koyu*) to death of a child (*ak zhuyn arulau, ushin beru, zheti nan, as beru*). All these ethno-

lexicon units were recognized as ethnocultural vocabulary, forming a part of ethnocultural units extensively used in poems and short stories of the Kazakh literature and its national culture (Ternavskaya & Bogdanova, 2023).

In the effort to modernization ethnocultural units and propagate its use in modern society with new meaning, a number of military terms have been revived by ethnocultural lexemes: e.g., soldier – sarbaz; hurrah! - alash! warlord - kolbasi, and like. Besides, the mechanism of people's cognitive thinking was forced to modernize ethnocultural names. Thus, the meaning of *tusaukeser* ritual was identified with the notion of presentation (opening ceremony), which allowed the Kazakh linguistic stock to freely use the new name *Tusaukeser*. This is the evidence of modernization and preservation of the customs of the Kazakh language in the ethnic way. If ethnocultural units are thus preserved to represent the ethnic image of a nation, the status of its national language will also increase (Arynbayeva, Makhanova, & Dmitryuk, 2023). Zhanpeisov (1989) rightly noted that ethnolinguistics, in the modern perspective, should be seen from its ethnocultural vocabulary, a general historical category in its essence and nature, because ethnocultural vocabulary does not study the present only but also the past of an ethnic group. To further prove this point, Zhanpeisov (1989) suggested classifying the phenomenon of culture in accordance with ethnocultural vocabulary units such as names of patterns of art, clothing, meals, household items, shelter, rituals gestures and symbolic acts of spiritual nature. All such ethnocultural vocabulary units form a dichotomy mix of material and spiritual culture hailing from a past era; though owing to their archaic form, and part of a single semiotic system, they are not well organized.

Linguistic Structure of Ethnocultural Units

In an effort to modernize ethnocultural units of the Kazakh language, several linguists and experts have studied their linguistic structure and classified these units into various structural units like phraseology, narratives, and Paremiology, mostly characterized as archaisms that become known as ethnocultural vocabulary, and tried to revive the forgotten antiquities of Kazakh ethnolinguistics embedded in its national language. There are respective linguistic patterns that modernize ethnocultural units, within the framework of traditional-structural linguistics. Von Humboldt (1999) argues that it is not required to study ethnocultural units at a structural level, but outside language in relation to cognition and linguistic consciousness of the users of a language. Weisgerber (1993) also reiterated this view and believed that language has an ethnic content and concluded that the spiritual development of man is carried out through his native language, while the values of the nation in the native language form the spirit of man.

One of the most popular linguistic structures of ethnolinguistic units is known as ethno-graphisms, dealing with the culture and philosophy of the Kazakh language. This structural unit marks the advent of the anthropocentric trend in linguistics at the intersection of cultural studies, linguistics, philosophy, psychology and archaeology, the commonality of their meta-discipline began to emerge (Ergasheva, 2023; Rabinow, 1985; Rakhmonov, 2022). Ethno-graphisms as the basis of names of a language and culture, which form the wealth of a native language. These names are the most important spheres of the linguistic treasury and a source of cultural and historical information, reflecting the meaning of some indigenous words and phrases that are not in common use today. It was specified that ethno-graphisms, from the structural point of view, not only defines culture but also serves as its symbolization (Yertay, Tymbolova, & Taspolatov, 2023). Ethno-graphisms are special names and phrases that existed in the household of the past, many of which are still used in connection with a particular profession, economy, customs, folk life, law, and customs (Lotman, 2002). The structure of ethno-graphisms, as seen in ethnocultural names, is the evidence of life in a particular ethnocultural environment, aesthetic norms, domestic skills, judgments, ethnic attitudes, local cult and traditional experience – all of which penetrated into the culture or ethnographic language over the centuries and their meaning came to be reflected in the cumulative function of the language (Sapir, 2023).

Bromley (1983) further defines the linguistic structure of ethnocultural units of an ethnic group as representing the peculiarity in the external manifestation and internal content of a culture. All cultural phenomena, connected by meaning, have their duality in its structure, along with their "external" manifestation as a "second life." These structural units are distinguished by their meaning, hidden in the object, recognized by mental, aesthetic sense, and moral intuition. This structural definition of ethnocultural units is the key to the knowledge of culture, and the cultural background of a nation. This conclusion of Bromley (1983) can be recognized as the beginning of the path of disclosure of the cultural code in their linguistic structures.

Comparative-Historical Method

The comparative-historical method in the science of ethnolinguistics helps to identify the roots of historical vocabulary. Hegel and Rousseau were the first researchers who recognized comparative-historical method as an autonomous science and felt the need to look into history to study this method (Utamuradov, 2024). Other linguists carried forward its scientific form and classified comparative-historical method into two groups, typological and areal. The typological method was mainly related to the isomorphism of languages, while the areal method was based on linguistic "instincts", or on the process of "convergence,

contact, integration" of languages (Mahoney, 2004, 2015; Ritter, 2014; Starostin, 2000). Bammatova et al. (2019) reiterated this classification, and added that typological and areal methods in the research of historical and comparative orientation are unique in ensuring specific scientific results. Within the two types, the typological analysis was more widely used to resolve the problems of comparative grammar, as it helped identifying the typological features of languages and their close and distant kinship, as well as languages that have interrelated in historical eras. Therefore, the basis of typological analysis on the materials of related languages contributes to a certain extent to predict the chronology of archetypes, to determine the extreme and ancient state of the lineage.

Comparative-historical research can also be retrospective, i.e., from the current state of the language to the initial state, or prospective, i.e., from the initial state of the language to a future state. The most relevant for any of these directions are modernization, restoration of language patterns reflecting the initial and intermediate state of the language, as well as identification and limitation of the spread of borrowing elements in the most ancient eras or ancient times, when they were quite integrated into the indigenous vocabularies of related languages as units of a common language (Mahoney, 2004, 2015; Starostin, 2000).

In Kazakh linguistics circles, the comparative-historical method has been recognized as an evolutionary theory and a scientific method by a number of linguists (Abildayeva & Aiseyeva, 2017; Erisheva, Kara, & Alpysbes, 2023; Madiyeva & Aliakbarova, 2020; Vaculík & Satanov, 2019; Vakhobova et al., 2023). Likewise, historical vocabulary is considered as the main characteristic of the Kazakh's national history, reflecting its linguistic layers and contribution of the Old Turkic, Middle Turkic and other rich genealogical eras. A comparative approach to study historical vocabulary provides similarities and common features in the Kazakh language, reflecting in its lexical units (Ergasheva, 2023; Zairova, 2024; Zhanpeisov, 1989).

Mahmud Kashgari, the founder of areal linguistics, also made use of the comparative – historical method in his dictionary to determine the ultimate meaning of the Kazakh words that originated in the Turkic languages (Isabekova, 2017). However, for some languages, such as Chinese and Japanese, the comparative-historical method is ineffective due to the dynamics of their language, due to the changes not only in their word meanings but also due to phonetic and grammatical changes.

The comparative-historical studies in linguistics can be divided into four stages: stage 1, when the inflection of verbs and noun words was determined; stage 2, when the method of reconstruction was formed, and the issues of pre-language, roots and suffixes, internal and external, were considered; stage 3, which is marked as the research of young grammarians, a stage of development and a new paradigm; and stage 4, a stage of synthesis when the application of the comparative-historical method at all levels of language structure (phonetics, lexicon, grammar) was considered. The lack of a universal scientific-theoretical method was also observed for the study of etymological reconstruction, and recognized the usefulness of comparative-historical method for this purpose. This method has several advantages: (1) it establishes phonetic, semantic and morphological criteria of etymology; (2) it determines which of the initial and subsequent meanings of a lexical unit has basic, final meaning; (3) it takes into account that in word-formation there is development from general to private and vice versa; (4) it reminds that with sound change of the word face its meaning is also changed or differentiated; (5) it clarifies the difference between homogeneous and heterogeneous homonyms; (6) it helps to assess the presence of both linguistic and non-linguistic factors in changing the meaning of a word; and (7) it helps understand the historical roots when comparing the meaning of some words (Mahoney, 2004, 2015; Ritter, 2014; Starostin, 2000).

Methodology

Research Design

The study employed the comparative-historical method with a systematic qualitative approach, that ideally suits any research study that requires lexical, phraseological and paremiological analysis of a language and examines the preservation of ethnocultural meaning and their ethnographical identities. The comparative-historical method is also a useful technique to understand the process of historical development of ethnocultural units within one language.

Sampling and Data Collection

The data for the study was collected from secondary sources comprising archival records and historical documents. The archival data included official documents and other items that were retrieved from libraries and museums, while historical documents were the works of historians as well as other linguists and lexicographers.

Data Analysis

The data analysis in comparative historical research is usually done manually as no software can produce the desired results which requires comparing and highlighting similarities and differences (Schutt, 2006). For

the current study, a systematic qualitative approach was adopted passing through three stages: first, developing the premise of investigation, identifying problems and defining concepts though a literature review; second, choosing the sample or examples of ethnocultural units (words, phrases, concepts and categories classified as ethno-graphisms, ethno-dialecticisms, ethno-phraseologisms, and ethnonyms); third, examine what best methods could be used to preserve these units across generations; finally, interpret their modern meaning. Thus, the historical-comparative method was also used to analyze the data and to understand the lexical, phraseological and paremiological aspects of ethnocultural units, and determine how the ethnocultural meaning and ethnographical identities of these units were preserved (Beck, 2018; Skocpol & Somers, 1980).

Results and Discussion

Obviously, there are processes of expansion and contraction within language units, especially in the development of word meaning. Ethnocultural names are not always used in linguistic usage in the direct (literal) sense. In figurative linguistic translation, a phraseological phrase acquires a certain semantic connotation. Thus, the second meaning of ethnocultural names appears, and the process of meaning expansion is formed. For example, the word *ashamay* - at first, was used as a special equipment that helped to saddle a camel. However, later, with the wider use of this word, its semantic meaning began to change, *ashamay* also began to be called equipment for saddling a horse. As can be seen, the semantic dynamics of the subject-cultural name depending on its usage activity is also reflected in the language. Sometimes the meaning of a word is lost because of the rarity of ethnocultural names in our language and even because of the obsolescence of this tradition. For example, in modern Kazakh, *baital* is understood as "a female horse that has reached the age of three years". And earlier *baital* had the name of the criterion, which was taken as the basis for giving a bride to the groom's family. Therefore, in the conversation of future matchmakers, the amount of the dowry was calculated by the *baital*. When a child was born, the Kazakhs asked "a shepherd or a horse breeder?" There is a ritual, implying "a boy or a girl?". This was done in order not to jinx the newborn. Here, of course, it was meant if the shepherd - a boy was born, if the horse breeder - a girl was born. According to an already established custom, 47 baitals, 37 baitals or 27 bytals are assigned to a girl's dowry. Then the girl is considered a horse breeder who brings horses to her parents when she is married (Isabekova, 2017).

Kazakh ethnocultural units e.g., ethno-lexemes play an important role in the revival of ancient names. Table 1 presents a few examples of ethno-lexemes in their traditional form, compared with the modern equivalents, emphasizing the change in meaning. As can be seen from the examples in Table 1, ancient names turned into neologisms, forming a number of homonyms, and adding a new meaning to the original meaning.

Table 1: *Ethno-Lexemes, Ancient and Modern.*

Kazakh Units	Traditional Meaning	Modern Equivalents
tusaukeser	• Kazakh national tradition	• presentation
aydar	• Superstition hair	• heading
	• month name (October)	
	• As a prefix to mean a stable expression: e.g.,	
	– *kazan kakkan shirp* - hay collected for livestock	
kazan	– *kazan noktalau* a special structure serving as a support inside the yurt or a large cauldron placed in the middle of a yurt, to make the yurt more stable during storms and blizzards.	• boiler, pot, cauldron
	– *kazan shuldik* – national game	
	– *kazan shegeleu* - implying a meeting of close relatives or friends, who gather to nail the cauldron in this house	
kariz	• water canals for irrigation of groundwater fields located in the foothills	• sewerage
	• soft cushion placed around the pelvic floor, placed on the hips, between the knees, so as not to rub the baby's naked body.	
kepil	• As a prefix to mean "a seat" e.g.,	• the method of ensuring the fulfillment of obligations
	– *kepil agash* - harness	
	– *kepil kiiz* - placed under the fabric so that the rider does not sink into the horse's back	
	– *kepil shege* - additional nail for fixing	
kogal	• flat ground	• a lawn
koshbashi	• a person especially responsible for the management of migration	• a leader

These examples are evidence of the differentiation of meanings differing effectively when compared to units in modern context, exemplifying the functions of multivariant ethnographies, analyzed through the comparative-historical method. As can be seen in the table, the change in the meaning of ethnocultural names directly depends on their presence/ absence in linguistic use. If ethnocultural names themselves are the traditions, rituals, customs of a nation, and if over time they stop spreading from generation to generation and are forgotten, then gradually their meaning is destroyed.

For example, in the modern era, there is a huge variety of communication channels that make urgent messaging possible. In the past, the classic form of instant messaging was the tradition of sending a messenger. As a rule, messengers rode at high speed, and if a person was seen riding at high speed, it meant that "bad news came". However, if a man carries good news, he should approach the village by shouting *Suinshi*, which was instantly accepted by the people as good news. We all know that after the obsolescence of the understanding of the phrase *at shaptyru* as an exchange of messages, this expression began to be used to denote horse racing.

Ther are numerous other examples from the ancient Kazakh ethnocultural lexemes including *Bakyr, Baldak and Aituyak*. Each of these ethnocultural lexemes, has multiple semantic variations. A new meaning is sometimes added to the original meaning of the lexeme, even if the original meaning remains the same. This process of semantic change was considered effective to identify the semantic development of ethnocultural names, for which the comparative-historical approach proved a useful method (Rahmatdildaevna Kurmanbekova et al., 2023). For instance, *Bakyr* originally was used to denote a copper product, and the coppersmith who made various copper articles was called *bakyrshy* (*mysker*). One can often come across a phrase in Kazakh-Soviet writings: "In the past, a bucket made of metal was called *Bakyr*". Another ancient meaning of *Bakyr* was a cook also called *bakyrshy*. This shows, in Kazakh culture, copper and *bakyr* are common concepts. Copper is not valuable, has a natural color (red), oxidizes quickly (therefore gives a black color), easily processed (quickly bends, curves), lightweight (effective for nomads), does not emit harmful elements, is prone to long storage (food does not spoil, does not stink), does not destroy the fitness (cold-resistant, does not rust). Thus, the word *bakyr*, too, indicates copper, although a cheap metal, similar to iron, used to make the most necessary products in everyday life.

In modern usage, *bakyr* has numerous meanings: (1) it retains its original meaning of "a metal coin" but adds the worth or price of it, signifying that *bakyr* is made of black copper (not silver) and that its value is not that high. Hence, *bakyr* or black copper is now added to the concepts of worthless, priceless, and cheap. (2) It refers to anything that is free, cheap, bad or ugly. (3) It refers to a copper, handle-less rolling bowl, used for washing and extracting gold deposits. Water is poured in and out and gold deposits remain at the bottom of the vessel. In modern Kazakh literary language, *altyn shaikau* is the alternative term used by Jewelers, calling the utensil as *okbakyr*. (4) It also refers to a small cauldron of copper, with a carrying strap, used for cooking. There is an expression "*if the pot (bakyr) boils, we are all lucky*". This meaning has survived in the national consciousness as a small bowl used by soldiers in times of war, or by shepherds who regularly spend their days in the open air. (5) It is also used for a copper pot with a handle and a funnel, often used for pouring water or pouring oil into a fire. In Kazakh fairy tales, one can find words: "I took *bakyr* and poured oil into the fire". In modern usage, it is also used as *bakyrash*, a lexical variation. (6) It refers to a copper bucket for drawing water from a well, also known as *kaldybakyr*.

The next ethnocultural name that can be analyzed is *baldak*, which also has multiple meanings in the modern times. First, it is used to name a support designed to accompany a bird on horseback and resting on the right forearm so that the hunter's hand does not become trapped by the weight of the bird. The crutch is made of wood, horn. This tool serves as the basis for the semantic differentiation of several ethnocultural names. Second, it is a crutch or a tool, on which a person with a sick or maimed leg rests. The crutch has a unique foot, a head with a fork and a wooden support. The sick person gives the crutch to another person who has been injured free of charge after recovery. This was done as a ritual so that the disease would not be repeated or passed on to family members. The *baldak* (crutch) also plays the role of a symbol of *aksakality* and old age of a person. In this sense, baldak is also used as a stick with a long fork or a railing used as a support (Isabekova, 2017).

Third, it refers to a ring without a stone, made of gold and silver or forged. In the past, a *baldak* was mostly worn by men, because of its aesthetic value, and served as a symbol of its owner's social status. There were different types of rings, a humpback ring, a ring with a stone, a black ring (Yertay et al., 2023). Fourth, it is also used for a curtain, part of a rug made of red brass with a strap, flat ribbon. It serves to reset and move the curtain. It decorates the front side with embroidery, ornaments in accordance with the main pattern, the color of the product. Fifth, it refers to the part like the handle of a cutting and chopping weapon. *Baldak* is nowadays also used an important part of weapons, which allows a soldier to protect a man's hands from weapons on swords, daggers, knocking down and hanging weapons of the enemy. Even if the hilt of the sword is not visible from a distance, the blade of the sword (*baldak*) is always visible. Therefore, the noble, precious swords, daggers are distinguished by luxury and grace and, blacksmiths paid great attention to their decoration. These handles of fashionable combat weapons were carved in gold or were entirely covered with

gold, sometimes their surface was decorated with precious stones. On this basis, the Kazakhs also called swords and daggers, which were gilded, "*golden baldak*", held by the rulers of the ancient world. Such golden swords and sabers were usually held in the hands of high-ranking people and famous heroes. The phrase "golden *baldak*" is often found in oral folklore, as seen in these lyrics: *"I have a golden scepter (baldak) in my hand. I came and hired Zhelkemer for water."* (Ryspayeva et al., 2019).

Sixth, it also refers to a type of ornament used in Kazakh crafts. Round, sometimes flat, it has a rounded shape. Sometimes *baldaks* are connected to each other, the circles joining to form a complex pattern. The *baldak* pattern is most often applied to a table, woodwork, such as a chest. The shape mixed with the pattern of an amulet is called a *baldak* amulet. In all these six meaning the common semantic element is a railing or the presence of a support. Hence, the concept of *baldak* can be equated with the concept of support. Such semantic comparisons and accumulation of names and their meanings, enable a learner to connect these old names with objects like jewelry, home furniture, crutches, and ornaments, and also devise polysemic and homonymic methods of analysis to compare their past and present meanings, and establish a semantic classification of the ethnocultural names.

The next ethnocultural name that can be included in this analysis is *aituyak*, having multiple semantic variations in the modern times. (1) it refers to a poetic name of the horse's product, the metaphorical image. In ancient times, the Kazakhs divided the cattle into groups: they attributed the camel, cow, sheep to a group called *ashatuyak*, and the horse was attributed to an *aituyak* group. (2) it refers to praying to God and sacrificing a horse with a special symbol. In the Kazakh ethnocultural environment, it was customary to sacrifice a horse with a special symbol, rather than any horse. It was considered that an animal with such a symbol would be accepted as a sacrifice by the moon god. The fact that the hooves and horns of food animals are equated only with the moon and not with other natural phenomena explains the fact that the Kazakh people treated the moon with special respect. This can be seen in all aspects of their lives. For example, for nomads, the greatest sacrifices were the *aituyak* and the *boz kaska*. The white hoofed horse was considered the most suitable of the food animals to be sacrificed to the gods and spirits of the ancestors, and this tradition goes back to the times of the Saks and Huns. In the song of *Beket Batyr*, the sacrifice of *aytuak* is it is referred, which was extolled as thanksgiving for the fact that the woman arrived safely and found her husband, who was once sent to a distant exile (Isabekova, 2017).

The study focused on the types of ethnocultural units rather than on their etymology. Table 2 presents examples of different types or categories of ethnocultural units in the Kazakh language.

Ethnocultural units are classified in various categories namely cultural lexemes, spiritual lexemes, superstitions lexemes, mythological ethno-lexemes, symbolic ethno-lexics, metric ethno-lexics, sacred ethno-lexics, ethno-phraseologies and ethnonyms. The cultural lexemes are one of the indicators reflecting national identity. For example, every nation has its own kitchen, clothes, household items, and home furniture. Their names are considered as linguistic units representing the nation, i.e. are recognized as ethno-graphisms. There are several Kazakh authors who have written extensively on ethnocultural units. For instance, Kazakh experts like J. Mankeyeva and A. Turyshev have written special monographs on names of material culture, providing examples of ethnocultural names. Likewise, Allamuratov (2021) has studied the names of Kazakh clothes; Shoibekov (2012) has studied the names of jewelry; and Kumisova (2019) has studied the names of weapons of the Kazakhs.

The etymology of a word can also be analyzed by determining the denotative meanings of object names, rituals, and household activities. For example, *buien* is a type of utensil made from the blunt colon at the junction of the animal's small and large intestines. To prepare dishes with *buien*, it is necessary to turn over and clean the sides of a freshly slaughtered sheep or a goat, soak it in salted water for a day, after removing the odor, rinse and dry in the shade. With the help of a wooden spoon, butter, *zhent, katyk* are put into the *buien*, tied with a strong rope and hung on the *adalbakan*. It was believed that food stored in a *buien* preserved flavor and nutrients without spoiling for a long time. If necessary, you can remove and squeeze out the required amount of food. A passenger traveling on a long journey was given a *buien* filled with food on the road, making sure that there was no air between them. In modern times, in addition to recognizing it as one of the members of the body, it is customary to take it as the name of a dish. It is quite obvious that the ethnographic cognition as a utensil is not familiar to the general public. Consequently, we observe that the preservation of the association as a utensil in which food was placed has been distorted to such an extent that the association is preserved more with the food itself than with the utensil.

Another example is *Atbilezik,* a cast bracelet, which is hung on the horse's legs and used as a symbol of the social status and wealth of its owner. In such a traditional environment, which was rare in ancient times*, atbilezik* adorned the legs of horses ridden for speed and luxury. Sometimes this name was also known as *shuzhyk bilezik*. In modern times, *atbilezik* is a ritual associated with the superstition that it will be safe from harm, the evil eye and tongue. The name *atbilesik* is due to the fact that this type of bracelet was previously similar to the bracelet worn by rich people, members of the nobility, both in form and in the method of manufacture. The most effective in teaching students object and material names is the visual method. The

student, looking at the object or drawing, makes sure that the name is put logically. For example, *torsyk* is the Kazakh national utensil intended for keeping koumiss and is represented by several types of it (track, lumbar, animal). The name of the *torsyk* will be remembered as soon as you see the shape of a *torsyk*. The expression *Shekesi torsyktai bala* (a fat child) can be understood by visual comparison.

Table 2: *Categories of Ethnocultural Units and Examples.*

Category	Objects	Example
Cultural Names	Names of clothing, weapons, furniture, tableware. jewelry items, dishes, household products, utensils,	• Buien – type of "utensil • Atbilezik – cast bracelet
Spiritual Names	Names of customs and traditions, rituals, gifts, games, beliefs, names of blessings, thanks, curses, greetings, farewells	• *ata salty, ata-baba salty* (associated with birth death, wedding rituals) • *amengerlik,* customary for a widow to marry her husband's brother • *kade,* a customary gift • *bakanturter,* a tradition of exchanging gifts • besik kertu, matchmaking process • amanat koyu, the tradition of burying a corpse,
Mythological Names	Names of mythical subjects and mythical characters	• *Alishynar,* owner of a winch used in agriculture.
Ethno-symbols.	Names of Animals, birds, trees.	• *Shanyrak,* a family symbol • *Whip,* a symbol of power, • *baiterek tree,* an eternal symbol • *fire & hearth,* symbols of love, • *Wolf* - the symbol of the Turks (unity) • *Dragon,* a symbol of the country of the East
Metric Ethno-lexics	Names of national measures, dimensions and sizes	• *Ar arkan zher,* national dimension. A unit with a radius approximately twice the length of a horse rope. An average size of a circle of 40-50 steps in diameter. • *Measure of gold,* low-quality gold is called *yerkek altyn.* The smallest gold measurement unit is *koi tuyak.*
Sacred Ethno-lexics	Sacred names and concepts	• *kara shanyrak* ,black shanyrak
Ethno-dialecticism		• *Bayek* It is a sign in the middle of a lake that shows the sea in a distance • *Aralsk,* a flag, the residents of Balkhash call it a "watchman". • *airanday aptap* or *kubidey kupteu,* which means freely dispose,
Ethno-phraseologies	Phrases and proverbs	• *Abylai aspas sary bel* or *aksak koi tusten kein manyraidy,* which means being late • *ak kiizge koteru,* which means to elect a khan • *koi ustine boztorgai zhumyrtkalagan zaman,* which means peaceful quiet time, • *koi auzynan shirp almas,* which means being quite shy.
Ethnonyms	Names of family, tribe, country, people, nation.	• *Arys,* personification names or names of tribes, small structures, and names of ancestors • *Yestek,* an ancient name of Bashkirs

Another category of names is the spiritual culture category, which includes customs, rituals, names of treats, names of games, prejudices and words of gratitude, and curses. These spiritual values are recognized as realities of national culture, each of which has its own place and cannot be used interchangeably. For instance, rituals and customs were a part of spiritual cultural activities that became stereotypes of people's actions. These rituals and customs are represented in lexemes like *ata salty* and *ata-baba salty* which are actions to be performed in the former way of life born in the Kazakh worldview. These lexemes referred to a wedding ceremony, a marriage ceremony, a ceremony of burial of the deceased, or a ceremony of amenity. Rituals and customs have their own rules and order, values that unite national relations, kinship and national-relational activities. Every action performed in a ritual is required to be performed in its own order. Failure to do so may result in resentment between the two parties.

Ritual obedience is the main manifestation of the national mentality. For instance, a ritual known as *amengerlik,* in traditional Kazakh society, refers to the custom in which a widow must marry her husband's brother or other close relatives. According to the ancient Kazakh tradition, if a husband dies and his widow is young, she will not leave the country even if he leaves the country, she will marry one of her husband's brothers of her choice. A woman and her children do not have to be separated from their relatives, they are brought up in a tribal and national community and do not face any difficulties in life. However, the widow's departure could be a serious blow to the clan and tribe. If a woman leaves for another place without staying with her husband's relatives, she will not be able to receive a share of the deceased husband's property and will only be able to leave with her own property. This was called as the removal of a person from their territory. However, the Kazakhs had a prevailing tradition where a widow was given in marriage to her husband's brother. If a brother dies, his relatives become responsible for his wife and children. The deceased person's wife and children become a legacy to the family. So that the family of the deceased would not leave their tribe, so that children would not be orphaned or fall into another family and become children of strangers, the Kazakhs tried to keep the widow and her children in their tribe, thus giving her in marriage to the nearest relative

In the same manner, the Kazakh traditions represent the transmission of socio-cultural heritage to the next generation, a system of common values. Traditions are not only the heritage preserved from the ancient sources, but also new social values that have formed a nation in different eras. For example, the Kazakh song tradition is different, compared to other nationalities. The Kazakh tradition of healing also differs from others. as you know, improvisations and *aitys* in the Kazakh folklore tradition, which is a heritage that increases the value of the nation. Therefore, tradition is a value that is not fixed by a special rule, but is habitually formed through natural qualities and abilities in the spiritual life of the nation. For example, in the worldview of the Kazakh people there is a long tradition of worshipping and praying to the saints. In addition, no one enforces the tradition of tying a white cloth to the Holy Tree. According to the old tradition, stopping at the Holy Tree, reading the Koran to the saints, wishing the wishes of everyone who tied a white cloth and touching the face with hands are unwritten rules of the Kazakh tradition.

To analyze a few examples, *Kade* is a collective name for the ritual and ceremonial rites of the Kazakh people. *Kade* is usually perceived as a gift. *Bakanturter* is one of the traditions of exchanging gifts between matchmakers. *Zhosyn-zhoralgy* is the name of reciprocal gifts and offerings made in accordance with the labor and family ties of people. The name *besik kertu* also called *besik kuda* is the matchmaking process. In this case, the future in-laws deliberately mark the engagement from the cradle on the head or back of the girl's cradle. In doing so, future relatives consciously mark the engagement with a diaper on the head or the back of the girl's cradle. Tenge or earrings are hung in this place, and sometimes the paws of a sacred bird, such as an owl or an eagle, are hung. In Kazakh ethnography, this rite is one of the rituals, the meaning of which is still not fully understood. *Amanat koyu* is another traditional method of temporarily burying a corpse, which takes place according to tradition before it is sent to its native lands. According to nomadic, semi-nomadic tradition, it was customary to bury prisoners of war when time was short and to bury dead heroes away from their homeland. There is also a pledge in case of impossibility to bury a person who died because of bad weather like blizzards, snowfalls, frosts or harsh winters and droughts. For that purpose, the deceased was buried three times with pronunciation *Amanat, amanat, amanat*, and then sent to the cemetery of his ancestors. Later, he was reburied in his homeland, in his ancestral cemetery. Such a situation was common among the Kazakhs in the past. For example, it is known that Abai's favorite son Abdrahman was buried in the cemetery in Almaty, and his body was returned to his homeland.

Superstitions are another category in which lexemes are classified. The Kazakh people are superstitious, as they are instilled in the upbringing of descendants, born of totemic, and blind followers of religious beliefs, and the desire for good and well-being. For example, hunters take the killed animal with their right hand and wipe the barrel of the gun with its blood. Upon returning home, entering his house, the hunter throws the animal on the threshold. Then they hang it on the *kerege*. Even if a person took an animal caught in a trap, he always left compensation near the trap. Anything has a price and you have to pay for anything, this was one of the superstitions in which the Kazakhs believed. Also, one of the rituals for relieving pain during childbirth was to tear the skirt of a pregnant woman. It was believed that this way a woman will give birth faster and easier. There was a ritual of hanging an old bone on the neck of a camel in case a wolf bites her so that it's jaw would move. If a pregnant woman ate camel meat and the delivery date did not come. In such a case, the head of a dead bull was hung in front of the house, and the woman quickly gave birth without difficulty. Because spiritual culture names are invisible, intangible, like physical names, they are mostly actions that can be visualized by teaching customs, traditions, tributes, rituals, showing excerpts from films to students.

Mythological ethno-lexemes are names of mythical subjects and mythical characters born from the national worldview, that is, from the imagination of the nation. For instance, *Alishynar* is the name of an owner of a winch used in agriculture, a mythological image. In the native Kazakh community, which was engaged in agriculture, the fields were irrigated with rainwater by digging ditches. At the same time, the water supply system was installed in high places, where the water does not rise, with the help of hydraulic equipment. For irrigation of such high places, a winch was used. In the knowledge of the ancient Kazakhs,

the inventor of the ring is a mythical figure *Alishynar*. This is a water lifting device, consisting of a thousand separate pieces of wood, arranged in rows, rotating or moving. According to the Kazakhs, a person named *Alishynar* made this tool and carried out its action with the help of one or two oxen. Therefore, at the beginning of the sowing campaign, farmers prayed to the spirit of *Alishynar* and took a hoe in their hands. Then a sacrifice was offered to *Alishinar*, marking a link between the Creator and the farmers. Ethno-mythological names also included characters from fairy tales. For example, *Ur-tokpak* is a mythical image of the Kazakhs, born of a craving for satiety, a desire for abundance.

The category of symbolic ethno-lexemes belongs to an aesthetic category, reflecting and illustrating the nature of the real world. We all know that universal symbols include the swan - the symbol of love; the wolf - the symbol of the Turks; the dragon - the symbol of the country of the East. Ethno-symbols are images derived from the knowledge of a given ethnos. For example, in Kazakh culture, wolf is a symbol of unity, *shanyrak* is a family symbol, whip is a symbol of power, *baiterek tree* is an eternal symbol, fire, hearth is a symbol of life. Another category of metric ethno-lexemes are the names of national measures and sizes. The content and use of the names of national measurements in the Kazakh culture is wider than in other cultures. It is known that the names like *kulash, karys, suyem* are widely used even today, and all of them are ethno-methodical names. In this study, we intend to modernize the names of the indicators based on the fact that they include metaphorical usage. For example, gold, like a horse's head, represents a big lump of gold. When the Kazakhs weighed gold, they used dishes of the size of a horse's head. Thus, the horse's head was a special measure of gold. In the language of jewelers, unmixed, low-quality gold is called *yerek altyn* (male gold). If the horse was large, then the unit of measurement was called *at tuyak*, if the horse was smaller – *tai tuyak*, and the smallest unit of gold measurement was *koi tuyak*. Such measuring units were associated primarily with the pastoral lifestyle of the Kazakhs. There are also names for small types of gold bar: a piece of gold the size of a button; a gold coin shaped like a ram's head is called a ram's head. *Ar arkan zher* was a national dimension, a unit with a radius approximately twice the length of a horse rope. It also represented an average size of a circle of 40-50 steps in diameter. Due to the fact that usually several horses are moored close to each other, a place with a large area is chosen for the rope. Besides, the metric ethno-lexicon was measured by the heads, hooves and products of cattle. The Kazakh people were also not confused about determining the seasons, the end and beginning of the month. They were able to accurately determine when it was time to move to pasture or winter, and when to plant crops, depending on natural phenomena.

Another category of sacred ethno-lexemes referred to sacred names and concepts. In Kazakh culture, numerals and concepts are considered sacred and play an important role, and to this day the tendency to believe in their sacredness is deeply preserved. For example, in the Kazakh worldview the numbers seven, forty, nine are recognized as sacred. The basis of the concepts "seven treasures", "seven shelpeks", "seven charters", "seven flights". "Seven grandfathers" is the principle of strict observance of the genetic purity of the nation, purity of conscience. The feathers of the sacred bird owl, protecting Kazakhs from evil tongues, the evil eye and bad energy, were usually hung on girls' headdresses, on the baby's cradle, and on the base of the dombra. Shamans used swan feathers. Indeed, the swan was a sacred bird for the Kazakhs. Aware of its sacredness, the Kazakh people never shoot a swan. For the Kazakh people, the upper part of the yurt, which is called the *kara shanyrak* was also considered sacred. It was never trampled on by their feet. When Kazakhs moved, they would take it with them and put it down. Even if it was no longer used, it was not burned with firewood. In view of the fact that Kazakhs cooked food inside the yurt, soot gradually settled on the *shanyrak*, but nevertheless the black shanyrak's soot was superstitiously smeared on the forehead of the baby, thus protecting it from the evil eye.

There are two more categories of Ethno-dialecticism and Ethno-phraseologisms which have been carried over until the modern times. Ethno-dialecticism is the equivalent of using a universal concept or one term unique to an ethnicity in the local language. For example, in Kazakh there is the word *bayek*, which is a sign in the middle of a lake that shows the sea in the distance. That is, a cloth is tied to the top of the tree, and a stone is tied to the other end of the tree and lowered into the water. The residents of *Aralsk* call it a flag, the residents of Balkhash call it a watchman, and on the Amu Darya say float. Ethno-phraseologisms are phraseological phrases that have no analogues in other cultures, but are unique to the culture of one ethnic group. For example, in Kazakh language there are stable expressions such as *airanday aptap, kubidey kupteu* which means "freely dispose", *Abylai aspas sary bel, aksak koi tusten kein manyraidy* which means "being late", *ak kiizge koteru* meaning "to elect a khan", *koi ustine boztorgai zhumyrtkalagan zaman* meaning "peaceful quiet time", and *koi auzynan shirp almas* meaning "being quite, shy.", Such phraseologisms developed in the native Kazakh culture have no equivalents in other cultures. Abylai's precedent is also a value unique to the Kazakh people. While the Kazakhs recognize the submissive nature of the sheep, the Russian people recognize it as "stubborn as a ram". Thus, the stable expressions characterized by the national outlook form a number of ethno-phraseological expressions. And those that are common to universal concepts, i.e. there is an equivalent in every language, are not recognized as ethno-phraseologisms. For example, the phrase "the hair on the head stood upright" in the Kazakh language fully corresponds to the meaning of the equivalent in the Russian language "hair stand on end". And also "to make a camel out of a button" // "to make an elephant out of a fly"; "to shoot two hares with one bullet" // "to kill two hares".

Finally, the category of Ethnonyms refers to names of family, tribe, country, people, and nation. *Arys* is a lexeme that continues to be used as equivalents of names due to various taxonomic categories in the traditional ethnic structure. For example, six *alash*, six *arys*, personification names of the three *zhuzs* – *Akarys*, *Bekarys*, *Zhanarys*, twelve *Ata bayuly* - twelve *arys bayuly*, six a*rys argyn*. Also, the tribes, and even small structures, including one of the ancestors, were called *arys* in order to emphasize their importance in accordance with the epic environment. *Yestek* is another lexeme referring to an ancient name of Bashkirs in the Kazakh environment. That is, an exoethnonym. According to historical data, the Kazakhs, especially those of the modern Ural region, had close relations with the Bashkirs since the sixteenth century. There are even folklore and ethnographic data that indicate that there was a tendency to exchange girls.

Conclusion

The study made it evident that ethnocultural units that originated from ancient Turkic cognition (beliefs, totemic, divine notions), and based on which the Kazakhs formed an image of the ethnic world, still have modern relevance, although not prevalence. These ethnocultural units can be categorized into several types including material and spiritual cultural types. If teaching ethnocultural names as a part of linguistic curriculum, it is necessary to promote the analysis of the semantic distinction, creation of lexical-semantic groups, identification of common features from them, disclosure of the meaning of each of them, and reproduction of ethnocultural names. The reason is that when a concept goes out of use, it is forgotten and destroyed. In this regard, by analyzing the semantic differentiation of existing active words, there is an opportunity to recreate old words.

The study used the comparative-historical method to analyze the ethnocultural names and clarify their archetypal meaning. A number of ethnocultural units have a close resemblance with the Turkic-speaking peoples. Therefore, they are analyzed through a comparative-historical approach, to determine their equivalence. The study found it very difficult to distinguish between cultural concepts and names peculiar only to the Kazakh ethnos, since the Kazakh people have always been in close relations with neighboring countries. Therefore, at the crossroads of culture, there will certainly be a phenomenon of acculturation in the language as well. Finally, the peculiarity of the linguistics of ethnocultural units also witnessed the absence of analogues in another culture. Only those concepts and categories that reflect the distinctive culture of one nation are recognized as ethnocultural units.

This study analyzed all the categories of ethnocultural units classified according to their content as a lexicon of object and spiritual culture, namely ethno-mythologicism, sacred ethno-graphisms, symbolic ethno-graphisms, metrological ethno-graphisms and distinctions according to the type of ethno-dialecticisms and ethno-phrasemes and ethnonyms. Through this comprehensive classification, a modern student studying ethnocultural units in a language curriculum can easily recognize national values, and assimilate these units systematically and understand the width and scale of national culture. It is hoped that the teaching of ethnocultural units through this classification will be systematic and understandable for learners. However, in order to clearly understand the difference between each ethnocultural name and other names, it is important to explain their function and meaning. If we dwell on the activity of ethnocultural units in the linguistic aspect, ethnocultural units are not always the name of an object or phenomenon. They also have equivalents caused by the peculiarities of the local language, as well as phraseological uses caused by figurative, subtextual descriptions. This illustrates that ethnocultural units also include generic and tribal names characteristic of Kazakh culture.

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