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FORMATION OF JEWELRY NAMES IN THE KAZAKH LANGUAGE

Abstract. The article is devoted to the analysis of jewelry names in Kazakh, a Turkic language belonging to the Kipchak-Nogai subgroup of the Kipchak (Northwestern Turkic) group (Тенишев, 1984). Jewelry is not only material value, but also traditions, beliefs, art, aesthetics, education, etc., reflecting the phenomena of social life. The Turkic peoples have common jewelry names, their meanings, and features in use, depending on the age of a person. There is a similarity in the formation of jewelry names in the Kazakh language with other Turkic languages. In studying the formation of Kazakh jewelry names, more than 200 jewelry names have been taken from dictionaries, encyclopedias, and other sources, and their features have been identified. The study considers the formation of jewelry names in a synthetic, analytical and semantic way. However, very often the jewelry names in the Kazakh language are formed analytically. Most jewelry names were associated with the names of metals and precious stones, manufacturing techniques and resemblance to other objects.

Keywords: Kazakh jewelry names, Kazakh language, word formation, synthetic and analytical methods, semantic method.

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Introduction

Kazakh jewelry art dates to the era of nomads (1st millennium BC) and the period of the Great Migration of Peoples (4th–7th cc. AD), and developed in connection with the crafts of Central Asia, Altai, and North Caucasus in the 18th–20th cc.

Jewel crafting is an art form that combines the spiritual and material values of the Turkic peoples. It is one of the most ancient crafts of the Kazakh people as well, and therefore the jewelry vocabulary occupies a large part of the Kazakh language.

During the Soviet era, the life of people changed and the demand for national jewelry disappeared due to the communist ideology that considered the traditions and national values of the Kazakh and other peoples as “remnants of olden days” (Тоқтабаева, 2011). During that period, the development of the Kazakh language was limited, and jewelry vocabulary often remained at the level of dialectal or limited vocabulary. As the etymology and manufacturing technology of many jewelry items became forgotten, jewelry names became obsolete, and hence the underlying background knowledge fell into decay. Professional jewelers often had to use textbooks in other languages. Therefore, the issue of disappearing jewelry vocabulary in the Kazakh language is pressing.

After Kazakhstan gained independence, interest in traditional art and jewelry crafting revived. Along with the rise of jewelry production, it is necessary to take into account its cultural and spiritual information function. Currently, the products of jewelry companies such as “Amina Jewels Kazakhstan”, “Ademi-ai”, “Balausa jewelry”, “Qazaq zerger” etc., as well as those of individual craftsmen, are widely distributed in Kazakhstan. Currently, there is an opportunity to find the types of national jewelry produced by modern craftsmen in shops and online stores. The development of production and competition in this area is a natural phenomenon. The time has come to pay attention to national names and background knowledge of national culture that have been identified and accumulated over the years by the research of the historians, archaeologists, ethnographers, and linguists of Kazakhstan and other countries.

Since the jewelry names in the Kazakh language derive from the ancient Turkic language, their meanings and types of formation are also similar to other Turkic languages, while simultaneously having unique characteristics. Among jewelry names in the Kazakh language, there are borrowings from Arabic, Persian, and Russian, as well as Turkic words from Uzbek and Turkmen. They are associated with the historical and social development of the population and territorial neighborhood. Now the jewelry names in modern Kazakh are formed according to the laws and peculiarities of the language.

The scientific novelty of this study lies in the classification model it proposes, which differs from R. Shoibekov’s approach in scope, structure, and method. Shoibekov’s dictionary of Kazakh jewelry vocabulary (Шойбеков, 1991) and his study of craft lexicon (Шойбеков, 2006) are primarily lexicographic: they catalogue jewelry-related words alphabetically, together with their dialectal and literary meanings, illustrative examples from oral and written literature, and about 45 types of decorative ornament, and they distinguish jewelry names only in general terms as synthetically or analytically formed, without a unified formal model or quantitative data. The present study, by contrast, introduces a two-tier morphosemantic classification that combines (a) a formal word-formation model — root words, synthetic forms built with word-forming and modifying suffixes (e.g., -ша/-ше, -лық/-лік, -ма/-ме, -ба/-бе, -па/-пе, -гек, -шық/-шік), and analytical forms built on N+N, NUM+N and ADJ+N combination models — with (b) a semantic classification of 14 motivational categories (material, gemstone, manufacturing technique, resemblance, body part or place worn, element, function, size or shape, colour, number, tribe

or toponym, status or rank, ornament, and general names). Neither this two-tier model nor its component units has previously been applied to Kazakh jewelry vocabulary by Shoibekov or by other researchers of Turkic craft lexis (cf. Рахимова, 2002, on Tatar; Колатова, 1996, on Turkmen; Shamigulova et al., 2015, on Bashkir clothing and jewelry vocabulary).

The study also discloses several descriptive units and a quantitative model not previously reported for Kazakh material-culture vocabulary. First, a percentage-based distribution of the corpus across the 14 semantic categories (Table 21) shows material (20.4%), manufacturing technique (14.4%) and resemblance to other objects (13.5%) to be the dominant naming motivations, against status or rank (1.3%) and ornament (1.7%) as the least productive. Second, a ratio model of morphological types (Table 6) establishes that analytical formation accounts for 86% of Kazakh jewelry names, against 8% synthetic and 6% root forms — a proportion not previously calculated, which empirically substantiates, rather than merely asserts, the predominantly analytical character of Kazakh craft-vocabulary formation. Third, the comparative table of common Turkic jewelry roots (Table 1), built on Old Turkic dictionary data (Наделяев, 1969) and cognate forms in about 20 modern Turkic and Kipchak languages, extends the monolingual scope of Shoibekov's dictionary into a cross-Turkic comparative framework. Finally, the identification of gender-marking distinctions in metal naming (male and female gold and silver; Қасиманов, 1969) and of the numeral etymology underlying бесбілезік (Рамстедт, 1957; Тенишев, 1984) contributes previously undocumented semantic-etymological mechanisms to the description of Kazakh jewelry nomenclature.

Methodology

The study considers a structural and semantic analysis of more than 200 Kazakh jewelry names in a synthetic, analytical and semantic way. The formation of jewelry names is regarded according to synthetic and analytical methods for the formation of craft vocabulary by R. Shoibekov (Шойбеков, 2006). This work includes the jewelry names and their components, the raw materials and tools used in the craft, and the terminology for various jewelry-making methods and techniques.

The etymology of generalized ancient Turkic names was outlined in M. Kashkari's dictionary (ал-Кашгари, 2005) and other works, as well as in the works of Zhanpeisov (Жанпейсов, 1976), Ibragimov (Ибрагимов, 1961), and Khabichev (Хабичев, 1971).

Shoibekov's dictionary of Kazakh jewelry (Шойбеков, 1991) contains more than 1100 words of jewelry vocabulary with their meanings, examples from oral and fictional literature, proverbs and sayings.

The jewelry vocabulary in the Kazakh language is common to the Turkic languages. The meanings have undergone changes during historical development. Most of the common Turkic jewelry names can be found in the explanatory and bilingual dictionaries of the Turkic languages, in the dictionaries of dialectological and professional vocabulary, and ethnographic works. However, some common Turkic names during historical development acquired different and new meanings (Шойбеков, 2006).

The article aims to analyze the formation of jewelry names in the Kazakh language through synthetic, analytical, and semantic approaches, with a focus on uncovering the linguistic and cultural mechanisms behind their naming. Specifically, it seeks to identify and classify names based on their lexical components, reveal the semantic motivations behind these names, investigate how manufacturing techniques and material characteristics influence terminology, and contribute to the wider understanding of Kazakh ethnolinguistic heritage by examining how traditional material culture is reflected in language.

The research on Kazakh jewelry naming has developed alongside the broader expansion of Kazakh ethnolinguistics, anthropology, and cultural heritage studies. Early interest in jewelry terminology was initially descriptive and ethnographic, appearing in the Soviet period, when scholars such as A. Margulan documented the material culture of the Kazakh people, including jewelry, within broader ethnographic collections.

Systematic and linguistic analysis of jewelry names began to evolve after Kazakhstan gained independence, particularly in the early 2000s. Nowadays, jewelry vocabulary is considered to be situated in a historically cognitive stratum of the Kazakh language, serving as a bridge to understand pre-Islamic and nomadic ontologies through language (Bissenbayeva et al., 2018).

The scholarly discourse on Kazakh jewelry names has been focused on the deep integration of language, identity, and cultural symbolism. Jewelry names are derived from symbolic codes, animal motifs, and ancient mythological beliefs. These linguistic units reflect both functional designations and ritual meaning, linked to protection or fertility (Satenova et al., 2024). Many names derive from mythological zoomorphic codes (e.g., camels and snakes symbolize fertility and continuity) embedded within names of amulets, earrings, and belt buckles (Khazbolatov & Shaigozova, 2020), (Tokhtabayeva et al., 2020).

Besides, Kazakh jewelry nomenclature demonstrates strong Turkic parallels indicating shared cultural-linguistic heritage across Central Asia (Kozhahmetova et al., 2024). Borrowings and overlaps with Tatar, Kyrgyz, and Uzbek terminology are commonly documented. The same cross-cultural etymologies can be noticed in other languages: some naming conventions arise from ancient linguistics – drawing from Latin, Greek, Persian, and regional dialects – leading to polysemantic interpretations (Ogden, 1992).

Scholars emphasize the need to preserve traditional naming systems in the era of globalization and modernization (Shamigulova et al., 2015), sustaining cultural transmission with the help of ethnolinguistic education and comparative historical methods (Issabekova et al., 2024).

Along with globalization, local naming systems for jewelry are sometimes lost or misrepresented, and research stresses the importance of culturally sensitive translation and documentation (Fening, 2015), as well as controlled vocabularies and multilingual thesauri for cataloguing jewelry (Beiko, 2013; Kozhahmetova & Tazhibayeva, 2021).

Across both Kazakhstani and foreign scientific works, authors highlight that jewelry names do not merely describe objects – they encode cultural memory, emotional meaning, social identity, and linguistic heritage. This growing part of research confirms Kazakh jewelry naming as a multidisciplinary field connecting linguistics, ethnography, semiotics, cultural identity, and translation studies.

Research methods

Morphological analysis in the article considers the structure of Kazakh jewelry names to outline development paths and to determine the basic principles and features of the formation of jewelry names. For this purpose, jewelry names of the Kazakh language have been collected from dictionaries, encyclopedias, and other sources. Analyzing the morphological features of the Kazakh jewelry vocabulary is carried out by analyzing individual components. Semantic analysis of jewelry names is used to identify the meaning and semantic connections of words and phrases, which allows for a more accurate understanding of the context and reveals the internal semantic structure of words. It is carried out to identify unique features of Kazakh jewelry names that distinguish it from other languages.

Results and discussion

1 Common Turkic jewelry names

There are similarities and differences in common Turkic words. The names of the materials, techniques, general names and tools are common for the Turkic languages, e.g., *ałtın* (gold), *kümiş* (silver), *baķır* (copper), *temір* (iron), *tas* (stone), *süyek* (bone), etc. These words were mentioned in the Orkhon-Yenisei inscriptions in ancient times. The word *ałtın* in some Turkic languages means not only metal, but also “money”, “arrow”, “lace, braid” etc. In the jewelry sphere, there are technique names common to the Turkic languages as *ałtındaw* (gilding), *kümistew* (silvering), *kesw* (cutting), *soıw* (forging), *ķuyw* (casting), etc. (Шойбеков, 1991).

Jewelry names such as *ķüzіk*, *білезік*, *monшақ*, *tüyme*, *sırға*, *belbew*, *šašbaw*, *šoıpı* are used in many Turkic languages. They are generalized names that have long been formed in Kazakh, and many jewelry names are based on them (see Table 1). We have outlined generalized jewelry names from the ancient Turkic dictionary, etc. (Наделяев, 1969).

Table 1. Generalized jewelry names common to Turkic languages

Kazakh	Ancient Turkic Languages	Modern Turkic Languages
ķүзік ‘ķüzіk’ (ring)	jüzük [DTS]	Turk., Gag., Kr.Tat., Kum. yüzük; Turkm. йузык/ ýüzük; Kkalp. жүзік; Nog. йузык; Kyrg. жузык; Tat. йүзік; Uzb., Uig., Azerb. узук/üzük; KBalk. жүзүк; Bashk. йүзүк; Tuv, Khak. чустук; Alt. дустук; Shor йустук, чустук.
білезік ‘bіlezіk’ (bracelet)	biläzük [DTS, p.99]	Turk., Turkm., Gag., Kr.Tat., Kum., Karaim, Nog., Kyrg., Kkalp., KBalk. bilezik; Azerb., Tat. biläzik; Uzb. bilaguzuk; Uig. bilözük; Bashk. bıläđik, беләзек; Tuv. bılzek, билек-тээш, Yak. bilseх, Tel. піләрік.
моншақ ‘monшақ’ (beads)	mončak/ mončyk [DTS]	Turk. boncuk; Azerb. muncuq; Kyrg. мончок; Kum., KBalk. минчак; Turkm. monjuk; Kkalp. моншақ; Nog. мойын-шақ; Tat. муенса; Uzb. мунчок; Bashk. мунсак, муйынса;
түйме ‘tüyme’ (button)	tügma [DTS, p.595]	Turk. düğme; Azerb. düymə; Turkm. дувме; Tat. төймә; Uzb. тугма; Bashk. төймә; Kr.Tat. дегме; KBalk. тюйме; Kkalp. түйме; Kyrg. түймө; Yak. тимех;
сырға ‘sırға’ (earrings)	aşıra, sırға (Kipchak)	Azerb., Kyrg., Kum., Kar., Kkalp., Nog., Tat. syrga, Turkm. ысырға; Uzb. исирға; Kr.Tat. sırğa, Bashk. хырға; Khak. ызырға; Chuv. сәрқа; Yak. ытырға, ытарға
белбей ‘belbew’ (belt)	belbay [DTS, p.93]	Nog. белбав; Kyrg. белбоо; Uzb. белбоғ; Bashk. билбай; Turkm. билбаг, билгушак
шашбай ‘šašbaw’ (braid jewelry)	sač+bay [DTS, p.93]	Kipch. sačbah; Kkalp., Nog. šašbaw; Bashk., Tat. сәсбай; Alt. чач пууш; Uzb. шашпо; Kyrg. чачбак; Tel. чач бууш,
шолпы ‘šoıpı’, шаштеңге ‘šašteңge’ (braid jewelry)	-	Kyrg. чолпу; Tat. чулпа; Bashk. сулпы; Uzb. чулпы Uig. чаш тенге

2 Morphemic structure of Kazakh jewelry names

Analysis of the grammatical structure of the jewelry names in the Kazakh language affects the identification of their features. In Kazakh the jewelry names are found in the form of root

сырға ‘sırğa’, алқа ‘ałqa’, derived маңдайша ‘mañdayša’, compound words өңіржиек ‘öñiržiek’ and word combinations үзбелі сырға ‘üzbeli sırğa’, бағдарлы сақина ‘bağdarlı saqına’.

Root words form the basis of all word formation. Words common to Turkic languages as bilezik, monşaq, belbew, şaşbaw are root words. According to the etymology of these words, in the ancient Turkic language they were formed from a combination of words: biläzük – “wrist” and “ring”; mončak/mončyk – “neck” and “wear”; belbay – “waist” and “cord”; sačbay – “hair” and “cord”. The word tügma comes from the word tüg “to tie, tie a knot” and the affix -ma. The root words represent about 6% of the considered jewelry names.

Since the main word-forming way in the Turkic languages is derivational, we analyze the jewelry names that are formed synthetically and analytically.

2.1 Synthetic forms of jewelry names

The Kazakh jewelry names are formed by word-forming and modifying suffixes in the Kazakh language (see Tables 2, 3).

The productive word-forming suffixes in Kazakh are derivational suffixes -ша, -ше (-ša, -še). They are also found in other Turkic languages. The suffixes -ша, -ше (-ša, -še) are mostly attached to the name of the body part, such as forehead, chest, throat in forming jewelry names (e.g. mañdayša, tamaqša). In the Tatar language, the suffixes -ша, -ше (-ša, -še) have the form -ca: tamakca (a necklace with silver coins, sewn onto the fabric), which is also called muensa (Рахимова, 2002). In the Turkmen language, the suffix -ça is found in the word gursakça (breast ornament) (Колатова, 1996).

The ancient Turkic adjective-forming suffix -лығ ‘-lïğ’ (Есенқұлов, 1976) has the form of noun and relative adjective-forming suffixes -лық/-лік ‘-lïk/-lïk’ in Kazakh and forms the jewelry names ‘šekelik’, ‘želkelik’. The suffixes -лық/-лік (-‘lïk/-lïk’) express the meaning of belonging to the place (of wearing jewelry).

The noun-forming suffixes -ма/-ме, -ба/-бе, -па/-пе (-ma/-me, -ba/-be, -pa/-pe) in Kazakh jewelry names are common in the Turkic languages. These suffixes denote the result of an action.

In Kazakh, the adjective-forming suffix -гек ‘-gek’ is also found in the Karakalpak, Uighur and Turkmen languages (Нұрмаханова, 1971).

Table 2. The jewelry names formed by word-forming suffixes

Kazakh	Transcription	Suffix	Literal lexical semantics
маңдайша	mañdayša	Noun → Noun: -ša, -še, -lïk	Silver gemstone jewelry attached to the front of the saukele (cone-shaped bridal headdress decorated with jewels).
тамақша (ancient)	tamaqša		Woman’s neck jewelry of a cloth strip with stones and silver plaques, and with silver and coral mesh at the base (like monisto).
тұмарша (ancient)	tumarša		Silver neck jewelry-amulet in the form of a triangle with precious stones. Inside the triangle, they carry an inscription from the Koran
өңірше (dialect)	öñirše		Chest jewelry for girls with three hollow rectangular plates, fastened vertically by chains with pendants. The inner space of such plates was filled with white paste to give them weight
күпекше	küpekše		Dome-shaped silver jewelry
желкелік	želkelik		Girl’s jewelry for braids that were attached to the behind of the head
шекелік	šekelik		Temporal pendants attached to the headdress or hair

қапсырма	қапсырма	Verb → Noun: -ma, -be, -pa, -wıš,	Traditional double-sided silver or golden fastener on women's clothing in the form of two plaques connected by a hook and a loop.
жақтама	žaqtama		Temporal pearl pendants attached to the saukele (cone-shaped bridal headdress decorated with jewels) on both sides.
бұрама	bұrama		A silver or golden twisted, coiled jewelry (bracelet, ring).
бастырма (dialect)	bastırma		An oval- or round-shaped gilded silver jewelry that covers the chest area of the dress or kamzol (sleeveless clothing).
шытырма (dialect)	şıtırma		Silver jewelry attached to the sides of a woman's headdress
үзбе	üzbe		Silver chain-link jewelry
шұбыртпа (dialect)	şubırtpa		Silver linked dangle jewelry (earrings, necklace)
түйреуіш	tüyrewiś	Verb → Adjective: -gek	Round, oval, or rectangular brooch jewelry made of different metals to pin clothes like kimeshek (the headdress of a married woman made of white cloth, leaving only the face open).
берпек	bergekek		The top of a bridal headdress, adorned with gold and silver, and precious stones

The Turkic suffixes -шық, -шік ‘-şıq, -şik’ (Севортян, 1966) are modifying suffixes (intensifiers) that can express a diminutive meaning. These suffixes are added to a noun in Kazakh (see Table 3).

Table 3. The jewelry names formed by modifying suffixes

Kazakh	Transcription	Suffix	Literal lexical semantics
айшық	ayşıq	intensifier -şıq, -şik	Crescent shaped jewelry
түймешік	tüymeşik		Small clinking jewelry on earrings
шығыршық	şıyırsıq		A silver chain link

The considered synthetic forms of the Kazakh jewelry names with word-forming and modifying suffixes represent 8%. These forms are sometimes not just a jewelry name, but also a component in analytical forms, e.g.: bұrama (twisted, coiled) - bұrama žüzik (twist ring), ayşıq sırya (crescent-shaped earrings).

2.2 Analytical forms of Kazakh jewelry names

The analytical way of word formation in Kazakh is expressed by joining, doubling and combining words. Doubling is used very rarely in the jewelry names.

The analytical forms of jewelry names by joining words are often ‘noun + noun’ (N + N), ‘numeral + noun’ (NUM + N) (see Table 4). Most of them are used in the form of N + N. The first noun of such jewelry names is mostly a part of the body: betmonşaq – “face” and “a bead”. In the joint words NUM + N, the first word is a numeral: qosañki – “five silver coins”.

Table 4. The jewelry names formed by joining words

Kazakh	Transcription	Literal lexical semantics
N + N		
өңіржиек	öñiržiek	Silver or gilded chest hinge jewelry over clothing with some rectangular plates, fastened vertically.
көзтана	köztana	Silver button with a large precious stone
бетмоншақ	betmonšaқ	Several rows of long strung beads attached to the saukele (cone-shaped bridal headdress decorated with jewels) on both sides.
бойтұмар	boytұmar	A type of silver necklace-amulet in the form of a horizontal tube with pendants. One end of the tube opens and there is an inscription from the Koran
шашбау	šašbaw	A long ribbon with coins or chain, woven into a thick braid, ended in silk tassels or silver pendants to the very tips, emphasizing length.
шаштеңге	šašteңge	A type of braid jewelry šašbaw made of gold or silver coins.
NUM + N		
бесқұлақ	besқұlaқ	The jewelry made by joining five silver coins like flower petals and a gem in the middle.
бес білезік	besбіlezіk	A luxurious piece of jewelry consisting of a bracelet and two or three rings connected by a chain.

The analytical form of jewelry names is combining words that appear in the form ‘adjective + noun’ (ADJ + N), N + N, and NUM + N (see Table 5). The adjectives in the form ADJ + N can be both qualitative and relative. Relative adjectives are formed by attaching the common Turkic suffixes -лы/-лі, -ты/-ті, -сыз ‘-lï/-li, -tï/-ti, -sïz’ to the noun, denoting possession or presence: *қозағи сiрға* - “earrings with a ball-shaped metal pendant”.

Table 5. The jewelry names formed by combining words

Kazakh	Transcription	Literal lexical semantics
N + N		
ай сырға	ay sïrға	Crescent earrings
алқа сырға (dialect)	ałқа sïrға	Round shape earrings
айбалта сырға	aybałta sïrға	Ax-shaped earrings
Адай жүзік	Aday žüzіk	Adai ring made by Adai tribe jewelers
құдағи жүзік	құdayi žüzіk	“The matchmaker’s ring” is a traditional gift from the bride’s parents to groom’s mother as a sign of the merger of the two clans and in the hope of a good attitude towards their daughter. The ring consists of two parallel finger holes for the middle and ring fingers. Its surface covers almost four fingers.
сәукеле сырға (ancient)	säwkele sïrға	Long, heavy dangle earrings, attached to the saukele (cone-shaped bridal headdress with jewels) on both sides.
ADJ + N		
алтын алқа	ałtın ałқа	Gold necklace
топсалы білезік	topsałı біlezіk	Bracelet connected by hinged joints

қасты білезік	qastı bilezik	Bracelet with inset gemstones in several places
жиналмалы жүзік	žinalmaŭ žüzik	Combined ring made of a lyre-shaped flat shield with niello pattern and 4-5 rings of different configuration, gathering in a single hoop.
ала моншақ	ała monšaқ	Motley beads
бедерлі күміс	bederli kŭmish	Embossed silver
қозалы сырға	qozaŭ sırğa	Earrings with a ball-shaped metal pendant
аяқсыз сырға (dialect)	ayaqsız sırğa	Earrings without pendants and chain-links
тасты жүзік	tastı žüzik	Ring with inset gemstones
NUM + N		
қос жүзік	qos žüzik	The ring consists of two parallel finger holes for the middle and ring fingers.
қос шолпы	qos šolpı	Jewelry for braids of 2 rows of silver coins, linked by silver wires.

Analytical forms of the jewelry names by joining and combining words in the Kazakh language, represent 86% of the considered jewelry names.

Thus, the majority of the Kazakh jewelry names have analytical forms (see Table 6).

Table 6. Qualitative analyses of Kazakh jewelry names

Types of word formation	%
Root words	6
Synthetic forms of jewelry names	8
Analytical forms of jewelry names	86

3 Semantic structure of jewelry names in Kazakh

In the Turkic languages, there are common generic names for jewelry. Analyzing the semantic structure of jewelry names in the Kazakh language, we group them into 14 groups, including general names, jewelry names according to the material of which it is made, manufacturing technique, its resemblance to other objects, their gemstones, the part of the body where it is worn, elements, function, size or shape, color, number, a tribe or place name, status or rank, and ornament.

3.1 General jewelry names

The general jewelry names in the Kazakh language mainly consist of root words, and most of them are common to the Turkic language (see Table 7).

Table 7. General jewelry names

Kazakh	Transcription	Literal lexical semantics
сырға	sırğa	Earring
білезік	bilezik	Bracelet
сақина	saqina	Ring
алқа	ałqa	Necklace
шолпы	šolpı	Pendants for hair

әйкел (ancient)	äykel	Pectoral silver jewelry
дегмент/деңмент (dialect)	degment/deñment	Leather or cloth belt, decorated with gold and silver
тана	tana	A small metal or mother-of-pearl plaque
әребек (ancient)	ärebek	Nose earrings (ancient)

3.2 Jewelry names according to the material of which it is made

According to the material of which it is made, the jewelry names are also common in the Kazakh language as general names (see Table 8). The Kazakh jewelry is often made of gold or silver. The items like men's belt, horse harness or household items can be decorated with gold or silver. These items are named by the metal of which they are made or the metal decorations; e.g., күміс белдік (silver belt) is made of pure silver or leather decorated with silver plaques.

Table 8. Jewelry names according to the material of which it is made

Kazakh	Transcription	Literal lexical semantics
күміс шолпы	kūmīs šolpı	Jewelry for braids of silver coins.
жез сырға	žez sırğa	Yellow brass earrings
сою сырға (ancient)	soyaw sırğa	Earrings made of bone
алтын жүзік	altın žüzik	Forged gold ring
мыс сақина	mıš saqına	Forged copper ring
күміс белдік	kūmīs beldik	The belt is made of silver or decorated with silver plaques
болски балдақ	bolski baldaq	Ring made of melted Polish silver coins
қола білезік	qola bilezik	Forged bronze bracelet
жармақ түйме	žarmaq tüyme	Copper coin button
седеп түйме (көне)	sedep tüyme	Pearl white button
меруерт моншақ	merwert monšaq	Pearl necklace
ділда алқа (ancient)	dılda alqa	Obsolete name for gold necklace
күміс қапсырма	kūmīs qapsırma	Silver clasps for kamzol (sleeveless jackets)

Kazakh jewelers differentiate gender for gold and silver: erkek (male) or ұрыс (female) gold or silver. Gender peculiarities depend on the quality of the metal. Low-quality or alloyed gold is considered male, and native pure gold is considered female gold. Male silver is common raw silver or silver with alloys, and female silver is soft white silver (Қасиманов, 1969).

3.3 Jewelry names according to the gemstones

Precious or semi-precious gemstones are often used in the Kazakh jewelry names (see Table 9). Kazakh jewelers mostly used agate, coral, pearls, and artificial smalt. Each gemstone has its own meaning. Agate is believed to protect from prying eyes and diseases; pearls are considered part of the moonlight and a symbol of happiness and wealth in the Kazakh worldview (Тоқтабаева, 2011).

Table 9. Jewelry names according to their gemstones

Kazakh	Transcription	Literal lexical semantics
лағыл алқа	layıl ałqa	Ruby necklace
ғарһар жүзік	gawhar žüzik	Diamond ring
меруерт алқа	merwert ałqa	Pearl necklace
жақұт сырға	žaqut sırya	Sapphire earrings
ақық сырға	aqıq sırya	Carnelian earrings
маржан сырға	maržan sırya	Coral pendant earrings

3.4 Jewelry names according to manufacturing techniques

Jewelry names according to manufacturing technique are common in all languages. This type of jewelry names in Kazakh indicates that the jewel crafting is one of the most ancient professions of Kazakh people. Most of the jewelry names are associated with jewelry making techniques as žumırław (rounding), kavkazdaw (niello), sırkelew (granulation), қууу (casting), ұзбеу (connecting links), etc. (see Table 10).

Table 10. Jewelry names according to manufacturing techniques

Kazakh	Transcription	Literal lexical semantics
бұрама білезік	bұrama bilezik	A silver or golden twisted, coiled bracelet.
Капказ (Кавказ) білезік	Kapkaz (Kavkaz) bilezik	Belt with niello silver plaques
жұмыр білезік	žumır bilezik	Rod-shaped (round cut) bracelet
топсалы білезік	topsaıı bilezik	Bracelet connected by hinged joints
қақпақ білезік	qapqap bilezik	Sash bracelet (bracelet connected with sash)
орама білезік	orama bilezik	Silver wire wrapped bracelet
өрме білезік	örme bilezik	Silver woven wire bracelet
сіркелі жүзік	sırkeli žüzik	Granulation ring
құйма жүзік	quyma žüzik	Molded ring
үзбелі сырға	üzbeli sırya	Dangle earrings with links
шығыршық сырға (ancient)	şıyrşıq sırya	Thin silver hoop earrings
зерлі түйме	zerlı tüyme	Gold-plated grained button
сарала деңмент (ancient)	sarala denment	Belt with gilded plaques

3.5 Jewelry names according to their resemblance to other objects

Most of the jewelry names in Kazakh are given according to its resemblance to other objects (see Table 11), e.g. žılanbas bilezik - bracelet with snake head ends. Forging a bracelet in the shape of a snake was typical for many Turkic peoples. In Uzbek its equivalent is ilonbosh bilaguzuk (yılonoş bılagüzük) (snake head bracelet), in Kyrgyz - жылан баш (žılan baš) (snake

head) (Әлімбай, 2011). Using different images in jewelry making has its own connotations. Compare, *ükiayaq sïrya* - earrings in the shape of owl claws protect from the evil eye, *kümbezdi žüzik* - ring with a dome contributes to the family well-being and happiness, *tasbaқа žüzik* - ring in the shape of a turtle is believed to prolong life, *құстұмсық žüzik* - bird beak ring for girls is associated with the fact that a bird is a symbol of freedom and happiness.

Table 11. Jewelry names according to its resemblance to other objects

Kazakh	Transcription	Literal lexical semantics
жыланбас білезік	žılanbas bilezik	Snake head bracelet (bracelet with snake head ends)
тамшы сырға	tamşı sïrya	Drop earrings
жұлдыз сырға	žıldız sïrya	Pentacle earrings (with a five-pointed star in the middle of the circle) with a gem in the center of the star. These earrings do not have a pendant.
дүмбір сырға (ancient)	dümbir sïrya	Barrel-shaped earrings. Dumbir is a vessel for water in the local language, typical for Bukharian Kazakhs.
жапырақ сырға	žapıraқ sïrya	Leaf shaped earrings
құмған сырға	qumyan sïrya	Jug-shaped cast earrings
құстұмсық жүзік	qustumsıq žüzik	Ring with the upper part pointed, like a bird's beak
күмбезді жүзік	kümbezdi žüzik	Ring with a yurt-shaped dome on the top
тасбақа жүзік	tasbaқа žüzik	Turtle shaped ring
үкіаяқ сырға	ükiayaq sïrya	Silver earrings with pendants in the form of owl claws
қойтұяқ	qoytuyaq	Silver bar in the shape of a sheep's hoof

3.6 Jewelry names according to the part of the body or place where it is worn

The types of jewelry name, according to the place of wearing are also common in the Kazakh language (see Table 12). There is jewelry devoted to some part of the body as head, hair, neck, chest, arms and legs. Besides, there are types of jewelry for clothes, and especially for *säukele* (cone-shaped bridal headdress) such as *зақ monşaq*, *şekelik*, *mañdayşa*, etc.

Table 12. Jewelry name according to the part of the body or place where it is worn

Kazakh	Transcription	Literal lexical semantics
аяқ білезік (ancient)	ayaq bilezik	A sterling silver bracelet worn on the feet for joint pain
бармақ сақина	barmaq saқina	Thumb ring
жақ моншақ	žaq monşaq	Pendants made of gemstones or ball-shaped gold and silver pendants, attached to a saukele (cone-shaped bridal headdress decorated with jewels) on both sides.
маңдайша	mañdayşa	Silver gemstone jewelry attached to the front of the saukele (cone-shaped bridal headdress decorated with jewels).
арқа алқа	arқа aлқа	A special piece of jewelry used to adorn the back of the girl's kamzol (sleeveless jacket) and also to protect her
тамақ алқа	tamaқ aлқа	Woman's neck jewelry of cloth strip with stones and silver plaques, and with silver and coral mesh.

3.7 Jewelry names according to their elements

In Kazakh, there are jewelry names according to their elements, e.g., *қоңыраулы шолпы* - jewelry for braids with several bells. The bells attached to the girl's braids were meant to make a gentle sound as she walked, which is why girls were advised to walk quietly. Kazakh warriors wore *кіселі белдік* (belt with leather pocket) for carrying weapons on their belts (see Table 13).

Table 13. Jewelry names according to their elements

Kazakh	Transcription	Literal lexical semantics
қозалы алқа	qozalı alqa	Necklace with a ball-shaped metal pendant.
қоңыраулы шолпы	qonırawlı şolpı	Jewelry for braids with several bells, making a ringing sound when moving
кіселі белдік	kıselı beldik	Belt with leather pocket, decorated with silver and precious stones
шоқ белбеу (ancient)	şok belbew	Belt with gold/silver jewelry and gemstone worn by dignitaries

3.8 Jewelry names according to their function

The jewelry names appropriate to their functions tend to indicate its purpose for use (see Table 14), e.g., *қапсырма* (clasps) is silver or gold hook on both sides of the garment, *неке сақинасы* (wedding ring) is used for the wedding ceremony.

Table 14. Jewelry names according to their function

Kazakh	Transcription	Literal lexical semantics
қапсырма	qapsırma	Clasps for kamzol (sleeveless jackets)
неке сақинасы	neke saqinası	Wedding ring exchanged by newlyweds during the wedding ceremony
мөрлі жүзік (ancient)	mörli žüzık	Signet ring
жорық белдік	žorıq beldik	A belt for a warrior
сылдырмақ шолпы	sıldırmaq şolpı	Jewelry for braids with a ball-shaped metal pendant, making a ringing sound

3.9 Jewelry names according to their size or shape

The jewelry names according to their size or shape are not numerous (see Table 15). For example, *түйме алтын* (button gold) is the size of a small button. The first component in amulet names denotes their shape, as in *қыяқ* (diamond-shaped) or *үшбұрышті* (triangular).

Table 15. Jewelry names according to their size or shape

Kazakh	Transcription	Literal lexical semantics
жалпақ білезік	žalpaq bilezık	Forged wide silver bracelet with ornament
қиық тұмар	qıyık tımar	Rhombus-shaped neck jewelry-amulet with precious stones.
түйме алтын	tüyme altın	A small piece of gold as a button

3.10 Jewelry names according to their color

The colors in jewelry names are used depending on the type of metal or gemstone. In the Kazakh worldview, silver is often associated with white, gold with yellow, and coral with red. Motley beads of different colors indicate that life is black and white (see Table 16).

Table 16. Jewelry names according to their color

Kazakh	Transcription	Literal lexical semantics
ақ тана (ancient)	aq tana	Silver button/ plaque
ала моншақ	ala monşaq	Motley beads
қызыл моншақ	qızıl monşaq	Red coral beads

3.11 Jewelry names according to the number

In the jewelry names according to their number the first component points to its number (see Table 17). For example, *qos bilezik* (double bracelet) are identical bracelets for both hands. *Besbilezik* (five bracelets), consisting of a bracelet and two or three rings, is one of the unique Kazakh jewelry presented to the bride. The Turkmens have a similar jewelry *kökenli ýüzük* (chained ring), consisting of five rings and a bracelet (По следам туркменских серебряных украшений XIX-XX веков. Prince Claus Fund for culture and development, 2016).

Some jewelers point out that the jewelry name *besbilezik* (five bracelets) is due to the fact that they are composed of five elements, and ethnographers point out that the price of this complex jewelry is equal to the price of “five bracelets”. The origin of *besbilezik* in Turkic languages is interesting. As for the etymological correspondence of numerals, G.I. Ramstedt points out the following meanings of the numeral five: Turkic numeral *beş* (five) ~ Chuv. *piläk* ~ *pilläk* ~ Tung. Lam. *bilän* “wrist” (Рамстедт, 1957). So the meaning of “bes” (five) is “hand, one hand” (Тенишев, 1984). Consequently, *besbilezik* can mean “a bracelet that is worn on one hand, on the wrist”.

Table 17. Jewelry names according to the number

Kazakh	Transcription	Literal lexical semantics
бес білезік	besbilezik	A luxurious jewelry consisting of a bracelet and two or three rings connected by chain. A bracelet with a stone is attached to the chains that lead to the rings. The bracelet is flat, and the rings are made in the form of a bird's beak or dome. First, the rings are put on, then the bracelet, which is sometimes connected by hinged joints.
қос білезік	qos bilezik	Two identical flat silver bracelets on both hands
бесқасты жүзік	besqastı žüzik	The ring with the large bezel in the shape of the cylinder or elliptical cylinder with five stone inserts

3.12 Jewelry names connected with a tribe or place name

In the Kazakh language, there are jewelry names connected with a tribe or place name, because of their characteristics in different parts of Kazakhstan (see Table 18). *Aday žüzik* is a ring made by jewelers from the Adai tribe of the Younger Zhuz, worn on two, three, or four fingers simultaneously, and its solid and round surface covers all four fingers.

Table 18. Jewelry names connected with a tribe or place name

Kazakh	Transcription	Literal lexical semantics
Адай жүзік	Aday žüzik	Rings made by Adai (tribe) jewelers
Қоңырат сырға	qoñırat sırya	Earrings made by Konyrat (tribe) jewelers

3.13 Jewelry names connected with status or rank

Jewelry was also used to indicate a person's status or rank, and this also applies to the jewelry names (see Table 19).

Table 19. Jewelry names connected with status or rank

In Kazakh	Transcription	Literal lexical semantics
дан алқа (ancient)	dan alqa	Medallion necklace, worn by a famous person with a high rank and position in ancient times: badge of honor
датқалық белбеу	datqañıq belbew	Belt woven of silver and gold wires, worn according to the rank of Datka (high-level administrative title)

3.14 Jewelry names associated with their ornaments

There are jewelry names associated with their ornaments (see Table 20). In Kazakh culture, handmade items are decorated with ornaments. According to the research data, there are about 230 types of national ornaments. R. Shoibekov presents about 45 types of ornaments for jewelry (Шойбеков, 1991).

Table 20. Jewelry names associated with their ornaments

In Kazakh	Transcription	Literal lexical semantics
жыланбауыр білезік	žılanbawır bilezik	Bracelet with a twisted pattern "Zhylanbaur" (snake belly)
бағдарлы сақина	baydarlı saqina	Ring or signet with niello inlay

So, representing the percentage of the semantic structure of the Kazakh jewelry names (see Table 21), we can see that the names according to the material, technique, resemblance, gemstone, place where it is worn, and additional elements are more common than others.

Table 21. Percentage distribution of the semantic structure of Kazakh jewelry names

Groups of jewelry names	%
Jewelry names according to the material of which they are made	20,4
Jewelry names according to manufacturing technique	14,4
Jewelry names according to its resemblance to other objects	13,5
Jewelry names according to their gemstones	9
Jewelry names according to the part of the body where it is worn	7,6

Jewelry names according to their elements	6
General jewelry names	5,5
Jewelry names according to their function	5,5
Jewelry names according to their size or shape	4,6
Jewelry names according to their color	4,2
Jewelry names according to the number	4,2
Jewelry names connected with a tribe or place name	2,1
Jewelry names associated with their ornament	1,7
Jewelry names connected with status or rank	1,3

Conclusion

Analyzing the formation of the Kazakh jewelry names, which occupy a large place in the vocabulary of the Kazakh language, we see that the general jewelry names are common to other Turkic languages, but at the same time have their own characteristics in Kazakh.

More than 200 Kazakh jewelry names from dictionaries, encyclopedias and other sources have been analyzed.

As a result, it turned out that the jewelry names in the Kazakh language are often found in an analytical way. In addition, most of the semantically formed names are associated with the materials of which jewelry is made, manufacturing techniques, its resemblance, gemstones, as well as body parts where it is worn.

In quantitative terms, root words account for 6% of the analyzed corpus, synthetic forms built with word-forming and modifying suffixes (-ша/-ше, -лық/-лік, -ма/-ме, -гек, -шық/-шік, among others) for 8%, and analytical forms built on the N+N, NUM+N and ADJ+N models for 86%. Among the 14 semantic categories identified, names motivated by material (20.4%), manufacturing technique (14.4%) and resemblance to other objects (13.5%) are the most productive, while names connected with status or rank (1.3%) and with ornament (1.7%) are the least productive. Comparison with the ancient Turkic dictionary and with cognate forms in about 20 modern Turkic and Kipchak languages (Table 1) shows that Kazakh jewelry vocabulary retains a common Turkic core alongside Kazakh-specific developments, dialectal forms, and borrowings from Arabic, Persian, Russian, Uzbek and Turkmen.

The main contribution of this study is a replicable morphosemantic model that, unlike R. Shoibekov's primarily lexicographic description of Kazakh craft vocabulary, combines formal word-formation analysis with a quantified semantic classification and a cross-Turkic comparative perspective. This model makes it possible not only to describe individual jewelry names but also to measure, for the first time, the relative productivity of different formation types and semantic motivations in this lexical domain, and it provides a structured basis for building the multilingual jewelry thesaurus called for in earlier work (Kozhahmetova & Tazhibayeva, 2021).

The study has several limitations. The corpus was compiled from dictionaries, encyclopedias and other written sources rather than from field-recorded oral or dialectal speech, so regional and living dialectal variation may be under-represented, and the reported percentages reflect the coverage of these sources rather than the frequency of jewelry names in everyday contemporary usage. The cross-Turkic comparisons rely on published dictionaries of other Turkic languages

rather than on original fieldwork, so the cognate forms cited should be verified against native-speaker data before being used for translation or lexicographic purposes. The study also does not extend to the construction of a multilingual thesaurus or to a systematic account of translation equivalents, which remain directions for future research, together with a frequency-based study of jewelry vocabulary in contemporary Kazakh speech and a comparative morphosemantic analysis across other Kipchak languages such as Nogai, Karakalpak and Kyrgyz.

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Contribution of the authors. **G. Kozhakhmetova** made a significant contribution to the concept of the work; collected and analyzed the data; wrote the introduction, methodology, and results sections; and approved the final version of the article for publication. She agrees to be responsible for all aspects of the work, including the thorough investigation and resolution of issues related to the accuracy of data or the integrity of any part of the article. **D. Xanova** made a significant contribution to the concept of design of the study; interpreted the results; wrote the literature review, historical background of the issue, and results section; and critically evaluated the findings. She likewise agrees to be responsible for all aspects of the work, including ensuring the reliability of the data and the integrity of all parts of the article. **Sh. Abdrasheva** made a significant contribution to the concept of the work; analyzed the research results; and authored the results section of the article. She agrees to be responsible for all aspects of the work, including the proper investigation and resolution of any issues related to the reliability of the data or the integrity of all parts of the article.

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Процесс номинации ювелирных изделий в казахском языке

Аннотация. В статье рассматриваются словообразовательные и семантические особенности наименований ювелирных украшений в казахском языке как важной части национально-материального и культурного наследия. Материалом исследования послужили более 200 наименований украшений, отобранных из словарей, энциклопедий, этнографических трудов и других источников. Для определения основных моделей и мотивов номинации применены морфологический, семантический, этимологический, количественный и сравнительный методы. Установлено, что казахские наименования украшений образуются корневым, синтетическим, аналитическим и семантическим способами. Наиболее продуктивным является аналитический способ, охватывающий 86 % исследованного материала, тогда как синтетические образования

составляют 8 %, а корневые слова — 6 %. Предложенная двухуровневая морфосемантическая классификация объединяет формальные словообразовательные модели и 14 семантических категорий. Наиболее распространёнными мотивами номинации выступают материал изготовления, техника обработки и сходство с другими предметами. Анализ также выявил значительное лексическое и структурное сходство казахской ювелирной терминологии с соответствующей лексикой других тюркских языков, что свидетельствует об их общем историко-культурном наследии. Результаты исследования способствуют системному описанию казахской ремесленной лексики, а также документированию и сохранению традиционной ювелирной терминологии в условиях культурной и языковой модернизации.

Ключевые слова: казахские названия украшений, казахский язык, словообразование, синтетические и аналитические методы, семантический метод.

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Аңдатпа. Мақалада ұлттық материалдық және мәдени мұраның маңызды бөлігі саналатын қазақ тіліндегі зергерлік бұйым атауларының сөзжасамдық және семантикалық ерекшеліктері қарастырылады. Зерттеудің мақсаты – зергерлік бұйым атауларының жасалу тәсілдерін анықтау, оларды құрылымдық және семантикалық тұрғыдан жіктеу, сондай-ақ атаулардың қалыптасуына негіз болған уәждерді айқындау. Зерттеу материалы ретінде сөздіктерден, энциклопедиялардан, этнографиялық еңбектерден және басқа да дереккөздерден жинақталған 200-ден астам зергерлік бұйым атауы алынды. Зерттеу барысында морфологиялық, семантикалық, этимологиялық, сандық және салыстырмалы әдістер қолданылды. Нәтижесінде қазақ тіліндегі зергерлік бұйым атаулары түбір, синтетикалық, аналитикалық және семантикалық тәсілдер арқылы жасалатыны анықталды. Ең өнімдісі – аналитикалық тәсіл: ол зерттелген атаулардың 86%-ын құрайды, ал синтетикалық туындылардың үлесі – 8%, түбір сөздердікі – 6%. Ұсынылған екі деңгейлі морфосемантикалық жіктеу формалды сөзжасамдық үлгілер мен 14 семантикалық санатты біріктіреді. Негізгі номинациялық уәждерге бұйым жасалған материал, асыл тас түрі, өңдеу техникасы, пішіні, қызметі және басқа заттарға ұқсастығы жатады. Сонымен қатар қазақ зергерлік лексикасының өзге түркі тілдеріндегі атаулармен лексикалық әрі құрылымдық сабақтастығы анықталды. Бұл ұқсастық түркі халықтарының ортақ тарихи-мәдени мұрасын танытады. Зерттеу нәтижелері қазақ қолөнер лексикасын жүйелі сипаттауға, ұлттық дүниетанымының тілдегі көрінісін түсіндіруге және дәстүрлі зергерлік атауларды сақтауға ықпал етеді.

Түйін сөздер: қазақ әшекей атаулары, қазақ тілі, сөзжасам, синтетикалық және аналитикалық әдістер, семантикалық әдіс.

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