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Review article

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WAYS OF HISTORICAL DEVELOPMENT OF INDIGENOUS ADJECTIVES

Abstract. Modern linguistics undergoes new trends of development as a new approach to every linguistic phenomenon is needed. The present research paper is devoted to the examination of the Kazakh language by way of a comparative analysis with the written language, which can be discovered in medieval monuments of the Turkic world, to find out the cognitive features of the language. The history of the adjectives formation shows that, in spite of the absence of any important semantically and categorically peculiarities between adjectives in the Turkic monuments and in the modern Kazakh language, there are phonetic peculiarities. The use of adjectives has morphed through time and depicts changes in form and semantics. This is more so seen in the analysis of indigenous adjectives. An example is a cross-linguistic comparison of the Turkic languages, which identifies two main characteristics of these adjectives, to which this article focuses. Moreover, the research insists that adjectives of modern Kazakh have specific cognitive properties that are formed in the dynamics of the interaction with internal, social, and natural conditions. The main adjectives are divided into such features as color, evaluative and qualitative properties, size and space dimension.

Keywords: Middle Ages, cognitive, etymology, colorative vocabulary, Turkic languages.

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Introduction

In the question of language, almost all research on the history of language cannot go without hitting the monuments of the Middle Ages. These ancient artifacts allow us to consider our language as a whole from a historical, cultural and cognitive point of view, to prove the commonality of Turkic languages. Even so, many phenomena in the vocabulary and grammatical structure of words can be identified from the linguistic data of written literary monuments. The works of M. Kashgari in the XI-XII centuries, "Diwani-lugat-it-Turk", A. Yugineki "Hibat-ul haqayyk", Zh. Balasagun "Kutadgu Bilik" have a great impact on the study of the historical development of various categories of the language.

Almost all adjectives related to the type and color of an object are adjectives common to the ancient Turkic languages. It is safe to say that even the names of species and colors are a big science. In Kazakh linguistics, it is called colorative vocabulary and is taken as the object of study. Scientists consider this in unity with the cognition, culture, and life of people. This is because the history of the Blue Turk, the White Horde, when a person is happy, the flag is placed outside the house, when a child steps, the red color is a symbol of joyful news, the yellow color is a symbol of sadness and anxiety, when it turns around, it reflects the nature of the people in color recognition.

In this regard, it is important to know the different functions of the color, its scope, its place in the minds of the people. For example, the familiar name of a color in our language is its function of describing and exaggerating things. That is, we know the natural property inherent in their determinative function. In general, both in artistic work and in colloquial speech, the names of colors are chaotic, somehow not used. The very use of it requires skill. It was also used in medieval monuments with a certain regularity and sequence.

Often, color is best reflected in thousands of idioms and proverbs in our language. It is used both in the literal sense and in the sense of changing through the creation of an image, or in the sense of ethnographic and social symbolism inherent in the Customs, Customs and consciousness of the people.

Research Methods

Speaking about color, it is appropriate to mention the works of A. Kaidarov, Z. Akhtamberdiyeva, B. Omirbekov "Syrga toly tur men tus" (1986), "Appearance of color in the language" (1992). In the works of such scientists as I. Kenesbayev, T. Konyrov, N. Nurmagambetov, R. Syzdyk, E. Zhubanov, E. Zhanpeisov, linguistic, etymological, and linguocultural analysis of colors is also carried out and valuable opinions are expressed.

The study of species and color names is still considered today in the cognitive aspect, not being left out by researchers. However, to this day, the problems of color change, meaningfulness, polysemy, and homonymy remain indistinguishable. Although primary colors, such as white, blue, red, yellow, green, black, and brown, have been studied from the point of view of origin, we see that the acquisition of different content in linguistic use is again interpreted as the transfer of meanings of these colors (Zhanuzakov, 2008). And from the point of view of cognitive coding, depending on the motivation, each color concentrates on its own core, the base.

Species-color will be associated with the world of human existence. That is, color recognition is carried out visually, that is, visually, and is directly related to the human senses. We perceive them with our own consciousness. The information received is digested in the brain and forms a cognitive model. This is how the coding process takes place. The result is a linguistic picture of the conceptual structure.

A person is passionate about learning a lot in his life through these critical qualities. Especially when he begins to study himself, he begins to study his character, behavior, hair, beard, eyebrows, body, and facial features. As a result, many color-related phrases, analogies, comparisons, and artistic means have appeared in our language.

Color plays a huge role in the cognition of people. For example, let's list the colors associated with the ideal of beauty. In our national identity, you can see bright and rich contrasts of three colors: white, black, red, around beauty: Money face, black eyebrows, white face, white body, black hair, dark mustache, dark hair, red lips, red tone, white forehead, white throat, white finger, white wrist, white thumb, White bugak, White Didar, red ring, etc. We say these things in a certain way to describe them, even in colloquial language.

The adjectives *"white, red, yellow, black"* in the semantic group of qualitative adjectives denoting color, according to Turkic scientists, arose from verb roots through a semantic-functional transformation, a way of conversion. That is, in the Turkic language, first of all, the meaning of movement, and then the meaning of criticism appeared.

Results and Discussion

The first thing that comes to mind when it comes to the Turkic peoples is the *"көк (blue)"* color. Even our name, which is considered a descendant of the Blue Turk, has a great value, which is described from a critical point of view. Academician A. T. Kaidarov, who studied the names of species, expressed his opinion on the word blue: "as natural as it is natural for the first people to call the blue dome by its color, on the contrary, it is possible to create a generic name for the color *"көк (blue)"*, comparing everything blue on earth with the color of the sky" (Kaidarov et al., 1992). In fact, looking at this concept, you come to the idea of whether a critical meaning arose from the meaning of this as a phenomenon, or a phenomenon arose from a critical meaning. This is probably still a controversial issue. In her research, researcher N. Aitova noted that "among the peoples of Turkic origin, the Kazakhs are used as *"көкпенбек (bluish)"* in the meaning of blue reinforcement. It comes to the concept of *"көк пен көк (blue and blue)"*, that is, the same as blue. The double repetition of each word exaggerated and accelerated its tone value," indicated" (Aitova, 1997).

If we delve into the etymology of the adjective blue, common to Turkic languages, we can deduce its synonymous series. *Көк (Blue) пен Тәңір (Tengri)* are synonymous words in the meaning of heaven. As proof of this, the dictionary of the great Turkic scientist M. Kashgari gives several meanings of heaven, one of which is heaven. And in this dictionary, the meaning of the nominative Tengri is also indicated as heaven (Kashgari, 1997). In the article by Sh. Valikhanov, "the remnant of shamanism in the Kyrgyz": "the sky is the highest power in shamanism. The Blue goddess is the blue sky. In Kyrgyz, the first adjective, the word blue means something tangible, and the noun Tengri has become synonymous with the words Allah and God.» (Valikhanov, 2010). In this article, you will come across the stable phrases *"тәңірі жарылқасын (bless the Lord)"*, *"көк соқсын (let the Blue blow)"*. From this, it can be clearly seen that they make sense. To give an example from "Kutadgu bilig", *"йерни кокни йараган (created the Earth and heaven)"* (Balasagun, 2015).

Also, the word blue is used in a negative value, adding an exaggerated value to the noun, adding paint and tint. For example, the phrases *"көк мылжың (blue dullness)"* – a person who does not have a blessing in words, speaks a lot, *"көк долы (blue dullness)"* – a brawler, a cheeky person, *"көк бет (blue face)"* – a non-brawler, a brawler, etc., mean an ugly character.

In the ancient Turkic languages, one of the meanings of the word “көк (blue)” probably gave the concept of “тамыр (root)”. That is, blue alludes to the meaning of “rooted”. This is also attributed to the related name “көке (uncle)”. For example, in the work of M. Kashgari, “Who is the uncle?” translation of the phrase “What is your origin?” (Kashgari, 1997). It is likely it is called his father’s sisters. Such an ancient Turkic value is still present in some families. Even today, in colloquial speech, “Who is the uncle?” we come across the phrase. In addition to this kinship name, it seems to be concave in meaning to the meaning of sponsor, support.

The adjective “**қара (black)**” in the national consciousness and traditions of the Kazakh people is associated with both the concept of sacred and the concept of terrible. Scientists associate the etymology of the word obscenity with the eye, the body part of a person. That is, we refer to the concept of sacred – there is a good phrase in the Kazakh language: “көздің ағы мен қарасындай (eyes are like eyes and eyes)”. This was said by our people as a comparison to the most dear, close people. In addition, it was used in the sense of having, appreciating, respecting what was entrusted as “көздің қарасындай сақтау (keeping the eye)”. This adjective is related to the word “қарақ (karak)” in the dictionary of M. Kashgari. This is because the black eye is interpreted here in the sense of the pupil, the eye (Kashgari, 1997). Then the adjective Black, which is used today, was used in ancient times as black, and a few words appeared. Thus, in the modern Kazakh language, expressions such as “қарақ (karak)” are often used. From what has been said, it seems appropriate to agree that the adjective black originated from the word “қара (black)” in relation to the same source. In the Kazakh language, the concept of “қырағы (vigilance)” is also associated with the eyes of a sniper, and the adjective in the sense of an observer can also come from this black, that is, “қарақтан (karak)”. Color researchers also consider the Raven bird to be named because of its black color. And, according to researcher N. Aitova, the word “қарғам (crow)” has nothing to do with the name of the black bird. It is said that it arose due to the source (Aitova, 1997).

In this regard, B. Kydyrbekuly noted that “blackness is a disease of the eyes caused by a cold, especially a long walk in a snowy field, the appearance of a white burlap around the eyes, like a needle, which is stuck in the eye like a thorn. The Kazakh sees it in the whiteness of the snow. Therefore, it is said “қарыз (karig)”, that is, “snow bag” (Aitbaiuly, 2013). The Kashgari Dictionary defines the word as a person’s eyes are locked in the snow. That is, darkening from the image of the eye when looking at the snow, it is quite possible that the white thing that caused it will be called snow (Kashgari, 1997).

Researchers also note that in the Turkic languages, the word “қара (black)” is also used in the meaning of many. For example, “қара қыпшақ (black Kipchak)” is not meant to represent the color of the Kipchaks, but as a paraphrase, which means Kipchak is a multi-tribe. A word like this is a big word. Black shanyrak is a great, sacred shanyrak, Black power is a destructive force, Black evil is a very serious one, etc.

The word black is also associated with horror. In Kazakh, there are phrases “қара жамылды (kara zhamyldy)”, “қара қағаз (black paper)”. This person is associated with death, bad news. It is known that in the place of death, there is a black darkness, a cry. For this reason, the adjective Black also means a symbol of evil and confusion in the folk concept. There is also a custom of wearing a uniform of black color at the time of death, when a woman is widowed. Also in recent years, in the marketing and trading network, the word Black has been used in terms of discount, water-free (Black Friday). We conclude that this is probably due to the fact that when it turns around, there is an increase in human blackness, shiny store shelves become empty and black.

The word “*ақ (white)*” has the meaning of color and the replacement meanings arising from it. In particular, there are critical meanings of the name of the eye, as well as the presence of a white substance-immaculate, pure, honest, wonderful. There are different opinions about the origin of the word white. The scientist E. V. Sevortyan points out that in the Turkic languages the word is derived from the adjective white and the verb aging in the relative names “*аға (brother)*”, “*әке (father)*” (Kydyrbekuly, 1993). If the word also indicated an increase in age, then the phrase “*қосағыңмен қоса ағар*” in the folk concept can be consonant with this. This assumption has a basis. In this regard, the Kazakhs have the phrase “*ақсақал (grandfather)*”, a white, gray hair. The meaning of these probably meant this aging. The desire mentioned above “*қосағыңмен қоса ағар*” in the word “*қосақ (pair)*” (*қосыз*) is spent in the sense of a wife or wife. In the Turkic peoples, blessing and desire were addressed to men. Given this, the meaning of this wish means “*қосылған жарыңмен бірге қартай (grow old with your connected spouse)*”. The series of words of this essence can be supplemented with the words mind, stupid, smart, and crazy. This is because there is a probability that all this will be dominated by the word “*ақ (white)*”.

The researcher B. Sagyndykuly connects the appearance of the critical meaning of the word white with the white name of the object that falls, which means that the color of the object is white. Human cognition, when it recognizes similar objects and their character, properties, connects them with each other, cognizes them and gives them names in the same order. It can be seen that the name of white, which generally refers to dairy products (kumys, milk, shubat, kurt, etc.), is mainly derived from the verb white. Proof of this is the verb— flow, move up and down, pour. It is known that milk is milked low and pumped. And the name itself is white, without any other shades, with an unchanging white color is also pleasing. In the ancient Turkic language, the displacement of the name “*үрүң (urun)*” from the language was also influenced by the conversion of the word white. The scientist B. Sagyndykuly proves that the verb white means to rise up, dawn to rise, found in ancient heritage, has reached different qualities (Sevortyan, 1989).

In the monument of the Middle Ages “*Hibat-ul haqayik*” there are lines “*Рассуллар үрүң йүз бй ол йүзга көз*» (Sevortyan, 1989). It is not difficult to see from this that the word white is used in an honest, pure, immaculate sense. Similarly, the meaning of the stable phrase “*white from milk, clean from water*”, which is widely used in our language today, is also expressed in relation to the White, transparent color and means innocent.

A number of scientists associate the meaning of the word white with the lunar cosmonym. Only phonetic differences can occur between these. This is evidenced by the large use of the phrase “*ай йүзлук*” in Turkic languages (Sagyndykuly, 2018).

The word white also connects to the essence of truth, honesty. It was called a poet who sang the truth to the country, demanded justice and conveyed the speech of the general public. According to him, we assume that the word “*ақын (poet)*” must also come from the word “*ақ (white)*”. This is because it seems to fully reveal the meaning that “*ақ (white)*” is said to be white, honestly speaking.

If the bird that has become a symbol of chastity and true love is a “*аққу (swan)*”, then the etymology of this also probably comes from the fact that its color is white. From these examples, it can be seen that the word white is an adjective formed from ancient times. Now, even among young people, there is the phrase “*white party*”. That is, to make a festive meeting in white clothes. In the end, it is quite possible that the word white is set with the goal of a clean, immaculate and pleasant meeting.

Among the indigenous adjectives, we find the word *“ал (take)”*. This word is combined with the words red, yellow, and blue to indicate that the color is light. And the concept, according to some authors, is associated with the word fire. This is because in the Turkic language, it is considered the main root of the words *“жалын, ялкун, йалун (fire)”*. The Uyghur word *“һал тармақ”*, which is found in the Uyghur language, has the meaning of blush, blush. Therefore, the meaning of the word *al* considers that there may be a flame of fire. A. Kaidarov argues as follows: “the first is that the word *“ал (take)”* is used in most of today’s Turkic languages, both in an individual state and in the state of an reinforcing element, and the second is the root of the word *“алый (scarlet)”* in Russian and other Slavic languages. Some etymologists have converged with the Turkic words *“алтын (gold)”* and Mongolian *“алтан (gold)”*, considering them as derived from the root *“алый (scarlet)”* and *“түн (reddish)”*, but now there is also an opinion that the first component of such fruits as pear, apple, alkor, alsha is the Persian word *al* (Kaidarov et al., 1992).

The back of the adjective *“қызыл (red)”* comes from the verb *hot*. The flame of the fire, red, is associated with the release of color. From the adjective red, the root of a girl with a beautiful, red face is determined. In Kazakh identity, there has always been a custom to dress a girl in red clothes and wear red beads. The proverb among the people, “the eyes of the girl are red,” will serve as an argument for this statement. It can be seen from this that the red criticism described the beauty and charm of the girl. In the work of M. Kashkari, the word was used in two different meanings. One in the sense of red criticism, the other in the sense of expensive. For example, I got a girl on a Steam Horse (I got this horse more expensive) (Kashgari, 1997). Here, the color red appears as a relative adjective, while in our language it is formed as a qualitative adjective.

In the concept of the Kazakh nationality of the word *“қызыл (red)”*, there is often an exaggeration, hue: 1. Red refers to the meat of animals, birds. For example, in the phrase “there was a lot of red in my teeth”, the people meant that for some time they did not eat meat. In addition, there is a tradition in Hunter-huts that, during tuning, they put the eagle on the red one. This means eating young meat, the blood of which comes out of a freshly slaughtered animal, in order to molt it. In the Kazakh concept, there is also the phrase red meat. In the end, this is also probably in the sense of young meat, which is cut into pieces. Here, before the meaning of meat as food, this word seems to have given a critical meaning. This is because it can be seen that the flesh and blood of the animal materialized due to its color; 2. Red also refers to the grain piled on the threshing floor. Here, too, it must be called by the color of the grain. After all, in the Kazakh language, there are such phrases as full red, red cleaning. The second phrase is to blow wheat on the threshing floor into the gall of the wind, deprive it of grass-balls and dust; 3. Among the people, there are also phrases: red-bellied chick, red-bellied young boy, red-bellied bush, etc. It is a red young child on Earth, a chick, which represents a time when it has not yet hardened; 4. In addition, there are points that also apply to natural phenomena. For example, red twilight, red frost, red wind, red water (water of melting snow), red sunrise, etc.; 5. The words skillful, artistic, shiny, bright also have points that are given by the word red: a quarter of a century red tongue, a word red (a word that is skillfully spoken, but not thorough), etc.

We consider the origin of the adjective *“жас (green)”* to be young. Young in the sense of *“жаңа шыққан өскін (freshly sprouted plant)”*. N. Karasheva stated that it can be assumed that the original meaning is “fresh blue plant”. The meaning of the word young, denoting a newly moldy plant, was transferred to a new growing child, and then to the number of years the person had lived. Blue is associated with the plant’s moist, moist state, especially when the morning dew falls,

as if the word had acquired the variable value of “tears”, points out (Karsybaeva & Rysbergen, 2016). That is, the word green, the age of the eyes, the age of a person, the age of a new child, is of the same origin, that is, a homogenous homonym (homogeneous homonym — “lexemes that arose as a result of the semantic development of one word in the beginning, the ratio of which diverged and gradually turned into two words”. According to Kazakh knowledge, green color symbolizes freedom, comfort. It continues to be used interchangeably with the word blue. As they say, the green sprout turned out-blue. The very fact that all the correct signs used in the world are given to the human being in green (the green color of the traffic light is free movement) must have given this adjective the meaning of this freedom, freedom in the beginning.

In all Turkic languages, “**сары (yellow)**” is used in a critical sense. Opinions differ among scientists about yellow. M. Tomanov notes that “the original position of the word “yellow” in the Kazakh language was *saryg/saryk*” (Hasenov & Adilova, 2012). It is easy to see that the word yellow is used in the person. “*Сары (yellow)*” is used when combined with the names of places and waters. For example, toponymist E. Koishybayev notes that the word “сары (yellow)” in combination with toponymic names is often used in the sense of «clear, broad, main» (Kurmanalieva, 1997). R. Syzdykova noted that the meaning of the word yellow in the phrase “*сары алтын (gold)*” is pure, without impurities, and the word “*сары (yellow)*” in the phrase “*сары уайым (anxiety)*” is anxiety, sadness in Persian, the phrase “*сары уайым (anxiety)*” is formed from the overlapping pronunciation of two words of the same meaning, one is a pleonastic phrase, formed from the Persian word “*сары уайым (anxiety)*”, the other-from the Kazakh word “*сары уайым (anxiety)*” (Tomanov, 1988). However, researcher R. Laulanbekova, the word “*сары (yellow)*” in the phrase “*сары уайым (anxiety)*” does not mean color, nor is it a pleonastic phrase. This is because one of the meanings of the word. “*Сары (yellow)*” in Turkic languages is “true”. Logically, E. Koishybayev said that yellow is “obvious”, “clearly visible”. In the language of the monument in the state of “*сарыз (saryg)*”, that is, jaundice, in the essence of “*саргаю (sargauy)*”, M. Kashgari found the word “*саргар (sargar)*”. In Kazakh cognition, this color is associated with the sun and is well perceived. This is because the sun gives light and warmth. Also, by sunset, a new day was expected. In this way, the yellow color of longing is caused by the anticipation itself.

The word “жұмсақ (soft)” is found in the form of “*йумшақ*” in ancient Turkic monuments. Here, this adjective is most likely used in relation to the character of a person. The monument of the Middle Ages in the “Hibat-ul haqayyk” is called “*Йырақ турғу йумшақ деп инанмағу (far away; soft to the touch)*”, the softness of character is described. In the knowledge of the Kazakh people, he saw valuable, respectful, comfortable qualities in his soft words. The very ancient concept of warm-soft is associated with the words the sweetest, most valuable, and most reserved.

The adjective “қатты (hard)” is found in the form of “*қатыз*” on ancient Turkic monuments. The root of the word is indicated by scientists as having occurred from the verb “*қам (freeze)*”. This is due to the fact that in the dictionary of M. Kashgari, it is said that the word is from the ancient suffix “-ыз” (Kashgari, 1997). The adjective hard, when combined with the verb, gave rise to many new semas. It is used in the values of strong, super, uplifting, strong, in the figurative sense of cruel. And in ancient monuments, it was used more in the sense of strength. This is clearly seen in the lines “*Қатыз кизла разың киши билмасун (keep your secret firmly in the knowledge of people)*” in “Hibat-ul haqayyk”. In the knowledge of the Kazakh people, the word hard is not pronounced with the word soft, but often with the word sweet. In this regard, there

are proverbs and sayings among the people who are waiting for something sweet to come after a cloudy day, after a cloudy day, after a hard thing, “the shell of a hard nut, the grain is sweet”, “if your work is hard, your taste will be sweet”. Then, in Kazakh knowledge, the adjective hard must be accompanied by severity and patience.

Scientists associate the origin of the word “*жылы* (*warm*)” with the word fat. R.Syzdykova, in her work “Сөздер сөйлейді (Words speak)”, commented on the concept of “*warm-soft*”. There is a saying that the meat of slaughtered animals is warm and soft. The word warm here is understandable on this day, it is spent in the opposite sense to the word cold. Therefore, “*warm-soft meat*” meant “fat-soft, that is, the most delicious places” (Syzdykova, 1994). The fact that the word “*жау* (*enemy*)” in ancient times was a word meaning fat came from the Kazakh plant names “*жаужұмыр, жауқазын*” and meant the concept of fat, fatty, Prof. K. Zhubanov said. In ancient Turkic written monuments, there was a double word “*жағлыз-йумшақ*”, one meaning of which was “soft”, the other – “gloomy”. Thus, the word “*жайлы*” in the first component of the word cozy-soft, made up of the words fat and soft, was pronounced in the Kazakh language due to the darkening of the fat meaning, transferred to a warm person (Zhubanuly, 2013). This opinion has its own truth. In this regard, there is a tradition in the Kazakhs to put oil in the fire, which comes from ancient times. This alludes to the meaning of “*bless*” from the almighty, “let our fire be extinguished”, “let no fat escape from the fire”, “let there be warmth in the house”. A ritual was performed to make a wish to the newly arrived bride with the intention of smelling oil and “let the bride’s face be warm”. Then if they put oil in the fire, the fire will ignite and give warmth. Then, even the modern use of the adjective warm, in the end, did not go far from its indigenous meaning (Garrashi, 2024).

Conclusion

Examples of the study of adjectives in the Kazakh language, especially of the ancient Turkic people’s linguistic heritage, demonstrate a powerful and intense significance of the relation of language, cognition and cultural memory. The example of medieval monuments is connected with works like: “Hibat-ul haqaiyiq” by Ahmed Yugineki, “Diwani Lugat-it-Turk” by M. Kashgari, and “Kutadgu Bilik” by Zh. Balasagun are linguistic artifacts, and at the same time, with superstructures, they are a re-ideological storehouse of collective thought, values, and vision of the world. These sources indicate the fact that cognitive and semantic frameworks incorporated within adjectives, particularly color, quality, and character adjectives, have been changing in subtle manners, responding to social, philosophical, and cultural paradigms. Analysis demonstrates that some color adjectives of ақ (white), қара (black), көк (blue), қызыл (red), сары (yellow) and жасыл (green), as well as some qualities like жұмсақ (soft), қатты (hard), жылы (warm), are not simply attributes of description but include layers of symbolic, emotional and even spiritual connotation. They are used both in day-to-day life and in literary language, and represent the cognitive models affected by the surrounding world of natural phenomena, the socially established practices, as well as philosophical thinking among the representatives of Turkic culture. These adjectives may come as derivatives of verbs or base themselves on the senses and get abstracted to more abstract meaning, often as purity, sacredness, strength, beauty, grief or wisdom in semantic-functional transformations. Turkic languages indicate the continuity of conceptual systems that remain operative in the language and awareness of modern Kazakh people. To make a simple example, the very idea of the transposition of the

word көк (the sky) with the divine (Tengri), or the transposition of the word qlar (in Turkic languages) with the sense of sacredness and grief, testifies to the ambiguous nature of the games of metaphor, metonymy, and cultural marking of the Turkic linguistic system. Moreover, the survival of colors at the level of rhetoric, which either appears in the form of idioms, proverbs, or traditional sayings, speaks volumes of the complex association between language and mind. Adjectives are not independent grammatical forms, as shown in this research, because they embody ethnolinguistic belonging and what can be called symbolic memory. The changes bring the picture of evolution not just in terms of phonetic and semantic adoptions but also in terms of language adjustments to the changing cultural environment. Drawing a conclusion, it is possible to note that the ability to interpret the medieval Turkic monuments to study adjectives forms an invaluable input in studying the Kazakh people in relation to their linguistic development and perception of the surrounding world. Such monuments cannot simply be considered as remains of the past, but documents that keep both informing and shaping current academic thinking about all things linguistic. Adjectival nuances of meaning point to a larger philosophy of culture, a philosophy which emphasizes harmony with nature, profound clarity of moral intent and the abundance of expression. Therefore, their research should not be just an academic process but also a way of understanding their own culture and country better.

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Contribution of the authors. All the work done by G.Zh. Bayalieva, K.S. Saryshova is equally.

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Байырғы сын есімдердің тарихи даму жолдары

Аңдатпа. Қазіргі тіл білімі дамудың жаңа тенденцияларына ұшырайды, өйткені әрбір лингвистикалық құбылысқа жаңа көзқарас қажет. Бұл зерттеу жұмысы Түркі әлемінің ортағасырлық ескерткіштерінен табуға болатын жазбаша тілмен салыстырмалы талдау арқылы қазақ тілін зерттеуге және тілдің танымдық ерекшеліктерін білуге арналған. Сын есімдердің жасалу тарихы Түркі ескерткіштері мен қазіргі қазақ тіліндегі сын есімдер арасында қандай да бір маңызды семантикалық және категориялық ерекшеліктердің болмауына қарамастан, фонетикалық ерекшеліктердің бар екендігін көрсетеді. Сын есімдерді қолдану уақыт өте келе өзгеріп, формасы мен семантикасының өзгеруін бейнелейді. Бұл жергілікті сын есімдерді талдауда көбірек байқалады. Мысал ретінде түркі тілдерін тіларалық салыстыруды келтіруге болады, онда осы сын есімдердің екі негізгі сипаттамасы анықталған, олар осы мақалада қарастырылған. Сонымен қатар, зерттеу қазіргі қазақ тіліндегі сын есімдердің ішкі, әлеуметтік және табиғи жағдайлармен өзара әрекеттесу динамикасында қалыптасатын ерекше танымдық қасиеттерге ие екендігін талап етеді. Негізгі сын есімдер түс, бағалау және сапалық қасиеттер, өлшем және кеңістік өлшемі сияқты белгілерге бөлінеді.

Түйін сөздер: орта ғасыр, танымдық, этимология, колоративті лексика, Түркі әлемі.

Пути исторического развития коренных прилагательных

Аннотация. Современная лингвистика переживает новые тенденции развития, поскольку необходим новый подход к каждому лингвистическому явлению. Настоящая исследовательская работа посвящена изучению казахского языка путем сравнительного анализа с письменностью, которую можно было обнаружить в средневековых памятниках тюркского мира, с целью выявления когнитивных особенностей языка. История образования прилагательных показывает, что, несмотря на отсутствие каких-либо важных семантических и категориальных различий между прилагательными в тюркских памятниках и в современном казахском языке, существуют фонетические особенности. Употребление прилагательных со временем трансформировалось и отражает изменения в форме и семантике. Это особенно заметно при анализе прилагательных коренных народов. Примером может служить межъязыковое сравнение тюркских языков, которое выявляет две основные характеристики этих прилагательных, которым посвящена данная статья. Более того, исследователи настаивают на том, что прилагательные современного казахского языка обладают специфическими когнитивными свойствами, которые формируются в динамике взаимодействия с внутренними, социальными и природными условиями. Основные прилагательные подразделяются на такие признаки, как цвет, оценочные и качественные свойства, размер и пространственное измерение.

Ключевые слова: средневековые, познавательность, этимология, колоративная лексика, Тюркский мир.

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