

UDC 81 373.45:008

IRSTI 16.21.47

<https://doi.org/10.48371/PHILS.2025.3.78.006>

CULTURAL SIGNIFICANCE OF ONOMATOPOEIC WORDS

***Dalelkyzy K.¹, Masimkhanuly D.², Abidenkyzy A.³**

***¹al-Farabi Kazakh National University, Almaty, Kazakhstan**

**^{2,3} the Institute of Oriental Studies named after. R.B. Suleimenov
Almaty, Kazakhstan**

Abstract. The study in this article focuses on the cultural meaning of onomatopoeic words in the Kazakh and Chinese languages. The main objective of this article is to conduct a comparative analysis of onomatopoeic words in these languages. The study emphasizes the key role of onomatopoeic words in the considered cultures. Within the framework of this study, the phonetic system and its influence on the use of onomatopoeic words in the Kazakh and Chinese languages were studied, as well as the cultural context, which plays a significant role in the formation and use of onomatopoeic words. Scientific and practical significance - provides valuable information about the cultural meaning of onomatopoeic words and contributes to an expanded understanding of linguistic and cultural diversity, which shows different uses of such words. The main research methods were corpus and diachronic analysis of onomatopoeia; genre-functional analysis of texts; systemic lexicographic and cultural comparative analysis; method of selection and verification of linguistic sources; complex comparative linguistic analysis, including phonetic and semantic-pragmatic interpretation. As a result of the study, it was concluded that onomatopoeic words in the Kazakh and Chinese languages have much in common, which confirms their universality in these cultures. They play an important role in cultural expression, reflecting the unique values of each culture. The theoretical significance of the study lies in its contribution to linguistics, deepening the understanding of the role of onomatopoeic words in language development and learning, as well as the influence of the phonetic and written systems on their formation. The practical significance lies in improving intercultural communication and mutual understanding between Kazakhstan and China through a better understanding of cultural values and the context of language use, which will help to avoid misunderstandings.

Keywords: onomatopoeic words, language development, cultural significance, Kazakh language, Chinese language, comparative analysis, phonetic system of language, written language system, emotional expression

Introduction

Onomatopoeic (imitative) words are linguistic units that phonetically reproduce or evoke the sounds associated with the objects, actions, or phenomena they denote. Thanks to this direct link with auditory reality, they possess heightened expressiveness and function as a valuable communicative resource in both spoken and written discourse.

Based on the interpretation of onomatopoeia as an acoustically motivated form of linguistic representation reflecting the sound nature of the designated phenomena, the work of G.A. Isyangulova [1] focuses on the structural autonomy and functional significance of imitative vocabulary, reasonably distinguishing it into a separate lexical and grammatical category. Within the framework of behaviorist concepts of language acquisition - from the associative theory of E.L. Thorndike and the operant conditioning model of B.F. Skinner to the two-factor model of O.H. Mowrer - imitation is considered as the primary mechanism of linguistic internalization, as shown in the work of Kymissis E. and Poulson C.L. [2]. As L.I. Notkin [3] points out, at the early stage of ontogenetic speech development, the imitative activity of the child covers not only the articulatory base, but also prosodic parameters (intonation, tempo, sound intensity), forming stable speech patterns. According to the observations of experts, it is the imitative nature of the first lexemes, including onomatopoeic forms, that ensures the establishment of an initial connection between the acoustic signal and the designated object, which is confirmed by empirical data [4].

Beyond everyday speech, onomatopoeic words enrich literature, poetry, and journalism by generating vivid sensory imagery and intensifying emotional impact. In English, for instance, many sound-imitative lexemes gradually undergo semantic shifts, altering their range and nuance while retaining their stylistic function of self-expression [5].

The trajectory of the study of onomatopoeia extends from ancient myths about the origin of language through the reflections of J.-J. Rousseau, R. Descartes and M. V. Lomonosov to the pioneering works of O. Jespersen on sound symbolism in the 1920s, as shown in the study of Z. G. Sharafetdinova [6]. Within the Turkic and Finno-Ugric sphere, N.I. Ashmarin catalogued more than 1 600 Chuvash “mimes,” identifying 115 structural types and emphasizing their formal homogeneity [7]. G.E. Kornilov later framed these forms as “musical images” that convey both perceptual and emotional qualities, thereby broadening the analytical lens [8]. Subsequent works by N.K. Dmitriev, N.A. Baskakov, S.A. Alieva, R.A. Budagov, V.V. Fatyukhin and others deepened the understanding of their structural and semantic richness, which is also reflected in the work of Z.G. Sharafetdinova [6].

Kazakh linguists such as A.I. Iskakov, Sh.Sh. Sarybaev, A.T. Kaidarov, B.Sh. Katembaev, S.R. Ibraev and K.Sh. Khusainov consider lexical-semantic,

phonetic, morphological and syntactic properties that justify the consideration of onomatopoeic words as a separate part of speech with unique stylistic functions [9]. Their findings reinforce the idea that language reflects cultural experience: Kazakh examples such as “құлақ” (howling wind), “қызыл” (crackling fire), and “жылжыл” (murmuring spring) evoke nomadism and intimate ties to nature, while Chinese counterparts like “嘀嗒” (dripping water), “咕咕” (cuckoo call), and “啾啾” (bird chirp) add emotional depth to folk prose, poetry, manhua, and anime [10].

Although sound imitation appears universal, comparative research on its cultural connotations in Kazakh and Chinese remains limited, underscoring the relevance of the present study. Its aim is to conduct a systematic comparison of the cultural significance of onomatopoeic words in these two languages. To achieve this goal, it is necessary to solve the following tasks:

- to describe the phonetic mechanisms underlying their formation,
- to analyze their semantics and communicative roles in folklore and literature,
- to identify both universal patterns and language-specific nuances.

Employing a combination of theoretical and empirical literature review, systematic lexical comparison, and socio-cultural analysis, this investigation offers an integrated perspective on how onomatopoeic words embody the sensory experiences, values, and worldviews of Kazakh and Chinese speech communities.

Materials and methods

The following methods were used in this study:

1. The method of corpus formation and diachronic analysis of the use of onomatopoeia

For the purpose of chronological representativeness, the corpus was structured into four diachronic levels, which made it possible to trace the dynamics of the use of onomatopoeic words over time.

- Oral folklore (Kazakh fairy-tales and legends; early Chinese folk narratives) that preserve archetypal imitations [9-11];
- Classical written monuments (Old Turkic inscriptions; Tang-dynasty poetry) that document the earliest literary integration of onomatopoeia [1];
- Modern prose (20th–21st century novels and short stories) reflecting sociocultural modernisation and lexical innovation [12];
- Contemporary mass-culture texts (Chinese manhua and anime scripts; Kazakh urban prose) illustrating current colloquial and graphic practices [10].

2. Method of genre-functional analysis of onomatopoeic texts

In each diachronic layer, the corpus includes proportionally balanced narrative, poetic and didactic texts, which ensured the identification of genre-specific functions of onomatopoeia (for example, enhancing the expressiveness of the narrative and enriching the rhythmic structure).

3. Method of selection and verification of linguistic sources

The study included only linguistic sources cited in the list of references, which ensured their independent verification. This approach guarantees scientific reliability and reproducibility of the results by relying on verified, peer-reviewed and authoritative publications. Strict critical selection of sources excluded the use of unreliable data and strengthened the methodological basis of the study.

4. Method of systematic lexicographic and cultural comparison

The study was based on a systematic analysis and comparison of recognized lexicographic and scientific sources, which allowed for a historical-etymological, structural and cultural interpretation of onomatopoeic lexemes. In particular:

- A.I. Ashmarin’s catalogue of Turkic “mimes” [7] supplied a historical-etymological framework for Kazakh forms.
- G.A. Isyngulova’s typology of imitative words [1] provided the baseline for structural classification in both languages.
- A.A. Nurgalieva’s study of Kazakh imitative lexemes in translation [12] guided the cultural annotation of Kazakh tokens.
- Zong Muyao’s analysis of Chinese onomatopoeic vocabulary [10] offered an indexed list of contemporary Chinese forms and usage contexts.

This method involved comparing, systematizing and integrating lexical data into a bilingual database, which created a scientifically sound basis for subsequent comparative analysis.

5. The method of complex comparative linguistic analysis of onomatopoeia

The proposed method includes several closely interconnected stages of research:

- Phonotactic profiling of Kazakh and Chinese tokens (segment inventories, reduplication patterns).
- Semantic–pragmatic coding that distinguished acoustic denotation, sensory extension and emotional load.
- Socio-cultural interpretation, mapping each token to the cultural sphere it evokes (e.g., nomadic pastoralism, festival symbolism), based on contextual evidence from the tiered corpus.

Taken together, the described methods formed a comprehensive, systemic and empirically substantiated approach to the study of onomatopoeic vocabulary in the Kazakh and Chinese languages. The use of this methodological complex made it possible to trace the historical dynamics and genre features of onomatopoeia, as well as to identify its functional-semantic and cultural aspects, providing a deep comparative understanding of this linguistic phenomenon in two language traditions. Such a methodological arsenal makes a significant contribution to the development of intercultural linguistics and expands the understanding of the relationship between onomatopoeia, meaning and cultural context in the languages of the world.

Results and discussion

In the Kazakh language, onomatopoeic words are often used to describe sounds made by animals, nature, and household objects. For example:

“Шылдай” is used to describe the sound of leaves rustling.

“Куыр” represents the sound of a horse’s hooves.

“Жап” is the sound of a door or window closing.

Chinese also has common onomatopoeic words that are used to express sounds, actions, and states of being. For example:

“咔嚓 (ka cha)” is used to imitate the sound of a camera shutter.

“嘀嗒 (di da)” represents the sound of dripping water.

“嗡嗡 (wen wen)” is the buzzing of bees or other insects.

Imitation words, also known as onomatopoeia or sound symbolism, play a critical role in language by capturing and conveying sounds, actions, and sensory experiences.

Language proficiency plays a key role in the imitation process, especially when it comes to onomatopoeic words. Research shows that speakers with good knowledge of the phonetic and phonotactic patterns of their language are able to produce onomatopoeic words more accurately. This is because language proficiency allows them to use their speech habits and phonetic information to produce more natural and expressive pronunciations. In the context of Kazakh and Chinese, where onomatopoeic words reflect unique cultural and sound features, language proficiency can significantly improve the accuracy and expressiveness of imitation, which in turn contributes to a deeper understanding and perception of these words in their respective cultural contexts [13].

They perform several important functions [14]:

1. Sound performance. Onomatopoeic words reproduce or imitate the sounds they describe. They allow us to represent and communicate a variety of natural and artificial sounds, such as animal sounds (e.g. meow, woof), environmental sounds (e.g. splash, bang), or human sounds (e.g. whisper, sigh). This helps us describe the world around us more vividly and promotes effective communication.

2. Sensory perception. Imitative words go beyond auditory representation and extend to other sensory perceptions. They can convey tactile sensations (e.g. scratch, tick-tock), visual impressions (e.g. sparkle, shimmer), or even tastes and smells (e.g. fizz, sweet). By using imitative words, we can evoke sensory experiences and enhance the richness of our language.

3. Emotional expression. Onomatopoeic words have strong expressive power and can convey emotions and feelings. They can convey the intensity of emotion (e.g. boom, crash) or depict subtle nuances of human experience (e.g. whisper, giggle). By incorporating mimic words into our language, we can add

emotional depth and enhance the overall impact of our expressions.

4. Cultural significance. Onomatopoeic words often have cultural meaning and can vary across languages and cultures. They reflect the unique ways in which different communities perceive and interpret sounds and experiences. By studying onomatopoeic words, linguists gain insight into cultural values, environmental influences, and the specific context in which the language is used.

In this way, onomatopoeic words enrich language by providing a means to represent sounds, convey sensory experiences, express emotions, and reflect cultural nuances. They add depth, vibrancy and expressiveness to our communication, making speech more exciting and dynamic.

The Kazakh language is a member of the Turkic language family and is predominantly spoken in Kazakhstan. It is rooted in the ancient Turkic languages, and the oldest known written sources related to the Kazakh language are written in the Old Turkic alphabet. The language has evolved over time and has been influenced by various cultures and languages as a result of the historical movements and interactions of the Kazakh people.

Chinese, on the other hand, is a Sino-Tibetan language with several dialects, the most common of which is Mandarin. Classical Chinese was the literary standard for many centuries and had a significant influence on other East Asian languages. Modern Chinese continues to be a major global language with a rich literary and cultural history.

Let's look at examples of onomatopoeic words in the Kazakh and Chinese languages in Table 1.

Table 1. Onomatopoeic words in the Kazakh and Chinese languages

Kazakh language	Chinese language	Meaning
«Шыр» (shyr)	«沙沙» (shā shā)	sound of leaves rustling
«Жаң» (zhang)	«铃铃» (líng líng)	sound of a bell
«Қызыл» (qyzyl)	«噼啪» (pī pā)	the sound of a crackling fire
«Құқық» (ququq)	«咕咕» (gū gū)	cuckoo sound
«Қырық» (qyrq)	«呱呱» (guā guā)	frog sound
«Жылжыл» (zhylzhyl)	«溪溪» (xī xī)	sound of a stream
«Құлақ» (qulaq)	«呼呼» (hū hū)	wind noise
«Қырыл» (qyryl)	«嘶嘶» (sī sī)	horse sound
«Қызық» (qyzyq)	«啾啾» (jiū jiū)	bird sound
«Қырқ» (qyrq)	«吱吱» (zhī zhī)	door sound

Comparing onomatopoeic words in the Kazakh and Chinese languages, we see that in both languages onomatopoeic words are used to denote various sounds in nature and everyday life. These words are formed based on the sounds they represent, and although the actual words vary due to each language's unique phonetic systems, they serve the same purpose - to imitate real world sounds.

Both languages use onomatopoeic words to enrich their linguistic fabric. The use of onomatopoeia in language is a universal phenomenon, and each language has its own unique way of interpreting and integrating these sounds into everyday communication.

Onomatopoeic words are an integral part of both the Kazakh and Chinese languages, serving to increase the expressiveness and descriptive quality of communication. They reflect the cultural and environmental context of the speakers and are evidence of the creativity inherent in human language.

Onomatopoeic words, also known as onomatopoeic words, play a significant role in cultural expression. They are often used in literature, music and other art forms to convey a sense of realism and spontaneity. By emulating the sounds of the natural world, these words help create a vibrant and immersive experience for the audience.

In many cultures, copycat words are also used in rituals and ceremonies. For example, some African cultures use onomatopoeic words in storytelling to bring stories to life and attract the audience's attention. Similarly, in Japanese culture, onomatopoeic words are widely used in manga and anime, giving them a unique style and appeal.

In the Kazakh language, onomatopoeic words are deeply rooted in the nomadic history of culture and close connection with nature. For example, the word "ҚЫЗЫЛ" (kyzyl), imitating the sound of a crackling fire, reflects the importance of fire in the life of nomads, both as a source of heat and as a tool for cooking. Likewise, the word "Құлақ" (fist), imitating the sound of the wind, reflects the nomadic experience of life on open, windy plains. These words not only enrich the language, but also open a window into the historical and cultural experience of the Kazakh people.

In Chinese, onomatopoeic words are often used to add emphasis and emotional depth to the language. They are often used in literature, poetry and popular culture, such as comics and animation. For example, the word "咕咕" (gugu), which imitates the sound of a cuckoo, is often used to create a feeling of calm and tranquility. Similarly, the word "吱吱" (zhi zhi), imitating the sound of a creaking door, is often used to create a feeling of anticipation or anxiety. These words not only add color and texture to the language, but also reflect Chinese culture's emphasis on emotional expression and subtlety [10].

From a linguistic point of view, the use of onomatopoeic words in both the Kazakh and Chinese languages, demonstrates the principle of sound symbolism, which is that vocal sounds carry meaning in themselves. Although specific sounds and their meanings vary across cultures, the use of sound symbolism through onomatopoeic words is a universal phenomenon. This suggests that our linguistic systems are not arbitrary, but are deeply connected to our sensory experience and cultural context.

Onomatopoeic words in the Kazakh and Chinese languages play a significant role in cultural expression. They reflect the unique experiences, values and perceptions of each culture and offer a rich source of information for linguistic and cultural research.

Onomatopoeic words can also reflect social norms and values. The sounds that a culture chooses to represent through onomatopoeia can reveal what is important or noteworthy to that culture. For example, a culture that has many words for different types of rain may place great importance on the natural world and weather phenomena.

Moreover, the way these words are used can also reflect social norms. For example, in some cultures, imitating certain sounds may be considered rude or inappropriate, while in others it may be seen as a sign of creativity and expressiveness.

In the Kazakh language, consider the onomatopoeic word “Шылышыл”, imitating the sound of flowing water. This word could reflect the importance of water sources in the nomadic lifestyle, symbolizing life and livelihood. Another example is “Шыр”, imitating the rustling of leaves. This may reflect the Kazakh people’s close connection with nature and their keen awareness of the environment, which is a crucial survival skill in a nomadic lifestyle.

In Chinese, consider the onomatopoeic word “滴滴” (di di), which imitates the sound of dripping water. This may reflect the cultural significance of water in Chinese philosophy, where it is seen as a symbol of wisdom and flexibility. Another example is “嗡嗡” (weng weng), which imitates the buzzing of bees. This may reflect Chinese culture’s recognition of harmony in nature, and the social structure of bees may symbolize order and industrialism.

Thus, onomatopoeic words in both the Kazakh and Chinese languages are not just linguistic features, but also mirrors of cultural norms, values and social structures.

Onomatopoeic words in Kazakh and Chinese offer a unique window into the social norms and values of each culture. They reflect the unique experiences, values and perceptions of each culture [11].

In Kazakh culture, onomatopoeic words are often used in folk tales and songs. They help create a rich and engaging narrative and reflect the close connection between culture and the natural world. For example, the word «Шыр» (shir), imitating the sound of rustling leaves, can be used in a folk tale to create atmosphere and set the scene.

In Chinese culture, onomatopoeic words are widely used in literature and popular culture. They are often used to add humor or express emotion. For example, the word “咕咕” (gugu), which imitates the sound of a cuckoo, can be used in comics for humorous effect.

Let's look at a few more examples.

“ЖЫЛЖЫЛ” - This word is used to imitate the sound of a galloping horse. This reflects the importance of horses in Kazakh culture and the attention to detail in language when it comes to describing the sounds associated with these significant animals.

«Күкір» - This word is used to describe the sound that a crow makes. This shows attention to detail in language when it comes to describing animal sounds, which would be important in a nomadic lifestyle where understanding animal behavior could be critical to survival.

«Дыбыс» - This word is used to describe a loud, booming sound similar to thunder. It reflects the exposure of the nomadic lifestyle to the elements and the importance of understanding and respecting the power of nature.

The Chinese language, with its tonal nature and pictographic writing system, also has a rich collection of onomatopoeic words. These words are often used in everyday conversation, literature, and even when naming various things.

“滴滴” (Didi) is a word used to imitate the sound of a car horn. It is also the name of a popular taxi app in China, similar to Uber.

“咕噜” (Gulu) is a word used to describe the sound of a rumbling stomach or the gurgling of boiling water. It is often used in playful or informal contexts.

“喵” (Miao) is the sound a cat makes, similar to «meow» in English. It is commonly used throughout China to describe the sound and also to refer to cats.

As we see, in both cultures these onomatopoeic words not only enrich the language, but also provide insight into cultural values, norms and ways of perceiving the world.

Next, we consider the issue of cultural connotations. Cultural connotations refer to the meanings that a word, phrase, or concept carries in a particular cultural context. These meanings go beyond the literal definition of the word and are shaped by the cultural experiences, beliefs, and values of people within that culture.

For example, In Western cultures, the use of white symbolizes purity and innocence, while in some Eastern cultures it is associated with mourning and departure from life. At the same time, the owl in Western cultures is often seen as a symbol of wisdom, and in some other cultures it can be considered a bad omen.

Understanding cultural connotations is critical in intercultural communication to help avoid misunderstandings and misinterpretations. This allows for a deeper understanding of the nuances of a culture and its language.

Let's consider onomatopoeic words associated with the sound of a rooster crowing in the Kazakh and Chinese languages.

In the Kazakh language, the word “Кыкыпкі” is used to imitate the crow of a rooster. In Kazakh culture, the crow of a rooster is often associated with dawn

and the beginning of a new day. It symbolizes awakening, renewal and the cycle of life.

In Chinese, the word "喔喔" (wowo) is used to imitate the crow of a rooster. However, in Chinese culture, the crowing of a rooster, especially at night, is often associated with bad luck or ominous events. It is believed that it drives away evil spirits.

We will also consider onomatopoeic words associated with the sound of wind in both languages.

In the Kazakh language, the word "Шыу-шыу" is used to imitate the sound of the wind. In Kazakh culture, wind often has a negative connotation. This is due to harsh weather conditions, which can make the nomadic lifestyle difficult.

In Chinese, the word "呼呼" (huhu) is used to imitate the sound of wind. However, in Chinese culture, wind often has a positive connotation. It is associated with change, freedom and the movement of Qi (life force or energy flow).

Now let's look at onomatopoeic words associated with the sound of a baby crying.

In the Kazakh language, the word "Ары-ары" is used to imitate the sound of a baby crying. In Kazakh culture, a child's cry is often seen as a sign of life and vitality. This is considered a blessing and a symbol of continuation of the family line.

In Chinese, the word "哇哇" (wawa) is used to imitate the sound of a baby crying. However, in Chinese culture, a baby's crying, especially at night, is often associated with anxiety and bad luck.

Thus, although both words imitate the same sounds, they carry opposite cultural meanings in Kazakh and Chinese cultures.

Note that onomatopoeic words are a rich and expressive part of the language that carries deep cultural connotations. They are shaped by and reflect the unique sensory experiences, cultural practices, and belief systems of a society. Although the specific forms and meanings of onomatopoeic words vary across languages and cultures, they all have a universal cognitive basis that transcends geographic and cultural boundaries.

Conclusion

The study of onomatopoeic words in this study revealed their significant cultural distinctiveness in Kazakh and Chinese linguistics. These background imitations play an important role in the process of language acquisition and development. Their influence is not limited to the sphere of spoken language, but extends to written discourse, poetry and literature, thereby maximizing the realism of the text and the short-term interaction with the reader.

In the latter culture, onomatopoeic words act as evidence of unique sensory experiences, cultural practices and belief systems, and principles of society. Within Kazakh culture, these words often resonate with the characteristics of nomadism and close relationships with nature. Conversely, the Chinese linguistic system uses onomatopoeic words to add expressiveness and emotion to the language, often finding its way into translation, poetry and popular culture.

Despite differences in the specific forms and meanings of onomatopoeic words in different linguistic and cultural traditions, they are based on a universal cognitive basis that transcends territorial and cultural boundaries. This study demonstrates the richness and expressiveness of onomatopoeic words, highlighting their role in enhancing the dynamism and cultural sensitivity of our communication. While linguistic research continues, the study of onomatopoeic words provides a needed perspective, reminding us of sounds that, although deeply rooted in their cultural period, remain common across countries.

REFERENCES

[1] Isyangulova G.A. Istoriya izucheniya podrazhatelnyh slov i ih mesto v sisteme chastey rechi [History of the study of imitative words and their place in the system of parts of speech] // Vestnik Bashkirskogo universiteta. – 2015. – T.20. – №2. – S. 552-555. [in Rus.]

[2] Kymissis E., Poulson C.L. The history of imitation in learning theory: the language acquisition process. Electronic resource. <https://pubmed.ncbi.nlm.nih.gov/2230633/> (access date 06/17/2024).

[3] Notkin L.I. Imitatsiya obscheniya pri obuchenii inostrannomu yazyku [Imitation of communication when teaching a foreign language] // Vestnik RGGU. Seriya «Psihologiya. Pedagogika. Obrazovanie». – 2018. – №3(13). – S. 41–51. [in Rus.]

[4] Protsess ovladeniya rechyu [The process of mastering speech]. <https://helpiks.org/1-38579.html> 06.17.2024 [in Rus.]

[5] Alkenova S.N. Issledovanie klasterov podrazhatelnyh slov angliyskogo i kazahskogo yazykov [Study of clusters of imitative words in English and Kazakh languages]. <https://www.gramota.net/materials/2/2015/2-2/3.html> 06.16.2024 [in Rus.]

[6] Sharafetdinova Z.G. Podrazhatelnye slova v sovremennom tatarskom literaturnom yazyke [Imitative words in the modern Tatar literary language: abstract. diss. on sois] / avtoref. diss. na sois. uchen. step. kand. fil. nauk. – Kazan, 2007. – 24 s. [in Rus.]

[7] Ashmarin A.I. O morfologicheskikh kategoriyaх podrazhaniy v chuvashskom yazyke [On the morphological categories of imitation in the Chuvash language]. – 1928. – 128 s. [in Rus.]

[8] Kornilov G.E. K teorii imitativov i dannye chuvashskikh dialektov [On

the theory of imitatives and data from Chuvash dialects] // Dialekty i toponimiya Povolzh'ya. – 1978. – V.5. – S. 122–123. [in Rus.]

[9] Obschetyurkskaya, kazahskaya etnonimiya v pantopohronii i problemy tipologicheskoy universalii tyurkskie yazyki [Common Turkic, Kazakh ethnonymy in pantopochrony and problems of typological universality of Turkic languages]. <https://uchebana5.ru/cont/1813868-p8.html> 06.16.2024 [in Rus.]

[10] Zong M. Comparison of English and Chinese onomatopoeic vocabulary (based on the novel “The secret life of bees” by S. M. Kidd and its translation into Chinese). 2022. <https://docviewer.yandex.kz/view/0/> 06.18.2024

[11] Yazyk kak otrazhenie istorii i kultury naroda [Language as a reflection of the history and culture of the people]. <https://infolesson.kz/statya-na-temu-yazyk-kak-otrazhenie-istorii-i-kultury-naroda-5279853.html> 06.15.2024 [in Rus.]

[12] Nurgalieva A.A. Elikteuish sozdardi audarudaghy qindyktar S. Muratbektiñ «Zhusan isi» / «Gorkiy zapakh polyni» povesi mysalynda [Difficulties in translating imitative words on the example of S. Muratbek's story «The Smell of Wormwood» / «The Bitter Smell of Wormwood»] // Izvestiya KazUMO i MIA imeni Ablai Khana seriya «Filologicheskie nauki». – 2023. – №4(71). – B. 292–303. [https://doi.org/10.1016/S0095-4470\(02\)00072-4](https://doi.org/10.1016/S0095-4470(02)00072-4) [in Kaz.]

[13] Shadowing latency and imitation: the effect of familiarity with the phonetic patterning of English // Journal of Phonetics. – 2003. – №31. – P. 63–79.

[14] Alieva V. N. Zvukopodrazhaniya sovremennogo russkogo yazyka kak razvivayuschiysya razryad slov [Onomatopoeia of the modern Russian language as a developing category of words]. file:///C:/Users/User/Downloads/zvukopodrazhaniya-sovremennogo-russkogo-yazyka-kak-razvivayuschiysya-razryad-slov.pdf 06.17.2024 [in Rus.]

ОНОМАТОПОЕИЯЛЫҚ СӨЗДЕРДІҢ МӘДЕНИ МӘНІ

*Дәлелқызы Қ.¹, Мәсімханұлы Д.², Әбіденқызы А.³

*¹Әл-Фараби атындағы Қазақ ұлттық университеті, Алматы, Қазақстан

^{2,3} Р.Б. Сүлейменов атындағы Шығыстану институты, Алматы, Қазақстан

Аңдатпа. Бұл мақаладағы зерттеу қазақ және қытай тілдеріндегі ономотопеялық сөздердің мәдени мағынасына назар аударады. Бұл мақаланың негізгі мақсаты – осы тілдердегі ономотопеялық сөздерге салыстырмалы талдау жасау. Зерттеу қарастырылып отырған мәдениеттердегі ономотопеялық сөздердің негізгі рөлін көрсетеді. Бұл зерттеуде қазақ және қытай тілдеріндегі ономотопеялық сөздердің фонетикалық жүйесі мен оның қолданылуына әсері, ономотопеялық сөздердің жасалуында және қолданылуында маңызды рөл атқаратын мәдени контекст зерттеледі. Ғылыми-тәжірибелік маңыздылығы – ономотопеялық сөздердің мәдени мағынасы туралы құнды мәліметтер береді және мұндай сөздердің әртүрлі

қолданыстарын көрсететін тілдік және мәдени әртүрлілікті кеңірек түсінуге ықпал етеді. Негізгі зерттеу әдістері ономатопеяның корпустық және диахрондық талдауы болды; мәтіндерді жанрлық және функционалдық талдау; жүйелі лексикографиялық және мәдени салыстырмалы талдау; лингвистикалық дереккөздерді таңдау және тексеру әдісі; фонетикалық және семантикалық-прагматикалық интерпретацияны қоса алғанда, жан-жақты салыстырмалы лингвистикалық талдау. Зерттеу нәтижесінде қазақ және қытай тілдеріндегі ономатопеялық сөздердің көп ортақтығы бар деген қорытындыға келді, бұл олардың осы мәдениеттердегі әмбебаптығын растайды. Олар әр мәдениеттің бірегей құндылықтарын көрсететін мәдени көріністе маңызды рөл атқарады. Зерттеудің теориялық маңыздылығы – оның тіл біліміне қосқан үлесі, ономатопеялық сөздердің тіл дамыту мен оқытудағы рөлін, олардың қалыптасуына дыбыстық және жазбаша әсер етуші ықпалын тереңдете түсуінде. Тәжірибелік маңыздылығы мәдени құндылықтарды және тілді қолдану контекстін жақсырақ түсіну арқылы Қазақстан мен Қытай арасындағы мәдениетаралық қарым-қатынас пен өзара түсіністікті жақсартуда жатыр, бұл түсініспеушіліктерді болдырмауға көмектеседі.

Тірек сөздер: ономатопеялық сөздер, тілдің дамуы, мәдени маңызы, қазақ тілі, қытай тілі, салыстырмалы талдау, тілдің дыбыстық жүйесі, жазба тіл жүйесі, эмоциялық өрнек

КУЛЬТУРНОЕ ЗНАЧЕНИЕ ЗВУКОПОДРАЖАТЕЛЬНЫХ СЛОВ

*Далелкызы К.¹, Масимханулы Д.², Абиденкызы А.³

*¹Казахский национальный университет имени аль-Фараби

Алматы, Казахстан

^{2,3}Институт востоковедения им. Р.Б. Сулейменова, Алматы, Казахстан

Аннотация. Исследование в данной статье сосредоточено на культурном значении звукоподражательных слов в казахском и китайском языках. Основной целью в данной статье является проведение сравнительного анализа звукоподражательных слов в этих языках. Исследование подчеркивает ключевую роль звукоподражательных слов в рассматриваемых культурах. В рамках данного исследования проведено изучение фонетической системы и ее влияния на использование звукоподражательных слов в казахском и китайском языках, а также изучение культурного контекста, который играет значительную роль в формировании и использовании звукоподражательных слов. Научная и практическая значимость - дает ценную информацию о культурном значении звукоподражательных слов и способствует расширенному пониманию языкового и культурного разнообразия, которое показывает различные варианты использования таких

слов. Основными методами исследования были корпусный и диахронный анализ ономотопеи; жанрово-функциональный анализ текстов; системный лексикографический и культурный сопоставительный анализ; метод отбора и верификации лингвистических источников; комплексный сравнительный лингвистический анализ, включая фонетическую и семантико-прагматическую интерпретацию. В результате исследования сделаны выводы о том, что звукоподражательные слова в казахском и китайском языках имеют много общего, что подтверждает их универсальность в этих культурах. Они играют важную роль в культурном выражении, отражая уникальные ценности каждой из культур. Теоретическая значимость исследования заключается в его вкладе в лингвистику, углубляющем понимание роли звукоподражательных слов в языковом развитии и обучении, а также влияния фонетической и письменной систем на их формирование. Практическая значимость заключается в улучшении межкультурной коммуникации и взаимопонимания между Казахстаном и Китаем через лучшее понимание культурных ценностей и контекста использования языка, что поможет избежать недоразумений.

Ключевые слова: звукоподражательные слова, развитие языка, культурное значение, казахский язык, китайский язык, сравнительный анализ, фонетическая система языка, письменная система языка, эмоциональное выражение

Мақала түсті / Стаття поступила / Received: 10.09.2024.

Жариялауға қабылданды / Принята к публикации / Accepted: 25.09.2025.

Information about authors:

Dalelkyzy Karakat – PhD student, al-Farabi Kazakh National University, 50040, Almaty, Kazakhstan, e-mail: Karakat126@gmail.com, <https://orcid.org/0000-0003-1485-1538>

Massimkhanuly Duken – Doctor of Philology, General Director of the Institute of Oriental Studies named after. R.B. Suleimenova KN MNVO RK, Almaty, Kazakhstan, e-mail: masimkhan-63@mail.ru, <https://orcid.org/0000-0003-2986-1499>

Abidenkyzy Ainur – PhD, leading researcher at the Institute of Oriental Studies named after. R.B. Suleimenova KN MNVO RK, Almaty, Kazakhstan, e-mail: ainurbai-67@mail.ru, <https://orcid.org/0000-0003-0109-4347>

Авторлар туралы мәлімет:

Дәлелқызы Қаракат – әл-Фараби атындағы Қазақ ұлттық университетінің докторанты, Алматы, Қазақстан, e-mail: Karakat126@gmail.com, <https://orcid.org/0000-0003-1485-1538>

Мәсімханұлы Дүкен – филология ғылымдарының докторы, ҚР ҒЖБМ ҒК Р.Б. Сүлейменов атындағы Шығыстану институтының бас директоры, Алматы, Қазақстан, e-mail: masimkhan-63@mail.ru, <https://orcid.org/0000-0003-2986-1499>

Әбиденқызы Айнұр – PhD, ҚРҒЖБМ ҒК Р.Б. Сүлейменов атындағы Шығыстану институтының жетекші ғылыми қызметкері, Алматы, Қазақстан, e-mail: ainurbai-67@mail.ru, <https://orcid.org/0000-0003-0109-4347>

Сведения об авторах:

Далелкызы Каракат – докторант Казахского национального университета им. аль-Фараби, Алматы, Казахстан, e-mail: Karakat126@gmail.com, <https://orcid.org/0000-0003-1485-1538>

Масимханұлы Дукен – доктор филологических наук, генеральный директор Института востоковедения им. Р.Б. Сулейменова КН МНВО РК, Алматы, Казахстан, e-mail: masimkhan-63@mail.ru, <https://orcid.org/0000-0003-2986-1499>

Абиденкызы Айнур – PhD, ведущий научный сотрудник Института востоковедения им. Р.Б. Сулейменова КН МНВО РК, Алматы, Казахстан, e-mail: ainurbai-67@mail.ru, <https://orcid.org/0000-0003-0109-4347>