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Translating Onomatopoeic Words: a Comparison of Kazakh and English Languages

Aidana S. Beibitova⊚ ✉, **Zhanar M. Konyratbaeva**

L.N. Gumilyov Eurasian National University, *Astana, Republic of Kazakhstan*
✉ Aydana_94.18@mail.ru

Abstract. The study presents the problem of translating onomatopoeic words, which occupy an important place in the language and culture of the Kazakh and English peoples. Particular attention was paid to the peculiarities of the translation of onomatopoeic units from one language to another, various methods of translation, such as literal translation and equivalent translation. The discrepancy between the sound and meaning of onomatopoeic words in the Kazakh and English languages, as well as cultural and social content is given. It analyzes how onomatopoeic words influence the perception and thinking of texts in two languages and cultures. The issue of taking into account pragmatic factors by translators, such as cultural appearance and context, when transmitting onomatopoeic units has been studied. It provides useful recommendations for translators and linguists. This study explores the intricate nature of literary translation, focusing on the challenges posed by translating onomatopoeic words. It discusses how these words, which mimic sounds in language, present unique difficulties for translators due to their distinct lexical, grammatical, and phonetic characteristics. By delving into the cultural significance and origins of onomatopoeia, the paper sheds light on the complex interplay between language and sensory experience. It underscores the importance of striking a balance between fidelity to the original text and conveying the nuances of onomatopoeic expressions in literary translation.

Keywords: linguistic aspect, pragmatic character, literary translation, context, communication

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Перевод ономатопоэтических слов: сравнение казахского и английского языков

А.С. Бейбитова ⬛ ✉, Ж.М. Кониратбаева

Евразийский национальный университет имени Л.Н. Гумилёва, *Астана, Республика Казахстан*

✉ Aydana_94.18@mail.ru

Аннотация. Проблема перевода ономатопических слов, которые занимают важное место в языке и культуре казахов и англичан, является актуальной. Фокус исследования сосредоточен на особенностях перевода ономатопоических единиц с одного языка на другой, различным тактикам перевода, таким как буквальный и эквивалентный перевод. Приведены расхождения между звуковым обликом и значением ономатопоевых слов на казахском и английском языках, а также культурным и социальным содержанием. Анализируется, как ономатопоечные слова влияют на восприятие и осмысление текстов в двух языках и культурах. Изучен вопрос учета прагматических факторов перевода, таких как культурный контекст, при передаче ономатопоических единиц. Обсуждается сложности, с которыми сталкиваются переводчики при работе с лексическими единицами, которые имитируют звуки, на лексическом, грамматическом и фонетическом уровнях; описывается их культурное значение и происхождение. Проведенное исследование подчеркивает связь между языком и сенсорным опытом и важность достижения баланса между точностью исходного текста и передачей нюансов ономатопоэтических выражений в литературном переводе. Результаты исследования содержат рекомендации для переводчиков.

Ключевые слова: лингвистический аспект, прагматичный характер, литературный перевод, контекст, коммуникация

Introduction

The need for translation arises when it is necessary to communicate in conditions of a linguistic-ethnic barrier between communicants. Literary translation is the same act of interlingual and intercultural communication as any other type of translation. It is impossible to imagine a person without a language and a person who has invented a language for himself [1]. Literary translation is a type of literary creativity in which a work written in one language is recreated in another language, as close as possible to the original text, conveying all its nuances. Translation differs from artistic creativity, since the translator is forced to follow the original. It should also be noted that the basis of literary translation is the preservation of the style of a work of fiction and the specificity of the individual author's style, which represents the recurring

features of the language of a given author at all linguistic levels of the text. It is also necessary to make a reservation that there is an opinion, for example, by Koptilov, a Ukrainian translator-theorist, that in literary translation there is a free translation, in which the translator is not obliged to adhere to the original, since the main task is to convey the general meaning and emotionality of the text [2]. Others (Komissarov, Retzker) [3] believe that it is most correct to follow the lexical and grammatical structures used in the original [4]. Levyi believes that the balance between free and accurate translations is important and it is wrong to adhere to one opinion [5].

Difficulties may arise when translating a literary text. For instance, the translation of lexical units such as onomatopoeic words. This research describes the translation of a linguistic category known as "onomatopoeic words (imitation words). These are words that are classified into a specific category based on acoustical assistance rather than linguistic characteristics, utilizing the support of articulatory organs in humans. Onomatopoeic words, or IW (imitation words), are lexically, grammatically, and phonetically distinct from other words in the language when considered from these perspectives. In nature and daily life, they denote numerical distinctions in language through articulation, presenting various forms of vocalization, and illustrating nuances in language related to sound and articulation. Onomatopoeic words, a fascinating linguistic phenomenon, serve as a vivid testament to the dynamic and expressive nature of language. These words, derived from the imitation of sounds associated with the objects or actions they describe, create a unique bridge between language and sensory experience. From the gentle rustling of leaves to the thunderous roar of a waterfall, onomatopoeia captures the essence of auditory sensations, enriching our communication with aural imagery. This exploration delves into the origins, cultural significance, and diverse applications of onomatopoeic words, unraveling the intricate tapestry they weave within the fabric of human expression. The term "onomatopoeia" finds its roots in the Greek language, where "onoma" means name and "poiein" means to make. Essentially, onomatopoeic words are linguistic creations that strive to imitate the sounds they represent, allowing language to emulate the world around us in an auditory symphony. The process involves the mimicry of natural sounds, mechanical noises, or even human activities through the formation of words that echo the associated sound. This inherent connection between sound and meaning not only enhances the communicative power of language but also provides a means for individuals to share experiences through words that evoke sensory responses.

Theoretical Framework

Qusayinov expressed the general assessment of the research level in the field of IW (imitation words) within linguistics as follows: "Overall, based on studies from both earlier and more recent research on sound symbolism, it can be concluded that a substantial body of factual material has been accumulated by the present time. A classification of imitative words has been developed, and through various research methods, the existence of sound symbolism in several languages of the world has

been demonstrated. Regularities in the relationship between onomatopoeic words and their denotations have been identified. The systematic nature of imitative words has been proven, and the exploration of the typology of sound symbolic systems and phonosemantic universals has been initiated" [6].

In the online dictionary of Oxford Learner's, the definition is given as follows: "Onomatopoeic words are words in which the sound is similar to the noise they describe, used in writing to imitate sounds"[1]. Onomatopoeic words are encountered both in everyday language and in literature. Onomatopoeic words represent a literary device commonly used in novels, poems, and comics to create a vivid and immersive atmosphere. Thus, these words contribute to sensory experiences through the recreation of sounds.

XX century from the 1950s–60s onwards, the phenomenon of "onomatopoeic" (imitation words) has been extensively examined, especially in Kazakh, Kyrgyz, Turkmen, Uighur, and other Turkic languages. This phenomenon has found broad application not only in oral language but also in contemporary literature. Interestingly, it has been analyzed in the context of English and other non-Indo-European languages as well. The reason for this lies in the distinctiveness of "imitation words" in Indo-European languages. The place and usage of "imitation words" in the structure of sentences in Indo-European languages differ from those in Turkic languages. For example, in English, "imitation words" can function like tropes, having the ability to perform the role of an entire sentence. In contrast, in Kazakh, "imitation words" can be classified into two types: imitative and descriptive words. In English, "imitative" is more common than "onomatopoeic," while in Kazakh, both terms are used interchangeably. Due to the nomadic lifestyle of the Kazakh people and their close connection with nature, the development of imitative words in Kazakh is unique and closely tied to natural phenomena. This has resulted in a rich variety of imitative words reflecting the distinctive features of the Kazakh language. However, in English, the prevalence of imitative words is relatively lower, reflecting the cultural and linguistic differences between the two communities. In Baitursynov's "Til-qural" it is developed the idea of cultural and linguistic differences ("Language is a tool"): "Every nation has its own way of life, its understanding of the surrounding world, and it directly affects its language" [7].

To capture the attention of readers, the author skillfully uses literary devices, especially employing onomatopoeic words, to infuse the novel with vividness and uniqueness. Both English and Kazakh languages contribute to the linguistic palette, reflecting a diverse linguistic spectrum. Consequently, translating the author's ideas and meanings faithfully from one unique language to another is not a straightforward task. The absence of equivalent onomatopoeic words in the dictionary poses challenges to translators, making their inclusion in the translated text difficult. Haywood

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[1] Oxford Learner's Dictionaries. URL: https://www.okhfordlearnersdictionaries.com/ (accessed: 23.07.2024).

acknowledges the distinct acceptance of onomatopoeia or the phonetic form of the word that they represent, and they are crafted through sound imitation [8]. The interplay between the form and meaning of words is closely tied to the "cultural context" and the phonological system of the given language. Additionally, onomatopoeic words are often used more informally in everyday language than in formal discourse. The translation of onomatopoeic words from English to Kazakh involves navigating the intricate linguistic systems and cultures of both languages, making it a complex undertaking.

Pragmatic, the most important field in learning and acquiring targeted language [9]. The pragmatic aspect of onomatopoeic words, which mimic real-world sounds, plays a vital role in enriching communication by conveying a range of emotions, actions, and sensory experiences. In linguistic terms, pragmatics refers to the study of language use in context, emphasizing the impact of situational and cultural factors on communication. Onomatopoeic words, with their inherent ability to imitate sounds, transcend mere linguistic symbolism and become powerful tools in expressing pragmatic nuances.

One key pragmatic function of onomatopoeic words is their role in creating vivid sensory landscapes within a narrative. Whether in literature, comics, or everyday language, these words allow speakers and writers to evoke auditory sensations that go beyond the limitations of traditional vocabulary. In a narrative context, onomatopoeia serves as a linguistic device to immerse readers in the soundscape of a story, adding a layer of vividness that enhances the reader's engagement and understanding of the depicted scenes. Onomatopoeic words also contribute significantly to interpersonal communication by conveying emotions and reactions in a concise and immediate manner. In dialogues, exclamations like "Boom!" or "Splash!" not only describe a sound but also express surprise, impact, or suddenness [8]. This pragmatic use of onomatopoeia enables speakers to convey not just the literal meaning but also the emotional tone of their message efficiently. Moreover, the pragmatic impact of onomatopoeic words extends to cultural and contextual dimensions, where certain sounds may carry specific connotations or associations unique to a particular language or community.

Methodology. Materials

This research is a qualitative research and library research. It is qualitative in which the researcher observes the onomatopoeic words found in the novel and its translation. The researcher also uses theories available to analyze the words and the translation procedures applied by the translators. The data is all onomatopoeic words. The data is derived from the novel "Harry Potter and the Philosopher's Stone" by Rowling and its translation version which is translated by Muhamediyar, Mazen, Berikkyzy[2].

Data collection was conducted in the second semester of the 2022–2023 academic year.

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[2] Rowling, J.K. (1997). *Harry Potter and the Philosopher's Stone*. Bloomsbury. Rowling, J.K. (2021). *Harry Potter and the Philosopher's Stone*. Almaty, Steppe&World.

Procedure

The analysis of the obtained data was carried out in two main stages. In the first stage, the stylistic status of the selected lexical units is checked, and at the second stage, onomatopoeic words were systematized according to the principle by Thomas [10].

The onomatopoeic word identification procedure[3] was used to check whether the selected lexical items were onomatopoeic words. The procedure for identifying onomatopoeic words is based on the contrasting relationships of basic and contextual meaning and consists of the following steps: (1) familiarization with the content of the text; (2) choice of unit of analysis; (3) analysis of the meaning of each lexical unit, (4) analysis of the translation of this unit in a given context. In case the translation did not coincide with the main meaning, but the meaning can be interpreted through the prism of another, then the translation was considered adequate.

Results

Based on all of the data collected, there are 103 onomatopoeic words used in the source text. In the context of the novel, onomatopoeic words are primarily presented as imitative, mimetic, object nouns, action verbs, intensifiers, and exclamatory words. Among these, mimetic words, which convey imitative sounds, are the most frequently encountered.

There are five translation procedures used by the translator in translating the onomatopoeic words of the source text into the target text. They are borrowing, literal translation, transposition, modulation and equivalence.

In this discussion, the researcher will present onomatopoeia words types and the translation procedures found along with the examples. The presentation will be based on each type of onomatopoeia word and the type of translation procedures by giving the example of the corresponding onomatopoeia.

Representation of the Onomatopoeia words translation

To demonstrate the features of translating onomatopoeic words, the followings are the translation procedures applied by the translator to translate the onomatopoeic words found in novel from English to Kazakh (Table 1).

Table 1

Translation of Onomatopoeia "whooped" and "clapped"

Original	Translation
*Hagrid **whopped** and **clapped** and Mr. Ollivander cried, "Oh, bravo! Yes, indeed, oh, very good. Well, well, well… how curious… how very curious…"* (Rowling, 1997).	*Hágrıd ah **uryp**, qol **soqty**, Olıvander myrza bolsa qýanyp: - "Bravo! — dedi. — Iá, óte jaqsy. Paı, paı, paı …netken qyzyq…óte qyzyq…"* (Rowling, 2021).

Source: compiled by Aidana S. Beibitova, Zhanar M. Konyratbaeva.

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[3] Written Sound. (2023). Onomatopoeia dictionary. URL: http://www.writtensound.com/indekh. php?term (accessed: 23.07.2024).

The verbs "whooped" and "clapped", classified as onomatopoeic expressions in the Onomatopoeia Dictionary, are translated into the Kazakh language as compound verbs. In other words, in the translation into the national language, the imitative word is verbalized (Written Sound Onomatopeia Dictionary, 2023). The pragmatic aspect of this primary onomatopoeic representation is equally preserved in both English and Kazakh languages. The distinctive mood of the character towards the story is touchingly conveyed in this context. The translated version of the onomatopoeia has also successfully captured the joy at the same level (Table 2).

Table 2

Translation of Onomatopoeia "sobbing"

Original	Translation
*Harry didn't sleep all night. He could hear Neville **sobbing** into his pillow for what seemed like hours* (Rowling, 1997).	*Túnimen uıyqtaı almady. Nevıll de biraz ýaqyt jastyqqa basyn qoıyp, **qorsyldap** jatty* (Rowling, 2021).

Source: compiled by Aidana S. Beibitova, Zhanar M. Konyratbaeva.

In translation, the grammatical category of certain words undergoes changes. In this process, word classes, particularly nouns, are replaced by verbs or any other word class, sometimes by a phrase or sentence. The given example illustrates that the noun "qorsyldap" has transformed into the verb "sobbing". Based on scholarly evidence, the translator employed the method of transposition to impart consistent meaning to this primary onomatopoeia between the source language and the target language. Transposition is the initial method or stage in the process of oblique translation. Another word for free translation in which the translator uses their own discretion to achieve equivalency is oblique translation. It is a grammatical substitution, meaning that one word class is used in place of another without altering the meaning. Although the transposed expression has a different meaning stylistically, it nevertheless has the same meaning. Transposed expressions have a stronger literary quality. Selecting the form that most closely matches the situation is crucial (Table 3).

Table 3

Translation of Onomatopoeia "clattering"

Original	Translation
*Around half past twelve there was a great **clattering** outside in the corridor and a smiling, dimpled woman slid back their door and said, "Anything off the cart, dears?"* (Rowling, 1997).	*Saǵat on eki jarymǵa taman kýpeniń syrtynan **saldyr-gúldir** dybysestildi de, esikti kúlimsiregen áıel ashyp: - "Tiske basar alasyńdar ma, balaqaılar? — dedi"* (Rowling, 2021).

Source: compiled by Aidana S. Beibitova, Zhanar M. Konyratbaeva.

Modulation alters the semantic meaning of the original text, but the underlying idea or thought remains unchanged. The word or phrase used in the source text and the target text differs. This method is employed in the general translation of 13 onomatopoeic expressions. For instance, "clattering" signifies a "continuous sharp sound, as of hard bodies falling or colliding". In this case, the translator deems modulation appropriate as it has preserved the meaning of the original text (Table 4).

Table 4

Translation of Onomatopoeia "howl"

Original	Translation
*Then, suddenly, Hagrid let out **a howl** like a wounded dog* (Rowling, 1997).	*Ol **ıt qyńsylaǵandaı** jylap jiberdi* (Rowling, 2021).

Source: compiled by Aidana S. Beibitova, Zhanar M. Konyratbaeva.

The equivalent translation method preserves the stylistic effect of the original text: the closest possible equivalent in the target language coinciding in some connotations and associations with the original word. This is the most optimal approach for translating onomatopoeic words. First, "howl" refers to a high-pitched howl or scream, often associated with a wolf or strong wind. In the Kazakh language, the word "qynsylau" can be used to convey a similar sound. It conveys the power and intensity of sound and is also associated with the image of a wolf, making it a suitable choice for translation. However, the choice of a particular translation may depend on the context and style of the text, as well as the nuances of meaning that need to be conveyed. In this context, the howl is not of a wolf, but of a dog. The translator did not change the pragmatics of the original. The translator rendered the specified words using this method. In the text, the word "a howl" is translated as "ıt qyńsylaǵandaı" maintaining the stylistic impact of the original expression (Table 5).

Table 5

Translation of Onomatopoeia "flutter", "galloping"

Original	Translation
*None of them noticed a large, tawny owl **flutter** past the window* (Rowling, 1997).	*Eshqaısy terezeniń janynan úlkensarǵysh úki **pyr etip** ushyp ótkenin baıqaǵan joq* (Rowling, 2021).
*There was suddenly a sound of more **galloping** from the other side of the clearing* (Rowling, 1997).	*Alańqaıdyń qarsy betinen tuıaq **dúrsili** estildi* (Rowling, 2021).

Source: compiled by Aidana S. Beibitova, Zhanar M. Konyratbaeva.

In the given example, the onomatopoeia "flutter", which conveys the action "to fly unsteadily or hover by flapping the wings quickly and lightly", is linguistically represented in Kazakh as the verb "pyr etip" to convey the concept of fluttering. That is, the translation maintains the primary lexical category of the verb in the target language.

Another onomatopoeic expression that has emerged from the act of fluttering is the gerund "galloping", thus substantivizing the action. The translation of the word "jump" into the Kazakh language can be done as "dúrsil", which accurately conveys the fast movement of the horse. This expression is used to describe a gallop that exhibits rhythmic and energetic movements that are important to consider when translating in order to maintain meaning and imagery (Table 6).

Table 6

Translation of Onomatopoeia "click"

Original	Translation
*They heard the **click** of the mail slotand flop of letters on the doormat* (Rowling, 1997).	*Sol sátte kire beris esiktegi poshtaǵa arnalǵan sańylaý ashylyp, jerge túsken hattyń **dybysy** estildi* (Rowling, 2021).

Source: compiled by Aidana S. Beibitova, Zhanar M. Konyratbaeva.

On the registry of the Onomatopoeia Dictionary, the noun "click" is registered as a primary onomatopoeia, signifying not a sharp or abrupt sound out a rapid, swift, or quick meaning. Therefore, in the translation, we recommend utilizing the method of adding the phrase "jerge túsken hattyń dybysy estildi" (a sound produced by pressing and releasing a button) to accurately convey its meaning. This method serves as an example of substantivization + adverbialization, effectively expanding the semantic scope in the target language (Table 7).

Table 7

Translation of Onomatopoeia "sobbed", "popped"

Original	Translation
"S-s-sorry," **sobbed** Hagrid, taking out a large, spotted handkerchief and burying his face in it (Rowling, 1997).	"K-k-keshiríńiz", — dedi Hágrıd **aǵyl-tegil** kóz jasy jýǵan betin oramalmen súrtip jatyp (Rowling, 2021).
A man appeared on the corner the cat had been watching, appeared so suddenly and silently you'd have thought he'd just **popped** out of the ground (Rowling, 1997).	Bir kezde mysyq qarap otyrǵan buryshtan bir er adam shyqty. Dybyssyz ári kenetten paıda bolǵandyqtan, jer astynan **shyqty** ma dersiń (Rowling, 2021).

Source: compiled by Aidana S. Beibitova, Zhanar M. Konyratbaeva.

In the context presented, the secondary onomatopoeia "sobbed" is translated into Kazakh as "aǵyl-tegil", preserving its intended meaning. The Onomatopoeia Dictionary defines the meaning of "to sob" as making a sound, typically during crying. Therefore, the secondary onomatopoeia in Kazakh is provided as "aǵyl-tegil", aligning with the definition in the Onomatopoeia Dictionary.

In the given example, the secondary onomatopoeic word is introduced as a stylistic device. However, the meaning of the word "to pop" does not emerge mimetically but rather descriptively. Utilizing the additive technique, it is suggested that the method of employing supplementary means, by emerging from the context, prompts the extraction of the intended meaning, questioning whether it indeed manifests as a lesson. The pragmatic significance of onomatopoeic words is asserted to be elevated.

The pragmatic level of onomatopoeic words is elevated through such considerations. As English and Kazakh belong to different language types, there are inevitable nuances in their lexicons.

Discussion

The aim of this research is to obtain the onomatopoeic words in the novel Harry Potter and the Philosopher's Stone and to analyze the translation procedures used to deal with the onomatopoeic words by the Kazakh translator into Kazakh version. Due to the inherent difficulty in translating the richness of onomatopoeic expressions in the English language, we aimed to explore the characteristics of primary (imitative) and secondary (expressive) onomatopoeia by aligning them with the structure of onomatopoeic expressions in the English language.

In the work of English linguist Ullmann titled "Language and Style," onomatopoeic words are classified into two types: Primary onomatopoeia and Secondary onomatopoeia [11]. It is necessary to distinguish between primary and secondary onomatopoeia. Primary onomatopoeia, which refers to the imitation of natural sounds, remains relatively stable and universally recognizable. In contrast, secondary onomatopoeia involves the association of non-acoustic experiences, measurements, emotional nuances, and the like with sounds. In many cases, its interpretation and transcription can vary across different languages. For instance, the sound produced by *a cuckoo bird* is represented similarly in many Indo-European languages (English *cuckoo*, French *coucow*, Spanish *cuclillo*, Italian *cuculo*, German *kuckuck*, Russian *kukushka*, etc.), but also in some Finnish- It is known that Ugric idioms (Hungarian *kakuk*, Finnish *kaki*, Zyryan *kök*) sound very similar. Similarly, it is a natural phenomenon that verbs denoting snoring in many languages (English *snore*, German *schnarchen*, Dutch *snorken*, Latin *stertere*, French *ronfler*, Spanish *roncar*, Russian *khrapet*, Hungarian *horkolni*, Kazakh *snoring*, etc.) reveal natural acceptance of the phenomenon, emphasizing its universality across languages. These examples demonstrate the complexity of cross-linguistic variations in expressing onomatopoeic elements, highlighting the intricacies of language structure. The issues related to "secondary" onomatopoeia are quite intricate. In this type, the relationship between sound and meaning is less direct compared to primary onomatopoeia, leading to considerable diversity in how onomatopoeic elements are expressed across different languages. The symbol [ay] representing the diminutive or smallness is found in several languages, such as English "little," "slim," "thin," "wee," "teeny-weeny," French "petit," Italian "piccolo," Romanian "mic," Latin "minimus," Greek "pikpos," and so on. Investigating this diversity through a statistical approach could provide insights into the universality of such linguistic phenomena. Onomatopoeia is a distinctive device in poetry. There is a fascinating system of how specific sound imitations are used in languages for stylistic purposes. If Ullmann classifies onomatopoeia in English as primary and secondary, in Kazakh, imitative words are divided into two types according to their internal meaning: one is imitative words, the other is descriptive words [11]. Imitative words are a semantic type of words that convey the meaning of sound imitation through their inherent lexical-semantic content, engaging the listener's imagination. Descriptive words are names of natural phenomena and features, as well as the external characteristics and behaviors of objects and animals, perceived through the observer's eyes. If onomatopoeic words in the English language are primarily classified into lexical categories, in the Kazakh language, they are identified as a separate category within the lexical-grammatical system. In the essay "Characteristics of Onomatopoeia" Thomas divides onomatopoeic words into four groups based on the sounds they imitate: Sounds produced by animals, Sounds related to nature, Sounds produced by humans, Other sounds [10]. Hatim & Munday describes the process of rendering onomatopoeic words in two ways: Direct translation involves borrowing, calquing, and mimicking the sound of the word from another language. Indirect translation involves transposition, modulation, equivalence, and adaptation.

They refer to these translation strategies as "the smallest part of an expression that cannot be uniquely associated with the meaning of an utterance" [12].

Several theories have been proposed to study onomatopoeia, some of which focus on phonetics, while others consider various types of words. Ladtschenko investigates the onomatopoeic characteristics of German sound imitations. The author suggests that these imitations share distinctive features with onomatopoeic nouns. However, in some cases, these words may lose their onomatopoeic nature in usage. Meireles (2009) compared onomatopoeic words in Japanese, German, and Portuguese. The study, based on a corpus, revealed significant differences in the onomatopoeic words between German, Portuguese, and Japanese when viewed from the perspective of native speakers. Alameer [13] conducted research comparing onomatopoeic words in English and Arabic, both of which are considered influential languages in technology and poetry. The findings suggest that onomatopoeic words in Arabic and English differ in categories, meanings, and sound imitations, indicating variations in the usage of onomatopoeia in these languages. Although several studies have been conducted to identify onomatopoeias in various languages, there is a lack of research specifically comparing English-Kazakh or Kazakh-English translation in the field of onomatopoeia.

The study of the translation of onomatopoeic words has profound implications not only for linguistics, but also for cultural understanding between different language groups. Onomatopoeias are words that sound the same as their meaning, and they often have no direct equivalent in other languages. Therefore, translating these words becomes a challenge for translation scholars. The conducted research led to a number of important conclusions. First, they showed that the translation of onomatopoeic words can vary greatly depending on the context, cultural background and semantic meanings of the words. For example, a sound that is associated with one object or action in one culture may have a completely different meaning in another culture, making accurate translation difficult. Secondly, research has shown that some onomatopoeic words have strong emotional or cultural connotations that may be lost in the translation process. For example, a sound that describes an animal's cry in one language may carry deep symbolism or associations that are difficult to convey in another language. In addition, research has highlighted the importance of context when translating onomatopoeic words. Even if a word in one language has a direct equivalent in another language, its meaning can change depending on how it is used in a particular context. Therefore, translators must take into account not only lexical correspondences, but also contextual features. Research has also found that the translation of onomatopoeic words can influence the perception of the text as a whole. Incorrect or unsuccessful translation may distort the meaning of the original or lead to misunderstanding on the part of the reader. Therefore, it is important to conduct a thorough analysis and discussion of possible translation options for onomatopoeic words. Finally, research in this area emphasizes the need for cultural sensitivity and creativity in translation. Translators must strive to preserve not only the meaning and form of a word, but also its emotional and cultural load, in order to convey the full depth and richness of the original text. Ehe study of the

translation of onomatopoeic words reveals a wide range of problems and challenges faced by translators and linguists. Understanding these issues will help improve the quality of translation and enrich intercultural understanding.

Conclusions

Onomatopoeic words are a unique class of vocabulary that reflects the sound characteristics of objects and phenomena, as well as emotional states. Translating them presents a particular challenge for translators because they embody many nuances that are often difficult to convey in another language. In this study, we will consider the prospects and directions of research in the field of translation of onomatopoeic words. One of the main aspects of studying the translation of onomatopoetic words is ensuring semantic and syntactic adequacy. The translator needs not only to convey the sound aspects of onomatopoeia, but also to preserve its semantic meaning and grammatical structure in the target language. Onomatopoeic words are often associated with cultural contexts and traditions of a particular country or region. Translators must take these features into account and adapt the translation to suit the cultural context of the target audience. Translating onomatopoeic words often requires the use of creative strategies such as onomatopoeia, metaphors, or wordplay. Research in this area can focus on developing new methods and techniques for effective translation of onomatopoeic vocabulary. For a deeper understanding of the processes of translation of onomatopoeic words, it is necessary to conduct empirical research, including analysis of translation strategies, experiments with the target audience and comparative analyzes between languages. Research in the field of translation of onomatopoeic words represents an important direction in linguistics and translation studies. Understanding the translation features of this type of vocabulary not only helps to improve the quality of translation, but also enriches our knowledge about interlingual and intercultural communications. Further research in this area may lead to the development of new methods and strategies to facilitate more accurate and efficient translation of onomatopoeic words.

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Information about the authors:

Aidana S. Beibitova, Master of Arts, Doctoral student of the Department of Theory and Practice of Translation, Faculty of Philology, L.N. Gumilyov Eurasian National University (2 Satpayev St., Astana, Republic of Kazakhstan, 010008); *Research interests*: pragmalinguistic aspect of literary translation; *e-mail*: Aydana_94.18@mail.ru
ORCID: 0000-0002-6356-1847

Zhanar M. Konyratbaeva, PhD in Philology, Professor of the Department of Theory and Practice of Translation, Faculty of Philology, L.N. Gumilyov Eurasian National University (2 Satpayev St., Astana, Republic of Kazakhstan, 010008); *Research interests*: pragmalinguistic aspect of literary translation; *e-mail*: zhanarkon2833@gmail.com

Сведения об авторах:

Бейбитова Айдана Сымбатқызы, магистр гуманитарных наук, докторант кафедры теории и практики перевода филологического факультета, Евразийский университет им. Л.Н. Гумилева (010008, Республика Казахстан, г. Астана, ул. Сатпаева, д. 2); *сфера научных интересов*: прагмалингвистический аспект художественного перевода; *e-mail*: Aydana_94.18@mail.ru
ORCID: 0000-0002-6356-1847

Коныратбаева Жанар Молдалиевна, кандидат филологических наук, профессор кафедры теории и практики перевода филологического факультета, Евразийский университет им. Л.Н. Гумилева (010008, Республика Казахстан, г. Астана, ул. Сатпаева, д. 2); *сфера научных интересов*: прагмалингвистический аспект художественного перевода; *e-mail*: zhanarkon2833@gmail.com