

A. Dauletali , Xu Wen* 

Southwest University, China, Chongqing

*e-mail: xiaobao086@163.com

THE ARTISTIC FEATURES AND STYLISTIC EFFECTS OF TRANSLATION OF CHINESE AND KAZAKH PROVERBS

This study delves into the extensive body of research on proverbs in both Chinese and Kazakh languages. Scholars examining Chinese proverbs often approach the categorization and conceptual distinctions from three primary perspectives: 1) proverbs and sayings are grouped under the broader concept of “common sayings”; 2) within the concept of “proverbs,” both terms are encompassed under “folk speech”; and 3) in translation, “proverbs” correspond to the Chinese term for proverbs, while “common sayings” align with the concept of proverbs as understood in Kazakh. Our research adopts the third perspective. Additionally, we explore the classification of Chinese expressions known as “歇后语” (Afterwords), which translates into Kazakh as “аллегориялық астарлы сөз” (metaphorical word). Unlike Chinese, where proverbs and sayings are distinct, Kazakh language sources such as books, collections, and dictionaries often conflate the two, distinguishing proverbs with dashes and writing proverbs as a single unit without commas. Therefore, distinguishing between proverbs, sayings, and metaphors is crucial for accurate translation and understanding in both languages.

Key words: chinese, kazakh, proverbs, translation, artistic features, stylistic methods.

А. Даулетәлі, Суй Вэнь*

Southwest University университеті, Қытай, Чунцин қ.

*e-mail: xiaobao086@163.com

Қытай және қазақ мақал-мәтелдері аудармасының көркемдік ерекшеліктері мен стильдік әсері

Қазіргі уақытта қытай және қазақ тілдеріндегі мақал-мәтелдерге қатысты көптеген зерттеулер жүргізілуде. Қытай мақал-мәтелдерін зерттеу барысында ғалымдар ұғымдарды жіктеуде үш түрлі көзқарасты негізге алады: 1) мақал мен мәтелдер ортақ «жалпы айтылған сөз» ұғымын қамтиды; 2) бұл екі термин «халықтық сөйлеу» ұғымына кіреді; 3) «мақал» деп аударылған ұғым қытай тіліндегі «мәтел» сөзіне сәйкес келеді, ал «жалпы айтылған сөздер» қазақ тіліндегі «мәтелдер» ұғымымен пара-пар. Біздің зерттеуімізде үшінші көзқарасқа сүйендік. Сонымен қатар қытай тіліндегі «歇后语» (астарлы сөз) тіркесі қазақ тіліне «аллегориялық астарлы сөз» деп аударылады. Қазақ тілінде мақал мен мәтелдер жеке-жеке анықталғанымен, кітаптарда, жинақтарда, сөздіктерде және басқа дереккөздерде мәтелдер сызықшамен бөлініп, мақалдар бірге жазылады. Сондықтан екі тілде де мақалдарды, мәтелдерді және астарлы сөздерді дұрыс ажырату өте маңызды.

Түйін сөздер: қытай тілі, қазақ тілі, мақал-мәтелдер, аударма, көркемдік ерекшеліктер, стилистикалық әдістер.

А. Даулетали, Суй Вэнь*

Университет Southwest, Китай, г. Чунцин

*e-mail: xiaobao086@163.com

Художественные особенности и стилистические эффекты перевода китайских и казахских пословиц

В статье рассматриваются художественные особенности и стилистические эффекты перевода пословиц на китайском и казахском языках. В современной лингвистике существует множество исследований, посвященных китайским и казахским пословицам. При их анализе учёные выделяют три основные точки зрения на классификацию: 1) пословицы и поговорки объединены общим понятием «пословицы»; 2) народная речь, включающая оба термина, рассматривается как «пословицы»; 3) при переводе китайских пословиц на казахский язык термины «пословицы» и «поговорки» соответствуют аналогичным понятиям в каждом из языков. В данном исследовании принята третья точка зрения. Также рассматривается классификация китайских языковых фраз, включающих понятие «歇后语», которое в казахском переводе соответствует термину «слово-метафора». В казахском языке пословицы и поговорки, хотя и различаются, часто объединяются

в книгах, сборниках и словарях. Важно учитывать эти различия при переводе и анализе художественных особенностей и стилистических приемов пословиц в обоих языках.

Ключевые слова: китайский, казахский, пословицы, перевод, художественные особенности, стилистические приемы.

Introduction

A proverb is a concise, clear, and profound statement. They represent the highest achievements of knowledge and experience accumulated by people in different historical periods, different regions and different fields in industrial struggles, class struggles and other social contradictions. As a part of Chinese vocabulary, the uniqueness of proverbs is mainly reflected in two aspects: Structurally, proverbs are equivalent to sentences, including single sentence types, compound sentence types and condensed sentence types; From a semantic point of view, proverbs are expressive and always Represents a certain type of knowledge (including experience). Like proverbs and proverbs passed down from father to son, proverbs also have a unique stylistic style that leaves a deep impression on people. In modern Chinese teaching, proverbs are valuable language materials for analysis and research, both in terms of grammar and style.

Scientific research methodology

Stylistic Characteristics of Proverbs. Linguistic stylistics is a branch of linguistics that studies the artistic methods, application scope, and participation activities of language. Stylistics considers the principles of lexical, grammatical, and phonological approaches to language. Semantic accuracy and expressiveness are closely related to the ability to use words accurately. Stylistics studies the rules of word use from the perspective of expression, that is, the principles of correct use of words and phrases, that is, it requires the use of taste and melody to express certain ideas.

Proverbs are short forms of language used to clearly convey profound truths. From a stylistic point of view, the simplicity of language cannot obscure the clarity of proverbs, and the expression of images is inseparable from stylistic methods. There is a close connection between them.

Results and discussion

A) Phonetic style in proverbs.

Mr. Lao She once said in «Folk Literature and Language»: In addition to paying attention to the

meaning of the word, you must also pay attention to the syllables of the word. This is the charm of language phonology. We should not only let the words continue to be written on paper, but also let the words continue to be written on the paper. Words hear, are heard, and travel through the medium. Proverbs have harmonious phonology, are easy to understand, and are easy to remember and spread. Double sounds in proverbs: double sounds are the repetition of syllables. Once syllables are repeated, they can not only create visual artistry, but also enhance the sense of imagery and emotional color. For example:

“一步走不上，一步走不下”，“一步走不上” – Exaggerate frustration;

“十个指头吸吮今都疼”、“吸吸” — Can give people a dynamic look;

“家家有本难念的经”，“家家” — Pay special attention to every household;

Other: “年年防御，夜夜闯贼”，“处处留心皆学问”，«勤勤干满满饭; 凉凉坐荒荒饿» and many other examples.

Matching in proverbs: The phrases in the proverb are harmonious, easy to read, pleasant to the ear, and easy to spread. They are:

“大事清楚，小事糊涂”，“大路朝天，各走一边”，“见怪不怪，其怪自败”，“三个臭皮匠，顶个诸葛亮”，“火车跑得快，全凭车头带”，“台上一分钟，台下十年功”，“人无主心骨，要吃眼前苦”，“不是一家人，不进一家门”，“小河涨水大河满，小河没水大河干”，“天下道理千千万，没钱不能把事办”，“什么种子出什么苗，什么葫芦画什么瓢”，“一个篱笆三个桩，一个好汉三个帮”，“笑一笑，十年少”；“愁一愁，白了头” and many other examples.

B) Stylistic characters in proverbs.

Zong Shouyun said in his book “Comprehensive Research on Stylistics”, “Stylistic image is a stable form that intentionally deviates from language conventions and is gradually developed to improve the effect of language expression.” Although the proverbs are short, they contain many stylistic figures. For example: “兵败如山倒”，“救人如救火”，“伴君如伴虎”，“人死如灯灭”，“人是铁，饭是钢”，“小人得志，狼如虎狼”，“丫头是当妈的小棉袄” etc. all use metaphors;

“羊羔跪乳，乌鸦反哺”，“曲不离口，拳不离手”，“少壮不努力，老大徒伤悲”，“帮人帮到

底，救人救到家”，“宝剑赠与烈士，红粉送与佳人”，“杯杯酒耗尽家当，毛毛雨打湿衣裳” etc. use of opposition;

“江山易改，禀性难移”，“当局者迷，旁观者清”，“明枪易躲，暗箭难防”，“撑死胆大的，饿死胆小的”，“病来如山倒，病去如抽丝”，“得民心者得天下，失民心者失天下”，“有心栽花花不开，无心插柳柳成荫” etc. used contrast;

“为人不当差，当差不自在”，“三百六十行，行行出状元”，“耳闻不如目睹，目睹不如身受”，“闻名不如交交口，交口不如对对手”，“一寸光阴一寸金，寸金难买寸光阴” etc. used the folding type;

“难者不会，会者不难”，“疑人不用，用人不疑”，“来者不善，善者不来”，“开水不响，响水不开”，“真人不露相，露相不真人” etc. Use crossover.

The artistic characteristics of Chinese proverbs.

Chinese phrases are not classified by structural semantic features, but by their origin and stylistic features. Ma Guofan, a famous Chinese linguist, divides phrases into five categories:

- 1) 成语 – Idioms – идиома;
- 2) 谚语 – Proverbs – мақал;
- 3) 歇后语 – Afterwords – аллегориялық астарлы сөз;
- 4) 惯用语 – Idioms – халықтық, үйреншікті сөз;
- 5) 俗语 – Sayings – мөтел.

The term colloquialism appeared in Chinese linguistics only recently – in the early 1960s. However, all linguists do not regard colloquialism as an independent word unit when describing Chinese vocabulary. It was not until the 1980s that Chinese linguistics began to study this type of phrases, and published dictionaries and definitions of “common sayings”. Chinese linguists often label their vernacular with the generic term colloquialism. If we pay attention to the semantics of the word vulgarity: vulgarity means customs, customs, customs, rituals; popular/vulgar; daily/non-standard; yu means language, speech, words (common words, vernacular, proverbs). A short saying, usually distinct from a proverb, is simply a complete sentence in a precise sense and grammatically. In folklore, proverbs are interpreted as figurative words that do not form a complete sentence.

Proverbs in Chinese are sharp, artistic, metaphorical, and expressive. From the perspective of evolutionary development, they are free phrases that have gone through the process of metaphorization, have lost their direct meaning, and have variable metaphorical meanings, which are not equal to the sum of their component words.

For example, comparative translation between Chinese and Kazakh:

“人怕理，马怕鞭” – Адам ақылдан қорқады, ат қамшыдан қорқады – People are afraid of reason, horses are afraid of whips;

“种瓜得瓜，种豆得豆” – не сепсең, соны орасың – you get what you sow;

“吃饭吃米，说话说理” – егер тамақ ішем десеңіз, онда күріш жеңіз, егер сөйлеймін десеңіз, онда жүйелі сөйлеңіз – Eat rice, talk and reason;

“有多大的脚，穿多大的鞋” – аяғы қанша үлкен болса, сонша үлкен аяқ киім кию керек – How big are your feet and what shoes should you wear;

“被椅子不能靠” – орындыққа сүйене алмайсың – Can’t lean on the chair

“镜子里的东西看得见拿不出” – айнадағы заттарды көруге болады, бірақ шығарып алуға болмайды – I can’t see what’s in the mirror, but I can’t take it out;

One of the important functions of colloquialisms is that they enhance the stylistic versatility of a language, increasing the number of synonyms and stylistic variations in the language. Common sayings have complex structures, vivid images, and are easy to understand. Compared with idioms and idioms, common sayings are easier to identify whether they are spoken or written. Common sayings are one of the important components of the modern Chinese lexicon, allowing you to have a glimpse of the Chinese language, feel the particularity of its language, reflect the national cultural characteristics, complete the collection task, and preserve information of important cultural significance.

There is a special type of phrase in Chinese called “afterwords–歇后语”, which is translated into Kazakh as “metaphorical words”. The interpretation of this word has caused much controversy in Chinese language and literature as well as in the works of foreign phraseologists. In several scientific studies in the 1950s and 1970s, the word “afterwords–歇后语” was interpreted as having two different meanings. In the 1980s, 1990s and the beginning of this century, Chinese linguists published many works on metaphor. As a special form of language, “afterwords–歇后语” is not very popular yet, especially among foreign Chinese linguists. For example, the Russian-Chinese scientist Yu.L. Krol believes: “It is not clear what problem “afterwords–歇后语” expresses; their The problem of classification raises many questions”.

In modern Chinese, “afterwords–歇后语” is common together with proverbs, proverbs and other

concepts of a folkloric nature. “Afterwords—歇后语” literally means a type of “abbreviation”. “Afterwords—歇后语” is a vernacular skill that is only available in Chinese. “Afterwords—歇后语” is a thought in the form of a complete sentence. It usually consists of two parts. The first part is called “metaphor” and the second part is called “answer”. The second part always reveals the meaning of the first part, For example : 木头脑袋 – 四六不懂(直译: 木头脑袋 – 分不清四和六, 不认识数字(“傻瓜头脑” 或者 “什么都不懂的人”).

Judging from the syntactic structure, afterwords—歇后语 is mostly expressed in simple sentences or verb-object combinations. The second part of a parable (beginning + bottom) is usually a phrase unit used in spoken language and has the characteristics of a simple word. For example : “夫妻俩吵架—没有事儿” – «үсақ – түйек; ерекше ештеңе емес; ұрысқандары ойын, көңіл көтеру» (сөзбе – сөз, «күйеуі мен әйелі жанжал шығарды – іштері пісті»)

“王八瞅绿豆—对了眼了” – «ұнату; жүрекке жағу» (сөзбе – сөз, «тасбақа жасыл бұршаққа қадалды – көзге жағымды түсті»)

“三个鼻子眼—多出这股气” – «қажеттен тыс көп жасау; асырып жіберу» (сөзбе – сөз, «үш танауға — ауа тағы бір ағынмен көп жұтылады»).

An allegorical metaphor refers to a simple everyday expression that means a word of a folkloric nature. The relationship between allegorical words and ordinary words is reflected in pronunciation, vocabulary and grammar. Much allegorical rhetoric is dialectal or local, sometimes vulgar, and naturalistic in nature.

During the research process, based on the above two categories, the concept of Chinese proverbs can be clearly understood in terms of meaning and usage.

Artistic characteristics of Kazakh proverbs. “Proverbs are considered the most powerful and rich form of artistic language, a universal phenomenon in all languages and possessing originality.” Kazakh proverbs and Kazakh proverbs richly reflect people’s thoughts and consciousness, their attitude towards the world, knowledge and moral heritage. Proverbs are distinguished by accuracy of thought, depth of content, and compactness of form. In proverbs and proverbs, phenomena in various areas of life are evaluated, thoughts are summarized, and opinions are expressed based on the experience of people over the centuries.

In linguistics, world languages emphasize two different functions of language: 1) communicative function, that is, mutual understanding between

members of society; becoming a necessary means of communication for the exchange of opinions and perspectives; 2) expressive function, that is, describing and depicting life reality, the nature of all living beings. The second function of spoken language has to do with the nature of proverbs. Because proverbs are the testimony of the past and present lives of a language nation, they are the spiritual heritage and wealth that preserves national knowledge and life wisdom, and are passed down from father to son, from generation to generation.

In the Kazakh language, the concept of proverb has until now been unable to be separated from the proverb and its place in the phrase could not be established. It is very important to determine and study the artistic characteristics of proverbs, taking into account that proverbs have their own characteristics, meanings, places of use and pronunciation. Proverbs – short and concise, do not directly state the main point, do not cancel each other out, and the final meaning is allusion. Proverbs are used literally, interchangeably, and figuratively. Proverbs add thought to one’s perspective and convey impressive and vivid feelings. The characteristics of proverb poetry are evident in its compactness, harmony, description, and rhythm.

“V. Vinogradov said that it is necessary to study proverbs together with regular phrases.” The work of distinguishing proverbs began in the 19th century with Russian scientists and collectors of wisdom. First of all, researchers such as T. Snegireev, V.I. Dal, E.A. Lyatsky, A.A. Potebnya and other researchers expressed their own opinions on the difference between proverbs and proverbs in works. But starting in the 1930s, systematic research work began. Scientists such as O. Shirokova, M.A. Rybnikova, S.A. Gavrin, A.N. Kozhin dedicated their research work and scientific articles to the problem of distinguishing proverbs and proverbs.

Among Kazakh linguists R. Sarsenbaev, O. Aitbaev, S.K. Satenova, G. Turabaev and others scientific works are based on the mutual differences between Kazakh proverbs and proverbs. And M.A. Rybnikov, A.A. Morozov, A. Nurmakhanov, a group of researchers, considered the difference between proverbs and proverbs structurally, that is, they expressed their opinion that proverbs appear as a complete complete sentence, while proverbs appear in the form The phrase appears.

Proverbs, like proverbs, basically express a certain thought. But it is given in a simple sentence rather than in a two-part structure like a proverb. The idea is conveyed directly, indirectly, and implicitly. For example:

(Палуанға оң, терісі бірдей; Жығылсаң нардан жығыл;)

It doesn't matter how a wrestler loses. If you want to fall, you have to fall from the strongest wrestler.

As can be seen from the examples given, the structure of proverbs is more restricted than that of phrases. The proof of its limitation is that the structure of some proverbs cannot reach the level of simple sentences. The following examples can be given:

Ауырдың астымен, жеңілдің үстімен;

Әке – бауыр, бала – тас;

Ұзын арқан, кең тұсау.

According to Kazakhstani linguist B. Kaliuly, these words are close to phraseological units and function as part of a sentence. However, the above-mentioned scholars did not take into account that proverbs appeared not only in the form of phrases but also in the form of sentences. The following examples can be given:

“Соңғы түйенің жүгі ауыр; Қызым, саған айтам, келінім, сен тыңда”.

“The camel walks last and carries the heaviest cargo. My daughter, let me tell you. My daughter-in-law, listen.”

These sentences are constructed in the form of two clauses, i.e., compound sentences. At the same time, we recall the opinion of S. G. Gavrin “All words are divided into sentences and phrases”. This opinion was expressed by G.M. Permyakov, who studied the nature of proverbs in depth, and also believed that “it should be divided into two categories according to syntactic structure: equivalent to phrases adverbs and adverbs equivalent to sentences.” Proverbs usually appear in the form of simple sentences, including incomplete simple sentences. Proverbs do not always express events and life phenomena in the form of complete sentences, but express their meaning without details. Proverbs are metaphors that accurately define life phenomena and are widely circulated among the people. Compared to phrases, it is short and does not fully express the meaning, but is spoken as a group and as a guess. For example: 眼是懦夫, 手是英雄; 一个头有一双眼睛—Көз қорқақ, қол батыр; Бір басқа – бір көз. The main difference between these phrases and proverbs is that they do not complete the thought, but merely express the attitude. None of the above maxims are without careful consideration, logical conclusions, and suggestions. They convey the phenomena and things of life through the expression and comparison of images. Compared with phrases, phrases have more national cultural motifs. Phrases are based on

individual facts and have variable meanings.

By comparing the styles in the translation of Chinese and Kazakh proverbs, we determined the role of the following stylistic methods in the study:

A comparison of proverbs created using a metaphorical stylistic approach. Let's look at the similarities first. In Chinese metaphorical sentences, only the metaphor object and the free component of the metaphor are encountered. The intermediate metaphor words such as “像”, “如”, “似”. Examples are as follows:

伴君如伴虎; Патшаға еріп жүру жолбарыспен бірдей; Accompanying you is like accompanying a tiger;

真理象太阳; Шындық күн сияқты; Truth is like the sun;

割麦如救火; Бидайды кесу отты сөндірумен бірдей; Cutting wheat is like putting out fire;

Kazakh proverbs have two stylistic devices: simile and implicit metaphor. Similes use “metaphorical words” and some metaphors also use “metaphorical words”, while some “metaphorical words” are not applicable.

Simile: A simile, a metaphor whose body and extension consists of the free component of the metaphor followed by the metaphorical word “дай, дей, тай, тей”. For example:

Жақсының сөзі жібектей, жаманның сөзі білектей.

好人之言如丝, 坏人之言如腕。

A good person's words are like silk, and a bad person's words are like a wrist.

Metaphor: The main body of the metaphor and the free components of the metaphor form a continuation, and metaphorical words are inserted between the object of the metaphor and the free components of the metaphor. “бол, тең” In this type of metaphor, the object of the metaphor appears directly as a free component of the metaphor, so more emphasis is placed on the simile. For example:

Ақымаққа айтқан сөз – ағып жатқан сумен тең. 愚人言如流水。

The words of a fool are like running water.

Ақылдыға айтқан сөз – қолға ұстаған түмен тең.

对懂理的人说的话, 就等于手里拿着一面旗帜。

Speaking to sensible people is equivalent to holding a flag in your hand.

If differences are considered, Chinese proverbs do not contain metaphorical words in metaphors, indirect metaphors, allusions and other methods.

Metaphor: does not use any “metaphorical words”, but goes one step further than simile, di-

rectly describing the “ontology” of the metaphorical object as the free component of the metaphor. The “hidden” metaphorical object is closely related to the continuation of the free component metaphor. For example:

«丑妇家中宝» Үсқынсыз әйел үй қазынасы; An ugly woman’s treasure:

«家有一老，黄金活宝» Қарт адам үйдің алтын қазынасы; There is an old man in the family, a golden living treasure;

Indirect metaphor: It hides both the “metaphorical word” and the “metaphorical object”. Only the extension is the free component of the metaphor. This method is relatively short. The object of the metaphor is directly replaced by the free component of the metaphor’s extension. For example: «烦听狮耳欲堵，惊闻莺声情顿生» it’s here «狮吼» It may irritate the ears, but «莺声情顿生» I was shocked when I heard it. «狮吼» and «妻子» Their relationship lies in the relationship of “metaphor and free component of metaphor” ontology and “metaphoric object”. «莺声» and «小三» Their relationship lies in the “relationship between the free component of the figurative metaphor” and the “relationship of the ontological metaphor component».

«日中则昃，月满则亏» Күн түстен кейін ауды, ай толғанан кейін кемиді; When the sun is midday, it will be waning; when the moon is full, it will be waning.

«月缺不改光，箭折不改钢» Ай жарығын өзгертпейді, жебе болатты өзгертпейді; The moon does not change the light, the broken arrow does not change the steel.

«水高船去急，沙陷马行迟» Су көтерілсе, қайық асығып, күм батып, ат кеш жүреді. When the water is high, the boat is in a hurry, but when the sand sinks, the horse is too late.

Metaphor: Metaphoric words generally do not appear in quotations. The object of the metaphor itself is a sentence, and the free component of the metaphor itself is also a sentence. The free component is given along with the extended body metaphor, making the same point. For example: «当家人疾老，近火的烧焦 Отбасы иесі аурудан қартайса, отқа күйіп кеткендей» or translated into «Үй шаруасынан адам тез қартайды» The meaning is the same. Generally speaking, the free element of the extended form of metaphor comes first, and the object of the extended form of metaphor comes last. Move the object of the metaphorical object to the front and fill the metaphorical sentence with metaphorical words to form a complete metaphorical sentence. Moreover, in Kazakh language, most metaphorical proverbs do not have metaphorical words, and the

structure of metaphor is the relationship between opinion and reasoning. The relationship between insights and reasoning constitutes proverbs that contain metaphorical methods. For example:

Ақыл дария, ой теңіз; Ата терек, бала жапырақ.

The heart is the river, the thoughts are the sea; the father is the poplar, and the son is the leaf.

From these examples, we can see that the most effective stylistic way to express love should be metaphor, because it transforms complexity into simplicity, breadth into narrowness, victory into familiarity, and so on. Can be compared, so that the input language has a very special expressive power and powerful persuasion.

Comparison of Chinese and Kazakh proverbs created using the metonymic stylistic method. Chinese proverbs adopt the method of metonymy.

In Chinese proverbs, metonymy usually occurs in the following situations:

1. Replace the whole with a part. For example:

«众人的舌头，能把高山说倒» Халықтың тілі тауды құлатады.

2. Replace abstraction with concrete. For example:

«不怕人老，只怕心老» Қартайғаннан қорықпа, тек жүректің қартаюынан қорық;

«吃不穷，穿不穷，算盘不到一世穷» Тойып тамақтан, жақсы киін, өмір бойы кедей бола алмайсың.

3. Replace the body with shape. For example:

«赤脚人赶兔，著靴人吃肉» Жалаңаяқтар қоян қуады, етігі барлар ет жейді;

«出门在外，不要露白» Сыртқа шыққанда, ақшанды көрсетпе.

4. Replace general with individual. For example:

«月里嫦娥爱少年» Чанхе айдағы баланы жақсы көреді;

«吃了河豚，百样无味» Фугу балығын жегеннен кейін, балықтың барлық түрлері дәмсіз болады.

5. Double borrowing. For example:

«宁跟红脸打一架，不跟白脸说句话»

Ақ бетпен сөз айтқанша, қызыл бетпен күрескен дұрыс

In Kazakh proverbs created using the method of metonymy, it is often used to distinguish the described object, which has special characteristics, by replacing the direct name of the object with something close to the object. Metonymy is often used in stylistic methods: characters are used to replace metonymic objects, parts are used to replace metonymic objects, and abstractions are used to replace reality.

Characteristics are used to replace the ontology: Characteristics with national characteristics are used to replace the ontology, and the characteristics and symbols of the object are used. For example:

«马蹄不会让马踢» Түяқты түяк жібермейді.

Part for whole: Use object to represent part instead of metonymic object. For example:

«嘴上抹了油，舌头被拴住» Аузы майланғанның тілі байланар.

This style of expressing semantic meaning is the most familiar to us and the most vivid.

Abstraction replaces concreteness: Use concrete objects instead of abstract objects to make abstract concepts concrete and visual. For example:

«袷衫是新的好，朋友是老的好» Шапанның жаңасы жақсы, достың көнесі жақсы.

The example given is represented by the Kazakh national product robe as an abstract object. Basically, a robe is a type of clothing, but in this proverb all clothing. Cloth originally referred to scraps of cloth cut when making clothes, but here it is used to refer to clothes.

Comparison of Chinese and Kazakh proverbs created using the dual stylistic method. When it comes to human aesthetics, the beauty of duality and balance cannot be ignored. Through the use of duality style, the beauty of duality is infiltrated into the beauty of human language, which is brilliant and wonderful. The so-called duality refers to using pairs of sentences with basically the same sentence structure and basically the same number of syllables to express opposite or relatively symmetrical concepts.

Chinese and Kazakh proverbs make full use of parallelism, have unified structure and far-reaching meaning, which not only increases the depth and breadth of the content of the proverb, but also increases the persuasiveness and appeal of the proverb.

Chinese proverbs use the stylistic method of duality. The following is an analysis of Chinese proverbs created using the dual style method from the perspective of content and grammar. Proverbs created using the dual style method can be divided into the following types according to content:

Opposite: Duality expresses opposition between the main similar images. The number of symbols is basically the same, the structure is the same, the fluent and symmetrical, the semantics are also very similar, the front and back parts complement each other, and the expression is basically the same. This preserves the richness of the text and demonstrates its complex beauty. For example:

«海阔凭鱼跃，天高任鸟飞» Теңізде балық еркін жүзеді, көк аспанда құс еркін ұшады;

«近水知鱼性，近山识鸟音» Су маңында балықтардың табиғатын біл, тау маңында құстардың үнін біл;

«路遥知马力，日久见人心» Алыс жер аттың күшін көрсетеді, ұзақ уақыт адамның жан дүйнесін көрсетеді.

Opposition: It is a completely opposite, semantically opposite, and complementary opposition. Opposition and contrast are often used to highlight the meaning and connotation. Use the duality method to obtain many contrasting relationships such as good and bad, hardship, wealth and poverty, gains and losses, etc., and express the essence of the problem from both positive and negative aspects. The form is neat and symmetrical, the rhythm is bright and harmonious, and the content is opposite. The unity of opposites shows that the language has a strong influence. For example:

«花有重开日，人无再少年» Гүлдер қайта гүлдейді, адам жастық шақа орала алмайды;

«福无双至，祸不单行» Бақыт қайталанбайды, бақытсыздық жалғыз жүрмейді;

«学者如牛毛，成者如麟角» Ғұламалар өгіз жүніндей, үлкендер сирек мүйіздей;

«白酒红人面，黄金黑世心» Арақ қызыл бет, алтын қара жүрек;

«有理走遍天下，无理寸步难行» Ақиқатпен әр жерге барасың, әділдік жоқ болса бір қадамда баса алмайсың.

String pairs: Also known as “running pairs”, they refer to expressing cause and effect relationships semantically, and in terms of format, they are repeated before and after, making the language scroll memorable and interesting. For example:

«积善之家，必有余庆» Ізгілікгі бар адам ең үлкен қуаныш табатыны сөзсіз;

«大难不死，必有后福» Егер сіз үлкен қиындықтан аман қалсаңыз, болашақта жақсы нәрсе міндетті түрде болады.

«病从口入，祸从口出» Ауру тамақтан шығады, бөле ауыздан шығады.

Kazakh proverbs created using the method of duality style. The Kazakh proverbs created using the antithesis method have harmonious forms and syllables, a very unified structure, a strong sense of rhythm, compactness, profound meaning, and strong generalization. They reflect the uniqueness of the nation and a special way of expression, and are easy to remember and understand. According to the semantic relationship between upper and lower syllables, it can be divided into three types: forward parallelism, inverse parallelism

and double parallelism. Opposite: The relationship between upper and lower syllables describes the same thing from two aspects and two aspects, indicating similar and related relationships. The content complements each other and the form is complex. For example:

«智慧不会衰竭，金子不会腐朽» АҚЫЛ арымас, алтын шірімес;

«战场上识英雄，游戏场上比输赢» СОҒЫС майданында батырды танысың, ойын алаңында жеңіспе жеңілуді танысың.

反对：从好与坏、美与丑、新与旧、是与错等两个相反的方面来概括上下音节的关系，强调事物的本质。例如：

«好人是良心的奴仆，坏人是财产的奴仆» Жақсы арына күл, жаман малына күл;

«脚小的穿喜爱的鞋，脚大的穿遇到的鞋» Аяғы кіші сүйгенін киеді, аяғы үлкен сыйғанын киер.

String pair: The relationship between upper and lower syllables depends on the development process or conditions of things, assumptions, goals, causal relationships, etc., and its content constitutes a complex type of proverb. For example:

«吃了雪鸡肉，会嫌鸭肉臭» Ұлар етін жегенде, үйрек еті борық татиды;

«打不着猎物怪枪，回到家里怪老婆» Аң ата алмаған мылтығынан көреді, қайтып келіп қатыннан көреді.

Аң таппаған, Атынан көреді, 找不到猎物怪马不好，

Ата алмаған Мылтығынан көреді. 打不了猎怪枪不好。

Conclusion

To sum up, it can be seen from the above analysis that some cultural factors of each nation are included in the language, especially in the proverbs of the language. Understand the similarities and differences of different countries' cultures from proverbs. Comparing culture is not only a method of language learning, but also a means of studying national culture. On the one hand, it helps people from all walks of life in the field of cross-cultural communication understand and learn from each other; on the other hand, it helps to understand cultural differences and broaden their horizons.

References

- «谚语大词典», Wen Duanzheng, Beijing, China: Beijing Chinese Publishing House, 2004 year.
 «Қазақтың мақалдар мен мәтелдері», Almaty: Kazakh state art literary publisher, 2016 year.
 «修辞学的多视角研究» Zong Shouyun, Beijing, China: China Social Sciences Press, 2005 year.
 «Халық даналығы» Kaidar A., Almaty, Almaty publishing house, 2004 year.
 «Сейфуллин С. Шығармалар», Seifullin S., Almaty: Kazakh literature, literary publisher, 1964.
 中国俗语大辞典», Lu Shuxiang, Beijing, China: Beijing Chinese Publishing House, 1989 year.
 «Әуезов М. Шығармалар», Aueзов M., Articles, studies. – Almaty: literary publisher, 1969.
 «Қазақ әдебиетінің тарихы», Almaty, Kazakh literature, literary publisher, 1948.
 «Қазақ халқының ауыз әдебиеті», Gabdullin M., Almaty, literary publisher 1958.
 «Қазақтың мақалдар мен мәтелдері», Kazakh literature, literary publisher, Almaty: Kazakh State Publishing House of Fiction, 1959.

References

- Duanzheng, W. (2004). *Comprehensive Dictionary of Proverbs*. Beijing, China: Beijing Chinese Publishing House.
 Kazakh Proverbs and Sayings. (2016). Almaty, Kazakhstan: Kazakh State Art Literary Publisher.
 Shouyun, Z. (2005). *Multifaceted Research on Rhetoric*. Beijing, China: China Social Sciences Press.
 Kaidar, A. (2004). *Folk Wisdom*. Almaty, Kazakhstan: Almaty Publishing House.
 Seifullin, S. (1964). *Works*. Almaty, Kazakhstan: Kazakh Literature Literary Publisher.
 Shuxiang, L. (1989). *Comprehensive Dictionary of Chinese Idioms*. Beijing, China: Beijing Chinese Publishing House.
 Aueзов, M. (1969). *Works (Articles, studies)*. Almaty, Kazakhstan: Literary Publisher.
History of Kazakh Literature. (1948). Almaty, Kazakhstan: Kazakh Literature Literary Publisher.
 Gabdullin, M. (1958). *Oral Literature of the Kazakh People*. Almaty, Kazakhstan: Literary Publisher.
Kazakh Proverbs and Sayings. (1959). Almaty, Kazakhstan: Kazakh State Publishing House of Fiction.

About the author:

Akbarkan Dauletali – PhD, Postdoctoral Fellow, School of Foreign Languages, Southwest University, China, e-mail: xiaobao086@163.com

Wen Xu – professor of Linguistics, Dean of the School of Foreign Languages, Southwest University, China, e-mail: xuwen@swu.edu.cn

Автор туралы мәлімет:

Ақбарқан Даулетәлі – PhD докторы, доцент м.а., ҚХР Оңтүстік-Батыс университеті, шет тілдер мектебі постдокторы, электрондық пошта: xiaobao086@163.com

Вэнь Сю – доктор, профессор, ҚХР Оңтүстік-Батыс университетінің шет тілдері мектебінің деканы, электрондық пошта: xuwen@swu.edu.cn

Келіп түсті: 28 наурыз 2024 жыл

Қабылданды: 27 тамыз 2024 жыл