



## **Semantic Features of Color in Emotional, Expressive Words: The Concept of “Blue” in the Kazakh Language**

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### **Abstract**

This research article provides an overview of the works of esteemed researchers who have extensively studied the semantic meaning of color names in both domestic and foreign linguistics, as well as the linguistic expression of human emotions. The article delves into the linguistic image of the world, examining how the concept of color in national culture and the words used to express emotions can shed light on the inner world of humanity and the level of acceptance of joy and sorrow within a society. Specifically, the emotional nuances of the Kazakh language's concept of “blue” are thoroughly explored in this article. The primary objective of this scientific piece is to cognitively analyze the emotional tone of the color “blue” within the conceptual field of color names, taking a linguistic and cognitive approach. The article scrutinizes the emotional aspects of “blue” in phraseological words from a linguistic perspective while also deeply studying their cognitive nature in linguistic and cultural cognition.

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## 1. Introduction

Recently, within the frameworks of the conceptual world image and anthropocentric paradigm of linguistics, scholars have been paying more attention to the study of human beings and their inner world. Man plays the most relevant role in language science as the subject and object of scientific research. Anthropocentric linguistics serves as a means of recognizing not only the surrounding world of national-cultural nature but also oneself in this world. Being the main concept of the culture of any people, it is a multifaceted universal phenomenon in terms of its integrity and individuality in various aspects. The well-known linguist Apresyan (1995) describes how the human image is reflected in language and how language reflects the emotional states of a person. Arutyunova (1999) analyzes the concepts of “man” and “figure”, lists their nominations, and distinguishes the referents of these concepts.

We call the words that express the point of view of the speaker, depending on the inner feelings and state of mind of the person, emotional and expressive words. Russian scholar Akhmanova (1966) divides such words in linguistics into emotion and expressive, and considers words that convey human mood as emotional words and expression as a group of words with a predominant emotional coloring, given by figurative word sequences in the language. Emotion is a special phenomenon that expresses, evaluates, and portrays various emotional waves and emotions that convey through language such phenomena as love and hate, anger and pleasure, happiness and sadness, and surprise and confusion in the human soul. Furthermore, although emotion is a psychological process, how it is transmitted in linguistics is considered from a linguistic point of view.

When analyzing the cognitive motivation of the discourse in relation to the emotional aspect, the type differs with the rich variety of the vocabulary of colors, as well as with the intention and feeling of the person of the language in distinguishing the specific standards of color and certain areas of the color chart (Pishghadam & Shayesteh, 2017). In this regard, it is not by chance that the discourses related to the spoken language units, related to the word “blue” among the names of species

and colors, were chosen as research material. Physiological nature of colors in the Kazakh language means the inner intuition of a person who speaks, feels, and experiences emotionally. That is why it is becoming increasingly important to recognize the meaningful, cognitive, and conceptual aspects of colors, which are valuable with their personal, social, and psychological characteristics, which regulate and determine the ways of actualization of emotions directly related to a person and the choice of linguistic and non-linguistic means of their implementation.

## 2. Theoretical Framework

In modern language studies, there are many changes and innovations, and at the same time, the process of researching and modernizing already-known areas continues. In linguistics, research is being conducted using new methods based on other principles due to the transformation of the main categories of the already familiar aspects and their semantic changes. The reason for this is that language, and its units have become a part of corpus science and the cognitive system. Mankind acquires knowledge through language, receives various information, processes it, understands the laws of life, compares and remembers the necessary data, and forms its own unique models. The direct participation of language in these processes brings to light special or universal images about the world from the deep layers of human consciousness and memory. All this becomes a source of formation and representation of the image of the world, turning individual events in the human mind into a common good through a collective imagination. Even if the image of the world is perceived in different ways and its results are described and explained by representatives of the same language in different ways, there is a certain system for determining its main features and characteristics (Urishevna, 2019). The image of the world is reflected in concepts. In linguistics, the concept, in contrast to a word, has a more complicated structure. The content of the concept is divided into linguistic meaning and cultural sense. Until today, a number of scholars have researched the concepts in linguistics (Qodiralievich, 2020; Tukhtasinova, 2022). Despite much research on the concept, there are still gaps in its

application and understanding in widespread traditional practice. Further advancement of cognitive linguistics demands new competencies from scholars, setting tasks according to modern requirements, researching with new methods, and raising the level of linguistic personality. The change of such paradigms depends on reconsideration and a new understanding of many concepts. The cognitive-linguistic foundations of these paradigmatic changes are often systematized and used in practice through collected materials and theoretical developments. From this point of view, we will continue our research based on the definition given to the concept in the Glossary of Cognitive Terms (Kereviciene, 2009),

a unit of cognitive experience; a way people have of abstracting over their experiences in the world. The core meaning of a word; the set of entities or events in the real world which a word is understood to refer to. (p. 5)

In order for the units of any language to have a conceptual meaning, they should be used in close connection with the traditions, religion, and culture of that nation and reach the national-cultural level. It is impossible to imagine culture, history, and tradition without color. In linguistics, the collection and study of colors, which is called colorative vocabulary, is carried out in connection with the everyday culture of that nation. There are a lot of names of colors that are closely intertwined with a national language and culture and provide cognitive explanations. Aitkazy (2011) compared the symbolism of colors in the Kazakh, English, and Chinese cultures. He highlighted that symbols related to the concept of colors and traditions, customs, and beliefs of the people are the basis of spiritual culture. Moreover, there are several works that took emotional, expressive vocabulary as the first object of their scientific research in linguistics (Jabbarova, 2020; Siroka, 2013; Ulugbek, 2021).

The use of color is a potent means of expressing emotions that are universally understood across different cultures. This connection between color and emotion is evident in language, as highlighted by a study conducted by Jonauskaitė et al. (2020). Color is often employed as a symbolic representation of emotions in metaphorical language, as

exemplified by common English expressions such as “feeling blue” or “green with envy”. As it is natural for every person to see and perceive colors, even though these colors as a lexical-semantic group of adjectives, they do not have many main figures in the vocabulary of a language and their meanings differ in a wide range of applications. However, different cultures have different meanings of color terms. For example, the color “blue” is designated by several terms in some languages. For example, the two main terms for “blue” in Russian are actually (*dark*) *blue* and a *shade of light blue*. There are 12 primary colors in Turkish, starting with “blue”, and the color “blue” is considered to be different lexemes: “*lacrivert*” (*dark blue*) and “*mavi*” (*light blue*); Greek dictionaries are known to have specific lexemes including *blue* and *cyan*. The semantics of the color “blue” in Turkic languages and the lexical-semantic correspondences in the Kazakh language are shown on the basis of dictionaries and literature materials. In the work of Abzhaparova and Shirobokova (2020), the ancient Turks believed that the [blue] sky was the same as *God*, so the word “*kök*” was used in the sense of “*heavenly power*” and “*Creator*”. The conclusion to be drawn from this is that the color “blue” is indisputably popular among the Turkic-speaking peoples and is one of the colors that represent the national culture and national worldview through its cognitive nature.

In the Kazakh linguistic and cultural knowledge, the semantic field of the “blue” color is “*Blue Wolf*” [*Kök Böri*], “*Blue God*” [*Kök Tangiri*], and it is true that all the great forces that eat away at the human race belong to this blue color (Zharkynbekova, 2004). Among the colors, “blue” was able to use many emotional and expressive language units by depicting the antonymous relationship of earth and sky with the concepts of ocean, sea, lake, and river in the sky and water space. For example, “*What was asked from the [blue] sky was found on the earth*” [*Kökten surağanı jerden tabıldı*], “*The earth did not fit into the sky*” [*Jer kökke süğizbadi*], “*Traveled around the earth and the sky*” [*Jer kökti sharladı*] and many others. However, in Kazakh cultural knowledge, the color “blue” is considered sacred by all Turkic people as a symbol of peace, freedom, and liberty. It is worth noting that

“blue” can be used as a sign of one’s emotions and spiritual culture in symbolic images.

### 3. Methodology

#### 3.1. Corpus

We reviewed and analyzed the articles of scholars who have extensively studied the semantic meaning of color names in both domestic and foreign linguistics. Qaidar (1992) was the first who made a general overview of types and colors in Kazakh language. Zharkynbekova (2004) examined the linguistic conceptualization of colors in the Kazakh language. Abzhaparova and Shirobokova (2020) studied the semantics of the color blue in the Kazakh and Altaic languages. We also reviewed research articles that focused on the linguistic expression of human emotions. Arutyunova (1999) studied the meaning of emotional language units and the connection between a language and the human world. The work of Imanalieva (2011) focused on the emotional structure in the Kazakh language, and Jabbarova (2020) raised the issue of updating emotionality and expressiveness in phraseological units.

#### 3.2. Procedure

The method of component analysis was used in this research article. The method of component analysis in linguistics was developed by linguist Yartseva (1990), who studied and proposed the rules of use in vocabulary, grammar, and semantics. This research method was later used by scholars to study the semantics of emotional vocabulary related to color (Mukhamadiarova et al., 2020; Rakymzhan et al., 2022). The method of component analysis provides a full opportunity to study the aspect of linguistic units in order to reveal the full meaning of emotional, expressive vocabulary related to color. In addition, methods of a synchronic description, analysis, and collection of scientific theoretical, philosophical, psychological, and methodological literature related to the research topic, cognitive and linguistic cultural, linguistic psychological analysis, narrative, and associative comparison methods were used.

### 4. Results

Emotional factors in the discourse of the speaker contribute to the understanding of

human behavior and inner thoughts and intuitions. Depending on the color “blue”, emotions can be expressed verbally or non-verbally in describing the mood and feelings of a person. The purpose and components of the communicative situation describe not only the content of speech acts but also the optimal forms of expression of inner thoughts. Language is the main and most effective means of communication. As the results of the discourse research on the color “blue” show, from a lexical point of view, these are curse words that often mean anger. Syntactically, the emotion of anger conveyed by the color “blue” is conveyed by inverted constructions, repetitions, and ellipsis. Intonation plays a special role in conveying the emotional state conveyed by the studied “blue” color. When expressing emotions, all components of speech intonation are involved: the strength of a person’s voice increases, its pitch and timbre change significantly, and the speed of speech increases or slows down sharply. The feelings of anger or happiness conveyed by the color “blue” can be actualized by a combination of lexical, grammatical, and prosodic tools used simultaneously, as well as by the dominant use of any of these groups of tools. However, in the case of certain speech acts, non-verbal means of communication are also used to achieve the desired effect. In this regard, the study of emotion expression processes is always based on linguistic and non-linguistic means and, first of all, on gestures and facial expressions, which are included in the paralinguistic sphere of communication. It is true that in the study of the phenomenon of emotion in the framework of linguistics, as a result of not fully understanding the meaning of the emotional sphere of speech, the opinions of scientists about emotion are biased. For example, Zvegintsev (1967) considers that the meaning of words that cause emotion is not among the words that cause the meaning of a word, and therefore it is not a research object of semasiology but of stylistics. Emotion shows not only the mood of a person but also his purpose and intelligence. The emotional level of people is determined not only by birth characteristics but also by social conditions. For example, the environment where a person grew up, a certain historical period, customs and traditions characteristic of a certain people and etc. (Imanaliyeva, 2011). The main emotional states experienced by a person are



reflected by the state of human affect and feelings caused by life events. The emergence of emotions and feelings can be caused by real or imaginary situations of an ideological nature through the process caused by the needs of life (Leontyev, 1984).

It is impossible to comprehensively describe emotion from the point of view of one or another language level because it is a complex phenomenon; therefore, it is necessary to implement an integrated approach in the study of linguistic tools related to speech with emotional coloring in linguistics, paralinguistics, discursive analysis, and gender aspect. The scientific novelty of the research lies in the experimental study of the phenomenon of emotion at the level of discourse in the vocabularies represented by the color “blue”. The level of discourse allows considering as much as possible the manifestation and relevance of the emotion of anger and the emotional words expressing different behaviors of the “blue” color. The experimental perspective of considering the whole range of problems allowed us to develop and test a specific methodology for analyzing linguistic and non-linguistic means of expressing the speaker’s “blue” emotion in evaluative discourse. For example, “*kök ayil*”, “*kök doly*” (*hot-tempered, angry*), “*kökbet*” (*full woman*), “*kökdaul*”, “*kökjendet*”, *kökperi* (*very angry*), “*a white dog came in his mouth, a blue dog came out*” (*hot-tempered*) and others.

Black, gray, blue, and red colors can also be used to convey vocabulary related to the mental state of “anger”. For example: *graying* [*surlanu*], *turning blue* [*kökbetenu*], *blue eyes* [*kökayıl*], *red throat* [*qızıl kengirdek bolu*], etc. (Tuyte, 2013).

The word “blue” has various emotional and expressive meanings when it appears in regular phrases. For example: [*kok auyz*] *blue mouth*, [*kok aiyl*] *blue belt*, [*kokke syimau*] *do not fit into the blue*, [*kok tiregen*] *blue support*, [*kok eles*] *blue mirage*, [*kok ezu*] *blue lips*, [*tobesi kokke eki eki zhetpeu*] *head not reaching two centimeters to the sky*, [*zheti qat kok*] *seven layers of blue sky*, [*kok myi*] *blue brain*, [*tamagy toq, koilegi kok*] “*full throat, blue shirt*”, [*kok etikti kezikpei, kon etikini mensinbei*] “*do not meet the ‘blue’ boots, do not despise the obedient boots*”, [*aqty-kokti sypyr*] *blue-and-white sweep*, [*kok mylzhyng*]

*blue talkative*, [*shegir koz*] *blue-eyed*, [*koktei shiru*] *blue rot*, [*koktei solu*] *blue wither*, [*kok baqa*] *blue frog*, [*kok shandyr*] *blue tentacle*, [*kok et*] *blue flesh*, [*kogerip-sazaru*] *bruise*, [*kok bet*] *blue face*, [*kok kokirtip, zher titiretu*] *blue sky and earth shaking*, [*kok balshyq*] *blue slough*, [*kok orim*] *blue braid*, [*kok shybyq*] *blue spike* and etc. The word “ayil” in these phrases means a flat belt that wraps around the liver and hay of cattle so that the heifer does not stray, “Ailyn jimady” means that “he didn’t even think about it, he didn’t hesitate” (Zhanuzakov, 2008, p. 27). But the word “ayil” means “fear” in the Mongolian language. Therefore, the word “ayil” is a common word for the Turko-Mongolian languages. We understand that it is Turkic, which means not to be afraid. In general, scientists make different assumptions about this (Smagulova, 2020). There is no doubt that the phraseological phrase “Kok ayil” is used to express the angry feelings of a person who is very angry. “Permanent expressions are used in the denotative and connotative sense of the language units that mark the emotional stylistic tones such as uplifting, upset, suffering, and sarcasm” (Koyanbekova, 2008, p. 21).

The relation of the word “blue” to a woman can be explained by her physiological state. Therefore, although the words [*qaharlanu*] “anger” and [*doldanu*] “very angry” are synonyms, their stylistic function in the sentence is different (Tuyte, 2013). Here, it is taken as an example that language units such as ‘*kok doli*’, ‘*kok bet*’, ‘*kok ayil*’, ‘*kokbet*’, ‘*kok*’, and ‘*doldanu*’ in phraseological phrases are spoken in relation to a woman.

It should be noted that the word “blue” is used in regular phrases to express human joy and feelings, such as [*tobesi kokke eki eki zhetpeu*] *head not reaching two centimeters to the sky*, [*zheti qat kok*] *seven layers of blue sky*, and “*He reached the blue sky. First, he argued with the sky*” (The poet is speaking in the sense of true respect, honor, and virtue). *Comrades, this revengeful death is poison to the heart. “A bunch!” “A bunch!” “Let the voice of the enemy die down, let the red flag planted by Lenin reach the blue sky (S.S.)”* (Kenesbaev, 1977, p. 268).

“*Light up the blue sky like a fire.*”  
*A blue storm scattered the lake of the moon in the blue sky,*

*The swan that was hit by the bullet made the bird cry” (Zhansugirov, 1960, p. 161).*

The syncretic nature of the cognitive nature of the color “blue” can be explained as follows: the emotion of anger conveyed by the word blue is externalized through elements of emotional state and evaluation. When the emotions in the discourse about the color “blue” have a contextual realization, the expression of anger or happiness is based on two systems: linguistic and non-linguistic. In addition, here, it is necessary to take into account the influence of pragmatic (goal setting), socio-cultural (gender), and extralinguistic (communication situation, plot) factors that determine the choice of certain means of actualizing emotional meaning.

## 5. Discussion

*“[Kok it] Blue dog (tobet) is pronounced in the meaning of Ozbyr. A lot is not a lot, but a lot is different. Justice and mercy are a lot of food, wherever you see it, you are a dog! - You will be covered, you will be robbed, and you will be earth!” (M. A.)” (Zhanuzakov, 2008, p. 268).*

In this text, the meaning of the word “blue”, which is involved in the expression of the emotion of anger, is used to describe a person who has no morals and is used to express angry feelings.

*“Look at that!” Look at this guy who is about to hit! This is Kodar’s relative. He is old. He is Borsak. Jeksen! ... What’s wrong with that, help him as a ‘blue dog’ (Abay). Maibasara also followed him, saying: “Oh, dried up blue dog”, and he was shouting with a whip. Kodar stood up and growled. - Hey, if I’m a blue dog, how many of you?! – said (Auezov, 2004, p. 62). It is true that the phrases “blue dog” and “blue tobet” in the text are caused by negative emotions that are widespread in use by the Kazakh people. Blue is angry, stubborn, cunning, and stubborn. For example, *blue belt, blue face, blue storm, blue enemy, blue shrew, blue wolf, blue horn (who does not like other people), blue fang (a person with a reputation that no one can face), blue tuber, blue smallpox - the names of a disease, etc.* (Qaidar et al., 1992, p. 33).*

*His beard has grown strangely long now. His bones were hardened, ‘blue’ veins were visible, and he was covered with blood. He turned his face, which was white and gray with blood, to the four directions, to his grandfather, and listened intently. His eyes are red and filled with tears. ‘Blue’ veins are visible on the hungry face (Auezov, 2004, p. 64). Here, it is not difficult to see that the expression of human anger is also described in the form of facial expressions and gestures.*

Language is a special communication tool that expresses emotional state. However, when expressing an emotional state, a person uses non-verbal methods: facial expressions and gestures to show his intuition and experience, expressing various feelings. When conveying certain emotions, for example, irritation, anger, and other emotions, intonation, voice strength, speech rate, eyebrow and lip movements, facial expressions, and many others play an important role. At the same time, non-verbal means are an additional source of information when differentiating the ways of expressing emotions in a literary text; they help to explain his actions and clarify the meaning of the specific emotional state expressed. It was also shown that the nature and expressiveness of a person’s emotional experience in a certain situation depend on how other people nearby experience them. This means that emotional states can be transmitted from person to person and suggests that in humans, unlike animals, the quality of the transmission of emotional experience depends on the personal relationship with the empathizer.

*“Around the world is quiet,  
The ‘blue’ sea laughed like a girl.  
A fisherman is just a guy  
laughs: “Do not be afraid” (Ongarsynova, 2015, p. 61).*

The phenomena and life conditions represented by the “blue” color in Kazakh cultural knowledge are undoubtedly rich in linguistic usage, a part of the national mentality as an invariable means of conveying inner thoughts.

Expressions of positive and negative emotions are often used in words of thanks and curses. For example, *Kok karine uzhyra!* [in Kazakh] It is a curse word that means “*Let the wrath of the God of Heaven come; face the wrath of*

God". *The 'blue' has blown! 'Blue' kicks! - God struck! God shot! "May God's wrath be upon you"* are words full of anger and protest, which are often used in the folk lexicon to convey negative emotions. *"Okay, I put it, your eyelids have fallen. You are an idiot, you can't handle a joke, you get angry and humiliated, - said Esenbek (M. I.) Oh, you idiot [Kok soqqan]! Why are you beating your sister-in-law? - said Kair (S. Ad.)"* (Kenesbaev, 1977, p. 270).

*"Let's go like heaven! [Koktei keteiin]"* - it is not difficult to notice that the word "curse" in the sense of *"I will die young if I do this"* is linguistic information that informs about people's life, worldview, and life experience.

*As pale as the blue grass [koktei solghir]! It's like heaven without bruises! [Kogermei koktei sol] More than a fight! Pale as the sky! Be a blue tuber! [Koktuinek bolghir] Go blue smallpox! [Kok sheshek bolghir].* Cursed words are known to the general public and are used in household relations as an everyday lexicon and express the inner excitement, mood, and anger of a person within the framework of spoken language. On the one hand, the emotional tone of phraseological phrases always gives a special expressive tone to the speaker's language. Aitbaev (2007) discussed the emotional significance of phraseological units.

In any language, phraseological units are used figuratively. Any of them has a strong function of expression and representation. Similar to some individual words, regular expressions have a lot of emotional and expressive coloring. Mostly this difference prevails. That is, most of the phraseological units have a special image and expressive function. Phraseological units, which already have an expressive emotional color, are artistically used and express the speaker's point of view about humanity and phenomena. Expressive regular phrases have a special effect on feelings (p. 388).

In the Kazakh language, there are many words in the group of words of gratitude and blessing associated with the color blue, which are a sign of a person's emotional state of mind. For example, *"May you grow blue", "May your basket grow blue, may your blanket grow*

*longer!"*, *"Grow green like a blue lawn!"*, *"Sprout and multiply!"*, *"May the ceiling reach the sky!"* and so on. When big people wish and make wishes with sincere intentions, they shower blessings and good wishes in this way. Here, the word "Kosegen" is a very important word of blessing for a grateful Kazakh. Through emotion, a person conveys his true inner feelings that describe his mind and psyche about the world. Emotion is a commonly known form of communication. Without emotions, it is impossible to perceive the world around us. Emotions are a part of our inner and outer lives: we are offended, admired, hated, and adored. When a person experiences an emotional feeling, he does not understand in what language and in what way to express it, but under the influence of a special internal wave, it means that he has a basic knowledge of expressing his emotions: internal and external experiences at the level of his mind. It is known that the mirror of emotion is language, facial expressions, and gestures.

"Language is a tool of feeling" (Maslova, 2012, p. 296). According to Shakhovskiy (2012), when expressing emotional feelings, a person uses his native language to express emotions actively under the influence of objective reality. Thus, language is a means of expressing emotions, and human emotions themselves are a form of representation of a person's relationship with the world. The emotional zone, which describes the psychological state of a person, together with the intellect, forms the whole personality core of a person. A person's feelings, what makes him happy and what hurts him, sometimes betraying him, sometimes masking his true nature, are all signs of an emotional-expressive state of mind (Rubinstein, 1993).

It is known that the emotional language units in the literary text form a special relationship that depends on the specific and emotional conditions of communication. Through emotional-expressive vocabulary in the language of the character in work, you can understand the psyche of that person and his inner state, it helps to reveal and understand the human aspect of the person's personality. The function and semantics of the emotional vocabulary in the literary text allow us to present a modern classification of situations in



everyday communication where the emotional vocabulary is used, as well as to determine the current trends of its use in the literary work (Ananthram et al., 2023).

We will not be mistaken if we say that the expressive function of colors in conveying human emotions is one of the special topics that scientists have been paying attention to recently. No matter the name of the species in our language, it is linguistic information that informs about people's life, world view, and life experience. This is because species-color names have a special character in intercultural communication, and as the main aspect of knowing the national culture, studying the expressive function of colors makes it possible to recognize the person who forms that culture. The results of research in this direction allow for determining the problems in the fields of critical linguistics, such as ethnolinguistics, cognitive linguistics, ethnopsychology, linguo-cognitive psychology, and linguocultural studies.

To sum up our thoughts, the emotionally expressive nature of the color "blue" in Kazakh linguistics is considered to be the main indicator of determining the language culture, a conceptual sign of recognition of the global image of the human mind. We have seen that proverbs, fixed phrases, and metaphors are indispensable language units for conveying emotions, among other decorative tools. In addition, the inner emotions of a person described by the word "blue" in literary texts and poetry are a special means of emotional meaning, which increases the expressive effect of language and gives national color. The expressive coloring of the word "blue" is often found in heroic songs, artistic texts, blessings, curses, and words of thanks. We proved that the expressive side of the "blue" color has a conceptual meaning that expresses the Kazakh nation's own mentality, psychology, and national values through language. When we differentiate the psychophysiological and linguistic bases of female and male language in conveying the emotion of anger expressed by the word "blue", the meaning of the gender characteristics of the Kazakh people as a whole is revealed.

In accordance with the purpose of our research, the cognitive nature of the concept of "blue", which reveals the linguistic image of the universe, was revealed, and the emotional

content of its use among the people was studied. Connotative meanings of language units that reveal human feelings and emotions conveyed by the emotional shade of the "blue" color were considered for the first time in the context of psycholinguistics.

It is true that the emotionality and emotional capabilities of phraseological units related to the color "blue" in the Kazakh language often strengthen their impact on the associated words, as well as give them expressive power. We have been able to demonstrate with specific examples that the regular phrases expressed by the color "blue" are often used when a person expresses emotions of anger, resentment, and curse. The defining characteristic of the emotional state conveyed by the "blue" color is its integrity and strong and exclusive impact on other states and reactions.

We hope that this research will be useful to future scholars who want to study the semantic features of color in emotional and expressive words. Insights gained from this study which focused on the Kazakh language, may open up new opportunities for other languages. Future research could delve more into the study of blue color in other Turkic languages and extend our work.

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