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The Cultural Spectrum of Colors: Exploring Kazakh, Korean and English Color Concepts

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Abstract Colors, being unique conductors of human existence, overcome all known boundaries of language and culture, indicating the deep meaning of human existence. In this article, the center of our research was the semantic field of color concepts in the Kazakh, Korean and English languages, showing the complex interactions between colors and different cultures that shape our world. This study of the color concept in languages of different structures reveals the enormous influence of language and culture on color perception and its expression. The corpus and interviews were used for data analysis. The Kazakh language is imbued with a unique vocabulary of color symbols, reflecting the connection of nomads with nature and the environment. Close to it, the Korean culture indicates a harmonious coexistence of color categories, expressing these ideals. The English mentality and standards of life show more conservative color terms with different connotations. Cross-cultural relations show how much color concepts are built into culture and language, and understanding this phenomenon reduces the risk of misinterpretation. In conclusion, it should be noted that the study of color concepts in Kazakh, Korean, and English languages serves as evidence of the complex interaction of culture, language, and perception.

Keywords: *Intercultural communication, Cultural influence, Color semantics, Kazakh culture, Korean culture*

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1. Introduction

Colours are universal; they make their way through the prism of human existence, erasing linguistic boundaries and cultural differences, representing not just visual phenomena but complex carriers of meaning, symbolism, and emotion (Conway et al., 2022). Within the realm of intercultural communication, the study of color concepts offers a profound lens through which to explore the interconnectedness of language, culture, and human experience (Boyko, 2020). This article embarks on a captivating journey into the semantic field of color concepts within the Kazakh, Korean, and English languages, unveiling the intricate interplay between colors and

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the diverse cultures that shape our world. The significance of color extends far beyond aesthetics and artistry; it is deeply rooted in the essence of human expression (French et al., 2020). Colors act as silent messengers, carrying cultural narratives, historical legacies, and emotional nuances that often speak louder than words (Lakoff & Johnson, 2009). As the world becomes increasingly interconnected, fostering effective intercultural communication is paramount (Guo, 2019). To achieve this, one must grasp not only the words spoken but also the underlying tapestry of cultural connotations woven into these words, especially when it comes to something as universally impactful as color. In this paper, we embark on an illuminating journey through the linguistic and cultural landscapes of Kazakh, Korean, and English. These languages offer unique perspectives on how color concepts are categorized, perceived, and embedded in their respective cultural contexts. Each language reflects a particular prism through which the world is seen, shaped by historical, geographical, and social factors that have influenced its development. Each language reflects a distinct prism through which the world is seen, shaped by the historical, geographical, and societal factors that have influenced its development.

Kazakh, the language of the nomads in Central Asia, is closely associated with the boundless landscapes of the region (Olcott, 1981). According to Kaskatayeva et al. (2022), color is not just a visual property but rather an echo of the lifestyle that has been established by the nomads. The steppes, with endless blue skies that stretch to eternity and unspoiled white snow, are a homeland and inspiration; thus, the Kazakh language is bathed in a unique color lexicon reflecting the deep connection of the nomads with nature and their environment (Pansat & Khalikova, 2023). In contrast, the Korean language introduced us to the world of harmony and balance (Kim & Moon, 1998). Korean culture emphasizes a strong emphasis on authenticity, and the pursuit of balance extends to color (Eastwood, 2021). The color concepts in the Korean language are related to unity and purity ideas, as posited by Johansson et al. (2020). The term “hansaek” reflects a Korean quest for perfect color harmony. It expresses not only aesthetics limited to the fine arts and design but also an expression of appreciation for the cultural recognition of balance and unity in general (Chijiwa, 1987). English, as a representative of a wide linguistic range, has its own set of complexities and nuances in the category of language. Being a place of contact with different cultures and views leads to a relatively standardized set of basic color terms. However, the cultural connotations associated with these terms can vary significantly. For effective intercultural communication, it is important to understand the different interpretations of colors in English, as in different linguacultures color can evoke contrasting emotions and associations (Hasan et al., 2011).

The objective of this research is to investigate the evolution of color combinations in Kazakh, Korean, and English involving the basic colors of black, white, blue, yellow, green, and red. By exploring linguistic features associated with these colors, this research aims to enhance our knowledge of intricacies and commonalities in color perception, which could be captured through meanings (denotation and connotation) as well as different types of semantic relations (paradigmatic and syntactic) about color terms in English; later contrasted with those meanings in Kazakh and Korean plus their usage through results obtained from such a comparative analysis integrated with interviews—thus underscoring the impact that language and culture have on color associations and consequently on intercultural communication.

2. Theoretical Framework

As one aspect of intercultural communication, the domain of color concepts is quite complex and subtle, and it has been dealt with in relation to language, culture, or cognition. In fact, the way we categorize and conceptualize color terminology is strongly influenced by cultural factors. Diverse cultures typically have very different ways of naming colors and interpreting them. In addition, cultural symbolism, traditions, and worldview have a great influence on the perception of meanings that provide colors across different cultures. The cognitive processes that underlie psychological associations with color terms further muddy this landscape, as someone from one cultural group is more likely to be emotionally or psychologically affected by a specific color compared to those of another. This complex combination of determinants makes a great impact on our perception and communication, in multi-cultural terms, it is also the main reason that we need to understand color semantics, which helps us build an effective way for cross-cultural human interaction.

2.1. Culturally-Specific Linguistic Categorization and Conceptualization of Color Terms

Culture significantly influences how individuals perceive and interpret colors (Adams & Osgood, 1973). It acts as a filter, giving colors cultural meanings, symbolism, and associations (Madden et al., 2000). Such cultural influences are particularly evident in cross-cultural communication, as interpretations of color can vary significantly between different cultures (Gudykunst & Kim, 1984). According to Pishghadam and Shayesteh (2017), culture influences the perception of color symbolism and the emotions they evoke. For example, in Western countries, red is associated with strong emotions such as love, anger, or danger (Humphrey, 2019), while white symbolizes innocence, purity, calmness, and light (Scherer & Ekman, 1982). In Eastern culture, the same red color symbolizes good luck and joy (Zhou & Taylor, 2019). It should be noted that color symbolism is used in traditional rituals and ceremonies of almost all countries and peoples of the world (Scherer & Ekman, 1982). We often find the use of red in Asian cultures, in the associative connotation of joy and good luck, and in folk festivals and wedding ceremonies (Zhou & Taylor, 2019). The next analog of this difference in color designations in languages and cultures with different structures can be exemplified by the use of associations of the color black. In the culture of many Western countries, black symbolizes death and mourning (Humphrey, 2019), but in many Asian cultures, this color is associated with fertility and the beginning of life (Madden et al., 2000).

2.2. The Influence of Symbolism in Culture, Traditions, and Worldviews on Color Semantics

Language is a means of conveying and perceiving the world, and color symbols and color hues are no exception (Berlin & Kay, 1991). Color-description words reflect the experience of a people, as well as its culture and history of development. The multifaceted relationship between language and color is based on the study of the semantic field of color concepts. The basic color terms are not arbitrary but rather linguistic categories that arise from a combination of perceptual and cultural meanings (Berlin & Kay, 1991). This interweaving of factors (perceptual and cultural) leads to the emergence of unique color lexicons in different languages. For example, the Russian language distinguishes between “goluboy” for light blue and “siniy” for dark blue, but in English, one term, “blue”, is used for both shades (Winawer et al., 2007). It follows that color perception can show a difference in color shades, which reflects the influence of language on the cognitive concept of color.

The difference between the studies on color is how color terms are associated with different semantic concepts in different cultures. For example, blue is often highly valued and associated with high quality, while red is associated with love. However, the associations of colors such as yellow may differ, as some cultures associate it with expensiveness, while others associate it with separation.

2.3. Cognitive Processes Underlying the Psychological Associations of Color Terms

According to research, color can influence our emotions, cognition, and behavior through innate and learned mechanisms. The basis here is associative learning, where colors become associated with certain experiences, emotions, or concepts over time. For example, in some cultures, green may be associated with wealth or envy, while in others, it represents nature and tranquility (Guo, 2019). These learned associations are reinforced by experience, resulting in colors associated with positive or negative events evoking similar emotional responses. An extreme case would be associating the color green with a traumatic event, leading to anxiety whenever that color is perceived. Beyond learned associations, evidence suggests that some color-cognition links may be innate or universal. For example, the universal meanings of traffic light colors -red for stop, yellow for caution, attention, and green for go- indicate innate cognitive connections (Adams & Osgood, 1973). Accordingly, research shows cross-cultural similarities in the associations between brightness and positivity and red and aggression (Boyko, 2020). Research in cognitive psychology suggests that color associations arise through associative memory, whereby the perception of a color activates related concepts, emotions, and sensory experiences stored in memory. It is the totality of association effects that causes emotional coloring. In addition to the above, we note that the psychological meaning and cognitive impact of color terms is a complex interaction of learned associations, cultural influences, and deeper neural connections. Awareness of these factors is the key to using color associations in any area of human activity (Gudykunst & Kim, 1984).

2.4. The Impact of Color Semantics on Cross-Cultural Communication and Perception

This study of color concepts in intercultural communication is conducted on the basis of three languages: Kazakh, Korean, and English. These languages were chosen because of the rich palette of color conceptualization, while each of them has its own unique cultural code and linguohistory.

Kazakh is a Turkic language; its use falls in the large country of Kazakhstan, where it is official. Color concepts in the Teno language are intertwined with the way of life of the people living here, that is the nomadic way. That is why color terms often evoke vivid images of vast steppes, mountains, sky, and lakes, defining the Kazakh landscape. The connection between language, color, and nature gives a valuable understanding of the connection of the environment with nature.

Korean is mainly used in the Korean Peninsula, which is spoken mainly in Korea, and due to the highly developed infrastructure and technology, there is a growing interest in studying this language and understanding the culture and way of life. It is also worth noting the unique classification of colors in the Korean language. Compared to English and Kazakh, which differentiate between “blue” and “green,” Korean uses the term “파랑” (parang) to encompass both colors. Additionally, the concept of “한색” (hansaek) has a special meaning in Korean culture, representing the ideal and pure color. This unique approach to color reflects the Korean aesthetic, which prioritizes harmony and balance in the use of color, influencing art, design, and even everyday communication.

As one of the world’s most widely spoken languages, English offers its own complexities in color terminology and perception. While English has a relatively standard set of basic color terms, the cultural and emotional associations attached to these terms can vary widely. For instance, “red” can symbolize passion or danger, while “green” may signify environmental consciousness. Understanding these cultural nuances is crucial when navigating intercultural communication in English.

3. Methodology

3.1. Participants

The participants of the study (interviewees) were 175 individuals (75 males and 100 females) with the age range of 19-45 (50 Koreans, 50 English, 50 Kazakhs, and 25 Americans). They were from different educational backgrounds and levels.

3.2. Corpus

This study, which focused on understanding the semantic field of red, black, white, yellow, green, and blue colors, was inspired by Jabbarova (2020), Qaidar (1992), Sun-Hee (2000), and Johansson et al. (2020).

We examined scholarly articles that extensively explored the semantic meanings of color names in both domestic and international linguistics. In Kazakh linguistics, Qaidar (1992) was the first to provide a comprehensive overview of types and colors in the Kazakh language. Later, we highlighted the studies conducted by Zharkynbekova (2004), where she examined the concept of linguistic color in the Kazakh language in more depth. We also considered studies of color perception by human emotions. According to Arutyunova (1999), language and human experience are closely related when considering it through emotions and language units. Scholars such as Imanalieva (2011), who paid attention to the emotional structure of the Kazakh language, and Jabbarova (2020), who studied the modernization of emotionality and expressiveness in phraseological units, showed the vastness of the study of color symbolism. Also, dictionaries (i.e., Cambridge University Press & Assessment (2022); Kasatkina et al. (2020); Kenesbaev (2007); Kenesbaev (1977); Nikolsky & Hu (1976); Publishing House of Educational Literature in Foreign Languages (2006); The Oxford University Press (2011); Zhanuzakov et al. (2006)), language materials (Berlin & Kay, 1991; Goethe, 1996; Johnson, 2019), literary works (Kashkari, 1997; Nikitina, 1982) and phraseological units (Akhmetzhanova et al., 2000; Ayto, 2020) in three selected languages became our main corpus for comparing color symbols.

To compare cultural assessments of color associations, we used structured interviews with representatives of different countries. This method gave us a more open spectrum of understanding of color symbolism and emotional expression under the influence of culture and traditions. Participants, hailing from various countries such as Kazakhstan, Korea, the USA, and the UK, were asked to respond via a Google Doc. This diverse sampling aimed to capture a wide range of cultural perspectives and insights, enabling a comprehensive analysis of how different cultures categorize and conceptualize these colors. They were allowed to mention more than one emotional response for each color:

- What is the symbolism of the red color in your culture?
- What is the symbolism of the blue color in your culture? What is this color associated with?
- What associations does the green color evoke in you?
- How is the yellow color perceived in your culture?
- What symbol does the black color have in your culture?
- What associations does the white color evoke in your culture?

In addition, they were given questions on associative and emotional connotations through colors of the words death, pure, power, beauty, etc.

3.3. Procedure

The data collection and analysis were carried out in stages. The primary task was to collect material from dictionaries, language materials, literary works, and phraseological units in the three selected languages. To achieve a comprehensive and balanced analysis, we established specific criteria to guide the selection of sentences and examples for the study. These criteria ensured that the analysis encompassed a wide range of meanings and contexts associated with the colors under examination. The criteria for selecting sentences included relevance to the colors, varied contextual usage, inclusion of idiomatic expressions and phrases, and equal representation in Kazakh, Korean, and English sentences. Importantly, this selection aimed to cover a diverse range of linguistic styles and cultural associations while capturing the complexity of idiomatic use.

The comparative analysis was carried out according to the criteria that allowed for a systematic analysis of the aspects of color (denotative, connotative, paradigmatic, and syntagmatic). These criteria were developed for an extensive study of the meanings and concepts of color. Thus, this analysis was aimed at identifying the differences and similarities in the denotative, connotative, paradigmatic, and syntagmatic aspects of color, as well as understanding and applying their meanings in different languages. During the data collection, a clear definition of the main concepts of the language was given, such as connotation, denotation, syntagmatics, and pragmatics. This provided the necessary basis for the analysis and interpretation of results. The next stage of data analysis was an interview, where we asked questions about the symbolism of a particular color in their culture, what a given color is associated with, and questions concerning the psycho-emotional perception of color.

4. Results

4.1. Implications for Intercultural Communication

Intercultural relations are often influenced by the semantic field of color concepts, which in turn have differences in the interpretation of color, influenced by historical factors and the heritage of a particular language. Due to this, an incorrect meaning appears when translating certain expressions of color associations from one language to another. However, understanding the differences and similarities of color expressions is currently the most necessary factor in studying the language aspect, as it contributes to improving intercultural relations and communication.

In this article, we presented a broader study of the semantic field of color concepts in the Kazakh, Korean, and English languages. We also paid attention to linguistic features, cultural associations, and their influence on intercultural communication, using color symbolism as an example. We are confident that our research will contribute to the understanding of intercommunication, and cultural exchange through the study of color concepts. It seems that the simplest and most common object of sensory perception carries important cultural and historical connotations of a particular nation.

The following sections will provide a detailed analysis of the unique color lexicon and cultural connotations in each language, allowing for a deeper understanding of the impact of color concepts on intercultural interaction and shared experience.

4.1.1. Kazakh Language: A Nomadic Palette

The Kazakh language reflects a deep connection between color perception and the nomadic way of life of these people (Wierzbicka, 2006). Color vocabulary in the Kazakh language is not only rooted in linguistic categorization but is also closely linked to the region's vast and diverse landscapes, lifestyles, and cultural code.

Kók (көк) - Blue

In Kazakh, "көк" (kók) represents the color blue. However, its significance goes beyond the mere hue. "Kók" evokes associations with the boundless blue skies that stretch over the Kazakh steppes (Mustoyapova, 2023). It embodies the idea of open space, freedom, and the nomadic way of life, where the horizon seems endless. This connection between "kók" and the sky underscores the deep reverence for nature and the environment in Kazakh culture. In the Kazakh language, there is an expression "Aspanyn kók bolsyn!, Kók aspannyn astynda", which means to be under the bright sky (Pansat & Khalikova, 2023).

Aq (ақ) - White

"Ақ" (aq) in Kazakh refers to the color white, which symbolizes purity and simplicity (Min et al., 2019). White holds cultural significance in many aspects of Kazakh life, from traditional yurts (known as "Kazakh") to the attire worn during special occasions. It represents the nomadic people's affinity with the pristine snow that blankets their land during the harsh winters. There are a lot of Kazakh expressions with words (aq): "Aqsaule" (woman's name) means white gleam, Aq zhurek – means "Pure heart" and describes a person with pure, sincere intentions and kindness (Akhmetzhanova, 2000).

Zhasyl (жасыл) - Green

"Жасыл" (Zhasyl) is the term for green in Kazakh. It carries connotations of life, fertility, and the lush pastures that sustain Kazakh nomads' livestock. Green is an integral part of the pastoral lifestyle, symbolizing sustenance and prosperity, and also symbolizes the new and the young. Here are some examples of the color green in Kazakh (zhasyl). Жазда дала жасыл кілемдей болып жайкалады (Zhazda dala zhasyl kilemdey bolyp zhaykalady) means in summer, the steppe blooms with a green carpet. Also Жасыл өнер тұлғасы (zhasyl óner tulgasy) means a person that begins a new style of art (Kenesbaev, 2007).

Şary (сары) - Yellow

"Сары" (sary) represents the color yellow in Kazakh. Yellow is associated with the sun's warmth and vitality (Bradley, 2014). It signifies hope and optimism, as the nomadic people rely on the sun's energy for their livelihoods. For example, Saryarka is the name of a historical region in Central Kazakhstan. The word itself can be translated as "Yellow Steppe". This region is associated with endless steppes and is a symbol of space and freedom. Sary uaym is translated as "yellow sadness" and denotes causeless sadness or melancholy (Kenesbaev, 2007).

4.1.2. Korean Language: Harmony in Color

The Korean language offers a unique approach to color categorization, reflecting the country's cultural emphasis on balance, harmony, and aesthetic beauty (Sun-Hee, 2000). Korean color concepts go beyond mere visual descriptions and encompass the emotional and symbolic dimensions of colors.

파랑 (parang) - Blue/Green

Unlike English, which distinguishes between "blue" and "green", Korean uses "파랑" (parang) to encompass both colors (Roberson et al., 2009). This linguistic choice emphasizes the perceived closeness of these colors on the spectrum. In the Korean culture, this single term reflects the harmony

between these hues, emphasizing balance and unity, and is used both in the nominative sense (파랑색 하늘- blue sky) and in the association of sadness and fatigue, e.g., 파란만장하다 (paran manjanghada) – literally means "blue-blue and many". This expression is used to describe a situation that is full of confusion, disorder, or chaos. 파란만장한 눈을 하고 있다 (paran manjanghan nuneul hago itda) – literally means "to have blue eyes". This expression is used when someone looks tired, worn out, or haggard (Publishing House of Educational Literature in Foreign Languages, 2006).

빨강 (ppalgang) - Red

"빨강" (ppalgang) refers to the color red in Korean. While red is often associated with strong emotions like love or anger in Western cultures, in Korea, it symbolizes various aspects of life, including joy, celebration, and good fortune. Red is prominently used in traditional Korean weddings and New Year celebrations, for example, 붉은 날 (bugeun nal) – literally means "red day". That kind of expression is often used for a particularly important or memorable day. 붉은 눈을 하고 있다 (bugeun nuneul hago itda) – literally means "to have red eyes". This expression is used when someone looks tired, worn out, or haggard (Kasatkina et al., 2020).

흰색 (huinsaek) - White

White, "흰색" (huinsaek), carries the connotation of purity and simplicity. White clothes are usually worn during important life events such as weddings and funerals, symbolizing both the beginning and the end. For example, 흰소리하다 (hwin sori hada) - "to speak white", is equivalent to the expression to speak honestly, i.e., without deception. Also, 흰 눈에 장사 없다 (hwin nun-e jangsa eopda) - "no business on white snow", is often used when we say that it is not possible to perform a given action due to some circumstances, usually serious ones. 흰 얼굴에 웃음 없다 (hwin eolgul-e useum eopda) - "without a smile on a white face", means to be sad even if there is no reason to be (Kogai, 2014).

4.1.3. English Language: Pragmatism and Cultural Nuance

English, as a global language, has a relatively standard set of basic color terms. However, the cultural and emotional associations associated with these terms can vary significantly, affecting intercultural communication.

Red

In English, "red" often conveys strong emotions such as love, anger, or danger. It can symbolize passion, energy, and power. For example, "a red flag" signals a warning or alarm. "Graduation day was a red-letter day for all of us" means an important day. "Paint the town red" means spending time actively, usually at a party or in a nightclub. For example, "We're gonna paint the town red for Sarah's birthday!" (Ayto, 2020).

Green

"Green" in English may be associated with environmental consciousness, growth, and freshness. It can also symbolize inexperience, as in the term "greenhorn" (Ayto, 2020).

Black

While "black" in many Western cultures is linked to mourning and solemnity, it can also represent elegance, formality, and sophistication. A "black tie" event, for example, denotes a formal occasion. "Blackmail" refers to a demand for money or services under threat of compromising information being disclosed. For example, "He was arrested for trying to blackmail a public official" (Cambridge University Press & Assessment, 2022).

Blue

Blue is often linked to calmness, stability, and trustworthiness. It is a color frequently used in corporate branding and is associated with professionalism (Cambridge University Press & Assessment, 2022).

White

White symbolizes purity, innocence, and cleanliness. It is commonly used in weddings to represent new beginnings and is associated with hygiene and sterility in healthcare settings, e.g., "The bride wore a white dress, symbolizing her purity and innocence" (Oxford University Press, 2011).

4.2. Implications for Intercultural Communication: Bridging the Color Divide

Studies of color concepts in Kazakh, Korean, and English show significant influences of culture and language on color perception (Bochina et al., 2021). These differences in color categorization and cultural associations highlight the importance of cultural sensitivity and understanding in intercultural communication.

When people from different linguistic and cultural backgrounds discuss color-related topics, it is important to consider these nuances. This is not limited to simply translating color terms; it is also necessary to consider the cultural and emotional associations that colors have in specific contexts.

Intercultural communication often involves the exchange of ideas, emotions, and symbolism. Understanding how color concepts are woven into culture and language facilitates more meaningful and respectful interactions. It increases cultural awareness and sensitivity, reducing the risk of mis-understandings and improving the quality of communication between people from different cultures.

4.3. Color in Art and Expression: A Universal Language

Although this article has focused on the linguistic and cultural aspects of color concepts, it is important to recognize that color serves as a universal language in art and expression. Artists from different cultural backgrounds use color to convey emotions, tell stories, and create specific moods (Zaozao & Ramli, 2022). This common visual language transcends linguistic and cultural barriers, resonating with human experience.

4.3.1. The Emotional Power of Color in Art

Artists globally harness the emotional power of color to communicate with their audiences. For example, red can evoke intense emotions like love or anger, and blue can create a sense of tranquility regardless of cultural background. Color became a key element in art, beginning with Impressionism, which rejected traditional academic painting. The Impressionists focused on the rendering of light and atmosphere. Abstract expressionism and color field painting developed from Cubism and Surrealism, emphasizing color, while Minimalism was opposed to these more emotional movements (Bleicher, 2023). As a striking example of the emotional impact of color on art, we can name Picasso, who predominantly used blue and blue-green colors in his works, symbolizing the melancholy of the artist. In his painting "Old Cypress" (1903), he used a lot of blue colors (Goethe, 1996).

4.3.2. Cultural Fusion in Contemporary Art

Contemporary art often blurs cultural boundaries, drawing inspiration from diverse traditions and color palettes. This fusion challenges traditional color associations and invites viewers to explore new perspectives. In such works, color becomes a bridge between cultures, fostering cross-cultural dialogues. A striking example of the cross-cultural bridge is that overseas K-pop fans tend to be between the ages of ten and forty; most of them are likely to be university students and those who have just started their careers and have been following their favorite K-pop groups for between five and almost ten years (Min et al., 2019). We can take the fans of K-pop music, who imitate their idols and choose their color according to their style. K-pop groups such as BTS often choose black and scarlet red, which are associated with power and passion among young people. Among female quartets, Blackpink is

famous. They are trendsetters, and their style and chosen color symbolizes childish obedience, audacity, playfulness, love, and passion. They also vary in their images from black to pink colors.

4.3.3. Color as a Catalyst for Cross-Cultural Dialogue

Art exhibitions featuring works from different cultures promote intercultural dialogue and understanding through the use of color (Song, 2023). Color in art transcends language and cultural barriers, uniting people on an emotional and aesthetic level. However, the symbolism of color varies depending on cultural characteristics: for example, blue and green predominate in Kazakh art, red and yellow in Korean art, and black and white in English art. This emphasizes the importance of intercultural exchange and artistic appreciation. For a clearer explanation, we will give an example of Kazakh carpets, Korean decorative paint "danjeong", for wooden buildings, and Turner's painting "Rain, Steam and Speed - The Great Western Railway" (1844). All these examples use bright colors. The Kazakh carpet uses red and blue patterns, which symbolize the nomadic life of the people. The Korean paint danjeong is also made in bright colors, which reflects the connection with nature in Confucianism. The colors in Turner's painting are a dialogue between nature and the industrial era. The use of these color schemes allows us to understand the differences and similarities, as well as the connection between people in the language of color symbolism. Kazakh and Korean art personify the connection with nature, while English representations of color show the sublimity of nature, encouraging reflection on the emotional power of the environment. Despite cultural differences, they find a universal response, which makes it possible to develop intercultural communication (Turner, 1983).

4.4. Result of Comparative Analyses According to the Interviews

The study revealed that perceptions and meanings associated with colors are greatly influenced by cultural contexts. While there are some universal associations, each color can elicit various emotions and symbolize different concepts across different cultures. This underscores the significance of cultural awareness and understanding when dealing with colors in a global setting. In Tables 1 to 6 and Figure 1, you can see the results of the interviews.

Table 1
What Is the Symbolism of the Red Color in Your Culture?

Participants	**Answer**
UK	Rose Dangerous Nationality Anger, blood, stop
USA	Anger, blood, stop
Kazakhstan	Holiday Blood Light Tulip Happiness Soviet Union
Korea	Youngness Blood Passion, courage, strength, and creativity

Table 1 presents a comparative analysis of symbolic associations between red and various nationalities. For the UK and the USA, red is linked to concepts such as anger, danger, and stop, reflecting a negative or cautionary connotation. In contrast, Kazakhstan's associations with red are more positive, including notions of holiday, light, and happiness, with additional mentions of blood and tulips. Kazakhstan and Korea similarly connect red with blood, but in Korea, it also signifies passion, courage, strength, and creativity.

Table 2
What Is the Symbolism of Blue Color in Your Culture? What Is This Color Associated with?

Participants	Answer
UK	Scottish nationalism Safe Freedom Cool, water Britain, protestant, calm
USA	Cool, water
Kazakhstan	Independent Power Pure Sky
Korea	Water Sky and sea Loyalty and trust

Table 2 explores the symbolic meanings of the color blue across different cultures. In the UK, blue is associated with Scottish nationalism, safety, freedom, and coolness, reflecting both a sense of security and the natural elements of water and calmness. Similarly, in the USA, blue signifies coolness and water. Kazakhstan views blue as a symbol of independence, power, purity, and the sky, emphasizing its significance in national identity and the natural environment. In Korea, blue represents water, as well as the sky and sea, with connotations of loyalty and trust.

Table 3
What Associations Does the Green Color Evoke in You?

Participants	Answer
UK	Irish nationalism Catholic, nature Nature, religion. Vomit, environmentalism, envy
USA	Vomit, environmentalism, envy
Kazakhstan	Muslim Grass Well-being Nature Youngness
Korea	Live Spring Nature, life, restart, hope

Table 3 examines the associations evoked by the color green across various cultures. In the UK, green is linked to Irish nationalism, Catholicism, nature, and environmentalism, with additional connotations of vomit and envy, reflecting both positive and negative associations. In the USA, green similarly represents environmentalism and envy while also being associated with vomit. Kazakhstan views green as a symbol of Islam, well-being, nature, youthfulness, and grass, highlighting its significance in cultural and religious contexts. In Korea, green is connected to life, spring, nature, hope, and renewal, indicating its positive and rejuvenating qualities.

Table 4
How Is the Yellow Color Perceived in Your Culture?

Participants	Answer
UK	Sunshine, happiness
USA	Cowardice, gold, sunshine
Kazakhstan	Spring Youngness

	Individuality Freedom Gold Sun
Korea	Sun Illness Energy and optimism

Table 4 provides insights into how the color yellow is perceived across different cultures. In the UK, yellow is associated with sunshine and happiness, reflecting a generally positive and uplifting connotation. In the USA, yellow evokes a range of associations, including cowardice, gold, and sunshine, suggesting both negative and positive perceptions. Kazakhstan views yellow as symbolic of spring, youthfulness, individuality, freedom, and the sun, indicating its connection to renewal and vitality. In Korea, yellow is linked to the sun, illness, energy, and optimism, highlighting a blend of vitality and caution.

Table 5

What Symbol Does the Black Color Have in Your Culture?

Participants	**Answer**
UK	Darkness, sadness, depression
USA	Mourning, evil, bad luck
Kazakhstan	Mourning Fear Darkness, sadness, depression Hunger Night Power, death
Korea	Death Bad Authority, elegance, honor

Table 5 outlines the various symbolic meanings of the color black across different cultures. In the UK, black is associated with darkness, sadness, and depression, reflecting its often somber and negative connotations. In the USA, black symbolizes mourning, evil, and bad luck, indicating a predominantly negative perception. Kazakhstan views black as a color of mourning, fear, darkness, sadness, and death, with additional associations with hunger and night, conveying a range of serious and ominous meanings. In Korea, black is linked to death (for the young generation), negativity, and authority while also representing elegance and honor, showing a mix of somber and prestigious connotations.

Table 6

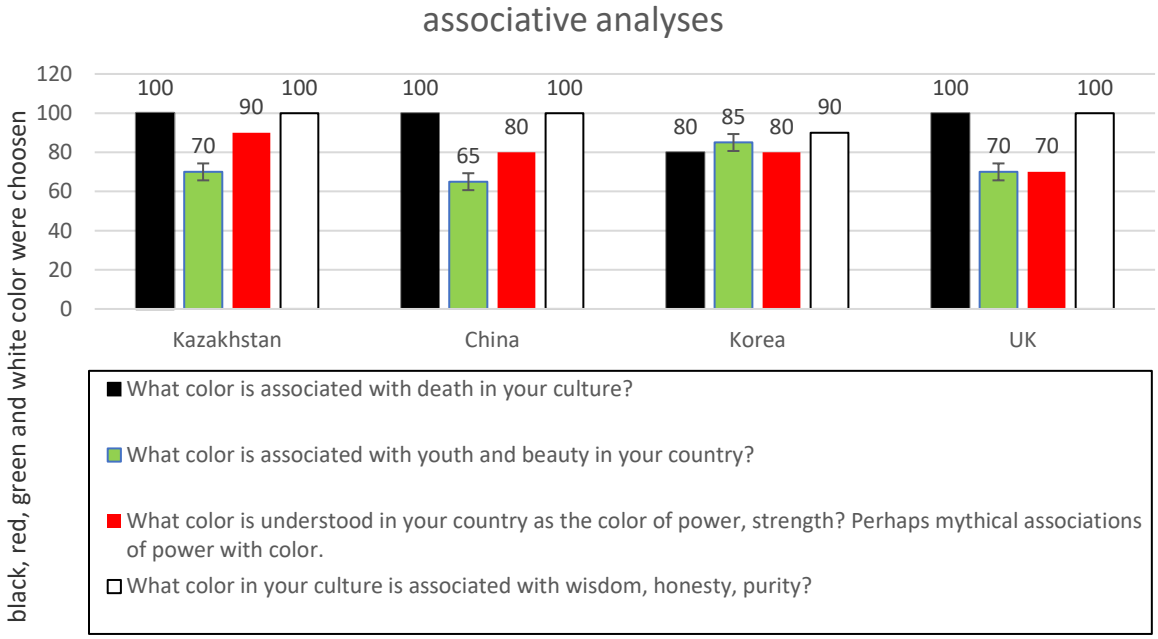
What Associations Does the White Color Evoke in Your Culture?

Participants	**Answer**
UK	Peace
USA	Purity, clean
Kazakhstan	Peace, freedom Freedom Pure Innocence Hope
Korea	Invisible Purity Goodness and cleanliness

Table 6 reveals the diverse associations with the color white across different cultures. In the UK, white evokes peace, symbolizing tranquility and harmony. In the USA, white is linked to purity and

cleanliness, reflecting a sense of freshness and virtue. Kazakhstan associates white with peace, freedom, purity, innocence, and hope, highlighting its positive connotations related to personal and societal values. In Korea, white is connected to invisibility, purity, goodness, and cleanliness, but it also carries connotations of sorrow, mourning, and death, reflecting its dual role in both positive and somber contexts.

Figure 1
Questions with Universal Associations



5. Discussion

In the intricate tapestry of human existence, colors are the threads that weave together language, culture, and perception. This paper has journeyed through the semantic field of color concepts within the Kazakh, Korean, and English languages, unveiling the rich interplay between colors and the diverse cultures that shape our world. From the boundless blue skies of the Kazakh steppes to the pursuit of aesthetic perfection in Korean culture and the multifaceted interpretations of colors in the global lingua franca, English, our exploration has illuminated the profound connections between culture, language, and perception.

The significance of color extends far beyond aesthetics; it is deeply rooted in the essence of human expression. Colors are silent messengers that convey cultural narratives, historical legacies, and emotional connotations that often have deeper meanings than words. Due to the difference in the connotation of color in different linguistic pictures of the world, the study and understanding of the concept of color is of great importance in intercultural communication. Culture, being one of the key aspects of perception, attaches a certain meaning to the symbolism, associations, and connotations of color. For comparison, Western countries associate red with strong emotions, such as love or anger, and in Eastern countries, for example, in Korea, this color means good luck (Kim, 2017). These differences are also reflected in rituals and traditional holidays, where color expresses emotional, cultural, and historical associations. Language, being an important tool for describing the color picture of the world, forms color terms as a result of a combination of perceptual and cultural features; this is the creation of a unique color lexicon. Let us give another example: in the Russian language, there are differences between dark and light blue, showing the influence on color perception (Davidoff et al., 1999). This difference shows that linguistic diversity shapes and reflects cultural differences in the perception and classification of color. The study of Kazakh, Korean, and English color concepts showed the profound

influence of culture and language on color perception and color expression. In the culture of the Kazakh people, colors are directly associated with the nomadic image and nature. Color associations of the Korean people express Taoist and Buddhist ideology, symbolizing the connection with nature, harmony, and balance. As the language of the world, English is a representative of the standard color term. Explanations of these differences in the perception and expression of color make a significant contribution to effective communication and strengthening intercultural ties. Knowledge of the concept of color is integrated into language and culture, which helps prevent incorrect interpretations of the term color and expands intercultural relations. In this searching way, we also acknowledged the universal language of color in art and expression.

Artists, regardless of their cultural background, use color to convey emotions and stories and create emotional experiences. Here, understandings of color transcend language and cultural barriers to create a shared visual language that speaks to human experience.

Several avenues are suggested for further research:

- Comparative analysis of additional languages may provide a broad perspective on global variations and overlaps in color concepts. Exploration of the impact of globalization on color perception can reveal shifts in traditional color meanings and new, globally recognized associations;
- Exploration of psychological and cognitive mechanisms underlying color perception and their interaction with cultural conditioning can deepen our understanding of human color perception;
- Analysis of the role of color in digital communication, particularly social media, can provide insights into how the digital environment influences the perception and use of color across cultures;
- Implimentation of interdisciplinary approaches that integrate insights from linguistics, anthropology, psychology, and art history can reveal the multifaceted ways in which color shapes and is shaped by human culture and communication;
- Study of color in global marketing and branding strategies can reveal how companies manage cultural differences to effectively reach diverse audiences. By embracing the rich diversity of color concepts across cultures, we can bridge divides, promote understanding, and celebrate the vibrancy of our interconnected world.

Further research in these areas will continue to illuminate the complex interactions between culture, language, and perception, fostering a more nuanced understanding of the universal and unique aspects of the human experience.

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