



Psycholinguistic and Cultural Dimensions of Emotion Verbalization: Investigating the Rationale Behind Word Choice

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Abstract

Emotiology is a growing area of interdisciplinary research and academic discourse which focuses on the linguistic manifestation of emotions. This study employs psycholinguistic methodologies to examine the rationale behind word selection in emotional communication, integrating linguacultural, psycholinguistic, structural, and comparative analyses. Guided by a mixed-methods research design, the study examined the relationship between language and emotion through psycholinguistic and cultural dimensions. Primary data was drawn from the National Corpus of the Kazakh Language, focusing specifically on the Speech and Media sub corpora. Qualitative analytical techniques like thematic coding, temporal analysis, and discourse analysis were employed for interpreting the data. Quantitative methods measured the frequency and intensity of emotive words, examining

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their contextual usage to evaluate their emotive potential. The findings identify three types of emotive semantics categorizes, uncovering asymmetries and patterns in emotional expression across the language. Additionally, the study discovered the emotive potential of various word classes, demonstrating their integration into broader lexical and semantic fields. It was found that emotive expressions are conceptualized either as intrinsic linguistic units or as contextually shaped constructs. This research contributes to understanding the psycholinguistic and cultural mechanisms underpinning emotional expression, emphasizing the intricate relationship between language, emotion, and the factors influencing word choice.

Keywords: Language and Emotion, Emotiology, Psycholinguistics, Causation, Emotive Semantics, Linguoculture of Emotions.

Introduction

In the twentieth century, linguistics primarily focused on the referential function of language and the linguistic code. Language was regarded as a logical and abstract tool for processing argumentative information. However, the twenty-first century brought a paradigm shift, placing greater emphasis on the study of language as a dynamic and evolving phenomenon. One notable advancement is the development of *Emotiology*, the field dedicated to examining the language of emotion and the expression of emotional states within linguistic contexts. As we advanced into the twenty-first century, scholars across various linguistic disciplines recognized that language encompasses more than grammatical, phonological, and morphological rules. Cognitive, pragmatic, and emotional dimensions of human communication began to surge beyond traditional linguistic boundaries. This shift has led to the recognition that "language also has a heart." Emotions are now seen as integral to communication, influencing and shaping linguistic interactions and discourse. This shift towards Emotiology has received greater scholarly attention. For instance, in his seminal work, *The Language Instinct*, Pinker (2019) argues that human language is an inherent aspect of human nature and questions the necessity of debating its status as an instinct. Pinker illustrates this with an example: "There are moments when, after articulating or recording a sentence, we realize that what we intended to convey is markedly different from what was expressed, leading to a communicative crisis."

To address this shift towards Emotiology, it is essential that language users are familiar with the meanings, connotations, cultural significance, and functional roles of words as it is important to understand the disparity between "what we mean" and "what we say." Pinker (2019) rightly suggests that finding a word that fully encapsulates one's thoughts is often a complex task, indicating that individuals may struggle to locate terms that align precisely with their mental and emotional states and effectively communicate their intended message. Initially, this field of study was referred to by several terms, including *Emotivistics*, *Emotiology*, and *Emotology*, all of which focus on the emotional tone and elements of language. Shakhovskiy (2008) provided a key definition: "Emotiology is the science of verbalization, transmission, and communication of emotions". This definition highlights the importance of Emotiology in understanding how emotions are expressed and communicated through language.

Emotions are the phenomenon of psyche independent of a language: it may not even be conveyed through language means. It is the subject of research in such fields of science as psychology, physiology, and medicine. The phenomenon of "emotion in language" is the integrity of linguistic and language (or paralinguistic) to mean expression of emotions through language. In contemporary scholarly discourse, the exploration of the interplay between language and emotions is approached from various perspectives, including structural-semantic, stylistic, pragmatic, cognitive, psycholinguistic, and linguacultural dimensions. This diversity of approaches highlights the need for a comprehensive examination of emotional expression in language, providing a holistic understanding of the subject. While psychologists focus on nature, manifestations, and functions of emotions, linguists investigate the linguistic mechanisms through which emotional states are communicated. Thus, a dire need was felt to review the existing literature on the intersection of emotion and language to gain insights on how this field has evolved. It was also necessary to understand how thought and language are deeply intertwined in human cognition, particularly in the expression of emotions. When individuals communicate their feelings and emotions, the choice of specific words raises critical questions: Why was this word selected? What factors influenced the decision? This study attempts to explore some of these questions and provide insights into the human psyche, personal growth, social interactions, and emotional intelligence.

Literature Review

Meaning of Emotionality and Expressiveness

Historically, the study of "emotion" has been considered challenging due to its complex and elusive nature, which has hindered scientific research. Noted American psychologist Izard (1999) describes emotion as an intricate concept, defining it as a state of feeling that organizes, directs, and motivates an individual's thoughts, actions, and perceptions. The terms emotionality and expressiveness are closely linked to the

concept of emotion, though they refer to distinct aspects. Scholars argue that these concepts must be analyzed from both psychological and linguistic perspectives (Kotz & Paulmann, 2011; Richards, 2020). In linguistic contexts, "emotionality" and "emotivity" are often used as substitutes for "emotion," with emotion referring to a psychological phenomenon and emotivity addressing its linguistic expression. Despite their different focuses, these terms are frequently used interchangeably. Emotionality refers to a mental state in which an individual experiences and is influenced by their surroundings, while emotivity pertains to the articulation of this emotional state through various linguistic and rhetorical mechanisms (Pahl, 2009).

The study of emotion has philosophical roots, beginning with Plato's exploration of the boundaries between feeling and intellect. In classical Western philosophy, these two realms were typically distinguished: feeling (which includes emotion, attention, imagination, etc.) and intellect (encompassing abstraction, ideas, reflection, etc.). This distinction eventually evolved into the debate between sensualism and rationalism, with Immanuel Kant later emphasizing the dualism between affective states and rational thought. This gave rise to the formation of Emotiological research and the study of the problem of language and emotions (Koshkarova & Istomina, 2023). As a result, the science of Emotiology developed integrating psychology with traditional linguistics. Within the framework of systematic-structural linguistics, it developed into an interesting domain and one of the anthropocentric sciences of the twentieth century (Ubaydullayeva, 2024). Several linguists and scientists have associated the study of emotive vocabulary to show the universality of four types of emotions (fear, resentment, curiosity) among the well-known facial features in terms of recognition and use by people in various cultures of the world, including those found in cinema, television, and those who do not recognize letters (Ekman, 1992; Grčić & Simeunović, 2024).

Similarly, numerous distinguished scholars and linguists in the fields of linguacultural studies, psycholinguistics, and pragmatics have conducted extensive corpus-based research within cultural and discursive frameworks to explore how emotions are encoded in language. Notable contributions have been made by Wierzbicka (1999), Goddard & Wierzbicka (1994), Shakhovskiy (2008), Alba-Juez & Mackenzie (2016), and Gornostaeva (2014), who have examined various linguistic mechanisms of emotional expression. Additionally, the works of Maíz-Arévalo (2014), Foolen (2015), Alba-Juez & Larina (2018), Goleman (2006), Francisco (2014), Schwarz-Friesel (2015), and Olga et al. (2021) have significantly advanced the field. Collectively, these scholars have contributed to the development of a comprehensive framework for the study of Emotiology, emphasizing the interplay of linguistic and linguacultural emotive codes.

Emotionality and Expressiveness in Kazakh Linguistics

In Kazakh linguistics, since the beginning of the twenty-first century, emotionality and expressiveness have been taken as the subject of individual research, considering them parallel (Imanaliyeva, 2011; Ogarkova, 2021). Likewise, the difference between emotionality and emotivity can also be associated with the separation of the concepts of emotional essence and emotional tone (Nurmukanov, 1987) defines the difference between tone and essence as "when there is an emotional additional superlative in a word, expressing the speaker's attitude to an object, we must clearly distinguish this subjective attitude and specifically study it in order to determine whether the object itself has an objective basis or is imposed on the object only through the subject." In certain words, emotivity is intrinsic to their lexical meaning, while in others, it coexists alongside a material-logical meaning representing the two semantic categories of subjectivity and objectivity (Makhmudova, 2024). The first category comprises words with inherent emotional value, where the emotional charge is inseparable from the word's meaning. The second category includes words that, although they convey an emotional tone, primarily serve as a logical or denotative function. For example, it would be illogical to expect someone to accept the phrase "you're a bitch," followed by an affectionate gesture, such as a pat on the back, with the justification, "I'm saying this because I love you." In this case, the negative emotional charge of the term is inseparable from its lexical meaning, rendering any attempt to neutralize it with affection ineffective.

In analyzing emotional expressions in language, Alba-Juez & Larina (2018) argue that only certain words, phrases, idiomatic expressions, and proverbs should be primarily recognized as possessing significant emotional content. Other words, though they may contain emotional elements required for emotional literacy, are considered to hold emotional significance to a lesser extent (Grčić & Simeunović, 2024). This distinction clarifies the varying degrees of emotionality embedded in a language, highlighting how some linguistic elements are deeply emotive by nature, while others carry emotive connotations only in specific contexts or usages. For instance, terms like *cowards* or *heroes* inherently evoke emotional responses, either negative or positive, because their meanings are closely tied to societal values and judgments. On the other hand, a term like *stone* may acquire emotional weight depending on the context, such as in the metaphor "his heart is stone," where the emotional tone arises from figurative language rather than the word's inherent meaning. This analysis reflects upon several nuanced layers of emotionality present in different types of linguistic expressions (Abduvakhobova, 2024; Krykoniuk & Pons-Sanz, 2024).

Syzdyk (2001) argues that one of the main factors in choosing a word is the departure from artistic and aesthetic interests. "The problem of word selection makes us consider the behavior of a word within a text," says the scientist. In addition, there is also a contextual or situational behavior of the word. The word selection

is not only an act of selection, but also the concentrated use of words of the same tone. Tone words are a one-color vocabulary, these words are needed to accurately describe something, phenomenon, action.

Psycholinguistic and Cultural Dimensions of Emotional Verbalization

There are often words that are not called only by description, but they also acquire an image tone. Syzdyk (2001) believes that this image is an expressive tool of emotional verbalization that makes an emotional impact on the reader. In a cultural context, a vernacular has words characteristic of the national worldview, where the language expresses both the psychological and cultural dimensions in the realm of a person's emotional state, rightly termed as emotional verbalization. For example, the Kazakh vocabulary has words like *akylysyz* (foolish), *topas* (dull-witted), *misyz* (brainless), *bassyz* (headless, senseless), *akymak* (stupid), *parasatsyz* (unwise), *zharymes* (half-witted), *esalang* (mad), *sanasyz* (unconscious), *zherdesiz* (mindless), *däldü* (gibberish-speaking), *oysyz* (thoughtless), *kauqabass* (scatterbrain), *eser* (reckless), *däldir* (crazy). Although these words are synonyms, they are distinguished from each other by their emotive color-tone, power and emotive essence.

Individual words may be different in nature, but they simply emphasize the character of a person. Each word indicates that a word has an emotional meaning and influence. Therefore, such properties (features) inherent in the semantics of a word are included in the category of emotionality in the language. In this regard, words that express the mood, inner feelings of a person, have a feature that can cause a positive and negative reaction, should be understood as emotional words. Goleman (2006) considers emotion and cognition as two mutually exclusive concepts: emotion drives cognition, cognition is imbued with emotions, emotions not only arise in special situations, but also sometimes arise in certain situations. The unity of emotion and thinking can be called an indisputable statement from the point of view of "emotional intelligence" (Goleman, 2006). The term emotional intelligence has come to refer to the ability of a person to distinguish between the verbal and a verbal essence of other people's emotions, calculate the wave, emotional impulse, motivate, feel their emotions, regulate their own emotional actions (Goleman, 2006). Emotion is motivation, a driving force, and language is a weapon. The word is a powerful tool that affects the will, consciousness of *homo sapiens*, which directly contributes to the social structuring or destructuralization of a person.

Method

Research Design

Grounded in the principles of Emotiology, the research explores how linguistic structures convey emotional expressions and reflect cultural contexts. For this purpose, this study employs mixed-methods research design, integrating qualitative and quantitative methodologies to examine the relationship between language and emotion through psycholinguistic and cultural dimensions. In addition, it employs linguacultural, psycholinguistic, structural, and comparative approaches. The linguacultural approach investigates how cultural norms and influences shape emotional expressions. The psycholinguistic approach examines the cognitive processes involved in word selection and emotional communication. The structural approach highlights the grammatical and syntactical mechanisms underlying emotive expression. The comparative approach identifies patterns, variations, and asymmetries in emotional language across contexts and word classes. These diverse analytical techniques helped in understanding how thought and language are deeply intertwined in human cognition, and how their integration helps in the choice of words.

Data Collection

The primary data was drawn from the National Corpus of the Kazakh Language, focusing specifically on the Speech and Media sub corpora. These sub corpora provide a diverse dataset encompassing various spoken and written communication contexts, ensuring the representativeness and validity of the emotional expressions analyzed. Since all data was sourced from publicly accessible corpora, strict adherence was ensured to ethical standards regarding data usage and anonymity.

Data Analysis

The study integrated both qualitative and quantitative analytical techniques like thematic coding, temporal analysis, and discourse analysis for interpreting the data. Thematic coding was employed to categorize emotive semantics and uncover common patterns in emotional expression. Temporal analysis further explored the evolution and representation of emotions over time within the corpus. Based on this comprehensive analysis, three types of emotive semantics were identified and categorized, enhancing our understanding of emotional language and the contributions of various word classes to emotive potential. In addition, quantitative methods were used to measure the frequency and intensity of emotive words, examining their contextual usage to evaluate their emotive potential. The *discourse analysis* methodological framework allowed for a comprehensive analysis of how language encodes and conveys emotions within specific cultural and psycholinguistic contexts.

Results

Syntactic structures play a crucial role in conveying emotions through tools like parceling and phrase disassembly, where isolating words or fragments amplifies emotional impact. For instance, "*Sen sony oylap uigtai almaı jatsyn goı, älgini, sol adamdy, bir adamdy*" ("*You can't sleep thinking about it, about that person, that one person*") emphasizes the speaker's emotional intensity through repetition and fragmentation. Inversion, which rearranges word order, underscores urgency and emotional engagement, as seen in "*Sen qürmette ony, tüsindin be, qaragym?!"* ("*You respect him, do you understand, my dear?!*"). *Emphatic constructions highlight critical elements, such as in "Küresetin adamyn – mına özin siyaqty jalqawlar"* ("*The person you have to fight is slackers like yourself*") and "*Nagyz pysyqailar jinalatyn oryn – bül jer*" ("*The place where the real go-getters gather is here**"), reinforcing the emotional appeal.

Transposition, which shifts natural word order, adds focus and resonance, as in "*Bül qiqü äñgime sizdin aranyzdan shyqqan*" ("*This loud talk came from among you*") by emphasizing accountability. Parallelism creates rhythm and emotional consistency, as in "*Sen qaidä bolsañ – qwanış, külik dä sonda*" ("*Wherever you are, there is joy and laughter*") or "*Men ne deimin, dombyram ne deidi*" ("*What am I saying, what is my dombra saying*"), where repetitive structures amplify emotional tone. Additionally, exclamatory and interrogative forms enhance the listener's perception of the speaker's emotional state, making them powerful tools of expression. On the morphological level, Kazakh employs interjections and onomatopoeic words as primary carriers of emotion. Other grammatical categories also perform emotive functions, including nouns like *müsäpir* (wretched), *beishara* (helpless), *arystan* (lion), and *danyshpan* (wise), as well as adjectives like *sorly* (miserable), *zhiyrkenishti* (disgusting), *ayaulı* (dear), *bezbüyrek* (callous), and *aqylgöi* (wise). Degrees of adjectives, along with mood, tense, and polarity in verbs, further contribute to the emotive nuances in the language, reflecting its rich capacity for emotional expression.

In Kazakh, emotional processes exhibit affirmative-negative polarity. For example, *quandy* (was happy) – *quanbadı* (was not happy), *quangan jok* (was not happy), *quangan emes* (was not really happy), *quana almadı* (could not be happy). In one sentence, the simultaneous use of both affirmative and negative forms of a verb can express dissatisfaction or anger on the part of the speaker. For instance, "*Toqtaysyn ba, toqtamaysyn ba?*" ("*Are you going to stop or not?*"), "*Auzyndy zhabasyn ba, joq pa?*" ("*Will you shut your mouth or not?*"). In Kazakh grammar, such forms are categorized as alternative question interrogative sentences, which also have compact forms: *Toqtaysyn ba, joq pa?* (Are you going to stop or not?), *Säulesh, sen kimge ashulysyn, magan ba?* (*Säulesh, who are you angry at, me?*) (Zhanpeisov, 2002). In the first sentence, the speaker's intention is not to inquire whether the person will stop, but rather to warn that there will be consequences if they do not. In the second sentence, the emotional relationship between people or the speaker's intention to relieve emotional tension is revealed. These constructions can convey anger or, alternatively, express disappointment. Regarding the differentiation between emotives and emotional words in verb tenses, consider the example *qoryqtym* (I was afraid), *zhyladym* (I cried) in the past tense, where the event has already occurred, and the speaker is merely reporting it. However, saying *Massagan, men qoryqyp turmyñ!* (*Oh my, I'm scared right now!*) reflects an emotion because the speaker conveys their emotional state at that moment.

Similarly, Australian scholar Wierzbicka (1999) analyzed this issue through syntactic analysis of the following two statements: (a) *The guard caused Max to die*; (b) *The guard forced Max to die*. These two examples analyze the potential for expressing emotions through verbs, including causal analysis of actions from psychological and linguistic perspectives. These examples emphasize the need to focus on the problem of "causation" in grammar, particularly regarding the use of verb forms as a distinctive feature of the Kazakh language. Thus, causation in Kazakh grammar is not merely structural but intricately tied to emotional expression, with causative emotives and their correlates (*self-emotives*) serving as essential tools for encoding these dynamics. The concept of causation varies across languages. In some languages, causative structures are rare, while others, such as English, have a wide range of such forms. In Kazakh, however, emotive verbs are often termed as *causative emotives*, semantically reflecting the experiencer's emotional state, shaped by external conditions and causative factors. These verbs absorb semantic features of personal states, including boundary loss or crises, and are inherently linked to causation. For instance, Nikitina & Onipenko (2022) highlights how causative components frequently accompany emotive structures: "*We were pleased by the rain, because it was raining*". Such structures exhibit semantic categories like material, spatial, or propositional relationships, emphasizing transitions in emotional states.

In Kazakh, the emotionality is often found expressed through morphological and phonological variations. At the morphological level, the Kazakh language provides unique mechanisms for expressing causality and emotion. Unlike many languages, where separate lexical units are often required, Kazakh efficiently encodes these nuances within verb conjugations, lexical semantics, and grammatical categories such as agency, coercion, and participant structure. For example, "*Asan özinen-özi joğalyp ketken joq bilem, bireu közin joyğyzdı*" ("*It seems Asan didn't just disappear on his own; someone had him eliminated*") (qazcorpora.kz), demonstrates how external necessity shapes action. Similarly, "*Bül ne bolsın. Janbağıstyn qamy adamğa ne*

istekitkbeydi" ("What is this? Struggling to survive can make a person do anything") illustrates causality's emotional undertones. Moreover, each language has its own linguo-specific illocutionary tools that encode unique meanings, forming the illocutionary grammar of the language. There are also universal illocutionary tools (Wierzbicka, 1999). Although illocutionary grammatical differences exist between languages, their primary differences can be attributed to the frequency of usage of value-laden and universal means in each language. From this perspective, emphasis generated from imperative repetitions in Kazakh become universal across most languages. For example: *Calm down! Calm down! Go! Diego, go!* In Turkish: *Git! Git! (Go! Go!), Sus dedim, sus! (I said be quiet, be quiet!)*.

In discussing the issue of reduplication, Wierzbicka (1999) refers to such repetitions as "clausal repetition." Clausal repetition differs from ordinary repetition by placing a punctuation mark (other than an exclamation mark) between repeated imperatives. The given phrases ("*Kel, zhanım, kel*", "*Qashyndar, qashyndar*", "*Bara goi, bar*", "*Zhügir*") are examples of imperative expressions in Kazakh, carrying a range of emotive and directive functions based on their context and intonation. It is evident that the more complex the expression of human emotions becomes, the more linguistic levels are involved. In the examples above, we observe the emotive function of punctuation marks. Additionally, the concept of phonetic means for conveying human emotions and the types and classifications of emotional messages in text are examined in relation to rhythm, phrasal accent, tempo, pauses, melody, timbre, and voice pitch (high or low). These factors – melody, tempo, pauses, intensity, timbre, rhythm – are considered the primary components of intonation. These are referred to as prosodic approaches. Sometimes, intonation not only alters the tone of a sentence but also its meaning. Consequently, one of the main functions of intonation is to express the emotions of the speaker, distinguishing the general communicative meaning of the phrase and its emotional-expressive types.

At the phonological level, emotionality is also expressed through prosodic and phonetic variations in language use. Myers-Schulz et al. (2013) argues that phonemes are not emotionally neutral in language, but carry their own emotional connotative meaning. In one experiment, participants were asked to match two made-up words, *bupabu* ['bu:pəbu:] and *dugadu* ['du:gədu:], with images of an angry dog and a gentle dog. The results showed that *bupabu* was associated with the gentle dog, while *dugadu* was linked to the angry dog. The researchers concluded that "certain English phonemes demonstrate a free emotional quality trait, which is reflected in their distinct acoustic properties" (Foolen, 2015). Zhonkeshev (2009) also explored the emotional structure in phono-semantic terms, for example, examining the emotional relevance of the words *Arlan* ['arlan] (a wolf) in terms of positive or negative emotions. In Kazakh culture, and in other cultures as well, the phonological features of names for newborns often carry emotional and social significance. For instance, names for girls are frequently chosen with soft vowels that convey tenderness and politeness, such as *Aikerim* [aj'kærım], *Nazigim* [nazi'gım], *Nazerke* [nazər'ke]. In contrast, boys are often given names with hard vowels and strong consonants, such as *Kaharman* [qa'harman], *Abylai* [abə'laj], and *Aibolat* [ajbo'lat], which signify strength, power, and firmness. This feature warrants further statistical study. However, general observations reveal that phonemes in Kazakh culture reflect emotional connotations and play a functional role in language.

In the Kazakh language, in some cases, phonemes are used in emotive values encoded in the language. For example, if we say, "don't ask, I'm going to place X, "the message" where I'm going is secret, you can't know it "may be perceived by the recipient as" it's none of your business." It is quite common for several words to be used with the same meaning in a language. However, each of these words has its own distinctive features and nuances in usage. For instance, while words like *qomdy* (well-fed), *semiz* (fat), *qondy* (well-nourished), *qur* (lean), *küli* (in good shape), *tolyq* (full), and *salmaqty* (heavy) may be considered synonyms, they differ in terms of their emotive value and emotional tone. When we use expressions such as "ol tolyq eken" (he is full), "ol semiz bolatyn" (he was fat), "sen biraz tompaq bolğansyñ" (you were a bit chubby), "ajarly, qondy kisi keldi" (a well-nourished and attractive person arrived), "iri deneli, salmaqty kisi ekeni kiiminen körinip tur" (it is clear from his clothes that he is a large and dignified person), or "janındaǵı jalpiǵan birew kim edi?" (Who is that big person beside you?), we observe that each phrase has a distinct emotive potential, power of impact, and a range of reasons why they are selected to match the emotional response to a given situation.

These examples demonstrate that emotions can be expressed at various levels of language in Kazakh. Nevertheless, specific linguistic structures and forms frequently used to convey particular emotions, and which possess significant expressive potential need to be individually examined. Even within a single morphological level, various structures related to emotion exist. These examples also demonstrate that, when expressing feelings or conveying thoughts about someone, individuals choose emotives that best align with their feelings – both in terms of their emotional impact on the listener and the speaker's evaluation of the object being described. Through the examples provided, we see the emotive function of adjectives and adverbs. Adjectives show how emotive units with similar tones move freely between different levels of language by expanding the series of examples related to obesity to include adjectives like *tompaq* (chubby), *tompıǵan* (plump), *şoşqa* (pig-like), *dóñgelenzen* (rounded), *ayudai* (bear-like), and colloquial expressions such as *boq qaryn* (pot-bellied) and *mes qaryn* (big-bellied). These examples further illustrate the variability in emotive expression. Likewise, adverbs play a significant role in expressing human emotions, particularly in terms of intensity, purpose, cause, and effect. While adverbs are typically classified into semantic groups, their actual usage often exceeds these classifications, demonstrating various semantic shades and emotional coloring.

Adverbs in the language system can be applied in multiple ways, and in relation to emotional processes, they sometimes signify the acceleration or amplification of emotions, providing detailed descriptions of emotional states.

An analysis of emotionality at various linguistic levels reveals that it can also function as a fundamental semantic category in language. As [Shakhovskiy \(2008\)](#) notes, "the semantic value of language must inherently express social and individual emotions" (*immanently speaking the semantic value of the language should be expressed in the expression of social and individual emotions*). Emotionality is predominantly conveyed through words and phrases, with emotive elements being employed to express emotions in a way that is common across speakers of the language. These emotive elements manifest in three primary forms:

In summary, emotive elements in the Kazakh language reflect the flexibility of linguistic resources in articulating emotional states, functioning across various word classes and linguistic levels to convey nuanced emotional experiences. This is reflected in the works of Kazakh linguists like [Absattar, Mambetova, & Zhubay \(2022\)](#), [Zhonkeshev \(2009\)](#), [Nurmukanov \(1987\)](#), [Imanaliyeva \(2011\)](#) examined the emotional-expressive function of words within the framework of stylistic meaning and classified them as an additional connotative meaning, supplementary to the primary meaning. For instance, [Teliya & Vfimtseva \(1986\)](#) expands this connotation to include both emotional and stylistic meaning. In his work on word semantics, [Orazov \(1991\)](#) challenges the view of [Aznaurova \(1973\)](#), who suggests that emotional meaning is not central to words in language ([Khasanova, 2024](#)). He argues that without considering emotional meaning as primary in some cases, we would be unable to explain the meanings of words such as *sarañ* (stingy), *topas* (dull), *aqymaq* (fool), *tentek* (naughty), and *nas* (bad). According to [Orazov \(1991\)](#), the very nominative meanings of these words are linked to positive or negative judgments: "Their nominative meanings themselves are associated with approval or disapproval. The lexical meanings of adjectives such as *ättegen-aı* (alas), *täıiri* (alas), *bärekelde* (well done), *maskara* (shame), and *beıbaq* (wretched) express emotions and human emotional states" ([Orazov, 1991](#)).

The unique characteristic of emotions lies in their representation of the relationship between motivation and outcomes, or the likelihood of an individual successfully fulfilling the requirements of certain demands through actions. Emotions not only guide and facilitate the development of cognitive processes but also leave a mark on the outcomes of thought. Emotivity refers to the attribution of emotional significance to an object or concept, functioning as a semiotic marker of the speaker's emotional state. It manifests through various linguistic means, including interjections, evaluative adjectives, adverbs, vulgarisms, profane language, and other affective lexical items. In Kazakh, such emotive expressions encompass words like *ainalaiyn* (beloved), *balapanım* (my chick), *köketai* (little darling), *súmdyk* (terrible), *albasty* (ogre), and *tfäi* (expressing disgust), all of which vividly convey emotional content. Additionally, interjections such as *bäse* (indeed), *mässagan* (wow), and *ölä* (oh my) possess distinct lexicon-semantic properties, playing significant roles in the emotive framework of Kazakh speech ([Imanaliyeva, 2011](#)). These elements are not merely exclamations but are embedded with cultural and emotional nuances, influencing both the speaker's tone and the listener's reception, as presented in [Table 1](#).

Table 1: Key Examples of Emotive Interjections in Kazakh.

Interjection	Meaning	Function	Example Usage
Bäse	Indeed, exactly, as expected	Conveys agreement, approval, or realization.	"Yes, bäs! That's how it should be! The money has rolled in like a fierce tiger today!"
			"Indeed, the beauty of the steppe has now flourished!"— joyfully exclaimed hundreds, thousands of elders.
Mässagan	Wow, what a surprise	Expresses surprise, astonishment, or awe.	"Nogaybay, overflowing with words, exclaimed: Bäs!"— many people nodded in agreement. Nogaybay's words were like a system, while Siqymbay, feeling the loss of his appearance, remained still.
			"Mässagan, even his silk carpet beside his bed is absent." "Mässagan, it seems time has flown by!"
			"When yanked, mässagan, it snapped sharply and fell apart."
			"Mässagan, what a surprise!" said the insect. "Have you joined the ranks of the citizens?" "Yes, I joined the underground repair brigade." (qazcorpora.kz)

[Table 1](#) summarizes the interjections *bäse* and *mässagan*, their meanings, functions, and example usages, providing a clear and structured representation for analysis. The examples of emotive interjections in Kazakh, such as *bäse* and *mässagan*, illustrate their role as complex linguistic codes that encapsulate both emotional and cultural meaning. These interjections serve multiple semiotic functions beyond mere exclamation, encoding agreement, astonishment, or realization while reflecting broader social and cultural attitudes.

Language serves not only as a medium for representing objects and phenomena but also as a vehicle for encoding human relationships through culturally embedded values. It functions as a conduit for transmitting

national-cultural frameworks and traditional practices across generations. As highlighted by Ospanova (2024), "Language retains and safeguards hidden meanings, preserving the depths of cultural knowledge." This assertion aligns with discussions on the "cognitive memory of words," which emphasize the pivotal role of phraseological units, proverbs, and idioms in shaping and perpetuating a nation's cultural and linguistic identity. The expression of human emotions within a language manifest at various linguistic levels, influenced by contextual factors. Given that the emotive code of a language is deeply intertwined with its cultural foundation, it follows that the behavioral norms, emotional expressions, and communicative tendencies of a nation find their most vivid reflection in linguistic structures (Zhantas et al., 2023). Consequently, one of the key mechanisms for conveying emotivity in language involves the strategic use of phraseological units, which enable speakers to articulate emotions with precision while aligning their discourse with culturally established communicative norms.

The analysis of phraseological units in Kazakh reveals their deep cultural and emotional layers, often linked to archetypes and characters from folklore and collective memory. For instance: *"Asan qaiǵyndy aıtpai otrshy!"* ("Do not mention your sorrows, Asan!"). This phrase means "Do not dwell on your worries; do not fall into despair" (qazcorpor.kz). It highlights the archetype of Asan Qaiǵy, a melancholic poet symbolizing deep reflection and existential sorrow in Kazakh culture.

Another prominent figure, *Qoǵanasyr*, is portrayed in humorous tales as a clever and joyful character. Expressions such as *"As Qoǵanasyr atty"* ("As Qoǵanasyr said") signify wit and enduring optimism, providing cultural counterpoints to melancholy. Expressions like *"Qaida barsañ da, Qorqytınyñ qabyry syn"* ("Wherever you go, you will find Qorqyt's grave") and *"Asandyñ qaiǵysyna tústi"* ("To fall into the sorrows of Asan") encapsulate notions of sorrow and grief deeply embedded in the nation's collective consciousness. For example: *"Asan qaiǵyndy aıtpa, qai joǵary shagyr shygarsyn? Qaida barsañ da, Qorqytınyñ qabyry syn"* ("Do not mention your sorrows, Asan; which way will lead you out of the dead end? Wherever you go, you will find Qorqyt's grave")

These expressions reflect apprehension toward life's complexities and challenges, often entwining resistance with emotional depth. They serve as linguistic mirrors of the Kazakh worldview, where folklore and collective memory shape emotive and philosophical expressions. In Charles Dickens's work, the precedent name Mark Tapley is associated with a character who maintains an upbeat disposition regardless of circumstances. This reference is often employed in discussions about maintaining optimism amid challenges, as exemplified by the statement: "To be a Mark Tapley in the midst of a London winter fog is not always possible" (translated: *Maintaining an optimistic mood during the foggy winter days of London is no easy task*). Precedent names imbued with cognitive-evaluative qualities, preserved in the collective memory of national representatives, are rich in emotional and expressive connotations and are frequently encountered in both languages. The following examples support this assertion.

Understanding the background information embedded in precedent names undoubtedly involves comprehending data characteristic of specific linguistic and cultural communities. Moreover, in the context of globalization, it is essential for contemporary generations to be informed about the values associated with precedent phenomena, particularly those relating to precedent names. Thus, we recognize that precedent names serve as invaluable resources for constructing worldviews and describing the daily lives of national representatives, reflecting their language, culture, and mentality. They function as stereotypes, associations, ideals, and symbols that are readily available for use by members of the national community (Snasapova, Nursultanqyzy, & Oralbayeva, 2022).

The provided examples highlight the cultural nuances of joy expressed in the Kazakh tradition, particularly in relation to the joyous habit of celebrating good news. The third example demonstrates the traditional expression of joy at the birth of a son, while the fourth showcases the interplay of anger and grievance within Kazakh customs. The final example, involving the imagery of owls, emphasizes the high potential of phraseological units interwoven with cultural significance. Such phraseological units typically belong to emotive expressions that do not translate literally into other languages, as they encapsulate elements reflecting the national and cultural worldview of their users. These units offer deep insight into the emotional landscape and value systems of the people who employ them, thus revealing the intricate relationship between language, culture, and identity.

Teliya & Vfimtseva (1986), in her analysis of phraseology, conceptualizes cultural connotation as a process through which culture is embedded within linguistic symbols. She posits that certain lexical components function as national markers, reflecting elements of material culture. For instance, she classifies the term *баклуши* (*baklushi*) in the Russian idiom *бить баклуши* ("to beat baklushi") as part of this category, arguing that it encapsulates a cultural imprint beyond its literal meaning. The idiom itself, which denotes idleness or engagement in trivial activities, carries an emotive connotation that conveys a dismissive or pejorative attitude toward such behavior. Expanding on this notion, Teliya & Vfimtseva (1986) draws parallels with other idiomatic expressions, including *гонять собак* ("to chase dogs"), *валять дурака* ("to fool around"), and *считать ворон* ("to count crows"). She contends that these phrases are deeply embedded in a cultural framework that implicitly devalues non-productive actions and, in a broader sense, reflects societal attitudes toward labor, effort, and the profane of meaningful work.

In language, emotives often evolve from their original meanings into conceptual expressions through cultural and historical contexts. These emotives transcend mere lexical meanings to embody broader concepts with emotional depth. For instance, the Kazakh word *"ainalaiyn"* (*oh dear*) originally denoted movement but has developed into an emotive concept over time, symbolizing endearment and affection (to be explored further in the next chapter). Similarly, seemingly "meaningless" linguistic units in Kazakh can also transform into emotives. Phrases like *"ökinişke orai"* (*unfortunately*), *"ökinişke qarai"* (*regrettably*), and *"baqyttyña orai"* (*fortunately*) exemplify this phenomenon. A linguistic preference for *"orai"* over *"qarai"* when paired with *"ökiniş"* (*regret*) reflects a perception that *"orai"* inherently conveys positive emotions, such as joy or happiness, which clashes with the negative connotations of words like *"ökiniş"* (*regret*) and *"qaiǵy"* (*grief*). However, this perceived mismatch stems not from the words *"orai"* or *"qarai"* themselves but rather from the emotive weight carried by the surrounding context.

In practice, whether a speaker uses *"ökinişke qarai"* or *"ökinişke orai"*, the intended emotional message remains unchanged. Both *"qarai"* and *"orai"* are neutral in their fundamental meanings, allowing them to pair with either positive or negative emotions. For example, the phrase *"qaiǵyña orai koñıl surai keldik"* (*We came to express our condolences for your sorrow*) demonstrates that *"orai"* can function appropriately in emotionally negative contexts, despite its perceived positive bias. This interplay between the evolution of emotives and their contextual flexibility highlights how cultural perceptions shape the emotive functions of language, often transcending their original meanings. To illustrate the emotive neutrality of terms like *"orai"* and *"qarai"*, it is instructive to contrast their usage with truly emotive words such as *"arqasynda"* (*thanks to*) and *"kesirinen"* (*due to*), which inherently carry distinct emotional charges.

The term *"arqasynda"* conveys assistance or support, implying a positive outcome or benefit. For example: *"Ata дәулетінің арқасында сұлаңдап ерке өскен Зейнеш еді"* (*Zeynesh, who grew up spoiled and pampered thanks to her family's wealth*). This phrase emphasizes the positive influence of familial wealth, associating the term *"arqasynda"* with notions of gratitude and privilege. Conversely, *"kesirinen"* embodies negative connotations, often linked to blame, annoyance, or regret. For instance: *"Seniң kesirіңнен өле жазdadым"* (*I almost died because of you*). Here, *"kesirinen"* reflects the speaker's frustration and highlights the adverse impact attributed to another's actions.

These examples demonstrate how *"arqasynda"* and *"kesirinen"* are emotionally charged, inherently aligning with positive or negative sentiments. In contrast, terms like *"orai"* and *"qarai"* are context-dependent, deriving their emotive tone from their pairing with surrounding words rather than their intrinsic meanings. This distinction underscores the nuanced relationship between linguistic neutrality and contextual emotivity in Kazakh. In linguistic communication, a question arises regarding how the speaker selects specific words (phrases, terms, structures) to convey emotions that align with particular typologies. Language tools that encode emotions are thus activated based on experiences and life skills stored in an individual's mind. Moreover, factors such as a person's cultural-social background, education, and lexical resources influence their ability to express feelings accurately, completely, and freely through their most proficient language. The distinctive qualities of language units, including their lexical semantics and meanings, enable individuals to form combinations freely, occasionally resulting in non-standard uses.

The text presents a psycholinguistic approach to understanding the interplay between emotions, language, and cultural representation. Hence, in the language, emotives are expressed as emotive potential Units or emotive potential units formed from context. Here, the emotive vocabulary, being part of other lexical-semantic fields, thereby interacts with the general vocabulary. Thus, there are three types of emotive semantics: grounded emotionality, the implementation of word semantics, and situational emotionality, that is, affective, evaluative emotionality – connotative, variable potential, and emotionality potentiate. The problem here is also the interdependence of emotive semantics, which is relevant in my presence, and the Ecology of words and text (I hate you; my heart is broken; Beast!). From this we can see that emotive linguo-ecology also needs to be taken as a separate object of study. At the same time, as a result of verbalization, emotions are named (nomination), described (description) and pronounced (expression). All these are not emotive in the language, for example, the name (Ex. although it indicates that a single emotion has occurred, it does not carry a specific emotion from person to person, and the person describing the emotion does not convey the emotion inherent in the words that the person uses to describe it (e.g., *Ol qattı jylady, kóz jasy kól boldy, sauap!* (She cried bitterly, her tears flooded like a river – "bless her!") – a contradictory emotion: internal joy, self-consolation, etc.).

Discussion

An emotion can include a long-term or too short interval, for example, if there are feelings such as longing, resentment, resentment in relation to an emotional state that is stored in a person's memory for a lifetime, we can say that momentary emotions are a state of feelings such as anger, envy, regret, a transient state of mind in relation to a well-known event, phenomenon. Such features indicate that the level of intensity, the level of influence of words expressing emotions, as described above, is clarified in use. For example, anger is

a fleeting instant, anger is a long – term constant feeling of revenge-anger; then the qualitative, quantitative, seasonal characteristics of emotions are closely related to their emotive function.

From a linguistic and cultural point of view, it is impossible to determine or count the exact number of emotives in the vocabulary of any language. Because language is a language, the tone of words is diverse. Therefore, depending on the speech used by the speaker to convey his emotional state, issues related to the situational nature, gender, cultural, age, competence, etc. indicate the need to study the emotional state and the nature of its delivery and acceptance, interpretation. In general, in a conversation, an emotional word may not affect the listener, or vice versa, an emotionless word may excite and excite its recipient. Therefore, the emotions depicted in the language and the state inside do not always coincide. Their asymmetry is different to what they are presented in [Table 2](#).

Table 2: Discrepancies Between Internal Emotional States and Their Expression in Language.

• Concept	Explanation
• Emotional state inside but not outside	• A person may experience emotions internally without showing them externally.
• Expressing emotion without actually feeling it	• A person can outwardly express emotion even though they do not feel it inside.
• Difference between internal state and expressed emotion	• The internal emotional state may differ from the emotion that is outwardly expressed.
• Inability to express emotions	• A person may not know how to express their emotions due to lack of competence, vocabulary, etc.

The human characteristics of individuals, particularly those tied to national and cultural cognition, are shaped through a structured process of acquiring knowledge, practical application, and experience. In learning Turkic languages, this involves initial immersion into cultural elements via action and communication. During this process, individuals interpret unfamiliar cultural knowledge while reshaping it through their own linguistic and cultural frameworks. This dual interaction fosters understanding of another culture while simultaneously uncovering previously unknown dimensions of one's own. [Leontiev \(1977\)](#) emphasizes that culture is shaped by regulatory elements such as ideals, moral norms, and traditions, which govern social behavior and are collectively maintained by society. Language, a core symbolic system, is central to this process as speech activity transmits socio-cultural experience across generations. As a fundamental aspect of culture, language reflects and preserves its values, experiences, imagery, and national-specific forms, thereby acting as both a repository and transmitter of cultural identity.

If we say that the language is adapted to its user, each representative of the language creates a word in accordance with his horizons, personal knowledge base, lexicon and enters into language communication. The national and psychological feature of such a character is the national – cultural coloring of feelings and emotions, the image of behavior and thought. The national characteristics of these habits and traditions take place in the characteristics of national culture, remaining under the influence of everyday life and the historical development of this ethnic group. *Even at a time when emotions are not felt, they find their mental representation in a special form – in the form of emotional coloring of the action.* In language, it is always known that information perceived by intuition of objects in the surrounding world passes through the human mind and is filtered in the mind, as well as an assessment of this object or phenomenon. And the attitude and emotional attitude of individuals in a certain group to objects in the world creates an emotional collective image of objects and phenomena in the language used by this group, and it acquires a generally understandable property in that language. Psycholinguists and psychologists say that people also have emotional memory (memory), which means that emotion is not only associated with perception. In relation to the emotional state that has greatly affected people in society, there are words of praise, scolding, swearing, etc. The person who says or listens to them remains in the game for a long time.

In the field of Emotiology, several studies have drawn noteworthy conclusions. For example, J. Lachlan Mackenzie investigates the functions of the terms *sentiment* and *confidence* within financial journalistic discourse. His aim is to test the hypothesis that these words are employed in ways that diverge from their conventional meanings ([Mott, 2018](#)). This study examines the use of these terms in the Hong Kong Financial Services online corpus. The study reveals that, although *sentiment* and *confidence* have distinct meanings and valency in everyday language, they are often used interchangeably as synonyms in financial discourse. The findings suggest that the particular usage of these terms reflects journalists' deep understanding of the pivotal role emotions play in shaping investors' decision-making processes.

From a psycholinguistic perspective, the process of choosing words during communication is quite complex and involves several cognitive and emotional mechanisms. [Table 3](#) gives a detailed breakdown of this process:

Table 3: Key Stages in Emotional Word Selection During Communication.

Stage	Key Process	Influencing Factors	Example
Emotional Experience and recognition	Initial emotional trigger and recognition	Intensity, type of emotion	Feeling of anger
Memory and Word Retrieval	Accessing the mental lexicon to find relevant words	Frequency of word use, familiarity, past emotional experiences	Recalling "anger" or "rage" based on past experiences
Psycholinguistic Factors	Word selection based on valence and availability	Affective valence, familiarity, ease of access	Choosing "frustrated" instead of "furious"
Cultural and Social Norms	Adjusting word choice based on cultural expectations	Cultural scripts, formality, relationship with listener	In formal settings, using "displeased" instead of "angry"
Emotion Regulation	Modifying emotional expression based on context	Self-monitoring, intensity regulation	Reducing intensity by saying "upset" instead of "devastated"
Final Word Selection	Delivering the emotional word choice	Feedback loop from the listener	Receiving feedback and adjusting future word choices

There are 6 key stages in emotional word selection during communication. Under each stage, there are multiple intervals which suggest the progress of the stage.

Emotional Experience and Recognition

- Initial Trigger: Communication often starts with an emotional trigger, something that the speaker feels or reacts to.
- Cognitive Appraisal: The brain evaluates the emotion by assessing its intensity, type (e.g., anger, joy), and context.
- Emotion Labeling: The speaker needs to label their emotional state. This involves searching for the right word or phrase to match their emotional experience, whether positive or negative.

Memory and Word Retrieval

- Lexical Access: Once the emotion is identified, the speaker's brain accesses the mental lexicon, where thousands of words are stored. This process is automatic and depends on factors like familiarity, frequency, and emotional relevance of the words.
- Past Experiences: Previous experiences with similar emotions can affect word choice. Memory plays a key role in retrieving the appropriate word based on past encounters.
- Word Availability: If the speaker has a wide vocabulary or specific emotional terms, word retrieval happens more quickly and accurately. For instance, someone familiar with nuanced emotional terms (like "melancholy" vs. "sad") can convey their emotions more precisely.

Psycholinguistic Factors

- Affective Valence: The speaker evaluates whether the emotion is positive or negative. This valence helps determine the tone of the word chosen (e.g., "excited" vs. "anxious").
- Word Frequency and Familiarity: Speakers tend to select words that are more familiar to them. The more frequently a word is used, the more easily it is retrieved and applied in conversation.
- Context Sensitivity: Word choice is also sensitive to the situation in which emotion is expressed. Formal settings may lead to restrained, neutral words, while informal or intimate settings might allow for more expressive or colorful terms.

Cultural and Social Norms

- Cultural Scripts: Culture heavily influences how emotions are expressed. Some cultures encourage open emotional expression, while others promote restraint. For instance, in collectivist cultures, individuals might choose words that downplay personal feelings to maintain social harmony.
- Social Roles: The speaker's relationship with the listener also affects word choice. Communication with close friends may involve informal, emotionally laden words, while speaking with a superior may result in more formal, neutral language.
- Shared Vocabulary: The choice of words is also influenced by shared linguistic practices within a culture or social group. Certain emotional words or phrases may have specific cultural connotations that guide their use.

Emotion Regulation

- Self-monitoring: Speakers continuously monitor their emotional state and the impact of their words on the listener. If the speaker feels that an overly emotional word might cause a negative reaction, they may regulate or tone down their expression (e.g., saying "frustrated" instead of "angry").

- **Mitigating or Amplifying Emotions:** Depending on the speaker's goal, they might amplify or downplay their emotions by choosing stronger or weaker words. For example, if seeking sympathy, they might use more intense words like "devastated" rather than "upset."

Final Word Selection

- **Word Choice:** After considering all the cognitive and cultural factors, the speaker chooses the word or phrase that best expresses their emotional state.
- **Post-verbal Feedback:** After the word is spoken, the speaker gauges the listener's reaction. This feedback loop can influence future word choices, adjusting the emotional tone based on how the listener responds.

Additionally, in analyzing emotivity, several characteristics of emotions conveyed through linguistic units can be highlighted. For instance, (a) The direct expression of emotions in the mind as immediate feelings or states being experienced; (b) The psychophysiological nature of emotions: on one hand, as affective arousal, and on the other, as observable organic reactions; (c) The distinct tone or hue in which emotions are clearly conveyed.

In conclusion, if we assert that every individual expresses their thoughts through language, we can also claim that emotions have specific forms in human consciousness (through words). This is because a person experiencing an emotional state uses words to express it. These words are emotive in nature. Currently, issues related to this field are becoming the focus of numerous studies due to their significance. The manifestation of emotions in language is relevant from linguistic, linguo-cultural, and sociolinguistic perspectives.

Figure 1 visually represents the psycholinguistic and cultural dimensions involved in emotional word choices, structured by the interaction between emotional experience, cognitive processing, and various influencing factors.

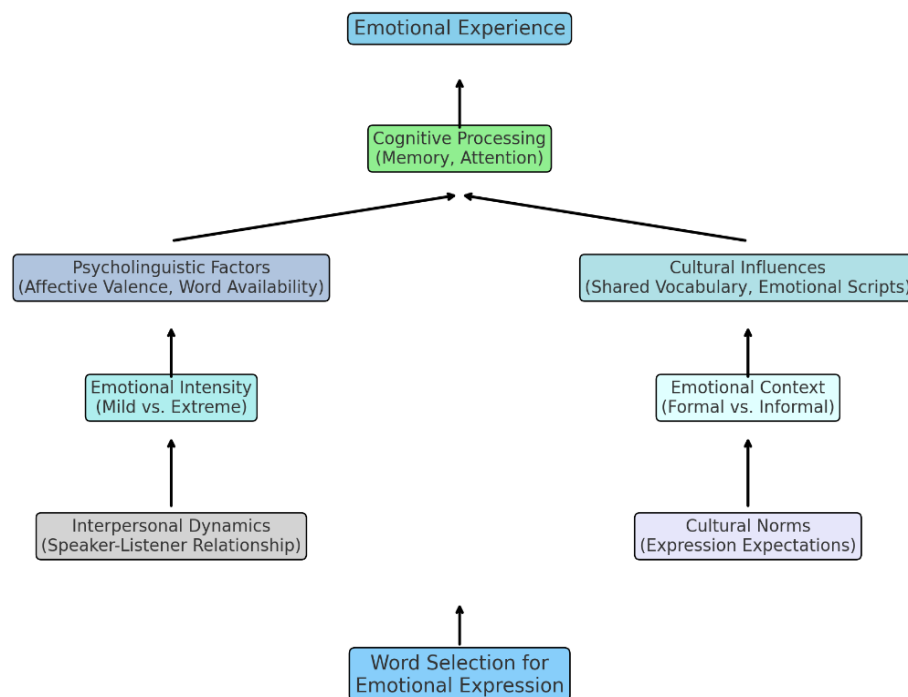


Figure 1: Psycholinguistic and Cultural Dimensions of Emotional Word Choice.

Key Influencing Factors

Here's a detailed explanation for each component based on Figure 1:

Emotional Experience

The process of selecting words for emotional expression starts with the individual's emotional experience. This is the raw, subjective feeling that a person wants to express verbally. Emotions themselves are shaped by biological, psychological, and social influences.

Cognitive Processing (Memory, Attention)

Before words are chosen, cognitive mechanisms like **memory** and **attention** are engaged. These processes determine which words and emotional expressions are accessible and appropriate based on the emotional experience. Cognitive resources allocate attention to relevant emotional memories or scripts that guide verbalization.

Psycholinguistic Factors (Affective Valence, Word Availability)

Psycholinguistic factors involve the mental aspects of word choice. Affective valence refers to the emotional value (positive or negative) of words. For example, some languages or cultural contexts may have a richer lexicon for describing negative emotions. Word availability is another crucial factor, as not all languages or cultural contexts provide the same emotional vocabulary. Speakers often select words that are immediately available and culturally validated for expressing specific emotional states.

Emotional Intensity (Mild vs. Extreme)

The intensity of emotion influences the selection of words. Mild emotions may require softer, less intense vocabulary, while extreme emotions may evoke stronger, more charged expressions.

Interpersonal Dynamics (Speaker-Listener Relationship)

The relationship between the speaker and listener affects word choice. When emotional expressions occur in intimate or close relationships, the vocabulary might be more intense or personal. In contrast, in formal or distant relationships, the expression could be toned down or socially filtered.

Cultural Influences (Shared Vocabulary, Emotional Scripts)

Cultural influences shape emotional expression through shared vocabulary and emotional scripts. Certain cultures may have specific words or expressions for particular emotional experiences that are absent in other cultures. Emotional scripts are culturally learned patterns for expressing and managing emotions, influencing how individuals select emotional words.

Emotional Context (Formal vs. Informal)

The context in which the emotional exchange occurs also dictates the type of language used. In a formal setting, emotional expressions may be constrained by norms of politeness and professionalism, whereas in an informal setting, expressions may be more relaxed and raw.

Cultural Norms (Expression Expectations)

Different cultures have varying norms regarding how emotions should be expressed. In some cultures, overt emotional expression is encouraged and normative, while in others, restraint and emotional control are more valued. These norms influence word choices by regulating how emotions can be publicly verbalized.

Word Selection for Emotional Expression

Finally, these factors – emotional experience, cognitive processing, psycholinguistic factors, and cultural influences – converge to result in the actual word selection for emotional expression. This is the end point where the speaker verbalizes their emotional state in accordance with the linguistic, cognitive, and cultural resources available.

Conclusion

The results of this research clearly show that one of the factors shaping language structure is the emotions of the language users and the methods they have developed and refined for expressing those emotions. The process of selecting words for emotional expression reflects a dynamic interaction between psycholinguistic, cultural, and contextual factors. At the cognitive level, emotional experiences activate corresponding linguistic labels stored in memory, with word selection influenced by intensity, affective valence, and the ease of retrieval from the mental lexicon. Cultural scripts further shape this process, guiding the appropriateness of emotional expression through shared values and societal norms. For example, collectivist cultures prioritize harmony, fostering unique emotional vocabularies, while individualistic cultures emphasize self-expression, leading to a richer lexicon for personal achievements.

Contextual and social dynamics also play a crucial role, with word choice adapting to formal or informal settings and the speaker's relationship to the listener. Multilingual speakers navigate cross-linguistic differences by leveraging the distinct emotional vocabularies of their languages, often employing code-switching to capture nuances that a single language cannot fully express. Beyond emotional expression, these choices signal social identity, aligning speakers with cultural, professional, or social groups through their linguistic behavior. Ultimately, emotional verbalization serves as both a means of conveying feelings and a reflection of individual and collective identity. By examining the factors influencing word choice, we gain deeper insights into how language acts as a bridge between internal emotional states and external cultural frameworks, shaping the way emotions are felt, interpreted, and communicated across diverse linguistic and social landscapes.

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