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## THE USE OF THE COLOUR NAME BLAU IN GERMAN MEDIA DISCOURSE AND PECULIARITIES OF ITS TRANSLATION

**Summary.** *This article explores the use of colour as a semantic and stylistic layer of vocabulary in media texts. The use of colloquialisms is an essential component of a linguistic expression that not only defines the qualities of objects by their colour but also provides them with additional emotional, symbolic, and conceptual nuances. The article primarily focuses on expressions that use the colour blue and delves into the lexical meaning and origin of the adjective “blau” in German and its symbolism in various fields, including psychology, religion, art, literature, and linguistic and cultural studies. The colour blue reveals ambiguous semantics ranging from positive associations with calmness, protection, peace, and romanticism to highly negative associations with deception and lies, sadness and depression, and even brutal violence. The language of journalism is rich in imagery and metaphors, leading to a frequent use of phraseology. This article concentrates on analysing German phraseological units with colour names often present in the media, highlighting their importance in understanding the nuances of language and culture. The study analyses the established compounds with the colour name Blau contained in phraseological dictionaries, their semantics, linguistic and cultural features, and new expressions derived from these phraseological units and occur in media texts. It is established that the metaphoric meanings of colour nominations undergo new changes in semantics, lexical compatibility, and expressive and evaluative colouring in the media context, and that meaning is constantly developing. The metaphorical semantics of certain traditional expressions often acquire new meanings due to the emergence of new events and phenomena. Not all expressions with the ‘blau’ component in media texts nowadays are inherently German. The German language has many borrowings from other languages, predominantly English. The article delves into the methods of their translation by means of the German language. As a rule, these include loan translation, the traditional translation of the expression, and, recently, foreign language inclusion, which has been gaining popularity. The study elaborates on the structure of the colour names with the element blau expressions, their semantics, borrowing time, readership, and sphere of usage. It reveals a rich diversity of how colour names with the ‘blau’ component are rendered, adding another layer of complexity to the study of language borrowings.*

**Key words:** colour name blau, coloronym, media text, metaphor phraseologism, ways of translation.

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## КОЛЬОРОНАЗВА *BLAU* У НІМЕЦЬКОМОВНОМУ МЕДІЙНОМУ ДИСКУРСІ ТА ОСОБЛИВОСТІ ЇЇ ПЕРЕКЛАДУ

**Анотація.** У статті досліджено роль кольороназви як специфічного семантико-стилістичного пласта лексики, її функціонування в медійному тексті. Підтверджено, що кольороніми – важливий елемент мовного виразу, який не лише визначає властивості предметів за їхнім кольором, але й надає їм додаткових емоційних, символічних та концептуальних відтінків. Особливу увагу приділено виразам із кольоронімом «синій». Досліджено лексичне значення та походження прикметника *blau* в німецькій мові, його символізм у різних сферах – психології, релігії, мистецтві, літературі, лінгвокультурології. Показано, що синій колір виявляє неоднозначну семантику: від позитивної – асоціації зі спокоєм, захистом, миром та романтизмом – до вкрай негативної – обману й брехні, суму й депресії, навіть грубого насильства.

Мова публіцистики передбачає образність, метафоричність, а отже, і часте використання фразеологізмів. Німецькі фразеологізми з кольоронімами доволі частотні в сучасних ЗМІ. У статті проаналізовано сталі сполуки з кольороназвою *blau*, кодифіковані фразеологічними словниками німецької мови, їхню семантику, лінгвокультурні особливості, а також нові похідні від них фразеологізми, виявлені в медійних текстах. Встановлено, що метафоричні значення кольороназв зазнають у медійному контексті змін у семантиці, лексичній сполучуваності, експресивно-оцінному забарвленні. Звична метафорична семантика окремих традиційних висловів нерідко отримує нові значення ще й через те, що з'являються нові події та явища, які з певних причин іменуються тими ж кольороназвами.

Не всі вирази із компонентом *blau*, які виявляємо сьогодні у медійних текстах, є власне німецькими, є багато запозичень з інших мов, здебільшого англійської. У статті проаналізовано прийоми передачі їх засобами німецької. З огляду на структуру цих запозичених виразів, їхню семантику, час запозичення, аудиторію читачів та галузь використання, спостерігаємо розмаїття прийомів передачі їх німецькою мовою. Це в основному калькування, традиційний переклад виразу, а також особливо популярні сьогодні чужомовні вкраплення.

**Ключові слова:** кольороназва «*blau*», колоронім, медійний текст, метафоричний фразеологізм, способи перекладу.

**Relevance of the topic.** The research on colour nomination in German-language media texts is noteworthy in this regard, which determines the **relevance of the problem**. The literature review revealed the need to explore the problem of colour nomination in media discourse, and our study aims to address this gap, which is why our **study** is particularly **relevant**.

**Analysis of recent research and publications.** Colours are an integral part of the linguistic worldview of individuals and societies

alike, influencing emotional and personal states and reflecting the nuances of perceptual experiences of various phenomena. Colour names have long been the object of research across various fields, including philosophy, psychology, ethnology, cultural studies, and marketing. The significance of colour symbolism and the process of symbolization are central to many studies. The importance of colour symbolism and the process of symbolization are central to many studies, including those in linguistics,

literary studies, ethnolinguistics, and psychosemantics.

Colour nominations have been approached from different perspectives, including cognitive, semantic, sociological, psycholinguistic and comparative historical aspects. Several prominent linguists and scholars in cultural studies, including B. Berlin, P. Kay (Berlin & Kay), contributed significantly to studying colour nominations. Additionally, L. Weisgerber (1930) introduced the concept of “linguistic world picture”, which refers to a specific worldview, linguistic perception and understanding of the world formed in the mind of a native speaker of a particular language. In this context, it is pertinent to point out the research in the field of colour naming in the cultural aspect of English and Ukrainian by A. Wierzbicka (1990). The study aimed to identify universal qualities and national specificity of colour names for English and French.

The study of colour names in Ukraine has a rich history dating back to A. Potebnja. He posited that imagery is the leading property of the word and that “language is symbolic in all aspects without exception” (Potebnja, p. 269). Subsequent works have explored the semantic structure of colour names (Krytenko) and colour names in revealing national-specific features of language models of the world (Yavorska). A. Inshakov (2013) described the basics of colour naming, ethnocultural information of colour, and changes in the colour category in the history of the Ukrainian language, while Kovaljsjka published a research on translation problems of colour names (Kovaljsjka, 2001).

Colour has been a topic of interest in German philosophical and literary thought since the 19th century. J. W. von Goethe’s (1810) treatise, “The Doctrine of Colour”, delves into the influence of colours on a person’s emotional state and examines the interaction of colours. A. Schopenhauer, known as the “philosopher of pessimism”, considers essential aspects of perceiving the world through the organs of vision and studies the relationship between colours and their impact on the human psyche and emotional state in his work “On Sight and Colours” (1994). However, research in the field of colour naming is scarce. Scholars mainly focus on the etymological aspects of the emergence of a particular colour term or the modern formation of colour names,

as studied by K. Ludwig (1978) and E. Wittmers (1981). Additionally, phraseologisms that incorporate colour names have been explored by W. Fleischer (1997). Ukrainian linguists have also studied colour collocations in German, examining the semantic and functional aspects of colour collocations (Kovbasjuk, 2004), and syntagmatic and paradigmatic features of German colour adjectives (Kantemir, 2003).

Colour designation is also the subject of consideration in linguocultural studies and ethnolinguistics since the potential of colour symbolization in the culture of each nation is quite significant. In Ukraine, notable research in this field includes the Anthology of Signs of Ukrainian Ethnoculture (Zhayvoronok, 2018) and the Encyclopaedic Dictionary of Cultural Symbols of Ukraine (2015).

**Setting the goals and tasks of the article. The current study aims.** The subject of this research is the semantic and motivational features of colour names containing the element blau. We aim to determine such colour nomination role in a journalistic text and define peculiarities of its translation.

The tasks of this research are fivefold: 1) to identify the symbolism of blue in German culture, 2) to examine the meaning of German phraseology with the element blau, 3) to investigate the specific associations of blue and blue-related terms in the German-language in media discourse, 4) to identify specific features of the symbolism of blue in the German ethnocultural space and how these features are manifested in translation, 5) to figure out typical ways of translation of colour names containing the element blau.

To achieve these objectives, the research material was sourced from explanatory dictionaries of German, Ukrainian, and English languages as well as dictionaries of symbols and publications in the German-language press.

**The outline of the main research material.** It is common knowledge that the colour Blue is a natural colour present everywhere and can be found in the sky and water. Consequently, the meaning of the adjective “blau” and its origin can be found in various dictionaries. The preeminent dictionary of the German language, *Das grosse Wörterbuch der deutschen Sprache*, consisting of ten volumes and comprising over 780,000 entries, defines the term “blau” as “von der Farbe

des wolkenlosen Himmels,” or “from the colour of the cloudless sky,” according to the Duden. The term “blau” in German refers to light blue and blue. However, when specifying a particular shade of blue, there is a differentiation between *hellblau* ‘blue’ and *dunkelblau* ‘dark blue’. Within the realm of professional designations of shades, there exist several terms for professional nomination of colour shades, which predominantly contain the component blau, along with an element that serves to specify a particular shade – *azurblau* ‘azure’, *graublau* ‘grey-blue’, *himmelblau* ‘sky blue’, *kobaltblau* ‘cobalt’, *königsblau* ‘royal blue’, *marineblau* ‘the colour of a sea wave’, *nachtblau* ‘indigo’ *stahlblau* ‘steel blue’, *tiefblau* ‘deep blue’, *türkisblau* ‘turquoise’, *ultramarinblau* ‘ultramarine blue’. These adjectives are actively used in the media discourse. Journalists commonly employ these adjectives to describe natural shades of the sky, air, and water. They often combine several colour names in one sentence: *Er ist azurblau am Morgen und strahlend himmelblau am Mittag. Nachmittags wird sein Blau oft meliert von weißen Zuckerwatte-Wolken* (www.faz.de; 02.11.2018).

The origin of the word for colour can be traced back to the Middle High German stem *blā* -, which in turn can be linked to the Old High German word *blāo*, which means ‘glänzend, schimmernd’ (shiny, shimmering).

To date, there exists a wealth of knowledge on colour symbolism. According to the traditional colour classification, blue is characterized as being calm and noble. It is also considered one of the three primary colours alongside red and yellow.

According to psychologists, blue is considered a favourable colour due to its positive connotations. The colour blue is often associated with the colour of dreams, reverie, fantasy and security. This colour’s “calm emotionality” helps to relax and dream but not to tune in and focus on serious work (Nelyubova). Nonetheless, blue also signifies ‘strict, pure, heavy, mysterious’. Blue is frequently employed in the Lüscher colour test, symbolising calmness and contentment.

However, the symbolic meaning of blue across different cultures and historical periods is not so unambiguously positive. While the palette of meanings is typically viewed in a positive light as the colour of emperors and light, it also

has negative connotations as the colour of envy and robbers. As such, the colour blue symbolizes a plethora of positive aspects, such as deity, secrecy, boundlessness, eternity, loyalty, calmness, determination, truth, purity, and, at the same time, cold, shadow, death and mourning.

The symbolism of the blue colour has held symbolic significance since ancient times. In Egypt, queens and pharaohs donned blue wigs during ceremonies to emphasize their higher and divine origin. Sacrifices and gifts to the gods were depicted in shades of blue. The ancient Mayans also considered blue to be the colour of sacrifice.

In Christian tradition, shades of blue symbolize the eternity of divine power and the greatest mysteries. However, for many Slavic peoples, blue was the colour of sadness and longing and was often linked with the demonic world. Old folk tales mention blue and black demons.

Expressions with the colour blau are present in every reputable German publication’s Culture, Art, and Literature sections. They actively chronicle significant art exhibitions, auctions, and festivals, and commemorate the anniversaries of artists and writers. The lexicon of the publications is replete with colour names that reflect all shades of colour. A group of expressions have also become proper names: *die blaue Blume*, *die Blaue Ferne*, *blaue Stunde(n)*, *der Blaue Reiter*. Blue became a defining colour for German Romanticism – representing the desire for higher, spiritual and intellectual development, the beginning of something new. One of the leading figures of German Romanticism was the blue flower-die, *Blaue Blume*. And this theme is still popular in journalistic texts: *Sehnsucht nach der blauen Blume der Romantik* (www.hna.de; 29.04.2020).

The International Film Festival annually awards the “Blaue Blume” prize for short romantic films. It is a prestigious event and its participants receive extensive coverage in the media: *Beim “Blaue Blume Award” in Berlin erschien ein seltener Gast. Josephine Schmidt* (www.bunte.de; 16.02.2023). Contemporary art galleries are also fond of such names: *Auf ein neues Jahr mit kulturellen Höhepunkten freut sich Eva Maria Thun, die Chefin der Galerie “die blaue blume” in Rudolstadt* (www.otz.de; 24.02.2023). To date, the theme of the Blue Flower has been developed in other associations, not only artistic ones: a cultural and residential project: **Die**

*Blaue Blume*, das Kultur- und Wohnprojekt im Fallenbrunnen, erfindet sich nach Corona neu. (www.schwaebische.de; 10.06.2023) and a social project: *Metamorphose eines Kellerabgangs: Blaue Blumen für die "Blaue Blume"* (www.merkur.de; 11.11.2023)

Newspaper reports featuring the artistic avant-garde group Der Blaue Reiter provide coverage of exhibitions, prizes, auctions, and the members of the group: *Blau wie Aufbruch: Hommage an den "Blauen Reiter" im Schlossmuseum Murnau* (www.augsburger-allgemeine.de; 07.09.2023).

The popular term *blaue Stunde(n)* 'blue hour, twilight' refers to the time shortly before sunrise or after sunset. It is usually associated with a romantic mood, so it has become metaphorical as time passes. Recently, this expression has become a popular name not only for artworks and art exhibitions but also for music events, radio programmes and even musical compositions: *Für alle Kunstsinne: die Blaue Stunde im Sprengel Museum – am 19. September 2023 zum Thema "Landschaften in Kunst und Musik"* (www.ndr.de; 22.09.2023).

The expression "*die Blaue Ferne*" is a commonly used phrase in descriptions of paintings and photographs, as well as in titles of art exhibitions; it has gained popularity over time and is frequently used in the context of art: Die Ausstellung "*Sehnsuchtsblaue Ferne! Der Münchner Landschaftsmaler August Seidel lädt zu einer malerischen Reise durch das Alpenvorland.*" (www.samerbergernachrichten.de; 01.12.2023).

Throughout history, the colour blue was rarely used because the blue pigment was very rare and, therefore, costly. Perhaps that's why blue colorants have such sophisticated names. The oldest artificial pigment Ägyptischblau was invented (other names: *Pompeijanisch Blau*, *Kupferblau*, *Nil-Blau*); there is also *Berliner Blau* (other names: *preußischblau*, *Pariser Blau*), *nordischblau*, *Asiablau*, *Aufblau*».

The nomenclature in reference to blue dyes and pigments, despite their poeticism, are standard terms used by specialists in particular fields that entail diverse shades of colour. These fields include art, fashion and the automotive industry. As a result, these words are commonly found in sections and publications that describe: artworks *Nebenan fotografieren Touristen ein Lavendel-*

*feld, der Himmel ist tiefblau und hebt sich von den grünen Feldern ab.* (www.sn.at, 24.06.2022); fashion designers' clothes and industry products *Die Farbpalette von "Sea Me" ist eine Hommage an lange Tage am Meer: himmel- oder marineblau, tiefes Grün, rauchiges Rosa, Steingrau.* (www.faz.net, 09.12.2022); cars and motorbikes: *Der Motorroller oder das Motorrad werden so beschrieben: älteres auffälliges Modell, Beinschienen silber-metallic glänzend, ab dem Sitz intensiv kobaltblau – ebenfalls metallic glänzend, grünes Versicherungskennzeichen.* (www.augsburger-allgemeine.de, 25.05.2022); and also, to describe bird plumage: *Je nach Lichteinfall wirkt seine Gefiederoberseite kobaltblau bis türkisfarben, während die Unterseite in kräftigem Orangebraun leuchtet.* (www.mainpost.de, 07.01.2022).

The language of journalism is characterized by the use of imagery, metaphor and, therefore, frequent use of phraseology. The media frequently employs phraseological units that contain colour names. Phraseological units with the colour *Blau*, however, exhibit a certain peculiarity.

"The German-Ukrainian Phrasebook (Gavrys & Prorochenko) contains 32 phraseological units with the component *blau*, and most of them have a negative connotation. A large group (27 units) is mentioned in the phraseological dictionary Duden, Redewendungen (Duden, 1999) and also mostly has a negative connotation. Moreover, they are classified as colloquial or slang.

The group of expressions pertains to the topic of excessive drinking and is centered around the phraseology "*blau sein*", which denotes being excessively drunk: *blau sein wie ein Veilchen* (lit. like a violet), *wie eine Frostbeule* (lit. like frozen skin), *blau sein wie eine Haubitze* (literally, like a howitzer), *blau sein wie tausend Mann* (literally, like a thousand men), *blau sein wie zehntausend Mann* (literally, like ten thousand men), *blau sein wie ein Eckhaus* (literally, like a house on the street corner). The degree of intoxication these expressions convey depends on the imagery of the comparison and the subjective perception of the individual. For instance, *Am Zahltag ist er immer blau wie ein Veilchen. Als es schon hell zu werden begann, kam er blau wie ,ne Strandhaubitze nach Hause.* (Duden, 1992, S. 124). The analysed media never used such expressive means due to their negative connotation and col-

loquial nature. These phrases are considered rude and are not used in the presentation style of mainstream media.

Instead, publications frequently employ neutral comparisons with blue and blue shades of water, sea, and ocean: Der Himmel ist so Blau wie das Meer (HB; 09.12.2019); Bei der 42-Millimeter-Version bekennt die Traditionsmarke Farbe: Blau wie das Wasser (www.focus.de; 26.11.2021). Other popular comparisons include: the blue of the sky – ... hoch und blau wie der Himmel (www.focus.de; 16.10.2019); the planet Earth from space – Er ist ebenso Blau wie die Erde. Zum ersten Mal konnten Astronomen die wahre Farbe eines Planeten bestimmen (www.focus.de; 19.11.2013), the colour of a cornflower: Mein Vater war ... mit Augen so Blau wie Kornblumen (www.focus.de; 13.10.2016); and a comparison with the blue colour of the curaçao drink: ...ein wolkenloser Himmel, so blau wie Curaçao (www.focus.de; 16.06.2017).

Journalists have been actively employing the poetic name of our planet, *der Blaue Planet*. The metaphorical name has become a synonym, a second name of the planet Earth, especially when it comes to ecology and exploration of the Universe: *Der blaue Planet – so nennen wir die Erde mit zweitem Namen*. (www.focus.de; 17.07.2023).

A set of phraseological units featuring the lexical component “blau” carries a negative connotation, as it speaks to physical altercations. Specifically, the expressions “*j-n blau und grün schlagen / j-n braun und blau schlagen*” mean “to beat up”, Similarly, *ein blaues Auge* ‘to get injured after a beating, black eye; *j-m blaue Fenster machen* ‘to bruise someone’, *mit einem blaue Auge davonkommen* ‘to get off with a trifle. Interestingly, these phrases can be found even in reputable publications such as Handelsblatt and Zeit. The authors use them in sections on sports (boxing matches) as well as in culture-related topics such as literature and film reviews. For instance: *Heute wird ,man zwar berühmt, wenn man sich von Ali das Fell grün und blau schlagen läßt, aber das ist nicht meine Masche*. (www.abendblatt.de; 06.04.1976); *Tina Turner: Ich kann mich an keinen Tag erinnern, an dem ich kein blaues Auge hatte* (www.abendblatt.de; 27.05.2023)

Politicians often utilize expressive and metaphorical means in their speeches. As such,

examples of such language can be found in the sections dedicated to political discourse. Joe Biden hat länger zurückliegende Kommentare von US-Präsident Donald Trump über Frauen scharf kritisiert. ... «Wenn wir an der High School wären, würde ich ihn hinter die Turnhalle bringen und ihn grün und blau schlagen» (www.abendblatt.de; 22.03.2018).

Within another category of phrases, the colour blue is commonly used as the colour of deception, pretence and lies: *das Blaue vom Himmel (herunter)lügen* ‘to tell tall tales’; *das Blaue vom Himmel (herunter)reden /schwätzen* ‘to talk a lot’; *das Blaue vom Himmel herunter schwören* ‘to swear by all the saints’; *jemandem das Blaue vom Himmel (herunter) versprechen* ‘to promise anything’; *jemandem blauen Dunst vormachen* ‘to throw dust in the eyes’; *sein blaues Wunder erleben* ‘to get an unpleasant impression’. Such phrases add expression to the language and are predominantly found in interviews: Juncker sagte am Mittwoch kurz vor der Rede, man dürfe der Ukraine «nicht das Blaue vom Himmel versprechen». (www.abendblatt.de; 13.09.2023).

The colour blue is often associated with vast distances. The German expression “*ins Blaue (hinein)*” translates to “into the far blue” and is commonly used to convey a sense of randomness, ambiguity, or uncertainty. This phrase is often used to suggest a lack of direction or purpose, as well as a sense of vagueness or haziness with verbs like *fahren, schauen, raten, behaupten, reden*, etc., giving a whole palette of phrases with new and incredibly expressive meanings: *ins Blaue hinein schauen* means ‘to stare mindlessly / without any purpose at the stars’; *ins Blaue schießen, ein Schuss and ins Blaue sein* – to shoot at random; *ins Blaue reden* – to talk nonsense; *ins Blaue treffen* – to hit the sky with a finger; *ins Blaue hinein träumen* – to plunge into empty dreams; *ins Blaue fahren; eine Fahrt ins Blaue machen* ‘a leap into the unknown trip’; *ins Blaue fahren, eine Fahrt ins Blaue* – a leap into the random trip; etc. *geht ins Blaue* – a leap into the unknown. Journalists favour these phraseological combinations and find application across all areas and headings. Such expressions in headlines are often accompanied by wordplay and allusions... *wer arbeiten geht, fährt nicht ins Blaue und zieht nicht ins Grüne*. (www.focus.de; 09.01.2023); *Eine*

*Impfung «ins Blaue hinein»* (www.focus.de; 09.01.2023).

Using wordplay in media texts, particularly in headlines, is a common practice to attract the reader's attention. Such instances involve the usage of expressions with the colour *blau*. A style icon, Kate Middleton has often been seen wearing blue outfits, described in detail in publications. Descriptions include colour names of all shades of blue. – *Kate Middleton in elegantem Blau. Die Herzogin tritt im petrolblauen Mantel. Die gesamte Wales-Familie in royalem Blau* etc.

In order to distinguish itself from other sources, the media highlights Duchess Catherine's preference for blue through catchy headlines where expressive phraseology is used. The use of wordplay in media texts, particularly in headlines, is a common practice to attract readers' attention. Such instances involve the usage of expressions associated with the colour *blau*. *Herzogin Kate trifft ins Blaue* (www.freenet.de; 14.11.2018); *Herzogin Catherine setzt auf Blau* (www.brigitte.de; 14.03.2022); *Herzogin Kate: Baby-Bauch in Baby-Blau* (www.srf.ch; 22.10.2014).

The headlines contain allusions to a popular children's song: *Blau, blau, blau sind alle meine Kleider* (www.freenet.de; 14.11.2018); and to the global hit song *Lady in Blue* (www.24royal.de; 15.03.2022).

Within the media context, the metaphorical meanings of colour nominations continue to evolve in terms of semantics, lexical compatibility, expressive and evaluative colouring. The meanings of these nominations are in a constant state of development. The expression *blaue Bohnen* (literally: blue beans), which refers to bullets, is an example of military jargon and has fairly transparent semantics. Its origin and widespread use among military personnel can be attributed to the outward resemblance of bullets to beans: *Erneut ... müssen sich neuen Gefahren stellen und bekommen dafür einen humorvollen Weltraum-Western mit jeder Menge blauer Bohnen* (www.gamestar.de, 19.05.2022). Later, it was used to form the phrase *zur Blaubohnenernte treiben* (literally: to grow a crop of bullets), which is also easy to understand. Journalists are continuously exploring new forms of expression. For example, as demonstrated by the war in Ethiopia during the late 1970s, the government of the socialist Ger-

man Democratic Republic was unable to procure coffee due to resource constraints and, therefore, engaged in trade with the Ethiopian government. Specifically, coffee beans, were exchanged for ammunition, creating a novel expression: *So lieferte die DDR 1977 nach dem Muster "braune gegen blaue Bohnen" Rüstungsgüter an Äthiopien*. (www.berliner-kurier.de, 20.07.2022).

Numerous terms and expressions in language emerge through metaphors, wordplay or imagery, primarily in specific social groups or professional contexts. For instance, among sailors – *Blaue Jungs* 'sailors', *Blaujacke* and its English equivalent "bluejacket" are commonly used and have gained widespread usage over time. As a result, the phrase *blaue Jungs* has become a popular name for various associations and musical groups: *Stephan Adrian, seit 2002 Sitzungspräsident der "Blaue Jungs", erhielt in diesem Jahr die Schiffslaterne "Walter"*. (www.kreuznachernachrichten.de; 12.02.2013) *Die "Blauen Jungs" und Mädels starteten perfekt in die neue Session*. (www.nrz.de; 19.09.2020).

The term «Blaupause» originally referred to copies that were obtained by copying texts through blue tracing paper. Now, it means something like «copy», «sample», «exemplar», or «project.»: *Die Ukraine, die eine enge Bindung an die EU anstrebt, war die Blaupause, glaubt der britische Historiker Timothy Snyder*. (www.landeszeitung.de, 30.06.2022)

As for labour relations context, various expressions carry significance. For instance, *Blauer Brief* 'blue letter' refers to a notice of dismissal from work or a letter to parents from school about a child's poor performance. Similarly, *blauer Montag* denotes 'unauthorised absence from work, absenteeism on Monday, after a holiday'. The phrase *einen Blauen Montag machen / blaumachen* 'not to show up for work, to play hooky'. Within the Society and Economy sections, several discussions revolve around social problems and working time, and related expressions are actively used to refer to absenteeism at work by adults and at school by children: *Im Magazin «Explosiv – Der heiße Stuhl» provoziert ... Professor Eberhard Hamer, mit der Behauptung: «Blaumachen ist der wahre Volkssport deutscher Arbeitnehmer»*. (www.abendblatt.de; 28.05.1991); *Tausende Eltern lassen ihre Kinder kurzerhand blaumachen und*

*erfinden eine Entschuldigung* (www.abendblatt.de; 22.07.2010).

The conventional metaphorical semantics of certain traditional expressions often acquire new meanings due to the emergence of other events and phenomena called by the same colour names for different reasons. The definition of *Blaubuch*, a collection of critical official documents in a blue book in the UK, as given by the ten-volume Duden dictionary, is scarcely used in media texts and mostly in specialized publications. Nonetheless, the tradition of publishing a particular “colour book” has become so widespread that it is only possible to comprehend the nature of a new “blue” edition in the publication context. The Dictionary expression *ein Blaubuch herausgeben* – ‘the publication of collections of documents or reports that are important for specific events or activities’, which once exclusively referred to diplomatic, legal and government documents, now covers a variety of domains, ranging from literature and social life to medicine and the IT industry.

The expression “*die Blauen Bücher / das Blaue Buch*” retains its primary meaning as a collection or special census of objects or items for a specific purpose. For example, a series of books on art and history by the Langewiesche publishing house, the regularly updated collection of cancer therapy protocols of the University Hospital of Freiburg for chemotherapy, a list of aircraft approved by the Luftwaffen-Bundesamt in Germany. In 2001, a new “blue” book was compiled, which combined a list of nationally important cultural monuments in Eastern Germany in the so-called “new” states of Brandenburg, Mecklenburg-Vorpommern, Saxony, Saxony-Anhalt and Thuringia. Moreover, now this meaning of *Blaubuch* is used more frequently in the press than any other: *Neben dem Fallada-Haus in Carwitz ...gehört das Schliemann-Museum seit 2001 zum erlesenen Kreis von 40 Häusern, die im “Blaubuch” der national bedeutsamen ostdeutscher Kultureinrichtungen verzeichnet sind.* (www.nordkurier.de, 06.01.2022)

The evolution of society, the transformation of state systems, and the implementation of political and financial reforms significantly impact language. As a result, new words and terms appear, while some expressions become obsolete. Phrases that were once prevalent in

everyday communication and media texts disappear from use and are marked as obsolete in the dictionary. For example, the DM one-hundred note was colloquially known as *ein Blauer* due to its blue colour. The word became obsolete after Germany joined the European Monetary Union and replaced the mark with the euro. Similarly, the name of the Austrian one-thousand-shilling note suffered the same fate.

The term *Blaustrumpf* – a mocking name for women who, through intellectual work, allegedly lost their typically feminine features, is now utterly irrelevant in a multicultural society. On the contrary, it has become politically incorrect: *Sie entspricht einem Frauentypus, der früher gedankenlos mit Vokabeln wie “Blaustrumpf” oder “alte Jungfer” abgewertet wurde.* (www.tagesspiegel.de, 05.11.2022).

Blue also been used to describe national and state flags. The adjective «Blau» is present in the flags of international organisations such as the UN, the European Union, UNESCO and NATO. The symbolism of blue as the colour of peace and tranquillity is embodied in the expressions *Blauhelm, Blauhelmsoldaten, and Blauhelm-Mission*, as synonyms for the UN peacekeeping forces: *Seit 2013 ist die Blauhelm-Mission in Mali, an der auch die Bundeswehr beteiligt ist.* (www.faz.net, 05.07.2022).

The colour blue is present on the national flags of various countries worldwide. Additionally, the colour blue is combined with yellow on the national flag of Ukraine: *Europarat widmet der Ukraine Briefmarke mit Streetart-Motiv Landesfarben Blau und Gelb gehalten.* (www.deutschlandfunkkultur.de, 05.09.2023).

The phrase «Blau und Gelb» or «blaugelb» often appears in headlines, signalling that the article pertains to Ukraine. For instance, an article published on August 24, 2023, announced that the Burgtor would be illuminated in yellow and blue, signifying Ukraine’s national colours. Although the yellow-blue or blue-yellow combination is also found on the flags of many countries around the world – Sweden, Bosnia and Herzegovina, Kazakhstan, Barbados, etc., given the current political situation, Ukraine is in the focus of political events, as evidenced by the separate Ukraine sections in German magazines, and the headline of an article in the Austrian weekly *Niederösterreichische Nachrichten* confirms



this opinion: *Blau-Gelb steht politisch im Fokus* (www.noen.at; 10.01.2023).

The colour blue is typically associated with centre-right and conservative parties. In Austria and Germany, however, blue is linked to the colour of populist parties, such as the right-wing Freedom Party of Austria (FPÖ) and the Alternative for Germany (AfD): *AfD in Thüringen und Bayern: Der blaue Vorhang* (www.zeit.de; 02.01.2023); *Wahlkampf-Stimmung am "Blauen Montag" der FPÖ in Krems* (www.noen.at; 29.08.2023). It is also the colour of the Bavarian Conservative Party CSU (CDU): *Die neuen CDU-Farben: Blautöne aus dem Leben Konrad Adenauers* (www.tagesspiegel.de; 21.09.2023).

The following study concerns expressions incorporating colour names, some of which have been borrowed from other languages through loan translation. Examples of such expressions include *Blaubuch* (English: "blue book"), *Blaujackette* (English: "bluejacket"), *Blaustrumpf* (English: "bluestocking"), and *Blaue Stunde* (French: "l'heure bleue"). Loan translation was a traditional method of direct borrowing of set expressions. However, the current era of globalization has ushered in a trend of borrowing expressions with colour names primarily from English in their original forms. Consequently, we observe a complete preservation of the form of the borrowed expression. This trend can be observed in borrowing music and legal and medical terms. For instance, *out of the blue*, *in the blue line*, *blue music*, *code blue*. Here also belong names of musical groups and musical works such as "*Die Amigos*", "*Blue Music for a Blue Planet*", "*Rhapsody in Blue*", and "*Pas de deux on Blue*". Names of television, radio programmes, and TV channels are also on this list: *blue Sport* and *blue Zoom*. Names of companies, brands, goods and services also frequently incorporate colour names, such as "*blue auditor*" and "*blue office*®."

Etymological doublets as a linguistic phenomenon are also observed in this context along with the English original Blue Zones: *Gesund alt werden: Was wir von den Blue Zones für unser Weihnachtsfest übernehmen können* (www.gq-magazin.de; 08.12.2023). In other publications, we can find a loan translation into German: *Blaue Zonen Diät: Das sind die besten Lebensmittel für ein langes Leben* (23.10.2023).

While examining contemporary media texts, it becomes apparent that not all expressions with the blau component we find in media texts today are German. Many are borrowings from other languages, predominantly English. Consequently, this makes the task of translating such expressions into German a complex endeavour. Given the structure of the expressions (single-component, multi-component), their semantics, the time of borrowing, the intended audience and the domain of application, we observe a wide array of translation methods being employed. As a rule, these are single words that have long been part of the German language, when loan translation was a conventional method of directly borrowing set expressions.

However, the adaptation of phraseology with complex structures and figurative meanings is more complicated. Often, such expressions cannot be broken down into separate words or replaced by others in the same order while simultaneously preserving their metaphorical meaning. The best solution is to translate the expressions using a traditional approach applied to fiction text translation. It is common knowledge that the language of journalism has its peculiarities, and both the characters and the readers of publications use it. It primarily describes current events and interviews where live speech is present. It is fluid and reflects the trends of the contemporary German language when we see «transplantations» or inclusions from other languages.

In today's globalized world, many words appear in other languages in their original form, with the complete preservation of the form of the borrowed expression.

**Conclusions and prospects for further research in this area.** The findings of this study will contribute to a better understanding of the shades of meaning of the colour names which contain the element blau in German media discourse and provide insights into the translation of such colour names. Colour nominations play a pivotal role in shaping the emotional tone of a media text, creating images, enhancing impressions and effectively conveying the author's mood. Blue, in particular, has a complex semantic range, ranging from an association with calm, peace and romanticism to the colour of deception, warfare and even brutal violence.

Further research on this issue involves studying other colour nominations in media texts. It is characterized by a dynamic and figurative language, constantly evolving and moving. Therefore, it should be analyzed not just in terms of individual colour parts of the texts saturated with colour but also the entirety of its elements and their interactions.

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