



**A LINGUOCULTURAL ANALYSIS OF COLOR SYMBOLS IN ENGLISH,
RUSSIAN, AND UZBEK LANGUAGES**

Dilmanov Ilyusha Oraqbaevich

Associate professor at Nukus State Pedagogical Institute named after Ajiniyaz. E-mail: ilyusha.dilmanov@mail.ru

Dilmanov Islam Ilya uli

senior teacher at «The methods of teaching languages» department of the center of pedagogical excellence of the Republic of Karakalpakstan. E-mail:

islam.dilmanov7@gmail.com

islam.dilmanov7@gmail.com

Abstract. *This article presents a linguocultural analysis of color symbolism in English, Russian, and Uzbek languages, examining how chromatic concepts encode cultural values, emotional states, and national worldviews within these three distinct linguistic communities. The research investigates the semantic structure of color symbols, their metaphorical extensions, and culturally specific connotations, drawing on phraseological units, proverbs, and idiomatic expressions. Comparative analysis reveals both universal color associations rooted in human perception and culture-specific meanings shaped by historical experience, religious tradition, and natural environment. The study contributes to the understanding of how color functions as a linguocultural category, simultaneously reflecting and constructing cultural identity.*

Keywords: *color symbolism, linguoculturology, Uzbek language, comparative linguistics, chromatic metaphors, cultural connotations, national identity.*

Аннотация. *В данной статье представлен лингвокультурологический анализ цветовой символики в английском, русском и узбекском языках. Рассматривается, как хроматические концепты кодируют культурные ценности, эмоциональные состояния и национальное мировосприятие в трёх различных языковых сообществах. Исследование посвящено семантической структуре цветковых символов, их метафорическим расширениям и культурно-специфическим коннотациям на материале фразеологических единиц, пословиц и идиоматических выражений. Сравнительный анализ выявляет как универсальные цветовые ассоциации, основанные на человеческом восприятии, так и культурно-специфические значения, сформированные историческим опытом, религиозными традициями и природным окружением.*

Ключевые слова: *цветовая символика, лингвокультурология, узбекский язык,*



Learning and Sustainable Innovation

сравнительное языкознание, хроматические метафоры, культурные коннотации, национальная идентичность.

Annotatsiya. *Ushbu maqolada ingliz, rus va o'zbek tillaridagi rang ramzlari lingvomadaniy tahlil qilinib, xromatik tushunchalarning ushbu uch til jamoasida madaniy qadriyatlar, hissiy holatlar va milliy dunyoqarashni qanday ifodalashi o'rganilgan. Tadqiqotda rang ramzlarining semantik tuzilishi, ularning metaforik kengayishlari va madaniy o'ziga xos ma'nolari frazeologik birliklar, maqollar va idiomatik iboralar asosida ko'rib chiqiladi. Qiyosiy tahlil inson idrokiga asoslangan universal rang assotsiatsiyalarini ham, tarixiy tajriba, diniy an'ana va tabiiy muhit bilan shakllangan madaniy-o'ziga xos ma'nolarni ham ochib beradi.*

Kalit so'zlar: *rang ramzlari, lingvokulturologiya, o'zbek tili, qiyosiy tilshunoslik, xromatik metaforalar, madaniy ma'nolar, milliy o'zlik.*

Color symbolism represents one of the most pervasive and culturally significant systems of human meaning-making, deeply embedded in the linguistic fabric of every society. Colors are far more than perceptual categories; they function as powerful cultural signs encoding emotional states, moral judgments, social relationships, and national values. The way different linguistic communities assign symbolic meaning to colors reveals fundamental aspects of their cultural mentality and collective worldview. The comparative study of color symbolism across languages offers a productive avenue for exploring how universal human biology interacts with cultural specificity to produce divergent symbolic systems. While all humans share the same basic color perception apparatus, the meanings assigned to chromatic categories vary considerably across cultures, reflecting different historical experiences, religious frameworks, ecological environments, and aesthetic traditions.

This study focuses on three linguistically distinct languages: English, representing the Anglo-Saxon cultural sphere with its Germanic roots and global reach; Russian, embodying the Slavic tradition with its rich literary heritage and Orthodox Christian influences; and Uzbek, a Turkic language spoken in Uzbekistan, reflecting the deep influences of Islamic civilization, Persian literary culture, and Central Asian artistic traditions. These three languages offer a productive comparative basis for examining both convergences and divergences in color symbolism.

The aim of this article is to conduct a systematic linguocultural analysis of color symbols in English, Russian, and Uzbek, revealing how chromatic categories function as cultural concepts encoding collective values, historical memory, and national identity. Phraseological units, proverbs, and idiomatic expressions serve as the primary



analytical material, as these fixed forms preserve the most culturally embedded color associations.

Theoretical Foundations of Linguacultural Analysis.

Linguoculturology, as a discipline examining the relationship between language and culture, treats color terms as culturally loaded linguistic signs rather than merely perceptual labels [1, p. 45]. Color symbols occupy a significant position within this framework, functioning as cultural concepts that simultaneously reflect and transmit collective experience, values, and worldview [5, p. 89]. The symbolic dimension of color transcends its denotative chromatic meaning, accumulating layers of cultural significance through historical use in ritual, art, religious practice, and everyday life.

Cognitive linguistics provides an additional theoretical foundation for studying color symbolism, demonstrating that color terms participate in complex conceptual metaphor systems [4, p. 5]. The mapping of abstract concepts onto chromatic domains — associating darkness with ignorance, brightness with clarity, or redness with danger — reflects universal cognitive tendencies modulated by cultural experience. These mappings become conventionalized in the phraseological systems of different languages, creating culture-specific chromatic codes.

The symbolic meaning of colors emerges from diverse sources: the physical properties of colored objects in the natural environment, the uses of pigments in sacred and secular art, religious and cosmological systems, political and heraldic traditions, and literary conventions [7, p. 156]. These sources interact to produce layered symbolic meanings that are encoded in phraseological units and proverbs, providing the primary material for linguocultural analysis [3, p. 234].

Universal and Culture-Specific Features of Color Symbolism.

Certain color associations demonstrate remarkable cross-cultural stability across the three languages under examination [3, p. 189]. The association of white with purity and black with mourning or negative valuation appears across all three traditions, reflecting both universal perceptual tendencies and convergent cultural developments. English "white as snow" as a symbol of purity, Russian "белоснежный" (snow-white) with similar connotations, and Uzbek "oq" (white) as a symbol of holiness and blessing all reflect this broadly shared association.

Red similarly demonstrates cross-cultural salience as a color of intensity, energy, and significance. However, the specific connotations of red diverge interestingly across the three cultures. In English, red is associated with danger, passion, and political leftism — "red alert," "seeing red," "red tape." In Russian, the word "красный" (red) shares its root with "красивый" (beautiful), and red historically symbolized beauty and



celebration before acquiring revolutionary political connotations. In Uzbek culture, red is prominently used in traditional embroidery and suzani textiles, symbolizing joy, fertility, and celebration.

Green provides another instructive comparison. In English, green symbolizes nature, envy, and inexperience — "green with envy," "green behind the ears." Russian green symbolism similarly connects to nature and youth: "зелёный" can indicate immaturity. In Uzbek, green carries powerful Islamic connotations as the color of paradise and the Prophet, making it simultaneously a natural and sacred symbol — a dimension largely absent from its English and Russian counterparts.

Table 1

Comparative Analysis of Color Symbolism in English, Russian, and Uzbek

Color	English	Russian	Uzbek
White	Purity, innocence, peace ("white as snow")	Purity, festivity ("белоснежный" — snow-white)	Holiness, blessing, joy ("oq yo'l" — happy journey)
Red	Danger, passion, politics ("red alert", "seeing red")	Beauty, celebration, revolution ("красный" = beautiful)	Joy, fertility, festivity (suzani embroidery)
Green	Nature, envy, inexperience ("green with envy")	Nature, youth, inexperience ("зелёный")	Paradise, Islam, spring ("yashil" — sacred and natural)
Black	Mourning, evil, elegance ("black sheep")	Mourning, misfortune ("чёрный день" — black day)	Grief, darkness, misfortune ("qora kun" — black day)

Color Symbolism in Phraseological Systems.

Phraseological units containing color terms constitute a particularly rich source of linguocultural information, as their fixed form preserves historically sedimented cultural meanings [7, p. 203]. English demonstrates an extensive inventory of color idioms reflecting diverse cultural influences. "Blueprint" for a plan, "blacklist" for a register of undesirables, "golden opportunity" for an exceptional chance, and "grey



area" for moral ambiguity all demonstrate how color terms have been grammaticalized into productive metaphorical systems. The expression "once in a blue moon" encodes the rarity of blue as a natural phenomenon, while "green light" draws on the universal traffic signal system.

Russian color phraseology is particularly rich in expressions employing black and white. "Чёрный день" (black day) denotes a time of hardship and is echoed in the practice of saving money "на чёрный день" (for a rainy day, literally for a black day). "Белая зависть" (white envy) distinguishes between benign admiration and malicious envy, demonstrating a moral discrimination encoded through chromatic contrast. "Синяя птица" (blue bird) from Maeterlinck's symbolism has become a cultural reference for unattainable happiness. The expression "голубая мечта" (sky-blue dream) encodes an idealized, otherworldly aspiration.

Uzbek color phraseology reflects the confluence of Turkic, Persian, and Islamic symbolic traditions [6, p. 112]. The expression "oq yo'l" (white road) is a standard blessing for travelers and those embarking on new endeavors, encoding white as a symbol of divine favor and success. "Qora kun" (black day) parallels the Russian and English expressions for hardship, reflecting a cross-cultural association of blackness with misfortune. "Ko'k osmon" (blue sky) functions as a symbol of freedom and vastness, while "oltin" (gold) metaphors pervade expressions of value and excellence, reflecting both the historical gold trade of the Silk Road and Islamic aesthetic appreciation for gilded decoration.

Cultural Values Reflected in Color Symbolism.

Color symbols reveal core cultural values with striking clarity [2, p. 145]. English color symbolism reflects pragmatic and commercial values alongside aesthetic ones. The widespread use of color in branding, marketing, and public communication has enriched the English color lexicon with new symbolic layers. "In the black" (financially solvent) and "in the red" (in debt) demonstrate how color terms have been absorbed into the discourse of capitalist economy. Political color coding — blue for conservatism, red for labor and socialism — reflects the translation of chromatic categories into ideological territories.

Russian color symbolism deeply reflects aesthetic, spiritual, and historical values. The richness of Russian color terminology — including distinctions between "синий" (dark blue) and "голубой" (light blue) that English collapses into a single category — reflects heightened chromatic sensitivity in the cultural tradition. The iconic use of gold and blue in Orthodox iconography, the red and gold of imperial and Soviet ceremonial culture, and the white, blue, and red of the national flag all encode layers of historical



and ideological meaning that permeate phraseological usage.

Uzbek color symbolism reflects Islamic aesthetic values, Silk Road commercial heritage, and Central Asian artistic traditions. The famous blue tilework of Samarkand — the Registan, Bibi-Khanym mosque, and Shah-i-Zinda — has made blue a color of profound cultural and spiritual significance, associated with heavenly transcendence and artistic excellence. The intricate polychrome patterns of traditional Uzbek crafts — ikat textiles, suzani embroidery, painted ceilings — create a visual symbolic system in which color combinations carry specific meanings related to fertility, protection, and spiritual blessing.

Cognitive and Pedagogical Implications.

Understanding the cultural specificity of color symbolism has significant implications for language education and intercultural communication [4, p. 236]. Learners must acquire not merely the denotative chromatic meanings of color terms but their full range of cultural connotations. An Uzbek learner of English must understand that "green with envy" carries no Islamic resonance, while an English learner of Russian must appreciate that "красный" (red) embeds historical associations with both Tsarist beauty ideals and Soviet ideology simultaneously.

Translation of color symbols presents recurrent challenges. The Russian distinction between "синий" and "голубой" requires interpretive choices in English translation. The Uzbek "oq" (white) in blessings carries Islamic overtones that a simple translation as "white" would erase. Translators working across these linguistic communities must develop sensitivity to chromatic symbolism as a culturally embedded system rather than a transparent perceptual vocabulary [8, p. 127].

English color symbolism reflects the pragmatic, commercial, and political dimensions of Anglo-Saxon culture, with a particularly productive metaphorical use of color in economic and ideological discourse. Russian symbolism embeds colors within deep aesthetic, Orthodox Christian, and historical-political frameworks, generating a rich phraseological inventory. Uzbek color symbolism integrates Islamic sacred meaning, Silk Road commercial heritage, and Central Asian artistic tradition into a distinctive chromatic code.

The study demonstrates that color symbols function as linguocultural concepts encoding collective memory, aesthetic values, and cultural identity. Their comparative analysis enriches our understanding of how language mediates between universal human experience and culturally specific worldviews. Future research directions include expanding the corpus to encompass other Turkic languages of Central Asia, investigating color symbolism in contemporary digital communication across these



cultures, and examining how globalization and cross-cultural contact are reshaping traditional chromatic symbolic systems.

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