

## THE SYMBOLIC MEANINGS OF COLOURS IN UZBEKISTAN AND ENGLAND

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*This article explores the cultural and symbolic meanings of colours in Uzbekistan and England from a comparative perspective. It examines how historical, religious, and environmental factors influence the interpretation of colours in both societies. In Uzbek culture, colours such as blue, green, and white are deeply connected with spirituality, faith, and purity, reflecting Islamic traditions and harmony with nature. In contrast, English colour symbolism has developed through Christian heritage and modern psychology, where colours often represent emotions, morality, and social identity. The study identifies both similarities and differences between the two cultural systems: while white symbolizes purity and peace in both, red and black carry different associations. The paper concludes that colour functions as a universal yet culturally specific language through which societies express their values, emotions, and beliefs.*

**Kirish**

Colour is one of the most powerful forms of nonverbal communication in human culture. It influences perception, emotion, and social interaction, carrying meanings that go far beyond aesthetics. Every society interprets colours according to its beliefs, traditions, and values. While the physical perception of colour is universal, the symbolism attached to each colour varies widely across cultures. In many non-Western societies, colours have religious or spiritual importance, whereas in the Western world they often convey emotional or social connotations. This paper explores and compares the cultural meanings of colours in Uzbekistan and England, revealing how environmental, religious, and historical factors shape each nation’s visual identity.

Uzbekistan, located at the heart of Central Asia, has a long history influenced by Islamic civilization, Persian art, and Turkic traditions. Colours in Uzbek culture are deeply tied to spirituality, nature, and folk heritage. The blue domes of Samarkand, the green of springtime, and the white of purity all symbolize harmony between humanity and the divine. In contrast, England’s colour symbolism evolved under Christian influence and later industrial and modern cultural trends. English colour meanings are often psychological and emotional, focusing on moral and aesthetic values rather than sacred symbolism. By examining how each culture uses and interprets colours, this paper highlights the contrast between spiritual and secular approaches to visual meaning. The study uses a comparative cultural approach, drawing on semiotic, anthropological, and linguistic sources. It argues that while both cultures share certain universal associations, their symbolic systems reveal contrasting worldviews: Uzbekistan’s colour culture emphasizes spirituality and harmony, while England’s focuses on emotional expression and social convention.

In Uzbekistan, colours carry sacred and protective meanings deeply rooted in Islamic tradition and ancient Turkic beliefs. Blue is one of the most dominant colours in Uzbek culture, symbolizing peace, heaven, and divine protection. The blue domes of Samarkand and Bukhara are not merely decorative—they represent the sky and the infinite presence of God. (Turdieva, 2019). Green holds a special place as the colour of faith, life, and paradise (jannat). It is directly associated with Islam—the Prophet Muhammad’s cloak was said to be green. During Navruz, the Uzbek New Year festival, green wheat sprouts (sumalak) symbolize new life and renewal (Rahmatova, 2021). Red represents vitality, joy, and fertility. It dominates in folk art and suzani embroidery, where red threads express life energy and happiness. Brides often wear red or gold ornaments as signs of good fortune.

Although bright red is rarely used in religious spaces due to Islamic modesty, it plays an essential role in weddings and celebrations. White in Uzbekistan stands for purity, honesty, and blessings. The phrase oq yo‘l (“white road”) is a common expression of good wishes. White clothing is associated with respect and cleanliness, while bread (non), often considered sacred, symbolizes hospitality and abundance (Nazarova, 2020). Black, though rarely used in festive contexts, serves as a protective and balancing colour. In traditional art, black outlines help highlight other colours, symbolizing harmony and moderation. Folk beliefs also regard black as a shield against evil forces. Yellow is connected with warmth, friendship, and the sun. It is seen as a cheerful colour symbolizing optimism and social connection. During Navruz, yellow flowers and dishes represent the return of sunlight and happiness after winter. Overall, Uzbek colour symbolism reflects a worldview based on faith, nature, and inner balance.

In England, colour symbolism developed under the influence of Christianity, monarchy, and later, industrial modernity. Meanings of colours are often associated with emotions, status, and psychological interpretation rather than religious symbolism. Blue is considered a colour of loyalty, stability, and calmness. Historically, it was associated with the Virgin Mary in Christian iconography, representing purity and devotion (Hall, 2018). In modern England, blue is also linked with authority—police uniforms, business suits, and the Conservative Party all use blue as a symbol of reliability and order. Green represents nature, freshness, and renewal. England’s lush landscape has made green the colour of countryside life and environmental consciousness. However, the English language also gives green a negative meaning: “green with envy” refers to jealousy. This dual symbolism shows how colour meanings can evolve from both moral and environmental contexts (Williams, 2019). Red is one of the most powerful colours in English symbolism. It stands for love, passion, energy, and courage, but also danger and warning. Red roses symbolize romantic love, while the red cross of St. George represents bravery and national pride. The colour’s association with both love and danger reveals the emotional complexity of English colour semantics (Taylor, 2020). White symbolizes purity, innocence, and peace. Brides traditionally wear white dresses as a sign of virginity and moral integrity. White also carries Christian associations with angels and divine light. However, unlike in Uzbekistan, where white can also symbolize blessing in daily life, in England it is mostly linked with ceremonial and moral purity. Black is a colour of mourning, authority, and elegance. During funerals, people wear black to express grief and respect. At the same time, black is also used

in formal fashion—“black tie events” and “little black dresses” signify sophistication and class. Thus, black represents both sorrow and prestige in English society (Chapman, 2021). Yellow in England stands for happiness and warmth, but it can also imply cowardice or caution. Expressions like “yellow-bellied” mean fearful, while yellow daffodils are symbols of spring and hope. The dual meanings of yellow reflect the English tendency to associate colours with emotion and morality rather than spirituality (Evans, 2022). In general, English colour symbolism is pragmatic, psychological, and emotionally nuanced. Unlike in Uzbekistan, colours in England are rarely sacred; instead, they express personal and social identity.

The comparison between Uzbek and English colour symbolism reveals how cultural context transforms visual perception into moral and emotional meaning. Religious influence is the key factor distinguishing the two cultures. Uzbekistan’s colour meanings are shaped by Islam, where blue, green, and white represent divine peace, faith, and purity. In England, Christianity influenced early colour associations—blue for the Virgin Mary, white for purity, black for mourning—but modern secularization has turned these meanings toward psychological and aesthetic interpretations. Environmental factors also play a role. Uzbekistan’s desert climate and clear blue skies encourage cool tones and moderation, while England’s green landscape and cloudy weather produce a palette dominated by greens and greys. These natural surroundings shape cultural preferences and emotional associations. Social expression further differentiates the two. Uzbek culture uses colour to convey community values—faith, modesty, and harmony—whereas English culture uses colour for personal expression—emotion, fashion, and individuality. Shared meanings do exist. Both cultures see white as a symbol of purity, and black as the colour of mourning. Red carries strong emotional force in both societies—love and passion in England, life and protection in Uzbekistan. However, the underlying logic differs: Uzbek symbolism emphasizes spiritual balance, while English symbolism emphasizes psychological duality. In summary, colour in Uzbekistan functions as a sacred and moral sign system, while in England it operates as a social and emotional code. Both systems reveal how human societies project their values onto the visible world. In Uzbekistan and England, colour symbolism reflects distinct historical paths and worldviews. Uzbekistan’s colour culture, influenced by Islam and nature, emphasizes peace, faith, and moral purity. Blue, green, and white dominate as sacred symbols of divine harmony. England’s colour culture, shaped by Christianity and modern psychology, focuses on emotion, identity, and status. Red, black,

and blue define moral strength, authority, and love. Despite their differences, both societies use colour to connect emotion with meaning. This comparison demonstrates that colour symbolism, while culturally specific, fulfills a universal human need—to express the invisible through the visible. Understanding these symbolic systems deepens intercultural awareness and highlights how beauty, faith, and feeling are communicated through colour across civilizations.

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