



NATIONAL-CULTURAL FEATURES OF PHRASEOLOGICAL UNITS WITH A “CRAFTSMANSHIP” COMPONENT IN ENGLISH AND UZBEK

Sadullayeva Nilufar Azimovna

Professor, Faculty of Foreign Philology of the National
University of Uzbekistan, Head of the Department of
Translation Theory and Comparative Linguistics,
E-mail: nilufar_sadullaeva@mail.ru

Mirsagatova Pokiza Avazbek qizi

PhD., Faculty of Foreign Philology of the National University of Uzbekistan
Senior Lecturer at the Department of Translation Theory and Comparative
Linguistics
E-mail: mirsagatovapokiza@gmail.com

Abstract

The article analyzes the linguistic and cultural properties of phraseological units with the word “hunarmandchilik” (“craftsmanship”) in English and Uzbek. The study explores the extent to which idiomatic expressions representing traditional crafts, professions, and artistry characterize national and cultural values in both language cultures. Through a comparison of examples from literary texts and lexicographic data, the authors analyze how these phraseological units reflect the worldview, mentality, and aesthetic perspectives of the respective nations. The research delves into the semantic, cultural, and symbolic functions of such expressions, tracing their origins to professional vocabulary and metaphorical associations in handicrafts and applied arts. By employing a comparative approach, the authors reveal both common and distinctive features of the English and Uzbek linguistic worldviews of craftsmanship, demonstrating the intricate interrelationship between language, art, and culture.



Keywords: Phraseological units, craftsmanship component, linguistic and cultural features, comparative analysis, national mentality, metaphorical expression.

Аннотация:

В статье анализируются лингвокультурологические особенности фразеологизмов со словом “hunarmandchilik” (“ремесленное мастерство”) в английском и узбекском языках. Исследование рассматривает, в какой степени идиоматические выражения, отражающие традиционные ремесла, профессии и искусство, характеризуют национальные и культурные ценности в обеих языковых культурах. Сопоставляя примеры из литературных текстов и лексикографических данных, авторы анализируют, как эти фразеологические единицы отражают мировоззрение, менталитет и эстетические взгляды соответствующих народов. Исследование углубляется в семантические, культурные и символические функции таких выражений, прослеживая их происхождение от профессиональной лексики и метафорических ассоциаций в ремеслах и прикладном искусстве. Применяя сравнительный подход, авторы выявляют как общие, так и отличительные черты английской и узбекской языковых картин мира в области ремесленного мастерства, демонстрируя сложную взаимосвязь языка, искусства и культуры.

Ключевые слова: фразеологизмы, компонент ремесленного мастерства, лингвокультурологические особенности, сравнительный анализ, национальный менталитет, метафорическое выражение.

Introduction

The national elements and unique characteristics of a language are actively manifested in its phraseological units, as they are directly linked to linguistic reality. As A.M. Babkin noted, “Phraseology is the sacred fortress of the national language. It is in it that the spirit and uniqueness of each nation are reflected” [Babkin, 1979; 10]. In short, both culture and language are forms of manifestation



*Modern American Journal of Linguistics,
Education, and Pedagogy*

ISSN (E): 3067-7874

Volume 2, Issue 6, June, 2026

Website: usajournals.org

*This work is Licensed under CC BY 4.0 a Creative Commons Attribution
4.0 International License.*

of consciousness. They reflect not only the worldview of an individual but also the attitude towards the world of the people who are the bearers of that language. The emergence of phraseological units is also influenced by non-linguistic factors, namely the cultural environment. This cultural context serves as a means of reflecting a people's cultural information. Translating phraseological units related to art literally into another language is challenging because these units often incorporate the names of musical instruments, textile and handicraft products, and the specific aspects of national dances that are unique to that particular culture. For this reason, such units possess a distinct national character. As D.G. Maltseva notes, "in some cases, the meaning of phraseological units with national-cultural semantics can only be conveyed through finding equivalents, calquing, and descriptive methods" [Maltseva, 1991; 24].

Thus, based on the analysis of the main scientific literature studying various issues of linguoculturology, conclusions can be drawn about the current state of this field of science. There is no consensus among scholars regarding the status, subject matter, and research methods of linguoculturology. However, it is widespread to define the linguocultural direction as a science that studies language and culture in close connection. Phraseological units are materials that most vividly reflect the characteristics of the material and spiritual culture of different language communities.

The study of phraseology from the perspective of linguoculturology encourages the researcher to analyze the relationship between phraseological units and cultural signs, and further actualizes the importance of the system of values and symbols in describing the national-cultural identity of phraseological units. In linguocultural research, language is considered as a model of culture, that is, as a system in which the perception of the world, values and ideas are reflected and coded. Since the national picture of the world is recognized in linguoculturology as the basis of spiritual culture, identifying and analyzing its basic concepts becomes one of the important tasks.

The specificity and complexity of the comparative analysis of the national-cultural characteristics of phraseological units representing art in the English and Uzbek languages depend on the fact that two cultures that are not similar to each other, in a certain sense, are opposite, are chosen as the object of research.



*Modern American Journal of Linguistics,
Education, and Pedagogy*

ISSN (E): 3067-7874

Volume 2, Issue 6, June, 2026

Website: usajournals.org

*This work is Licensed under CC BY 4.0 a Creative Commons Attribution
4.0 International License.*

Furthermore, the complexity of the work is directly related to the specific aspects of the artistic fields specific to the English and Uzbek cultures involved in the analysis.

Undoubtedly, when studying the linguocultural characteristics of phraseological units representing art in English and Uzbek, special attention should be paid, on the one hand, to the specific features of phraseological units in the compared languages, and on the other hand, to the similarities and differences in the cultures of both peoples. For example, in the culture of the peoples of Western Europe and East Asia, there are certain differences that are reflected in the phraseological units representing art, and at the same time, despite these differences, certain similarities are observed.

It is well known that languages are not merely a means of communication or a system of signs, but also the medium through which different peoples learn about the world and even form their own unique worldview. Language is the product of both individual and collective experience. Furthermore, language embodies the cultural and national values of a people. For this reason, languages are studied with great interest by linguists, literary scholars, and other specialists in the social sciences and humanities.

English craftsmanship has often maintained a strong connection to tradition. The passing of techniques and styles from generation to generation strengthens the sense of national identity and cultural continuity. Regional differences in craftsmanship, such as pottery styles in various parts of England, are a testament to historical practices and a respect for local identities. This aspect is closely tied to the commitment to preserving and supporting cultural heritage.

English idioms and expressions feature a number of terms related to craftsmanship, the items artisans create, and descriptions of how they are used. Due to their unique characteristics, certain handcrafted items have held significant economic value at various stages of society's historical development. Their practical importance, high quality, utility, and resulting widespread use demonstrate the crucial role they play in various spheres of life.

There are many phraseological units with the clay component, which are considered terms related to the craft of pottery.



*Modern American Journal of Linguistics,
Education, and Pedagogy*

ISSN (E): 3067-7874

Volume 2, Issue 6, June, 2026

Website: usajournals.org

*This work is Licensed under CC BY 4.0 a Creative Commons Attribution
4.0 International License.*

clay in smb.'s hands the phrase implies that someone is easily influenced or controlled. This indicates a lack of independent thought or will and that another person has significant power or influence over them. This phrase does not directly reflect national values, such as those found in national crafts or a particular proverb. Instead, it expresses universal human values and concepts that exist to varying degrees in many cultures. For example,

...Philip felt a curious thrill when it occurred to him that he was in the position of the artists and the patients were like clay in his hands.

(W. S. Maugham. *Of Human Bondage*)

Uzbek craftsmanship is a rich art form, reflecting a unique fusion of historical influences and deeply rooted cultural values. Several important aspects of Uzbek national culture are vividly expressed through its traditional arts and crafts.

Phraseological units with the component “loy” can also be found in the Uzbek language. For example, *yolg‘onni ham darrov loydan yasab, oftobda quritib, qo‘lingga tutqizadi-qo‘yadi* this expression is used in relation to a person who deceives the people by pretending a lie is true. Even if the deception of such a person is obvious, people who are unable to overcome him use this phrase towards him.

In the English language, there are many phraseological units with a thread component related to the textile industry. Thread the needle the phrase implies the need for dexterity and precision when performing a task. It often signifies the successful handling of a complex or delicate situation that demands skill and accuracy. It also alludes to overcoming challenges that require careful maneuvering.

Sharp as a needle this phrase describes a very smart, perceptive, resourceful, and discerning person. It emphasizes mental acuity and the ability to understand things quickly and deeply. The comparison with the sharpness of the needle emphasizes the clarity of thinking and the sharpness of the mind. For example, I know a solicitor here — he’s a patient of mine — of the name of Gooch, a fat fellow but sharp as a needle.

(J. B. Priestley. *The Good Companions*)

Shoemakers attach a special thread to the needle. However, they do not wax this thread. Instead, a waxed thread is joined to the main thread on the needle, and



*Modern American Journal of Linguistics,
Education, and Pedagogy*

ISSN (E): 3067-7874

Volume 2, Issue 6, June, 2026

Website: usajournals.org

*This work is Licensed under CC BY 4.0 a Creative Commons Attribution
4.0 International License.*

they continue sewing with this combination. If the waxed thread were passed directly through the eye of the needle, the finished “maxsi”, “kavush”, or boots would not turn out beautifully, or the waxed thread might not even pass through the hole pierced by the awl. Therefore, even though it is more laborious, they sew by joining the waxed thread to a “biliska” thread. This way, the thread is not too thick, and it does not get knotted. The thread passes smoothly through the awl's hole, which helps in sewing quickly. However, shoemakers who aimed for a large profit with little effort would work without the main shiny thread, seeking to profit by deceiving the customer [Shomaqsudov, 2018; 27]. The people describe such unearned profit with expressions like “bebiliska foyda” (profit without “biliska”) and “bebiliska pul” (money without “biliska”). For example, Nasimjon bebiliska pul topishga odatlanib, xizmatni tark etdi.

(Oybek. Oltin vodiyan shabadalar)

In English, the idiom “the gentle craft” is composed of a term related to craftsmanship, the explanation for which seems paradoxical at first glance. Although fishing often involves hard work and difficult conditions, it is described as “gentle” because of its intimate connection with nature and its demand for patience and skill. It is not a violent or aggressive activity, but rather a pursuit based on observation, understanding nature, and a certain finesse. The use of the word “craft” in this idiom alludes to the skill and techniques involved in fishing. Therefore, the phrase “the gentle craft” describes fishing not as a brutal industry, but as a skillful and patient activity in harmony with the rhythms and mysteries of the natural world. For example,

It would have made unquiet the ghost of old Isaac Walton to hear Julian's disparagement of “the gentle craft”.

(T. Medwin. Angler in Wales)

It is well known that Uzbek craftsmanship is celebrated for its intricate patterns and exquisite embellishments. This reflects a cultural reverence for beauty, art, and masterful skill. The wealth of detail in embroidery, carpet weaving, and wood carving speaks to a deep appreciation for patience, dedication, and artistic expression.

“Atlas ko‘ylakka bo‘z yamoq” proverb reflects the Uzbek culture's pursuit of perfection, attention to detail, and balance. Atlas is a precious and delicate fabric,



while calico is a simple, coarse fabric. To combine them, especially to put a coarse patch on a beautiful satin dress, is to damage beauty and quality. This means that even seemingly small actions can lead to large consequences. Inattention, carelessness, or rudeness in performing a delicate task can be the cause of major problems. In Uzbek culture, beauty and perfection are highly valued. An atlas dress is a symbol of beauty, while a cotton patch signifies an aesthetic defect. The proverb is primarily oriented toward aesthetics and encourages a meticulous approach to any task. The contrast between satin and calico emphasizes the importance of harmony and balance. When creating beauty, it is important that everything is in its place. The inaccuracy of a single detail can ruin the entire composition. For example,

Chilonzor massividan uy solgan xonadonlar bu hangomalardan bezor bo‘lib: «quruvchilar atlas ko‘ylakka bo‘z yamoq yopishtirib ketishibdi...» degan mazmunda shikoyat yozgan edilar.

(A.Qodiriy. Mushtum)

Therefore, while phraseological units related to craftsmanship in English primarily express human traits or specific situations, in Uzbek they often describe an entire scenario and carry general, didactic meanings intended for a wider audience. As mentioned above, phraseological units that include the names of crafts vividly reflect the unique national and cultural characteristics of a people, as well as their lifestyle and social life.

References:

1. Бабкин А. М. Идиоматика (фразеология) в языке и словаре // Современная русская лексикография: 1977. – Л.: Наука, 1979. – С.10.
2. Мальцева Д.Г. Страноведение через фразеологизмы. Пособие по немецкому языку. – М: Высшая школа, 1991. – С. 24.
3. Mirsagatova P.A. Ingliz va o‘zbek tillarida san’atni ifodalovchi frazeologik birliklarning lingvomadaniy xususiyatlari: dis... filol. fan. fal. dokt. – Tashkent, 2025. – B. 115.
4. Fozilbek F.X. Tanbur cholg‘usi va uning mukammal ijrochilari Искусствоведение 2023. Oriental art culture //



*Modern American Journal of Linguistics,
Education, and Pedagogy*

ISSN (E): 3067-7874

Volume 2, Issue 6, June, 2026

Website: usajournals.org

*This work is Licensed under CC BY 4.0 a Creative Commons Attribution
4.0 International License.*

URL:<https://cyberleninka.ru/article/n/tanbur-cholg-usi-va-uning-mukammal-ijrochilari/viewer>.

5. Почува Н.Н. Семантический и этнокультурный подходы к изучению фразеологических единиц с лексемой компонентом из сферы искусства (музыки, театра, живописи) в русском и английском языках (корпусное исследование): дис... канд. филол. наук. – Тула, 2021. – С. 143.
6. Шомақсудов Ш., Долимов С. Қайроқи сўзлар. – Тошкент: San'at, 2018. – Б. 27.