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# NOTION OF CRAFTSMANSHIP: HISTORICAL, CULTURAL AND SYSTEMATIC ANALYSIS

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**Abstract.** This article discusses definitions of craftsmanship, history of the field, and its classification into different industries. Craftsmanship can be found in either the overall work process or a section of it. For example, there are craftsmen who are intimate with all facets of building furniture, such as a table, a chair or desk, and can develop the product from start to finish. It also provides examples of translations of various craftsmanship terms from Uzbek into English, as well as some non-alternative lexics and realia. In some places, linguistic and cultural comments have also been made, indicating that this article is based on research in this particular field.

**Keywords:** linguocultural studies, terms, lacunae, realia, non-equivalent vocabulary, translation problems, transliteration

## INTRODUCTION

The word realia is derived from the Latin realia, which means material, real. The Glossary of Linguistic Terms defines it as: .

Linguists began to argue in the 1950s about the features of realities that reflect a particular color. It was difficult to come to an agreement. The main reason for this is that in the work of the researchers in question, the real significance of this issue is emphasized not in the center. An analysis of the available research suggests that there are two perspectives on the assessment of realities. And :

- look at it from the point of view of translation;
- Approach in the field of ethnography

Some scholars have highlighted only one aspect of these linguistic units will be given. Therefore, in dealing with this concept, it is necessary to review the

previous definitions. In particular, M. L. Weisburd approaches reality in the context of country studies and makes the following comments:

—Events of social and cultural life of a particular country, names of social enterprises or organizations, names of everyday objects, historical figures names and many other things” (11. 98).

But assimilation words are mostly found in dictionaries. So, they are part of the vocabulary of the language. Realities also appear in certain language dictionaries after repeated use. But among them only in special areas, including the press are used and are not included in dictionaries. That is why such realities can be included in the list of learned words only as an exception. At the moment, it is impossible to comment on or describe any reality. The process depends on how the realities are translated.

S. Vlahova and S. Florin gave a realistic description of the realities. Those who gave. According to him: —Realities are words and phrases that express the life, life, customs, culture, social development, subject, events of a particular nation, and they have a national and periodic character. || (13 . 48)

An important feature of realities is the object they represent comes from the essence. The way of life of a certain people in different historical periods, socio-economic development, of course, has an impact on the essence of reality. That is why, when talking about realities, of course, the issue of national identity and historical color cannot be ignored. Because in any case, the realities have a national and historical color at the same time. That requires special treatment.

## **MATERIALS AND METHODS**

Craftsmanship is an activity based on the production of industrial objects with the help of small manual labor, which continues to the production process by machine and is located at the bottom of the production process. The term craftsman is used for a person engaged in the professional production of objects.

Folk handicrafts are products made using simple handicraft materials and simple designs. Folk crafts are diverse in terms of creative activity, products can be made by artisans with their own hands and often from natural materials or products

close to them (wood, fabric, metal, etc.) [5]. This type of activity is formed when making the necessary household items from home crafts. We all know from history that folk art, like art, has developed on the basis of culture, religion and sometimes political views.

Craftsmanship has a long history, with primitive communities mainly engaged in home crafts, making items from stone, bone, clay, wood, and more. Home crafting is the production of products needed for farming. In some places, these days, this activity is of great importance.

Later, people started working with artisans. Many artisans worked in the farming fields of kings, temples, monasteries, and slaves (Ancient Egypt, Ancient Rome, Ancient Greece, and Mesopotamia). Initially, the master worked alone, but with little income, artisans began to join the groups. These groups were called *artel* and received orders from the people. Some artisans toured towns and villages, while others lived and worked in one place. Craftsmanship and handicraft ordering Cities emerged and developed as centers of handicrafts and trade. To this day, street names indicating the workplace of a particular craftsman have been preserved in many settlements. Pottery, for example, organized the processing of leather, the manufacture of leather goods, the repair of shoes, and the manufacture of bricks.

Craftsmanship is a type of activity with a history of several thousand years in the history of the world, and tens and hundreds of types and classifications.

Already in the ancient world, handicraft activities were manifested in the processing of popular items, mainly in the hands of the material owner and slaves. The great Greek writer and historian Homer testifies to this feature of handicrafts in Greece.

With the hatred of the Greeks for craftsmanship, R., who was recognized as unworthy of a free man, was a matter of a limited contingent of people other than the locks and slaves who made up the house with his constant professional activity.

Some crafts in Greece have risen to the top, despite the use of the simplest tools and means. Over time, R. has spread not only in luxury goods, but also in meeting the daily needs of the lower strata of the population. [5]

Already in Greece, artisans sometimes faced relatively large industrial competition, dating back to the middle of the 5th century BC. e. The same is generally true of the character in the production of handicrafts in Rome. With the specialization of slave labor and the existence of closed, enclosed farms that met their needs, there was no ground in Rome for the development of Armenia as a free professional activity; Since there was no contingent of people who constantly needed the products of other people's labor and were able to pay for them, Roman artisans, budlers, etc., and (works) had to fill the ranks of the proletariat. If there was a well-known property that served as a source of income (usually a small plot of land), the artisan could live comfortably and have a random income from fulfilling random orders. With the emergence of large areas, which covered a large part of the small plots of land, artisans whose ranks were mostly filled with the freedmen had to look for work from the side and do it at the customer's house.

In order to increase the production capacity of any type of artel, the artel could have an economic impact on one or more owners or own property, and later it became a factory or mill. With the proliferation of complex and energy-intensive machines and mechanisms in any craft, especially with the advancement of science, industry has become an industry. The availability of sophisticated and numerous machines and mechanisms and the processes that require knowledge are clearly areas where fishing and industry begin. An example of this is the transfer of Ivanov to Russia in the nineteenth century, a city inhabited mainly by weaving mills, a typical settlement consisting mainly of weaving cooperatives. In addition, making extensive use of modern, science-based processes, Ivanovo has become the center of the textile industry in Russia. A few more examples of the “evolution” of fisheries in the industry are related to the increase in production, the increase and increase in the number of equipment used, and the involvement of science.

- bread and mill crafts each became a distinct part of the food industry

- the footwear industry has evolved over the years in the footwear industry
- weaving and spinning crafts together created the textile industry
- sewing skills became the sewing industry
- blacksmithing became the founder of a number of industries related to metal processing.

## **RESULTS AND DISCUSSION**

Nevertheless, many crafts exist along with the industries they create, creating a professional environment in which many professionals are involved in the relevant field. Thus, for example, highly skilled binders or shoe manufacturers use their capabilities in the furniture or footwear industry.

In modern society, everyday notions of craftsmanship are false. And in our time, new crafts continue to emerge. In the field of information technology, with the development of social networks, an SMM specialist or, as usual, a public manager has emerged. We can cite at least a dozen examples of such new types of crafts.

### **Craftsmanship: Attributes**

Craftsmen can be characterized by a variety of adjectives, such as: patient, determined, curious, thorough, expert, methodical, focused, self-starter, and pays attention to detail. More specifically though, craftsmanship requires the use of:

- **TOOLS** - In addition to the hand, the foot, and the eye, craftsmen must be knowledgeable in the use of other mechanical devices for his/her area of specialty.
- **THE MIND** - Requiring specific knowledge, experience and judgment to implement the work product. This brings up an important point: education alone is not sufficient to be recognized as a craftsman; it also includes a record of proven success to demonstrate the worker knows how to apply the education.

In terms of education, there are two parts to consider: initial education, either learned through formal training (e.g., college and vocational school diplomas) or through on-the-job experience ("School of Hard Knocks"), and; continuous improvement, representing ongoing training/education through such things as certification, supplemental training, studying industry periodicals and books, or

participation in industry trade groups. Although initial education is certainly important, continuous improvement is the earmark of a craftsman.

The craftsman is knowledgeable in all facets of the methodology for his/her line of work. For our purposes here, a methodology refers to "Who" is to perform "What," "When," "Where," "Why," and "How" (aka "5W+H"). As such, the craftsman must be fully cognizant of the work breakdown structure, the dependencies between steps, deliverables, along with the various techniques and tools used throughout the methodology. From this, he/she can devise a reliable estimate of the costs needed to produce the work product, as well as schedule the time to deliver it.

A true craftsman is so knowledgeable about the work product and the methodology to produce it he/she can even advise other professionals in how to modify/improve them, such as architects and engineers (including industrial engineers).

- **THE SPIRIT** - This represents the personal desire to not only see the job performed correctly, but better than others. This means the craftsman is personally committed to producing superior work products simply because he/she views his/her professional life as an extension of his/her personal life. As such, the craftsman must be empowered to make certain decisions on how to build/deliver the work product in order to achieve a sense of ownership. From this perspective, techniques such as micromanagement is not conducive for encouraging a program of craftsmanship.

A craftsman sweats over the smallest details in producing the work product and is well aware of the risks involved with skipping steps or doing something out of sequence. Such commitment to producing superior results suggests the craftsman possesses a higher work ethic than others, and in all likelihood possesses higher moral values due to his/her fastidious attention to "Right and Wrong."

## **CONCLUSION**

As craftsmanship, as mentioned above, is a very broad, historical and national type of activity, the terms related to this field are also very comprehensive and varied. Such terms are specific to each nation's school of crafts and each nation's ethnic group. In translating terms in this field from one language to another, it is important for the translator to study their origins, to focus on the specifics of the nation, and to use the art of interpretation correctly in some appropriate places. owns.

Some craft terms, in today's evolving era, have their own translation, commentary, and place in every language dictionary, and translating them is usually not difficult.

For example, the word "craftsmanship" itself is translated into English as "craftsmanship", although the translator must take into account that the term "craftsmanship" is very broad, it also has a different meaning in some contexts, otherwise it will be translated. the text may be incomprehensible to the reader and ambiguous. In such cases, it is not difficult to see how well the translator has mastered and taken into account the cultural and linguistic aspects.

There are some other terms related to handicrafts.

For example, the term blacksmithing can be translated into English as "blacksmithing" or "farriery", but in this case, too, it is possible to decide which translation option is more appropriate or appropriate to the text by considering the cultural aspect so that the translation text has no semantic should not face loss.

In her textbook, Sh. Realities, or in Sh.Usmanova's terms, lacunae, complicate the work of a translator and lead him to culture and linguocultural studies.

Here are some examples of irreplaceable vocabulary and realities related to crafts.

For example, terms related to ethics, such as leather, rezgi, shirach, ceramic realities such as angob, loya, taqsir, gulbota, leaf almonds, embroidery terms such as zehduz, piltakach, jormadozlik, bichikchi, tarhkash are in the lexicon of handicrafts. can be a clear example of irreplaceable words and lacunae.



When translating such terms and delivering them to the listener or reader in the same way, the translator, writer or speaker must reach the core of the field, study each term, and most importantly, not overlook the linguistic and cultural aspects.

Linguocultural studies is a field in which language and culture intersect, although language learning is an inseparable phenomenon without culture, and the analysis of culture cannot be done without language.

In our opinion, the field of handicrafts and related terms is a phenomenon that has not yet been sufficiently studied in the Uzbek-English context, the study of which serves as an important factor in strengthening language and intercultural relations and translators, language teachers can do.

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