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Innovative activity of the teacher includes the analysis and evaluation of innovation, the purpose and concept of future actions, implementation and adjustment of this plan, and effectiveness assessment. The effectiveness of innovation activities is determined by pedagogical personality.

Preparation of the teacher for innovative activity should be carried out in two ways:

- Formation of innovative forms of innovation;
- Training on new movements.

Innovative activity of the teacher of the higher school is one of the main problems of the higher school pedagogy. One of the most important components of the innovative activity of the instructor is the high professionalism - Akmeology, the Greek word for the highest point, the most elegant period, the highest professionalism. Professional intellectual means maturity and skill. Factors for achieving high professionalism are as follows:

- Talent marks;
- Toughness;
- Ability;
- Talent;
- Family education;
- Educational institution;
- Your own behavior.

One of the most important components of the innovation teacher's innovation is creativity. The concept of creativity has appeared in the 1960's in Anglo-American psychology. It gives the individual the ability and the ability to create new insights and build new skills.

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Educating Spirit and Ethics of Reading

Key words: *reading, tradition, values (dignity), ceremonial, ceremony, wedding, national, religious, clothing, embroidered caps, "palak", "suzane".*

Annotation: *the article is dedicated to organizing the self-dependent based and extracurricular*

focused classes reading, in which reading culture in a sample the analysis of applied arts of the Uzbek tradition, ceremonial is demonstrated.

Any attention to the role, attention in the international community and the future of the country is determined by the intellectual potential. At information and communication age, when establishing democratic, legal state protecting the human rights and freedom, and the civil society a demand for the intellectual potential is increased. In our Republic the “Education Law” and the “National Training Program of personnel” provide for the implementation of the reforms being carried out on the basis of the same issue is not accidental.

Upgrading the education technologies serve as the foundation basis for overall socio – economic development, a spiritual and cultural development of the society. As a result, in the course of a literary education performing analysis on the pedagogical opportunities for developing the self-dependent reading culture of readers, its place and role in promoting the perfection contentment at the youth, in particular, to apply the technologies with respect to the artistic and aesthetic thoughts is considered to be as the most important pedagogic problem associated with intellectual potential of the education.

At a literary education, it is impossible to achieve any important results without self-dependent study. At the school education periods if the reading skills are not formalized, the reader gradually loses the interest to reading a book, and then snuff out completely. In case if a reader does not have any enough skills to read he or she cannot follow a daily literary process, will not have enough time to regularly reading the newspapers and magazines. Indeed, the literature is a live, constantly evolving process. It stops the interest of a reader to the process with latest news and will be deprived from the important information. This is the reason for self-dependent readers plan to focus on extracurricular educational activities, and the establishment of specific goals based on the time readers will have the great potential to increase the formation of spirituality and the taste.

The aim of extracurricular reading classes which are the integral part Literary Education, is to introduce the readers with of word art in the example of variety of the Uzbek and brotherly peoples as well as the world literature works with the true values and their specific characteristics, a source of knowledge and a set of aesthetic enjoy to awaken an interest to a book, reading self-dependently the formation of a creative attitude.

In recommending the Artistic works for reading, certainly the readers’ interests, age, genre and the importance of educational activity should be taken into consideration. A reader thinks about his life and the nature of the work is based on the concept of perception, lives in the faith of certain conclusions. Thus self-consciousness begins.

In Uzbek literature, history has withstood the tests of our values and traditions represented in the brightly colored art works many. In particular, the Uzbek People’s writer intended Togay Murod’s works: “The Stars light forever”, “The Whined horse in the evening”, “The Fields remained by my Father”, “The people who walked in the moonlight” attract the readers by demonstrating the common values in what a high level.

The pupils of the 6th class at the General secondary education schools will be introduced with the Uzbek wrestling (so-called “*kurash*”), spiritual characters of the Surkhan region’s wrestlers (ex. In Uzbek “*palvan*”) are demonstrated from chapters on the story of the work “Stars light forever” [1, Uzbek Uninterrupted State education standard and training program, 2012, P. 69]. In the academic program of study “literature” of the writer, organizing the unscheduled separate classes of the extracurricular reading encourage readers’ interest to a reading the book, surely.

Recommending the work “The people who walked in the moonlight” for self-dependent reading has a significant importance in upbringing the young generation in the spirit of respect to the national and almighty human kind’s merit; formalizing traditions, culture and moral values for centuries the expectations of the people that are being passed throughout the centuries and the importance of self-consciousness in them.

In the course of organizing the training drills the following items should be taken into note: the time is scheduled, within this period the story should be studied completely; ceremonials and traditions history, their content and the purpose should be enquired into the grandparents; necessary to be introduced with the history of national costumes and the applied art applications.

The following matters need to be considered: Technical map for the training drill should be worked out; well-defined special tasks in achieving the objectives of the education system shall be developed; slide materials and the scenes from the film related to the Uzbek ceremonies; classroom should be picked out with suzane (*national hand-made blanket*), patchwork (so-called “*quroq*”), embroidery and belts with oriental style decoration, the establishment of the national textile and clothing exhibition of the readers to feel the spirit of the work is one of the basic requirements.

As it is known, in the spiritual perfection of a human kind the role of holidays, traditions as a part of them, ceremonies, traditions, custom and ceremonials is the great. Naming a child, circumcision (so-called “*sunnat*”) wedding ceremony, 12 year old wedding (so-called “*muchal to’y*”) young bride and groom’s marriage, funeral ceremony etc. are can be considered as among them. Marrying the young men, girls as a custom had been passing from the generations to generations. The wedding ceremony devoted to its Commemoration is performed on a base of the traditions, ceremonials, custom.

In the process of analyzing the work one of the importance matters is to get the readers realize the custom, ceremonials and traditions in the artistic consciousness of our nation. At the beginning of a training drill certain scenes from the films about the weddings like – “*aqiqa*” (*national ceremonial*), cradle, 12-year-old ceremonial, circumcision (*sunnat*), and much associated with weddings will be presented. After forming the activeness and job fulfilling, analyzing the text in combining with the story.

The work heroes – characters Qoplonbek and Oymomo. They wait for many years to have a child, and that’s a symbol of endurance tested in the course of human kind living difficulties. Even if parenthood problem is of much importance in the story chapter, the reader will recognize the creation of unique Uzbek custom and the whole contentment in the characters’ – heroes’ way of life.

The purpose of analysis requires the importance of the ceremony before the marriage wedding of the two young couple, to pay attention to the traditional wedding engagement ceremonial. The Writer specially points out with the special emphasis to that after getting the consent from the girl side, piece of kerchief (so-called in uzbek "*belqars*") worn by the matchmakers at the back way after all ceremonial procedures are carried out completely.

The engagement of young Uzbek couples is announced in a way of commonly throughout the Nation by holding the "Bread Crumbling" (so-called "*Non Ushatar*") ceremony. The bread is crumbled hoping that the bride and groom get all of valuable portion, let their share complete, let them both to live together until old ages. The story tells about the handsome fellow Qoplonbek's engagement ceremony with the beautiful girl Oymomo, and it is described as the bright item of the national spirit.

Should be seriously and attentively taken into note that the fulfillment of bread crumbling ceremonial by the single time married person is must; else more he or she says – let everybody attend at the wedding ceremonies, as the bread is equally broken then the person distributes in small pieces surrounded people from ceremony as well as the bride and the groom; the stories about the nation's ceremonials and traditions like from the **groom's side** procuring engagement (so-called "*Fotiha*") wedding (sheep, vegetable oil, rice, fruits and vegetables, refined sugars and candies) over a period of *nine-nine* – so-called in uzbek "*Tuqqiz-tuqqiz*" (coats, materials for sewing quilts, blankets and the cotton) provably show the deepness of social content.

At all times to know the bride and groom's honor, respect, appreciation and nation paid attention to keeping on his or her value. At old times, Khorezm region, if the young married bride didn't show her face to the father-in-law and mother-in-law at least one year, accordingly, the groom before "The Groom invitation" ceremony tried not to face with the bride's relatives. In effort not to be ashamed the honest fellows have prepared thoroughly for the different examinations.

Our hero Qoplonbek also keeps the value in front of the groom's relatives, and he fulfills the custom not facing with them; stands and walks far away from them; doesn't sit in a group face to face with them, look at the eyes. The period of your married couple examine the Uzbek young man for having the moral qualities such as value, honor, and shame in the character of Qoplonbek.

A day comes and the invited for the ceremony girls gather all in the Oymomo's house, the young men gather all in the Qoplonbek's house. Traditionally, the bride's side of the "**The Groom dish**" (so-called "*Kuyov tovoq*") specially prepared delicious dishes and foods, and boiler with cooked pilau in it will be procured to the bride's house. As soon as marriage personnel finished having the foods, all of them take presents prepared for the bride and bring them it to bride's house. The most important and exciting "**Marriage ceremonial**" (so-called "*Nikoh marosimi*") is followed after the ceremony Celebration by the "**Market party**" (so-called "*Bozor kechasi*") held with much enjoy and entertainment.

Special *nikah* (marriage – so-called "*nikoh o'qish*") ceremonial is executed for the sake of Qoplonbek with Oymomo. In effort to wish the Bride and Groom be together forever, never to divorce the marriage in the process of "*nikah*" execution groom's mother passes the needle with the not fastened up thread in it through some parts of cloth over his shoulder. The strong desire to her son to live in a

prosperous life, have a huge amount of share, be wealthy, more else the wheat seeds in handful quantity is scattered over the heads of the Qoplonbek. Meanwhile, let's direct the readers' attention towards the bride and groom's together life, fidelity, wishing that a boy and girl-children of young married couple be lots of, gratitude's to their own parents both sides and raised by the agreement is the symbol of the *"the Mirror Showing proceeding"* (so-called *"Oyna kursatar"*) and consider as in the following:

"The dog is getting angry, Old woman is died, One Hair is touchable, her hands is hold.

The mirror shows and it is more enjoyable than all the others ever, more astonishing than all the others ever!

Middleman woman showed the mirror to both the Bride and Groom. The Bride and Groom showed off their faces from the mirror. When the Bride looked at the Groom he didn't look to her and vice versa!

Middleman woman standed along by handling heads of the Bride and bride girl alongside with. And she made to them to look directly to the mirror. Then she made them to to compete in the declamations!

The Bridegroom and Bride backside standing, the Bride and the Bridegroom backside standing whispered to each other..." (2, p. 228).

A unique and special ceremonial, custom after entering young couples into the *"Chimildiq"* (so-called *bedroom place*) in Uzbek nation associated with the singing a special song (in uzb. – *"lapar"*) sisters (so-called *"yanga"*) of the bride and groom's friends like *"Spraying the "sochqi"* (in uzb. *sochqi* – some candies, gifts, or other items), *"The putting off the kerchief-made belt"*, *"The bride lifting up"* are enjoying.

"To pressing on foot" is one of the suchlike customs. It is considered either bride or groom who firstly treads on foot of the one another in the special bedroom (in uzb. – *"go'shanga"*), to the extent that persons (husband or wife) will be the family head. Light-handed and evasive Qoplonbek has won this ceremonial recognized by the fellows. As well as this ceremonial is founded by meaning that young man (groom) who treaded the togs of marrying bride from such moment of his life is the responsible for her life at all.

"There are many traditions and custom still being kept and held between the various nations of Central Asians following: a candle burning due to organization of custom; wedding feast around the fire; after walking around the burning fire outside with the bride saw off her the house; jockeys jumping over the huge flames of fire; also more swaddling a baby to one side and back to another side, another traditions of the *"Zarastriзм"*. This is the result of recognizing the Sun and Fire as the holy" (3, p. 8).

The bride is coming to the groom's house. In effort to keep away from the evils, devils and worse spirits the new marrying family walk around the burning fire at the gate for three times. With desire let them both to have white, open hearts, a flours are sprinkled to the faces of the bride and bride's relatives.

Research maker on national traditions and custom of the Uzbek people, the scholar Mahmud Sattor mentions that the custom and ceremonials held after the marriage wedding as following: "Opening a

face”, “The Bride greeting, “ Gathering all the neighborhood women and girls and coming to participate at the ceremonial “Meeting the Bride” in the groom’s house that all above traditions mean “Living in the prosperous and wealthy life , open-hearted, glorious qualities of our nation (so-called jo'mard)” (4, p. 106).

At “*Kelin salom*” (so-called the bride greeting) ceremonial execution firstly Oymomo greets by leaning towards the footplate, and then the father-in-law and mother-in-law and leans towards the Guests. “Every word (Egypt) in the “*Kelin salom*” song is the sign of a certain person, thing, item and properties, and at the same time means a symbol of interpretation of the relationship between the peoples, nations” (5, p. 55).

Next day early in the morning of the wedding the bride, accompanied by women will be introduced with the furnace-boiler, and after the ceremonial associated with flour, oil is carried out. Wishing to be a dedicated to this house she pours in the food into the dog’s dish. Kitchen oil will be dropped into the burning fire. It expresses her intention to be happy. When she takes and holds the younger children in her hands such custom expresses her desire to have grandchildren in future.

The story tells about the “*The face opening*” when brother-in-law comes near to Oymomo and her face was opened by pulling. So, a marriage ceremony in each of the traditions and custom demonstrates that they consider the family as the sacred, keeping away from the evil eyes, evil purposed people.

The next stage of Training drill is devoted to the national fabrics, costumes and clothing factors determining the spiritual character of Uzbek nation.

The writer describes the Uzbek women’s ornaments, scarves, satin-and adras-, atlas-made clothes and dresses, and at the same time including the national men's clothes in a way of unique enjoys and with admiration.

According to tradition, at the marriage day the bride and groom are worn special clothes. Clothes of the young man and girl's identity, demonstrate the spiritual nature. Oymomo’s puts her step to *Chimildiq* (so-called “*bedroom*”) in her face there is a white cover; silk kerchief on her head; wearing a striped jacket and satin dresses are all decorating her. Her carved forehead sprang bright golden eyebrow, round earrings, tinkling silver necklaces, ornaments and all together provide the bride elegance and beauty.

Qoplonbek with Kokand skullcap worn on a head; striped robe on put on the shoulder; piece of belt kerchief made of silk around his waist and on the crunching high-heeled boots he becomes more handsome. The clothes put on to the groom presents the groom’s courageous, left, shows and brave-hearted qualities.

Among out nation many fables about presenting the value and conscience of man’s skullcap are spread out. *Skullcap* (embroidered cap, so-called – “*Do’ppi*”) – for men's head clothing. It keeps the head from cold winter, summer heat. It is not only in Uzbekistan, but also in countries such as Turkey, Iraq, Pakistan, India, Afghanistan, China is widely spread out. Skullcap is made four sided in the

presence of a specific meaning. This is symbolized as the world with four sides: the North, the South, the East and West. Regarded as an insult to throw off his skullcap experience. In Samarkand and Bukhara regions accepts as “Davlati sar”, that means “Head’s wealth”. Therefore, they accept as superstition it is considered as to a rejection from own wealth giving as a gift to someone.

There is a saying that the pictures of four flowers drawn on the top side secure the men’s health from the four sides. Else more the sixteen flowers on the edges of the sixteen skullcap means that the skullcap’s male or female holder with desire to have a large or unanimous family. White silk fabric ornament decorated on the white cloth is a symbol of the purity of the men’s heart.

At the final stage of the training drill the analysis of meanings in the foundation base of folk art infrastructure. In ancient times, women sew the national coverlets and blankets suchlike “zardevor”, “suzane”, “kirpech”, flowered quilt (so-called “gulko’rpa”) and unarmed their bets. Woven handkerchiefs, towels, skullcaps and kerchiefs were decorated by them with love using flowers. Taste and choice, the talent, wisdom, insight of Uzbek girls were reflected at those household items they sewed.

“The bride stood in the special place (so-called “chimildiq”). Bride’s cloths in amount of 18 types hang out on a rope of the Chimildiq. The mirror-bags hung on the wall, tea bags, walls, suzanes...All the bride related jobs were fulfilled!” (2, p. 238).

Decorating our grandmother’s houses with “**palak**”, “**suzane**”, “**dorpech**” and “**kirpechs**” (national hand-made blankets) has a special sense. In a purpose to get some images in the reader let’s talk about the walls of the brides’ rooms decorated to them “palaks” (in uzb. *special cover*), patterns and various colors of flowers.

“Palak” wove is the heir custom coming from the grandmothers (in uzb. “momo”). In fact, the “palak” –is originally came from the word “heavens”, means the common universe the earth. Lashes sewn around the “palaks” embodies is a symbol of the luminous beauty of the universe. Green, blue, light green colors are the symbol of life and livelihood. “Suzanes” fields nilobi “snake” copies of a human kind, family, a house watcher is a symbol of salvation. “Suzanes” affording the singers gives lashes a peculiar color of the flower, which reflect the thirst of love and beauty of life.

Finally, the reader enjoys the rich spiritual heritage of our ancestors unlimited example, the author’s worldview and personality assessment, raising the reading culture, and most importantly, the awareness of self and the sanctity of the family “The people who walked in the moonlight” the story of images, values and traditions.

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