



# ACTUAL PROBLEMS OF MODERN SCIENCE, EDUCATION AND TRAINING

**KHOREZMSCIENCE.UZ**





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higher education, regardless of the location of the educational institution and the form of education.

In the context of independence, the protection of women's rights is an important aspect of public policy. Women need to become an increasingly influential force in political parties, in business, where they have real means of power to expand their network of equality advocates. Increasing the number of women in various branches of government can lead to greater momentum in the implementation of gender equality policies. [2]

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### THE ORIGINS OF HISTORIOGRAPHY AS AN ART FORM AND A SUBJECT OF PHILOSOPHICAL THOUGHT IN ANCIENT GREECE

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**Annotatsiya:** Ushbu maqolada tarixiy tafakkur, uning o'ziga xos xususiyatlari o'rganilgan. Shuningdek, Qadimgi Yunon mutafakkirlarining tarixnavislik masalalariga munosabatlari va tarixiy jarayonini bayon etishning o'ziga xos uslublari ilmiy-nazariy jihatdan tahlil qilingan.

**Kalit so'zlar:** tarixiylik, qiziqarli tarix, fojeyiy tarix, mo'jiza, qissaxonlik, so'z san'ati.

**Annotation:** This article examines historical thinking, its specific features. It also provides a scientific and theoretical analysis of the attitudes of ancient Greek thinkers to the issues of historiography and the specific methods of describing the historical process.

**Keywords:** historical, interesting history, tragic history, miracle, storytelling, word art.



**Аннотация:** В данной статье рассматривается историческое мышление, его специфические особенности. Также дается научно-теоретический анализ отношения древнегреческих мыслителей к вопросам историографии и конкретным методам описания исторического процесса.

**Ключевые слова:** историзм, интересная история, трагическая история, чудо, повествование, словесное искусство.

**Introduction.** Historical interest has always been associated with everyday historical consciousness. It allows one to reflect private and public history, to understand oneself, to realize that one needs oneself for history. It can be said that historical interest gave rise to history as a science. History itself was originally one of the genres of literature. Nowadays, history has been a creation that reflects the distant past of mankind. However, the connection between history and art is still relevant today. Our goal is to show that historical research is the only practical source of the formation of consciousness in ancient society, and that historical consciousness is the object of study of ancient philosophers.

**Discussion.** Historical interest led to historical narrative in the 7<sup>th</sup>-6<sup>th</sup> centuries BC. Deep social issues were raised in Ellada. The new society, the need to learn more about the environment, the person became interested in his past. They wondered how other countries would live. These gave rise to historical works.

For ancient Greek prose, it was characteristic to reveal what was happening. In practice, however, this reality was associated with mythological legends that encouraged people to live. The truthfulness in the stories was strong. Historians were therefore considered poets or writers. Such works were limited to the main theme and went into mythological, geographical, ethnographic themes.

Herodotus's "History" plays an important role in the history of ancient culture and ancient historical consciousness. This work is the first historical work that has come down to us in the history of ancient civilization. And it is the first monument of fiction. This work is written in a new artistic genre in historical storytelling, The book is about the interconnected chain of events, causal interrelationships with each other, and as a work about the events that lead to the Mayan result, it laid the groundwork for thinking that history is the "most common" history of nations. Herodotus understood that history, culture, and human life are activities.

Herodotus was the first to recognize civilization as a living chain of times. In the spirit of heroism typical of works of art, Herodotus narrates the Greco-Persian wars with many retreats, with events of a mythical character. His stories focus on revealing mythological truths. The works of Herodotus have long been considered a masterpiece of historiography. This is due not only to his scientific merits, but also to the fact that the narrator's brilliant talent is a master of fiction. From his various observations, legends, historical anecdotes, oral stories, documentaries, and the works of his predecessors, he was able to create a bright and clearly purposeful work, expressing to them aspects of the Greek national character. With the help of such retreats, the work contained a lot of material. A huge and unique world of Eastern and Western civilizations opens before the students. "Herodotus' services to the world culture are enormous. He came close to the original historical in his perception of events and facts.

It is the process by which the history of human society develops in time and space, in which the destiny of individuals and nations changes”[1].

Herodotus created an interesting history of past events. He created the first example of an interesting history. Thanks to Herodotus, events of global significance became an example of the heroism of nations that fought for their freedom.

By the end of the 5<sup>th</sup> century BC, the historical genre flourished. The Athenian historian Thucydides played an important role in this. He is mentioned in the history of historiography as the founder of “scientific” historiography and the founder of rationalist methods of explaining historical events. He scrutinized and selected credible evidence. Thucydides made the necessary demands on historians. The historian said he must be a contemporary and witness to the events being written. This has brought historical memories closer together, both spatially and chronically. He himself chose war as the most pleasing subject of writing history according to the law of drama. It was because of his work that the story of the Peloponnesian War became known to those interested.

To substantiate the usefulness of his work and history, Thucydides emphasizes that those who are interested in history will find his works useful to them. He did not act like other historians, who add myths to his stories, without paying attention to the truth, just like historians who give the reader some satisfaction. “So few people bother to find the truth, they are more likely to accept ready-made ideas, whoever accepts the events I have considered as I have narrated them on the basis of the testimony of witnesses, whoever does not prefer poets who exaggerate and depict these events in artistic colors, and writers who portray these events in a way that is pleasing to the ear.

“My work does not serve for word debate at a particular moment, but serves to be an eternity treasure”. [2] Thucydides saw it as his task to explain the process of historical events in an interconnected way; he considered it his duty to explain the occurrence of any event, be it from the environment, from real conditions; at the same time, it is the task of the historian to distinguish the historical significance of this event and the factors of historical significance from among the many individual processes.

Thucydides says people are thirsty for plots, not reality. He was right in many ways: he did not follow the masses of students by writing history and critically analyzing evidence and sources. In the followers of Thucydides, scientific and artistic achievements, according to the writers, are weakening [3].

From the 4<sup>th</sup> century BC, historiography was divided into two main directions - pragmatic and rhetorical.

It is not possible to adequately illuminate the historical consciousness of the ancient period without referring to the works of Plato and Aristotle. It is well known that the culture of antiquity was meant to be heard.

The art of speech was highly valued and showed the high skill not only of the speaker but also of the poet, historian and philosopher. This is evidenced by the fact that philosophers and historians express their works in the form of dialogue. Naturally, history based on oral traditions was much more limited, and moreover, the oral expression of the speakers was aimed at influencing the feelings of the listeners.

In his dialogue “Fyodor”, Plato paid special attention to the beauty of speech. In doing so, he speaks of the importance and necessity of speech beauty, and of the

shortcomings seen in his daily routine. Plato (in the language of Socrates, the protagonist of his dialogue) says: correct speech must come from a truthful and clear definition of the field it represents, from its conformity to real reality. Hypothesis and truthful assumptions about things should be avoided in expression. Since verbal beauty is an art, Plato only needs to talk about things that originally existed. To do that, he says, you need to know what you're talking about. By this he refutes the idea that it is not necessary to understand and know for the speaker who existed at that time. In fact, it was incorrect to say that the reception of information alone was sufficient to know the truth, as some believed.

Plato, on the other hand, says that the original art of speech cannot be achieved without knowing the truth. This is why it is important to talk about the human soul. And the art of speech is able to convince someone, of something (he is not just involved in litigation). "The art of speech beauty is not to frame the soul with the word, but is it used not only in courts or other meetings, but also in personal life? Whether it's about small or big things - it's important not to use it properly for some reason, or not to use it properly for trivial things - so the beauty of speech is not in the slightest worthless or worthless"[4]. We also need to take into account the diversity of perceptions in people, especially in matters where we can "get lost". [5]. It is in such matters that the beauty of speech has great power, and in this place it is very easy to deceive.

The beauty of speech touches the human heart with its art. That's why speech editors address it. Plato says that while observing the types of spirits, each of them must have a speech that corresponds to the beliefs of a certain circle of listeners. At the same time, he says, different levels of consciousness are perceived differently. But how do people react to reality? As it turns out, no one likes the truth. Only reliability and authenticity are important. Such is the nature of man that he has not changed for centuries. Man is ready to believe what is said with confidence. In this regard, Plato, speaking of the moral responsibility of speakers, says that it does not matter in what field they work: "Speeches are able to help a person, they have a family that gives birth to new speech in the hearts of others"[6].

It is well known that Aristotle did a great deal of work on the spread of the historical approach in many branches of knowledge. However, in doing so, he underestimated history and historiography, giving priority to poetry. In his "Poetics", he contrasted history and poetry. He saw poetry as a much more philosophical and serious field of knowledge than history. Poetry speaks of eternity, of universality. Therefore, its instructions are universal in nature.

**Results.** History provides information about past events; provides information on individual evidence, so that the instructions of history are limited in time and of a private nature. "...The poet's task is not to tell about what has happened, but about what can happen, what is possible or necessary in the future"[7].

For Aristotle, artistic creation is more valuable than the reliability of historical evidence. His ideas influenced the formation of tragic historiographical tendencies. Tragedy should amaze the viewer, if we apply the feature of tragedy to history, if the story is based on emotion, then both history and history can amaze. "Thus, if tragedy differs from all that has been said and is superior to them by the influence of its artist, then they (tragedy and epic) bring no pleasure, tragedy is better than an epic because it

achieves its purpose more”[8]. How do you achieve this goal? How can this goal be achieved? Aristotle in his works pays great attention to speech and word. Its mission is to “prove and disprove, arouse emotion (fear, hatred, etc.), as well as glorify and discriminate” [9].

He opposes the accusations that are manifested in art. According to Aristotle, if a poet writes about the impossibility (excitement) that art can serve to achieve its goal, he is right and should not be criticized for anything, because the audience is ready for it: “the miracle is pleasant, so all the storytellers add a lie to interest” [10].

Thus, since ancient times, many people have a desire to paint and decorate history. They began to add emotion to the historical narrative, thereby trying to attract the attention of the team. However, in ancient historiography, “tragic history” was replaced by “practical” and “useful” history. This has been helped by many historians to understand that history is the goal and tragedy is exactly the same thing. Interest in ethical issues has led to a focus on the ethical aspects and character of the activities of historical figures. History recommends moral lessons that encourage morality, exhortation, patriotism, and connecting the present with the past. History itself connects events in a coherent and causal way, answering when events occur and why.

The concept of history as “practical and useful” is reflected in the authenticity of historical stories. At the same time, the demand to control the historical truth is accompanied by a focus on the moral image of the protagonists.

The thinker Lucian, who lived and worked at the end of antiquity, also agreed with the above-mentioned ideas. He writes a wonderful work, “History Must Be Rewritten”. In it, in a vivid artistic form, he expressed all the views pertaining to the formation of historical consciousness with the help of historical narratives. Many of the issues he covered in his work are still relevant today. This work can be called a historiographical theory written in a unique way.

The spirit of the work is deceptive, against the art of painting and embellishing events, without genuine falsifications, aimed at approving literature. The truth cannot be falsified - it is impossible to do so for fear of criticism or in the pursuit of wealth and glory. Lucian demanded that historians continue the path of Thucydides. Lucian’s work is a realistic and critical depiction of life, but it is a fictional, fantasy, “creative” narrative. He encouraged artists and thinkers to look deeper into reality, to add “sincerity and truthfulness” to the core of his work. Lucian was very demanding of historians. He was criticized by many for saying that “writing history is something most people can’t do”. “It’s not an easy job, it can’t be done at hand, like all the work in the literature, it requires a lot of thinking,” he said [11].

For Lucian, the truth is above all else. He places this demand in front of everyone who narrates historical events. “History, he says, does not forgive any accidental or insignificant lies”. The thinker harshly criticizes historians who distort history in order to inflame the bosses and commanders, to avenge the praise of today. He also places a strict boundary between history and poetry, and emphasizes that they both have separate functions and laws. Ornaments, legends, praises, and exaggerations specific to poetry should not be present in historical works. If so, he says, the historical work will become “prose poetry”.



The narration of history has its own special beauty, which is manifested in the clarity of expression, in the show, in the sincerity, in the clarity, in the intelligibility, in the love of truth. One of Lucian's main demands was that what he wrote be about eternity, not to run for publicity for his contemporaries, but to give generations a true, true account of events. That is the criterion of a true historical book, he says [12].

**Conclusion.** Thus, the brotherhood of history and art has been mentioned since ancient times. In these periods, historical records were as a type of art, along with art as a form of historical consciousness. Historical consciousness must have the same roots in terms of its origin as aesthetic consciousness, because the original historical knowledge was mixed with artistic imagination. For a long time, the existence of history as an art form influenced the nature of historical knowledge. It has been passed down from generation to generation as a figurative narrative. An emotional evaluation similar to the works of art took place. Moreover, it was in the ancient world that the question of the influence of historical narration on the formation of the historical consciousness of society was first raised.

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## ISSUES OF FORGIVENESS IN THE SPIRITUAL HERITAGE OF GREAT SCIENTISTS

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**Annotatsiya:** Ushbu maqolada buyuk allomalarning ma'naviy me'rosida bag'rikenglik masalariga katta e'tibor berilib, tasavvuf allomalarining asarlarida va XIX asrdayashabijodqilganma'rifatparvarlar asarlarida bag'rikenglik masalasining qay darajada yoritilganligi haqida fikr yuritilgan.

**Kalit so'zlar:** ma'naviy meros, tasavvuf allomalari, yoshlar tarbiyasi, bag'rikenglik, diniy bag'rikenglik, ma'rifatparvarlar.

**Резюме:** В данной статье уделяется внимание вопросу толерантности в духовном наследии великих мыслителей, также рассматривается мнения о степени освещенности вопросов толерантности в произведениях суфийских мыслителей и просветителей в XIX веке.

**Ключевые слова:** духовное наследие, ученые суфизма, воспитание молодежи, толерантность, религиозной толерантность, просветители.

**Annotation.** This article focuses on the issues of tolerance in the spiritual heritage of great scholars, and discusses the extent to which the issue of tolerance is covered in the works of mystical scholars and enlightened people who lived and worked in the 19<sup>th</sup> century.

**Keywords:** spiritual heritage, Sufi scholars, youth education, tolerance, religious tolerance, enlighteners.

**Introduction.** In all religions of the world, the idea of humanity is paramount. For example, there is a popular narration that is found in Muslim variants in various variants. It is said that a pagan entered the house of a man who asked God for food. The host told him, “If you are a Muslim, I will feed you, otherwise you will not”. The pagan went out unscathed. Then a call came from God asking why you did not feed him. The host replies, “I did it because he did not disbelieve”. Then God commanded the host to come back and feed him, saying, “Even if he is a disbeliever, he is my servant, a human being”. This means that the beginning of humanism is from the God, and every person should treat others, with kindness [2.268].

**Discussion.** In the opinion of mystics, tolerance, humanity, kindness, and respect for people of other religions and nationalities are among the most important