



PEDAGOGICAL BASIS OF STUDYING THE CREATIVITY AND SOCIAL-MORAL VIEWS OF ENLIGHTENED UZBEKISTAN WOMEN.

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ABSTRACT

This article discusses the pedagogical foundations of studying the ethnoculture, creativity, and socio-ethical views of Uzbek women, as well as how Uzbek women are creating their own image in business and entrepreneurship by studying the positive experiences of women around the world in social activism.

In the current globalization process, the promotion of our national culture is becoming a vital necessity. Our national culture contains not only historical and cultural traditions, but also socio-educational experiences that have a positive impact on the spirituality of today's youth, the effective use of which opens a wide path for the cultural and spiritual development of our people. After all, as our President noted, "First of all, it is necessary to pay attention to the roots of our national culture, the spiritual wealth of the people. This treasure has been accumulated over the centuries. It has passed many tests of history. It has helped people in difficult times. Our task is to preserve this treasure as the apple of our eye and further enrich it."

Ethnoculture is the material and spiritual wealth created by a people or nation during a long process of socio-historical development, its lifestyle, language, traditions, ways of assimilating and transforming the outside world, and ways of perceiving and understanding itself, in short, a social reality that expresses the existence of an ethnos or nation.

The ethnoculture of Uzbek women is a unique reflection of the above traditions of passing on historical and cultural wealth, social norms, and experiences to future generations in the lifestyle and views of Uzbek women.

About the role and rights of Turkic women in social life, L.N. Gumilyov writes the following: "The Huns were neither advanced nor backward from the French, Goths, Arabs, Slavs and Greeks of that time. Women actively participated in their social life and politics, where women were not discriminated against as in China, India and Iran, and women's rights were high in these Turkic tribes." Women, who occupied an important place in tribal life, created cultural and economic types that stabilized and institutionalized social relations. "All populations," writes Iso Jabborov, "have common economic and cultural types. The natural and geographical conditions of our region partially determine not only their economic activities, but also their national and cultural characteristics. However, the consolidation of these characteristics is due to the fact that women are the "head of the hearth" and "mistress of the house" in the family. True, in the first socio-historical stage - matriarchy, such functions were

performed by men, but as centuries passed and women began to create economic and cultural types, humanity took a step towards civilization. Therefore, "The history of civilization begins after a woman realized what she was capable of. Until then, people lived in bondage to the whims of wild nature."

Economic and cultural types and family and household lifestyles are interconnected. If economic and cultural types are determined by sedentary or nomadic life, farming, animal husbandry or trade, crafts, etc., then the family and household lifestyles are reflected in the characteristics of the use of created material and spiritual wealth, and in the family traditions that are practiced. A. Fitrat called family relations "the basis of Bani Adam culture", and "manzil tadbir (livelihood shaking tadbir)" a condition for living in the family, in harmony, and in peace.

Uzbek women live for their families and children. They view the meaning of social reforms from the perspective of their families and children. Morality and decency are the main measure of perfection and culture for them. Anbar Atin expresses:

Ulg'ayursan, senda bor bo'lsa adab,

Ulg'ayursan, senga yor o'lsa adab,

Odam ersang, tashqi surata berma zeb,

Ona yurtini hamisha aylab zeb.

The meaning of poem comes as

You grow up, if you have manners, you grow up, if you have a polite manners, if you are a polite person, don't express your beauty not only outer, always try to make your motherland beautiful.

So, a woman does not limit her perfection only to her family and children, she also thinks about the development of her homeland. From this perspective, she connects the moral and spiritual upbringing of her children with such qualities as labor, socio-political activity, patriotism, and living for the future of the nation. In the years of independence, these qualities became the main signs of the culture of Uzbek women.

Applied art occupies a special place in the ethnoculture of the Uzbek people. Art, especially applied art, is a type of creative and cultural activity that vividly reflects the people's aspirations to perceive and change the world. Traditional types of creativity of Uzbek women, such as embroidery, headdress making, sewing, and cooking, also have their own characteristics. For example, in the embroidery of Bukhara women, large pattern compositions of yellow (gold) and white (silver) threads are prominent, while in Khorezm embroidery, small flowers are depicted on wool or ordinary threads. While the cuisine of Samarkand and Fergana is notable for its variety of herbs, fruits, and vegetables, the people of Khorezm and Karakalpakstan mainly use meat and fat. In Khorezm and Karakalpakstan, "ijjon" (minced raw meat) is a favorite dish, in Kashkadarya "tandoor kebab" is a favorite dish, in Fergana, osh (teahouse soup) and in Tashkent region, qazyli narin have become a tradition. For Uzbek women, these culinary manifestations are not just a need to satisfy their hunger, they are activities that have risen to the level of a separate art and have become an integral part of the ethnoculture of each region.

Uzbek women have their own types of recreation and leisure. True, recreation and leisure are a reality that applies to all people, regardless of nationality, region, gender and profession. However, the methods of conducting them differ not only among nationalities, but also among social groups, professions, and even

genders. For example, Central Asian women had a tradition of holding ghazal nights. Only women who were familiar with poetry and the tradition of artistic speech participated in them. The "Silent Woman" ceremony is intended for all women. Thus, in the traditions of women aimed at recreation and leisure, a narrow circle is distinguished - women with special training - and a wide circle - activities in which all women can participate. This feature is also found in other manifestations of the ethnoculture of the Uzbek people.

The changes taking place in our socio-cultural life are encouraging Uzbek women to create their own traditions, lifestyle, views, and types of activity in the socio-political and legal spheres. For example, let's take the current business and entrepreneurial activities of Uzbek women. In this regard, Uzbek women are studying the positive experiences of women around the world in social activism and creating their own image (business and entrepreneurial culture). It requires intellectual potential, knowledge, the ability to foresee difficulties, a creative approach, an entrepreneurial culture, the ability to explain their thoughts to people of different categories, genders, and ages, strong will, the manifestation of their own "I" qualities, demandingness, determination, mental freshness, and health. Therefore, since more than half of those currently engaged in socially useful work are women, the formation of entrepreneurial skills in them is of great importance in the context of the transition to market relations. This entrepreneurial culture should become the life skills of modern Uzbek women. In this case, the combination of ethnoculture and modern culture will lead to the formation of new universal, universal values in Uzbek women. Similar positive transformational and modernization changes are also taking place in the political and legal spheres.

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