

The Pedagogical Importance of Written Sources in the Formation of Professional Competence of Future History Teachers

Sadullayev Shamshod Hojikurbanovich
Independent researcher at Bukhara State Pedagogical Institute

Abstract: This article analyzes written sources - manuscripts, historical documents, manojibs and tazkiras - as an important factor in the formation of professional competence of future history teachers. As a result, it is proven that the systematic use of written sources is an important pedagogical basis for improving the professional training of future history teachers.

Keywords: written sources, manuscripts, historical documents, source studies, professional competence, historical thinking, critical thinking, pedagogical technologies, educational process, didactic approach, practical exercises, history education.

Introduction

At the modern stage of Uzbekistan's independent development, great attention is paid to the issue of integration of science, education, and technology [1]. In particular, it is necessary to take into account the integration of education and science when creating educational literature used in the educational process. The Resolution of the President of the Republic of Uzbekistan "On measures for the further development of the higher education system" dated April 20, 2017, identifies "the creation of new generation educational literature and its widespread application in the educational process of higher education institutions, provision of higher education institutions with modern educational, educational-methodical and scientific literature" and "strengthening the scientific potential of higher education institutions, further development of science in higher education, strengthening its integration with academic science, increasing the efficiency and effectiveness of scientific and research activities of professors and teachers of higher education institutions" as important tasks in developing the quality of higher education [2]. From this point of view, the joint creation of educational literature by scientists, pedagogical staff, and practicing specialists in a particular field is one of the urgent issues on the agenda today. In particular, textbooks and study guides prepared in the field of source studies should cover these very problems. After all, on May 24, 2017, the President of Uzbekistan Shavkat Mirziyoyev signed Resolution No. 2995 "On measures to further improve the system of preservation, research and promotion of ancient written sources." As explained in the commentary to the resolution, the document is aimed at educating the younger generation in the spirit of patriotism and deep respect for history, further strengthening the international reputation of Uzbekistan as a country that has made a significant contribution to the development of world science and culture, and raising the preservation, study

and wide promotion of the rich written heritage to a new qualitative level [3] .¹ future staff competitive as upbringing important importance profession will reach .

Materials and Methods

The research is based on the analysis of written sources of source studies and on a review of the scientific and pedagogical literature devoted to the formation of professional competence [4], [5]. Methods of historical-comparative analysis, content analysis of manuscripts, and the didactic modelling of practical training were applied [6].

Results and Discussion

In this article, we will analyze the important political and social events of the 16th-19th centuries in Central Asia and the development of the art of bookmaking [7]. During this period, Shaybani Khan (1500-1510), a nomadic Uzbek, captured Transoxiana in 1499 and Herat in 1507 after the death of Sultan Hussein. With the passage of Khorasan first to the Shaybani dynasty (1500-1601) and then to the Iranian Safavids (1502-1736), Herat lost its former position and the cultural center passed to Bukhara and partly to Samarkand [8]. This situation could not but affect the development of the art of bookmaking. Many scholars, poets, painters, and calligraphers migrated from Herat to other cities. At this time, among the masters of the art of calligraphy from Herat, the calligrapher Sultan Ali Mashhadi (1437-1520) and his students came to Bukhara and continued the traditions of the Herat calligraphy school [9]. Their contribution to the further development of Central Asian book art is incomparable. During the reign of the Shaybani dynasty, which occupied a vast territory from the Syrdarya to central Afghanistan in the late 15th and 16th centuries, the Timurid school of book art, which had been operating in Samarkand since the mid-15th century, continued its traditions, and masters from Herat enriched the culture of that period with their work [10].

had a non-foreign origin , he was educated in Bukhara in his youth, was familiar with Turkish, Arabic, Persian languages, studied calligraphy and wrote poems. The work "Shaybaniynoma" by Muhammad Salih of Khorezm (1455-1535) is considered one of the most famous historical works written in the Uzbek language of that time [11]. Hasan Nisari (16th century) in his commentary "Muzakkir al-ahbob" about the Shaybani palace library briefly provides information about the activities of masters from Iran in the library [12]. The library was headed by 3 librarians at different times: Mawlana Sultan Mirak al-Munshi, Mawlana Abdullah al-Munshi and Mir Husayn al-Husayn al-Husayn an-Nasafi. Three illustrators and nine masters worked under their supervision . Mulla Muhammad Shadi's copy of "Fathnama" dated 1507 (manuscript number 5369, Manuscript Fund of the Abu Rayhan Beruni Institute of Oriental Studies) is considered an example of an artistic manuscript from the early period of the Shaybanid rule [13]. After the death of Shaybani Khan, Samarkand was recognized as the capital until 1533, and Bukhara in 1533-1539. In 1540-1551, Samarkand and Bukhara had the same status. In the 1520s-1530s, the development of bookmaking in Bukhara was associated with the name of Ubaydullah Khan (1533-1540) , who, during several campaigns to Herat, brought masters of bookmaking from there. From this period, the bookmaking of Bukhara was influenced by the Herat style. Mirzo Muhammad Haidar (1499-1551) wrote about Ubaydullah Khan the First: "Ubaydullah Khan wrote seven parts of a letter... during his lifetime, all the fuzalos and bulagas, the people and the nobles of Bukhara remember the time of Hiratdin Mirzo Sultan Husayn."

the 16th century , the library of Ubaydullah Khan's son Abdulaziz Khan I (1540-1550) operated in Bukhara. During the reign of Abdulla Khani Soni (1583-1598), after long wars (1557-1582), he united Transoxiana, subjugated Tashkent and Turkestan, captured Badakhshan and Kulob

¹From the Address of the President of the Republic of Uzbekistan Sh. Mirziyoyev to the Oliy Majlis on December 28, 2018. // Xalq so'zi newspaper. December 28, 2018.

in 1584, and Herat in 1588. The work of Herat masters in the library of Abdulla Khani Soni in Bukhara made a huge contribution to the development of Central Asian book art [14]. Book art continued to develop, sometimes adopting traditional, sometimes new styles. Traditionalism during this period was based on interest in the common cultural heritage of Khorasan and Transoxiana, and the rich culture of the Timurid era.

Three directions of Bukhara book miniatures were noted in the 1520s-1590s [15]. 1. See table

1. table

No.	Style name	Content essence
1	Herat style	It is not only a fine art direction, but also an excellent art school that embodies the cultural, aesthetic and philosophical views of its time. It also had a strong influence on the later Bukhara and Samarkand miniature schools.
2	Herat-Bukhara style	It is a unique art school that emerged from the fusion of the artistic experience of two great cultural centers. It combines elegance, vitality, and nationality, creating a new stage in miniature art.
3	Bukhara style	The miniature school, formed in the cultural environment of Bukhara, is distinguished by its folk spirit, decorativeness, and simple expression. It occupies an important place in the visual arts of the East as a unique national direction.

The program serves to improve the quality and effectiveness of lessons by using these written sources that have come down to us or by developing a mechanism for forming sufficient knowledge, skills and competencies in the specified subject among future history teachers .

Practical activity (activity stage) future history teachers are divided into small groups and each group performs a specific role. For example

“ calligrapher ” – writes text

“ artist ” – creates an image

" Muzahhib " - decoration works, a mini-project is carried out using available materials on the subject.

Integration and Collaboration (Social Stage) The work of different groups is combined to create a single “manuscript model.” This stage is organized in a manner similar to collective creativity in historical times.

The final stage, **Reflection and Evaluation (diagnostic stage)**, is where prospective history teachers analyze their own work and the work of others. They are evaluated based on these criteria.

creativity

historicity

material use efficiency

Conclusion

this mechanism in history lessons and based on the established model, critical thinking and self-assessment will develop in future history teachers [16]. Also, the experience of manuscript books of the 18th–19th centuries shows that it is possible to create a high-level scientific and artistic product even on the basis of inexpensive materials. By applying this principle to education, in the learning process. Efficiency, creativity, and professional competencies are formed at a high level.

List of used literature.

- [1] I. A. Karimov and Government of the Republic of Uzbekistan, “On measures for the further development of the higher education system,” Resolution of the President of the Republic of Uzbekistan No. PP-2909, Tashkent, Apr. 20, 2017.
- [2] President of the Republic of Uzbekistan, “On measures for the further development of the higher education system,” Decree No. PP-2909, Lex.uz, Tashkent, Apr. 20, 2017.
- [3] Sh. M. Mirziyoyev, “On measures to further improve the system of preservation, research and promotion of ancient written sources,” Resolution No. PP-2995, Tashkent, May 24, 2017.
- [4] B. N. Mirzayev and A. S. Majidov, *Manbashunoslik (XVI–XIX asrning birinchi yarmi): o‘quv qo‘llanma*. Tashkent, Uzbekistan, 2022, 116 p.
- [5] X. A. Buriyeva, “Strategic issues of the development of Uzbekistan in the work of Sh. M. Mirziyoyev,” in *Harakatlar strategiyasi va mamlakatning ma’naviy-madaniy taraqqiyoti: ilmiy to‘plam*. Tashkent, Uzbekistan, 2018.
- [6] M. Hakimov, “An annotated dictionary of terms relating to Oriental manuscripts,” *Adabiy meros*, no. 2(33), pp. 88–93, 1985.
- [7] A. S. Sagdullayev, *Qadimgi O‘zbekiston ilk yozma manbalarda*. Tashkent, Uzbekistan, 1996.
- [8] A. Zamonov, *Buxoro xonligi: metodik qo‘llanma*. Tashkent, Uzbekistan: Bayoz, 2021.
- [9] G. A. Pugachenkova and L. I. Rempel, *History of the Arts of Uzbekistan*. Moscow, USSR: Iskusstvo, 1965.
- [10] O. F. Akimushkin, *Medieval Persian and Central Asian Manuscript Book Production*. St. Petersburg, Russia: Nauka, 2004.
- [11] Muhammad Salih, *Shaybaniynoma*, critical ed. Tashkent, Uzbekistan: Fan, 1989.
- [12] Hasan Nisari, *Muzakkir al-ahbob*, transl. and commentary. Tashkent, Uzbekistan: Fan, 1993.
- [13] Abu Rayhan Beruni Institute of Oriental Studies, *Catalogue of the Manuscript Fund*, manuscript no. 5369 (“Fathnama”). Tashkent, Uzbekistan: Fan, 2007.
- [14] Mirzo Muhammad Haidar, *Tarikh-i Rashidi*, transl. ed. Tashkent, Uzbekistan: Fan, 1996.
- [15] N. V. Norqulov, *The Art of the Book in Central Asia in the 16th–17th Centuries*. Tashkent, Uzbekistan: Fan, 1987.
- [16] J. Raven, *Competence in Modern Society: Its Identification, Development and Release*. Oxford, U.K.: Oxford Psychologists Press, 1984.