

ПЕДАГОГИКА

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THE DIALOGUE IN SCIENTIFIC CREATIVITY

Abstract

This article refers to the dialogue of scientific work is filled with paradoxes and contradictions. However, from the most general contradictions of scientific creativity connected with the fact that the scientist has to have known "tolerance" to contradictions. It is necessary to objectively evaluate and argue, and control to argue; and if it is necessary to recognize the validity of both those, and others, it has to accept them to continue the work in the contradictory situation which developed at the same time.

Key words: dialogue, creativity, result, creative thinking, logic.

Creative thinking is non-algorithmic. There are no pre-known canons, samples of recipes, which it should follow. It moves in novel ways, but because it turns unpredictable. It is the point, as noted by Einstein, "sins against the mind," making strange from the point of view of common sense maneuvers and insane jumps. This does not mean that creativity involves the violation of the laws of logic. In the end, it turns out that the creative process does not contravene them.

When it's done, then it becomes especially clear logical inevitability favorites creative genius of the path, and later, students even begin to wonder why such a simple and obvious truth once was opened with great difficulty. However, the consistency of the creative activity is found usually only in "hindsight".

At the moment of the jump of thought from the known to the unknown, from entry level knowledge to a new scientific result, no logic can predict how and in what direction will be made this jump. And it should not surprise anyone: the laws of logic do not themselves predetermine the outcome of the thinking process in each case (the target that is directed thinking, the material involved in it, the ways of operating of this material, etc.).

Logic does not contain "compass", allowing to identify the most efficient path to success, the "motor" pushing the thinking forward on this path. In fact, when the solution of any problem thinking or moving in already found earlier algorithms to solve this class of problems (and then it to anything essentially new will not come), or, if to solve the task there are no ready algorithms, and with the help of "intuition", "inspiration", "the sixth sense" (all these words, however, hardly means there's more than important to establish a logical basis, determining the choice of paths on which creative thought goes to the high score).

Logic justifies (or condemns) already made a choice, but does not predetermine it. How is it is performed the process nonalgorithmic, predictable, and not determined by logic (in the aforementioned sense) of creative thinking. Its "mechanism" (if one can speak of such) helps to reveal the concept of dialogue. Communication for dialogue to discuss philosophical and scientific problems is a very ancient tradition. However, in our time, this old concept has found new life.

The word "dialogue" in Vogue: they began to use as a walking coin. From excessive use of it began to fade and dim, its meaning began to blur and lose clarity. Increasingly it can be found

in the role of the standard metaphors used to characterize the different situations of collisions and interactions, or as equivalent to the words "contradiction", "relationship" etc. (so, for example, speaks of "the dialogue of man and nature", on "dialogue of production and consumption" and even about "dialog of the device and the object "). Therefore, it seems superfluous to mention that dialogue is understood here not every collision and interaction, but only spiritual communication, collision and interaction of their thoughts. For dialogue, not necessarily the presence of two conversing with each other individuals; it is a process of spiritual communication of certain "votes" expressing different views. These voices can be separated by hundreds of years (or kilometers). An example is the dialogue of mathematicians about the theorem of Euler about polyhedral, described by

Lokotosove in the book "Proofs and refutations".

Dialogue is a specific form of unity and struggle of opposites in the sphere of spiritual life. And so he could serve as a vehicle of scientific creativity, is not so substantially whether participating voices of different people (collective creativity) or one person (individual creativity). It is important that these voices, on the one hand, was a certain unity which was not in isolation, but were United by one common theme and caused each other's responses; on the other hand, it is important that they are not merged in unison, and faced each other in their approaches to the subject, its trends, intentions and ideological motives, research programmers and so on. Creative dialogue - not debate for the sake of victory, and mutual stimulation, leading to conceptual enrichment of its members.

However, creatively ruthless. It is not a means of contacting cultivation in it of votes. Exposing the most severe criticism of any creation of the human spirit, he makes a strict selection, in which "survive" only the most relevant facts.

Dialogue is communication, it is inherently social. Spiritual development of the person it acts as an element of spiritual development. If the unity and struggle of opposites is a form of development of all the phenomenon of reality, dialogue as a specific manifestation of the unity and struggle of opposites acts as a form of cultural development. And in scientific creativity of dialogue is the ultimate goal not so much the development of certain scientific views and programs (they can in it and die!), how the development of science, scientific knowledge in general. Scientific creativity is filled with paradoxes and contradictions. However, the most common contradictions of scientific creativity due to the fact that the scientist should have known tolerance to contradictions. It is necessary to evaluate objectively and to argue against reason; and if we have to recognize the validity of both those, and others, he must accept them to continue your job in this in this contradictory situation. However, it should not put up with contradictions, and constantly look for ways to resolve them.

The ability to not be afraid of contradictions - one of the essential qualities of the creative mind. The only one who decided to connect in his mind contrary thoughts, recognizing the truth of each of them and operating from both, can open new paths in science. History shows that scientist is not always able to cope with the contradictions in their own thinking. But the ability of holding in mind both sides of the controversy often turns out to be more fruitful than dropping one of them for the sake of creation, although not complete, but a consistent picture of reality. In the end in the activity of the collective subject of scientific creativity of thinking sooner or later be settled: if it fails to do the one who found them, other members of the scientific community.

The need for creativity, deep knowledge and firm belief, unshakable confidence in the correctness of their ideas and trailers. Without perseverance in carrying out his ideas, it is hardly possible to overcome many difficulties barring the way to creative success. But at the same time, creative personality is counter-dogmatism. Sometimes she has to review and set aside it would seem absolutely immutable and irrefutable truth (including those who hatched right out of her herself with great difficulty). How to combine the strength of knowledge and belief with the

willingness to them to critical analysis and revision, because that is well known and what is learned, ceases to be a subject of reflection and doubt. The belief is in no doubt.

The rejection of them involves a risk of loss of creative potential, and therefore required great courage to take that risk. In the creative process the person must, on the one hand, to solve the problem, on the other - to reflect on over their actions to address it. But if a person analyzes their thinking, it is, in other words, thinking about your thinking, i.e., his thought becomes the thought itself, rather the same problem, to solve which it was directed. The paradox is that although the person in the moment of inspiration cannot engage in reflection, he nonetheless can't do without it. For the task of reflection - construction and fixing those norms, which ensure the functioning of the system. Reflection is the development of methods of operating specific objective methods of solving specific problems". And if creativity is, as mentioned, involves not the use of ready-made algorithms, and finding new methods, reflection is its essential inner moment. Creative activity demands total dedication, passion for the business, a deep devotion to him. And along with that a creative person should be able to "separate" the results of our activities from ourselves, to look at them "outsider's eyes" to submit their real, socially meaningful value.

To connect subjective interest impartiality is not an easy task. The fact that in many cases, the degree of importance of the work done, the extent of its influence on the development of science and practice become clear only after years and decades. In dialogue with yourself the subject of creative activity looking for a solution noted (and other) contradictions. Contradictory moments of the creative process "divorce" and set a personality in different participants in the dialogue. Each participant performs its function by occupying and defending a certain position against the other, opposing her.

Charging performing incompatible functions of different "entities", the subject of creative activity thus does not allow contradictions to block it. Moreover, each of the opposite parties and trends, the creative process gets the opportunity of free development, and in their struggle, produce the best for the situation, the relationship between them. This "division of responsibilities" between the participants of the dialogue occurs when the subject name of creativity is collective, and when the name is an individual. The only difference is that in the first case, the bearers of the various functions become different members of the staff (the "generator of ideas", "critic", "Scrabble", "methodology", etc.), and the second - a variety of voices in an internal dialogue. A well-known fact the distribution of roles in the creative team only reveals and confirms the existence of a similar distribution of roles in the mind of the individual creative personality.

Thus, the dialogue has a certain structure, which is determined by the internally contradictory nature of creative activity. It is not the crowd casually gathered interlocutors, and the ensemble of specially selected soloists. General chorus is divided into separate parties: one voice United in dialogue about the subject of creativity, others - on the topic of evaluation of antecedent knowledge, which should be based the study of this subject.

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ДИАЛОГ В НАУЧНОМ ТВОРЧЕСТВЕ

Аннотация

Эта статья относится к обсуждению вопросов научной работы, наполненными парадоксами и противоречиями. Однако из самых общих противоречий научного творчества связано с тем, что ученый должен был знать «толерантность» к противоречиям. Необходимо объективно оценивать и спорить и контролировать споры; и если необходимо признать справедливость обоих из них и других, оно должно взять их на одну длину.

Ключевые слова: диалог, творчество, результат, творческое мышление, логика.

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ОТДЕЛЬНЫЕ ПОДХОДЫ К ОБУЧЕНИЮ АНГЛИЙСКОГО ЯЗЫКА

Аннотация

В данной статье рассмотрены новые направления в области обучения иностранному языку. Эти нововведения в области обучения иностранному языку предполагается осуществлять на основе модернизации системы обучения иностранцев.

Ключевые слова: модернизация, методы, технология, обучение, концепция, положение.

Современный период обучения иностранному языку можно считать переломным периодом в системе обучения иностранному языку, так как идет процесс модернизации подхода самому обучению иностранному языку или иначе - идет процесс его обновления. Обновлению подвергнутся фундаментальные, научно-теоретические закономерности, лежащие в основе обучения иностранному языку.

Как отмечает Колкова М.К.: «Анализ объектов модернизации показывает, что именно последнее предполагает изменение «опыта», «искусства», технологий обучения, а также итогов и перспектив развития методики как науки» [1, с. 8].

Преподаватель иностранного языка должен понимать, что модернизация (обновление) подразумевает: во-первых, изменение целей и результата обучения; во-вторых, сокращение объема обязательного для освоения содержания; в-третьих, изменение методов и технологий освоения минимизированного содержания обучения; в-четвертых, индивидуализацию процесса обучения иностранному языку; в-пятых, изменение стандартов, программы учебных планов по иностранному языку.

Преподаватель иностранного языка должен быть готов к модернизации всей методической системы обучения иностранному языку, т. е. к обновлению всех компонентов этой системы:

- научно-теоретического подхода и концептуальных принципов обучения;
- целей обучения;
- содержания обучения;
- средств, приемов и методов обучения;
- способов и форм контроля заданного результата обучения.