

The Main Part of Uzbek National Culture Features and Functions

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Abstract. In the article, the author argues that in the 21st century, a number of new factors and trends have appeared in modern society, which noticeably affect various spheres of society and change the nature of national cultures. In this regard, there is a need for a scrupulous study of the content and structure, features of the development of national culture. According to the author, national culture is understood as the totality of material and spiritual values created by representatives of the nation in the process of historical development, as well as ways to create these values, the ability to use them for national and human progress, and broadcast to future generations. Its structure includes the national language, national traditions, national rituals, national customs, national values, cultural heritage, national literature, national art, national education.

Key words: national culture, national language, national tradition, national rite, national custom, national value, cultural heritage, national literature, national art, national education.

Uzbek national culture, like the culture of other nations, has its own content and a number of inseparable features, and these content and features have been rapidly improving over the centuries as a result of the influence of various conditions and factors. "The Uzbek nation is one of the nations with an ancient and rich culture. He made a great contribution to the development of world science, art and literature, produced great scientists, artists and writers, and had close cultural relations with other peoples. The process of changes and improvement has not left the Uzbek national culture even today. It is gaining a modern content and form under the influence of the processes and new trends taking place in the world and in the country. However, in order to understand the essence of these changes, it is first necessary to determine the content and main features of Uzbek national culture.

The concept of "Uzbek national culture" can be defined based on the definition of the concept of "national culture". Thus, the Uzbek national culture means the total material and spiritual values formed by the representatives of the Uzbek people during the historical development, the ways of creating these values, using them in the way of national and universal development, and the ability to pass them on from ancestors to generations. The culture of our people is one of the oldest forms of world civilization, and as we have already mentioned, it was determined over the centuries under the influence of various factors. In

particular, the natural conditions, climatic features of the region where the ancestors of the Uzbek people lived, socio-historical processes, the nuances of the way of life, the specific aspects of the life of other peoples who lived in this region, inter-ethnic and inter-state relations, as well as in the countryside priority religious, philosophical ideas and ideological views influenced the formation of Uzbek national culture as a whole system.

Uzbek national culture has a composition typical of all national cultures. It consists of the following elements:

- ✓ Uzbek literary language;
- ✓ Uzbek national traditions;
- ✓ Uzbek national values;
- ✓ Uzbek cultural heritage;
- ✓ Uzbek literature;
- ✓ Uzbek art;
- ✓ Uzbek national education.

All these structural elements, on the one hand, under the influence of the conditions and factors that we mentioned above, and on the other hand, were developing in mutual connection and dependence.

Uzbek national culture has its own set of characteristics. First of all, it is characterized by the priority of humanitarian principles. It is known that humanitarian principles have gained importance in the Uzbek way of life. People who lived in the region relied on the norms of honoring and honoring a person in their work, daily life behavior, and mutual relations. Of course, such an approach would have an impact on the creation of material and spiritual values. Humane way of life, on the one hand, is expressed in the content and character of national culture, "watered" its elements with humane spirit, on the other hand, these elements themselves, in turn, served to strengthen humane principles in society.

The subjugation of national culture to humanitarian principles is especially vividly manifested in the Uzbek literary language. The desire to glorify a person, the connection of the criteria of humanity with moral norms has caused the formation of a series of words that have no alternative in many other languages in the Uzbek literary language. In fact, it is very difficult to translate the meaning of many words such as "spirituality", "faith", "honor", "shame", "ariyat", "sawab", "uvol", "labz" into other languages. However, if humanitarianism was not a priority in the national way of life, and as a result, if the national culture was not aligned with the norms of humanism, there would not be so many words of this content in the literary language.

Another element of national culture - the priority of humanitarian principles can be seen in Uzbek literature. In general, Uzbek works of art have been glorifying humanitarian ideas since ancient times. Over the centuries, this creative approach became a trend. For example, "attention to the human being, exalting him to the highest level, glorifying him as the highest value is characteristic of the Timurid era, and in this period, respect for the human race, humanity, calling him the most excellent among other creatures, various aspects of humanitarianism, in particular, sweetness, eloquence, Knowledge, intelligence, generosity,

patience, humility, tolerance, righteousness, integrity, self-control, kindness, charity, goodness and other values came to the fore.”¹ Modern Uzbek literature was not exempt from this trend. Academician I. Mominov wrote, "At the end of the 19th century and the beginning of the 20th century, progressive representatives of the culture of Uzbekistan - Ahmad Donish, Furqat, Muqimi and others, fought against medievalism and ignorance and continued the best traditions of Navoi, his enlightenment, patriotism they sang their calls”.²

In Uzbek art, there are many works that glorify humanity. In particular, in the works of famous artists such as Chingiz Ahmarov, Rozi Choriev, Rahim Akhmedov, Orol Tansikboev, Akmal Ikromjanov, human dignity and the mood to glorify it occupy a central place. Even today, many Uzbek painters continue the traditions of humanist fine art in their works. People's Artist of Uzbekistan Alisher Mirzaev's success in foreign countries such as Germany, Bulgaria, Romania, Italy and France should be noted. The artist was able to depict Uzbek traditions, weddings, innocent Uzbek children, lobar girls, and devoted mothers in the bosom of mother nature. "Tashkent - the city of peace and friendship" triptych, "Kindergarten", "Anticipation", "Song about a young family" and dozens of other works were reflected in watercolors.

The priority of humanitarian principles can also be seen in Uzbek national education. In families and neighborhoods, young people are first of all brought up in the spirit of respect for people, taught to value them. The level of upbringing of children is determined by the degree to which they imbibe this mentality.

*Secondly, Uzbek national culture is distinguished by the priority of the principles of collectivity. It is known that the way of life of Western nations relies more on the ideas and principles of individualism, while the priority of collectivity is evident in the life of Eastern nations. As a result of this, national cultures based on individualism were established in the West, while in the East, national cultures with a priority of collectivism were formed. Dutch sociologist G. Based on Hofstede's reasoning, they show the following differences between national cultures based on individualism and collectivism:*³

1. “Self-identification. In the cultures of individualism, it is based on understanding one's "I", showing one's individuality, and in the cultures of collectivism, understanding oneself as "We", belonging to social groups.
2. Subjects of activity. In cultures of individualism, responsibility is placed on individuals, and in cultures of collectivism, responsibility is placed on the whole group.
3. Legal consciousness. In individualist cultures, rights and laws are equal for all, while in collectivist cultures, they depend on which group a person belongs to.
4. Moral limitations. In cultures of individualism, such a limitation is characterized by fear and guilt of disrespecting oneself, and in cultures of collectivism, loss of self-image and shame.

¹ Хажиева И.А. Инсон ва инсонпарварлик мутафаккирларимиз талқинида.// Образование и воспитание, 2018, №3.1.- 30-б.

² Мўминов И. М. Танланган асарлар. Том 1.- Т.:Фан, 1969.- Б.197.

³ Қаранг: Акимова Г.Р. Культуры коллективизма и индивидуализма как стороны межкультурного диалога.// Скиф, 2019, №1.- 45-48-с.

5. The role of the state. In cultures of individualism, the role of the state in the economic system is limited, while in cultures of collectivism, the state takes the lead in the economy.
6. Objectives. In cultures of individualism, the main goal is to find a place for each subject in society, and in cultures of collectivism, it is related to ensuring stability and harmony in society.
7. Worker-employer relations. In cultures of individualism, these relationships are organized in the form of family relationships, and in cultures of collectivism, these relationships have a strict contractual basis.

In the Uzbek national culture, one can find most of the features characteristic of eastern cultures. For example, the priority of the principles of collectivity in Uzbek literature is "The bear is the land that is separated, the wolf is the land that is divided", "The parted remains on the road, the divided is in the hail", "The day of the fish is with the lake, the day of the bat is with the hand.", "Blessings are in the many", "Work in harmony, even if work is bad, winter will be", "If you touch the hand of a one-eyed person, walk with one eye closed", "What happens if one spits, but if the hand spits it becomes a lake", "A single mind is good, two are better", created proverbs praising teamwork, solidarity, and mutual assistance.

The primacy of collective principles can also be seen in Uzbek national customs and traditions. "Uzbek traditions and customs were combined with the peoples who lived on the Great Silk Road, the Sugdians and the Bactrians, nomadic tribes on the one hand, the rules of Zoroastrianism, and later with Islamic traditions and laws. Kinship, respect for elders, respect for children, hospitality, neighborliness, family relations, attention to bread, fire, water, and faith are the traditions of the Uzbek people. In all Uzbek national customs and traditions, collectiveness and solidarity are put first. For example, "making sumak is a ritual, young and old, men and women, all gather at the pot, people do not sleep at night, and in the process of cooking sumak, they realize how colorless life is without people and love."⁴

Thirdly, Uzbek national culture is characterized by a harmony of stability and change. Stability represents the unchanging aspects of the elements of Uzbek national culture over the centuries, and variability represents the process of renewal in it. The combination of stability and change in Uzbek national culture has a dialectical character: the existence of one of them means the existence of the other. As important as the stable aspects of national culture are, there is also the value of variability. In particular, stable aspects ensure the succession of Uzbek national culture, while changing aspects create the basis for its improvement over time. For this reason, it is not correct from the theoretical and practical point of view to have a negative attitude towards one or another aspect of national culture. Because the hypertrophy of stability leads to excessive conservatism in society and the slowing down of development, while the hypertrophy of self-flexibility leads to the violation of succession and the weakening of the moral foundations of society.

The combination of stability and variability can be found in all elements of Uzbek national culture. For example, the Uzbek language is considered one of the richest languages in the world in terms of lexis. It contains thousands of words that have been in circulation for centuries. Most of these words are still actively used today, while some of them have

⁴ Ўша ерда.

acquired an archaic character and are used to express the spirit of the period, which is mainly depicted in various works of art. Both groups of words serve to ensure the stability of the Uzbek literary language. However, each new stage of historical development gives rise to new processes and things. In proportion to this process and the formation of things, new words also take place in the lexical structure of the language. For example, in the last quarter of the last century, as a result of the establishment of the information society and the introduction of information trends into our country, new words such as "computer", "site", "blog", "browser" appeared in the Uzbek language. The inclusion of such words in the lexical structure creates the basis for the Uzbek language to change and develop.

In Uzbek national literature, the combination of stability and change is manifested in a unique way. Some ideas have been defined and interpreted in fiction for centuries. The description of the ideas of goodness, social equality, justice, prosperity, leadership, enlightenment, moral purity, national liberation, and solidarity can be found in the works of many poets and thinkers. This can be evaluated as an aspect that ensures the stability and succession of Uzbek national literature. At the same time, with the passage of time, these ideas begin to be interpreted in a completely new way by writers and poets. For example, "due to independence, the attitude towards moral values, culture, including the art of speech, has fundamentally changed. The new era demanded to approach not only the history of our literature, but also the modern literary and artistic process with a new ideological and aesthetic criterion".⁵ As a result, the ideas we mentioned above began to be illuminated in artistically innovative forms and new images. This situation can be noted as a manifestation of variability in Uzbek national literature.

The combination of stability and variability can be observed in the development of Uzbek national customs and traditions. Every tradition of the people has its own essence and content, of course. But with the passage of time, this content appears in new forms. Let's say that in our nation, it has been a tradition to announce the marriage of two young people through a wedding, and to prepare a table in honor of the marriage. Weddings were manifested as a series of ceremonies such as the visit of suitors, wedding consultation, blessing wedding, big wedding, "bride called", "groom called". Even today, the wedding tradition retains its ancient meaning, but the order, form, and scope of the ceremonies that make it up are gaining a modern character.

Fourthly, the harmony of religiosity and secularism is expressed in Uzbek national culture. It is known that religiosity refers to the part of culture that corresponds to religious ideals, ideas and norms. There is no generally accepted definition of "secularism". Some experts associate it with ideas and norms that are opposed to religion, while others compare it to hypocrisy. The third group of specialists understand secularism as ideals, ideas, and norms that are not opposed to religion, but exist as an alternative to it. We consider this approach appropriate.

Any national culture has embodied elements of religion, on the one hand, and elements of secularism, on the other. However, with the passage of time, the elements of religion in it decreased in size, and the elements of secularism, on the contrary, expanded. This is particularly vividly demonstrated by the statistical materials presented by the famous sociologist Pitirim Sorokin. The scientist carefully analyzed more than 100,000 works of

⁵ Каримов Х. Истиклол даври адабиёти.- Т.:Янги нашр, 2010.- Б.5.

visual art created in eight leading European countries from the beginning of the Middle Ages to the 1930s, 97% of the works from the 12th-18th centuries, 85% of the works from the 14th-15th centuries, 64.7% of the works from the 16th century, 50.2% of the works from the 17th century, 24.1% of the works from the 18th century, 10% of the works from the 19th century percent, 3.9 percent of works related to the 20th century state that they have plots based on religious ideas.⁶

Such a trend led to the decline of religious elements in the structure of national cultures in many developed countries by the 20th century. Even in some cases, the types of culture that completely deny religiosity began to appear. In particular, during the years of the former Soviet power, religion was interpreted as an expression of backwardness and ignorance, and its progressive aspects were viewed with suspicion. At the same time, as an alternative to this trend, there are cultural types that completely deny secularism and perceive it as a source of crisis. In particular, in today's Afghanistan, you can see elements of this type of culture. Today, the reasons for the increase in the number of extremist ideas and groups can also be attributed to the decrease of religious elements in the structure of national cultures.

In fact, religiosity and secularism are not essences that are in permanent confrontation. "Religion, in essence, does not deny the rights of a person to other beliefs or non-beliefs, nor does it seek to completely end such an approach; nor do all non-religious doctrines intend to "fight to the end" with religion. Such intolerance of an ideological opponent can be found only in militant atheism, and in forms of religious consciousness, the alternative to such atheism can be seen in clericalism, which tries to limit the spiritual freedom of the individual."⁷

Elements of religiosity and secularism do not negate each other in Uzbek national culture. It also does not contain the aforementioned permanent confrontation between religion and secularism. "Secular values are a socio-spiritual phenomenon, which is part of the Uzbek national culture, and it covers the nation's culture, history, language, religion, customs, traditions, material and spiritual wealth of society, all aspects of economic, social and political life. , religious values focus on the issue of man and humanity".⁸ In all its components, it can be seen that religion and secularism have been combined in a unique way. In particular, religious ideals, ideas and norms are widely manifested in the Uzbek national language and literature, national traditions and values, and the ideals and ideas of secularism are so widespread.

Fifth, the harmony of nationalism and universality is expressed in the Uzbek national culture. Uzbek national culture is primarily a product of national consciousness and activity. National consciousness is a factor that creates the attitude of representatives of the nation to the Motherland and national values, shapes their national pride, determines their ideas about national interests, and creates the national psyche, while national activity consists of efforts aimed at creating material and spiritual benefits. Nationality was formed as a result of national consciousness and activity. Nationality is a phenomenon that distinguishes a certain

⁶ Каранг: Религиоведение.// bstudy.net.

⁷ Яхьяев М.Я., Камышова Е.Г. Светское и религиозное в современном обществе.// Исламоведение, 2011, №2.- 90-с.

⁸ Мажидов М. Маънавий тарбияда дунёвий ва диний кадриятлар уйғунлиги.// nasafziyo.uz, 2020, 22 сентябрь.

nation from other ethnic groups and shows its unique aspects. It is the characteristics of this nationality - national lifestyle, language, literature, art, customs and traditions, cultural heritage and values that form the core of Uzbek national culture. When thinking from this point of view, the content of Uzbek national culture is determined primarily by the content and forms, character and scope of nationalism in it.

However, the national development of the Uzbek people is not a process that happened in isolation, separated from the outside world. Like all nationalities, Uzbeks have had social, economic, political and cultural relations with other nationalities and peoples during their historical development, and lived with some of them in the same area. During this relationship and cohabitation, the Uzbek people have acquired many values characteristic of other ethnic groups. Of course, these values gradually enriched the Uzbek national culture. However, it should also be emphasized that not every value was automatically accepted as a result of relations with other nations: during the inter-national relations, the values that were characteristic of other nations, at the same time gained value for the representatives of all nations, in a word, have a universal character. values are only acquired. It is for this reason that Uzbek national culture can be evaluated as a phenomenon that embodies not only nationalism, but also elements of universality.

Another aspect of the matter is that many national values, which emerged as a result of national consciousness and activity, acquired a universal character over time. For example, some words specific to the Uzbek language, such as "spirituality", "neighbourhood", "market", are used worldwide. The works of poets such as Alisher Navoi, Zahiriddin Muhammad Babur, Boborahim Mashrab, Abdulla Oripov, Erkin Vahidov, writers such as Abdulla Qadiri, Cholpon, Oibek have already been included in the treasury of world literature. The legacy of thinkers such as Abu Nasr Farabi, Ahmad Farghani, Abu Rayhan Beruni, Abu Ali Ibn Sina is still being carefully analyzed in all countries of the world. The works of painters such as Chingiz Ahmarov, Rozi Choriev, Orol Tansikboev have their value not only in our country, but also in the whole world. Historical monuments erected in cities such as Tashkent, Samarkand, Bukhara, Khiva, national traditions such as Navroz, Kopkari are included in the category of world cultural heritage. Many such examples can be cited. Consequently, some elements of the Uzbek national culture are expressions of both nationalism and universality at the same time.

So, the Uzbek national culture means the total material and spiritual values formed by the representatives of the Uzbek people during the historical development, the ways of creating these values, using them in the way of national and universal development, and passing them from ancestors to generations. This culture, settled under the influence of various factors, consists of the Uzbek literary language, Uzbek national traditions, Uzbek national values, Uzbek cultural heritage, Uzbek literature, Uzbek art, and Uzbek national education. It is characterized by the primacy of the principles of humanity and collectivity, stability and change, religiosity and secularism, nationalism and universality. Today, Uzbek national culture performs the functions of education, appreciation, coordination, succession, communication and socialization.

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