

# The Role of Ethnic Culture in Formation of Ideological Immunity in the Youth

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**Annotation.** The article examines the internal, immanent features of Uzbek ethnoculture, aspects related to the national idea. The national ideological and ideological essence of artistic and aesthetic images and images in Uzbek ethnoculture is revealed. Forming an aesthetic ideal is the main function of Uzbek ethnoculture. In the article, the features of this function, issues of wider use of ethnocultural possibilities for its formation are studied from the point of view of national idea and ideology.

**Keywords:** *Uzbek, ethnoculture, national idea, ideology, aesthetic ideal, ideological immunity, youth, artistic-aesthetic*

## Introduction

In the words of the well-known art critic and philosopher M.S. Kagan, "from the intuitive perception of the whole to the theoretical understanding that it is a very complex and multifunctional system" [1; -p.9] there is a need for transition, without such an approach, it is impossible to stop the spread of conflicting, and sometimes completely incorrect, unrealistic, unscientific views about material culture and spiritual culture, civilization and culture, types, manifestations, and architecture of cultural activities. "What is culture?" The epistemological question requires axiological differentiation of "true culture" from "false culture". Such a distinction, in turn, answers the question "what kind of culture should be and how will it be?". These questions are not the product of epistemological research, fantasy games, and purely metaphysical observations. Human development, "clash of civilizations", national, religious, ideological and social conflicts arising in different regions make it necessary to positively solve the issue of culture. It is also an axiom that only culture can save humanity from destruction, destructive wars, and conflicts [1; -S.13]. It is for this reason that the search for ways to effectively use the positive experiences in the morals, manners, customs, traditions, works, oral and written works created by the people, in short, the national culture (ethnoculture) is a requirement of social development, an objective necessity.

## Materials and methods

Foreign scientists G. Gadamer, K. Lévi-Strauss, A. Toynbee, Y. Heizinga, O. Spengler, primitive ideas, customs, way of life, stages of formation of consciousness, creation of labor tools, language, socio-historical processes, ethics, who researched some ethnocultural processes related to society and development. Their scientific conclusions serve as a theoretical basis for the study and objective assessment of ethnocultures. At the same time, in them, on the one hand, some empirical materials, ethnocultural processes are presented as a criterion applicable to all mankind, and on this basis, a desire to draw a global conclusion, on the other hand, to abstract the subject, to interpret subjective opinion as a single scientific truth is visible. A holistic approach to ethnoculture requires ensuring coherence of subjective opinion with empirical material.

CIS scientists L.N. Gumilyov, S.N. Ikonnikova, M.S. Kagan, L.N. Kogan, D.S. Likhachev, M.O. Shavaeva conducted research in various directions related to the topic. L. N. Gumilyov's research on the role of ancient Turkic tribes in the formation of Eurasian civilization stands out from the others.

Among Uzbek scientists, U. Karaboev analyzed Uzbek ethnoculture in connection with rituals and holidays, traditional games, folk entertainment, folk medicine, folk art, folk pedagogy (ethnopedagogy), folk applied art, national costumes and dressing culture, ecology and the development of folk household culture. . He emphasizes that ethnoculture is a reality related to science, enlightenment, religion, literature, art, creativity, folk traditions, and all spheres of human life [2]. U. Mengligulov studied the ethnoculture of the

Surkhan oasis, tried to preserve the national identity in the multi-ethnic area, reveal the socio-cultural aspects of the ethnocultural traditions [3].

F. Atamuratova, U. Otanova and G. Shodimetova's researches promoting the integral connection of Uzbek culture with the spiritual culture and the processes of forming a perfect generation during the years of independence were expressed. In particular, U. Otanova categorizes folk culture into socio-economic, agricultural, urban life, politics, society and state management, democracy, enlightenment and education, education, household life, literature and art, amateur creativity [4]. The researcher comes to the conclusion that as long as a person, a nation, a people exist, their characteristic ethno-cultural signs will not disappear.

### **Main part**

Ethnoculture is the result of a person's subjective activity aimed at epistemological understanding of the world, social existence. This subjective basis of ethnoculture comes as an expression of certain ideas and ideology in material and spiritual wealth. Even weapons and artifacts aimed at utilitarian purposes carry not only aesthetic, but also social, economic, and even political views and thoughts of the subject. It should be noted that the purpose of Uzbek hat is not only to protect the head from heat and cold, but also it has become a symbol of national pride and national identity. It is possible to distinguish representatives of existing ethnic groups in society by their appearance, local-ethnographic signs, clothing culture, and even kinesics and gestural behavior. This is not only the effect of physiological, biological, but also "cultural determinism" [5]. This influence creates certain stereotypes in mentality, behavior, and relationships. By studying this situation, following the "template", we know to which ethnicity and ethnoculture a person belongs, by analyzing his clothes, kinesics, aesthetic taste, and what social ideas he is a supporter of. It is true that we may be mistaken in these ideas, but we will not stop striving to know and understand a person's inner world, ethnoculture, and aesthetic taste from stereotypes. Especially when a person directs his actions to create something, he "spends" his inner thoughts, ideas and views, aesthetic taste on that thing. In this way, the objectification of consciousness and taste occurs.

Uzbek ethnoculture has not always had a national idea and ideology in the current sense. Some researchers derive the roots of the national idea and ideology from the culture of antiquity, from our ancient narratives. In our opinion, in earlier societies, the national idea and ideology did not exist as a theoretical-philosophical concept as it is now, but in the form of ideas, approaches, and goals that led to the formation of Uzbek and other peoples of our country in the form of social unity. Although the national idea and ideology turned into a theoretical-philosophical concept, a recognized doctrine with the full formation of the Uzbek nation, it has always existed within the Uzbek ethnoculture as a component of it. Therefore, it is a mistake to separate ethnoculture from the national idea and ideology, to build a "Chinese wall" between them.

Ethnoculture is essentially related to the national idea and ideology. Thoughts, ideas, goals for which the hero fought, images, lines, even colors in patterns, their use, technology inform about national spirituality. Heart-warming, mournful melodies in Uzbek music, ibo in the movements of the dancers, elegance, gentleness, and even submissive meekness indicate the influence of social ideas, aesthetic views, in short, ideological factors in the ethno-aesthetic heritage of our people.

The national idea and ideology should make the nation a nation and the nation a nation. Uzbek ethnocultural heritage consistently describes the aspirations of our people to realize and preserve their identity. First of all, this is manifested in works of folk art and creativity depicting the struggle for the freedom of the Motherland and the people. The main heroes of folk epics such as "Alpomish", "Kirkkiz", "Gurugli", "Yodgorkhan", "Rustamkhan" are characters who instilled the feeling of patriotism in their hearts. In particular, Gurugli unites representatives of different peoples, gathers them around him, and opposes the enemies of his homeland. When he "grew up and became an adult, he became a mediator connecting blue and earth, more precisely, a savior who repels the evil forces that invade and threaten the people of the earth. He guided people and started them on the right path. He will establish justice in the derailed society and spread enlightenment" [6].

The struggles for the freedom and independence of the country and the people depicted in the folk books and epics are exaggerated and hyperbolic, the main character or a group of wrestlers fights with an entire army of enemies and ultimately defeats them. This artistic image inspires admiration, but does not forget how the heroes of the people are fighting against the evil and brutal force. Such a force can be defeated and crushed

only by a stronger and more powerful force, a hero who has the freedom of his country and people in his heart. Bringing the main characters as extremely strong, powerful, who single-handedly digs a ditch in the mountain and carries water, stands "against thousands of armies", "works day and night", "covers a distance of forty days in one moment" is a social, artistic and aesthetic image of the people. according to the ideal. The people inculcates their ideological, cultural and aesthetic views on the main characters, their struggle for the freedom of the homeland and the people.

These ethno-cultural and ethno-aesthetic features of the idea of freedom of the homeland and the people were transferred to the national idea and ideology formed during the years of independence. That is why experts interpret the idea of patriotism by connecting it with the historical feats of our ancestors, images, images, motives created in ethnoculture, especially in folklore, epics and songs, in short, exemplary plots and works that instill national pride and patriotism in the representatives of the nation and young people. Because the social ideas embedded in the works of the people create impressive and emotional images with the help of artistic and aesthetic means, they quickly and effectively affect people's minds, moods, and relationships. "The fact that in the past there were people like Shiroq, Spitamen, Jalaluddin Manguberdi, who were ready to sacrifice their lives for the protection of the Motherland and the peace of the country, strengthens people's confidence in the future" [7; -B. 152-153]. Based on this theoretical-philosophical concept, researchers define patriotism in the national idea and ideology:

- "- knowing the history of one's people well and being proud of it;
- preserving the material and spiritual heritage created by the great ancestors like the apple of an eye and passing it on to future generations;
- to study the traditions, customs and traditions of ancestors, and to continue the valuable part of it;
- means the future of our country, stability of independence, sincere feeling of the greatness of the future, earnestly helping to build such a future" [7; -B.153] they argue.

Uzbek national culture was formed on the basis of its core. Therefore, the Uzbek ethnoculture and its fundamentally important ideas, values, views are the root of today's national idea and ideology. Therefore, it is necessary to look for the fundamental values and conceptual views expressed in the content of the national idea and ideology from ethnoculture, ethnocultural and ethno-aesthetic heritage.

"A person always feels the need for a certain idea in relation to his life activity, society, state, and the people around him. Consequently, a person accepts thoughts that meet his needs. However, it is worth noting that these ideas cannot be outside the moral, political, artistic, aesthetic standards established in society. In order for an idea to serve the life and development of a person, first of all, it must represent the interests of the people, the nation, which is its subject and consumer, and reflect its moral needs" [8; -B.95]. Here we are talking about the moral and spiritual heritage and values that are unique to the Uzbek people, deeply embedded in their ethno-culture. Therefore, the main goal of the national idea and ideology is to satisfy the moral and spiritual needs of society and man [8; -B. 38].

Ethical and spiritual values are in the central place in Uzbek ethnoculture. In the struggle between goodness and evil, greatness and baseness, nobility and inferiority, ambivalent, antagonistic phenomena such as elegance and rudeness, the high moral and spiritual qualities that express the ideal of the people prevail and win. It is almost rare to celebrate such immoral events and traits as evil, baseness, meanness, and rudeness in folk creativity and art. It should be noted that in some episodes they are superior to high moral and spiritual qualities, positive, they make the protagonists sad, they are exposed to danger, ignorance, arrogance, but the hero of the people overcomes them through noble and beautiful goals and actions. .

"National idea, ethnic roots, history, culture, motherland, faith, spirituality, economic life, values, traditions and customs, is a spiritual factor that unites people of the same blood and soul in the path of specific goals and interests, common activities and directs them" [9]. The nature of the national idea, which unites ethnic groups and peoples to specific, strategic goals, is reflected in the integration, commonalities and commonalities of the ethno-culture.

In the Uzbek ethnocultural and ethno-aesthetic heritage, special attention is paid to the depiction of a person, his beautiful, noble qualities, love and affection for his relatives and others. Man, his beautiful and noble spirituality, inner world has not escaped the attention of subjects of folk creativity and art. The main goal of Uzbek ethnoculture was to depict a perfect person, to create a spiritually mature generation. Because,

"The idea of a perfect person is a noble idea that has both a national and a universal essence, embodies the highest spiritual and physical perfection of a human being, and always motivates him to be good.

This idea led not only individuals, but entire nations to high development, inspired them to unparalleled achievements in spirituality and enlightenment" [7; 56 pp.].

In the ethnocultural and ethnoaesthetic heritage, the nationality of the heroes is rarely mentioned. For folk creativity and art, a person, his spiritual and moral qualities, beautiful behavior are important. This universal approach does not reject the ethnic and national symbols in folk creativity and art, but indicates their harmony with universal values. None of the heroes of the people puts their ethnic origin above the ethnic characteristics of others, does not indulge in ethnocentric sentiments, does not promote the idea of nationalism. For them, ethnicity means serving the Motherland, the people, and protecting their interests. This means that the creation and art of the people originates from universal human goals, that its genesis lies in the goal of glorifying man, turning him into a creative, creative subject.

## Conclusion

The ideogenesis of Uzbek ethnoculture (origin, basis of aesthetic views) is not aimed at supporting the ideas, interests and interests of narrow, class or certain groups. He is alien to classism, sectarianism, even raising his views to the level of dogma and forcing other ethnic groups to accept him. Neither the Uzbek people nor their ethnoculture tried to assimilate other peoples, they did not forcibly introduce their heritage, values, and concepts into different ethnocultures. Its characteristic tolerance allowed free use of existing artistic-aesthetic methods and images. Therefore, motifs, plots, styles, expressions and compositions characteristic of the cultures of Greek, Iranian, Arab, Mongolian, and Russian peoples can be found in the Uzbek ethnocultural and ethnoaesthetic heritage. At the same time, it cannot be said that the themes and pictorial styles encountered in ideogenesis did not enter. The material and spiritual wealth, artistic and aesthetic experiences acquired by the nation have been transferred from its historical-cultural paradigm, synthesis of ideological and spiritual values. This did not allow foreign, destructive, non-national views, invitations and experiences to enter the Uzbek ethnoculture. So, the ideological immunity we mean now is a gradual continuation of traditions and experiences in our ethnoculture.

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