

Expanding the Ethnographic World of Young People in Aesthetic Culture

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Abstract

This article discusses the reflection of the expansion of the ethnographic worldview of young people in the aesthetic culture, as well as the influence of geographical, religious and historical criteria. The stages of formation and development of ethnocultural processes in the territory of Uzbekistan are analyzed from the point of view and essence of the period. Among the alien influences that affect the mentality, the factors that contribute to the formation of ethnoculture, namely the influence of society, the chain of cultural relations, the attitude of people to them, are also widely revealed.

Keywords: *Ethnographic worldview, ethnoculture, traditional culture, national values, customs, spiritual heritage, ethnos, ethnogenesis, ethnic situation, history, aesthetic factors.*

Introduction

A human society has emerged in our country, a nation with a well-established culture of farming and handicrafts. They came together as one people and nation and created many values, cultures and traditions. The mentality, the tradition that defines its national identity, has damaged its unique ethnographic wealth. Our people's belief in the four elements of Mother Nature, Husband and Water, Air and Fire, as well as various customs and rituals related to their glorification, traditions, professional practices, despite various religious and political factors, the way of life and customs of the people are expressed through the preserved ancient mythological elements. In particular, our evolving urban and architectural traditions: "Our rich folklore, written heritage, literature, interest in art, the struggle between good and evil, the universe and the earth, man and air, death and eternity, are largely expressed in our myths and myths. legends, The continuation of festivals and celebrations such as *Navruz, Mehrjon, Sada, the Festival of Flowers, the Harvest Festival*, or the participation in mourning ceremonies by special servants of the dead who belong to the masters of culture, are proof of our view. 3:54].

Main body

The cultural activity of man in his life space is aimed at satisfying his spiritual and aesthetic needs, forming his ethnographic worldview through spiritual and aesthetic needs, works of art, cultural riches, impressions and perceptions of the essence of folk art. Ancient beliefs are the first steps towards understanding the mysteries of human nature. As a result, concepts and beliefs, including fetishistic beliefs, such as belief in the magic of natural things, totemistic habits, such as worshipping the divine power of plants and animals, animistic beliefs, such as belief in powers in the image of the soul and spirit, and polytheistic beliefs in elements of nature - sun, fire, earth, water, etc. traditions, magic actions such as exposure to water, wind and other natural phenomena [7:14].

Thus a world of values was created to satisfy spiritual and aesthetic needs, through which cultural and ethnographic events, weddings, seasonal festivals, supporting the creative activities of creative youth, etc. etc. enriched the ethnestic, ethnographic environment.

The tolerance that the main roots of the Uzbek people began with the Turks (Turkish war, bravery, honesty) is reflected in our qualities, such as generosity, need. "We do this especially when our people are very hungry for weddings, for years to enjoy gathering and distributing, for mourning and mourning, for all ceremonies and traditions from birth to mourning, for the general public and society at large," he said, we observe this in our customs as from head to toe

"[3:54]. Ethnographic sources, concentrated in folklore, have been studied in a number of disciplines. They are now the subject of philosophical and aesthetic studies. Ethnographic sources are presented as types of ethnotourism as an object of folk ethnoculture and modern tourism. As an object of philosophical research, ethnography is studied as a manifestation of national aesthetic culture and ethnographic worldview. The transformation of national ethnocultural wealth into the object of science, lifestyle and tourism, in turn, forms the ethnographic worldview of the emerging youth, opens a new network in the field of philosophy of practice forms.

The aesthetic culture of each nation is the facade of a complex and multi-layered form. It is important to have a deep understanding of the essence of aesthetic culture and its national identity. Philosophical analysis of ethno-cultural richness, which is expressed for the purpose of analysing the problems of aesthetic culture rather than as a glorifier of national integrity, cannot provide a sufficiently deep and clear picture of national aesthetic culture. Only with a clearer and more meaningful illumination of the structure of aesthetic culture is it possible to motivate and objectively analyse its development, its evolution in the course of such development of its defined components, consisting in a clearly defined dialectical relationship. The reproduction of simple decorative forms, not common to traditional cultures, the decoration of rituals, crafts, decorative objects and dwellings are indicative of the national aesthetic culture.

Therefore, the aesthetic scholar M. Abdullaev proposes a different approach. "He sees the aesthetic approach to defining culture through activity as the realisation of human needs and abilities as a social subject in socially oriented forms, the objective result of which is the social subject itself and the simple or extended reproduction of those forms, which makes it more reasonable.

The main part of aesthetic culture is artistic culture or art. A work of art objectifies aesthetic and artistic values, which prevail in society as a result of artistic activity. Aesthetic culture comprises various types of art and creative activities, i.e., creating objective spatial environment, including folk written and oral art, national antiques and various design activities. Including folk ethnography or ethno-aesthetics, "...fiction, colour art, music, etc. Include not only aesthetic, but also epistemological, organisational needs and abilities. Artistic culture is the basis of aesthetic culture as a socio-artistic phenomenon, which has become the heritage of the people. Consequently, artistic culture is an area of artistic values that embodies the highest form of aesthetic values" [2:63].

The public perception of human beauty as the embodiment of harmony of appearance (beautiful and attractive) and the richness of the spiritual world (industriousness and talent) gradually formed an integral aesthetic consciousness. The process of setting up people's labour, singing and lap dancing were processes that took place until they became aware of their unique national identity and moral and aesthetic ideas. Signs of this stage are found in the cultures of all nations. While elaborating aesthetic principles through hard work, there was also a desire to aestheticise everyday life and leave a considerable amount of wealth for the future.

Ethnographers have closely followed the development of applied arts among various peoples. Man strives not only to buy or make the things he needs - dishes, utensils, clothes, etc. - but to make them pleasing to the eye. etc., but also to make them pleasing to the eye. Life's hardships, cares and needs have sometimes sought to make something for the common farmer or craftsman and breathe into his psyche. Today there are rugs, pottery, patterns that have been preserved for centuries, a culture of planting flowers near houses and musical instruments that keep people in their homes. The placement, the clothes, the interior decoration of the house allow us to understand the differences in the aesthetic taste of the different churches. In other words, "aesthetic culture is related to experiences accumulated in the course of human historical development, the manifestation of pleasing attitudes towards nature, and the shifting social and psychological phenomena. Consequently, aesthetic culture refers to material, spiritual, moral,

religious, aesthetic, political and social spheres, arising from the history of satisfying aesthetic needs and demands of the individual as a subject in society "[4: 8- 9].

The development of a national aesthetic culture became one of the most powerful tools of national automatic identification. A common attitude to this or that phenomenon of the aesthetic field was accepted as one of the important proofs of spiritual kinship. "With the emergence and development of professional art in the early days, the original aesthetic concepts were originally those that existed in folklore. Only the further development of professional, personal, unknown art led to the search for broader and more complex forms of aesthetic assimilation of truth "[5: 9-12].

National aesthetic traditions are specific to a particular nation, specificity of ideas about beauty and peculiarities of aesthetic perception and creativity are embodied in the forms of their expression. The integrity of national artistic traditions, along with the aesthetic content of other spheres of human activity, forms the national traditions of aesthetic culture as a whole. Therefore, a set of ethnographic worldviews has been formed in the framework of aesthetic culture, ethnoecology and aesthetics. The ethnographic worldview that emerged from this interaction includes new aesthetic needs, a relationship with past values and visual representations of ethnographic sources under the influence of the force of time. We see this in many forms of artistic culture. For example, in the process, works in the visual arts have emerged at the level of national values in which oriental principles are reflected in a variety of stylistic forms. In art, national identity, the depiction of ethno-cultural symbols in the form of collage is reflected in both fiction and the visual arts.

The widespread use of ethno-cultural style in the structure of aesthetic relations indicates that aesthetic culture is based in a new direction, on new factors. This means that "aesthetic culture plays a different role in the development of society. It provides human attitude towards nature and the desire to master it in the process of gradual development, changing work activities, domestic service sphere, pleasant scenes of social life, joyful approach of people to existence, artistic and aesthetic. factors of society "[4: 8-9].

The formation of an ethnographic worldview as a result of the aesthetic outlook and culture of nascent youth is certainly a legitimate process. Understanding and enjoying one's ethnicity, one's cultural presence as a nation and one's place in this world will lead young people to a new worldview. An ethnographic worldview can be described as follows. *An ethnographic worldview* is a set of creative activities and a national mentality that combines active aesthetic attitudes, knowledge, beliefs, feelings, experiences and skills in one's own ethnic existence.

Thus, ethnographic worldview is a unity of a person's aesthetic knowledge, beliefs, feelings, skills and norms of activity and behaviour. In the spiritual development of the individual, these components reflect the level of possession of the aesthetic culture of the society. Thus, the components of young people's aesthetic culture are:

- 1) development of aesthetic consciousness of youth (*beautiful and ugly, glorious and modest, tragic and funny cry*);
- 2) development of aesthetic outlook (*aesthetic ideals, norms and principles, aesthetic directions and interests, beliefs*);
- 3) degree of perfection of aesthetic taste;
- 4) ensuring compliance of aesthetic values with aesthetic ideal.

Just as the formation of the aesthetic outlook and culture of young people varies according to objective and subjective reasons, ethnographic outlook also refers to the state of aesthetic education. If young people have a normal development of mental and emotional processes in their minds, and they love their own national values, traditions and can analyse and synthesise their identity with another ethnic unit - this indicates the development of ethnographic

knowledge. For example, young people with this level of artistic and aesthetic education can distinguish different cultural forms, appreciate colours and their combinations (calories), communicate their experiences and ideas about the world through painting; they appreciate the beauty of nature, works of fine art; they feel their own behaviour and that of others.

When there is a gap in the aesthetic education of young people in society, especially in their ethnographic outlook, in their emotional attitude towards past or present traditions, works of art and events, then there is an escapist attitude, a nihilistic outlook, pessimism, and tastelessness. For example, a pupil or student looking at a portrait of a great artist, looking at him or her, shows insensitivity or mercantilism towards material and cultural values which are part of their past. Such young people could be described as spiritually poor or crippled.

The formation of elements of ethnographic worldview among young people poses a number of challenges to national aesthetic culture. It is important to pay attention to important aspects of educating them in the national aesthetic spirit, namely:

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The formation of elements of ethnographic worldview among young people poses a number of challenges to national aesthetic culture. It is important to pay attention to important aspects of educating them in the national aesthetic spirit, namely:

- Develop the ability to empathise in the formation of aesthetic perception and the development of individual perception;
- Forming an aesthetic ideal and shaping one's taste;
- Ensuring creativity in the field of art, introducing innovations in work;
- Reflection of national identity in the creation of creative patterns, to be enriched by beautiful deeds in everyday life, attitudes, actions and behaviours of people.

The essence of aesthetic influence on human beings is that it can evoke the most subtle experiences, joy, pleasure, deep emotional excitement. Thus, beauty and aesthetic expressiveness of reality influence the emotional and perceptual sphere of people, improving and developing their sense organs. The essence of aesthetic education is every person's assimilation of society's aesthetic culture, direction to the world of aesthetic values, development of beautiful and expressive abilities in all spheres of human life.

As far as guiding in the world of aesthetic values is concerned, in the education of personality, this aspect is directly related to the formation and development of aesthetic taste. When it comes to analysing a piece of art, we have to point out the artistic qualities of aesthetic taste. It is widely believed that taste is not a matter of debate. It can therefore often be thought of as intuitive. If we talk about aesthetic taste, then reasoning with it is simply useless. Comparison with an accepted

aesthetic ideal may justify aesthetic superiority in terms of subjective taste. "While the aesthetic ideal enriches the general aspect of the existing elements of aesthetic consciousness in relation to society, on a personal level it fulfils a motivational, constructive function. The aesthetic ideal performs guiding, evaluative, limiting functions in literature and art, regulates and controls the level of emotional and artistic-theoretical knowledge, mastery of the audience. Given that the creative process is scientific and artistic in nature, the aesthetic ideal creates motivation, inspiration, creative pleasure, which is an immanent feature of creativity, and brings a new perspective, great achievements "[6:19].

Expressing the aesthetic ideal, objectifying its ideal properties, materialising it and thereby enabling others to perceive it - this can only happen in a work of art. The aesthetic ideal in the creative, artistic process is characterised by images of the heroes of artistic works, which are dominated by the author, combining certain ideal traits. The aesthetic ideals cultivated in society at different times, in different countries, in different styles and directions of art were also very diverse and sometimes contradictory in their idealised qualities.

The formation of an ethnographic world view for them through an aesthetic outlook at a young age meant that the aesthetic culture of that society would grow. The fact that these three units simultaneously reflect an aesthetic worldview, ethnographic worldview and aesthetic culture in the mind of an individual gives rise to a number of difficulties:

Firstly, it is necessary to equip young people with aesthetic knowledge in a system of continuous education, to introduce the basics of aesthetics of life, and to develop an artistic outlook;

Secondly, to understand, systematise and analyse the rich aesthetic experience of people, to compare beauty and ugliness, and to form independent aesthetic perceptions and appreciations;

Thirdly, to organise reading a work of art, to get acquainted with art, and to form a taste for evaluating negative and positive images

Fourthly, the folk oral and written arts. Identify the aesthetic ideal of the nation based on folklore and traditions of the past, and plan to harmonise it with the ideal of the contemporary; create special educational conditions which will further develop their aesthetic beliefs;

Fifthly, it is necessary to ensure that the development of aesthetic feelings in young people begins first with the observation of nature, and then with the perception of works of art and the transition to the process of their own artistic creation. It should not be forgotten that an ethnographic worldview is formed in young people as a result of enjoying the beauty of the country's unique nature. An example of this is the emergence of ancient folklore and various ethno-cultural creatures in the bosom of nature;

Sixthly, the sounding of national and ethnic melodies, symbolic forms, and emotional attitude towards sacred flowers leads young people to profound moral and aesthetic feelings, to awareness of such mental states as inner and outer beauty and ethno-cultural greatness. It itself shapes ethno-aesthetic thinking;

Seventh, the transition from ethno-aesthetic to eco-aesthetic culture means that the creative potential of young people is directed to the development of the aesthetic landscape of the world, their direct participation in professional and creative processes, their aesthetic attitude towards the environment and their harmony. in terms of the law of beauty.

Conclusion

In conclusion, it should be noted that in the perception of ethnographic values, the attitudes of young people towards their content can be different. An active and positive attitude of young people in the development of folklore ideas instils confidence in the validity of ideas; it is necessary to turn this into an "**internal movement**". Spiritual aspect of education of youth in the worldview of folklore has to be considered. At the same time, an educator with rich spiritual, ideological, psychological and methodological background and a wide range of personal views

should help young people. The use of simple, friendly, sincere, kind words in the upbringing of youth plays an important role in equipping them with personal convictions and national idea.

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