



## **ETHNIC VALUES - THE REVIVAL OF THE ATTRIBUTES OF NOMADIC LIFE IN THE UPBRINGING OF DESCENDANTS**

**Bozorova Muslima Kodirovna**

Republic of Uzbekistan.

Head of the Department "Pedagogy and Social Work"/  
Candidate of Pedagogical Sciences, Associate Professor,  
Termez State University

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<b>Received:</b> 6 <sup>th</sup> October 2021 <b>Accepted:</b> 7 <sup>th</sup> November 2021 <b>Published:</b> 15 <sup>th</sup> December 2021	The author reflects on the issues of educating the younger generation with the history of his native land, explaining the influence of the past on today, the impact of the nomadic lifestyle forms its own customs and traditions, social institutions and institutions, moral, religious and legal norms, way of thinking and mentality, its cultural forms and "art forms"
<b>Keywords:</b> policy strategy, education, values, nomadic lifestyle, yurt, weapons, culture, customs, traditions.	

### **INTRODUCTION.**

The Strategy of the State national Policy in Uzbekistan for the period up to 2021 indicates that the diversity of the national (ethnic) composition of our country, the historical experience of intercultural and interreligious interaction. The preservation and development of the traditions of the peoples living on its territory are the common heritage of the nation, serve as a factor in strengthening Uzbek statehood and determine a positive vector for the further development of interethnic relations in the Republic of Uzbekistan.

### **LITERATURE ANALYSIS AND METHODOLOGY.**

The traditional spiritual culture of the Uzbek people is formed from the heritage and is composed of many historical layers. After the independence of Uzbekistan, the interest in the traditional spiritual values of the people has increased immeasurably, and it covers all aspects of their life in the past. Before the eyes of one generation, society is being renewed, which has begun to have its own specific features, to acquire its own unique appearance. The traditional worldview of the Uzbeks was essentially a syncretic fusion of Islam with the rites of ancient beliefs, beliefs and cults, defined by Ch.Valikhanov as "double faith" [1]. The Uzbek people's worldview was not based on a specific doctrine, theological dogma or philosophical doctrine, but it nevertheless collectively reflected a certain philosophical position of the people in relation to the objective world. It found its expression in all spheres of life: national traditions and customs, religious and civil rites, ethical norms, aesthetic ideals, etc., which replaced cultural, historical and other spiritual institutions and institutions in the past [2].

Functionally significant for ethnic society are elements of everyday culture and the amount of knowledge that orient everyday life. Ethnic culture develops as an inimitable and unique and as a part of world culture, aware and manifesting itself in it. But in both cases, ethnic culture expresses to one degree or another the universal principle.

### **DISCUSSION.**

Ethnoculture is considered as a set of traditional values, attitudes and behavioral features embodied in the material, spiritual, and social life of an ethnic group that have developed in the past, developing in historical sociodynamics and constantly enriching ethnic culture with specifics.

Ethnic culture is a set of values, beliefs, traditions and customs that guide the majority of members of a given society. Therefore, ethnic culture makes it possible to introduce everyone to the values and achievements of their native people, which have an enduring character, i.e. K. diverse ethnic traditions, rituals, customs, holidays, codes, symbols serve as an expression of universal values, which, in turn, increase the spiritual wealth of society. The problem of values has filled and fills with content any sphere of human activity. Hence, there are quite a large number of definitions of value. Let's consider the interpretation of the concept of "value" in philosophical, sociological, psychological, pedagogical, cultural and social science literature.

In the encyclopedic dictionary, "value" is described as the positive or negative significance of objects of the surrounding world for a person, class, group, society as a whole, determined not by their properties in themselves, but by their involvement in the sphere of human life, interests and needs, social relations, criteria and methods of assessing this significance, expressed in moral principles and norms, ideals, attitudes, goals. There are material, socio-political and spiritual values; positive and negative values [3, p. 1473].

There are two aspects in understanding the essence of the phenomenon of value in pedagogy. The first aspect considers value as the meaning of an object or phenomenon for a person. Value characterizes the quality of a given item. The second aspect of value means the phenomenon itself (material or ideal), which is important for a person.

Every value is a goal in itself, it is sought for its own sake, because it is an ideal. Constantly being in the world of alternatives, a person is forced to choose, the criterion of which is the value, the achievement of which performs the function of regulating people's behavior. Some authors highlight ideals, i.e. models of due, the ideal is a mental model of perfection, the norm to which one should strive as the ultimate goal [4, p. 266-271].

Ethnic values arise from the socio-cultural environment of the ethnos (the axiosphere of the ethnos). In a certain ethno-cultural environment, there is a value attitude to the world, its value comprehension. Thoughts coincide with this opinion, because a person absorbs the values of the culture in which he is brought up and grows up. Its native speakers are language, ways of behavior, customs, knowledge system, science, literature and art. Therefore, ethnic values - these are traits of national character (mercy, kindness, sensitivity, modesty, mutual assistance), forms of life support (folk crafts, hunting wild animals, beekeeping), everyday customs and features of national etiquette (the manner of behavior among people, the manner of dressing, respect for the representatives of the older generation, protection of the weak), features of religiosity (spirituality, belief in the existence of God, belief system), elements of everyday worldview (beliefs, ideals, principles, value orientations), national mythology, features of folk art culture [5, p. 3-4; 6 p. 2-4], traditions, rituals, standards (symbols, signs characterizing national characteristics) [7, etc.], historical past (the fate of the people over the centuries, the fate of national heroes), myths, shrines (places sacred to the people, persons, historical memory of national heroes), legends, epos, fairy tales, songs, dances; objects, phenomena of the surrounding reality, which are the product of socio-economic, spiritual, socio-political activity of a group of people speaking the same language, connected by the unity of their origin, lifestyle, way of thinking, behavior of subjects of this socio-cultural environment, having a dominant impact on the formation and socialization of personality [7, p. 200].

These approaches cover the following characteristics: native land, language and national culture; progressive folk traditions; artistic and aesthetic needs of the people; value qualities of the individual. The central link in the complex of material culture of the nomadic period is a traditional mobile dwelling. The yurt is one of such objects, which, if we follow the well-known thesis about the uniqueness of some classical art forms in the age of "selfactors, railways, locomotives and electric telegraph", cannot be repeated again. "The charm that their art (of previous generations - T.) has for us is not in contradiction with the undeveloped social stage at which it grew up. On the contrary, it is the result and is inextricably linked to the fact that the immature social conditions under which it arose, and only could arise, can never be repeated again" [3, p. 736-738].

The tendency to consider the people's dwelling as a relic of the past, and not as a living phenomenon of culture, does not allow us to see an artistic phenomenon in the fullness of its content and aesthetic significance. Uzbek national culture is nomadic in its way of life, way of life and being. The nomadic way of life initially forms its own customs and traditions, social institutions and institutions, moral, religious and legal norms, way of thinking and mentality, its own cultural forms and "art forms". Western civilization, settled in its way of life and system of values, is based on the dominance of the economy and technical power, philosophically speaking, on the techno-urbanistic module of being. The revival of Uzbek culture is unthinkable without the revival of the nomadic lifestyle and its values.

For a nomad, movement, the ability to move, to move, not to be fixed forever in a limited territory have the highest value. More valuable is everything that moves, flows, changes, transforms, metamorphoses: and what is stationary, unchangeable, eternal, settled, have a secondary value. To settle down, to stop, means to lose the ability to move, to change, to lose the highest value here. Uzbek pedagogy, addressing the topic of nomadic civilization, turns its face to modern philosophical concepts, thoughts and ideas, so widespread today in both the West and the East [1, p 365].

The integrity of traditional culture is determined primarily by a special type of management. The nomad treated nature as an active subject of activity, but at the same time did not consider himself its master. Commensurate with the harsh, sharply continental climate of the Great Steppe of Central Asia, nomads have created a thoughtful and effective system, skillful methods of nomadic cattle breeding, determining when, where and how to graze cattle so that the soil is not depleted. In winter, cattle were grazed in the lower reaches of rivers, where juicy green grass was preserved under the snow, in summer - in the mountains and foothills, flooded with sun and blown by the wind. The nomad seemed to be talking to nature, listening to her in his activities. She was animate to him. And the earth, and the water, and the forest, and the mountains had their own spirits. Man was allowed to manage, and for this he thanked heaven and earth, perceiving them as a great miracle, an unsolved mystery. "Nature and man, life and death were objects of the highest wonder and were always filled with inexhaustible mystery." The peculiarity of Eastern pedagogy lies in the fact that it is expressed "mainly not in strict philosophical systems, but in poetic creativity, folklore, folk tales [3, 679].

The main universals of the traditional worldview are the concept of a path, space and time, a semantic sacred center. "Path", "road" is a concept that expresses the dynamism of the traditional worldview: a nomad spends his life in the saddle, he has his own perception of time and space. They wish a person going on a journey, understood as "the way of life", "fate", "luck"[7].

Of course, if we use the standards of the classical Western type of pedagogy, traditional Uzbek pedagogy, we should deny the claim to be philosophical: after all, it clearly lacks systematicity, science, evidence. But Eurocentrism,

as well as asiacentrism, are positions in modern pedagogy that are already being overcome. Eastern pedagogy has imperiously declared its special status. And what is most surprising, modern Western pedagogy, from Kierkegaard and Nietzsche to today's postmodernists, has made every effort to reform the Western tradition, rethink the ontology of culture, and hence anthropology, epistemology, methodology. There is an eastern methodology of science that requires its thorough research in the XXI century. All Western thinkers of the XX century, highlighting the theme of culture as paramount, strive to carry out a productive synthesis of Western and Eastern traditions and, remaining Westerners, weary of civilization and technical innovations, hopefully turn their eyes to the East, which preserves the life-giving power of spirituality: the idea of a "vital world", the concept of "natural beauty", the doctrine of understanding and mutual understanding. We can say that modern Western pedagogy has already absorbed the ideas of the Eastern worldview, transformed and updated.

The main feature of Eastern (and Uzbek-Turkic) pedagogy is the organic unity of the universals of culture and the universals of pedagogy. Classical Western pedagogy, in a certain sense, "soared", cleared itself of empiricism, preferred the "element of pure thinking", discovering in it the possibilities of forming new artificial worlds and ideal objects. However, strength turned into weakness. And Martin Heidegger is already subjecting the Western tradition to destruction, revealing the flaws of the "raw ontology of the present", where the world and man are constituted as initially independent, unrelated "subjects and objects". "Essence and phenomenon", "internal and external", etc.— are categorical definitions of the "raw ontology of the present", pure categories, freed from existential meaning. Such an ontological structure does not meet the demands of the modern world, Heidegger argues. Both man and his science seek other concepts, where the original unity of man and the world, his being, would be affirmed. With these ideas, Heidegger enters into a direct dialogue with Eastern philosophy, claiming to restore the lost connection between the categories of Western pedagogy and the universals of culture.

There are fewer and fewer people who have lived in this type of housing, the artistic components of the traditional interior, the semantic meaning of its elements are being forgotten. At the same time, the traditional residential ensemble was a concentration of artistic crafts that existed during the nomadic period, and also influenced the formation of the artistic style of Uzbek art. Traditions created by generations of masters and tested by the artistic taste of the people do not represent any school, are not fixed by anyone, exist only in the form of creative experience passing from master to master. Therefore, in case of loss of this living continuity, it is very difficult to restore them; restoration and preservation requires close and in-depth scientific research.

### CONCLUSION.

An important place in the decoration of the yurt belonged to weapons, which, like everything else in folk life, were lovingly decorated and stored in special ornamented felt and embossed leather cases suspended on a lattice in the men's half of the house. The mention refers later to the beginning of the XX century, much of the traditional was already disappearing and later researchers did not find these elements. "If at the present time," writes Haruzin, "the yurt is considered one of the richest in its decoration, then in the old days they were even richer in this respect, when weapons served as the decoration of the yurt" [7]. Thus, the Uzbeks inherited traditional spiritual values from their ancient ancestors, whose original layers of culture are represented separately, mainly by archaeological materials. Judging by the content of the drawings on the yurt, we can assume. The domestication of animals was accompanied by the improvement of tools. There was a slow but irreversible transition from stone tools to metal tools, especially in the paleometallic-rich areas of Central Uzbekistan.

Folklore in general, oral folk art in particular, is of great importance in mastering the cultural and spiritual heritage of the Uzbek people for the purpose of personal development. For folklore is a storehouse of folk wisdom, its traditional worldview and worldview, especially for young people, Not knowing the past of their people, it is impossible to deeply understand the present, and even more so the future, to become a spiritually rich person.

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