



CONTENT OF PHILOSOPHICAL AND SPIRITUAL CONCEPTS ON NATIONAL HOLIDAYS

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ABSTRACT

In this article, national holidays are presented in a theatrical artistic and aesthetic form: the level of self-awareness of the nation; national identity; national pride and pride; it is thought to make an invaluable contribution to the formation of a sense of patriotism.

KEYWORDS: *national holidays, nation, nationality, “national identity”, “identity”, “national consciousness”, “national pride”*

INTRODUCTION

National holidays reflect the image of the nation, demonstrate the customs and traditions of the people, raise them to the level of values, teach them to glorify and pass on to the next generation. At the same time, the content of national holidays is a socio-spiritual phenomenon at the level of mass spectacle, which has a philosophical status in terms of artistic and aesthetic features. Because the holidays have the power to express the nation's views, imagination, thinking and national values about the world and man through artistic images.

In addition, national holidays, through their artistic and aesthetic images, comprehensively illuminate the content of philosophical and spiritual concepts such as “national identity”, “preservation of identity”, “national consciousness” and “national pride” and provide an opportunity to master them artistically.

First, let's focus on the concept of nation. A nation is a unit that lives steadily in a certain area, develops during historical development, preserves its language, and is the basis for the formation of nationality on the basis of the spiritual unity of the people.

Nationality is a spiritual unity that is inherited from generation to generation, preserving the identity of the nation in the customs, traditions, ceremonies and holidays, formed on the basis of territorial and linguistic unity. “The main factor that



ensures the eternity and stability of a nation is its inner spiritual potential,” said Doctor of Sociology S. Otamurodov¹. This means that the nation with national potential has to solve the problem of “self-preservation”.

As the pace of development accelerates and civilization begins to have a strong impact on national values, a solution to the problem of “self-preservation” is sought in the face of a self-aware nation. Regarding the problem of self-preservation, A.Askarov said: “Due to globalization, Uzbekistan, on the one hand, is economically part of the world community (which is a positive thing), on the other hand, the gradual disappearance of many values, ceremonies and exemplary traditions of the Uzbek people.” In our opinion, the reason for such negative situations is the promotion of “mass culture” as a “universal value” instead of the specific traditions of the nation.

Scholar Umida Utanova in her dissertation said “Development of folk culture in independent Uzbekistan”: At least for a moment, it was necessary to free people from the worries of the world and awaken in their hearts a sense of optimism about life and the future. This task is performed by celebrations and performances,”². Indeed, the holidays have been an important factor in our self-awareness, gathering gems from the past and showcasing our polished culture in a theatrical artistic form. After the independence of Uzbekistan, changes in social life have created renewal in the artistic and aesthetic needs of the people. This has led to a need for a creative approach to the power of creativity, moving away from the skill of dependency. Theatrical celebrations and performances began to play a role of national pride in the expression of artistic diversity in meeting the aesthetic needs of renewed people.

Thus, “preservation of identity” is an aesthetic form of national feeling, a way to pass on the traditions, customs and ceremonies of the nation as an aesthetic value to the next generation in the process of dramatic changes, development and renewal.

The issue of human and creative dignity must also be taken into account in the emergence and development of national pride. Value is a set of spiritual, cultural, artistic and material values that are the basis for human development, respecting and enriching the aesthetic principles that have become a tradition by ancestors and passing it on to future generations as a national heritage.

¹Миллий урф-одат, маросим ва анъаналарнинг шахс маънавий камолотидаги ўрни. Тўплам. 1998 йил 30 ноябрда ўтказилган семинар-йиғилиш материаллари. –Тошкент: Ўзбекистон, 1999. – 24 б.

²Утанова У.А.Муствақил Ўзбекистонда халқ маданиятининг равнақи: Дис..фалс.фан.номз. – Тошкент: ЎзМУ, 2008. – Б. 115-116.



In order to respect and value the achievements of Uzbekistan since the first days of independence, the newly formed traditions, the ideas that have come through renewal, there is a need to develop in young people a sense of appreciation of the tangible and intangible heritage of generations. Our state has paid special attention to this issue. Because respect is a process of remembrance and respect, a human quality that directs an individual to perfection, helping to make it a tradition to follow national values on a regular basis.

From the above considerations, it is clear that the understanding of national identity has a continuous positive impact on the development of national pride of every representative of the nation. National pride is an inward, spiritual feeling inherent in every human being who is a sacrifice of his or her nation. Everyone who loves their nation is proud of its achievements. A person with high national pride will be a patriot who is passionate about his people and nation. The unity of the representatives of a nation whose national pride is strong will last forever. It leads to the recognition of the spiritual heritage of the nation by representatives of other nations, the appreciation of its own characteristics, which do not exist in other nations, the formation of inner spiritual feelings that inspire pride, joy and pride in one's own nation.

After all, if we take into account that in art the features of nationality and universality are manifested in dialectical integrity, only the product of creativity, which has become a real national value, is truly universal. This means that only the product of creativity, which has become a real universal value, embodies a truly national identity. While the revival of material and spiritual values as an aesthetic value of the Independence Day celebrations reflects nationalism, the development of human culture represents universality in terms of development.

As the head of our state Sh.M.Mirziyoev noted at the International Festival of Bakhshi Art, which took place on April 5-6, 2019: "The art of Bakhshi is an integral part of universal culture." The main purpose of this was, firstly, to widely promote baxshi, the leading genre of folk art of the peoples of the East, and secondly, to further increase the role and importance of baxshi in the culture and art of the East. This means that if the customs and traditions expressed at art festivals and celebrations of the Renaissance show the value of Uzbek creativity, it has a direct place as a universal spiritual value. As T.N. Boyak rightly points out, "Holidays are a social mechanism, the



actions of which serve to restore, preserve and transmit traditional values from generation to generation. That is why national holidays have been a value for individuals, groups and society for centuries.”³

In general, the first achievement of independence increased the national pride of the representatives of the nation, raised their dignity and increased their responsibility to their people, motherland, ancestors, and began to teach them to consistently protect their national interests. The growth of feelings of pride is an important factor in resolving the problems of building a new society, strengthening the image of independent Uzbekistan in the world, a sense of pride and a sense of responsibility for the future of the nation. Hence, the formation and rise of national pride has become the basis for an invaluable aesthetic sense in which citizens feel responsible for the future of their nation.

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³ Бояк Т.Н. Русская сельская молодежь: трансформация духовно-нравственных ценностей (на материалах Республики Бурятия и Читин-ской области)/Т.Н.Бояк.-Улан-Удэ: Издательство Бурятского госуниверситета, 2007.- 478с.