

Socio-Anthropological Features Of Friendship And Love Between The Peoples Of The World

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Abstract: The article is devoted to the phenomenon of the merging of traditional elements with the main directions and forms of the existence of traditional culture in modern conditions of ethnic culture. Folk art, which is an integral part of universal culture, has a special place in the life of every nation in the world, in the development of its way of life and values. The emergence of craftsmanship in the conscious life of mankind is the most important historical step taken towards civilization. It is aimed at continuing the national handicraft traditions of Uzbekistan, providing full support to artisans, promoting the rich cultural heritage of the world community.

Key words: traditional culture, modern culture, traditional images, art, humanities, handicrafts, tourism, Boysun spring.

Many researchers point out that today we see a difference between traditional and modern culture, which raises a number of issues, primarily related to the formation of ethnic identity. For some time, modern culture has moved away from traditional forms, and cultural heritage has not been used in innovative trends.

At the same time, there has been a growing interest in traditional ethnic culture or its elements in modern culture. It is common to talk about a reality called ethnic revival. In modern practice, images of traditional folk art and culture are actively repeated, restored and reconstructed. Traditional culture has become a convenient tool filled with new modern meaning. At the same time, due to changes in the socio-cultural situation, elements of traditional ethnic culture in modern cultural practices are involved in performing non-specific functions in a real environment.

It should be noted that ethnic traditions have lost their integrity today. Traditional culture was characterized by the formation of a renewed feeling using cultural traditions, in which case cultural values remained virtually unchanged. At present, the restoration of ethnic values in the Republic is unsystematic and often corresponds to external features, the restoration of individual elements - rituals, customs and so on. The specificity of a culture is perceived through the specificity of external attributes and characters. Moreover, in an era of rapid development, we are faced with the fact that the elements and images of traditional ethnic

culture attracted to modern mass consumption are largely secondary and are the result of changes in the conditions of their existence.

The main directions of the use of traditional images in the example of actualization of the image of puppets in modern cultural practice have been identified.

This is due to the development of modern professional decorative-applied art in the territory of the republic, which primarily includes copies of traditional works used in modern practice as monuments (for example, traditional wooden items). Such things lost their symbolic and ceremonial functions. Nowadays, people accept them as souvenirs, but the existence of these things is closely related to their cultural and memorable function, in their attractiveness, it is almost always in the reproduction of folk art products, thereby connecting the modern generation with the culture of the past. we are faced with the fact that the decorative-applied art is losing its mass character, and individual masters are engaged in its preservation or restoration.

Ancient and traditional art, in the works of ethnofuturist artists who refer to images of folklore traditions. The main idea of this trend in culture is expressed in the name itself. It is the age to secure the future of ethnic culture. Ethnofuturism finds its true expression in the synthesis of unique national and world experiences in art and culture. With this in mind, it is highly expedient for ethnofuturist artists to refer to symbols and images of traditional ethnic culture.

It is characterized by individual socio-cultural projects based on traditional images and folklore plots.

For example, the Boysun Spring Festival, the Boysun Spring Open Folklore Festival was held at a high level with the participation of UNESCO in 2001-2018. Thanks to this event, the study of the cultural heritage of the district is widely recognized by world art critics. Due to the ancient traditions of Boysun district, special attention is paid to its manifestation as a world gem. In return, more attention is being paid to the study of Boysun culture. In 2003, the Boysun scientific expedition for the comprehensive study of folk art of the region, formed on the basis of the Institute of Art History of the Academy of Arts of Uzbekistan, began its work. The expedition was organized with the active support of the SMI Group at the expense of a grant from the Japan Trust Fund through UNESCO.

The Boysun Spring Festival is important in that it serves to restore our national values inherited from the past, in particular, to preserve the traditions of folklore and to promote them internationally.

The attention paid to the field plays an important role in preserving and transmitting to future generations the masterpieces of intangible cultural heritage, such as folk arts and crafts, which our ancestors have preserved and developed for thousands of years.

I have witnessed the great interest of people, especially young people, from different parts of the country to the village of Padang, which is located in the heart of beautiful nature, and I have witnessed the strengthening of our national values in the minds of the younger generation.

The festival, which is traditionally held in the framework of the implementation of the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan dated January 23, 2017 "On the program of additional measures for socio-economic development of Surkhandarya region, further improving the living standards of the population", fully demonstrated our

unique and rich cultural heritage. . Under the pretext of the festival, Boysun, known worldwide for its tangible and intangible cultural heritage, beautiful nature, the first place of humanity, the cradle of unique values, invites not only our compatriots, but also foreigners. The unique natural landscapes of the beautiful and charming region, the beautiful national values, the exquisite art inherited from the ancestors, the unique relics are worthy of all praise. This festival, which is not found in other parts of the planet, is important because it combines the masterpieces of intangible cultural heritage, folk games, such as folk arts and folklore.

Despite the spring rains, the fact that people are rushing to the festival, the unique miracles displayed in the mountains, adds to our amazement.

At a meeting with voters in Surkhandarya region in November 2016, President Shavkat Mirziyoyev raised the issue of reviving the open folklore festival "Boysun Spring" and enriching its content. All conditions have been created for domestic and foreign spectators. Convenient scenes and playgrounds were set up for the participants. More than 100 lawns installed here were decorated on the basis of ancient customs and traditions typical of all regions of the country. In addition to the performances of folk ensembles and art groups, the festival included interesting folk games such as baxshi competitions, wrestling competitions, leaf throwing, stone lifting, tug of war.

Recognized by UNESCO as a “Masterpiece of the Oral and Intangible Heritage of Humanity” in 2001 and included in the Representative List of the Intangible Cultural Heritage of Humanity in 2008, Boysun continues to grow socio-economically while glorifying our rich values. Tourism, especially eco and pilgrimage tourism, is developing.



“Afsona” of the Republic of Karakalpakstan, “Buvijonlarim” of Tashkent, “Yallama-yorim” of Namangan region, “Chinor” of Samarkand region, “Mashal” of Khorezm region, “Zanjirsaroy” of Kashkadarya region, “Zanjirsaroy” of Surkhandarya region are actively participating in various competitions at this year's festival. Boysun ”, “Turgay ” of Tashkent region, “ Gashtak ” of Jizzakh region, “ Sahro sabolari ” of Bukhara region, “ Sayhun yigitlari ” of Syrdarya region, “ Sayqal ” of Andijan region, “ Shodiyona ” of Fergana region, “ Yor-yor ” of Navoi region. it is noteworthy that more than 200 representatives from ethnographic communities participated.



The expedition was attended by historians, archeologists, ethnographers, philologists, theater critics, musicologists and art critics, those who deal with the problems of arts and crafts. As a result of the research, the scientific conclusions were completed and a scientific collection dedicated to the results of the expedition was created. It is a very interesting practice to use traditional images to engage the public to participate in cultural projects. Thanks to such projects, there is a wide range of information about the traditions, the interest of the modern generation in mythology and Komi traditions is growing, the information is presented in a modern form.



If we look at the subject more broadly and are not limited to images of Boysun's traditional culture and art, we can add to this direction the appeal to ancient art images in the formation of the new state symbols of the Republic. Kokand hosts the International Crafts Festival every two years.



This festival is held in accordance with the decision of the President of November 1, 2018. On the eve of the festival, another important event in the life of the city took place - the World Council of Craftsmen awarded Kokand the high title of "City of World Craftsmen."

The main objectives of the festival are: to continue the national handicraft traditions of Uzbekistan, to provide full support to artisans, to promote the rich cultural heritage of the world community, and thus to bring together different national cultures and values in the world;

- Strengthening the international prestige of the national handicrafts and folk arts, the widespread promotion of the brand "Kokand - the city of handicrafts" and increasing the tourism potential of our country;
- Preservation and development of world folk arts, the safe transmission of this invaluable wealth to future generations and the integration of efforts and opportunities in this direction;
- upbringing young people as well-rounded people, creating ample opportunities for them to thoroughly master the theoretical and practical aspects of folk art, along with modern knowledge;

Thereby discussing problems in the field of handicrafts with the participation of foreign scientists, experts and specialists, exchange of theoretical and practical experience in this field, identifying untapped opportunities and resources in the field of handicrafts, prospects for development of the industry, cultural and historical research in handicrafts, scientific and practical cooperation. expansion and dissemination of the results of ongoing research.

Folk art, which is an integral part of universal culture, has a special place in the life of every nation in the world, in the development of its way of life and values. The emergence of craftsmanship in the conscious life of mankind is the most important historical step taken towards civilization.

Ethnic-style clothing and accessories that display elements of traditional Uzbek national ornaments as well as copying techniques, patterns, and traditional materials of modern clothing and accessories. Over the past few years, this direction has become relevant not only in Boysun, Samarkand, Bukhara and Khorezm, but also in other indigenous regions of the Republic. At present, national workshops are being set up, shops are being opened, where you can order or buy products in ethnic style. These stores can display traditional silk products decorated with national patterns, such as tunics and modern forms of the same decorative products that are not common in the traditional culture of the population, such as sleeveless komzuls. Especially among young people, it is actively promoted that the ethnic style is relevant and modern, related to the traditions of their people or region.

It is characterized by the use of traditional symbols and images in the promotion of any goods, in design projects, in the design of websites, and so on. At the same time, at the moment, tourists want to be in cultural places that are promoted on social media by visitors, not the culture, architecture, ethnography of the region they are interested in visiting. Myths and legends and the desire to touch mysterious and sacred things lead to an increase in the definition of travel. Myths, legends and fairy tales can be the basis for the emergence of tourist interest in the regions. As a practical direction, the tourism legend can become an effective marketing mechanism, as a result of which the social prospects of the region's development can be obtained. At the same time, the creation of regional brands based on the ethnic component and its delivery to tourists through advertising are very successful ways. The directions outlined by the author do not take every opportunity to incorporate elements of traditional Boysun culture into the traditional cultural environment, such as the formation of modern musical genres based on ethnic traditions, the widespread revival of ceremonial traditions and celebrations, the formation of ethnic media and so on.

In conclusion, I must say that modern culture makes extensive use of the ram of traditional art and culture, filling them with topical meaning, which is evident in the example of modern cultural practices in Boysun, where people's customs and images have become extremely popular. It is possible to look at modern culture in terms of the introduction of ethnocultural components. The reasons for such a demand for elements of traditional culture are currently poorly understood. Traditional ethnic culture as an integral phenomenon is not entirely applicable to modern culture and reality, but elements of traditional culture have a place in modern life

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