



## FOLK CULTURE IS A SOCIO-HISTORICAL PHENOMENON

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### ABSTRACT

The article highlights the theme of folk culture in relation to national and universal aspects. It is noted that culture plays an important role in bringing people together-this shows its universal humanity. But culture is also a factor that distinguishes people-this shows its national character. Each ethnic group contributes to the development of universal culture. At the same time, the culture of one particular ethnic group is enriched by the positive aspects of the culture of another ethnic group. And this acquires a new content.

**Keyword:** universal, national, culture, folk culture, ethnos, mono-ethnic, multi-ethnic.

### INTRODUCTION

The common feature that makes a person human brings him closer to other people, regardless of the place of residence, type of activity, civil status, representation of an ethnic group, is culture, just as the main feature that distinguishes a person from other people is also culture. Culture plays an important role in bringing people together, in institutionalizing people's lives, in the same way, that their diverse culture is considered a factor that distinguishes them from each other, forcing them to live divided into organizations. No matter how we view culture as a positive being, it is through their culture that peoples, Nations, and people differ from each other. E. Durkheim writes that two unfamiliar individuals can recognize each other without getting to know each other at a glance because the appearance of a person shows the culture to which one or another person belongs.

### MAIN PART

In fact, this trait is an expression of thoughts, stereotyped views, and culture that exist in the human mind and subconscious. "In every culture, there is an experience to distinguish the "own", the archetype. These are standards of existence, including specific standards of people's feelings to distinguish "not their own".<sup>1</sup>

Only a well-bred person with special training can perceive everyone else as a person, without paying attention to the differences that define "their" and "not there". True, this is an ideal state, but the imaginations that lie in the subconscious of a person, by which people evaluate others, people going to a meeting according to their profession, morals, knowledge, nationality, and community are still tenacious. But this does not negate the ability of all people and the population to improve their culture<sup>2</sup>

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<sup>1</sup>Minyushev F. I. Social anthropology. - M.: Republic, 1997. - 62-6..

<sup>2</sup>Minyushev F. I. Social anthropology-Moscow: Republic, 1997. - 69-p.

Culture is created by a specific social being. This being is determined by the study of the lifeworld or typological quality the subjects of culture. In folk culture, these features are manifested through universal and national characteristics.

Human activity and culture are a reality, phenomena that are substantially interrelated. Therefore, all philosophers study culture in relation to human activity. The reason, thinking, and values are also considered as areas and types of human activity. Therefore, "man gives his activity a certain humanity; and this "humanity" transforms the product of human activity into an object of culture». <sup>3</sup>Therefore, " culture is an artefact (artificial world) created by human labour or as a result of human activity." This theoretical and philosophical interpretation requires an approach to folk culture as creativity, thinking, reason, moral search, in a word, from the point of view of various facets, profiles of life.

However, this approach differs from the theoretical approaches used in cultural and philosophical research. That is, in other studies: *1) the activity of a person (personality) is accepted as the core of culture and the person (personality) it is considered as the main subject of culture.* In such studies, the anthropological approach prevails. In our research, people are considered as the main subject of folk culture. The difference between a person and a people is adequate to the difference between the private and the General. The author of a cultural product created by the activity of a person (personality) is specifically defined, but it is impossible to identify a specific author in a cultural product.

In addition, the processes of translating an idea into a subject of cultural values, products created by the activity of a person (personality) can be observed retrospectively, but this approach cannot be applied to folk culture. For example, if possible the retrospective monitoring of the emergence of medicine as a science and processes of uplift to the present level, establishing the time of origin of folk medicine, especially passed of the stages very difficult. Another important difference is that cultural values that are the fruit of human activity (personality) can be constantly updated, undergo a transformation over time, and even experience self-sacrifice. folk culture is mostly stable, traditional and continuous. However, the activity of a person (personality) should not be contrasted with folk art, folk culture, because if the activity of a person (personality) is based on tradition, continuity, the existing differences do not negate the creation of folk culture; *2) more attention should be paid to the study of variability, the tendency to innovation in culture,* the processes of its transformation at the demand of time.

This approach is particularly pronounced in the works of Western researchers. In our research, the historical and evolutionary approach is preferred, since ensuring a stable social reality of folk culture requires its consideration as a historical and evolutionary phenomenon.

The universal is the main subject of the socio-historical civilization, the culture of mankind, which is called upon to serve the interests of man by its substantial essence, the Foundation of which is the harmony of actions in order to exalt man as a priceless being, to increase his positive qualities. Universal culture or universal in culture is a means of creating the necessary conditions for a person on Earth, on the natural and planetary soil.

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<sup>3</sup>Karmin A. S. Fundamentals of cultural studies. The morphology of the culture. Saint Petersburg: Publishing house. LAN, 1997-25-p.

This broad theoretical and philosophical thought here expresses the relationship between Man and the Earth; the values created by mankind, the accumulated experience, and historical traditions are manifested as a phenomenon that has a General planetary character. Universal culture differs from the national culture in its global significance. National culture is a socio-historical phenomenon peculiar only to a particular nation or ethnic group. The differences between them are relative, the dialectical connection between them and interaction is a condition for their existence and development.

Every society experiences social relations peculiar only to itself and creates special socio-cultural conditions. These relationships and the environment are running out, reaching a global, universal level and turning into a single phenomenon. Consequently, universal culture is the quintessence of national or local cultures on a universal scale.

Universal in culture is also manifested in the observance of international principles, conventions, and legal norms concluded between States. International acts adopted by the UN and its institutions (UNESCO, UNICEF, etc.) are of universal significance. Therefore, compliance with and recognition of their advantages over national programs, laws and regulations indicates the fact that universal values are established in society. A number of acts adopted by the UN and UNESCO aimed at preserving people's culture, cultural heritage and historical monuments, expanding cultural and humanitarian relations between peoples and States, and embodying economic and cultural human rights can without the slightest doubt be called a condition for the approval of the universal in culture on a global scale. The introduction of these norms into the life of society by States and national political institutions will ensure deeper penetration of universal values into cultural life. These aspirations are most likely to expand the propensity for innovation in national cultures.

Folk culture is a phenomenon inherent in a particular nation or all ethnic groups or nationalities living on the same territory or state. For example, in mono-ethnic States (Japan, Korea, Saudi Arabia, etc.), the culture of the indigenous population of this region is considered a folk culture. In multi-ethnic States, folk culture manifests itself as the culture of the titular nation or the culture of all nations and nationalities. So, when we say "folk culture" we can understand the culture of the titular nation of Uzbekistan, but also the set of cultures of all nations and nationalities. National is the root of popular culture. There is no folk culture that does not embody the national. So what is the expression of national folk culture? We think that they are embodied:

- continuing the socio-historical experience of the people;
- in socio-semiotic means, such as language and communication between generations, and means of information exchange;
- faiths;
- in ways of knowing, understanding and displaying the world;
- in established traditions;

- ensuring the existential unity of national and cultural life through the continuity of relations between the subject and the object.

The socio-historical experience of the people is primarily manifested in self-preservation, preservation of the homeland, country, adaptation to certain socio-geographical conditions and the creation of a special space in this environment. The need to unite in order to fight together against external enemies, to protect one's own people and homeland from encroachments dictates the need for solidarity. The people in the process of fighting such external and internal enemies, acquire socio-historical experience, find ways to protect themselves, their homeland, and national values. In popular culture, this experience manifests itself prominently. For example, the legends Tumaris, Shirok, and the epics Alpamish, Farhad and Shirin reflect the experience of the people in defending their homeland. Folk Proverbs, songs and dances celebrate the beauty of man, chastity, faith, erudition and love, their creators Express not only their own dreams and aspirations but also the life experience of a generation of contemporaries, the people they represent. When viewed from an existential point of view, folk culture is primarily a product of the socio-historical experience of generations. Therefore, folk culture is not a simple set of values for voluntary perception but is a beacon, a guide, a must-take, illuminating the unknown, untrodden paths of the future, on which we must rely. This is reflected in the use of this lighthouse, a guide.

## CONCLUSION

The universal and national in folk culture are expressed in the relationship. Universal supports the values, humanistic ideas of folk culture, focused on human interests, promotes the components of folk culture: national, pluralism, tolerance. The General laws of human progress are based on the support of intercultural relations, integration and pluralism of culture, and therefore find protection in special acts of international organizations such as the UN and UNESCO.

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