



FORMATION OF RELIGIOUS-MYTHOLOGICAL, MORAL-AESTHETIC CHARACTERISTICS IN THE ARCHITECTURE OF NATIONAL TRADITIONS

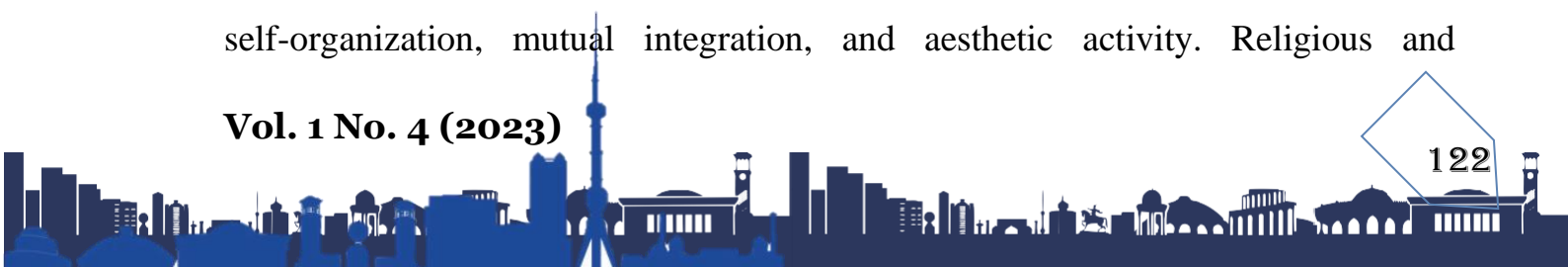
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Annotation: This article describes the formation of religious-mythological, moral-aesthetic characteristics in the architecture of national traditions.

Key words: *Tradition, nation, manners, national traditions.*

In the system of traditions of any nation, there are images, folklore, art-compositional forms that reflect the mentality of that nation, where one can see the ontological essence of the process of formation of a nation as a person. There is no doubt that these ontological foundations were originally reflected in folk mythology. The mythological view of the world is a combination of worldview knowledge and ideas about the world of people and nations. It has been created by human over the centuries and has contributed to his adaptation and direction to the environment. Man has always sought to create a simple, understandable image of the world around him as it appears to him. For several centuries, our ancestors formed their own picture of the world, which reflects the possession of nature by the human mind. A poet, an artist, a philosopher, a naturalist, any sane person, each of them is engaged in his own way. The mythological view of the world was originally related to reality, "a spiritual entity that serves as an important means of regulating human activity. It directly or indirectly affects the behavior and historical fate of individuals, entire nations, and social groups".

Creating a landscape of the world served as a way to solve problems in everyday life and formed the first scientific and aesthetic knowledge about the world. In such primitive views of the universe, it served as the basis of scientific self-organization, mutual integration, and aesthetic activity. Religious and





mythological information about the world was only syncretic knowledge. This is one of the sources of analysis of ethnos, its mentality, lifestyle, traditions and rituals, i.e. material and spiritual culture.

Studying the transition from the mythological worldview developed in the tradition of our ancestors to the philosophical worldview as a single, integrated system, dividing the fundamental philosophical ideas and ethnocultural elements in them according to their characteristics, firstly, ethnic unity, the interaction of spirit and materiality, divine will and human activity; secondly, to knowledge about the structure of the universe, the hierarchy of its internal structures; thirdly, to the relativity of the positive and negative, conditional understanding of opposite sides; fourthly, to ideas that harmoniously connect the ideas and concepts of a unified universe with the way of life of people; fifthly, it can be divided into deterministic ideas about the interdependence of space and time, universe and man.

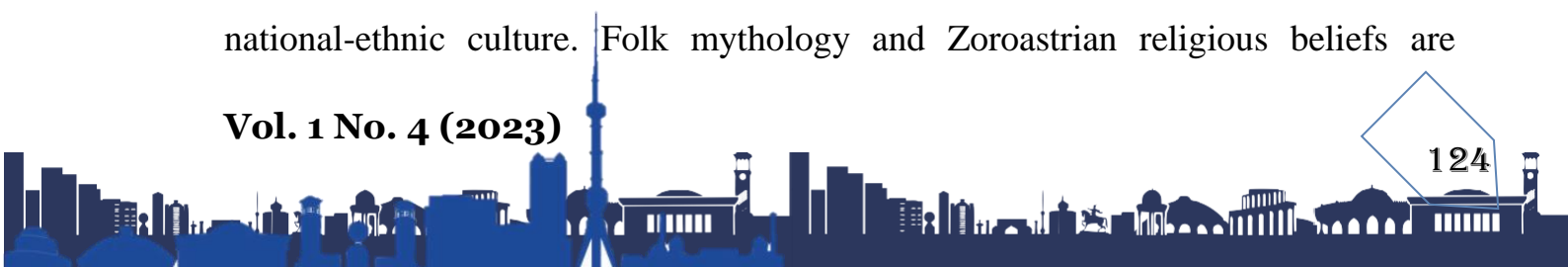
Mythology was first mixed with religion, philosophy and national cultures and took a colorful shape, and appeared as the first order of worldly and religious life. However, it is difficult to imagine this syncretic process without religion. For example, in the mythological views related to the natural phenomena "Moon" and "Sun", one can see the base of archetypes deeply rooted in the religious culture of the peoples of Central Asia. In this base, one can see the origin of unique philosophical thinking, religious outlook, national character, mental aspects and cultures. Here you can see Mother Earth in the form of Sun or Father Sky, Mother Earth, love for Mother Nature, and the alternation of day and night reflects the changeability of life and the continuity of life. Therefore, traditions reflect the continuity of life and they are passed from generation to generation in moral-aesthetic, religious-mythological sense. It is full in fourteen days according to the night phase of the moon alone. Moving on to the criteria of beauty, adjectives such as a half-moon, a full moon, full like a fourteen-day moon, and a hundred-hundredth can be found in poems and epics about girls. This is one of the many traditions used as a quality sign of girls and boys in poetry.





These archetypes formed moral qualities such as family values, motherhood and childhood, moral-aesthetic feeling, tolerance, spiritual-moral wealth in national traditions. Accordingly, the mythological character of Uzbek national traditions as a historical, ethnocultural reality can be divided into three archetypes: 1) mythology of creativity: symbols of creativity include the clear sky, the blue god of the Turkic peoples, the first creator Dimurg creating a person from nothing. In the peoples of Central Asia, natural-psychological determinism takes the main place, and their moral principles are causally connected with natural and psychological phenomena. 2) combativeness, heroic mythology: in the transition from initial natural defense to fighting, images of various war gods, pirs were created. Military patriotism, in the image of a shepherd in the desert, in the image of a national hero in the cities, liberating peoples from oppression, uniting peoples, bravery, bravery, humility, altruism and other principles of universal morality originated. Nowadays, "heroism and their bravery and fortitude can be divided into the following types: legendary, mythological heroes, historical figures, intellectual heroes, reforming heroes, labor dependents, military, literary and artistic heroes, general heroes, unrecognized heroes."

This mythological archetype has traditionally become a symbol of personal activity, a symbol of power, a support of the people, a moral code of alpine men. This, in turn, formed imperatives such as honor, motherland, duty, loyalty, patriotism, generosity. That is why, according to the traditions of the past, ideal images, as well as the behavior of ideal individuals in the field of experience, imperatives are found in mythological images and religious ideal individuals. 3) mythological archetypes related to the source of water: water is a sign of life, a starting point. In the traditions of Central Asian peoples, especially the Uzbek nation, there are mythological images related to water. First of all, the holy book of Zoroastrianism, "Avesta", mentions the sanctity of water, the existence of a water god, sacrifices to the source of water, and various rituals are reflected in the national-ethnic culture. Folk mythology and Zoroastrian religious beliefs are





closely related to each other, and eco-ethical thinking such as keeping water clean and a source of purification, water being a sacred element, using it carefully and not polluting it has been formed, and this has taken a strong place in Uzbek national traditions.

Folk mythology was not only traditional motifs, but also the basis for the formation of many artistic images in folklore works. Only "Khizr's eternal life" is explained by the fact that he drank the "water of life". All this shows that the mythological basis of the image of Khizr is related to the water cult. Water, as a rare element of nature, occupied a deep place in the early mythological and religious beliefs and played a major role in the formation of the architecture of traditions. The spiritual and moral world of the nation, the system of religious views, rituals and traditions, and the moral-aesthetic attitude to reality are expressed in the creation of folk folklore, formed under the influence of the mythological worldview. This, in turn, forms a system of traditions in folk folklore.

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