

## ECOLOGICAL ISSUES IN THE PHILOSOPHICAL THEORIES OF KARAKALPAK THINKERS

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**Abstract:** In this article, we have tried to analyze the philosophical thinking of Karakalpak thinkers as well as their relationship to mother nature in a philosophical way. In this way we used the works of Kunkhoja, Ajiniyaz, Berdakh, Ibrayim Yusupov and others. In their works, along with philosophical thinking, they also saw prehistoric environmental problems. The bottom line is that these thinkers have gone beyond their predecessors, writing about the future and giving direction to issues that concern us.

**Key words:** problem of man, worldview, social orientation, cultural heritage, nature.

**Introduction.** The problem of man, which is at the center of the worldview of Karakalpak thinkers, is a complex, polystructural issue that requires a study of polyparadigmatic attitudes. In this regard, the philosophical and methodological analysis of the social model of man, the worldview of Karakalpak thinkers, helps us to obtain a rational, adequate model. When we analyze the social model of man in the philosophy of Karakalpak thinkers, we can see that the direction of man is taken into account, taking into account the indirect relationship with the process of social orientation of the individual.

The structure of an individual's social orientation is multi-component and includes value orientation, rigid attitudes, and valuable behavior. The philosophical analysis of the problem of man, which occupies a sick place in the worldviews of

Karakalpak thinkers in these structural models of the social model of man, is important as a methodological tool for understanding them.

The philosophical worldview of Karakalpak poets of the 19th and 20th centuries had a great influence on the change of their time. Although the issue of man is central to their work, we can also see that the issue of nature is also important. This is a testament to the harmony of the social environment and demand at the time. However, we can see that the Karakalpak thinkers lived a few decades ago in their works.

When studying the works of Karakalpak thinkers of the XIX century, the authors of most of them were unknown, so it was a big problem for the scientific community to classify them. However, many issues were also reflected in the works created at that time. These works reflect the rich history, culture, spirituality, customs and face of the Karakalpak people.

According to the two main spheres of human activity, there are the concepts of material and spiritual culture. However, cultural researchers agree that such a division is largely arbitrary. When studying culture, it is really impossible to draw a clear distinction between the spheres of material and spiritual human activity, since they are inextricably linked. The results of activities in the field of material production, the products of the so-called material culture cannot arise without the participation of human consciousness, thinking, inspiration, which are components of spirituality. They are the objective embodiment of a person's creative activity, his knowledge, intelligence. In turn, the products of spiritual culture, as a rule, have a material embodiment (books, paintings, monuments, etc.).

In our opinion, spiritual culture is directly related to the formation of a humanistically oriented consciousness. Therefore, today's revaluation of spiritual, including artistic values is fully justified. At the same time, in the process of

rethinking the essence and meaning of spiritual culture, a great cultural heritage plays an important role.

In the conditions of independence of Uzbekistan and Karakalpakstan, when the course is taken to build a free, democratic, legal state, our society has received great opportunities for wider and deeper access to the cultural heritage of our ancestors. And this undoubtedly makes the spiritual life of our peoples richer and more meaningful.

Cultural heritage is the most important form in which the continuity in the historical development of society is expressed. The creation of a qualitatively new culture is impossible without the creative development of cultural heritage, without a careful attitude to the culture of past eras, without preserving and augmenting those spiritual riches that were created in the past and reflect various spheres of social life, different historical eras.

European culture as a whole was born out of the worship of reason. Even the ancient Greek philosopher Plato wrote over the entrance to his Academy "Without knowledge of mathematics, entry is prohibited." But Socrates already understood what a tragedy it is to worship reason. The world did not understand this for a long time. A. Dürer was looking for a mathematical formula of beauty. Salieri's music remained outside his senses, emotions and experiences and aspiring only to the mind, began to die. But she did not want to die. Bach and Mozart combined reason in music with intuition and all emotional forms of its perception.

Philosophical poetry was born as a necessity, in response to the human need for a deeper understanding of the world. Philosophical poetry is characteristic of all world culture, but in the East it originates. Poetic language has more means for expressing the depth of thought.

In the East, the Koran was written in verses (ayats), this made it possible to allegorize, conjecture, when the hidden meaning was read behind the image.

It is not by chance that Hegel called poetry "Music for the inner ear and painting for the inner eye," placing it above all arts.

The culture of the Karakalpak people, like the entire culture of the East, takes its origins from oral poetry. It carries its own enormous humanistic content. Indeed, in songs, epics, legends, people always talk about their hopes, innermost desires for love, friendship, happiness, freedom.

Folk singers and storytellers - bakhs, zhyrau - were famous both among their fellow tribesmen - the Karakalpaks, and among their neighbors - Uzbeks, Kazakhs, Turkmen. A kind, by the time spoken word, joke and humor have always been highly appreciated by the people. Karakalpak proverbs say: "If there is no treat, give it a friendly word", "A soul blooms from a good word", "A good word is half of happiness." The oral folk art of the Karakalpaks is unusually rich and diverse. The Kazakh philosopher and enlightener Ch. Valikhanov wrote in the last century: "The Karakalpaks are revered in the steppes by the first poets and songwriters. They have more than seventy epic poems alone." [1, 585]

In song, epic, colorful legends, the people sang heroes, expressed innermost thoughts, dreams of a bright, happy life, praised fidelity and valor, selflessness and courage, condemned and ridiculed covetous people and cowards, rapists and robbers who had lost human dignity, honor and conscience. It was through poetry that the Karakalpak people, living in the most difficult conditions, created their culture, their "second nature". If nature is such, what are the conditions, processes and results of human interaction with society, including it, but also the sphere.

The authors of the brochure "Problems of the interaction of spiritual culture and social progress" S. Shermukhamedov and Zh. Shermukhamedova write that "culture as" second nature "is such a being created by man, which, according to his intentions, goals, it should be." The Karakalpaks, who for centuries suffered from the invasion of foreigners, in their oral poetry, discarding alien views imposed on

them, developed thoughts about the closeness and kinship of peoples, regardless of what nationality, race, faith they are. There are no peoples who would be enemies to each other, it says, for example, in the ancient Karakalpak epic "Kyrk - kyz". Their enemies are bloodthirsty khans, shahs, nobles who ruin peaceful workers and prevent them from building a happy life. [2,4]

Until recently, in the interests of the so-called "elder brother", there was an idea of the outlying peoples and their history entirely in black colors - they say there was complete illiteracy, there was no alphabet, there was no written language, etc. The discovered written monuments, works of fiction in the Arabic alphabet were destroyed, they were attributed to religious works, and the country was considered atheistic. In Soviet reference sources, the Karakalpak people were also presented as wild, nomadic and absolutely illiterate. Meanwhile, according to the evidence found in recent years in written sources, already in the Middle Ages, written literature was greatly developed among the Karakalpaks and great poets and thinkers were promoted. The classic of Karakalpak poetry of the 18th century Jien - zhyrau Tagay uly in his famous poem "The Ruined People" colorfully and soulfully, in the form of tolgau, conveyed the tragedy of his time - raids and devastation, which forced the Karakalpaks to leave the Syr Darya banks through the desert to Khorezm. At the same time, the bai did not help the poor fellow tribesmen; they acted no less cruel than the enemies who had raided.

The great poets - humanists of the Karakalpak literature of the 19th century Kunkhoja, Otesh -shair, Berdakh and Azhiniyaz - originated from the folk epic and poems transcribed to music. They expanded the horizons of native poetry, introduced new themes, motives, genres and new pathos into it.

Ajiniyaz has a special place in the remarkable galaxy of poets - humanists. Fiery patriotism and lofty humanistic ideals, deep lyricism and jewelry mastery of poetry, wide and thorough education of the poet - all this makes Ajiniyaz's work one

of the major phenomena not only of Karakalpak literature, but of the entire Turkic-speaking, and perhaps world civilization. The humanism of Ajiniyaz has universal human origins. "The beauty of the world is a man," Ajiniyaz said. This aphorism is his philosophical credo.

People's poet of Karakalpakstan I. Yusupov in his introductory speech to selected poems of Ajiniyaz wrote: "Ajiniyaz is one of the" five hills "of Karakalpak classical poetry covered with gray fog of the past, which from afar were striking the travelers of time." It seems that the time has come to open the "veil of gray fog" of the personality and work of Ajiniyaz, his deep humanistic thoughts, so that his name shines as a bright star in the cloudless sky of independent Karakalpakstan and Uzbekistan.

Ajiniyaz is spiritually close to us, first of all, because even in the era of persecution and persecution, severe trials and violence, he clearly saw a starting point that was equally close to people, regardless of their age, beliefs, which was clear, understandable, attractive and recognized by all kinds, by all layers of tribesmen. This starting point was not the momentary interests of those in power, not the personality of certain contemporaries, not the property status of a person. This starting point was the patriotism of the people.

Such a life and worldview position is salutary and necessary for us today, since everyone has their own past, native graves and an eternal natural need for loyalty to the traditions of their native land, which brings confidence in the regularity of their appearance and existence on this earth.

Independence gave us the opportunity to restore the spiritual origins of the people. The "Law on Education" adopted by the Oliy Majlis of the Republic of Uzbekistan and in accordance with the "National Program for Personnel Training" creates new higher and secondary specialized educational institutions - lyceums, colleges, cultural and art institutions. Our future depends on spiritual energy and

creative power, national identity, the development of science and technology. The first president of Uzbekistan, IA Karimov, wrote: "Spirituality and enlightenment have always been the strongest, distinctive features of our people in all its centuries-old history."

Now let's move on to the analysis of the philosophical views of Karakalpak thinkers.

When we look at the worldview of Ajiniyaz, there is a significant interest in its cognitive process. The thinker believes that man knows nature. In the idea that "the beauty of this world is the child of man", of course, man does not show the world by his life, but by his creative service, as a result of this service he changes the world, turning the desert into a garden, a flower garden, He wanted to emphasize the beauty of the world by digging canals and giving life to deserts and plants. So, a person's creative service is related to his cognitive service.

Ajiniyaz, like many thinkers, values the human mind. The mind recognizes the whole world to the person who is the highest representative of all souls. Only a rational person can understand nature, its blessings and events through the mind. By placing the mind first and decisively in the process of cognition, it does not consider the development of the mind as an experience, as a condition of life, but only as a unit. True, the poet believes that the right to know what is right, to understand the event correctly, depends on the readiness and experience of each person. In his songs "Qadiri", "Ne bilsin" and many others, the poet expresses the idea that he knows everything, events, happenings, their value, and can evaluate them from his own life. This means that the human mind grows and develops in practice, in indirect connection with nature. Ajiniyaz's idea that the elevation of the human mind and its development depend on daily life experience seems to contradict the idea that intelligence is recognized only in "white bones".

When we analyze Ajiniyaz's worldview and draw conclusions, we realize that man is in his vital task, in the struggle with the forces of nature, in the life experiences necessary for life, in the study of the laws of nature and adaptation to its phenomena, in nature for his vital needs. in the processing of its blessings and in the transformation of nature for its own vital interests, independent of God and His will, accumulating the necessary experience and knowledge, assimilating the traditions formed in society, assimilating the cultural level, rises to the level of the individual. In his works, the poet calls to know the laws of nature, to change it, to increase the material and spiritual wealth of society, to use the results of his labor, to make his life meaningful and to enjoy its pleasures with inspiration.

Berdakh's ability to explain the plight of the masses to the truth, to life itself, was a significant step forward in the social thought of his time.

While not a groundbreaking contribution to the genre, Berdakh's theory of cognition is one of the most intriguing. The poet acknowledges that by showing the connection between man and nature and his natural needs, man in his work changes nature in connection with things and natural phenomena, and receives from it the blessings necessary for life.

The thinker also pointed out the role of the sensory organs in the process of cognition, and believed that the display of these organs would be the basis of man's knowledge of angry things and events. In "The Foolish King," "For the People," and "I Saw," he convincingly states that he wrote what he saw with his eyes and heard with his ears. That is why his words are always true

“I was a poet and I wrote what I saw,  
I wrote what I felt. " [3,23]

-he says.



At the same time, we come across interesting ideas about the role of the mind, abstract thinking in the process of knowing the poet. In a number of good works by Berdakh, he calls on people to be smart, to be prudent, to solve problems wisely. While the poet thinks of the working people living in poverty, he takes everything from reality. The poet considers man's intelligence, his knowledge, his knowledge. In Berdakh's poem "For the People":

“A smart guy comes with a good education,  
He will take what you say. ” [3,23]

The role of the poet's correct dialectical thinking is given due importance. About the importance of thinking rationally in the song "Better":

"You need a deep mind to write a word"  
You need a clear imagination to feel everything. ” [3,14]

-says the poet.

Hence, in Berdakh, abstract thinking with a living sensation is viewed in connection with sensualists and rationalists, not as separate from each other, but as interconnected. According to the poet, if the senses provide material for thinking, the process of thinking is the initial stage of thinking and reasoning.

The most famous Karakalpak poet of the 20th century is Ibrayim Yusupov. His influence on a great literary period is a testament to the power of his poetic talent and the depth of his philosophical worldview.

The works of the poet, which reflect the concept of man and nature, are noteworthy. This concept is revealed in many of the poet's works through the changes in the natural conditions of the region and the life of the people due to the drying up of the Ural Sea, and these profound works serve to shape the ecological point of view and ethics in their readers today. In the works of the poet, which are

aimed at conveying the idea that man is an integral part of nature, he called on people to live with the right purpose in life.

Man is a child of nature. If a person acts without counting the laws of nature, his result will not be good. He will cut down the branches himself.

The call of Ibrayim Yusupov to live on the basis of ecological ethics in the works on the relationship between man and nature, to feel our responsibility to nature, plays an important role in shaping the spiritual world of our contemporaries, the attitude to life.

The main cause of environmental disasters is the irrational orientation of human production activities. Lack of environmental ethics in this area leads to big mistakes. Man's cruel treatment of natural resources causes him great hardship. So, the attitude to nature on the basis of intelligence, ecological ethics is a measure of a person's identity, the level of his human qualities.

Ibrahim Yusupov skillfully uses the image of natural phenomena to describe the concerns of human life. For example, if we look at his poem, "The heart drinks water from the heart,"

Deer drink water from streams,  
The duck drinks water from the well.  
Where does the human heart come from?  
The heart drinks water from the heart. [4,77]

As we read these lines, we are reminded of the children of nature who do not know evil. The poet wants people to live like these animals without harming nature.

In his recent works, we can say that the poet was able to express the modern concept of the relationship between man and nature in poetic language, based on the fate of our people and his own life experience. According to the poet, if we are as kind and gentle as nature itself and cherish the highest human qualities, we will be worthy of the name of man.

**Conclusion.** Poetic creativity, expressing the humanistic views of the progressive thinkers of their time and reflecting social and social relations, helps to form and enrich the spiritual culture of the individual and society. In this respect, poetry is a part of artistic culture. In turn, artistic culture, being a part of spiritual culture, serves as a means of preparing and introducing people to art, which in turn leads to the formation of the spiritual world of the individual.

In conclusion, it should be noted that the philosophical views of the Karakalpak thinkers are very broad, they are not representatives of a specific philosophical direction, but they are deeply advanced. were intelligent owners. After all, their writings, written hundreds of years ago, cover everything from ordinary events to global issues. In addition, the ability to see the relationship between man and nature in these works, as well as the words he used to write it, make man think about the future, "What can I leave behind?" and we would not be mistaken if we lived in an ethical attitude to nature and evaluated it as a practical manifestation of the scientific concept of coevalization. The ideas of humanism in the works, on the other hand, were able to reach the highest levels of ethical treatment of nature.

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