

English Culture and Philosophy

Shigabutdinova Dina Yasaviyevna

Bukhara State University Foreign faculty, ESP inter faculties department teacher, independent researcher

Article Information

Received: February 24, 2023

Accepted: March 25, 2023

Published: April 26, 2023

Keywords: *culture and philosophy, national character, English, system, evolution, revival, formation.*

ABSTRACT

This article examines and analyzes English culture and philosophy in the aspect of national character. Today, constantly expanding cultural and philosophical views, the intensive movement of cultural values that are carried out and manifested in various directions and forms.

In recent years, there has been an increased interest in the study of various aspects of intercultural communication and a number of related disciplines, such as ethno-, socio-, psycholinguistics, national communicative behavior, emetology, etc. One of the key concepts of all the above scientific areas is the concept of "national character" in the aspect of culture and philosophy, especially among the people of England.

With a detailed study of this topic, we can note that the secret of national identity, the uniqueness of each nation has long attracted the attention of both philosophers, writers, politicians, and at the everyday level. Apparently, it will never be possible to comprehend it to the end, but it is possible to get closer to its solution. The problems of national identity, or, in modern terminology, national identification, are becoming more and more relevant today - in the era of ever-increasing globalization and high-speed movement.

National character is a multifaceted phenomenon, not amenable to unambiguous regulation. Explanatory and encyclopedic dictionaries from different countries do not give this concept. An exception is the dictionary of Brockhaus and Efron, but the explanation presented in it rather emphasizes its complexity than reveals its essence: "The national character is something so difficult to grasp, so obscure and indefinite that it can only be put at the basis of distinction with great effort".

As a working definition acceptable for research in the field of intercultural communication and communicative behavior, national character can be interpreted, first of all, as the originality of national psychological traits, mentality (conceptual vision of the worldview, value orientations, in particular), national traditions and customs, formed and formed under the influence of climatic and geographical factors, features of historical development, religious beliefs of a given nation and manifested in the specifics of its national culture, language and communicative behavior of

the people. Depending on socio-historical factors, individual features of the national character may undergo certain changes. At the same time, most traits are highly stable and pass from generation to generation.

Features of the national character of a particular linguacultural community are especially brightly highlighted when comparing foreign cultures.

The study of national character leads to global problems. This is the origin of life, man, people, the role of language in the formation of the individual and the collective of people, the influence of nature as a habitat, the impact of specific historical conditions of economic, political and cultural development, the specificity of the socio-psychological qualities of each people.

The modern research methodology takes into account not only the unity of all phenomena as part of a whole, but also takes into account the fluctuation-oscillatory nature of many phenomena, which is found in the specific rhythms of their development. All this involves the involvement of developments of other sciences close to the problem under study, which contributes to the identification of patterns and specific features in any subject of research, including in the national character. This methodology also provides for reinforcement in the course of the analysis of theoretical postulates with empirical material.

An important part of it is the toolkit, the fundamental components of which are the formula of V. I. Vernadsky, which allows us to consider the people as a living organism that develops in time and space, and the vertical-horizontal method of analysis, in which the vertical symbolizes time, and the horizontal symbolizes space.

The historical vertical and geographical horizontal in the study of the national character help to identify how and under what circumstances certain of its properties arose, as well as to establish "cross-cutting elements" - features inherent in the people throughout its existence, and features associated with a certain period of its history. .

The British make up the population of Great Britain, a relatively small state occupying an island (an area of 244 sq. km with a population of about 58 million people), located in the northwest of the European continent. This is a country of ancient foundations, centuries-old traditions with talented people who gave the world such geniuses as Shakespeare and Newton.

It is known about typical Britons that they are restrained, benevolent, distinguished by reasonable composure, subtle understatement of speech, and the ability to joke with a straight face. They prefer to talk about their various "hobbies", avoiding talking about work or money. They are friendly, but not prone to rapprochement. This brief description reflects the perception of the British at the everyday level.

Many character traits of modern Englishmen arose in ancient times under the influence of the historical and natural factor: primarily the insular position, landscape, climate (geographical horizontal) and the mixing of the ancient inhabitants of the British Isles with numerous conquerors (historical vertical). The lower layer of the pyramid belongs to the Celts who lived on the island from the 8th century BC to the 5th century AD. Modern inhabitants of the Kingdom of Great Britain consider them their ancestors. As happened more than once in history, one of the tribes gave the name to the people: they were the Britons.

Subsequently, the Celtic base was enriched with the properties of other peoples who invaded the island as conquerors. The remote parts of the island turned out to be outside their influence, which can explain the national identity of the Welsh, the inhabitants of modern Wales, the Scots, who concentrated in the north of the island, and the inhabitants of the neighboring island of Ireland, who have preserved the national language, local traditions, musicality, dating back to the Celts.

The next layer after the Celts is Roman dominion (I century BC -I century AD). It did not have a

deep impact, since the conquerors did not mix with the local population. The invasion of the Angles and Saxons (another layer in the pyramid - U-U centuries), which struck the Celts with its cruelty, marked the beginning of the formation of a new nation. They made a significant contribution to the character of the future Englishmen, supplementing it with efficiency, preference for material interests over spiritual ones, adherence to traditions and the cult of the hearth, protecting personal dignity. A serious role was played, apparently, by the influence of the Scandinavian Vikings, professional sailors who settled on the island.

The last conquerors were the Normans, who brought with them the feudal system, French influence in language and culture, a knightly code of honor, which is still in effect in a slightly modified form. An important detail that influenced the English character is the fact that since 1066 (the Battle of Hastings) no conqueror has set foot on the British Isles.

Like all European countries, England experienced the Renaissance, associated with a general rise in culture and the spread of humanism. True, the English Renaissance was not as powerful and long-lasting as, for example, the Italian one, but its influence on culture and art cannot be overestimated. It is no coincidence that this particular era produced two of the greatest figures - Thomas More in science and philosophy and William Shakespeare in poetry and theatrical art.

The English Renaissance is a relatively recent phenomenon. In the 15th century, when new economic relations were rapidly developing in many states of Europe, England was going through a deep crisis. The Hundred Years' War and endless feudal strife led to the degradation of the economic and cultural life of the country. Medieval traditions in art persisted throughout the century. The builders' guilds erected churches, cathedrals and monasteries, the greatest example of which was Westminster Abbey in London. In architecture, the English Gothic style was widely developed. Artels of gold and silversmiths created jewelry for kings and decorated their tombs. In the monasteries, a great deal of work was done on the illustration of manuscripts. But all the artists of the English Middle Ages belonged to the class of artisans and were nameless.

Only the absolute monarchy of the Tudors, which was established at the end of the century, put an end to feudal strife and opened the way for the rapid prosperity of England based on the primitive accumulation of capital.

At the same time, the humanistic movement, associated with the reform of education and the study of ancient authors, also made itself felt in the country. Oxford became its center. English humanists, in particular William Grotsin and John Colet, studied the works of Homer, Plato, Aristotle and widely applied their ideas in their writings. The works of Italian humanist philosophers, who opposed the scholasticized Aristotle of the Middle Ages with Neoplatonism and Epicureanism, were also very popular. English humanism was led by Thomas More, who depicted a rationally designed social structure in Utopia.

If the emergence of humanistic philosophy on English soil is associated with Thomas More, then with Shakespeare - a deep interpretation of the ideas of humanism. In Shakespeare we find a humanistic conception of the world as a whole, an understanding close to humanists of such a value as human dignity, the Neoplatonic idea of love as a universal force connecting man with nature. He shared the optimistic belief of the humanists that the world is based on the laws of harmony, therefore he believed in the perfection of the human personality and its limitless possibilities. At the same time, Shakespeare also expressed the limitations of the humanistic worldview. His later tragedies, primarily in Hamlet, reflected the spiritual crisis of humanism and the premonition of baroque aesthetics with its contrasts of low and high, beauty and ugliness. The "dislocated age" that Hamlet spoke of was based on other principles than the harmonic ontology of the humanists. In "King Lear" and "Macbeth" there was also a tragic feeling that the world is not dominated by harmonic harmony, but by chaos and destruction. Thus, the merits of Renaissance humanism, as well as its weaknesses and limitations, were reflected in Shakespeare's work.

In many European countries, the Renaissance was followed by the Reformation. In England, however, the need for religious reforms disappeared as early as 1534, when the king banned the Catholic Church in the country and renounced papal authority, assuming the functions of the head of the church. Church reform "from above" led to the creation of a cheap church and the simplification of the church institution, which had a great impact on culture. Having initially abolished the need for luxury items and the construction of new buildings, the church reform focused culture not on architecture and painting, but on works of literature and theater. This explained the intimate nature of Renaissance art in England and its focus on such genres as portrait and miniature.

The absence of a stable national tradition in painting led to a search for style abroad. No wonder artists from many countries worked in England. So, from 1511 to 1520, the Florentine sculptor Pietro Torrigiano lived here. He built the tomb of Henry VII, demonstrating the contrast between Renaissance art and English Gothic traditions. But the Italian Renaissance did not take root on English soil. The art of the outstanding master of the German Renaissance, Hans Holbein the Younger, enjoyed much greater success in England, linking the British Isles with the European Renaissance with a strong bridge.

Holbein, organically perceiving the tradition of medieval English art associated with miniatures, created expressive works of portrait art based on a clear linear rhythm combined with a richness of ornament in clothes and jewelry.

Features of portraiture, founded by Holbein, were inherited by the first national artist of the English Renaissance, Nicholas Hilliard (1547-1619). Quickly mastering the secrets of painting, Hilliard became the court miniaturist of Queen Elizabeth and received a monopoly on the creation of her portraits.

In *Treatise on the Art of Miniature* (1601), Hilliard suggested copying the engraved portraits of Albrecht Dürer. True, the aesthetics of proportions that Dürer developed left him indifferent. The main thing in Hilliard's portraits is a sense of proportion and clarity, the harmony of the silhouette and the decoration of the contour. He rarely depicted a full-length figure, more often a half-figure portrait resembling a miniature.

Since the 80s of the XVI century, the style of Hilliard's portraits changed. In them, a desire appeared to depict a natural person in an ordinary setting, without headdresses and court clothes. These are "Portrait of an Unknown Man" (1588) and "Portrait of an Unknown Man against the Background of a Flame" (1600).

Hilliard's work laid the foundation for the national style of portraiture, which was developed by other artists, most notably Hilliard's student Isaac Oliver (1556-1617).

Oliver's works are extremely similar in style to the teacher's portraits, although new features also appeared in them. So, Oliver is characterized by the creation of a full-figure portrait, the remarkable examples of which were the portraits of both the three Brownie brothers (1598) and the poet, philosopher and diplomat Edward Herbert, reclining with a shield and sword against the backdrop of a forest landscape.

In the painting of the English Renaissance, the image of Queen Elizabeth I occupied a large place. The well-educated Elizabeth was a good politician and deservedly became the leader of the new aristocracy. Her reign took place at the time of the rise of England and is not accidentally called the "golden age" of English culture. Under her, England turned from a poor, torn apart country into a powerful military power, solely controlled by the queen.

Poets, artists and court nobility created the cult of Elizabeth, which reflected the medieval knightly ideal of a beautiful lady and the greatness of royal power.

If initially the portrait miniature was built on the basis of medieval traditions - the conventions of

the image, decorative ornamental mentality, the desire to fill voids, then the further development of the portrait led to greater generalization and the rejection of small details, bringing the miniature closer to the portrait painting genre.

England is a country of rich and diverse culture, the characteristic features of which are sometimes difficult to express in words, but one cannot but feel literally everywhere and in everything: in behavior, everyday life, traditions, art, morality, religion, language. In English speech there is a special "English" accent, by which one can always accurately distinguish an Englishman from a representative of another English-speaking nationality, including from an American. Oscar Wilde once wittily remarked that the English and Americans share the barrier of a common language. The same emphasis exists in English culture, giving art, literature, artistic traditions an original and unique character.

The national character of the English was dominated by practical feeling, reason and tolerance. Acquired qualities such as tolerance or a tendency to "fair play" (fair play).

Thus, summing up the above, the originality of English culture and philosophy was understood by many scientists and researchers in their own way, but all this was reflected in the aspect of the national character. For example, the French art historian Robert Sizeran wrote that the geographical map of continental Europe includes various countries - Germany, Holland, Italy, Spain. But if we were to try to draw an aesthetic Europe, then, because of the dominant influence of French art, it would have to be painted all over in French color. The exception is England.

References

1. Botirova R. M. On the culture and philosophy of the people of England // Philological Sciences. 2021. No. 2. pp. 51.
2. Vernadsky V.I. The secret of the national character in the aspect of culture and philosophy//Philosophy in a globalizing world. Issue 17. Ufa: RIC BashGU, 2022, p. 118.
3. Kustova L. S. (2020). Secret of the national character // Mosk. state un-t im. M. V. Lomonosov. Fak. journalism. Dept. abroad. journalism and lit. pp. 76.
4. Sulonmurodov M. M. (2021). Reflection of the English character in art and philosophy. Proceedings of the St. Petersburg State Institute of Culture, pp. 97.
5. Shestakov V.P. English accent: English. art and national character. Ed -2. Moscow: Russian State University for the Humanities, 2020, p. 139.
6. Yusupov, O., Mirzaeva, I., Mukhamedaminov, A., Shigabudinova, D., Nazarov, S., Muradov, U., ... & Fayziev, S. (2021). Phraseological Units with Colour Designation Component as a Means of Reflecting the Self-Consciousness of the English People. *LINGUISTICA ANTVERPIENSIA*, 719-731.
7. Shigabudinova, D. Y. (2020). ISSUES OF APPLICATION OF THE MAIN PRINCIPLES OF COMPARATIVE LITERATURE IN THE STORY GENRE. *Theoretical & Applied Science*, (5), 333-336.
8. Yasavievna, S. D. (2020). Elite culture: signs, features, examples. *Middle European Scientific Bulletin*, 1(7), 97-100.
9. Mukhametzyanova, F. G., Stepashkina, V. A., Panchenko, O. L., Khayrutdinov, R. R., & Shigabudinova, D. Y. (2020). Russian Students' Ideas about Scientific Tourism Concept. *International Journal of Applied Exercise Physiology*, 9(12), 176-181.
10. Шигабуудинова, Д. Я. (2020). ОСНОВАНИЯ И ТЕНДЕНЦИИ РАДИКАЛЬНЫХ ПАРАДИГМ КУЛЬТУРЫ В ФИЛОСОФСКОМ АСПЕКТЕ. *Ответственный редактор*, 66.

11. SHIGABUTDINOVA, D. Y. (2021, March). LEARNING A FOREIGN LANGUAGE THROUGH TRAVELLING. In *E-Conference Globe* (pp. 184-189).
12. SHIGABUTDINOVA, D. Y. (2021, March). INTEGRATING LANGUAGE SKILLS LEARNING IN ENGLISH CLASSES. In *E-Conference Globe* (pp. 14-17).
13. Yasavievna, S. D. (2022). The significance of studying culture and traditions while learning English.
14. Yasaviyevna, D. S. (2022). UYG ‘ONISH DAVRI INGLIZ FALSAFASI. *PEDAGOGS jurnali*, 23(1), 116-123.