SECTION IV. PHILOSOPHY

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Folklore field and functional relationship in physical education

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Abstract

The article outlines the functional relevance, purpose, harmony, generality and interconnection of folklore art and philosophy in shaping national pride. They also have their own style, means, form and function, that is, the difference between them is manifested in methods and means of expressing national pride.

Key words: national pride, folklore, folklore art, subjective factor, philosophy, functional affiliation, methods and tools.

Folklore art is literally a social phenomenon that is a model of folklore. In any historical era, folklore has become a way of realizing philosophical reasoning through folk artistic imagery. In particular, directions of influence of folklore on the spirit of personality, social development are included within the object of research subject of a number of subjects. In particular, the main research areas are "Literature", "Theory and History of Literature". In contrast to other disciplines, Social Philosophy considers the development of folklore to be the prerequisite of historical development, the expression of the spirituality of the people. It reflects the peculiarity of the folklore with its folklore characteristic of the phenomenon of the formation of national pride, by analyzing the status of the subjective factor influencing the human mentality and spirituality.

Folklore is a conventional method and tool of the subjective factor of formation of personality and national pride. Accordingly, folklore art reflects the specific stage of social work, which is the formation of the individual's national pride, as well as the historical necessity and dynamic development.

Folklore art is a means of developing idealistic artistic images forming national pride: first, the artistic reflection of a particular national social entity and a subjective factor in the development of society; Second, folklore reveals the characteristics of the particular historical era by heroes' characters; Thirdly, the need for the society to use the "spiritual culture", the increasing awareness of the Internet and the use of folklore, Fourthly, folklore acts as a form of national pride and transformation into the masses; Fifthly, the individuality of folklore genres on national pride defines their functions. Therefore, folklore should be regarded as a component of the spiritual culture of society in terms of its historical background and popularity.

The role of folklore works in the formation of individual national pride is "primitive", "simple" from the point of view of the historical period with relative and conditional character. Because the functional significance of folklore, such as any form of culture, should be evaluated on the basis of the functions of a specific historical period.

It is particularly noteworthy that the folklore has the function of shaping the national pride of personality, its methods and means of transformation into its historical source and

mass media. The social lifestyle of humanity, on the one hand, requires the exchange of information between the subjects of the society and, on the other hand, the folklore has made the way of information transformation, and in the life of a particular nation. Humanity has created the necessary conditions, capacities, methods and tools for shaping national pride through the art of folklore. Its results were reflected in the spirituality of society.

The characters of the heroes were divine-legendary (mythological) character during the primitive community, when the oldest forms of folklore began functional differentiation. In particular, "genetic roots of the epic poetry of epic poetry and of particular epics of the epic poetry of the heroic epistles," refer to the system of mythological imagination, especially of people who lived in the Stone Age [1.15]. However, human understanding of its social essence (especially national identity) has taken place in later periods. As a result of the development of human legendary thinking, ideal and utopian theories have emerged. In folklore, the social character of a man is reflected by heroes, the daily routine of the spiritual values, the ideals of the future.

In ancient folklore, typical manuscripts of the heroic characters of the folk heroes are portrayed as an object and described in metaphors for the most important humanistic attitudes. The character, courage, patriotism and other positive qualities and qualities of the characters in the folklore content have played an important educational role in shaping its national pride. Folklore art has been inherited from generation to generation through information transformation tools (oral literature). They have a general picture of the spiritual-moral appearance and artistic experience of people living in a particular historical era.

Even in the first forms of folklore, the main purpose of the formation of the spiritual image of a person, in particular, was to educate his proud, his will and his dignity. People have always sought to form national self-consciousness and pride in order to preserve the historical foundations of their spiritual existence, their territorial integrity, and, finally, the identities of their national identities. Therefore, the national pride in the folklore was one of the most important factors of the unification of people on patriotism at all times.

Even in the old tribe and tribal life, the patriotism and the pride of the individual were of social character. Because the national pride of any human being fits into the historical reality of the social existence. In other words, the lifestyle of people living together was dependent on their pride that determined their individual position in that environment. In general, the spiritual image of a person, especially his pride, is the main object and subject of folklore. If folklore is a subjective factor ensuring the connection of a person to socio-spiritual life, the pride of the nation is an objective basis of the formation of folk heroes images. It is in the process of formation of national pride to realize the identity of the person and to show the "I". Indeed, folklore, as a person's national pride, is the result of the need to express human social essence. In this context, the influence of folklore on the formation of national pride is manifested in the expression of the social function of any human being within the norms of morality.

The purpose of folklore's personal pride in regulating ethical norms is to help the individual's social activities to conform to the traditionally well-established morality of the society and to manifest itself. Especially in folklore of Oriental folklore, the issue of upbringing of national pride has always been a priority, promoting spiritual and moral development of the society, spiritual and educational development of the person. The need to regulate the national pride of the person with ethical norms is based on the characteristics of society's historical development. That is why the expression of national pride in folklore in

artistic imagery indicates that humanism has always been in harmony with the interests of society.

Another purpose of folklore within the context of our study is to develop "standardized," universal norms of behavior that govern the social relations of the person, reflecting his feelings of personal pride, his personal experiences in his characters' characters. In other words, the etiological problems of any society are an object of folklore art, with particular emphasis on the ethical content of the person's national pride. At the same time, folklore popularizes and transforms the norms and principles of morality, which regulates the social and political relations of the society, reflecting the national pride of the person in the images of artistic heroes. Indeed, the national pride of being consistent with the moral norms of the society is the main criterion for determining its competence.

The national pride of personality, if it contradicts universal moral norms, reflects egoism and ethno-centristic fanaticism. The art of folklore reflects the ideals of "reproducing" the moral norms of a person in relation to social inclusion. The manifestation of folklore is a pragmatic one, even though the national pride is an ideal form of reality, with the prospect of human practical activity. All genres of folklore art play a major role in the socialization of the person as the main transformers of traditional values and help to avoid the marginalization of the nation's mentality. Because traditional moral and ethical values are shaped by the historical experience of mass behavioral development and have a solid and stable status in determining the mentality of the nation [3.89].

Folklore's personality is reflected in realistic images, characterized by the fact that heroes are morally and morally exposed by means of effective means. Indeed, the character of folklore heroes who constitute the element of the spiritual world of man is not only the opportunity to realize the ideals of national pride ("materialization"), but also to create ethical foundations for their acceptance by the individual. In the folklore art, "legends and narratives are based on real facts, and fairy tales are based on imaginary and fictional fantasies" [2.21], but they all interact with the common sense of the individual and nation's pride. In these works, the expression of national pride in the form of the spiritual component of society constitutes their philosophical content. The phenomenon of pride actually manifests the social essence of the person, the meaning of his life, and his national identity.

We see the philosophical content of folklore in understanding and expressing the national pride phenomenon. However, in this regard, the distinctive features of folklore and philosophy are also evident in reflecting the person's "spiritual qualities." That is, when folklore is based on spiritual, emotional-psychological, image-based, metaphors in shaping national pride, the philosophy differs from its coherence with its ontological and gnoseological aspects. In general, according to its purpose and mission, folklore art and philosophical thinking have a common meaning in the understanding of human spirituality - the social essence, in particular its national pride.

The functional commonality of folklore art and social philosophy in the formation of individual national pride does not exclude their relative independence and individuality. In other words, they have their own style, tools, shapes and functions, that is, the difference between them is manifested in methods and means of expressing national pride. For example, if the folklore is a phenomenon of national pride, the essence of philosophical essence is that the essence of philosophy is defined as the "ideal being" in heroes' heritage as a unit of ontological and gnoseological aspects, through the apparatus of the general concept of philosophy. More precisely, the national pride, as a special feature of social experience, is: 1) the idealization of the characters of folk art in metaphors, and philosophy, in its true context,

the internal contradictions of its development tendency; 2) The influence of folklore on the formation of national rhetoric, its focus on its spiritual world, self-awareness and emotional sentiments, the direction of philosophy focuses on the theoretical-methodological basis of satisfying the spiritual needs of a person based on constructive rationalism, social practice; 3) folklore generally manages the spiritual image of a person, in particular by combining his pride with his ideal images, and philosophy, that he understands the object and subject of the essence of the person, and the discovery of their interconnected law; 4) Folklore is based on the ideal images, artistic generalizations, philosophy - the reality of realism and the principles of its objective development.

However, they have complemented and enriched each other by shaping the national pride. Accordingly, it is important to achieve a combination of their methods and tools to ensure the functional harmony of folklore art and philosophy in shaping national pride.

In shaping national pride, philosophy is not only theoretical-methodological basis for folklore art, but also folklore, which, in turn, affects the philosophical thinking. Interconnection between folklore art and philosophy: explaining the reality through the artistic expressions of folklore or philosophic interpretation of folklore artistic images, and their gnoseological functional unity. In addition, folklore has differentiated its philosophical approach to forming national pride. That is, folklore art and its various genres do not automatically shape the moral image of a person by applying the philosophical methods mechanically, but also through the characters' heroes creates a unique philosophical doctrine in the process of artistic understanding and expression of national pride and is in line with the development of social life.

By transforming the "attributes" of folklore into the subject of philosophical research, their ability to communicate the theoretical knowledge of the phenomenon of national pride and its practical formulation will be evident. The functional analysis of its spirituality structural elements is differential approach to the types of entities to determine the potential, directions of impact of folklore art on the person's national pride.

Although it is conditional and relative to show the functional significance of folklore in this way, on the one hand, it has the common national pride and common philosophy in the study of the spiritual culture of society (in terms of object and style). On the other hand, the harmony of folklore with other forms of art determines its functional effectiveness.

It does not exclude the functional character of the folklore's subtlety characteristic of philosophy and philosophy in the formation of national pride, but rather has a significant theoretical and methodological significance with the concretion. In this context, the attitude and analysis of philosophy and folklore arts to the phenomenon of national pride, although there are certain differences, is evident in the context of their goals.

From the point of view of philosophy, it is relative and conditional to express the national pride of folklore genres by means of various means, methods and ideals of artistic expression. However, the conclusions that the spiritual world of a person is evaluated on the basis of the result, not in the content, direction, but also on philosophy and folklore. The philosophical essence of folklore is that the purpose of forming the national pride of the person is to adequately explain the means and outcome.

In general, in the process of forming the national pride of folklore, its purpose and functions are also emphasized first; Secondly, the effectiveness of the folklore on national pride depends upon the artistic-aesthetic expression of the images; Thirdly, the formation of the national pride of personality is the rule of social consciousness, in particular the role of folklore art; Fourthly, the fact that the issue of national pride in the folklore art is the subject

of historical necessity; fifth, it is desirable to regard folklore as an important element of the process of socialization. Because of the fact that people are proud of the folklore, the peculiarity and philosophy is one of the compelling and complementary phenomena. Therefore, in the folklore and philosophical literature, the spirituality, in particular the national pride, is not the essence of the divine essence given by God or nature, but to the fact that it understands social existence and self-identity, which determines the mentality or the existence of the nation.

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