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**RESTORATION OF TRADITIONS AND TRADITIONS AND CRAFTS,
EMBROIDERY FORGETTING TODAY, OF THE PEOPLES OF
KARAKALPAKSTAN**

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Annotation:

In Karakalpakstan, a large number of various events and holidays are annually held, revealing the culture, identity and art of the people. They are certainly accompanied by fairs where you can buy products, souvenir products of local craftsmen, many of which are now known far beyond the borders of Karakalpakstan.

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Introduction

The history of the Karakalpak people, their original art, folklore, customs and traditions are inextricably linked with the once richest and most prosperous civilization located on the flourishing lands of the Khorezm oasis, surrounded by the deserts of the Karakum, Kyzylkum and the boundless expanses of the Aral-Caspian. As I.V.Savitsky, who fell in love with this beautiful and harsh land, said, "a small people, lost in the sands and channels of the Amu Darya, turned out to have a unique art." About the origins, original traditions of culture and art of this region, our conversation with the candidate of art history, senior employee of the department of fine and applied arts of the Institute of Art Studies of the Academy of Sciences of Uzbekistan Zafara Aliyeva.

- As archaeological finds confirm, the culture of the Karakalpaks was greatly influenced by the ancient tribes - Massagets Apasiaks, Sarmato Alans, Oghuz and others, who for a long time roamed the territory of Central Asia. We can also say that the Karakalpak ethnos developed in close contact with the settled culture of ancient Khorezm and had developed forms of agriculture and crafts. Meanwhile, the nomadic way of life not only kept the way of life unchanged, but also left an imprint on the forms of applied art. Crafts developed around the traditional type of dwelling - the yurt. In this case, the most accessible materials were used - wool, wood, bone, leather.

The applied art of the Karakalpak people reached its apogee at the end of the 19th century. The unique exhibits that have come down to us testify to the high development of artistic crafts, jewelry art, artistic embroidery, felt felting, the manufacture of musical instruments and others. At the beginning of the 20th century, due to historical cataclysms in the development of the region, a tragic stage began in the life of artisans. The masters were forced to give up their favorite work and work in artels, the works of art they made were confiscated. Nevertheless, in spite of everything, the people managed to keep some

of the masterpieces of applied art. Today they are stored in the State Museum of Arts named after I.Savitsky and the State Museum of Local Lore.[1.67]

With the change of life by the 50s of the 20th century, the extinction of many types of crafts is observed in Karakalpakstan. A few decades later, along with the old masters, the secrets of their work began to go into oblivion. The ecological problem of the Aral Sea could not but affect the applied arts. Demand for the same yurts and many products related to folk life has disappeared.

From the first years of Uzbekistan's independence, which included Karakalpakstan as a sovereign republic, the issues of reviving the historical, cultural and spiritual heritage, restoring lost national values have become priority areas of state policy. An important guide to action in this direction was the Decree of the First President of Uzbekistan "On measures of state support for the further development of folk arts and crafts", adopted in 1997.

A large number of various events and holidays are held annually in Karakalpakstan, revealing the culture, identity and art of the people. They are certainly accompanied by fairs where you can buy products, souvenirs of local craftsmen, many of which are now known far beyond the borders of Karakalpakstan. The maintenance of traditions and the restoration of crafts and crafts that are forgotten today, including embroidery, is carried out by the creative public association of Karakalpakstan "The Golden Heritage of the Aral Sea", which since 1996 has been headed by a professional artist-designer Gulnara Yembergenova, who has shown herself not only as a propagandist of folk culture, but also as an excellent designer and manager. The production organized by her helped to find employment for many residents of Muynak.[2. 112-113]

Aizada Nurumbetova, an art manager for folk crafts, has been promoting folk traditions for many years. In search of old samples, she spent more than one day studying archival materials, museum exhibits of the State Museum of Local Lore of Karakalpakstan, the State Museum of Arts named after I.V.Savitsky. She did a lot to bring the Karakalpak costume to the big podium, to show the world of unique Karakalpak embroidery.

At the same time, we cannot yet fully speak about the revival of the art of embroidery in its original form. Many craftswomen who do not have professional training violate the art form and often use synthetic materials, artificial threads in their work, which are not elements of folk art.

- The revival, preservation, popularization and further development of the traditions of artistic crafts, covering the entire spectrum of production, starting with the manufacture of natural raw materials, has become the main task of the Center for the Development of Crafts opened in Nukus at the Karakalpak branch of the Academy of Arts of Uzbekistan.

- The idea of the project, implemented within the framework of the Convention for the Safeguarding of the Intangible Cultural Heritage, was developed by a creative team consisting of the head of the UNESCO Office in Uzbekistan Krista Pikkat, a cultural specialist M. Makhmudova, the chairman of the Karakalpak branch of the Academy of Arts G. Izentaeva and a doctor of art history, academician A.Khakimova.[3.]

The center will be a huge contribution to the revival of spiritual values, will provide an opportunity to organize new jobs and enterprises, and further promote high-quality products on the market. Such a multifaceted and systemic interaction between the state, UN structures, international financial and environmental organizations, which makes it possible to implement programs and projects aimed at solving urgent problems in the region, he spoke in his address to the participants of the International Conference "Development of cooperation in the Aral Sea region for mitigation of the consequences of an ecological catastrophe" the head of our state.

Today, the first art textile workshops have been opened in the center, in the future there will be a revival of polychrome multi-color felt felting, wood carving, jewelry art, the opening of its own art gallery and

much more.

- In 2012, under the auspices of UNESCO, a workshop for the manufacture of traditional musical instruments by Azat Otarbayev was opened in Nukus.

- Thanks to the people who cannot imagine themselves without musical and poetic creativity, the manufacture of musical instruments is one of the few areas of applied art that has been preserved among the crafts of Karakalpakstan in its original form. After all, the spiritual culture of the Karakalpak people rests on this most powerful pillar - the work of zhirau and baksy. All major events of folk history, its tragic and happy pages were artistically reinterpreted by them in oral musical and poetic form - the heroic epics Alpamys, Kyrk Kyz, Koblan, Kurbanbek, Er Ziuar and others. Their legacy was embodied in their work by such classical poets as Zhien Zhirau, Ajiniyaz, Berdakh, later A. Musaev, K. Avezov, Zh. Aimurzaev. Far beyond the borders of the republic, the works of the 20th century are known - I. Yusupov, T. Kaipbergenov, T. Zhumamuratov.

Karakalpak folk art culture is an original integral phenomenon. The connections of its main forms - arts and crafts and folklore - are based on a single aesthetic ideal. So far, we can only guess, and this remains to be explored by art historians, that directly folk ornaments in embroidery and carpet weaving are connected with the heritage of the epics of the Karakalpak people.[4.98]

An indispensable ritual attribute of the clothes of Karakalpak women, which was part of their dowry, kiymeshek, covered the head, shoulders and upper body in such a way that only the face remained open. Laid out on a plane, in shape it resembles a sitting bird with spread wings. There is a version that even ancient Sogdian women walked in such capes with bibs, as evidenced by the statuettes found by archaeologists.

Kiymeshek was embroidered by a girl before the wedding in her parents' house, and put on for the first time on the day of her arrival before entering the groom's yurt. It was customary to keep it for life.

"The fingers of an embroiderer are like the flexible wire of a skilled jeweler," a folk song sings. Karakalpak craftsmen mastered various techniques of embroidery. Depending on its type, certain seams were selected ("ilme", "zhona tgis", "kurtaryp tgis"), ornamental images and patterns, which from time immemorial played the role of amulets.[5.223]

The pinnacle of the skill of Karakalpak embroiderers is kok koylek. The entire front part of the ceremonial blue dress is covered with cross-stitch embroidery of the finest work. Rows of ornamental bands of diamond-shaped figures on the chest resemble chain mail and are called "chain mail pattern". This suggests that in the decoration of the kok koylek, the traditions of the attire of the female warriors of the Sako-Massaget tribes, sung in the Karakalpak folk epic "Kyrk Kyz", found a response.

- How did the unique cultural heritage of Karakalpakstan affect the forms and directions of fine arts? What is its place in the artistic process of modern Uzbekistan?

- Visual arts very often turned to folk traditions. This is also connected with the activities of Igor Vitalyevich Savitsky, who at one time conceived the opening of the museum as a school of fine arts for Karakalpak self-taught artists and constant nourishment of the young artistic environment, professional novice authors who studied in Tashkent.

The historical, cultural and spiritual traditions of the Karakalpak people have become an important layer of interpretation in the modern work of such sculptors as Zholdasbek Kuttymuratov and Darebay Turenliyazov, who often turned to classical subjects, their work is distinguished by a strong connection with the epic heritage of baksy and zhyrau. In painting, this jet is also strong. The rich cultural layer of the Karakalpak heritage is reflected in the works of Zhollybai Izentaev, Bazarbai Serekeyev, Kodyrbai Saipov and many others. Their works contain motifs, techniques, elements and, most importantly, the atmosphere, plasticity and expression inherent in traditional Karakalpak folk art. For example, in the paintings of Serekeyev, who paints with an impressionistic brushstroke, there is an interesting

connection with the texture of carpet weaving and embroidery.[6.98]

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