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THE DEVELOPMENT OF THE NATIONAL CULTURE OF KARAKALPAKSTAN AS EXPRESSED THROUGH THEATRE AND THE FINE ARTS

KHODJAMETOVA GULCHIRA ILISHEVNA

Candidate of historical sciences, professor of the Vocal department, Nukus branch of the Uzbekistan State institute of arts and culture

Summary. The article discusses the development of the national culture of Karakalpakstan, expressed in theatrical and artistic arts, literature, and the fields of education, enlightenment, and enlightenment. The musical culture of the late 20th and early 21st centuries is characterized by an unprecedented diversity of styles, directions, genres, and ethnic traditions. Thus, for example, today folklore is considered not as a subject for stylization, but as an independent system with its own canons, outside the sphere of existence.

Keywords. Culture, music, art, Karakalpakstan, genre, national, baksy, zhyrau, orchestra, theatre, opera, ballet.

Introduction. New concepts and trends in the cultural development of Karakalpakstan reflect the broader processes inherent to the cultural life of Uzbekistan as a whole, which are aimed at spiritual and socio-economic revival. [1. p.75]

On a global scale, research is being conducted on the formation of Karakalpakstan's musical culture in the 20th and early 21st centuries, the factors influencing its development, and the main stages and trends in the evolution of musical culture. Karakalpakstan, the role of music in the cultural life of Karakalpak society, the process of professionalization of musical culture, the development of musical education, and the emergence of professional groups and performers.

Karakalpakstan has a long-standing tradition of musical instrument making. The local artisans, or master craftsmen, developed their own meticulous techniques, which were passed down from generation to generation.

The early 1990s were a period marked by the formation and maturation of national identity and the restoration of the spiritual foundations of Karakalpakstan's national culture. In 1991, the State Musical Theater was named after the great Karakalpak poet and thinker Berdakh, on whose stage works of historical ("Sharyar" by K.Matmuratov) and moral (“Tiri Jetimler” by P.Kaipov, “Eki Dunyanin Auresi” by M.Nizanov) nature were staged.

The theater successfully toured Almaty, where it staged the opera “Ajiniyaz” by N.Mukhammeddinov, the musical drama “Garip-ashyq” by A.Begimov and T.Allanazarov, “Suymegenge suykenbe” by S.Khozhaniyazov, and several other performances at the Abay Kazakh State opera and ballet theater. S.Khojaniyazov's Youth Theater Staged S.Zhumagulov's play “How people are ruined”, B.Zhakiev's play “Ake taqdyry”, and the puppet theater took its first successful steps.

An opportunity has emerged to widely promote national musical culture. The revival of the “Navruz” holiday has become a link in this field. Performances by artistic amateur groups were organized as part of the activities carried out by the Karakalpak branch of the Turkic Speaking Peoples Center. [2.p.113-114]

Materials and methods. A national model for the country's cultural development was developed. The main conceptual and methodological principles of the national model of cultural development have been and continue to be: the revival of spirituality, formed in the process of historical development, the unity of universal and national spiritual principles, the cultural and spiritual heritage of our people, the revival of historical traditions and the writing of an authentic, true history, adherence to the ideas of humanism, the principles of developing the national language, interethnic harmony, relying on the spiritual and moral principles of religion, morality, and the ideology of national independence, and considering the special role of education and enlightenment. [3.p.94]

The baksy and zhyrau genre, a traditional musical genre of the Karakalpaks, has gained wide popularity. Several baksy and zhyrau competitions were organized at the republican level, following which about 15 performers on national instruments - the dutar and shynkobyz - became participants in the “Folk Art” broadcast of the “Ma'naviyat” program of the Uzbek State Television.

The artistic groups of Karakalpakstan have rightfully become the flagships of national-cultural revival in the field of art. They have repeatedly traveled abroad, promoting the national art of song and dance, and culture as a whole. In 2000, the "Amu Tolkyny" ensemble of the Karakalpak branch of the “Uzbeknavo” touring and concert association participated in a festival in Tettnang (Germany), and in 2005 – at the II International Festival of Culture of the Steppe Peoples of the World in Dubai. In 2001, the Karakalpak National Song and Dance Ensemble “Ayqulash” took part in an international folklore festival in the state of Sabah (Malaysia), in 2004 – in an international folklore festival in the Republic of Korea, and in the VII International Tourism and Sports Festival in Beijing and Yichang (China). The folk ensemble participated in the anniversary celebrations in Delhi (India) dedicated to the 50th anniversary of the establishment of friendly relations between Uzbekistan and India. [4.p.105-106]

Literature review. Despite the undoubted achievements of domestic culture and art, it is necessary to state a number of shortcomings in this sphere, in particular: culture is not only an object, but also a kind of subject in the comprehensive radical transformations of the social life of Uzbekistan and Karakalpakstan; the strengthening of mutual influence and interaction of different cultures at the international level, the development of the information services network and globalization, despite the positive aspects, also play a negative role in the development of national culture and art; the process of reviving the national cultural space was accompanied by a search for one or another perspective of reflecting reality;

Results. Based on the above, I would like to propose a number of recommendations, in particular: in modern Uzbekistan, the state has taken the initiative to modernize society, therefore, among the components of this process, culture and education should be among the priorities of social development, which provides for the primary satisfaction of needs in these areas, and preferential provision with material and financial injections; in the new socio-political conditions, an important task is to improve the system of cultural services for the population. [5.P. 93]

Discussion. Music has been considered by scholars since ancient times in various aspects, for example, in the aspect of the social stability of society and the state. There is a well-known ancient Chinese wisdom attributed to Confucius: “A people without bright and pure music is doomed to degeneration”. The ancients saw in music a potential channel of communication with a universal source of information.

Karakalpak music of the 21st century in the “person” of the work of Karakalpakstan composers is interpreted as a new unity, not reducible to the traditions that make up national culture. It is comprehended in the objective regularity of the category of development: a model of development is revealed that is capable of corresponding to national identity in the conditions of modern culture. The musical culture of the late 20th – early 21stst century is characterized by an unprecedented variety of styles, trends, genres, and ethnic traditions. Thus, for example, today folklore is considered not as a subject for stylization, but as an independent system with its own canons, without being detached from the sphere of its existence.

Conclusion. Musical culture in the 20th–early 21st century entered a new phase of its development, noticeably different from the preceding one – the classical-romantic era of the 19th century. Musical activity (performing and listening), in the context of the development of the information society and global media culture, acquired new features, qualities, and spiritual meanings. Studying the heritage of the musical culture of Karakalpakstan in the 20th–first quarter of the 21st centuries, we come to the following conclusions. [6.P.46-49]

Analysis of world historiography has seen the appearance of a number of works in the culturological, philosophical, philosophical-aesthetic, and sociological directions, devoted to the problems of history, theory, and philosophy of culture of the period under study (problems of modernism and postmodernism, the interaction of mass and elite cultures, issues of myth and myth-making, sociological and aesthetic aspects of the analysis of the existence of art, etc.).

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Rezyume. Maqolada Qoraqalpog‘istonning teatr va badiiy san’at, adabiyot hamda ta’lim, ma’rifat va ma’rifat sohasida ifodalangan milliy madaniyatining rivojlanishi haqida so‘z boradi. XX asr oxiri - XXI asr boshlaridagi musiqa madaniyati uslublar, yo‘nalishlar, janrlar va etnik an’analarning misli ko‘rilmagan xilma-xilligi bilan ajralib turadi. Masalan, bugungi kunda folklor stilizatsiya predmeti sifatida emas, balki o‘z qonun-qoidalariga ega bo‘lgan, mavjudlik sohasidan ajralgan mustaqil tizim sifatida ko‘rib chiqilmoqda.

Резюме. В статье идет речь о развитии национальной культуры Каракалпакстана, выраженной театральным и художественным искусством, литературой и сферой образования, просвещения и просветительства. Музыкальная культура конца XX в. – начала XXI в. характеризуется небывалым разнообразием стилей, направлений, жанров, этнических традиций. Так, например, сегодня фольклор рассматривается не как предмет для стилизации, а как самостоятельная система со своими канонами, вне отрыва от сферы бытования.

Kalit so‘zlar. Madaniyat, musiqa, san’at, Qoraqalpog‘iston, janr, milliy, baxshilar, jirov, orkestr, teatr, opera, balet.

Ключевые слова. Культура, музыка, искусство, Каракалапакстан, жанр, национальный, баксы, жырау, оркестр, театр, опера, балет.