



**APPLIED ARTS - PRACTICAL CHANGES AND PROBLEMS AFTER THE
INDEPENDENCE OF KARAKALPAKSTAN**

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Annotation: This article discusses all developments in the history of development, for example, cultural, traditional, art, spirituality, everything that belongs to and what happened after the independence of the Republic of Karakalpakstan. But with this, all the actual problems and tasks of art after independence, as well as what yours have survived to this time and how and why they are used. And with the same consideration is given to the upbringing of children with the help of your historical how to cherish them and be proud of them.

Keywords: independence, independence of the Republic of Karakalpakstan, art, development of art, ways and solutions for the development of art, values.

Independence has given us small opportunities in everything so that we can appreciate our historical heritage, culture and traditions, national pride, language and spirituality, a sense of patriotism, and of course, how to love our homeland. Evidence that the whole world celebrated a great and glorious date in the centuries-old history of the people of Turkestan - the 5th anniversary of the independence of the Republic of Uzbekistan, the 660th anniversary of Amir Timur, the 60th anniversary of the entry of the Republics of Karakalpakstan into the Republic of Uzbekistan.

With the setting of a new task for the development of cultures in Uzbekistan, a deep analysis and study of the experiences of previous decades is undoubtedly required. In a critical, scientific rethinking in the whole complex, the process of cultural construction of the Republic of Karakalpakstan in the 90th year of the 20th century dictates the need to restore objective pictures of historical processes, the need to fill in a significant gap in the history of Karakalpakstan. Because under the conditions of Soviet totalitarianism, the historical science of the republic turned out to be extremely deformed.

But with this, there was a task to develop to equip this world so that no one would be at a loss in everything. Moving with the same goal, we have achieved and are achieving a lot that we did not expect and did not think that everything would be like this because now our city is so beautiful, not repeatable and not forgotten for everyone with its historical and modern arts. In everything, the first president, Islam Karimov, was at the head, who in his words said that history seemed to be a priority prerequisite for the spiritual renewal of the Republic.

If we take the chronological framework of the research, it covers the intervals from the 70s to the 90s of the 20th century. These years are characterized, first of all, by the main development with new achievements of the culture of the people of Karakalpakstan, and then by the tendency of the undivided dominance of communist ideology in all areas of the spiritual life of the people, and most importantly by the pronounced desire of the state ideological structure for a one-sided approach to all spiritual values, a feature of their past spiritual heritage, dictate to them their sovereign power in everything that is the development, improvement of national culture. Which were called drinking periods in history, not everything was fully studied, and with the same, an objective assessment was not given.

Karakalpak folk applied art had its own, special ways of development, its own nuances and specifics. Birth, formation and mental development of the Karakalpak national legendary stories. With this, the very word "Karakalpak" originally appeared in a written source in the ninth centuries. In those days, their history, culture, arts were rich, and even the applied arts were rich, and were very important for everyone. The craft of these most were varied. Within these, it should be noted immediately carvings on trees, art, embroidery, jewelry, carpet weaving and others.

From the trees, the Karakalpaks made various items that were necessary in life, dishes and other things. They included - a chest, a cradle, a musical instrument, a mortar with a pestle, a spindle, a spoon, a deep plate, a large plate and others. Ancient samples of wooden products were not protected, from that time only those belonging to the 19-20th century remained. The existence of the whole long is the dynasty of the master. To be more precise, we can say about the Kegeyli region of individual craftsmen - artisans at that time were 7 - 14 generations. The copper-chased art also includes craftsmen in the form of serious dynasties associated with their labor. At the same time, in the Kegeyli region, there are 18 generations of the same family engaged in the manufacture of copper and bronze products and the chasing of copper utensils.

In principle, the ethnogenesis of the Karakalpaks comes from the ancient tribes of the Sakas and the Massagets. In serious and large quantities they were engaged in gold, silver and copper, so this craft was close to the Karakalpaks. The Karakalpak jewelry art is widely known. have been developed to a great extent. Masters - jewelry worked on the most diverse women's jewelry, in which they did not meet at all in other countries. In artistic terms, they are embodied by the finest fine arts. Carpet weaving and embroidery were also developed, and the products were used to a large extent in household use. With this, women's dresses in the twentieth century, embroidery occupied the main place in their lives. Sewing duppi has its own tradition, and at the end of the 20th century until this time, every day is gradually developing.

Karakalpak national ornament in any carving, embossing and embroidery of ethnic stories and mental characters, customs and traditions of the peoples, and their worldview. But with that, it had a name like "folklore in a stubborn picture", nomads added in patterned pictures what they saw and what they felt: stars, the night sky, horns and hooves of animals, colors and plants, their ideas about belief . The fact that we all know that recently in wedding dresses there are kiymeshek that brides wear, that the dress is decorated with embroidery with geometric figures in the form of a robe, in turn, such patterns denoted the name of mother nature and it is assumed that the future daughter-in-law will have large offspring in the future. with the same called high productivity.

And other patterns in clothes, utensils in embroideries and others depicting the silhouettes of birds and animals or part of their bodies - horns, beaks, paws, plant or geometric patterns were in the form of a means of protection from various troubles, misfortune and the evil eye.

Until that time, all historical art is kept in museums. They have been stored there since ancient times, especially traditional old things are stored in the Soviet museum in the Republic of Karakalpakstan, the city of Nukus, all foreigners, our residents, come there to get acquainted with the historical arts, the very old ones that do not repeat the riches of our country. And this museum, in turn, with these things, takes second place around the world because of this, the whole world knows it and from every country people come to look at these arts in the museum.

With this, I want to say that not only books and new things develop and educate children, people, but also old things educate, develop and remember for life, so that they are stored intact in museums to remember what they were and what they became before time. Yes, it can be said that modern art is better than the old one, but at the same time, in the old art there is more wealth and education and others. Because these things were also used before and now we are also using them.

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