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ISSUES OF INTRODUCING YOUNG PEOPLE TO FOLK CULTURE

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ABSTRACT

The article is devoted to the study of traditional crafts of the Karakalpaks, in particular, the manufacture of a traditional portable dwelling yurt-otau. Traditional crafts from generation to generation carry the historical, aesthetic and cultural experience of the people, foster interest and respect for work. This article examines the role of traditional crafts of the Karakalpak people in introducing the younger generation to folk culture.

KEYWORDS

Traditional craft, revival, preservation, heritage, personality of the craftsman, traditional culture, continuity, folk masters.

INTRODUCTION

From the first days of independence of Uzbekistan, one of the top priorities was the revival of the priceless spiritual and cultural heritage created over many centuries by our ancestors. The study of traditional crafts of Karakalpaks is one of the aspects of revival and further development of the rational aspects of traditional occupations (crafts), which have contributed to the treasury of regional and world

civilization. Today, in the era of consumption and globalization, when the object world is filled with things created industrially, the value of man-made products is felt especially keenly. Interest in them is growing due to their cultural-historical, artistic-aesthetic value. Preserving the values of national culture in a globalizing world forms the foundation of moral values of young people. Involving young people



in national traditions and culture is important at the present stage of society's development. Traditional crafts from generation to generation carry historical, aesthetic and cultural experience of the people, cultivate interest and respect for work. To develop interest in cultural identity, it is necessary to educate young people in spirituality, morality, love for the history of their country, its creative activity in various historical epochs. Currently, interest in traditional crafts and handicrafts is increasing in an active progression in Uzbekistan. Folk artisans are supported at the state level, and the government pays great attention to the revival, preservation and further development of craft traditions. Thus, the study and development of the rich artistic traditions of the Karakalpak people, embodied in handicraft products, acting as everyday objects, is an important condition for the formation of ethnic self-awareness of young people, value orientations, personal attitude to the national culture.

To this day, many types of traditional crafts remain in demand in Karakalpakstan, especially the manufacture of a traditional portable yurt dwelling – otau, kara uy. The traditional Karakalpak yurt is widespread in the northern, eastern, western, north-western, north-eastern territories of Karakalpakstan. In these territories of Karakalpakstan there are whole villages whose inhabitants are artisans.

Traditional knowledge and skills, passed down from generation to generation by Karakalpak masters from time immemorial, are connected with the manufacture of the yurt. A yurt is a round, disassembled dwelling consisting of wooden, woven, wicker and felt parts. The frame (suek basi) of the yurt consists of lattice sliding walls - kerege, consisting of separate links - kanat, dome poles - uyuk, upper circle - shanarak, yurt doors - ergenek. The wooden parts of the yurt: kerege, uyuk, shanarak, as well as doors were covered with a

natural dye of yellow ocher color called "zhosa", which was obtained in the Karatau Mountains (Sultanuizdag). The wooden frame is covered with felt on top and straw cloth on the sides in two layers. In winter time it is covered in three layers, one of the straw clothes was decorated with interwoven colored woolen threads and was called "jez shiy". The covering system of the Karakalpak yurt differs sharply from the yurts of neighboring peoples in the abundance of used straw cloth, but the felt (koshma) is much less.

The upper structure of the yurt - shanarak - is heavy and massive. The "shanarak" structure is the most vivid distinctive element of the owner's ethnic identity. The "shanarak" of the Karakalpak yurt consists of two wooden rims "taban", connected by spiky spikes. Shanarak holds the frame of the yurt with its weight, serves as a light window and in ancient times when people lived in yurts in winter it also served as a chimney. By the word "shanarak", Karakalpaks mean family. In the past, this was traced in the distribution and use of land and water among Karakalpaks, tax collection carried out according to the number of "shanaraks". Thus, shanarak can represent a whole family or a yurt. The owner of a yurt was called "shanarak iesi".

There should be no random things in the yurt, it is an ancient law of unity of functionality and beauty. So, among the Karakalpaks, each woven patterned path of the yurt, decorating it, serves for practical fastening of the frame and covering. The lattice of the wall and the spokes of the arch are pulled together with paths, the mat of the wall covering is fixed and the felt of the roof is fixed.

The making of a yurt was accompanied by some signs. Thus, the master - uishi, who made the yurt frame, will never make a door for it. Doors (ergenek) were made by special masters - ergenekshi. The yurt frame was acquired from one master, and the door was



purchased from another master. Yurts were made by order, almost not sold in bazaars, since according to the tradition of the Karakalpaks, material for installing a yurt is prepared with the birth of a child until his adulthood. The yurt was made from certain types of trees (kara tal, ak tal, and zhaneut). The Karakalpaks preferred zhaneut because it had the qualities necessary for building a portable dwelling and did not crack when bent.

The Karakalpaks associated with the yurt the most important concept that any traditional culture puts into the concept of "home": a family hearth, the connection of generations, the first introduction to spiritual values. In the Karakalpak yurt there are details and elements that are signs-symbols that give it a sacred meaning and turn it into a spiritual object.

The yurt is a vivid example of the preservation and development of the best traditional forms of the national culture of the Karakalpaks. The yurt was the main object of artistic, aesthetic self-expression of the people, it stimulated the development and improvement of creativity of talented people; not only decorative and artistic tastes and abilities of Karakalpaks were born and developed in the yurt and around it, but also other forms of culture, such as folklore, music, epic, rituals, games; it was the focus of formation and the development of moral and philosophical views.

The creation of various components required many different crafts and skills. It is not surprising that it became a central element of an entire branch of Karakalpak culture and folklore. The creation of a Karakalpak yurt - a wonderful example of folk decorative-applied and architectural art - combined the skill of a carpenter, woodcarver, carpet weaver - patterned woven products, basket weavers.

In the Republic of Karakalpakstan, men - craftsmen uishi - are engaged in the manufacture of the wooden frame of yurts. Special craftsmen make doors - ergenek, they are called ergenekshi. Women - sheber - make carpet-woven, felt and reed products. The most famous masters uishi and sheber live in the Chimbay and Muynak regions of Karakalpakstan.

Craftsmen uishi and women-masters sheber who make carpet-woven, felt and reed parts of yurts are united in the Karakalpak territorial branch of the association of folk craftsmen "Onerment". Abat Tajikulov, Bakhtibai Adilov, Yusupbai Doschanov, Altynbai Khozhaniyazov, Aydos Aitymbetov, Mahmud Khamzиеv, Nurlan Sankibaev, Sadu Sankibaev, Damir Sankibaev, Azamat Turekeev are well-known craftsmen uishi, many of whom are hereditary masters in the 11th generation. Zhuzimgul Alimbetova, Bibisara Kunnazarova, Altynai Naubetova and Kunduz Kurbanova are women-masters who make carpet-woven, felt and reed parts of yurts.

The transmission of traditional knowledge takes place according to the "ustaz-shakirt" system. Masters-uishi who make wooden parts of yurts pass on their knowledge to their students-shakirt. Apprenticeship lasted for 3-4 years, after which independent work began with the permission of the master-ustaz. The entire process of making a yurt is done manually using special tools and devices.

Women make coverings for yurts and interior decorations. Famous craftsmen for the creation of Karakalpak felt, pile carpets, mats "shiy", "shypta" and yurt textiles pass on their skills to all those girls and women, regardless of age, who dream of learning how to weave carpets, embroider, make ornaments for yurts, souvenirs, etc. Women artisans use weaving, spinning, weaving, felting, winding and other traditional craft techniques.



At present, traditional knowledge and skills related to the manufacture of a yurt and its decoration are passed on to the younger generation by teaching them in craft workshops, workshops organized by artisans in special rooms or at home. To this day, there is a system of "ustaz-shakirt", i.e. mentor – student, according to which the process of transferring traditional knowledge and forming skills for making a yurt takes place. In addition, traditionally knowledge and skills are passed in families from fathers to sons, from mothers to daughters.

Knowledge and skills are passed from the older generation to the younger in the family during the installation and disassembly of the yurt, storing it in unused time. Traditional knowledge and skills related to the yurt are transmitted during family celebrations, folk festivals, festivities, when, during the installation of elegant yurts, young people are attracted, led by elders, experts in folk knowledge and traditions.

In Karakalpakstan, there are educational institutions where students are taught traditional crafts, in particular traditional knowledge and skills of making a wooden frame of a yurt, girls are taught how to make carpet-woven decoration of yurts. In out-of-school children's institutions of the republic, such as the children's center "Barkamol Avlod", there are circles "Young guide" and "Young local historian", in which children are introduced to national traditions, cultural values, including traditional knowledge about the yurt of the Karakalpak people. In such children's centers there are circles for the manufacture of carpets- woven decoration of yurts, weaving, felting, wood carving.

Thus, the traditional crafts of the Karakalpaks, in particular the manufacture of the carcass of the yurt and its carpet-woven decoration, the installation of the yurt play an important role in introducing the younger generation to folk culture. Of particular importance is the problem of not just the preservation and

development of cultural heritage, but its skillful and pedagogically meaningful inclusion in further cultural, creative, upbringing and educational processes in children's, family, school and other social environments.

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