

Cultural Heritage of the Republic of Karakalpakstan

Azirbaeva G¹

Abstract: This article presents the cultural heritage of the Republic of Karakalpakstan.

Key words: Republic of Karakalpakstan, culture, theater, theatrical art, national spirituality.

I would like to use my stay in your state and briefly highlight some issues of cultural development in the Republic of Karakalpakstan.

Karakalpakstan is a country whose hardworking people have an ancient culture and rich cultural heritage, powerful intellectual potential and rich natural resources.

Our theatrical art has come a long way, and its ancient roots come from folk games and performances. However, in the 20th century, the Karakalpak theatrical art was born again - on the basis of traditions and experience tested over the centuries. This is confirmed by the fact that the classical examples of stage art staged in the theaters of our capital and regional theaters surprised not only the audience of our country, but also foreign audiences. At the same time, numerous stage works created by theatrical figures in the national spirit are successfully demonstrated abroad." As you know, the theater is a living, extremely effective art.

Because in this kind of art, talented, passionate and beautiful people on the stage directly tell about the life of society, the relationship of people, past and future dialogues with nature, space and the spiritual world. A stage work directly affects the spiritual state, feelings and emotions of people. At the same time, they play an important educational role. Therefore, in the education of the younger generation, theatrical art is of great importance. A child, a young man and a girl who regularly visits the theater, in most cases become well-mannered, modest, sensual, sensitive, reasonable people. Since the theater, first of all, educates feelings, enriches the spiritual world. At the same time, it performs a serious educational role. Even the most difficult historical period, which is difficult to imagine, no matter how much you read about it, the theater can accurately display in front of you in two hours.

In the history of national spirituality, theatrical art plays an extremely important and significant role. Since ancient times, among the peoples of Central Asia, the theater has been famous for its rich and ancient history, the initial versions of which arose in the period of the primitive system. Elements of theatrical art were manifested in imitation, martial and folk games, in the form of traditions that arose in connection with the worship of the forces of nature. The rock paintings and folk games that have come down to our times and found in numerous caves indicate that theatrical elements became more and more complicated, and, connecting with various customs and traditions that arose due to the worship of nature, birds and animals, souls, as well as the worship of Zoroastrianism, have evolved over the centuries into a unique art form. According to scientists, before our era, two forms of representations were formed on the land of Turan - funny and sad, associated with Zoroastrianism and its sacred book "Avesta". Siyavush was presented as a divine symbol, which was considered as a type of theatrical art, he was worshiped as a form of theatrical art. There is an opinion that this art arose from the imitation of the Greek deity Dionysus and the comic and tragic representations associated with him.

It must be remembered that in the ancient territory of Karakalpakstan, theatrical art existed for almost 2.3-3 thousand years, but it was not called "theater". In the Middle Ages, the terms "play", "performance" were widely used in relation to the performing arts. In the 19th century, three types of theater operated on the territory of Karakalpakstan: the traditional theater of laughter, the traditional narrative theater, and the traditional puppet theater. All segments of the population, including children, joined such peculiar performances of traditional theaters. For, barring some secret fun, a gathering of members of one profession, performances were available to all - young and old, men and women. In the second half of the 19th century, in some cities, the desire for unification intensified among musicians and dancers.

During the period of Russian colonialism, more than forty Russian, later Tatar, Azerbaijani theater troupes began to penetrate into the Turkestan region, which differed sharply from the local traditional theater in their ideological and aesthetic features. In 1911, the first written national stage works were created. Plays are among them.

The former Soviet state, in order to achieve its ideological and political goals, sought to effectively use the possibilities of culture and art, including theatrical art. All events after the October Revolution, in particular, revolutionary rallies, people's meetings did not take place without the participation of theatrical figures.

¹ 2nd year of master's degree Nukus State Pedagogical Institute named after Azhiniyaz (Nukus, Republic of Karakalpakstan)

Thanks to such measures, on the one hand, the Karakalpak national theater and song art were formed and developed. New and new theater troupes were created. On the other hand, the Soviet authorities began to exploit such creative troupes for their own purposes. That is why the organizers of such troupes were party and Soviet workers, military commanders, owners of the red teahouse. However, the situation of the theaters of the Muslim peoples was difficult.

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