

Section 4. Theory and history of art

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DEVELOPMENT OF STUDENTS' ARTISTIC AND AESTHETIC COMPETENCE THROUGH NATIONAL SONGS IN THE EDUCATIONAL PROCESS

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Abstract

The article examines the close connection between the ethnic history of the Karakalpak people and the development of their ornamental art. The author analyzes the evolution of decorative and applied arts from ancient times to the early Middle Ages, using archaeological, ethnographic, and artistic sources. Special attention was paid to the symbolic meanings of traditional ornamental motifs such as "muiz" (ram's horns), "qalqon-nuska," "qalqon-nag'is," as well as women's ritual ornaments such as "haykel," "shar tuyme," "gilt shalg'ish"

Keywords: ornament, pattern, motif, decorative art, Karakalpaks, ethnic history, embroidery, wood, jewelry

The ornamental art of the Karakalpaks is represented by the masterful works of blacksmiths, chasers, jewelers, whose hands created silver and gold vessels, ornaments for horse harnesses and warrior equipment, products of potters, bone and wood carvers. It has reached a very high level of development thanks to the necessary economic and socio-political conditions. Unfortunately, most of the artistic works have not survived. The separation of crafts from agriculture and the concentration of artisans in individual villages and around cities was a necessary condition for further improvement of the economy, particularly the development of agriculture using artificial irrigation.

Crafts satisfied the need for weapons during the era of turbulent military and political events (especially in the 9th century), which led to the strengthening of the state.

The ornaments have a rather stable character. At the same time, two features should be noted. The first is the tendency towards a decrease in the number of ornament types over time, which is apparently explained by the equalization of diverse elements of culture in its later stages of development. With each stage of culture, the nature of ornamentation was simplified, and the number of application techniques, motifs, and ornament types decreased. However, at each

subsequent stage of cultural development, the nature of ornamentation was directly related to the previous one. The preservation of early period motifs confirms the genetic development of the entire culture over more than five centuries.

Later, when examining the ornamentation of the 6th–10th centuries, we will see that, despite the change in the overall appearance of the ornamentation, those features that existed were preserved. It should be assumed that the previous ornamental motifs and compositions on wooden household items from the 6th–10th centuries continued to be preserved to a greater extent, but unfortunately, they have almost never reached us. It is on these materials that the ornamentation of the ancient archaic appearance exists.

Undoubtedly, the basis of all ethnic associations was the local population, part of which migrated north, and possibly east and northeast.

Another part actively participated in the formation of the new culture.

There is a claim that the distinct characteristic of ethnic groups' art has been traced since ancient times – art has proven to be the best indicator of the presence of stable ethnic communities in archaeological cultures.

By setting the task of genetic and comparative study of Karakalpak decorative and applied art and its main stages of development, we understand its difficulties. They are connected, firstly, with the fact that we do not possess art monuments before the 19th century. Secondly, the ethnic history of the Karakalpaks is complex, connected not only with Central and Middle Asia, but also encompasses in some periods the Volga region, the Ural region, the North Caucasus, and Eastern Europe. Therefore, we try to use materials on the archaeology and ethnography, as well as the decorative and applied arts of the peoples of the territories with which the ancestors of the Karakalpaks had direct contact in various periods of their history.

A certain interest for our consideration is presented by tribal tamgas, as well as signs on ceramics and bricks of Ancient Khorezm, close in shape, and sometimes coinciding with some Karakalpak patterns. Based on the material we have, as well as considering the main stages of the Karakalpak people's ethnic his-

tory, we divide our question into two main stages: ancient and medieval. Within this division, especially in the late medieval period, there are transitional periods that were more specifically observed in historical-cultural and historical-geographical plans, contributing to the dynamic development of ethnically unique artistic features of Karakalpak decorative and applied arts.

The most archaic ornaments, which are widespread, have been preserved in Karakalpak wood carving, carpets, patterned weaving, and embroidery. These are: rhombuses, zig-zags, hooks, triangles, quadrilaterals, crosses and S-shaped figures, and others according to S.V. Ivanov's classification. The most characteristic and archaic motif of Karakalpak ornaments is the depiction of ram's horns ("muyiz"). The main figure of the "muyiz" is two spirals emerging from a single straight stem. This basic pattern is characteristic of wood carving. In embroidery, carpet weaving, weaving, and jewelry art, "muyiz" has a somewhat stylized pattern, is complicated by additional attachments, or takes on floral outlines.

The ancient period of Karakalpak art includes the helmet-shaped headwear "saukelle," "tobelik," and "gumis takya," which have survived to our time in a few copies. According to A. S. Morozova, the headwear of kings of Ancient Egypt, Mesopotamia, Near Asia, and Elam, dating back to the 20th century BC, spread far to the northeast in the Saka-Scythian steppes through the Caucasus, Amu Darya River valley, and Transcaspian lowlands, from warrior helmets to priesthood and royal headwear, eventually transforming into everyday headwear.

The Karakalpak women's jewelry "haykel" (Figure 1), "shar tuyme" (Figure 2), and "gilt shalghish" (Figure 3) belong to ancient times in terms of ritual meaning and figurative system.

The embroidery "haykel," made of various materials and in various forms, had a protective significance in all places of its existence – in Central Asia, the Volga region, and the Caucasus. However, it has been preserved only among the Karakalpaks as a complex metal decoration, often with a horn-shaped top.

This indicates a long and complex path of formation and development of the ethnic appearance and artistic culture of the Karakalpaks, which, due to certain historical

reasons, relatively long preserved the most original and archaic forms of material and spiritual culture. Vivid examples of this are

Fig. 1



In Karakalpak folklore, especially in some epic works, historical events are reflected. They also contain descriptions of weapons, ornaments, and clothing. However, they seem quite approximate to us, or they have not reached us in the form described in those works, so we refrain from relying on them as a source for studying the origins of decorative applied art in this study. We assume that this issue can be the subject of a special comparative study, as I. G. Bogatyrev did on the material of the Slavic peoples.

The ancient or early medieval period includes “qalqan nusqa” ornaments, i.e., wood carving patterns, and “qalqan nagys” – the entire ornamental composition of a dress made of blue cotton fabric. In its ornament, consisting mainly of rhombuses and rectangles with paired curls – “muyiz,” there is nothing reminiscent of a military shield. However, the name has been preserved, prompting us to recall the warrior Amazons from the Karakalpak heroic epic “Forty Girls”.

The circular ornament, known in ancient Egyptian and ancient Chinese writing as a sun sign, is more active in Karakalpak carved bone, especially in the center-pointed version. In the art of Central Asia, circle ornamentation is known from the monuments of the early Middle Ages. Bone products with circular patterns were found in ancient Khorezm.

According to S. V. Ivanov, circle ornamentation is widespread among all Asian, European, African, and American peoples except

the aforementioned “haykel,” “shar tuyme” in the shape of a cross, and “gilt shalghish” with the image of opposing beasts.

Fig. 2



Fig. 3



Australia and Oceania, regardless of each other. The 4th-5th centuries are characteristic of Khorezm for the penetration of nomadic tribes, the formation of a new, distinct culture from ancient Khorezmian antiquity. A vivid example of the influence of nomadic culture is the architectural monument of this era – the Barak-tam settlement in the Takhtakupyr district of Karakalpakstan, especially the central building of this structure with its original arched roof in the traditions of nomadic dwellings – the yurt.

The penetration and settlement of a portion of the Turks in the Aral Sea region contributed to a change in the ethnic appearance, language, and other aspects of the ancestral culture of the Karakalpaks. The cult of the god Tengri, the female deity Umay, the cult of the blue color and the blue (grey) wolf, preserved among the Central Asian peoples in the ritual horse sport game of kokpar, the blue dress with embroidery can be attributed to the time of significant Turkification of the Aral Sea region.

In the 6th–8th centuries, the connection between Khorezm and the culture of the inhabitants of the northeastern Aral Sea region – the “marshy settlements” at the mouth of the Syr Darya – intensified. This is clearly visible in the discovered monuments of the lower reaches of the Amu Darya – Kuyuk-kala, Tok-kala, Hayvan-kala of that time. On the ossuaries of Tokkala, inscriptions of the ancient Khorezmian type, a circle with a dot in the center, a plant rosette, triangles, and

an S-shaped tamga were found. The narrative paintings on the lids of ossuaries depicting mourning for the deceased are of particular interest. The images of the crescent with the disc, the incense pouch, or the altar apparently later gave the ornament of the trefoil and the three-leaf ornament of the Karakalpak decorative art. Among clothing items, women's sleeveless jackets, men's kaftans, waistband sets, and women's earrings are also of interest. The ritual of plucking hair and inflicting wounds on the face as a sign of grief depicted in the painting has been preserved among the Karakalpaks until recent times.

Folk art is characterized by its traditionality, based on the collective experience of

creativity of masters of different generations and the centuries-long selection and development of artistic techniques and principles developed by individual masters. Tradition protects folk art from alien elements and simultaneously contributes to the mastery of everything that could organically enter it and enrich folk culture.

Thus, the evolution of the development of folk art is inherently dynamic and, at the same time, adheres to the preservation of certain canons. The visual canon is the general regularity of the established artistic system; it is the law of the structure of images and the structure of form simultaneously.

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