

PATTERNS IN KARAKALPAK RUGS

Boribaeva Rita Ametovna

<https://doi.org/10.5281/zenodo.13869498>

Abstract. *This article comprises various works related to the rich cultural heritage of the Karakalpak people. The focus is on traditional folk embroidery, aspects of the Karakalpak language, and ethnographic studies of their way of life from the 19th to early 20th century. The collection includes research on archaeological findings, exploring the historical and cultural significance of Khorezm, an ancient region in Central Asia. These works provide valuable insights into the artistic expression, language, and customs of the Karakalpak community, shedding light on their unique identity and heritage.*

Keywords: *Karakalpak, folk embroidery, dialectology, ethnography, cultural heritage, traditional art, Khorezm, ancient civilizations, language, customs, identity.*

УЗОРЫ КАРАКАЛПАКСКИХ КОВРОВ

Аннотация. *В данную статью включены различные работы, связанные с богатым культурным наследием каракалпакского народа. Основное внимание уделяется традиционной народной вышивке, аспектам каракалпакского языка и этнографическим исследованиям их быта XIX — начала XX века. В сборник включены исследования археологических находок, исследующие историческое и культурное значение Хорезма, древнего региона в Центральной Азии. Эти работы дают ценную информацию о художественном самовыражении, языке и обычаях каракалпакской общины, проливая свет на их уникальную самобытность и наследие.*

Ключевые слова: *каракалпаки, народная вышивка, диалектология, этнография, культурное наследие, традиционное искусство, Хорезм, древние цивилизации, язык, обычаи, идентичность.*

It can be asserted that the Karakalpak people play a significant role in our historical and cultural heritage. These crafted artifacts serve as a precious legacy, preserving the essence of an ancient world right before our eyes, offering insights from multiple centuries. The history of handicrafts in Karakalpakstan is a fascinating journey that involves examining paintings, manuscripts, archaeological excavations, and scientific research collections. It is important to understand that these artistic and practical creations did not emerge overnight. Information about the crafts of the various ethnic groups that constituted the population of Karakalpak takes us back to ancient times.

Based on archaeological findings and both written and oral records, it is evident that the tribes inhabiting the Karakalpakstan region engaged in craftsmanship and adorned household items with various materials, including iron, stone, clay, wood, and wool. Their craftsmanship has left a lasting mark on the culture and history of the region. The earliest information about the patterns used by the inhabitants of Karakalpak was written due to the research of the famous Russian scientist, archaeologist S. P. Tolstov, ethnographer T. A. Zhdanko. Of course, the number of these scientists is small, but the fact that our people with rich skills paid attention to such skills and had little prior knowledge, almost not be researched, shows that. Finally, with the help of preserving the best examples of this craft, I. Savitskiy, the godfather who laid the foundations of

the world-famous museum named after I. V. Savitskiy, including the eminent scientist A. Allamuratov, the candidate of linguistics K. Mambetov, whose essays are useful in the books, little has been written about the patterns in them.

If we look at the patterns in the hand-made essays kept in our museum, in the items belonging to very early periods, they have a very special appearance, that is, they are in the form of lines, circles, oblique lines, and we can see that they were made with fingers. Finally, people began to pay attention to the basics of daily living, which is the basis of living, and put complex patterns on objects. As an example, we can mention plant-like (plant) and animal-like (zoomorphic) patterns. The shores of these patterns confirm that the inhabitants knew only one family with signs, meaning and information, so these signs originated from subsistence.

During the study of patterns, we will pay attention to their earliest essence, as well as related to animal, plant-like, geometric breeds(pic 1-3). For example, a circular pattern is a sign of the day, many types of deer are cattle breeding, birds are wings, goats are hunting, and plant-like patterns are cultivated and other several meanings.

Today, the patterns that have reached us for several centuries have become the spiritual and cultural wealth of every nation. These patterns are the basis of our culture, they are the only sign that shows the life in the times when there was still no written literature. Such symbols are clearly visible in our people's clothing: decorations, life possessions, girls' and women's ornaments, poplars and textile samples. On the shores of these heritages, we will study the living conditions and lifestyle of the people of Karakalpak, that is, our ancestors.

Among the patterns of the Karakalpak population, zoomorphic motifs are among the most common patterns. This pattern is widely used in all types of handicrafts, including textiles, and is closely related to both natural conditions and the type of household. The reason is that the presence of people close to a person has been an inexhaustible source of beauty and morality.

In the early times, the images of animals were completely allowed, but in the 9th-12th centuries, that is, starting from the era when Islam prevailed, it was forbidden to use images of live animals and animals in the picture, and the girls did not wear carpets in the picture of the animals.

That has been used for a long time. (Qoshqarshaq, one of the names of patterns: qasmuyiz, taqmuyiz, segizmuyiz, karsymuyiz, sulamamuyiz, khorasanymuyiz, on ekimuyiz, borikoz, gazmoyin, etc.)In addition to this, our masters are still making their own suggestions, looking at the structure of different ideas, looking at the types of things that they have drawn, connecting them with nature, gradually expanding and creating amazing suggestions. Due to the reputation of our artists for their fragrances of natural scenes, as a result of their use of all kinds of scenes, they have come up with names that consist of terms related to plants.In these types of patterns, visible parts of the plant, for example: leaves, flowers, or seeds are used. Various compositions created from the motifs of all kinds of plants are still beautiful and attractive to people today. Among such motifs: terek, shaqa, leaf, putaq, terisputaq, gawashagul and other motifs were left in the carpet.

Geometric patterns have been widely used in ornamentation. These include circles, triangles, diagonal lines, stripes, zigzags, and rhombuses, among several other types. Such geometric designs carry significant meanings and symbolism. For instance, the square represents stability and completeness due to its equal sides. It symbolizes the four cardinal directions of the world – north, south, east, and west – and also represents the human existence within this universe.

However, triangles, with their sharp and pointed form, have a fresh, universal character and can be perceived as a powerful, dynamic symbol. Triangles adapt well to different designs and can change their meaning based on their orientation. Additionally, various floral motifs, such as piskek, tikesk, shylaoosh, atanak, and bawirsagqul, are extensively used in embroidery.

Karakalpak embroidery, in particular, has three main styles: tukli, terme, and aralas, all of which incorporate small embroidery patterns, each measuring 15-20-30 centimeters in width. The aforementioned designs and various other geometric motifs are frequently used in Karakalpak embroidery, especially in large textile items.

The first and most distinguishing characteristic of the Karakalpak people's traditional embroidery is the "akbaskur"(Pic-4). Akbaskur can also be found among other Turkic peoples, such as the Turkmens and Kazakhs. Its name, size, and patterns are generally similar, but Karakalpak akbaskur has its unique features. Its main distinctive feature lies in the background of the embroidery, which is made of satin fabric. However, Turkmen and Kazakh akbaskurs are usually embroidered entirely with chain stitches. The patterns and designs of Karakalpak akbaskur are divided into separate elements with neat lines. Akbaskur often uses decorative elements that are common among various ethnic groups, and such designs enrich the beauty and uniqueness of the embroidery. Overall, akbaskur serves as a fascinating cultural heritage among many communities, and these traditional embroideries are cherished and preserved with great attention to detail.

The art of dyeing with natural dyes can be applied to various artistic and traditional crafts.

Moreover, the red headscarf, dyed with natural dyes, is adorned with large "bawirsagqul," "kergekoz" motifs, and delicate geometrical designs.

Embroidery using satin stitch is commonly used for decorating various textile products.

(Satin stitch is when threads are laid flat and closely together on the fabric's surface, creating a smooth and shiny finish, while the reverse side is covered with lining fabric to make it neat. The edges of the embroidery are fastened with stitches from the backside of the fabric.) The most widely used patterns for embroidery are "karshyngul" and "taytuyak." In the central part of the main design, you can see a black color with the addition of red, depicting bawirsagqul, atanak, and piskek patterns. This pattern is typically used with red and black colors in karshyns. However, the esikqas (front panel) is more classical and has a unique design, distinct from other Karakalpak regions. It is typically decorated with a continuous chain of eight-pointed stars. In the center of the design, there is a diamond-shaped motif surrounded by small triangles. In short, the embroidery technique utilizes a combination of satin stitch and lining, and the predominant colors for karshyns are red and black. However, the esikqas have a classic design that sets them apart and is typical of the entire Karakalpak region. They often feature a continuous chain of eight-pointed stars, and in the center, you can find a diamond-shaped motif surrounded by small triangles.

If we consider the Karakalpak people's folk art as a comprehensive system of spiritual values and aesthetic ideals, richly interwoven with the nation's traditions, it encompasses an array of precious cultural heritage passed down from generation to generation. Preserving and perpetuating these cultural treasures and the forms of artistic expression, rooted in the people's way of life, have become their essential duty. In the present era, safeguarding and nurturing these

cultural riches has acquired paramount importance, as they embody the most precious assets of humanity - the wisdom of the people, the purity of customs, and the inherent beauty of the spirit.

Today, the artistic traditions we have discussed and their designs may undergo various changes over time, but they continue to persist and bear the name of this art. This is a testament to the high esteem and significance of this art among the people, and at the same time, it emphasizes its ongoing usefulness and relevance in modern times.



(Picture 1-3)



Pic-4

REFERENCES

1. A. Allamuratov. "Karakalpak Folk Embroidery." Published by "Karakalpakstan," Nukus, 1977.
2. A. Allamuratov. "MangiMiyras." Nukis. Published by "Bilim" Press, 1993.
3. D. S. Nasyrov, O. Dospanov. "Karakalpak Dialectological Dictionary." Published by "Karakalpakstan" Press, Nukus, 1988.
4. S. P. Tolstov, T. A. Zhdanko - "Archaeological and Ethnographic Works of Khorezm Archaeology 1945-1948." Published by the USSR Academy of Sciences, Moscow, 1952.
5. T. A. Zhdanko - "Materials and Research on the Ethnography of the Karakalpaks." Published by the USSR Academy of Sciences, Moscow, 1958.
6. T. A. Zhdanko, S. K. Kamalov. "Ethnography of the Karakalpaks in the 19th to early 20th Century (Materials and Research)." Tashkent. Published by "Fan" Press of the Uzbek SSR, 1980.
7. A. Pirnazarova - "QaraUy (Otau) Karakalpak Embroidery. "Nukis"Saniyat" No. 1, 2020.