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## **INTANGIBLE CULTURAL HERITAGE IS A ROOT OF OUR TRADITIONAL CULTURE**

Мақола номоддий маданий меросни анъанавий маданиятимиз ўзаги сифатидаги намуналари – маросимлар, урф-одатлар, сўз санъати ва мусиқанинг билан алоқадор фольклор асарлари, халқ ўйинлари, хунармандчилик буюмлари ва амалий санъат намуналари кабиларнинг Ўзбекистонда муҳофаза қилиниши, рағбатлантирилиши, жорий қилиниши ҳамда ривожланишини ўрганишга бағишланган.

Статья посвящена сохранению нематериального культурного наследия, его защите и развитию в Узбекистане, которое проявляется в традиционной культуре, в том числе в ритуалах, обычаях, фольклорных произведениях, связанных с искусством слова, музыкой, народными играми, предметами ручной работы и прикладным искусством.

This article analyzed safeguarding and promotion of intangible cultural heritage and its implementation, protection and development in Uzbekistan as an ancient roots of traditional culture, including rituals, customs, folklore works, related to the art of word, music, folk games, items of handicraft and applied arts.

**Калит сўзлар:** номоддий маданий мерос, номоддий маданий меросни муҳофаза қилиш, оғзаки анъана ва шакллар, ижрочилик санъати, урф-одат, маросим ва байрамлар, табиат ва коинотга оид билим ва кўникмалар, анъанавий хунармандчилик.

**Ключевые слова:** нематериальное культурное наследие, охрана нематериального культурного наследия, устные традиции и формы выражения, исполнительские искусства, обычаи, обряды, праздники; знания и обычаи, относящиеся к природе и вселенной; знания и навыки, связанные с традиционными ремёслами.

**Key words:** Intangible Cultural Heritage, safeguarding intangible cultural heritage, oral traditions and expressions, performing arts, social practices, rituals and festive events; knowledge and practices concerning nature and the univers, traditional craftsmanship.

The term “cultural heritage” has changed content considerably in recent decades, partially owing to the instruments developed by UNESCO. Cultural heritage does not end at monuments and collections of objects. It also includes traditions or

living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts. The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a State, and is as important for developing States as for developed ones. Intangible cultural heritage is important as it gives us a sense of identity and belonging, linking our past, through the present, with our future. An understanding of the intangible cultural heritage of different communities also helps with intercultural dialogue, and encourages mutual respect for other ways of life. Intangible cultural heritage is of both social and economic importance. It aids social cohesion and helps individuals to feel part of a community and of society at large.

Intangible Cultural Heritage means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. Intangible cultural heritage is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

Intangible cultural heritage is slightly different from the discipline of oral history, the recording, preservation and interpretation of historical information (specifically, oral tradition), based on the personal experiences and opinions of the speaker. ICH attempts to preserve cultural heritage 'with' the people or community by protecting the processes that allow traditions and shared knowledge to be passed on while oral history seeks to collect and preserve historical information obtained from individuals and groups.

The 2003 Convention, the first binding multilateral instrument for the safeguarding of intangible cultural heritage, has four primary goals:

1. safeguard intangible cultural heritage;
2. ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned;
3. raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof;

4. provide for international cooperation and assistance.

This brochure provides information about statutory organs and their functions, and operational directives.

The 2003 Convention proposes five broad domains in which intangible cultural heritage is manifested:

- Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- Performing arts;
- Social practices, rituals and festive events;
- Knowledge and practices concerning nature and the universe;
- Traditional craftsmanship (2).

Intangible cultural heritage (ICH) in Uzbekistan is a unique artistic phenomenon of the nation, which has ancient roots of traditional culture, including rituals, customs, folklore works, related to the art of word, music, spectacular performance, choreography, folk games, items of handicraft and applied arts. This heritage, coming through centuries-old history and transmitted in oral forms, crystallized in the creativity of many generations of remarkable singers and musicians, dancers and narrators, craftsmen and rope-walkers, in rich musical instruments, great folk epos, developed tonal-rhythmical system of maqom, song and instrumental samples, diverse folk dances, and artistic handicrafts.

One of the first joint activities of Uzbekistan with international organisations was “Revival of the Great Silk Road: Safeguarding of cultural heritage and development of cultural tourism”, which was initiated in 1994. After joining UNESCO, Uzbekistan was took and takes an active participation in all UNESCO programmes in the sphere of safeguarding and promotion of cultural heritage. Uzbekistan is one of the first countries in the Central Asian region, to ratify the UNESCO 2003 Convention on Safeguarding of Intangible Cultural Heritage (November, 2007), which is the outcome of long-term efforts of UNESCO’s experts to establish an effective instrument for inventory-making and preservation of this segment of spiritual heritage of humanity (1).

At present, the Law of the Republic of Uzbekistan “On protection of cultural heritage properties” (2001) is being developed and amended. It will include separate articles about ICH: preservation and safeguarding, revival and development, scientific studying and practical development, articles about financial support for bearers of traditions. Principal factors: organisational and popularisation work by all means of communications, attraction of public foundations such as “Makhalla”, “Kamolot”, “Oltin Meros”, “Forum of Culture and Arts of Uzbekistan”, “Boysun”, to carrying out the contests, festivals, exhibitions of traditional culture, in particular,

participation of youth and financial support for bearers of traditions; educational and scientific-research activity. All governmental and public efforts are concentrated on innovative methods and area of preservation and development of ICH, for example, the Decree of the President of the Republic of Uzbekistan “On tax exemption for all kinds of activities in the field of manufacture of national craft products”, which has created favorable conditions for wider development of traditional arts (ceramics, textiles, carpet weaving, metal stamping, ganch and woodcarving and paintings, traditional clothes, musical instruments, jewelry, etc.).

Results of scientific expeditions and scientific research promoted release of some scientific publications:

- Proceedings of Boysun scientific expedition
- The Atlas of Art Crafts of Boysun
- Traditional musical culture of Boysun
- Uzbek Musical Notation
- Fergana-Tashkent maqoms
- Uzbek maqoms – Shashmaqom
- History and traditional culture of Boysun and etc.

About 30 multimedia CDs, DVDs and digital sound recordings of “Boysun” and “Shashmaqom” have been produced since declaration of masterpieces of UNESCO. Since 2002, we have been organising “Boysun bahori” (“Spring of Boysun”) Open folklore festival in Boysun, since 2008 – festival of traditional culture “Asrlar sadosi” (“Echo of centuries”) in Qashqadaryo Region; and annually in all regions of Uzbekistan contests of young performers of maqom art and the national epos, contests of maqom and folklore ensembles, performers of katta ashula, askiya, lapar are organised.

School-Academy of Folklore, Center and Museum of National Creativity began functioning in Boysun, Boysun ceramic school of the Eshonkulovs has been revived; Art crafts of Samarkand, Rishton, Tashkent, Shakhrisyabz, Kokand, Nurota, Urgut are being revived; “Doston” Ensemble in Khiva, is promoting art of national storytellers – bakhshi and khalfa; “Chorgokh” is a group of singers of katta ashula in Fergana; there are children’s maqom ensembles in Kokand, Samarkand, Tashkent. Master-classes (2005-2007) within the framework of “Sharq taronalari” (“Oriental Melodies”), International Music Festival in Samarkand, master-classes in the State Conservatoire of an Uzbekistan and in a number of musical colleges (Tashkent, Urgench, Bukhara, Samarkand, Fergana) are organised. Being based on recommendations of scientific expeditions, festivals and conferences, problems of traditional culture have been introduced in the formal education of the country, manuals in this field are being published. Within the framework of “Boysun bahori”

and “Sharq taronalari” festivals, scientific conferences and seminars on ICH are organised.

### References

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