

ELEMENTS INSCRIBED IN THE REPRESENTATIVE LIST OF INTANGIBLE CULTURAL HERITAGE OF HUMANITY

CULTURAL SPACE OF BOYSUN

“Cultural Space of Boysun” is one of the first 19 candidates nominated by UNESCO in the 2001 List of “Oral and Intangible Heritage of Humanity”. As a result of the adoption of the Convention on the Safeguarding of the Intangible Cultural Heritage in 2003, it was transferred to the Representative List of Intangible Cultural Heritage of Humanity in 2008.

Boysun District is a mountainous area in the northern part of the border of Kashkadarya region with Surkhandarya, where the indigenous population consists of Uzbeks and Tajiks. The distinctive feature of the district is that it is far from the rest of the population and the lifestyle, therefore mentality and traditions have been preserved well.

Boysun district is divided into seven villages (Avlod, Boysun, Rabot, Sayrob, Darband, Machay, Korgoncha) and the town of Boysun. Each village is composed of 4 to 19 parts, with a total of 56 villages. The population of the district is more than 90 thousand people. The district area is 3.72 thousand square kilometers, and 72.6 percent of the population lives in rural areas.

Usually the elements proposed for inclusion in the “Representative List of Intangible Cultural Heritage of Humanity” should apply to one or more of the five domains of intangible cultural heritage. In the Cultural Space of Boysun, there are elements related to all these areas. In particular, there are preserved

knowledge and skills related to oral traditions and forms of self-manifestation, art, traditions, ceremonies, festivals, knowledge of natural and handmade world crafts, and traditional craftsmanship.

In connection with the recognition of the Cultural Space of Boysun by UNESCO, expeditions to the area were organized, the elements of the intangible cultural heritage were thoroughly studied, documented, archived and published in a number of printed editions.

Historical monuments and archaeological findings in Boysun were investigated by E.Rtveladze, L.Sverchkov, V.Makrobordov, I.Tokhtaev, A.Sagdullayev and others, which are reflected in scientific articles and collections published by them.

Traditional lifestyle of the Boysun community (A.Ashirov, A.Kayumov), Boysun folk calendar (M.Juraev), Boysun performance games and celebrations, Celebration of Navruz (I.Abdurakhimov), Boysun’s musical heritage, Boysun music and musical instruments, Boysun rituals and ceremonial music (R.A.Abdullayev), Boysun traditional embroidery (A.Khakimov), carpet making, Boysun’s weaved carpets, textile (E.F.Gul), Boysun ceramics (A.Khakimov, S.Alieva), crafts, wood carving, Chests (S.Alieva), Folk Architecture (L.I.Rempel) were studied by well-known archaeologists, ethnographers, folklorists, art critics and musicians.





As a result of recognizing the cultural space of Boysun as one of the most unique intangible cultural heritage objects in the world, starting from 2001, the 5th open Folklore Festival “Boysun bahori” was held. Folklore festivals were attended by foreign experts, folk groups and performers from Kazakhstan, Tajikistan, Kyrgyzstan, folklore ethnographic teams, national wrestlers, horsemen and chess masters, designers from all regions of Uzbekistan. The Center for the Applied Arts was established in Boysun district, where the activities of the Boysun Folklore and Ethnographic Ensemble and “Quralay” Children’s Ensemble were also animated. The “Surkhon Dancing School” manual was published on the basis of dance movements in the Boysun area and it was based on the introduction of another (Surkhon dance school) dance school in the territory of Uzbekistan (Ferghana — Tashkent, Khorezm and Bukhara).

It would be wrong to say that the traditions, rituals and holidays kept in the Boysun

district are different from traditions, rituals and holidays in other parts of the country. However, the observance of these customs, ceremonies, and celebration of the holidays preserves more and more traditions, and increases the interest in their study. For example, the rules that are accepted as family rituals, from the birth of a child to the marriage contract, are strictly adhered to.

Ancient musical instruments of Boysun cannot be found in other parts of the world. There are such musical instruments peculiar to Boysun as *sibizga*, *changqobiz*, *chopon nay*, *spool nay* (*shillovuq*, *shipillak*), *ghajir nay*, *qovoq soz*, *dombira*, *dutor*, *doyira*, *dap*, *surnay*. Old dance movements have also been preserved in Boysun. Every dance has its specific movements that have names. Combat dances and rules of their performance which have been forgotten in other places are preserved in Boysun. Local people are well aware of the famous dancers on dance. The passionate interest of ordinary people in art can strike at anybody. It is



possible to enjoy great folk music, dance, and performances of folk music, dance and singing during holidays, festivals and weddings

Every house in Boysun is comparable to a museum of people. The “exhibits” are distinguished by the fact that they are prepared not for demonstration, but for household use. Traditional crafts such as textiles, carpets, felt printing, ceramics, leather processing, embroidery, woodcarving, gold embroidery,

stone carving, knife making, shoemaking, ironwork, preparing musical instruments are preserved in the cultural space.

The samples of human’s knowledge about nature and the universe are well-preserved. Traditional (ancient) methods of treatment are transmitted from generation to generation. A person who came here for the first time can be astonished by the local people’s knowledge of nature.

SHASHMAQOM

Shashmaqom was included in UNESCO's List of "Masterpieces of Oral and Intangible Heritage of Humanity" (in the context of Uzbekistan and Tajikistan) in 2003. In connection with the adoption of the Convention on the Safeguarding of Intangible Cultural Heritage in 2003, it was transformed into a new "Representative List of Intangible Cultural Heritage of Humanity" in 2008.

Shashmaqom is a set of melodies and songs that have their own performing traditions and

sound system. It is being preserved as one of the highest examples of national professional music performance. Nowadays, Shashmaqom's songs and its singing are studied and performed by the professional maqom ensembles, as well as by amateur ensembles.

The issues of studying Shashmaqom from the elementary musical education (from children's music and art schools) to the higher education system are included in the educational program. There are examples of



studying Shashmaqom in children's societies. In particular, such children's maqom ensembles as "Happy childhood", organized in the Margilan and Kokand cities, children's music and arts school, organized in Shahrissyabz Culture House, have been studying and promoting Shashmaqom for many years.

Yunus Rajabiy Contest for Professional Shashmaqom Performers, the Republican Contest of Singers and Memorial Teams, regularly held biannually by the Ministry of Culture, also invites many talented people and exemplary teams. The Yunus Rajabiy Mausoleum Ensemble operates within the Cultural Association of the Ministry of Culture. Shashmaqom folk ensembles in Bukhara and Samarkand, folk ensembles in Ferghana, Margilan cities, Uchkuprik and Buvayda districts of Ferghana region also make a worthy contribution to the development of many maqom performers.

There are also other maqoms beside Shashmaqom in our country. These are Khorezm maqoms and Ferghana-Tashkent maqoms. The second name of Khorezm is the sixth

and the second name of Ferghana-Tashkent maqoms is four maqoms. Khorezm maqoms were registered and published by the artist Matniyoz Yusupov. Most of the works that were included in the Ferghana-Tashkent maqoms, however, were registered but not published.

Shashmaqom means six maqoms in Persian. It includes the following maqoms:

1. Buzruk
2. Rost
3. Navo
4. Dugoh
5. Segoh
6. Iroq

Shashmaqom is also called Bukhara shashmaqami, which emerged in Bukhara in the middle of XVIII century. Each of the Shashmaqom's maqoms begins with a certain note, sound, and method. Each position has a separate musical instrument and a song, which combines a number of musical pieces.

Maqoms have been traditionally orally transmitted from generation to genera-





of the performances of Bukhara maqom tutors Ota Jalol Nosirov and the musician Ota Giyos Abdughani. Academician Yunus Rajabiy has been the first to publish Shashmaqom as a book.

The Musical Instrumental part in Maqom is called “Mushkilot”. Parts of the “Mushkilot” are as follows:

1. Tasnif
2. Tarje.
3. Gardun
4. Muhammas
5. Saqil

tion, using the “master-apprentice” method. Apprentices are allowed to execute their performances independently only after they master the skills of the tradition and pass the exams. Modern notation of maqoms was firstly created by the well-known composer and ethnographer V.A. Uspenskiy on the basis

“Gardun”, “Muhammas” and “Saqil” are the names of the methods used in this melody.

Musical instruments of all the titles included in the Shashmaqom begin with “*Tasnifs*”. That’s why the names of the songs are called



with the word *"Tasnif"* as *"Buzruk Tasnifi"*, *"Rost Tasnifi"*, *"Navo Tasnifi"*, *"Dugoh Tasnifi"*, *"Segoh Tasnifi"* and *"Iroq Tasnifi"*.

Maqom instrumental songs can be performed with single instrument and with accompaniment of instrumental ensembles. In most cases, gijjak, dutar, nay, rubob plays are performed individually. In the ensemble performances, there is more participation of the team, consisting of tanbur, dutor, nay, burunay, gijjak or sato, qonun, ud, rubob and doiras. In Bukhara's musical practice, a traditional instrumental ensemble consists of tanbur, nay, and sato.

According to the tradition of performing shashmaqom the songs included in the instrumental part — *"Tasnif"*, *"Tarje"*, *"Gardun"* and others are performed in the beginning with its order. During the performance the methods of tambourine becomes more and more complicated. When the final couplet of the instrumental section *"Saqi"* is played, it moves to the singing part.

The chapters of the Maqom are called *"Nasr"*. Nasr in Arabic means "support",

"victory". Maqom songs are complicated examples of the art of singing, so their performance requires skill and professionalism. This is achieved by long-term work and effort, based on the tradition of "master-apprentice". In the past, the performance of the singers has been mastered for many years, even for 10–15 years. At the same time, the students mastered their mentors' art by listening, understanding, memorizing their performance, and practicing it with special exercises.

In maqom work, it was necessary to memorize the ghazals of Lutfi, Soqoqiy, Atoiy, Hafiz, Jami, Navoiy, Fuzuli, Bobur, Mashrab and other poets and to "disclose" the meaning of these ghazals. At the same time, it was required to perform practical exercises in the tanbur and dutor, and to know the methods of satiation. That is why the performers of maqam are called *"hofiz"*. "Hofiz" means "keeper" or "knowingly" in Arabic.



KATTA ASHULA

Katta ashula or *Patnis ashula* (literally “great song”, “lofty song” or “tray song”) is a vocal direction, a song genre typical for the Ferghana Valley, in which peculiar style and manner of singing is observed. It is performed by two or more (up to five) singers in turns and without accompaniment of musical instruments. Typical for *katta ashula* are the following: verbal transfer of relevant knowledge and skills; existence of local peculiarities as well as improvisation techniques; professional manner of singing; rhythmically independent singing with a deep (wide) breath; existence of *kham-nafaslik* (companionship). In *katta ashula*, which has in a variety of forms and manifestations, it is possible to observe somewhat distinct musical and poetical language and manner

of singing. The songs in this genre are usually sung by professionally trained folk singers (called “*hofiz*”, “*kata ashulachi*” or “*qori*”), who possess strong and high-pitched voice of a wide range and excellent improvisatory skills.

The origins of *katta ashula* genre should be looked for in ancient folk-ritual chants, songs of «praise» (such as *marsiya*, *navkha*, *ayolgu*), agriculture- and labor-related songs with their original combination of recitative-declamatory beginning and chanting; and in distiches of *ghazals* (*ghazalkhonlik*), written in *aruz* prosody. And it is exactly loftiness, observed in the content of the poems used, the manner of singing in high registers, and performance in front of large auditorium



during big events (such as festivities, folk promenades and wedding ceremonies) which predetermined the name of this type of song as *"katta ashula"*. *Ghazals* of Navoi, Lutfi, Mashrab, Khazini, Muqimi, Furqat, Zavqi, Miskin serve as main poetic texts in this genre. Though, since the XX century the poems of contemporary Uzbek poets (such as Sobir Abdulla, Charkhi, Chusti, Akmal Polat, Khabibi, and others) as well as examples of folk poetry have been widely used. In terms of subject matter *katta ashula* songs can be divided into love-lyrical, didactic, religious and contemporary ones. Performance with high-pitched voice, existence of culmination parts, clarity of words for and their impact to the listeners — all these are features of this type of song.

Among the people other names of *katta ashula* became widespread as well. These

were *"ashulai kalon"*, *"katta yalla"*, *"haqqoniy ashula"*, *"patnisashula"* or *"patnisaki ashula"*, *"likobcha ashula"*. It bears mentioning that *katta ashula* was named as *"patnisaki ashula"* or *"likobcha ashula"* because during performance the singers usually hold in their hands a small metal tray or plate, with a help of which they regulate the direction of the sound (towards listeners, or towards themselves; it allows listening to own voice and the voice of a companion) and create a certain sound timbre. Conditions, under which *katta ashula* existed in the XX century, and development of performance culture, in general, promoted emergence of different versions of this genre. These were: *«Ananaviy»* — singing by two singers independently and without accompaniment (examples include: *«Bir kelsun"*, *"Oh kim"*, *"Ey dilbari jonon"*); *«Yovvoi maqom»* — performance of some specific shubas of *maqoms* (such as *«Yovvoi Ushshoq"*,





«Yovvoi Chorgoh» and «Patnusaki Segoh») in rhythmically independent manner; «Yovvoi ashula» — singing popular vocal pieces in *ashula* genre in rhythmically independent manner (examples include: «Yovvoyi tanova», «Yovvoyi munojot»); «Yakkakhonlik» — a vocal-instrumental type of *katta ashula* in the form of solo performance, which is accompanied by instrumental music; instrumental ensemble performs the role of the second singer (examples include: «Oh kim», «Gulizorim qani», «Yolghiz», «Topmadim»); «Cholghu yoli» — an instrumental version of popular *katta ashula* songs suitable for solo performance on *nay*, *surnay*, *ghidjak* (for example, *Yovvoyi Chorgoh*). It bears

mentioning that in the XX century, along with men-singers, *katta ashula* songs were performed by women (for example, they were performed by Khalima Nosirova, Fotima Borukhova, Zaynab Polvonova, and others).

Bearers of *katta ashula* traditions are both folk and professional singers, who mastered relevant knowledge and skills, peculiar singing techniques based on “*ustoz-shogird*” (“master-apprentice”) traditional learning methodology in Margilan, Kokand, Andijan, Ferghana and Tashkent; in conservatoires, colleges of art and academic lyceums.

Notably, the emergence and development of *katta ashula* genre is closely linked with existence of corresponding performance schools, which stand out with their style of interpretation, manner of singing and bearers.

Nowadays *katta ashula* traditions are preserved and popularized thanks to scientific (research) and practical measures undertaken by numerous governmental and public organizations. These organizations organize expeditions, carry out scientific researches, publish books and collections, produce audio and video disks, create films and TV programmes, conduct competitions (review competitions among young singers in order to attract attention to *katta ashula* genre), etc.

The programme of the Republic of Uzbekistan, “Protection, preservation and popularization of Katta Ashula of the Ferghana Valley”, was awarded with a prize (gold medal and diploma) of the Asia/Pacific Cultural Center for UNESCO (ACCU, Japan) as the best practice in protection of ICH. And in 2009, *katta ashula* was inscribed in the UNESCO Representative List of Intangible Cultural Heritage of Humanity.



NAVRUZ

Navruz is a holiday celebrated in many countries throughout the region from East Asia to Asia Minor. It is celebrated by all Turkic and Persian Muslim nations. Navruz has long been celebrated as a holiday before the appearance of the Muslim religion. Its celebration began everywhere on the same day and lasted for a week or so, depending on the country. The history of Navruz has also been studied by researchers and scholars of our country. The Navruz nomination was included in the Representative List of Intangible Cultural Heritage of Humanity in 2009 by seven countries (Uzbekistan, Iran, Turkey, Pakistan, Azerbaijan, India, Kyrgyzstan), in

view of the fact that some of the countries celebrating Navruz become Parties to the Convention in 2016, the nomination was re-introduced into the list on behalf of 12 state-parties.

In accordance with the Decree of the President of the Republic of Uzbekistan of 1992, Navruz was proclaimed a national holiday in Uzbekistan. Over the past period, Navruz has become one of the most popular and sacred holidays of our people. It is a widely celebrated holiday in every family, mahalla and guzar, district and city, region and country. Navruz is not so prevalent in any other country. We all know that Navruz







celebrations will turn into celebrations and festivals of real folklore. Traditionally prepared meals are sumalak, halim, green somsa and sweets.

In 2010, the United Nations declared March 21 as the International Day of Navruz. It can now be celebrated in all countries of the world. Most importantly, all peoples of the world know that there is such a holiday.

The most important features of Navruz are:

- Determining the date of the new year by the solar calendar;
- Preparing for the day and carrying out large-scale beautification works;

- Visiting old people and people in need of social protection;
- Forgetting hostility among people;
- Uniting people;
- Making special dishes and sharing the food with the majority;
- Conducting various street festivities with the folk art samples and folklore performances.

The unique miracle of our people Navruz holiday is one of the ancient traditions that is being transmitted from our ancestors.

There are certain natural and scientific basis of celebration of holiday Navruz in spring, in vernal equinox, at the time of changing of seasons and awakening of the nature.



According to Abu Rayhan Beruni, when the entire season comes to its end, from the falling of first drops of spring rain until the blossoming of flower, from the blossoming of trees until the bearing of fruits, from the lusts of animals until appearance of generation and the from the sprouting of the plant until its' perfection. That is why the origin and creation of the Navruz has been proven. " In the Navruz day World has embodied the renewal of nature and society, renewing and improving over the centuries, gaining momentum from every aspect of our nation's worldview and artistic thought.

The petroglyphs of Saymalitosh indicate that in the end of the III millennium BC

there was a "dehkan calendar", which was highly developed in the Fergana valley in the first half of the II millennium, based on the cultivated irrigated agriculture and solar movement. This region served as a sacred place for conducting a number of agrarian rituals, sacrificial rituals, and keeping track of the time for the rich harvest of the Fergana peasantry. Therefore, before the festivities of the festoon and the early spring sowing of seeds for the first time, the peasants came to Saymalitosh and conducted rituals carrying the idea of blessing. The rock paintings, similar to the "riding" described above, were painted at such ceremonies. According to this, holiday of Navruz is appeared three or four thousand years ago on the basis of the spring traditions of our ancestors related to the culture of the cultivation of the land lived at the end of the II century BC and beginning of the I century BC.

Thus, Navruz is a nationwide holiday that appeared three and a half thousand–four thousand years ago, based on spring customs of ancient peasants living in Central Asia on the basis of traditions of worship to water, fire, the earth and the sun worship. This holiday teaches us to love the land, appreciate labor, enjoy the miracles of the sun, believe in the immortality of life. Navruz is a day of happiness that will start in the old year, when the farmer will lay bare seeds with the hope and spread shepherd sheep and lambs to green pastures. On this day the good will be celebrated.

ASKIYA

Askiya (in Arabic — “azkiya”, literally means “witty”, “resourceful”) is an original genre of folk-spectacular art, and oral folk creativity, which evolved and became widespread in the Ferghana Valley and Tashkent region. As a result of continuous evolution it achieved the level of art. And it is exactly the peoples living in the above-mentioned regions, who actively participated in askiya performances. In Askiya two or more people compete on quirk. So that the words being said did not touch one’s personality, the performer should be very careful. Daily and stage types of askiya exist.

According to historical written sources Askiya was widespread in XV–XVII centuries. Writer and scientist of the XVIth

century Zayniddin Vosify wrote in his book that there was the most talented askiya performer Mavlono Abdulvose Munshiy. Information on Askiya also was given by Alisher Navoiy, Zakhiriddin Mukhammad Bobur and Khondamir.

Daily askiya is the base of the stage askiya: it can start at any place where people gather. In this type, if one of the people uses one word connected to the current condition and situation in another meaning, other people start to reply him and in this way askiya continues.

On stage askiya is usually performed in people’s rites, weddings and in other ceremonies. Having evolved in Uzbekistan’s







Fergana valley and Tashkent region, askiya became the type of art. Apart from traditional *payrovs* (themes) such as “*O’xshatdim*”, “*Bo’lasizmi*”, “*Gulmisiz, Rayxonmisiz*”, “*Bedana*”, “*Xapsana*”, “*Qofiya*”, “*Bilganlar, Bilmaganlar*”, “*Laqab*”, it is possible to observe the usage of the contemporary ones, such as “*Pakhta*”, “*Oila*”, “*Kino*”, “*Dorbozlik*”, “*Ashula*”, “*Futbol*”, etc. In *payrov* one topic should be discussed thoroughly and deeply. The *askiyachi* (askiya performer) or team that retreats from the topic loses the competition.

Famous askiya performers, such as Dehqon yuzboshi Shernazarov, Yarashqul Ostanqulov, Yusuf qiziq Shakarjonov, Ijrokombuva, Ghoibota Toshmatov, Tursunbuva Aminov, Abdulhay Masum Qozoqov and others contributed hugely to bring askiya to the level of onstage art.

Traditions associated with askiya are nowadays preserved and promoted by groups of askiyachi. These are Kokand Club of Askiya fans (led by Joraxon Pulatov and Akromjon Akbarov), askiya groups in Margilon (led by Mamasiddiq Shirayev), Khonobod (led by Muhiddin Sultonov), Asaka (led by Jumavoy Khurramov) and Korasu (led by Qahramon Abduvohidov). In order to safeguard and promote askiya art the following measures are undertaken: organization of competitions and festivals of askiya performers; preparation of TV programs; production of films, holding of “Askiya evenings” (In Tashkent, Margilon and Khonobod); publication of books and collections; carrying out scientific studies, etc. It bears mentioning that askiya art was inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity in 2014.



CULTURE AND TRADITIONS ASSOCIATED WITH PALOV

Palov (or *osh*) is the most beloved and highly regarded food among Uzbeks; it would not be a mistake if we say *palov* accompanies people through lifetime. It is spread in all regions of Uzbekistan. It is prepared on different occasions. These are: on the occasion of the birth of the first child (*aqiqa oshi*); on the occasion of circumcision ceremony (*sunnat toyi oshi*); on the occasion of engagement ceremony (*fotiha toyi oshi*); on the occasion of seeing off a bride to the house of a groom (*qiz oshi*); in connection with wedding, for men only (*nikoh oshi*); in connection with wedding, for women only (*khotin oshi*); after wedding, only for friends of a groom (*kuyov oshi*); on the occasion of child's birth and carrying out "beshikka solish" ritual (*beshik toyi oshi*); on the occasion of commemoration of the deceased (*ehson oshi*); on the occasion of anniversary of death day (*yil oshi*). During all

these events, *palov* makes people closer. As a rule, many people participate in *palov* preparation. And it is not the process of feasting itself, but the one associated with preparation or the one, which takes after it (when people communicate with each other), plays an important role in bringing people together.

Palov, with time, turned into a kind of social phenomenon that unites family (for example, each family at least once a week, i.e. on Thursdays, or even 2–3 times a week prepares *palov*; guests are never let go without eating *palov*). Friends, neighbours, colleagues and relatives often form a group and regularly prepare *palov* in tea-houses (*chaikhana*); in a similar vein women gather and prepare *palov*. *Palov* is considered the main food in all family-related ceremonies and rituals. *Palov* is also prepared during celebration



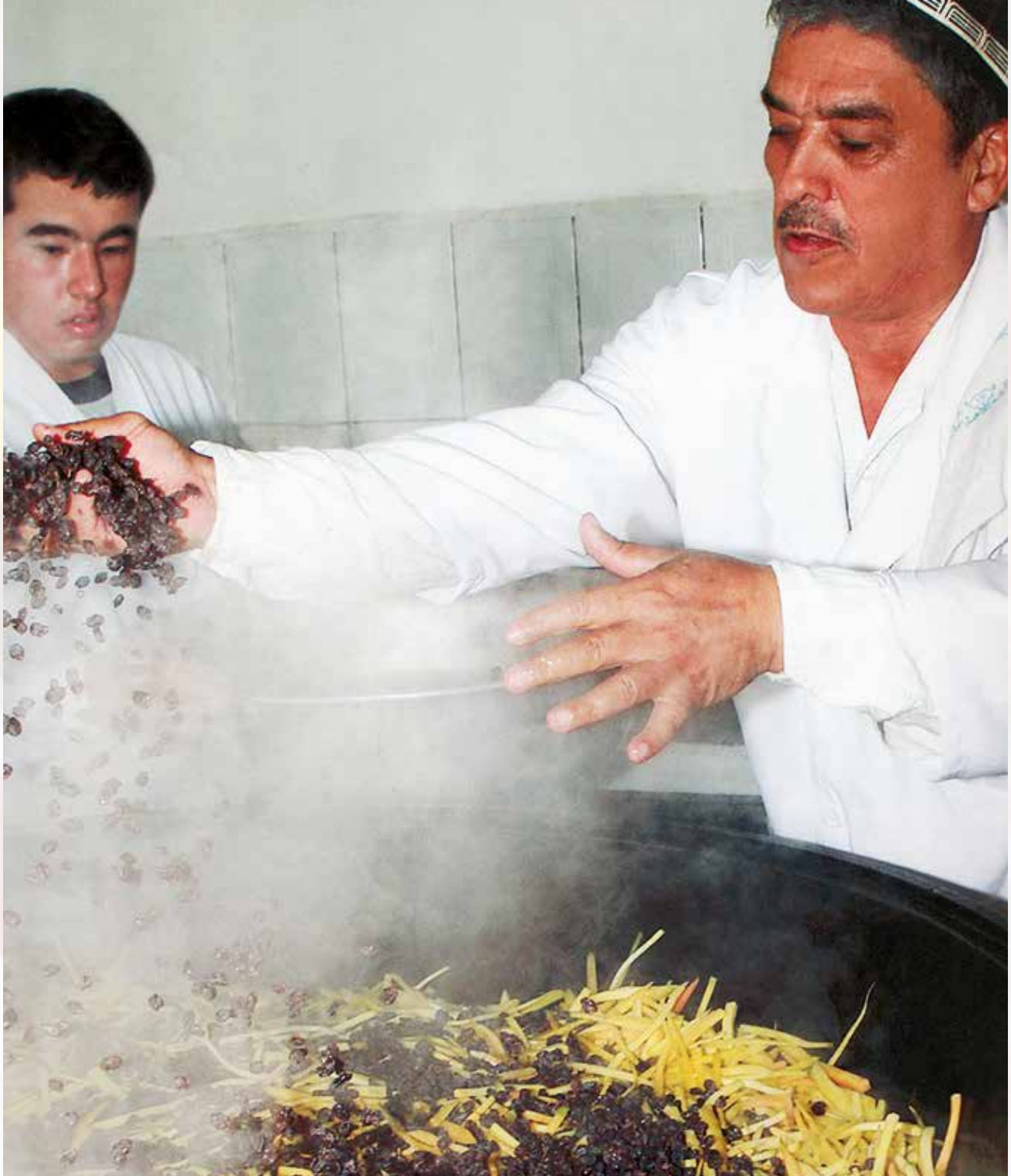




of national holidays (such as Memorial Day, etc.), folk promenades, *hashars* and on any other occasions, for which people gather. Regardless the volume and place of *palov* many people participate in its preparation. In the household someone peels the onions, cleans the rice, and prepares *shakarob* (vegetable salad). For *palovs*, cooked in weddings and large festivals, the ceremony of peeling carrots is held, which turns into a big ceremony. Men usually prepare large

palovs, whereas women prepare *palov* only for the family.

The specialists who prepare *palov* are called "*oshpaz*" and it is passed from masters to apprentices, from generation to generation. Consumption process also has its own traditions. The elderly people start eating first, others follow them. Despite it requires much effort, even at present the habit of eating *palov* with hands is being preserved.



Palov-osh is one of the most ancient type of meal and it is difficult to determine time and place of its origin. According to some sources, methods of *palov* preparation were founded in 2–3rd BC in the Middle East, Central Asia and Indian peninsula. The most distinct representatives of ancient Arabic and Farsi literature “1001 nights” composition and in the manuscripts of IX–X centuries, some information was given about festiveness of *palov* food. For instance, in some of them, it is called *pilav*, *pilaf*.

Uzbek *palov* is considered Uzbek national food. According to the methods of preparation and ingredients used in it, more than 40 types of *palov* exist nowadays. For example: fried *palov*, steeped *palov*, *palov* with raisin, quail *palov*, qazi *palov*, quince *palov*, toghrama *palov*, wedding *palov*, sofaki *palov* (Samarkand region), qorma *palov* (Qashqadarya), suzma *palov* (Khorezm), ugra *palov* (Surkhandarya) and others.