

## VI. ICH for Social Cohesion and Sustainable Development

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Tajikistan is a traditional country in the sense that, here, traditions were always in favor. And even the most striking fashionable women have traditional cloths in their wardrobes. And moreover, parallel with European vogue, there is own process of traditional cloths among young people in Tajikistan. Therefore, both a mere woman and a VIP woman wear a traditional dress. A traditional table at the celebrations Navruz, Mehrگون, and others is secret duty of each family.

A social-economical aspect of the life of today's Tajik has been formed so that to mastery a craft became as obligatory for almost each member of family. It brings its income in family budget. And this is very important. But one thing is more important – the man who has the mastery of a craft or art is esteemed in the society.

Special esteem is given even to who dances very well. He is invited both in family celebrations and in mass state events.

In last decades, the role of theatre and theatrical organizations was highly activated in conducting folk festivals and gaining public holidays. Including numerous festivals, theatrical performances have gained the forms of celebrations of anniversaries, major holidays of the country, the city's anniversaries. It is an encouraging issue that involved people of different age in cities and peripheries for organizing festivals. And it yields positive results: children and adults, dwellers of different regions of the country become the enthusiasts of many creative endeavors.

Such involvement of population in single kinds of activity to celebrate together one or other national celebration beneficially influences on the consolidation of all layers of the nation and draws them together.

It is notable that, recently, the conduction of celebrations contributes to the appearance of new initiatives locally.

Specifically, in last decades, a number of the genres of theatrical organizations increased. Currently, the network includes such institutions as: a national circus, folk theatre, a traditional theatre of musical comedy, folk music and theatre

complex, traditional ensemble group of storytellers, actors, *dorboz*, folk philharmonic, a professional theatre, state philharmonic and state circus. A very interesting fact is that local folk theatres draw together with state ones in their activities. State ones consult them as if take patronage of them. The reached results are jointly discussed with inviting a big group of experts from a state institution. One of example of such cooperation is the cooperation of ensemble Shashmaqom of Faizabad district with Tajik National Conservatory. And many similar examples can be presented.

During last decades, choreographically art developed speedily in Tajikistan. In many respects, the opening of Republican Choreographically College named after M. Sobirova in 2003 contributed to that.

In Tajikistan, a choreographically art is the oldest area of spiritual culture, which has its roots in the history of world civilization. In its historical development, it faced with ups and downs reflecting the variety of events experienced by the people. In Tajikistan, a choreographically art has a complex system of relations in which a traditional choreographically heritage takes a main part, therefore it plays a basic role in maintaining and developing the performers of folk choreography.

Parallel with practice, a general theory of choreographic art develops. The book “Olami Bekanori Raqs” (“The Limitless worlds of Tajik Dance”) by N. Nurjonov has become an invaluable work for studying the Tajiks’ choreography. It covers a vast encyclopedic material on the Tajiks’ dance, its history, and theoretical analysis. Since 2000 the increase of interest to the study of Tajik dance, caused, firstly, learning the practical experiences of dancers, teachers, choreographers, and, secondly, the accumulation of great material on different types of Tajik choreography by researchers. Nowadays, a choreographically art is one of popular kinds of art in the country, where hundreds professionals are. The network of art institutions is partly modernized, and thereby the conditions for choreographers’ activities are provided. Generally, all of that stimulates the further development of choreographically art.

The author of the work mentioned above, N. Nurjonov, wrote: “a Tajik dance is as music, folk and classical poetry, the most beloved and popular form of art, which represents a plastic beauty and grace of human movements, the motion of soul, thoughts, and feelings, the attitude to life events is also the greatness planted to everybody in childhood. A person who could not dance was hardly present among the Tajiks. Dance is always and everywhere. Dance is included in agricultural festivals, weddings, funeral rites, games, parades, songs, vocal duets (*badeha* and *yalla*), puppet theatres performances, and *maskharabozes* shows”.

These words of the researcher exactly reflect the place that is taken by dance in the life of Tajik society. Dance art of the Tajiks is one of stable branches of ICH. It is not causal that the revival of traditional dances has been elected as one of priorities of Tajik choreographically art at a modern stage. They represent one of striking kinds of Tajik dance. A traditional dance is a many-genres art. It has many kinds and rich with its content. At a modern stage, many traditional dances are on the verge of disappearance. They now need in supporting. It is pleasant that, regularly, festival of folk art “Andaleb” is conducted, in which cities and districts of country show their programs by turns. It here that. At festival of folk art, one can see a real Tajik dance. Since the performers of these dances are the representatives of different communities, one can often meet the modernized versions in professional ensembles.

Literature takes an important place in the cultural policy of Tajikistan today. It is known that a Tajik-Persian classical poetry is the storehouse of morality, ethical and esthetic morality. And a kind of moral code of all time with the depth of thought, wisdom, harmony, presentation style an philosophy. A special role of declamatory and governs the due to the existence of active oral form of classical poetry; not mentioning many folk branches that are founded in traditions within a Tajik society. The presence of one segment such as *baytbarak* (competition in poems) shows the existence of traditional poetry and evidence of knowledge of poetry among the population. Today, the competition of poetry knowledge among all ages of population is of very importance.

Nowadays in a Tajik land, there is the development of such kinds of arts as the embroidery of usual cloths - dress, skull-caps, belt scarves, coats, the beloved traditional carpets, *suzani*, *chodar (davri)*, various curtains and window curtains for a home environment – *zardevor*, *oinahalta*, *ruijo*, *borpush* etc. the development of golden embroidery – *zarduzi* – is going by its way. The seamstress create rich ornaments on the robes, belts, camisoles, skullcaps, purse, shoes etc. all of that is in demand among the modern society of Tajikistan. These are clothes not only of artists, but also of other people appearing on the stage. These are clothes that are used at home and in guest.

One of major industries of antiquity was ceramic pottery that included crockery, domestic glazed tableware sets, large and small dishes, *kosas* (bowls) and *piyolas* (cups), decorated bowls and vases, clay toys. All those items can be seen in houses of the most modern dwellers of Tajikistan. They use them carefully and especially, noting a kind energetic of craft labor.

Social attention of the Tajiks is given to such arts and crafts as wood carving and painting in national architectural ensembles. Trees were valuable, and their

expensive sorts for the work were equal to precious stones and metals. The cities of Northern Tajikistan – Khujand, Isfara, villages of upper Zaravshan and Ferghana, mountains of Karateghin and Pamir, villages of Vanj and Khorugh, Kulob – keep beautiful patterns of ancient and modern masters – *kandakori* (wood carving). Recently, the interest to this kind of decorative-applied art increases more and more. Parents send their children either to craft colleges or to a master. For a short time, a pupil can become a master and, then, during long time, will constantly improve his mastery. This way of study is implemented through a traditional method *ustod-shogird*. According to it, even eminent master daily makes the most elementary things and thereby he is in constant renewal of his craft. Saying in modern norms, this is analogical to that eminent doctor excellently gives easy injections (what is included in duties of medical assistant). Today, the craft ‘wood carving’ is topical. The result can be seen everywhere. Even in private house, one can see the carved columns and entire walls with grills (*panjaras*), geometric and floral design with favorite motifs: solar circles, swastikas, trefoils, branches, and others.

In Tajikistan, the relation of generations in craft or art is active among population. To learn the matter of parents-masters is considered as almost sacrament. Person who took over the craft of father deserves esteem of society. Such atmosphere reigns particularly in cities where craft was in respect for centuries. For example, such cities are Istaravshan and Kulob. And today, the best masters of wood carving and *ganch*, weaving, blacksmith’s work, and many other kinds live in Istaravshan.

Main target is to transfer the skills and the best experience of ancestors to the following generation. Today, it is in these two cities that local centers of ICH are located. These are

1. the people’s crafts College of Istaravshan city
2. educational-production association (NGO) of jewelry “Zari Kulob” in Kulob city;

The city of Istaravshan is considered as the city of craftsmen by right. At home and private craft associations, population continues the craft of its ancestors: craft is their way of life.

This city has all kinds of Tajik crafts. Istaravshan’s cheat is today unique phenomenon in textile Arts. It is known that Tajik special silk that creates an unforgettable impression of conviviality, beauty, love of life, became famous all over the world. Women dresses, *shalwar*, *kameez*, scarves, men’s robes, turbans, skullcaps – all have their own designs, colors and silhouettes. It is preserved the

tradition of art of weaving cotton, which are made by hand on the loom fabric patterned in stripes used for the national clothing in Dushanbe, Karatag, Shahrinau: *alocha, beqasab*, Kulob – *gulbast*, Istaravshan – *cheat*.

In the cities of Tajikistan it's preserved the names of the old quarters of weavers, potters, tinkers, wood carvers and *ganchers*. In some areas produced, drew up patterned paper, silk and semi-silk fabrics. Mostly men wove on the complex, sometimes with four, eight pedal machine. In the mountainous villages women weaved pile rugs, wool and paper on simple looms, the men on primitive leg machine made fabric and fur, that used for robe and trousers. Khujand, Ura-Tube (Istaravshan), Karatag, Hissar, Kulob, Ishkashim, Roshtqal'a – these cities and towns are counted the outstanding handicraft centers.

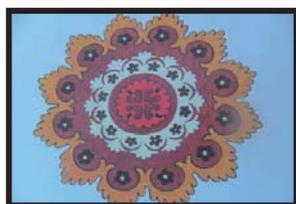
The pottery was well-developed. In the cities, in plain places, men were engaged in making the dishes on a potter's wheel. In mountainous area, the circle was not used – women sculpted variety of vessels by hands, increasing the clay ridges step by step. The pottery skills of Tajiks have passed from generation to generation. It exists till recent days.

Istaravshan is one of places, which could keep his status of “craftsmen's town” till today. For supporting this status and to make its direction more stable the people's crafts College of Istaravshan town was opened.

College was organized in 2009 with by initiative and support of the President of Tajikistan.

The aim of organizing of this college is to revive, develop and to perfect ancient crafts of Tajik nation. The ancient art such as: embroidery, golden thread embroidery, chain embroidery carving, weaving, jeweler's art, gifts making, copper smith (tinker), knife making, plastering, carpet pilling, pottery and other national crafts.

**Embroidery** means embroidering in the traditional Tajik sewing art, having a special style, distinct designing style, has the social meaning and strict tradition of many centuries.



**Golden thread embroidery** is the art which is performed with golden threads (white or yellow) the various designs with special sophisticated art on material. Golden thread embroiders develop the given craft and create the new and meaningful designs.



**Chain embroidery** is one of the practical people arts, in which the material is designed with various needles and threads.



Among the Tajiks the most beloved and popular type of embroidery is gulduzi. Its roots go back centuries. He initially began as ornament (naqsh) on a stone, on the clothes from the skin of animals, representing the so-called “flower ornament”. In fact, initially originated as such, gulduzi gradually absorbs the different patterns of other natural phenomena, flora and fauna of the world, and along with them, geometric shapes. Considerable takes place in gulduzi and the swastika in its various interpretations.

As the historical path guldizi, Tajiks cultivate nature at all times to the present day. This may have once said the great importance of nature in the life of this ancient, originally settled the Tajik people, for centuries engaged in farming.

As the threads in different historical periods used wool, cotton, silk, and later gold, silver (the latter contributed to the emergence of the term “zarduzi” (literally, “to embroider with gold”).

At all times gulduzi was made with hands and had different techniques of embroidery.

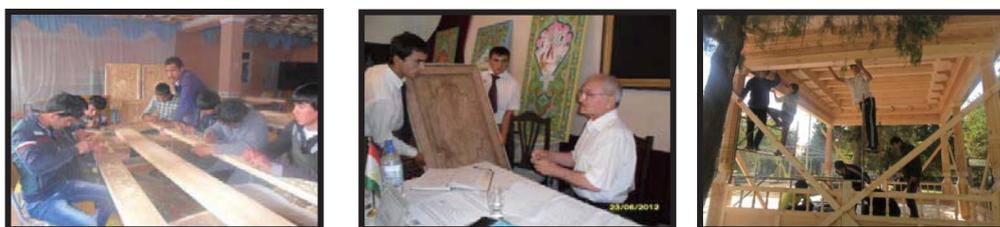
Gulduzi items are clothing (skullcaps, dresses, shirts, coats, scarves, socks, etc.), all the utensils (mats, cushion covers bedspreads, wall hangings, kitchen towels, tablecloths and other accessories for dummies (*choynikpush*), kazan (*degqapak*) and so on). Gulduzi decorated all by yourself (all family members, adults and

children) and in the house. Anyway, with the associated gulduzi the lightest and warmest hopes.

Gulduzi as the traditional decorative arts and today is very timely. One of the factors of this kind of vitality in the arts and crafts that gulduzi keenly responsive to time change its theme, the shape sphere.

Today gulduzi fine example of the cultural heritage of the Tajik people is among the most fashionable trends of Tajik women's and men's clothing. Gulduzi still loved and claimed by modern society.

**Engraving on the wood** is one of the ancient and popular kinds of painting art and it has various kinds. Designing and polishing is done with the help of wood engraving. Columns, beams and cross beams and the lower beams, doors and gates, decorated boards make the houses and buildings more beautiful.



**Copper smith** is one of the ancient people crafts, which was very developed during the first Tajik State – in Samanid's epoch (IX –X c.).

The tinkers (Masters of copper smith) prepare various types of necessary things as tray plate, jug, candle stick and others with traditional and modern styles of high quality till today.



The history of the craft of **carpet making** was known from the ancient times and goes through centuries. This craft was developed among Iranian and Tajiks either. The skill of hand-made carpets goes through the ages and dynasties and keeps the tradition of ancestors.



The process of carpet making.



The skill of **painting** and creating special paintings and the result of creation of people crafts and one of the kinds of designing and practical art.

Repairing and painting of the wall and ceiling, domes with geometrical paintings and like this give the houses and buildings a special beauty.

**Painting** (mural painting, decorative plastering) is the popular kind of decorative and practical art is used for decorations of buildings and houses. The skill of decorative plastering is improved during centuries and today it has various technical kinds and styles.



The skill of *kundal* is one of the painting styles originated in the XIV-XV centuries. The main paint of the given craft is a special style named *naboti* painting. The scrupulosity of creation and designing of *kundal* is in the special interest of society of the beginning of XXI century, probably because of its beauty and colorfulness.



Moulding – *Gajkori* – is one of designing kind of practical decorative painting, which is developed through centuries among the Iranian peoples. It is used for designing the walls, building's columns and etc. The craft of *gajkori* is completed during the centuries and today Tajiks returned to it again and again.



### Knife making

The knife and the sword were used during the centuries as armouries of men and one of the attributes of warriors. Our ancestors considered that having knifed with those the sign of being brave. According to tale Master of sword from Istaravshan Ozar became famous among the ancient Rome gladiators. He was the Companion-in-arms with the famous Spartak.



### Gift making

The creation of gifts engraving various things out of wood is one of the kinds of painting. It was developed in Central Asia in the Pre Islamic period.

Joiner-carpenter and the masters of wood making made the things of everyday necessities as bowl and platter, spoon, the figure of birds and others.



Gradually, the specialty of gift maker became to develop separately. Parallel with that, toys and souvenirs were also produced from clay. Today, the craft develops in two kinds pointed above. Modern children like whistles, different animals, and tale personages made from clay.



Today, population wishing to acquire the best production of crafts goes to Istaravshan, and for decorations – to Kulob.

Kulob region is one another important cultural space of the Tajiks. When we say about Kulob we involuntarily imagine the beauties in *chakan* dresses and boys in colorful caps. Kulob has an ancient origin. The 2700-Anniversary of Kulob celebrated in Tajikistan in 2006. The naming of old streets – *guzars* according to activities and by origin – *Charmgari poyon* («Lower Street of Curriers»), *Charmgari bolo* («Upper Street of Curriers»), *Nonvoi bolo* («Upper Street of Bakers»), *Nonvoi poyon* («Lower Street of Bakers»), *Guzari Qavvalon* («Qavval-singer's Street»), *Guzari hisoriyon* («Street of Hissoriyons»), *Guzari ohangaron* («Blacksmith's Street»), *Guzari farghonachiyon* – («Street of Farghonachiyons»), *Guzari Tamoshoteppa* («Tamoshoteppa Street») etc. – is the specific element of ancient and medieval periods of town-planning. Each of the names of abovementioned Streets has its own history or it is connected with specificity of Craft Corporation, which one functioned here for long time. It is the situation when Craft Art becomes a family business. In 2014, Kulob city declared the Cultural capital by Intergovernmental Foundation of humanitarian cooperation. And it is appropriate.

And jewelry flourishes in Kulob. One of new educational-production association with short course of learning is open in Kulob under the name “Zari Kulob”( it established in 2004, as educational Institute since 2011). Today, 15 teachers, 40 pupils, where 18 boys and 22 girls are from them, work and are taught in educational-production association “Zari Kulob”. A large afflux of girls into the profession ‘jeweler’ is explained by big demand of this production in Kulob. No one fiancée goes without a silver set of decorations. Duration of study is 6 months.

But some of them try to stay for three months more because they want to get more knowledge and stable skills. During conversation with a teacher it was clear that they preserve all traditional patterns but modify them by the desire of customer. Unfortunately, this educational workshop has not normal conditions, instruments of labor, and needs in support. Whereas working instruments are sold to each beginner for about the sum of 5,000 somonis (more than \$1,300). However, because of absence of means, the use of instruments is general (from the Inventory of Director of "Zari Kulob", manager, master of jewelry, Mirkurbon Hakimov, man, 60 years old.).