

Reçu CLT / CIH / ITH	
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0125900008

Translated from Turkmen language

REGISTRATION CARD

of the element of Intangible Cultural Heritage of Turkmenistan in the National Inventory Form

Name of the element: *Kushtdepdi rite of singing and dancing*

Registration No (Division.Subdivision.branch): **(3.3.1) + (2.2.1-2)+(4.1.4)**

Note: Divisions: **2-** Traditions, customs and folk beliefs; **2.2.1-**National Ceremonies and **2.2.2-**Celebrations;

3-Traditional Performing Arts; **3.3.1-**Kushtdepdi;

4- Traditional Craftsmanship; **4.1.4-**Embroidery.

1. Identification of the element	
1.1. Name of the element, as used by community or group concerned	Küştdepdi; Küştdepme; Türkmen zykyry; Gazal aýtmak; Hüw çekmek
1.2. Community concerned	The communities concerned with the element mainly represented by more than 15 folklore groups with total number of more than 350 practitioners in Turkmenistan. Representative groups specialising in the Kushtdepdi rite of singing and dancing are the following: "Esenguly owazlary" folklore group (Esenguly district) "Akjayar" folklore group (Hazar city) "Durmush yollary" folklore group (Hazar city) "Dekhistan" ethnographic and dance group (Balkanbat city) "Dagdan" folklore group (Turkmenbashy city) "Etrek nagmalary" folklore group (Etrek district) "Hazar nagmalary" children's folklore group (Esenguly district) "Sumbar" folklore group (Magtymguly district) "Bereket yaylasy" folklore group (Bereket city) "Kopetdag" folklore group (Serdar district) "Perwaz" folklore group (Serdar city) "Joshgun" folklore group (Turkmenbashy district) "Kushtdepdi" folklore group (Esenguly district)
1.3. Physical location of the element	At present time the element is mainly centered in 7 districts namely Esenguly, Hazar, Etrek, Turkmenbashy, Bereket, Serdar and Magtymguly districts of the Balkan province (Western Turkmenistan) located at the Caspian seashore of Turkmenistan. The element also available in some districts of Akhal, Dashoguz, Lebap and Mary provinces of the country.
1.4. Short description	The element is a performing art consisting of a combined genre of creative poetizing focused on good feelings and wishes, their singing with vocal improvisation and simultatenously dancing of group of performers. The element keeps an ancient form of vocal and dancing performances with traces of shamanism and sorcery as a whole dramatic composition. It serves functions as an averter from malefic and an apotropaic charm, guard against touching by the Evil Eye able to harm to the well-being and the well-wishing symbol for a peace and prosperity.

An introductory part of the performance starts from the melodious singing of poetized expressions of best wishes for the well-being, happiness, sermon for youth to keep close ties with elders being performed by a seated group of respected women dressed on traditional costumes (4.1.1).

After ending of the a seated singing a next stage follows by asking performers and audience to start the rite by respected women bearer and then the performance is led by singing of a couple of singers (traditionally a woman and man) of poetry and simultaneously beginning of a dancing of performers group to the accompaniment of songs in a semi-closed or closed circle. Dancing movements start from the right leg making one, two or three steps and then simultaneously tramping and clapping which imitate a banishment of maleficence and misfortune from the future life.

Singer's (usually man) voices as "ha-uhha-uhha-ha", "oyha-oy" create rhythms for dancing and performer's emotionally movements. Audience support and inspiring the performers by clapping their hands. The element is performed at the ending of the events which ends with the praying to the nature for fertility, procreation, tolerance, peace and solidarity.

The element is considered as an inseparable part of engagement and wedding ceremonies, mark the birth of a child ceremony (2.2.1), national celebrations (2.2.2), local and international cultural festivals

The element serves as a media and tool for conveying good wishes for happiness, mutual respect, solidarity and social cohesion to the wide public and younger generation.

2. Characteristics of the element

2.1. Associated tangible elements	Turkmen traditional dresses including embroidery
2.2. Associated intangible elements	The element is a performing art consisting of a creative poetizing, traditional singing and dancing attributes and turkmen language.
2.3. Languages, registers, speech levels involved	Turkmen language
2.4. Perceived origin	Traditions, customs and beliefs, Performing arts

3. Persons and institutions involved with the element

3.1. Practitioner(s)/ performer(s): names, age, gender, social status, and/or professional category, etc.	<ol style="list-style-type: none"> 1. Kushtdepdi performers folklore groups of Balkan velayat 2. At present time bearers and tutors of the element are female performers: Bibi Mammedova (1946, Hazar city), Orazbibi Durdiyeva (1946, Hazar city), Bibinagyma Mammedova (1946, Esenguly distirct), Merjen Gurbanova (1949, Hazar city), Oraztach Ylyasova (1950, Hazar city), Amanbibi Garovowa (1972, Hazar city), Azatgul Hojaberdiyeva (1977, Esenguly district), Sariya Karahanova (1979, Balkanabat city); male performers: Soyun Khudayberdiyev (1953, Hazar city), Myrat Meredov (1963, Hazar city), Khanguly Kutiyev (1965, Esenguly district), Serdar Mammemorazov (1969, Serdar city), Dowran Meredov (1978, Balkanabat city). 3. Scholars and specialists in the field of national folklore and ethnography.
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3.2. Other participants (e.g. holders/custodians)	<ol style="list-style-type: none"> 1. Local audio and video recording companies 2. TV@Radio Broadcasting Company of Turkmenistan
3.3. Customary practices governing access to the element or to aspects of it	<ol style="list-style-type: none"> 1. The UNESCO (2003) Convention for the Safeguarding of the Intangible Cultural Heritage ratified by Turkmenistan in 2011 2. The Law of Turkmenistan "On Culture" (2010) 3. The Law of Turkmenistan "On the Safeguarding of the National Cultural Intangible Heritage (2015) 4. The Law of Turkmenistan "On applied arts" (2001)
3.4. Concerned organizations (NGOs and others)	<ol style="list-style-type: none"> 1. The Turkmenistan Ministry of Culture 2. State Institute of Culture 3. National Conservatory of Turkmenistan 4. Centres of culture in each velayat of Turkmenistan 5. Institute of Archeology and Ethnography of the Turkmenistan Academy of Sciences
4. State of the element: viability	
4.1. Threats to the enactment	There are no restrictions and threats.
4.2. Threats to the transmission	There are no restrictions and threats.
4.3. Availability of associated tangible elements and resources	Tangible elements such as traditional national dresses are available and they are transmitted properly from generation to generation.
4.4. Viability of associated tangible and intangible elements	Tangible and intangible elements are viable which preserve invariable cultural and social values of the element.
4.5. Safeguarding measures in place	Proposed safeguarding measures for the element have been developed during 2014-2015 with wide participation of related communities, entities and bodies which have been approved on 22 April 2015.
5. Data gathering and inventorying	
5.1. Resource person(s): name and status of affiliation	<ol style="list-style-type: none"> 1. Oraztach Ylyasova (1950, Hazar city)-bearer (singer) 2. Soyun Khudayberdiyev (1953, Hazar city)-bearer (dancer) 3. "Esengulyň owazlary" folklor group (Esenguly district, Balkan province)
5.2. Data and place of data gathering	10.12.2013-10.09.2014. Esenguly, Hazar, Etrek, Turkmenbashy, Bereket, Serdar and Magtymguly districts of Balkan velayat
5.3. Date of entering data into an Registration Card	15.09.2014
5.4. The Registration Card compiled by	<i>signed</i> Sariyeva I. <i>signed</i> Gurbanova M.
6. References to literature, discography, audiovisual materials, archives	
6.1. List of scientific and popular literature	
<ol style="list-style-type: none"> 1. Gurbanowa J., Yakubova B. Turkmen music folkore (Türkmen halk saz döredijiligi). TDNG, Ashgabat, 2012, 184 pp. (in Turkmen); 	

2. Akhmedow A., Ashyrow A., Gurbanowa J. Turkmen music literature (Turkmen songs and music folklore); (Türkmen saz edebiyaty. Türkmen halk aýdym-saz döredijiligi). Ashgabat, TDNG, 2009, 99 pp. (in Turkmen);	
3. Abdullayev R. Rite and music in the context of culture of Uzbekistan and Central Asia (Абдуллаев Р. Обряд и музыка в контексте культуры Узбекистана и Центральной Азии). Tashkent , 2006, 335 pp. (in Russian);	
4. Gulliyew Sh. Turkmen music (heritage) (Гуллыев Ш. Туркменская музыка (наследие). Abstract of thesis submitted for a doctor's degree in the art studies, Tashkent, 1998. (in Russian);	
5. Kushdepmeler (Куштдепмелер). Ashgabat, TMGI, 1998, 127 pp. Compiled by Allaberdi Oraztaganov. Ashgabat, TMGI, 1998, 127 pp.(in Turkmen);	
6. Esenow Ch.D. Turkmen folklore dance (origins and evolution) (Туркменский фольклорный танец (истоки и эволюция). Abstract of thesis submitted for a PhD degree in the art studies, Tashkent, 1995, 21 pp. (in Russian);	
7. Djikiyev A. Traditional Turkmen holidays, entertainments and games (Джикиев А. Традиционные туркменские праздники, развлечения и игры), Ashgabat, 1983 (in Russian);	
8. Abubakirova N.N. Traditional songs of the Western Turkmenistan (Абубакирова Н.Н. Народные песни Западного Туркменистана). Abstract of thesis submitted for a PhD degree in the art studies, Leningrad, 1982. (in Russian);	
9. Kushtdepme (Куштдепме). (compiled by Oraztaganov A., Karayev R.). Ashgabat, 1972.(in Turkmen).	
6.2. Audiovisual documentation	Audio records of songs of the Kushtdepdi rite
6.3. Video documentation	1. Yomuds (Иомуды). Clema 1, 25 min 48 sec., 1993, © Cinema Company "Fauna", Moscow. 2. Kushtdepdi, 37 min 50 sec., 2007, © Association of Turkmenfilm, Ashgabat
6.4. Archives	Audio records of songs of the Kushtdepdi rite Published editions of collection of songs of the Kushtdepdi rite

Türkmenistanyň maddy däl medeni mirasynyň Bellige alnyş kartasy

Maddy däl mirasynyň ady: Küştdepdi aýdym we tans dessury

Hasaba alnyş belgisi: **(3.3.1)+(2.2.1-2)+(4.1.4)** (Hasaba alnyşyň Toplumy/
Toplum şahasy/Bölümçe/Bölümçäniň şahasy).

Bellik: Toplumlar: 2- Däp-dessurlar, Yrymlar; 2.2.1-Milli toýlar; 2.2.2-Baýramçylyklar
3- Halk ýerine ýetirijilik sungaty; 3.3.1-Küştdepdi
4- Milli hünärmentçilik; 4.1.1-Keşdeçilik

1. Mirasynyň görnüşini ýüze çykarmak	
1.1. Elementiň ýerli dildäki ady	Küştdepdi; Küştdepme; Türkmen zykyry; Gazal aýtmak; Hüw çekmek
1.2. Değişli bolan jemgyýetçilik topary	Elemente değişli bolan jemgyýetçilik toparlary esasan 350-ä golaý ýerine ýetirijileri öz içine alýan folklor toparlyndan durýar. Küştdepdi aýdym we tans dessuryňa değişli esasy toparlaryň sanawy aşakda getirilýär: "Esengulyň owazlary" folklor topary (Esenguly etraby) "Akjayar" folklor topary (Hazar ş.) "Durmuş yollary" folklor topary (Hazar ş.) "Dehistan" aýdym we tans-etnografiýa topary (Balkanabat ş.) "Dagdan" folklor topary (Türkmenbaşy ş.) "Etrek nagmalary" folklor topary (Etrek ş.) "Hazar nagmalary" aýdym-saz, tans we folklor topary (Esenguly ş.) "Sumbar" folklor topary (Magtymguly etraby) "Bereket ýaýlasy" folklor topary (Bereket ş.) "Köpetağ" folklor topary (Serdar etraby) "Perwaz" folklor topary (Serdar ş.) "Joşgun" folklor topary (Türkmenbaşy etraby) "Küştdepdi" folklor topary (Esenguly etraby)
1.3. Elementiň ýerleşýän ýeri	Häzirki döwürde Küştdepdi aýdym we tans dessury Türkmenistanyň Hazar deňziniň kenarynda ýerleşen Balkan welaýatynyň (Günbatar Türkmenistan) esasan 7 sany etraplarynda ýerine ýetirilýär. Olara Esenguly, Hazar, Etrek, Turkmenbaşy, Bereket, Serdar we Magtymguly etraplary değişlidir. Şeýle hem, bu dessur Ahal, Daşoguz, Lebap we Mary welaýatlarynyň käbir etraplarynda hem duş gelýär.
1.4. Elementiň gysgaça beýany	
<p>Element türkmen halkynyň gowy dilegleri, ýagşy niýetleri goşgulary düzmegiň üsti bilen beýan etmegiň çeperçilik we sözleşiş sungatyny, olary äheňli, labyzly aýdym edip aýtmagyň we şol bir wagtyň özünde aýdymyň heňine görä tans etmek düzüm böleklerini hem-de halk tejribesini özünde saklaýan ýerine ýetirijilik sungaty bolup durýar.</p> <p>Küştdepdi aýdym we tans dessury şamançylygyň we jadygöýlügiň nyşanlarynyň yzlaryny özünde saklaýan aýdym aýtmagyň we tans etmegiň gadymky görnüşlerini özünde saklaýar. Ol abadançylyga zyýan ýetirip biljek ýaramaz gözden-dilden, erbet ruhdan gorag hökmünde hyzmat etmek bilen, parahatçylyga we gülläp ösmege edilýän dilegleriň nyşany bolup durýar.</p> <p>Küştdepdi aýdym we tans dessuryň ýerine ýetirilişiniň giriş bölegi abadançylyga, bagtlylyga, ýaş nesliň uly ýaşly nesil bilen ysnyşlykly gatnaşyklaryny saklamagy wagyz-nesihat edýän dilegleri we duýgulary çeperçilik äheňinde düzülen goşgularyň milli lybaslara geýnen hormat-sylagly aýal-gyzlaryň topary (gazalçylar) tarapyndan oturan ýerinde labyzly aýdym (oturma gazal) edip aýtmagy bilen başlanýar (4.1.1). Oturma gazal tamamlanandan soňra çykysyň indiki tapgyryna girişilýär.</p>	

Bu tapgyrda gazalçylaryň biri tarapyndan ýerine ýetirijleri we tomaşaçylary Küştdepdi aýdym we tans dessuryňa başlamaga çagyryar. Soňra dessur iki sany gazalçynyň (adatça aýal-gyz we erkek) dik duran ýerine goşgulary aýdym edip aýtmaga başlamagy bilen, şol bir wagtyň özünde bolsa ýerine ýetirijileriň toparynyň gazalyň heňine görä ýarym-töwerek ýa-da töwerekleýin tans hereketlerine girişmegi bilen dowam edýär. Tans hereketleri sag aýakdan başlanýar we bir, iki we üç ädim ätmekden soňra aýagyň ýere depilýär, şol bir wagtyň özünde bolsa, el çarpylýar. Bu hereketler geljek durmuşy ýaramaz gözden-dilden we bela-beterlerden saplamaýy aňladýar.

Gazalçylar (adatça gazalçy erkek adam) tarapyndan aýdylýan “ha-uhha-uhha-ha”, “oýha-oý” ýaly sesler tans etmek, şeýle hem ýerine ýetirijileriň göçgünli hereketleri üçin ritm bolup hyzmat edýär. Tomaşaçylar ýerine ýetirijileri el çarpmalaryň üsti bilen ruhlandyryrlar we goldaýarlar. Element dabaralaryň soňunda ýerine ýetirmek bilen, ol tebigatdan hasyllylygy, nesilliligi, geçirimliligi, parahatçylygy we raýdaşlygy dileg etmek bilen tamamlanýar.

Küştdepdi aýdym we tans dessury gyz we nika toýlarynyň, ogyz-gyz toýlarynyň (2.2.1), milli baýramçylyklaryň (2.2.2), ýerli we halkara medeniýet festiwallarynyň aýrylmaz bölegi bolup hyzmat edýär.

Küştdepdi aýdym we tans dessury bagtly bolmaga, birek-birege hormat goýmaga, raýdaşlyga, jebislige bagyşlanan gowy niýetleriň, arzuw islegleriň halk köpçüligine we ýaş nesle geçirilmeginiň serişdesi hem-de guraly bolup hyzmat edýär.

2. Mirasyň häsiýetlendirilişi

2.1. Element bilen bagly bolan maddy däl mirasyň gymmatlyklary	Element türkmen halkynyň goşgulary düzmegiň çeperçilik we sözleýiş sungatyny, olary aýdym edip aýtmagyň we şol bir wagtyň özünde tans etmek böleklerini hem-de halk tejribesini özünde saklaýan ýerine ýetirijilik sungaty bolup durýar.
2.2. Element bilen bagly bolan maddy mirasyň gymmatlyklary	Türkmen milli eşikleri we keşdeçilik sungaty
2.3. Elementiň beýan ediliş dili	Türkmen dili
2.4. Gelip çykyşy	Däp-dessurlar, yrymlar, halk çeperçilik ýerine ýetirijilik sungaty

3. Mirasy gorap saklamaga we ýaýmaga degişli edaralar we adamlar

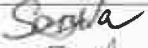
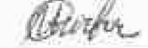
3.1. Ulanýan hünärmenler (artistler): ady, jynsy, hünäri, jemgyýetçilik statusy we ş.m.	<p>1. Balkan welaýatynyň Küştdepdini ýerine ýetirýän folklor toparlary;</p> <p>2. Maddy däl medeni mirasyň görnüşiniň nesilden-nesle geçirilmegini üpjün edýän ýerine ýetirijilere, aýal-gyzlara Bibi Mämmedowa (1946 ý., Hazar ş.), Orazbibi Durdyýewa (1946 ý., Hazar ş.), Bibinagyma Mämmedowa (1946 ý., Esenguly ş.), Merjen Gurbanowa (1949 ý., Hazar ş.), Oraztäç Ylýasowa (1950 ý., Hazar ş.), Amanbibi Garowowa (1972 ý., Hazar ş.), Azatgul Hojaberdiyewa (1977 ý., Esenguly ş.), Sariya Karahanowa (1979 ý., Balkanabat ş.)</p> <p>erkeklere bolsa Soýün Hudaýberdiýew (1953 ý., Hazar ş.), Myrat Meredow (1963 ý., Hazar ş.), Hanguly Kütiýew (1965 ý., Esenguly ş.), Serdar Mämmetorazow (1969 ý., Serdar ş.) Döwran Meredow (1978 ý., Balkanabat ş.) degişlidir.</p> <p>3. Türkmenistanyň folklor we etnografiýa degişli ulgamlaryny öwrenýän alymlar we hünärmenler</p>
3.2. Beýleki gatnaşyjylar (eýeleri, saklaýjylar)	<p>1. Ýerli ses we wideo ýazgylaryny geçirýän firmalar</p> <p>2. Türkmenistanyň Radio we TW kompaniýasy</p>

3.3. Elemente elýeterliligi üpjün edýän hukuk esaslary	<ol style="list-style-type: none"> 1. Türkmenistan tarapyndan 2011-nji ýylda ykrar edilen ÝUNESKO-nyň Bütindünýä maddy däl mirasy gorap saklamak baradaky Konwensiýasy (2003) 2. Türkmenistanyň "Medeniýet baradaky" kanuny (2010) 3. Milli maddy däl medeni mirasy gorap saklamak hakynda Türkmenistanyň Kanuny (2015) 4. Halk amaly-çeperçilik sungaty barada Türkmenistanyň kanuny (2001)
3.4. Degişli edaralar	<ol style="list-style-type: none"> 1. Türkmenistanyň Medeniýet ministrligi 2. Döwlet Medeniýet instituty 3. Türkmenistanyň Milli konserwatoriýasy 4. Türkmenistanyň her welaýatyndaky Medeniýet merkezleri 5. Türkmenistanyň Ylymlar akademiýasynyň Arheologiýa we etnografiýa instituty

4. Mirasyň saklanyş ýagdaýy

4.1. Kanuny güýjüne girizmek üçin bar bolan howplar	Hiç hili çäklendirmeler we howplar ýok.
4.2. Elementi geljek nesillere ýetirmekde bar bolan howplar	Hiç hili çäklendirmeler we howplar ýok.
4.3. Elementiň maddy gymmatlyklarynyň elýeterliligi	Elementiň maddy gymmatlyklary bolan milli egin-eşikler elýeter ýagdaýynda bolmak bilen, olar nesilden nesle üýtgeşsiz geçirilýär.
4.4. Element bilen bagly bolan maddy we maddy däl mirasyň ýagdaýy	Elementiň özünde saklaýan maddy we maddy däl miras bölekleriniň ýagdaýy gadymy türkmen taryhyndan gelýän ýagdaýynda saklanýar we onuň jemgyýetçilik hem-de medeni gymmatlyklaryny gorap saklamaga ýardam edýärler.
4.5. Gorap saklamak boýunça bar bolan çäreler	Elementi gorap saklamak boýunça meýilnama degişli jemgyýetçilik toparlary we edaralar bilen bilelikde 2014-2015-nji ýyllar döwründe işlenip düzüldi, 2015-nji ýylyň 22-nji aprelinde degişli toparlaryň bilelikde ara alyp maslahatlaşmalarynyň netijesinde tassyk edildi.

5. Maglumatlaryň toplanýşy we bellige alnyşy

5.1. Maglumaty beren adam: ady we hünäri	<ol style="list-style-type: none"> 1. Oraztäç Ylýasowa –ýerine ýetiriji (gazalçy) 2. Söýun Hudaýberdiýew – ýerine ýetiriji (tansçy) 3. "Esengulyň owazlary" folklor topary
5.2. Maglumatyň toplanan senesi we ýeri:	10.12.2013-01.10.2014 ý. Balkan welaýatynyň Esenguly, Hazar, Etrek, Türkmenbaşy, Bereket, Serdar we Magtymguly etraplary
5.3. Maglumatyň bellige alnyş kartasyna goşulan senesi:	15.09.2014 ý.
5.4. Bellige alyş kartasyny düzüjiniň ady we goly	 Saryýewa I.  Gurbanowa M.

6. Edebiýat we beýleki maglumat çeşmelerine salgylanmalar:

6.1. Çap edilen ylmy we beýleki maglumatlar

1. Gurbanowa J., Yakubowa B. Türkmen halk saz döredijiligi. TDNG, Aşgabat, 2012, 184 sah.
2. Ahmedow A., Aşyrow A., Gurbanowa J. Türkmen saz edebiyaty (Türkmen halk aýdym-saz döredijiligi). Aşgabat, TDNG, 2009, 99 sah.
3. Абдуллаев Р. Обряд и музыка в контексте культуры Узбекистана и Центральной Азии.

Ташкент, 2006, 335 с.	
4. Гуллыев Ш. Туркменская музыка (наследие). Автореферат диссертации на соискание ученой степени кандидата искусствоведения, Ташкент, 1998.	
5. Оразтаганов А.. Куштдепмелер. Ашгабат, ТМГИ, 1998, 127 с.	
6. Эсенов Ч.Д. Туркменский фольклорный танец (истоки и эволюция). Автореферат диссертации на соискание ученой степени кандидата искусствоведения, Ташкент, 1995.	
7. Джикиев А. Традиционные туркменские праздники, развлечения и игры, Ашгабат, 1983	
8. Абубакирова Н.Н Народные песни Западного Туркменистана. Автореферат диссертации на соискание ученой степени кандидата искусствоведения, Ленинград, 1982.	
9. Оразтаганов А., Караев Р. Куштдепме. Ашгабат, 1972.	
6.2. Audiomateriallar	Küştdepdi dessurynyň aýdymlarynyň ses ýazgylary
6.3. Wideomateriallar	1. Йомуды. Фильм 1, 25 мин 48 сек., 1993, © Кинокомпания «Фауна», Москва 2. Küştdepdi. 37 min 50 sec., © Türkmenfilm Birleşigi, Aşgabat, 2007
6.4. Arhiw maglumatlary:	Küştdepdi dessurynyň aýdymlarynyň ses ýazgylary Küştdepdi dessurynyň aýdymlarynyň toplumynyň çap edilen nusgalary