

**Intangible Cultural Heritage of Turkmenistan  
Registration card**

**Name of Intangible Heritage:** Needlework art

**Registration number:** (4.4) (4.4.1) (4.4.2)

(Registration complex / Branch of the complex / Subdivision / Branch of subdivision)

**Note: Complexes 4. National craftsmanship; Needlework: 4.4; Methods of needlework; 4.4.1; Technical tools and raw materials of the Needlework 4.4.2**

**1. Identifying the type of the heritage**

**1.1. The name of the item in the local language**

Türkmen keşdeçilik sungaty

**1.2. Relevant community group**

Women

Communities engaged in the element included 5 interconnected communities, which are:

**Ahal province:** Sonagul Gadamova (1987), Orazgul Durdiyeva (1991), Arzygul Garamammedova (1969), Gulkamar Seyitgulyeva (1981), Ogulsenem Atabayeva (1996), Nartach Bayirova (1966), Nazikjemal Bayirova (1991), Aksoltan Chariyeva (1993), Gulshat Geldiyeva (1980), Niyazjemal Ashyrgeldiyeva (1981), Sahragul Annabayeva (1971), Kakilik Bāshimova (1964), Maysa Myradova (1988), Dunya Berdimyradova (1990), Yazdursun Muhammetnurova (1961), Olmez Momulova (1959), Gyzylgul Muhammedova (1976), Nurjahan Momulova (1992), Aynajemal Hojageldiyeva (1995), Gulshirin Agayeva (1977), Amansoltan Ataniyazova (1995), Shasoltan Yazdurdiyewa (1988), Bahargul Chariyeva (1984), Ogulshirin Ataniyazova (1988), Gulbahar Gummadova (1991), Dunyagozel Esenberdiyeva (1986), Tazegul Mengliyeva (1965), Mayagozel Nurmyradova (1973), Aysenem Myradova (1988), Gurbangozel Channayeva (1957), Gyzylgul Bayramsahedova (1957), Ogulshirin Geldiyeva (1989), Uzungul Ashyrova (1987), Akmenli Ashyrova (1953), Gultach Ashyrova (2003), Nartach Danatarova (1974), Shasoltan Danatarova (2007), Myahri Kemova (1983), Ogulnabat Hojamammedova (1986), Gultaç Annadurdiyeva (1986), Gulnabat Bayramowa (1974), Mahym Gurbanmyradova (1994), Sona Tajova (1990), Amansoltan Orazmammedova (2002), Ayjeren Akorazova (1991), Gulshat Danatarova (1983), Jahangul Garliyewa (1954), Ogulsabyr Alovova (1954), Tazegul Myradaliyeva (1981), Gurbangozel Muhammetmyradowa (1991), Bibisoltan Mammedova (1984), Ogulsoltan Hojagulyyewa (1949), Annajeren Begjanova (1980), Ogulbabek Muhammedova (1987), Ogulnar Chariyeva (1976), Akgul Durdiyeva (1986), Amangul Gujikova (1980), Aknur Akgayeva (1994), Ogulnabat Chariyeva (1974), Bayramgul Mammedova (1981), Aybolek Ovezova (1984), Mahym Piriyeve (1977), Govher Agamyradova (1991), Guncha Hudaygulyyeva (2002), Ogulsuray Gowshudova (1984), Mahym Gowshudova (2006), Lachyn Yusubova (1992), Shemshat Hudayberdiyeva (1973), Ogulbeyish Amanova (1978), Myahri Batyrova (1984), Akjemal Mammedova (1958), Gurbanjemal Seytiyeva (1986), Gyzylgul Chariyeva (1992), Ogulsenem Rahmanova (1993), Altyn Wellayeva (1979), Aygul Garajayeva (1995), Annagul Esenova (1996), Orazgul Kakabayeva (1996), Yazgul Meredova (1978), Annagul Tatova (1996) and 74 more Needleworkers;

**Balkan province:** Hojanazarova Gurbansoltan (1963), Babayeva Hajybibi (1956), Ogultuwak Keltegeyeva (1968), Aynatach Atakorpayeva (1985), Gulnar Gurbaniyazova (1991) and 139 more Needleworkers;

**Dashoguz province:** Hayitgul Atayeva (1956), Guncha Odayeva (1984), Mährijemal Aniyeva (1978), Gurbansoltan Tachnazarova (1984), Zebo Atabayeva (1988), Jennet Saparova (1987) and 99 more Needleworkers;

**Lebap province:** Yyldyz Rustemova (1964), Jahan Permanova (1992), Altynay Owezova (1994), Narjan Jorakulyyeva (1995), Mayagozel Yaskulyyeva (1964), Guljemal Yagmurova (1992) and 56 more Needleworkers;

**Mary province:** Tawusjema Gonurova (1973), Aymaral Bayramova (1991), Jemile Geldimyradova (1974), Sapargul Berdiyeva (1960), Patma Hojagulyeva (1961), Maya Berdigylyjova (1957), Orazjema Atbayeva (1952) and 54 more Needleworkers.

### 1.3. Location of the element

All parts of Turkmenistan

Nowadays, the art of needlework is found in all regions of Turkmenistan with its unique characteristics. The element is also found in the region and in the rest of the world where Turkmen ethnic groups live.

### 1.4. Brief description of the element

Needlework is one of the oldest handicrafts. It is part of the national costume. Various patterns are created to decorate the national clothes which are sewn and needlework. Silk threads are used in the needlework. Silk is designed to make needlework elegant in accordance with the subtle methods of needlework. Various threads are used in the art of needlework. Mainly white, yellow, black, dark blue and green threads are used. Those colours match each other and give the patterns a unique colour.

#### 4. National handicraft; Needlework: 4.4

Turkmen needlework is one of the ancient crafts. Needlework is an unrepeatable profession of artistic hands, and it is an art that has risen to the level of art and is becoming more and more perfect.

Fine art needlework occupies a special place among the national values created by the Turkmen. The art of needlework reveals the spiritual culture of our people, the amazing artistic ability. From time immemorial, Turkmen women have woven wool, silk and cotton fabrics and needlework them with various threads of beautiful colours. The needlework patterns were as if they were painted on the surface of a garment, giving them a decorative, richly coloured, beautiful look. The beautiful and unique needlework of Turkmen national costumes is one of the most vivid characteristics of the change in artistic tendencies, the changes in the art of life.

#### Methods of needlework: 4.4.1

Turkmen Needlework is one of the ancient crafts. Needlework is an unrepeatable profession of artistic hands, and it is an art that has risen to the level of art and is becoming more and more perfect.

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Needlework is one of the oldest forms of Turkmen folk art and it is widespread among Turkmen women. Turkmen women have their own unique way of needleworking. Skilled women usually used several types of threads. These simple colours have created the impression of a national identity in the context of a brilliant performance. Classical patterns such as “channa”, “tulip flower”, “plane leaf”, “tegbent”, and “goat” used in needlework are also important in the decoration of modern clothes. Needlework artists use a variety of stitches. The most common types of them are ilme, gayma, basma,

chirazi, drafting, gurama which are widespread in almost all ethnic groups of Turkmen, especially in the southern districts of Turkmenistan. The basic patterns of needlework are usually distinguished by more gentle combinations of colours. In the needle workers of different tribes of the Turkmen certain parts of the patterns are made in a certain colour.

**Needlework patterns.** The Turkmen needlework art is multifaceted. Artistic Turkmen women used a variety of terms to absorb patterns from natural features. They can be summarized and divided into the following groups:

1. Terms related to the productive life of the Turkmen include “toothbrush”, “comb”, “lip”, “brow”, “wheel”.
2. Terms that bear the names of the animals, in particular the individual parts of their bodies: “goat”, “chicken nose”, “bird’s eye”, “bird’s wing”, “cat’s nail”, “goose foot”, “camel’s neck”, “dog’s tail”, “scorpion’s mouth”.
3. Terms bearing the names of plants, flowers: “plane leaf”, “wheat”, “plum flower”, “five flowers”, “tulip flower”.
4. Terms bearing the names of individual parts of the human body include “bride’s finger”, “head”, “nail lake” and so on.
5. Terms related to objects used as prayers “prayers”.
6. Terms related to geometric dimension are “alaja white and black”, “curve”, “baking”.

Needlework artists depicted flowering plants as they see them in the nature. Therefore, much of the pattern matching was similar to natural shapes. For example, plants and images are mainly patterns such as “plane leaf”, “tulip flower”, “three leaves”, “tegbent”, and “gyak”. In needlework kurte and chyrpy (national garments) was mainly needlework with “gayma” and “basma” stitches, and don, chabyt, bhegres (national outwears) are needlework with special national patterns.

The fauna is also widely reflected in Turkmen patterns. In many peoples of Central Asia, the classical image of roosters has been used in the tradition of wearing amulets. According to the Turkmen the feathers of the birds were superstitious to protect them from danger, calamity, and sight. It was considered as a symbol of the Sun, peace, happiness, and at the same time a breeder of roosters and chickens. This tradition spread to many Turkmen tribes. Animal-related patterns depict not only the whole animal, but also any part of its structure. These include “cow tail”, “chicken head”, “scorpion’s mouth”, “snake head” and so on. Especially the pattern known as “snake head” is widely varied in yomut needlework and is distinguished by its unique shine. This pattern is more common among Turkmen living on the Caspian coast.

One of the most common patterns among Turkmen needlework is the “gochak” pattern (sheep's horn). There are many superstitions and legends about him. In them, the image of a sheep is portrayed as a human helper. Various types of “four gochak” patterns belonging to the Turkmen on the foot of the Kopetdag mountain can be seen in dresses, tahiya, chabyts and bhegreses, chyrpy and kurta dons.

Thus, the diversity of the heart patterns of our memorized women, their richness in content, colours and methods of performance, informs us that they are masters of the arts.

Even today, our women, who continue the noble traditions of our dear parents, further enrich the Turkmen art with their talents and abilities.

Nowadays, ceremonies and wedding dresses are sewn from pure-hearted ketene. Handmade needlework is the main decoration of ketenes.

Nowadays, ancient crafts can now be represented as bearers of needlework heritage.

#### **Technical tools and raw materials of the Needlework 4.4.2**

Turkmenistan has long been famous for its works of art. The role of magnificent fabrics among them was not low. National costumes adorned with beautiful ornaments: men's and women's dresses, underwear, headbands (kurte, chyrpy, turban), headscarves (main headscarf), headwear (tahya, boruk) are still popular among the people today.

The needlework art of Turkmen women is ancient. There are also specimens of Turkmen needlework in the findings dating from the II-III centuries BC. Those needleworkers also symbolized some kind of symbol of their time.

Our ancestors have been wearing long dresses since ancient times and needlework its sleeves and collars with needlework. They wore dons and chabyts, a little bit shortened from the dress. Our national costumes are needlework with floral and geometric patterns. Mysterious geometric figures in women's patterns have come down to our day with their beauty.

**Needle tool.** The main tool needed to make the needlework was the needle. In early times, even before the Iron Age, our ancestors used needles to make a branch out of a selin, a plant that grows in the desert. At a certain season of the year, they took a thin smooth branch of the growing selin and sharpened the tip of it and made a small hole in the sharp spot. They used sharp stones to sharpen the tip of the needle, and in the Iron Age they made steel. They take a piece of steel and heat it for several hours and cook well. Because it was more convenient to work with a piece of well-heated steel. They made needles taking tiny particles from hot steel. Then they rub it well on the outside with a smooth surface. There are several types of needles, and a thin needle is used to make a needlework. This is because the tightness and smoothness of the pattern depended on the fineness and thinness of the needle.

**About silk making.** They took silk from silkworms for needlework. Silk weaving in Turkmenistan dates back to the V-VI centuries. To get the silk from the cocoon, they are firstly thrown the cocoon into the pot with a boiling water in a closed room. They are then boiled well and stirred regularly with a wooden spoon. When they are taken the end of the thread from the cocoon, they began to wind it.

To whiten the silk, our old mothers cut into small pieces of the laundry soap and boiled it well. They put the silk in boiling water and boiled it once again. They then left until it cooled. After soapy water was cooled, the silk was taken to another container and washed several times in plain water.

**Bleaching of the silk.** The oldest form of silk bleaching is related to the use of herbaceous plants. They put the baby in the water for several days. They are then boiled and boiled well by pressing the silk into its bubble water. When cooked, the boiled silk turns white and softens.

**Dyeing of the silk.** The algae were first prepared for painting. They put the wheat in a pot of water for a week, depending on the amount of yarn to be dyed. They stood in the water for a week and squeezed the juice of the bitter wheat. The silk was soaked in that water overnight. After that, the silk bleaching process is completed. The whitened silk does not fade even after washing.

The silk is dyed after whitening. Paints are needed to dye silk in different colours. To dye the silk, you must first boil water in a pot and add colour. Once the water has a good colour, the silk should be strangled in a double ring. The dyed rope should not be removed from the pot until it cools. Then you have to rinse the silk several times.

**Silk weaving.** To make the patterns more elegant silk thread needleworking is practiced. To weave the silk, it is first divided into three parts, and each of the pieces is individually threaded. Then they are combined and run in the opposite direction. And it's quilted by the thimble. In this way the silk becomes smooth and the needlework becomes delicate.

One of the most ancient crafts of Turkmen women is the production of silk products.

The patterns which were made by artistic hands of women who took the dyes of their carpet, needlework, ketene from the nature itself and also all of it are made from the silk, and the way of decorations, colours of the patterns adorned the world. The main colours of silk are red, brown-red, purple and light red, dark brown, black, green, yellow, dark blue and white.

## **2. Characterization of inheritance**

<b>2.1. The values of the intangible heritage associated with the element</b>	The element includes the features and traditions of the Turkmen people's needlework art.
<b>2.2. The values of the material heritage associated with the element</b>	Turkmen national costumes, silk threads, needles, needlework patterns and material elements of its performance, sewing
<b>2.3. The language of the element's description</b>	Turkmen
<b>2.4. Origin</b>	National crafts, folk art, traditions

## **3. Institutions and people involved in the preservation and dissemination of heritage**

<b>3.1. Involved specialists (artists): name, gender, profession, community status and so on.</b>	1. Women who needlework their national costumes with needlework;
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*Ahal province:* Sonagul Gadamova (1987), Orazgul Durdiyeva (1991), Arzygul Garamammedova (1969), Gulkamar Seyitgulyeva (1981), Ogulsenem Atabayeva (1996), Nartaç Bayirova (1966), Nazikjema Bayirova (1991), Aksoltan Chariyeva (1993), Gulshat Geldiyeva (1980), Niyazjema Ashyrgeldiyeva (1981), Sahragul Annabayeva (1971), Kakilik Bāshimova (1964), Maysa Myradova (1988), Dunya Berdimyradova (1990), Yazdursun Muhammetnurova (1961), Olmez Momulova (1959), Gyzylgul Muhammedova (1976), Nurjahan Momulova (1992), Aynajema Hojageldiyeva (1995), Gulshirin Agayeva (1977), Amansoltan Ataniyazova (1995), Shasoltan Yazdurdiyeva (1988), Bahargul Chariyeva (1984), Ogulshirin Ataniyazova (1988), Gulbahar Gummadova (1991), Dunyagozel Esenberdiyeva (1986), Tazegul Mengliyeva (1965), Mayagozel Nurmyradova (1973), Aysenem Myradova (1988), Gurbangozel Channayeva (1957), Gyzylgul Bayramsahedova (1957), Ogulshirin Geldiyeva (1989), Uzumgul Ashyrova (1987), Akmenli Ashyrova (1953), Gultach Ashyrova (2003), Nartach Danatarova (1974), Shasoltan Danatarova (2007) Myahri Kemova (1983), Ogulnabat Hojamammedova (1986), Gultaç Annadurdiyeva (1986), Gulnabat Bayramowa (1974), Mahym Gurbanmyradova (1994), Sona Tajova (1990), Amansoltan Orazmammedova (2002), Ayjeren Akorazova (1991), Gulshat Danatarova (1983), Jahangul Garliyeva (1954), Ogulsabyr Alovova (1954), Tazegul Myradaliyeva (1981), Gurbangozel Muhammetmyradova (1991), Bibisoltan Mammedova (1984), Ogulsoltan Hojagulyyeva (1949), Annajeren Begjanova (1980), Ogulbabek Muhammedova

(1987), Ogulnar Chariyeva (1976), Akgul Durdiyeva (1986), Amangul Gujikova (1980), Aknur Akgayeva (1994), Ogulnabat Chariyeva (1974), Bayramgul Mammedova (1981), Aybolek Ovezova (1984), Mahym Piriyeva (1977), Govher Agamyradova (1991), Guncha Hudaygulyeva (2002), Ogulsuray Gowshudova (1984), Mahym Gowshudova (2006), Lachyn Yusubova (1992), Shemshat Hudayberdiyeva (1973), Ogulbeyish Amanova (1978), Myahri Batyrova (1984), AkjemaI Mammedova (1958), GurbanjemaI Seytiyeva (1986), Gyzylgul Chariyeva (1992), Ogulsenem Rahmanova (1993), Altyn Wellayeva (1979), Aygul Garajayeva (1995), Annagul Esenova (1996), Orazgul Kakabayeva (1996), Yazgul Meredova (1978), Annagul Tatova (1996);

*Balkan province:* Hojanazarova Gurbansoltan (1963), Babayeva Hajybibi (1956), Ogultuwak Keltegeyeva (1968), Aynataç Atakorpayeva (1985), Gulnar Gurbaniyazova (1991);

*Dashoguz province:* Hayitgul Atayeva (1956), Guncha Odayeva (1984), MährijemaI Aniyeva (1978), Gurbansoltan Tachnazarova (1984), Zebo Atabayeva (1988), Jennet Saparova (1987);

*Lebap province:* Yildyz Rustemova (1964), Jahan Permanova (1992), Altynay Owezova (1994), Narjan Jorakuliyeva (1995), Mayagozel Yaskuliyeva (1964), GuljemaI Yagmurova (1992);

*Mary province:* TawusjemaI Gonurova (1973), Aymaral Bayramova (1991), Jemile Geldimyradova (1974), Sapargul Berdiyeva (1960), Patma Hojagulyeva (1961), Maya Berdigylyjova (1957), OrazjemaI Atbayeva (1952).

Needlework researchers, scientists, art scholars.

<b>3.2. Other participants (owners, holders)</b>	<ol style="list-style-type: none"> <li>1. State Committee of Turkmenistan for Television, Radio Broadcasting and Cinematography;</li> <li>2. Public and private museums.</li> </ol>
<b>3.3. Elementary accessibility legal framework</b>	<ol style="list-style-type: none"> <li>1. Law of Turkmenistan “On Culture” (2010);</li> <li>2. National Intangible Cultural Heritage Preservation Act (2015);</li> <li>3. Law of Turkmenistan on folk arts and crafts (2001);</li> <li>4. UNESCO Convention on the Safeguarding of the Intangible Heritage of the World (2003).</li> </ol>
<b>3.4. Relevant institutions</b>	<ol style="list-style-type: none"> <li>1. Ministry of Textile Industry of Turkmenistan;</li> <li>2. State Committee of Turkmenistan for Television, Radio Broadcasting and Cinematography;</li> <li>3. State Archives of Turkmenistan;</li> <li>4. Ministry of Culture of Turkmenistan;</li> <li>5. State Academy of Arts of Turkmenistan.</li> <li>6. Institute of History and Ethnography of the Academy of Sciences of Turkmenistan.</li> </ol>

<b>4. The state of preservation of inheritance</b>	
<b>4.1. Existing threats to enforce the law</b>	There are not any restrictions or threats
<b>4.2. Existing threats in delivery the item to future generations</b>	There are not any restrictions or threats
<b>4.3. The material of the element availability of values</b>	While Needleworkers of national costumes with material values of the element are

	available, they are also passed on from generation to generation.
<b>4.4. Material related to the element and the state of intangible heritage</b>	The state of the material and intangible heritage fragments contained in the element is preserved in the case of ancient Turkmen history.
<b>4.5. There are measures taken of available for preservation</b>	The Element Conservation Plan was developed in 2013 in collaboration with relevant agencies and the public, and it is being implemented in accordance with the plan.
<b>5. Collection and registration of data</b>	
<b>5.1. The person who provided the information; name and profession</b>	<b>Needleworkers: Sonagul Taganova, Hayytgul Ataeva, Yildyz Rustemowa, Tavusjemal Gonurova</b>
<b>5.2. Date and place of gained information:</b>	09.12.2013-20.02.2021, Ashgabat city, Relevant districts of Ahal, Balkan, Dashoguz, Lebap, Mary provinces
<b>5.3. Information registration date added to the card:</b>	20.02.2021
<b>5.4. Name and signature of a person fulfilled a registration card</b>	Magtymgulyeva Gozel  <signed>
<b>6. References to literature and other sources of information:</b>	
<b>6.1. Published scientific and other information</b>	
<p>1. Berdimuhamedow G. Janly rowaýat – A., Türkmen Döwlet neşirýat gullugy, 2011.</p> <p>2. Kulyýewa O. Ýüpek tarlaryň aýdymy. – Aşgabat, Ýlym, 2005 ý.</p> <p>3. Baýryýewa A., Orazow A. Türkmen aýal-gyzlarynyň geçmişdäki we häzirki döwürdäki milli egin-eşikleri. – Aşgabat, 1989.</p> <p>4. Gundogdyýew Ö. Merwiň misilsiz matalary // Türkmenistan.- 3.05.2003ý</p> <p>5. Ставиский Б. Я. Искусство Средней Азии Древней период (VI в. до н э – VIII в. н.э). М., 1974.</p> <p>6. Гундогдыев О. Мервские ткани // Нейтральный Туркменистан. – 11. 01.1999.</p> <p>7. Гундогдыев О. А., Байрамов К. Туркменистан в женских ликах (Краткий исторический Справочник) - Ашхабад, 2000.</p> <p>8. Гундогдыев О. Зачем рукава у курте \\\ Суббота. – 3. 04.1993.</p> <p>9. Байриева А. Традиционное и современное платье туркменок \\\ Памятники Туркменистана - Ашхабад, 1989. - №2.</p>	
<b>6.2. Audio materials</b>	Audio about Needlework
<b>6.3. Video materials</b>	Video about Needlework art
<b>6.4. Archive information:</b>	Archival data on the art of needlework. Main State Archives of Turkmenistan, 2021.

# Türkmenistanyň maddy däl medeni mirasyny Bellige alnyş kartasy

**Maddy däl mirasynyň ady** Keşdeçilik sungaty

Hasaba alnyş belgisi: (4.4) (4.4.1) (4.4.2)

(Hasaba alnyşyň Toplumy/ Toplum şahasy/ Bölümçe/ Bölümçe şahasy):

**Bellik: Toplumlar 4. Milli hünärmentçilik; Keşdeçilik: 4.4; Keşdeçiligiň usullary; 4.4.1; Keşdeçiligiň enjamlary we çig mallary 4.4.2**

<b>1. Mirasynyň görnüşini ýüze çykarmak</b>	
<b>1.1. Elementiň ýerli dildäki ady</b>	Türkmen keşdeçilik sungaty
<b>1.2. Değişli bolan jemgyýetçilik topary</b>	Gelin-gyzlar
<p>Elemente değişli bolan jemgyýetçilik toparlary aşakdaky biri-birine bagly bolan 5 sany topary öz içine alýar.</p> <p><b>Ahal welaýaty:</b> Sonagül Gadamowa (1987ý.), Orazgül Durdyýewa (1991ý.), Arzygül Garamämmedowa (1969ý.), Gülkamar Seyitgulyýewa (1981ý.), Ogulsenem Atabaýewa (1996ý.), Nartäç Baýyrowa (1966ý.), Näzikjermal Baýyrowa (1991ý.), Aksoltan Çaryýewa (1993ý.), Gülşat Geldiýewa (1980ý.), Nyýazjermal Aşyrgeldiýewa (1981ý.), Sähragül Annabaýewa (1971ý.), Käkilik Bäşimowa (1964ý.), Maýsa Myradowa (1988ý.), Dünýä Berdimyradowa (1990ý.), Ýazdursyn Muhammetnurowa (1961ý.), Ölmez Momulowa (1959ý.), Gyzylgül Muhammedowa (1976ý.), Nurjahan Momulowa (1992ý.), Aýnajemal Hojageldiýewa (1995ý.), Gülşirin Agaýewa (1977ý.), Amansoltan Atanyýazowa (1995ý.), Şasoltan Ýazdurdyýewa (1988ý.), Bahargül Çaryýewa (1984ý.), Ogulşirin Atanyýazowa (1988ý.), Gülbahar Gummadowa (1991ý.), Dünýägözel Esenberdiýewa (1986ý.), Tägegül Meňliýewa (1965ý.), Maýagözel Nurmyradowa (1973ý.), Aýsencm Myradowa (1988ý.), Gurbangözel Çaňňaýewa (1957ý.), Gyzylgül Baýramsähedowa (1957ý.), Ogulşirin Geldiýewa (1989ý.), Üzümgül Aşyrowa (1987ý.), Akmeňli Aşyrowa (1953ý.), Gültäç Aşyrowa (2003ý.), Nartäç Daňatarowa (1974ý.), Şasoltan Daňatarowa, (2007ý.), Mähri Kemowa (1983ý.), Ogulnabat Hojamammedowa (1986ý.), Gültäç Annadurdyýewa (1986ý.), Gülnabat Baýramowa (1974ý.), Mahym Gurbanmyradowa (1994ý.), Sona Täjowa (1990ý.), Amansoltan Orazmämmedowa (2002ý.), Aýjeren Akorazowa (1991ý.), Gülşat Daňatarowa (1983ý.), Jahangül Garlyýewa (1954ý.), Ogulsabyr Alowowa (1954ý.), Tägegül Myradalyýewa (1981ý.), Gurbangözel Muhammetmyradowa (1991ý.), Bibisoltan Mämmedowa (1984ý.), Ogulsoltan Hojagulyýewa (1949ý.), Annajeren Begjanowa (1980ý.), Ogulbäbek Muhammedowa (1987ý.), Ogulnar Çaryýewa (1976ý.), Akgül Durdyýewa (1986ý.), Amangül Gүjjikowa (1980ý.), Aknur Akgaýewa (1994ý.), Ogulnabat Çaryýewa (1974ý.), Baýramgүl Mämmedowa (1981ý.), Aýbölek Öwezowa (1984ý.), Mahym Piriýewa (1977ý.), Göwher Agamyradowa (1991ý.), Gunça Hudaýgulyýewa (2002ý.), Ogulsuraý Gowşudowa (1984ý.), Mahym Gowşudowa (2006ý.), Laçyn Ýusubowa (1992ý.), Şemşat Hudaýberdiýewa (1973ý.), Ogulbeýiş Amanowa (1978ý.), Mähri Batyrowa (1984ý.), Akjermal Mämmedowa (1958ý.), Gurbanjermal Seytiýewa (1986ý.), Gyzylgül Çaryýewa (1992ý.), Ogulsenem Rahmanowa (1993ý.), Altyn Welläýewa (1979ý.), Aýgül Garajaýewa (1995ý.), Annagül Esenowa (1996ý.), Orazgül Kakabaýewa (1996ý.), Ýazgül Meredowa (1978ý.), Annagül Tatowa (1996ý.) we ýenede 74 keşdeçi;</p> <p><b>Balkan welaýaty:</b> Hojanazarowa Gurbansoltan (1963ý.), Babaýewa Hajybibi (1956ý.), Keltegeýewa Ogultuwak (1968ý.), Atakörpäýewa Aýnatäç (1985ý.), Gurbanyýazowa Gülnar (1991ý) we ýene-de 139 keşdeçi;</p> <p><b>Daşoguz welaýaty:</b> Ataýewa Haýytgүl (1956), Ödäýewa Gunça (1984), Anyýewa Mährijemal (1978), Täçnazarowa Gurbansoltan (1984), Atabaýewa Zebo (1988), Saparowa Jennet (1987), ýene-de 99 sany keşdeçi;</p> <p><b>Lebap welaýaty:</b> Rüstemowa Ýyldyz (1964ý.), Permanowa Jahan (1992), Öwezowa Altynaý (1994), Jorakulyýewa Narjan (1995), Ýaskulyýewa Maýagözel (1964), Ýagmurowa Güljemal (1992) we ýene-de 56 sany keşdeçi;</p>	



*Mary welaýaty*: Tawusjemał Goňurowa (1973), Aýmaral Baýramowa (1991), Jemile Geldimyradowa (1974), Sapargül Berdiýewa (1960), Patma Hojagulyýewa (1961), Maýa Berdigylyjowa (1957), Orazjemał Atbaýewa (1952) we ýene-de 54 sany keşdeçi.

### 1.3. Elementiň ýerleşýän ýeri

Türkmenistanyň ähli ýerleri

Häzirki döwürde element - keşdeçilik sungaty degişli özboluşly aýratynlyklary bilen Türkmenistanyň ähli welaýatlarynda duş gelýär. Şeýle hem element sebitde hem-de dünýäniň islendik künjeginde türkmen etnik toparlarynyň ýaşaýan ýerlerinde duş gelýär.

### 1.4. Elementiň gysgaça beýany

Keşdeçilik gadymy el hünärleriniň biri. Keşde milli egin-eşikleriň düzüm bölegidir. Milli egin başlary bezemek üçin dürli nagyşlar döredilip, olar keşdeçilik usulynda tikilip taýýarlanylýar. Keşdede ýüpek sapaklar peýdalanylýar. Ýüpekler keşdeçiligiň inçe usullaryna laýyklykda keşdeler nepis düşer ýaly işilip taýýarlanylýar. Nagyşlar keşdelenende dürli sapaklardan peýdalanylýar. Esasan ak, sary, gara, garagök, ýaşyl sapaklar peýdalanylýar. Ol reňkler özara sazlaşyp nagyşlara özboluşly kolorit berýär.

#### 4. Milli hünärmentçilik; **Keşdeçilik: 4.4**

Türkmen keşdeçilik sungaty gadymy senetleriň biridir. Keşdeçilik çeper elleriň gaýtalanmajak hünäri bolup, ol sungat derejesine göterilen we barha kämilleşip gelen sungatdyr.

Türkmeniň döreden milli gymmatlyklarynyň arasynda nepis keşdeçilik sungaty aýratyn orun tutýar. Keşdeçilik sungatynda halkymyzyň ruhy medeniýeti, haýrana goýýan çeperçilik ukyby ýüze çykýar. Gadymy döwürlerden bäri, türkmen gelin-gyzlary ýüň, ýüpek we nah matalary dokapdyrlar we olary owadan reňkli dürli sapaklar bilen keşdeläp bezäpdirlär. Keşdeleriň bezeg nagyşlary göýä eşikleriň ýüzüne çekilen surat ýaly bolup, olara bezemen, baý öwüşginli, owadan görnüş beripdir. Türkmen milli lybaslarynyň owadan öwüşginli we özboluşly keşdeleri çeperçilik meýilleriniň özgermeginiň, durmuş sungatyndaky öwrülişikleriň iň aýdyň häsiýetnamalarynyň biridir.

#### **Keşdeçiligiň usullary: 4.4.1**

Türkmen keşdeçilik sungaty gadymy senetleriň biridir. Keşdeçilik çeper elleriň gaýtalanmajak hünäri bolup, ol sungat derejesine göterilen we barha kämilleşip gelen sungatdyr.

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Keşdeçilik türkmen halk sungatynyň iň gadymy görnüşleriniň biri bolup, ol türkmen gelin-gyzlarynyň arasynda giňden ýaýrapdyr. Türkmen gelin-gyzlarynyň keşde çekmekde öz hususy usuly bar. Ussat zenanlar adatça sapaklaryň birnäçe görnüşlerinden peýdalanyşydyrlar. Reňkleriň bu yönekeýje görnüşleri işleriň ajaýyp ýerine ýetirilişiniň şertlerinde milli aýratynlygyň täsirliligini döretmäge mümkinçilik

beripdir. Keşdeçilikde ulanylýan “çaňna”, “çigildem güli”, “çynar ýaprak”, “tegbent”, “goçak” ýaly nusgawy nagyşlar häzirkki zaman lybaslaryny bezemekde hem uly ähmiýete eýedir. Keşde bejerýän zenanlar dürli-dürli tikiňleri ulanypdyrlar. Tikiňleriň has ýaýran görnüşleri keşde, ilme, gaýma, basma, çirazi, garalama, gurama bolup, türkmenleriň ähli etniki toparlarynda diýen ýaly, esasan hem Türkmenistanyň günorta etraplarynda has giň ýaýrandyr. Keşdelemegiň esasy nagyşlary adatça reňkleriň has mylaýym utgaşmalary bilen tapawutlanýar. Türkmenleriň dürli taýpalarynyň keşdelerinde nagyşlaryň belli-belli bölekleri kesgitli reňkde ýerine ýetirilýär.

**Keşde nagyşlary.** Türkmenleriň nagyşlama sungaty köptaraplydyr. Elleri çeper türkmen zenanlary nagyşlary tebigy aýartynlyklardan susup almak bilen, dürli-dürli adalgalary ulanypdyrlar. Olary umumylaşdyryp aşakdaky toparlara bölmek bolar:

1. Türkmenleriň önümçilik durmuşy bilen bagly adalgalar “pyçgy diş”, “darak”, “labyr”, “gaňrak”, “çarh”.

2. Haýwanlaryň, has takygy olaryň göwresiniň aýry-aýry bölekleriniň atlaryny göterýän adalgalar: “goçak”, “jüýje burun”, “guş gözi”, “guş ganat”, “pişik dyrnak”, “gazaýak”, “düýe buýun”, “tazyguýruk”, “içýanagyž”.

3. Ösümlükleriň, gülleriň atlaryny göterýän adalgalar: “çynar ýaprak”, “bugdaý”, “erik gül”, “baş gül”, “çigildem gül”.

4. Adamyň göwresiniň aýry-aýry bölekleriniň atlaryny göterýän adalgalar “gelinbarmak”, “kelle”, “dyrnak göl” we ş.m.

5. Doga-tumar hökmünde ulanylýan zatlar bilen bagly adalgalar “dogajyk”.

6. Geometrik ölçeg bilen bagly adalgalar “alaja”, “egrem”, “pişme”.

Keşdeçi zenanlar güllýän ösümlükleri janly tebigatda görüşleri ýaly şekillendiripdirler.

Şoňa görä nagyşyň sazlaşygynyň köp bölegi tebigy şekillere meňzeş bolupdyr. Mysal üçin, ösümlükler bilen şekiller esasan “çynar ýaprak”, “çigildem gül”, “uç ýaprak”, “tegbent”, “gyýak” ýaly nagyşlardyr. Keşde bejergisinde esasan kürtedir çyrpyny, gaýmadyr basma bejergisi bilen bolsa donlugy, çabytdyr begresi nagyşlapdyrlar.

Türkmen nagyşlarynda haýwanat dünýäsi hem giňden öz beýanyny tapýar. Merkezi Aziýanyň ençeme halklarynda horazlaryň nusgawy şekili doga-tumar dakynmak däbinde ulanylypdyr. Guşlaryň ýelegi türkmenleriň ynanjyna görä, howp-hatardan, bela-beterden, gözden-dilden aman saklamak üçin yrym edilipdir. Ol Günüň, parahatçylygyň, bagtyň alamat-nyşany, şol bir wagtda hem horaz we towuk nesil emele girtirijiler hasaplanypdyr. Bu döp-dessur türkmen tire-taýpalarynyň köpüsine ýaýrapdyr. Haýwanlar bilen bagly nagyşlarda haýwanyň tutuş özi däl-de, onuň durkunyň haýsydyr bir bölegi şekillendirilýär. Olaryň arasynda “sygyr guýruk”, “towugyň kellesi”, “içýanagyž”, “ýylanbaş” we ş.m. bar. Esasan hem ýylanbaş ady bilen belli bolan nagyş ýomut bejergilerinde köpdürli bolup, özboluşly öwüşgini bilen tapawutlanýandyr. Bu nagyş Hazaryň kenarynda ýaşayan türkmenlerde has ýörgünlidir.

Türkmen keşdeleriniň arasynda has ýaýran nagyşlaryň biri-de “goçak” nagyşdyr (goýun şahy). Ol hakda ençeme yrymlar, rowaýatlar bar. Şolarda goýnuň keşbi adamlaryň kömekçisi hökmünde görkezilýär. Köpetdag etegindäki türkmenlere degişli bolan “dört goçak” nagyşynyň dürli görnüşlerini köýneklerde, tahýalarda, çabytdyr begres donlarynda, çyrpydyr kürtelerde görmek bolýar.

Şeýlelikde, ezber zenanlarymyzyň köňül nagyşlarynyň köpdürlüligi, mazmuna, reňklere we ýerine ýetiriş usullaryna baýlygy çeperçilik sungatynyň ussatlary bolandygyndan habar berýär.

Häzirki wagtda-da mährem ene-mamalarymyzyň asylyly döplerini dowam etdirýän çeper elli zenanlarymyz öz ukyplary, başarnyklary bilen türkmeniň çeper sungatyny hasda baýlaşdyrýarlar.

Häzirki wagtda sap ýürekden edilen keteniden dabara we toý lybaslary tikilýär. El bilen edilen keşdeler ketenileriň esasy bezegi bolup durýar.

Häzirki wagtda keşdeçilik mirasyny götetiçiler hökmünde gadymy el işleri bilen meşgullanýan gelin-gyzlary görkezmek bolar.

#### **Keşdeçilgiň enjamlary we çig mallary 4.4.2**

Türkmenistan sungat eserleri bilen gadymdan bäri meşhurlyk gazanypdyr. Olaryň arasynda ajaýyp matalaryň tutýan ony pes bolmandyr. Owadan nagyşlar bilen bejerilen milli egin-eşikler: erkek we zenan donlary, köýnekleri, içki geýimler, başatgyçlar (kürte, çyrpy, pürenjek), gyňaçlar (düýpli gyňaç), başgaplar (tahýa, börük) häzirki günlerde-de halkyň arasynda giňden peýdalanylýar.

Türkmen zenanlarynyň keşdeçilik sungaty gadymdyr. Baryp biziň eýýamyzdan öň II-III asyrdan tapylan tapyndylarda hem türkmen keşdeleriniň nusgalary bar. Şol keşdeler hem öz wagtynda nähilidir bir nyşany aňladypdyr.

Ene-mamalarymyz gadymyýetden bäri uzyn köýnek geýip, onuň ýeňini, ýakasyny keşde, gaýma bilen nagyşlapdyrlar. Köýnekden çalarak gysgaldyp, don, çabyt geýnipedirler. Milli geýimlerimize ösümlük we geometriki nagyşlar bilen doldurylan keşdeler salnypdyr. Zenanlaryň nagyşlaryndaky syrly geometrik şekiller öz owadanlygy bilen biziň günlerimize ýetip gelipdir.

**Iňňe guraly.** Keşdäni etmek üçin esasy gerek bolan gural iňňe bolupdyr. Ir wagtlar entek demir asyryndan öň ene-mamalarymyz iňňeleri çölde ösýän ösümlük bolan seliniň şahasyndan ýasap ulanypdyrlar. Ýylyň belli bir paslynda ösüp gelýän seliniň inçejik ýylmanak şahasyny alyp onuň ujyny inçejik edip ýiteldipedirler we ýiti ýerine kiçijik deşik edipedirler. Iňňäniň ujyny ýiteltmek üçin bolsa ýiti daşlary peýdalanylýar. Demir asyrynda bolsa polatdan yasapdyrlar. Poladyň bölegini alyp ony birnäçe sagatlap gyzdyryp gowy bişirýärler. Çünki, gowy gyzan polat bölegi bilen işlemek has amatly bolupdyr. Gyzan polatdan inçejik bölejikleri alyp, iňňeleri ýaşapdyrla. Soňra bolsa daş ýylmanak çalgý daşynda ony gowy ýiti edip çalýarlar.

Iňňeleriň birnäçe görnüşi bolup, keşde etmek üçin inçejik iňňe ulanylýpdyr. Sebäbi nagşyň syk we sypaýy düşmegi esasy iňňäniň inçeligine bagly bolupdyr.

**Ýüpek taýýarlamak hakynda.** Keşde etmek üçin ýüpek gurçugyndan ýüpek alypdyrlar. Türkmenistanda ýüpekçilik V—VI asyrlarda başlanýar. Pileden ýüpek almak üçin ilki bilen ýapyk ýerde, jaýyň içinde gazanda suw gaýnadyp ýüp alynjak piläni gazana atypdyrlar. Soňra gowy gaýnadyp, agaç çemçesi bilen zygider bulapdyrlar. Haçan-da pileden ýüpüň ujuny alanlaryndan soň kelebe sarap başlapdyrlar.

Ýüpegi agartmak üçin garry enelerimiz kir sabyňy gyryp gowy gaýnadypdyrlar. Köpürjiläp gaýnan suwa ýüpegi salyp gowy bir gezek gaýnadypdyrlar. Soňra sowaýança goýupdyrlar. Sabyňly suw sowandan soň ýüpegi başga bir gaba alyp dury suwda birnäçe gezek ýuwypdyrlar.

**Ýüpegi agartmak.** Ýüpegi agartmagyň has gadymy görnüşi çogany ösümligini ulanmak bilen baglanyşykly. Munuň üçin birnäçe gün çogany suwa basyp goýýarlar.

Soňra gaýnadýarlar we onuň köpürjikli suwuna ýüpegi basyp gowy gaýnadýarlar. Çoganda gaýnan ýüpek agarýar hem-de ýumşayar.

**Ýüpegi boýamak.** Boýag üçin ilki aşgar taýýarlanylýdyr. Aşgar taýýarlamak üçin boýajak ýüpüň mukdaryna görä, bugdaýy suwly küýzä salyp bir hepdeläp goýupdyrlar. Bir hepde suwda durup ajan bugdaýyň sykyp suwuny alypdyrlar. Ýüpegi şol suwda bir gije-gündizläp ýatyrypdyrlar. Şundan soň ýüpegi aşgarlamak işi tamam bolýar. Aşgarlanan ýüpek ýa-da ýüp soň ýuwlanda hem solmaýar.

Ýüpek agardylandan soň boýalýar. Boýaglar ýüpekleri dürli reňke boýamak üçin gerek. Ýüpegi boýamak üçin ilki gazanda suw gaýnatmaly we reňk salmaly. Suwa gowy reňk çykandan soň ýüpegi iki taraplaýyn halkalaýyn bogup gazana salmaly. Boýalýan ýüp tä sowaýança gazandan çykarylmalý däl. Soňra ýüpegi binäçe gezek durlamaly.

**Ýüpegi işmek.** Keşde nagylarynyň nepis bolmagy üçin ýüpekler işilýär. Ýüpegi işmek üçin ilki ol üçe bölünýär we bölekleriň hersi aýratynlykda bir tarapa işilýär. Soňra olar birleşdirilip ters tarapa işilýär. Ýüwse bilen syralýar. Şonda ýüpek endigan bolýar, keşdeler nepis düşýär.

Türkmen zenanlarynyň gadyndan bäri meşgullanyp gelen hünärmentçilik senetleriniň biri ýüpekden taýýarlanylýan önümleri öndürmekdir.

Halysynyň keşde gaýmasynyň, ketenisiniň boýaglaryny hut tebigatyň özünden alýan çeper elli zenanlar tarapyndan bejerilen nagyşlar ýüpekden bolup, nagyşlaryň bezeliş usullary, görnüşi hem-de reňkiniň öwüşgini dünýä ýüzüni haýrana goýupdyr. Ýüpekleriň esasy reňkleri gyzyl, goňur-gyzyl, gyrgyzy we aýyk gyzyl, goýy goňur, gara, ýaşyl, sary, goýy gök we ak reňklerdir.

## 2. Mirasyň häsiýetlendirilişi

<b>2.1. Element bilen bagly bolan maddy däl mirasyň gymmatlyklary</b>	Element türkmen halkynyň keşde çekmek sungatynyň ýerine ýetiriliş aýratynlyklaryny we döp-dessurlaryny özünde jemleýär.
<b>2.2. Element bilen bagly bolan maddy mirasyň gymmatlyklary</b>	Türkmen milli egin-eşikleri, ýüpekden taýýarlanylýan sapaklar, iňneler, keşde nagyşlarynyň we onuň ýerine ýetirilişiniň, tikilişiniň maddy elementleri
<b>2.3. Elementiň beýan ediliş dili</b>	Türkmen dili
<b>2.4. Gelip çykyşy</b>	Milli hünärmentçilik, halk çeperçilik sungaty, döp-dessurlar

## 3. Mirasy gorap saklamaga we ýaýmaga degişli edaralar we adamlar

<b>3.1. Ulanýan hünärmenler (artistler): ady, jynsy, hünäri, jemgyýetçilik statusy we ş.m.</b>	1. Milli geýimleri keşde nagyşlary bilen nagyşlaýan gelin-gyzlar;
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Keşdeçiler:

**Ahal welaýaty:** Sonagül Gadamowa (1987ý.), Orazgül Durdyýewa (1991ý.), Arzygül Garamämmedowa (1969ý.), Gülkamar Seýitgulyýewa (1981ý.), Ogulsenem Atabaýewa (1996ý.), Nartäç Baýyrowa (1966ý.), Näzikjemał Baýyrowa (1991ý.), Aksoltan Çaryýewa (1993ý.), Gülşat Geldiýewa (1980ý.), Nyýazjemał Aşyrheldiýewa (1981ý.), Sähragül Annabaýewa (1971ý.), Käkilik Bäşimowa (1964ý.), Maýsa Myradowa (1988ý.), Dünýä Berdimyradowa (1990ý.), Ýazdursyn Muhammetnurowa (1961ý.), Ölmez Momulowa (1959ý.), Gyzylgül Muhammedowa (1976ý.), Nurjahan Momulowa (1992ý.), Aýnajemał Hojageldiýewa (1995ý.), Gülşirin Agaýewa (1977ý.), Amansoltan Atanyýazowa (1995ý.), Şasoltan Ýazdurdyýewa (1988ý.), Bahargül Çaryýewa (1984ý.), Ogulşirin Atanyýazowa (1988ý.), Gülbahar Gummadowa (1991ý.), Dünýägözel Esenberdiýewa

(1986ý.), Tazegül Meňliýewa (1965ý.), Maýagözel Nurmyradowa (1973ý.), Aýsenem Myradowa (1988ý.), Gurbangözel Çañňawewa (1957ý.)

**Balkan welaýaty:** Hojanazarowa Gurbansoltan (1963ý.), Babayewa Hajybibi(1956ý.), Keltegeýewa Ogultuwak (1968ý.), Atakörpäýewa Aýnatäç (1985ý.), Gurbanyýazowa Gülnar (1991ý)

**Daşoguz welaýaty:** Atayewa Haýytgül (1956), Ödäýewa Gunça (1984), Anyýewa Mährijemal (1978), Täçnazarowa Gurbansoltan (1984), Atabayewa Zebo (1988), Saparowa Jennet (1987)

**Lebap welaýaty:** Rüstemowa Ýyldyz (1964ý), Permanowa Jahan (1992), Öwezowa Altynay (1994), Jorakulyýewa Narjan (1995), Ýaskulyýewa Maýagözel (1964), Ýagmurowa Güljemal (1992)

**Mary welaýaty:** Tawusjemal Goňurowa (1973), Aýmaral Baýramowa (1991), Jemile Geldimyradowa (1974), Sapargül Berdiýewa (1960), Patma Hojagulyýewa (1961), Maýa Berdigylyjowa (1957), Orazjemal Atabayewa (1952).

Keşdeçililik sungatyny öwreniji ylmy işgärler, alymlar, sungaty öwrenijiler.

<b>3.2. Beýleki gatnaşyjylar (eýeleri, saklaýjylar)</b>	1. Türkmenistanyň Telewideniýe, radiogepeleşikler we kinematografiýa baradaky döwlet komiteti; 2. Döwlet we şahsy muzeýler.
<b>3.3. Elemente elýeterlilik üpjün edýän hukuk esaslary</b>	1. Türkmenistanyň “Medeniýet baradaky” kanuny (2010); 2. Milli maddy däl medeni mirasy gorap saklamak hakynda Türkmenistanyň Kanuny (2015) 3. Halk amaly-çeperçilik sungaty barada Türkmenistanyň kanuny (2001); 4. ÝUNESKO-nyň Bütindünýä maddy däl mirasyny gorap saklamak baradaky Konwensiýasy (2003);
<b>3.4. Değişli edaralar</b>	1. Türkmenistanyň Dokma senagaty ministrligi; 2. Türkmenistanyň Telewideniýe, radiogepeleşikler we kinematografiýa baradaky döwlet komiteti; 3. Türkmenistanyň Döwlet arhiwi; 4. Türkmenistanyň Medeniýet ministrligi; 5. Türkmenistanyň döwlet çeperçilik akademiýasy. 6. Türkmenistanyň Ylymlar akademiýasynyň Taryh we etnografiýa instituty.

#### **4. Mirasyň saklanýş ýagdaýy**

<b>4.1. Kanuny güýjüne girizmek üçin bar bolan howplar</b>	Hiç hili çäklendirmeler we howplar ýok.
<b>4.2. Elementi geljek nesillere ýetirmekde bar bolan howplar</b>	Hiç hili çäklendirmeler we howplar ýok.
<b>4.3. Elementiň maddy gymmatlyklarynyň elýeterliliği</b>	Elementiň maddy gymmatlyklary bolan milli geýimleriň keşdeleri elýeter ýagdaýynda bolmak bilen, olar hem nesilden-nesle üýtgeşsiz geçirilýär.
<b>4.4. Element bilen bagly bolan maddy we maddy däl mirasyň ýagdaýy</b>	Elementiň özünde saklaýan maddy we maddy däl miras bölekleriniň ýagdaýy gadymy türkmen taryhyndan gelýän ýagdaýynda saklanýar.
<b>4.5. Gorap saklamak boýunça bar bolan çäreler</b>	<i>Elementi gorap saklamak boýunça meýilnama 2013-nji ýylda değişli edaralar we jemgyýetçilik bilen bilelikde işlenip düzüldi we ol meýilnama laýyklykda ýerine ýetirilýär.</i>

#### **5. Maglumatlaryň toplanýşy we bellige alnyşy**

<b>5.1. Maglumaty beren adam: ady we hünäri</b>	Keşdeçiler - Sonagul Taganowa, Hayytgul Ataewa, Ýyldyz Rustemowa, Tawusjemał Goňurowa
<b>5.2. Maglumatyň toplanan senesi we ýeri:</b>	09.12.2013-20.02.2021ýý. Aşgabat şäheri, Ahal, Balkan, Daşoguz, Lebap, Mary welaýatларыnyň degişli etraplary
<b>5.3. Maglumatyň bellige alnys kartasyna goşulan senesi:</b>	20.02.2021 ý
<b>5.4. Bellige alyş kartasyny düzüjiniň ady we goly</b>	Magtymgulyýewa Gözel 

## **6. Edebiyat we beýleki maglumat çeşmelerine salgylanmalar:**

### **6.1. Çap edilen ylmy we beýleki maglumatlar**

11. Berdimuhamedow G. Janly rowaýat – A., Türkmen Döwlet neşirýat gullugy, 2011.
2. Kulyýewa O. Ýüpek tarlaryň aýdymy. – Aşgabat, Ýlym, 2005ý.
3. Baýruýewa A., Orazow A. Türkmen aýal-gyzларыnyň geçmişdäki we häzirki döwürdäki milli egin-eşikleri. – Aşgabat, 1989 .
4. Gündogdyýew Ö. Merwiň misilsiz matalary // Türkmenistan.- 3.05.2003ý
5. Ставиский Б. Я. Искусство Средней Азии Древней период (VI в. до н э – VIII в. н.э). М., 1974.
6. Гундогдыев О. Мервские ткани // Нейтральный Туркменистан. – 11. 01.1999.
7. Гундогдыев О. А., Байрамов К. Туркменистан в женских ликах (Краткий исторический Справочник). - Ашхабад, 2000.
8. Гундогдыев О. Зачем рукава у курте \\\ Суббота. – 3. 04.1993.
9. Байриева А. Традиционное и современное платье туркменок \\\ Памятники Туркменистана - Ашхабад, 1989. - №2.

<b>6.2. Audiomateriallar</b>	Keşdeçilik sungatynyň audioýazgylary
<b>6.3. Wideomateriallar</b>	Keşdeçilik sungatynyň wideoýazgylary
<b>6.4. Arhiw maglumatlary:</b>	Keşdeçilik sungaty baradaky audio, wideo ýazgylary we foto maglumatlar.