

X. Conclusion

In general, adaptation of intangible cultural heritage of Uzbekistan to the new social conditions has become a serious historical test of its viability. And present state of the art of ICH is in many ways the result of its safeguarding and development, which happened thanks to adherence to traditions of national and artistic culture, to the traditions of oral folk arts. In fact, the ICH of Uzbekistan has very ancient roots and includes oral folk arts (starting from proverbs and ending with folk epic), traditional performing arts (music, dance and spectacular arts, folk games), customs, rituals and festive events (which are still observable albeit in a transformed form) and folk and artistic crafts (knowledge and skills associated with certain crafts). The bearers of these traditions, knowledge and skills are folk singers and musicians, folk narrators (*bakhshi-sho'irs* and *ji'rau*), craftsmen, i.e. representatives of different social groups and ages. It bears mentioning that during scientific expeditions carried out information was gathered not only from Uzbeks, but also from the people of other nationalities and ethnic origins, such as Tajiks, Uigurs, Karakalpaks, Kazakhs, Kyrgyzs, Arabs, Turks, Russians and Ukrainians, Avars, Tatars, Turkmens, etc (who, during many years of cohabitation mastered not only the language, but also customs, rituals and traditions and became bearers of ICH traditions). This, in many ways, is associated with the state policy, which ensures development and equality of every member of the society, guarantees the freedom of conscience, maintains tolerance among different nationalities and ethnic groups, allows creation of national cultural centers. All these nationalities and groups not only preserve and develop their traditions, but also jointly organize festivities, traditional weddings, folk promenades and festivals. It is for this specific reason artistic heritage and intangible cultural heritage in Uzbekistan is of great value and importance. In fact, it is thanks to the existing conditions that perfect samples of artistic creativity of the people were polished for ages, but also most effective approaches were tested to solving many artistic problems (i.e. problems associated with safeguarding and preservation of all existing genres of art, in particular, of artistic creativity; problems associated with preservation of folk rituals and customs; problems connected with preservation and modification of initial features of artistic phenomena; problems of safeguarding of oral traditions and revival of

apprenticeship schools based on “Ustoz-shogird” (“master-apprentice”) methodology).

The overview made here with regard to the field studies carried out on ICH of Uzbekistan is based on real experience, and in prospect, can give good results, which can be put into practice. It is generally considered that specialists and bearers of traditions have protective stance with regard to the ICH. Their strong desire to preserve the best of ICH alive and functional is said to result in their efforts to impede naturally occurring social changes. However, they (specialists and bearers of traditions) do really understand the dialectics of development of ICH (not even speaking of culture in general) very well and recognize that only **living culture**, i.e. the culture which changes in accordance with (and adapts to) the environment and life surrounding it, can be preserved (but not the one which resists its own environment).

Thus, preserving traditional culture in essence means providing opportunities for its normal, independent and natural development. And doing so will ensure that no any social and historical conditions eliminate its natural and basic form, that is the form of **oral culture**, which has always demonstrated amazing sustainability and an ability to adaptive development.