

INTANGIBLE CULTURAL HERITAGE IN CENTRAL ASIAN
COUNTRIES AND CHINA:
SILK ROAD CONNECTIVITY AND CULTURAL VALUE
CONNOTATION

YI ZHAO^{1*} (PHD IN MANAGEMENT), TONGQIAN ZOU^{2*} (PHD IN MANAGEMENT,
PROFESSOR), XINGYU FENG^{3*}, (PHD IN ECONOMICS), ALBATTAT AHMAD^{4*} (PHD
IN HOTEL HOSPITALITY MANAGEMENT ASSOCIATE PROFESSOR), YIDING
WANG^{5*} (RESEARCH ASSISTANT, MASTER)

¹Management & Science University, 40100, Selangor. / Malaysia. China Academy of Culture and Tourism,
Beijing International Studies University. 100024, Beijing, China.

^{2,3}China Academy of Culture and Tourism, Beijing International Studies University. 100024, Beijing, China.

⁴School of Management, Postgraduate Centre, Management & Science University, 40100, Selangor, Malaysia.

⁵Beijing International Studies University, China Academy of Culture & Tourism, 100024, Beijing, China

Correspondence Email/ Orcid ID: ^azhaoyi0539@gmail.com, ^bzoutongqian@bisu.edu.cn. /

<https://orcid.org/0000-0003-0932-7651>, ^ckaoyan349618346@163.com, ^ddr.battat@msu.edu.my /

<https://orcid.org/0000-0002-3127-4405>

Abstract

The Silk Road has been an important link between East and West throughout history, facilitating cultural exchanges and commercial interchange between Asia and Europe and developing civilizations in many nations. With their unique history, culture,

and geographic relationship with several surrounding countries, Central Asia has always been critical to the Silk Road. They not only supply East-West transportation but also have a rich and spectacular history and culture. This article examines the visible cultural heritage of Central Asian countries

**INTANGIBLE CULTURAL HERITAGE IN CENTRAL ASIAN COUNTRIES AND CHINA:
SILK ROAD CONNECTIVITY AND CULTURAL VALUE CONNOTATION**

through the "Silk Road," its reflection, and the soft cultural relationship between them and our country via connotation. This article will analyze how tangible cultural legacy depicts the history and culture of the eras and places in which it is found, as well as how essential it will be to future generations, using case studies. The cultural connectivity of the Silk Road as a valuable bridge will be linked through extensive case studies and major conversations on cultural values.

China and Central Asian countries have been able to further consolidate consensus, strengthen cooperation, and move toward the path of a common and prosperous civilization by realizing the diversity and richness of civilizations and promoting the prosperity and development of human civilization through exchanges and cooperation in tangible cultural heritage.

Keywords: Intangible Cultural Heritage; Central Asian Countries; China; Silk Road; Connectivity; Cultural Value Connotation

INTRODUCTION

The Silk Road has always been regarded as an important bridge connecting the East and the West throughout the long history of mankind. This not only resulted in the realization of cultural exchanges and commercial interoperability between Asia and Europe, but it also witnessed the prosperity of civilizations in many countries along the way. Central Asia has always been an essential component of the Silk Road and has so played a pivotal role in the trade route. Not only do the Central Asian countries of Kazakhstan, Kyrgyzstan, Uzbekistan, Tajikistan, and Turkmenistan conduct the important task of East-West transportation, but they also contain a rich and brilliant history and cultural heritage. This is because of their unique history, cultural characteristics, and unique geographic relationship with many of their neighboring countries.

This study's objectives are to (1) investigate the tangible cultural heritage of the Central Asian countries that were connected by the "Silk Road"; (2) uncover the cultural value of its reflection; and (3) investigate the intangible cultural connection that existed between the

**INTANGIBLE CULTURAL HERITAGE IN CENTRAL ASIAN COUNTRIES AND CHINA:
SILK ROAD CONNECTIVITY AND CULTURAL VALUE CONNOTATION**

Central Asian countries and our nation by means of the cultural value of the connotation. In this paper, case studies will serve as the jumping off point for an investigation into the ways in which tangible cultural heritage accurately reflects the history and culture of the eras and nations in which it is located, as well as the significance of this legacy to the society of future generations. This investigation will focus on how tangible cultural heritage can best be preserved for future generations. The cultural connectedness of the Silk Road as a priceless bridge will be linked via the use of in-depth case studies and profound discussions on the connotation of cultural values.

LITERATURE REVIEW

Connotation of Cultural Values Reflected in the Tangible Cultural Heritage of Central Asian Countries

Tangible cultural legacy includes buildings, works of art, handicrafts, and other material entities that embody human history, culture, and creativity. These legacy relics have great historical, cultural, and social significance, making them invaluable to human society. The tangible cultural heritage symbolizes the cultural, technological, and aesthetic notions of many historical periods and serves as a window into the past for future generations of humans. These treasures document the advancement of human civilization and the challenges and innovations of humans throughout history. At the same time, physical cultural legacy is a manifestation of cultural variety, with cultural traditions and values from all over the world reflecting local lifestyles, belief systems, and social structures. The preservation and transfer of such heritage encourages a deeper awareness of and respect for cultural diversity, as well as intercultural discussion and understanding. Tangible cultural heritage is a sign of social identity and cohesiveness; it represents a country's and community's history and has the potential to enhance social and people's cohesion as well as inspire collective pride. The preservation and transmission of such heritage not only helps to the continuance of nations' and peoples' cultural identities, but also promotes social cohesiveness and identity. Tangible cultural legacy is more than just a historical relic; it is also a link between the past, the present, and the future. Their preservation and transmission are not only a sign of respect for past civilizations, but also of hope for future generations, with the expectation that new generations will draw wisdom and

**INTANGIBLE CULTURAL HERITAGE IN CENTRAL ASIAN COUNTRIES AND CHINA:
SILK ROAD CONNECTIVITY AND CULTURAL VALUE CONNOTATION**

inspiration from the heritage and contribute to the continuation of human civilization from generation to generation.

The Silk Road is a rich legacy of human civilization that runs for thousands of miles and lasts for thousands of years. Central Asia is an important part of the Silk Road, and the countries along the route are rich in tangible cultural heritage, such as the National Historical and Cultural Park built during Turkmenistan's empire, which is located in the Silk Road's oldest and best-preserved oasis city of Merv, and the buildings in the park are rendered with cultural imprints of many ethnic groups due to the winds and rains of change over the last 800 years. The city of Ekkara was built in the sixth century B.C. by the Zoroastrians, who worshiped the god of fire, and at the time the needle was turning, and the Muslim, Christian, and Buddhist peoples migrated to the city, and they built the city of Syrkara around the city of Ekkara, whose walls have been built from ancient times to the present day, and which have grown higher and higher, and in which archaeologists have discovered Archaeologists discovered architectural monuments in the city that were inspired by ancient Greece, ancient Rome, and other ethnicities. This place was inhabited by different peoples with different beliefs and civilizations in the vast river of history, and the intermingling of these beliefs and civilizations not only influenced the process of human development in the past, reflecting the civilization of Central Asia over the past several centuries, but also converged into the historical and cultural heritage that is now rich in heritage and has been condensed into an eternal and bright jewel, w It has become an eternal jewel, allowing future generations to find endless thoughts and discoveries of the past and present. Following that, we will examine Kazakhstan's cultural heritage and obtain a better understanding of the meaning of cultural values in Central Asia.

The Tangible Nature of Identity Values

Kazakhstan, the largest of the five Central Asian countries in terms of land size, is also the world's largest landlocked country. Kazakhstan spans the Eurasian continents, with Russia to the north, China to the southeast, and Uzbekistan, Kyrgyzstan, and Turkmenistan to the south. Kazakhstan's geography is desert and semi-desert, which has long led to the development of nomadic pastoralism. In the Turkic language, "Kazakh" means "independence and freedom of

**INTANGIBLE CULTURAL HERITAGE IN CENTRAL ASIAN COUNTRIES AND CHINA:
SILK ROAD CONNECTIVITY AND CULTURAL VALUE CONNOTATION**

thought," reflecting the region's historic nomadic peoples' unique culture. Kazakhstan was historically a nomadic peoples' territory, part of the boundaries of the Kushan, Turkic, Arab, Persian, Samanid, and Western Liao empires, as well as occupied by other nomadic powers, and in the 13th century, during the struggle for power in the Mongol Empire, and after the Golden Horde and White Horde khanates, Gyanibek established the Kazakh Khanate, which gave the present-day Kazakhstan its shape. The establishment of the Kazakh Khanate offered a secure foundation for the many nomadic peoples who lived in the region, gradually mixing together to form the Kazakh nation through a shared culture and way of life.

Some ancient cities in southern Kazakhstan, such as Taraz, Otrar, Turkestan, and others, developed in a linear fashion along the ancient Silk Road, which served as the focal point of the country's economic and cultural activities and contributed significantly to the territorial development of the entire Central Asian region. Turkestan has always played a special position among these ancient cities. Turkestan, the historical capital, and administrative seat of the Kazakh Khanate, has a lengthy history and a rich cultural heritage, and it holds an important place in Kazakh culture. Turkestan is well-known for its tomb of Khoja Ahmad al-Yasawi, which has acquired the moniker "Second Mecca" and is a sacred site for Islamists as well as one of the most important pilgrimage sites in Central Asia.

Born in 1103, Khoja Ahmad al-Yasawi was one of the most important religious figures in Central Asia, bringing Islam to the Kazakhs by blending Islamic and steppe cultures. He was also a beloved poet, often conveying his teachings through beautiful verses that his followers easily memorized and celebrated, and which have been passed down through generations. Following Yasawi's death in 1166, a tiny tomb was created in his honor near his site of residence, which eventually became a center of pilgrimage for the faithful, and three pilgrimages here are considered to be comparable to a pilgrimage to the Holy Land of Mecca.

Timur conquered all of Central Asia in the 14th century, establishing the Timurid Empire. In 1390, Timur chose to rebuild the Yasawi Mausoleum to celebrate the war's success in order to increase prestige and build an image. The renovated mausoleum was massive, with a foundation 465 meters wide and 655 meters long, exterior walls 1.8 meters to 2 meters thick, and a center chamber wall 3 meters thick. The big arched hall is 30 meters high; the great dome

**INTANGIBLE CULTURAL HERITAGE IN CENTRAL ASIAN COUNTRIES AND CHINA:
SILK ROAD CONNECTIVITY AND CULTURAL VALUE CONNOTATION**

is 40 meters high, and the shimmering tiles formed a rich and exquisite beauty wall that not only guided the far-flung herdsmen on the steps frontier, but also served as a deterrence to the enemy. A distinctive, turquoise-colored dome points to the blue sky of Kazakhstan, which was the largest in Central Asia in the Middle Ages, and which, by its very construction, enhances the sound reflections inside the room, making the sound of the worshippers' prayers in this place even more beautiful.

Cultural memory contributes to the historical process by merging into figurative symbols. The Yasawi Mausoleum is a symbol of Kazakhstan's tangible cultural heritage as well as the local people's cultural identity, representing the rich history, spirituality, architecture, and art of Kazakhstan and Turkestan, and embodies the figurative value of the Central Asian region's identity. The World Heritage Committee of UNESCO recognized the Mausoleum of Khoja Ahmed Yasawi for inscription as a cultural heritage on the World Heritage List in 2003, based on the criteria of the cultural heritage selection basis. UNESCO's World Heritage Committee and was inscribed as a cultural heritage site on the World Heritage List. On a historical level, Yasavi's mausoleum provides evidence to Turkestan's former splendor. On a religious level, Yasawi was crucial in the spread and popularization of Islam in Central Asia, affecting future generations' ideas. At the architectural level, the mausoleum exemplifies the organic fusion of Islamic and Central Asian architectural styles, contributing to the high level of architectural craftsmanship in Central Asia in the 14th century, and is one of the largest and best-preserved Timurid period architectural sites.

Multicultural Inclusiveness

Geo-culture refers to the "geographic elements of the country's demographic situation, national religion, culture and education, civilization characteristics that are the cause of or result of cultural relations." There are nine cross-border ethnic groups, such as Kyrgyz, Kazakhs, and Dongguan, who share a shared language, religion, cultural history, and a strong sense of belonging.

Multiculturalism is also an important cultural aspect in the Central Asian region, as evidenced by the old city of Samarkand. Samarkand, Uzbekistan's fourth World Heritage site, was

**INTANGIBLE CULTURAL HERITAGE IN CENTRAL ASIAN COUNTRIES AND CHINA:
SILK ROAD CONNECTIVITY AND CULTURAL VALUE CONNOTATION**

inscribed on the World Heritage List in 2000, and UNESCO has identified it as one of the most important outstanding universal values, as its culture, architecture, and urban structure illustrate the most important phases of Central Asia's cultural and political history, from the 13th century to the present day. Samarkand is known as the "Crossroads of World Civilization" and has a unique location on the Silk Road. Throughout its long history, it has been linked to the three major civilization regions of China, Persia, and India, as well as an important hub connecting the different cultures of China, Europe, India, Iran, and other nomadic forces, as well as a melting pot where the major religions of early Buddhism, Islam, Zoroastrianism, Christianity, and others intersected. It was dubbed "the jewel of Central Asian cities" by explorer Sven Hedin. People, goods, and cultures from numerous civilizations intermixed here, producing a network of close connectivity between the entire Asian and European continents. Commercial trade, ambassadors' shuttle, war baptism, ethnic migration, different people from the north and south have all left their mark in Samarkand, but so have the language, culture, religion, food, and customs of various places to here, multiple civilizations stirring each other, shaping the unique appearance of this city.

Samarkand, which means "fertile land," is Uzbekistan's second largest city. Samarkand, one of the oldest towns in Central Asia, has a history of over 2,500 years and was once a significant political, economic, scientific, and cultural hub in the region. Samarkand is located in Central Asia's "Two Rivers Basin" between the Amu Darya and Syr Darya Rivers, and archaeological finds have revealed that people have lived in this area since the Paleolithic Age. It was the ancient capital of the Western Kingdom of Sogdiana, whose history goes back to the 6th century BC. Malacandra is his name in Roman and Greek sources. The author of Alexander the Great's history refers to him as Samarkand, and when Alexander the Great seized the city in 329 BC, he exclaimed, "Everything I have heard is true, except that Samarkand is more magnificent than I had imagined." Following the fall of Alexander's Macedonian empire, the territory around Samarkand was populated by Kushans, Sassanian Persians, and Turks, all of whom desired to conquer it. However, Samarkand was linked to Chinese civilization in the east, Persian civilization in the west, Indian civilization in the south, and had access to Greco-Roman civilization in the west, and they maintained a certain independence whether facing Persia,

**INTANGIBLE CULTURAL HERITAGE IN CENTRAL ASIAN COUNTRIES AND CHINA:
SILK ROAD CONNECTIVITY AND CULTURAL VALUE CONNOTATION**

White Huns, or Turks. The territory was taken by the Arabs in the early eighth century, and it became a hub of Islamic civilization. Genghis Khan conquered Central Asia and destroyed Samarkand in 1220. Timur restored Samarkand to its former glory a century later. Timur's bravery and martial skills resulted in the foundation of the powerful Timurid Empire, with Samarkand as its capital. Timur drew money and elites from all over the world to Samarkand for decades, and literature and art, astronomy and calendar, science and technology flourished. Following the fall of the Timurid empire, the territory was taken over by a confederation of Turkic-speaking tribes known as the Uzbeks, and Samarkand was seized by the Russian Empire in 1886 and became the administrative headquarters of the Zeravshan district. It was absorbed into the Republic of Turkestan of the USSR during the October Revolution of 1917, and later became the capital of the Uzbek Soviet Socialist Republic. It won independence in 1991 and is now the capital of Uzbekistan and Central Asia. It gained independence in 1991 and is now one of Uzbekistan's and Central Asia's most important cultural cities.

Samarkand has a unique regionalized, culturally diverse cultural heritage that differs from that of other regions of the world due to its role as a hub of Eurasian communication in ancient times, its membership in the Russian-Soviet Union in modern times, and its unique nature as an independent state in contemporary times. Cross-border and inclusive have emerged as prominent themes in the Old City of Samarkand's cultural heritage. On the one hand, the historical monuments of Samarkand are divided into three sections: "Afrasiab site area", "Timurid period built-up area", "Tsarist-Soviet period built-up area", and other different zones, each of which reflects the regime penetration and national culture of the space by builders of different eras, corresponding to the ancient Greek, Islamic, and Russian cultures, respectively. Samarkand, on the other hand, is a multifaceted combination of many cultures, such as the Registan Square complex and the Bibi Khanem Great Mosque complex, rather than a show of alternating repeats of all cultures. These structures, which incorporate elements of Arab, Persian, and other civilizations, are incredible works of art, both in terms of construction and beauty, as well as adornment. Its cultural heritage is not Eastern or Western, but rather belongs to Islam, Central Asia, and the entire world.

Cultural value through time

A branch of the Chuyli Mountains forms a canyon surrounding the Tamgli Gorge at the western end of the Tien Shan Mountain range in southeastern Kazakhstan. The region is distinguished by its springs and lush, sheltering vegetation from the parched mountainous regions of southern Kazakhstan bordering Kyrgyzstan and the flat, dry plains of northern central Kazakhstan. The Temgri archaeological landscape contains around 5,000 petroglyphs, related communities, and cemeteries that bear testament to the husbandry, social structure, and rituals of pastoralists from 2000 BC to the beginning of the twentieth century. The petroglyphs' immense scale, distinctive imagery, and high-quality iconography set them apart from the wealth of Central Asian petroglyphs, which were added to the World Heritage List in 2004.

Petroglyphs are among the richest monuments in the region, situated on bare rock faces and sculpted in a pick-and-choose fashion with stone or metal tools. Images have been recorded in 48 separate petroglyph groups, the most noteworthy of which are five groups with over 3,000 images. The most notable carvings to date come from the oldest period, and they are distinguished by enormous, sharply carved figures and a diverse range of imagery, including distinctive forms such as sun gods, shapeshifters wrapped in furs, homoerotic subjects, individuals in disguise, and a variety of animals.

Temgri's archaeological landscape's rock-carved legacy portrays local people's agricultural, social structure, and religious ceremonies. Human settlements at the site are frequently multi-story and have housed individuals of all ages. Large ancient grave complexes may also be found here, such as stone enclosures with box and box-shaped stone burials (Middle and Late Bronze Age) and earth and stone mounds (burial mounds) built on top of graves (Iron Age to present). The middle glen features a dense concentration of engravings that are assumed to be the ruins of ancient altars, implying that these were used for offering placing.

The Temgri Rock Carved Landscapes' archaeological landscapes are the point, line, and surface shapes that cover the cliff sides of the Grand Canyon's cave rock carvings. They are sometimes neglected since they are not as impressive as the murals. There are 120 red spots on one wall alone at Shoalway Cave. These symbols occasionally accompany the drawings and occur at the cave's entrance or, conversely, in the cave's deepest part. Some of these symbols

**INTANGIBLE CULTURAL HERITAGE IN CENTRAL ASIAN COUNTRIES AND CHINA:
SILK ROAD CONNECTIVITY AND CULTURAL VALUE CONNOTATION**

are quite unique and intricate, such as the oval and roof-shaped symbols. They have the same general appearance, but their combinations appear to be different each time, lacking consistency and making recognizable repetitions difficult to identify. However, those uncertain outlines, the vast lines scraped out by dots and crossing lines, are found throughout the Paleolithic.

When a cave is covered in various symbols, it is a means for humans to claim the space, either to pass on information to those around them and future generations, or to build a link with the energies that live within it. But what to make of a tradition so old, yet so uniformly consistent, that it may be classified as symbols, beliefs, or sacred things? Without a compelling purpose, Palaeolithic man would not have ventured into dark, inaccessible caverns. The amount of rock carvings in the Tamgli archaeological environment is so large, and its visual representation so rich, that it depicts all elements of human economic activity and social life. It shows human ability for abstraction, synthesis, and creativity, as well as human activities, ideas, beliefs, and behaviors in a certain place. The existence of a systematic and rigorous system of information transfer, an expression and communication system, is the reason this practice has been sustained for thousands and tens of thousands of years, and this continuity must indicate some precise goal. The rock-carved history of Temgri's ancient landscape illustrates the outcome of a dynamic relationship between humans and the landscape, allowing the landscape to evolve and regenerate itself over time. It also reflects the transient nature of nomadic pastoralism, social organization, and rituals.

DISCUSSION

Cultural Value Linkages Reflected in the Tangible Cultural Heritage of Central Asian Countries and China

The Silk Road was a trading route that began in China and extended westward and southward through Central Asia's two river valleys (the Syr Darya and the Amu Darya) to what is now India, West Asia, and even Europe and North Africa. The Silk Road is a network of highways, and academics have discovered at least 14 ways to cross it in ancient literature in Central Asia alone. Official envoys, commerce caravans, and religious followers were among the first to set

**INTANGIBLE CULTURAL HERITAGE IN CENTRAL ASIAN COUNTRIES AND CHINA:
SILK ROAD CONNECTIVITY AND CULTURAL VALUE CONNOTATION**

foot on these pathways. In the past, many government envoys were affiliated to or went with merchant groups between countries since they were unfamiliar with the roads of transportation between countries, but merchants who dealt year-round knew the routes better. As a result, at the time, both religious believers and government representatives of the country frequently followed trade alongside communication, and occasionally even allowed the merchant corps to function as diplomatic instruments of the exchange of messengers between the two countries. With the prosperous development of commodity trade, ideology, technology, and values spread along the Silk Road, and such exchanges promoted mutual influence and reference between different cultures, so that Central Asian countries' tangible cultural heritage and China's tangible cultural heritage reflect a rich and connectable cultural value connotation.

Religious beliefs

In terms of religion and beliefs, Central Asian countries and China share a lot. Religion has a major part in the culture of many places, influencing not just people's belief systems but also the transmission of tangible cultural material. As a bridge connecting China and Central Asia, the Silk Road served as a conduit for religious views, both in terms of spread and effect.

Before the Arabs brought Islam to Central Asia in the 7th century A.D., Buddhism had dominated the religious beliefs in Central Asia, particularly during the prosperous period of the Silk Road, and Buddhist culture had a wide and far-reaching influence in the regions along the route. The ancient Greek kings transported Greek culture to India through their eastern conquests, which resulted in the establishment of "Hellenistic Buddhism," which was then introduced to Central Asia from India. On the one hand, "Silk Road Buddhism" affected Central Asia, and Buddhism was carried to China via the Silk Road. Since its arrival in the Western Han Dynasty, Buddhism has been profoundly integrated with Chinese culture and has had a considerable impact on the construction and transmission of China's tangible cultural heritage. Buddhism was polished and blended with native culture in China to produce Han Buddhism, which was subsequently transmitted back to Central Asia via the Silk Road. For example, the old city of Termez in Uzbekistan still houses many ancient Buddhist architectural remains, and these weathered historical relics all bear testament to Central Asian and Chinese cultural

contacts.

Muhammad established Islam on the Arabian Peninsula in the seventh century AD. With the establishment and expansion of the Arabian Empire, Islam spread fast throughout Central Asia, becoming the most widespread religion in the Central Asian religious system. Sad ibn Abi Waqqas Ü led a large team of envoys on their third voyage to China in 651 A.D., arriving from the Maritime Silk Road and being cordially welcomed by Emperor Gaozong of the Tang Dynasty. Emperor Tang Gaozong welcomed Islam and commissioned the construction of the nation's first mosque, the Huai Sheng Temple in Guangzhou. While both the land and sea Silk Roads prospered, the long trade interactions between east-bound Giant Eclipse merchants and the Chinese, due to their unique Islamic way of life, led to a greater desire in learning about Islam among the Chinese. Islam was brought to Xinjiang during the end of the 10th century and the beginning of the 11th century, and it progressively spread eastward. The rise of Islam resulted in the creation of strong religious links as well as cultural contacts between Central Asian countries and China.

These shared religious beliefs have provided a foundation for mutual understanding and exchange in religion and culture, facilitated cultural exchanges between Central Asian countries and China, and provided an important impetus for the formation and transmission of the two places' material cultural heritage. This religious and cultural relationship not only enhances the two places' historical history, but also creates the groundwork for mutual understanding and cordial encounters between the two peoples.

Handicrafts connection

Central Asian countries and China have a long history of handicraft traditions such as silk, porcelain, wood carving, and other art forms that express the desire of beauty.

Silk is one of the most prominent handicraft commodities, and it was formerly the most important high-grade product in the commodity trade of the countries along the route. Chinese silk products are well-known for their excellent craftsmanship and one-of-a-kind beauty. Silk was previously renowned as a costly luxury in Asia and Europe, and wearing silk products became a mark of wealth and rank. The famous Roman commander-in-chief Julius Caesar went

**INTANGIBLE CULTURAL HERITAGE IN CENTRAL ASIAN COUNTRIES AND CHINA:
SILK ROAD CONNECTIVITY AND CULTURAL VALUE CONNOTATION**

to the theater to see a play dressed in silk robes, which caused a huge sensation; the famous Egyptian Queen Cleopatra survived paintings worn on the clothes, which are said to be made of silk; and the Acropolis of Athens on the ancient Parthenon goddesses are wearing the statue of the nobility and elegance of the silk clothing. Pliny the Elder's "Museum" will be renamed China "Seres" (Seres), which means "silk country" in Latin. After the smooth, with a high number of silk exports, the Silk Road in the first century BC, China's central region of sericulture silk weaving technology with trade exchanges into the Xinjiang region, and subsequently also gradually expanded to the Central Asian countries. According to preliminary data, Dulan County in Qinghai Province uncovered silk products in cultural relics, with 20% from Central Asia and West Asia and 80% from the local Central Plains and Jiangnan region. Yingpan in Xinjiang in the Han and Jin dynasties had been a transportation hub on the Silk Road in the 1990s, archaeologists in the Yingpan excavated more than a hundred tombs, one of the end of the Eastern Han Dynasty to the Wei and Jin Dynasties before the highest specifications of the tomb, the owner of the head of the pillow cocktail pillow (Han and Tang dynasties in the Central Plains people commonly used bedding), This unique double-layer woolen fabric from the craft weaving technology, is in the traditional plain warp and weft of the Central Asian region produced on the basis of the addition of silk thread woven, while the fabric depicts characters typical of ancient Greece, Rome style, while bringing together the different artistic and technical styles of China and the West, demonstrating an extremely rich cultural connotation.

Ceramics were first introduced to Central Asian countries through trade as one of the important commodities on the Silk Road. China's ceramic production technology and artistic style deeply influenced the Central Asian countries, and the unique aesthetic concepts of the Central Asian countries also influenced the production of ceramic products in China. According to historical records, China's porcelain first debuted on the Islamic cultural style of decorating during the Tang Dynasty. Botanical motifs, geometric shapes, and calligraphic letters were frequently used in Islamic decorative arts. In terms of technology, design, and vessel type, the two sides borrowed and absorbed from each other, resulting in a flood of new ideas. China's blue and white porcelain, Ru kilns, and Jingdezhen porcelain are world-renowned ceramic works of art,

**INTANGIBLE CULTURAL HERITAGE IN CENTRAL ASIAN COUNTRIES AND CHINA:
SILK ROAD CONNECTIVITY AND CULTURAL VALUE CONNOTATION**

while Rishtan ceramics in Uzbekistan are also well-known, and Rishtan has now become a gathering place for Uzbekistan's ceramic experts, as well as a world-recognized center of ceramics with Central Asian characteristics. Since Kazakhstan's independence, there have been a number of Chinese porcelain exhibitions, and today, people can still be through the porcelain to understand the culture and traditions of China and Central Asia, porcelain carries not only the proof of the region's deep trade links, but also the history of the collision of cultures and traditions.

The connection between Central Asian countries and China in handicrafts is based on the shared protection and inheritance of tangible cultural heritage, which is promoted through trade cooperation and exchange, which not only promotes the development of handicrafts but also strengthens the connection and cultural understanding between the two places.

Architectural Connectivity

Central Asian countries and China share many architectural similarities, which not only display distinct architectural styles and art forms, but also reflect people's shared quest of aesthetic values. Both Central Asian countries and China have a lengthy history of architectural development, with a wealth of historical treasures to show for it. The Forbidden City and the Great Wall of China, as well as the ancient cities of Samarkand and Bukhara in Central Asia, all reflect the pursuit of ideals such as power, religion, and art.

Samarkand, known as "the crossroads of world civilization," is located on the Silk Road, which connects ancient China to India, Arabia, and even Europe. The Silk Road connects China, Persia, and India, the three major civilizations of ancient countries, and was dubbed "Central Asian cities in the pearl!" by explorer Sven Hedin. The growth of commerce and trade, communication between envoys from various countries, the baptism of countless wars, and the migration of ethnic groups have all left their imprints in Samarkand, bringing languages, cultures, religions, diets, and customs from all over the world, and the clash of multiple civilizations has shaped the city's unique and rich face. Samarkand is now the second largest city in Uzbekistan, and the entire Old City of Samarkand was designated a UNESCO World Heritage Site in 2002. The architecture of Samarkand is its most outstanding characteristic,

**INTANGIBLE CULTURAL HERITAGE IN CENTRAL ASIAN COUNTRIES AND CHINA:
SILK ROAD CONNECTIVITY AND CULTURAL VALUE CONNOTATION**

with the city's extensive and varied complex of historic buildings, the blue of Samarkand, the city's colors, and detailed botanical and geometrical decorations forming the city's most prominent calling card.

The city has maintained a considerable number of religious and cultural buildings from the Timurid period, the most notable of which are the Registan Square and the Timurid family tombs. During Timur's rule, he sought skilled craftsmen from all over the world to congregate in Samarkand, the capital city. According to historical records, there were more than 150,000 architects and craftsmen from various countries at one time, and they blended cultural elements from different regions and ethnic groups and engraved them in the streets and dome of Samarkand, making the city still shine with the light of multicultural fusion. For example, murals with Tang Dynasty features were discovered in the remains of the old city of Samarkand, depicting ambassadors who traveled to Cornucopia during the Tang Dynasty and local court life, including some "storytelling" manifestations of Tang Dynasty elements. The Tang Dynasty monk Xuanzang's "Records of the Western Regions of the Great Tang Dynasty" mentioned in the "Records of the Western Regions of the Great Tang Dynasty" that "the treasures of foreign countries are gathered in this country" of the "country of Kham" that is today's Samarkand. Confucius' statue can still be found in Samarkand's squares today.

The tangible cultural heritage of Central Asian countries and China reflects the human pursuit and love of history, art, and architecture, and the rich and colorful ancient architectural complexes also demonstrate human wisdom and creativity in architectural design, art creation, and urban planning, which continue to shine today.

Connections of Skills

Although the manifestations of social and cultural development in different regions vary, the reference to excellent technology and culture has enriched both sides' art and culture systems and promoted civilizational progress.

During the Warring States period, iron became widely employed for agricultural equipment and weapons, and iron smelting technology advanced significantly. Following the Silk Road's inauguration, these technologies were introduced to Central Asia via the Silk Road

**INTANGIBLE CULTURAL HERITAGE IN CENTRAL ASIAN COUNTRIES AND CHINA:
SILK ROAD CONNECTIVITY AND CULTURAL VALUE CONNOTATION**

commerce, and subsequently to West Asia via Central Asia. Central and West Asia recognized and embraced Chinese iron tools and iron smelting technology. Central Asia is a desert oasis zone with minimal precipitation, relying on snow and ice melt water to irrigate farmland, although water evaporates and penetrates quickly. As a result, when they saw the Han Dynasty's technology for piercing wells and opening canals, they were anxious to learn and use it. The development of the well and canal technology improved people's lives in Central Asia and enhanced grain production. The Battle of Tantalus in July 751 A.D. marked the beginning of the westward spread of papermaking. Gao Xianzhi, the four-town governor of Anxi, led his troops to attack the Giant Eclipse in April of Tianbao ten years ago, penetrating 350 kilometers into its territory, and was defeated by the Giant Eclipse in the city of Tantalus, with countless soldiers captured, and these captives were escorted to Samarkand, a major town in the Khorasan region, after the battle. There are a number of papermaking craftsmen among the inmates who have set up a factory to create paper, a technology known from Arabia to Europe. After the paper industry evolved, not only did it fulfill requirements, but it could also be sold everywhere, resulting in a type of export known as "Samarkand paper" for the Samarkand foreign commerce. Since then, "Samarkand paper" has been adopted as the official Western name for Han-style paper. Chinese rice paper is still referred to as "Samarkand paper" in Persian, and the famous 10th century Arab historian Talabi mentions it in his book: "The characteristic of Samarkand that must be mentioned is paper, which, because of its beauty, suitability, and cheapness, replaced Egyptian papyrus and parchment, which had previously been used for writing." Paper, which supplanted the previously utilized Egyptian papyrus and parchment for writing. This paper can only be found here and in China." The spread of Chinese papermaking to the west is clearly significant. The migration of papermaking to the west is seen as a significant event that altered the path of human history, and Samarkand is a witness to that history. In 757, Samarkand created the world's first paper mill. Traditional paper-making techniques are still partially employed in the region today.

Many ancient talents were absorbed into Chinese culture in Central Asia, in addition to Chinese skills being brought to Central Asia via the Silk Road. Foreign cultures' effect on Chinese silk and silk outfits began with the development of the Silk Road. The wool method

**INTANGIBLE CULTURAL HERITAGE IN CENTRAL ASIAN COUNTRIES AND CHINA:
SILK ROAD CONNECTIVITY AND CULTURAL VALUE CONNOTATION**

in silk, for example, evolved from the woofing process of woolen fabrics in the Western areas. Woolen fabrics from Central Asia also had a significant impact on Chinese manufacture. During the Han Dynasty, woolen fabrics were imported from the countries of Dayuezhi, Anshi, and Daqin, influencing Chinese fabrics and costumes. Various types of music and dance costumes imported from the West also piqued the Chinese's interest, including some emperors, such as Liu Hong, Emperor Lingdi of the late Eastern Han Dynasty, who was deeply interested in Western art, which became the socio-historical foundation for the huqi fever of the Xuanzong period of the Sheng Tang Dynasty. The Central Asian hu culture affected traditional Chinese textile technology, providing substantial contributions to textile machinery, product design, and fiber technology. The impact of Central Asian civilization on Chinese silk ornamental designs was significantly greater. The silk from the Eastern Han Dynasty discovered at Niya (150 kilometers north of present-day Minfeng County, Xinjiang) has a grape pattern that is popular in the Western region. The Lonicera pattern, lotus pattern, joint beads and birds' pattern, and lion pattern progressively gained popularity with the arrival of Buddhism. Those Lonicera to symmetry, balance, static and dynamic technique combination, composed of a range of shapes of the border, or distorted into a vine, entangled branches, and lotus, the United States, and other beads have clear Persian Sassanid art style. Qinghai Dulan County has discovered a number of Tang Dynasty text brocades, including the Persian Brahmaputra text, meaning "king of kings, great, glorious," with clear exotic cultural traits. In general, Central Asia and Chinese traditional arts and crafts have extended these new creations to all regions of the world as a result of significant absorption of foreign civilizations and have had a wide impact on the world.

"Civilizations are colorful because of exchanges, and they are enriched by mutual understanding." This proverb eloquently highlights the significance of cultural dialogue. Tangible cultural property is not only a witness to past civilization exchanges and mutual understanding; it is also a monument to the transmission of peoples' goodwill. Carrying the weight of history and the splendor of culture, they have amassed the spirit of "Harmony and Difference, Beauty and Commonality" and have established a cultural conduit for countries to comprehend and draw closer to one another. Both Central Asian countries' and China's physical cultural legacy display rich implications of cultural values. The Silk Road's historical

**INTANGIBLE CULTURAL HERITAGE IN CENTRAL ASIAN COUNTRIES AND CHINA:
SILK ROAD CONNECTIVITY AND CULTURAL VALUE CONNOTATION**

development and economic exchanges have offered significant support for cultural exchanges between the two regions, as well as valuable treasures for us to discover and appreciate the cultures of different countries. China and Central Asian countries have been able to further consolidate consensus, strengthen cooperation, and move toward the path of a common and prosperous civilization by realizing the diversity and richness of civilizations and promoting the prosperity and development of human civilization through exchanges and cooperation in tangible cultural heritage.

CONCLUSION

Throughout history, the Silk Road has played a significant role in connecting the East and West, enabling the flow of cultures, and encouraging commercial interactions between Asia and Europe. This network of trade routes has contributed to the development of civilizations in several nations. Central Asia has long held significant importance in the context of the Silk Road due to its distinctive historical background, cultural attributes, and geographical proximity to many neighboring nations. In addition to facilitating transportation between the East and West, they possess a profound and remarkable historical and cultural heritage. This essay investigates the tangible cultural history of Central Asian nations by focusing on the "Silk Road," its representation, and the subtle cultural connection between these nations and our country through connotation. This article aims to examine the representation of historical and cultural aspects of different ages and locations through tangible cultural heritage. Additionally, it will explore the significance of tangible cultural heritage for future generations, employing case studies as illustrative examples. The tangible cultural heritage of Central Asian countries and China exemplifies the human endeavor and appreciation for history, art, and architecture. The ancient architectural complexes, characterized by their richness and vibrancy, serve as a testament to the ingenuity and inventiveness of human beings in the realms of architectural design, artistic creation, and urban planning, continuing to radiate their brilliance in contemporary times. The cultural interconnectedness facilitated by the Silk Road, seen as a significant conduit, will be explored through comprehensive case studies and substantial dialogues on cultural principles. The consolidation of consensus, strengthening of cooperation,

**INTANGIBLE CULTURAL HERITAGE IN CENTRAL ASIAN COUNTRIES AND CHINA:
SILK ROAD CONNECTIVITY AND CULTURAL VALUE CONNOTATION**

and progress towards a shared and prosperous civilization between China and Central Asian countries has been facilitated by their recognition of the diversity and abundance of civilizations. This has been achieved through the promotion of tangible cultural heritage exchanges and cooperation, which in turn contribute to the overall prosperity and development of human civilization.

REFERENCES

- Feeny, S., & Vuong, V. (2017). Explaining aid project and program success: Findings from Asian Development Bank Interventions. *World Development*, 90, 329-343.
- OECD., K. (2018). *OECD science, technology, and innovation outlook 2018*. Paris: OECD publishing.
- Hub, G. I., & Economics, O. (2017). Global infrastructure outlook. *Global Infrastructure Hub*.
- Inderst, G. (2016). Infrastructure investment, private finance, and institutional investors: Asia from a global perspective.
- Srinivas, V. The Asian Infrastructure Investment Bank.
- AM, A. O. K., Pryke, J., & Wurf, H. (2017). Strengthening the Asian development bank in 21st century Asia.
- Majchrowska, E. (2019). Asian Development Bank and its Impact on Improving Security in the Asia-Pacific Region. *Bezpieczeństwo. Teoria i Praktyka*, 37(4), 119-134.
- Regan, M. (2017). Capital markets, infrastructure investment and growth in the Asia Pacific region. *International Journal of Financial Studies*, 5(1), 5.
- Qi, J., Zhou, Y., Zeng, L., & Tang, X. (2022). Aesthetic heterogeneity on rural landscape: Pathway discrepancy between perception and cognition. *Journal of Rural Studies*, 92, 383-394.
- Liang, S., & Wang, Q. (2020). Cultural and creative industries and urban (re) development in China. *Journal of Planning Literature*, 35(1), 54-70.
- Bolwijn, R., Casella, B., & Zhan, J. (2018). International production and the digital economy. In *International business in the information and digital age* (pp. 39-64). Emerald

Publishing Limited.

- Nuvolari, A., & Russo, E. (2019). *Technical progress and structural change: a long-term view* (No. 2019/17). LEM Working Paper Series.
- Korotayev, A. V., & Tsirel, S. V. (2010). A spectral analysis of world GDP dynamics: Kondratieff waves, Kuznets swings, Juglar and Kitchin cycles in global economic development, and the 2008–2009 economic crisis. *Structure and Dynamics*, 4(1).
- Raimo, N., Rella, A., Vitolla, F., Sánchez-Vicente, M. I., & García-Sánchez, I. M. (2021). Corporate social responsibility in the COVID-19 pandemic period: A traditional way to address new social issues. *Sustainability*, 13(12), 6561.
- Barker, N., & Jewitt, C. (2022). Future touch in industry: Exploring sociotechnical imaginaries of tactile (tele) robots. *Futures*, 136, 102885.
- Gyula, O., & Tamás, H. (2021). Integrated Development of Cultural Economy at The Hungarian-Slovak Border. *Foldrajzi Közlemények*, 145(2).
- Xiong, F., Sun, M., Zhang, X., Cai, R., Zhou, Y., Lou, J., ... & Xu, X. (2010). Molecular epidemiological survey of haemoglobinopathies in the Guangxi Zhuang Autonomous Region of southern China. *Clinical genetics*, 78(2), 139-148.
- Li, J. (2021). Grey correlation analysis of economic growth and cultural industry competitiveness. *Complexity*, 2021, 1-11.
- Ni, G., Xu, H., Cui, Q., Qiao, Y., Zhang, Z., Li, H., & Hickey, P. J. (2020). Influence mechanism of organizational flexibility on enterprise competitiveness: The mediating role of organizational innovation. *Sustainability*, 13(1), 176.
- Van der Schyff, T. (2021). *The development and testing of a measurement instrument for regional tourism competitiveness facilitating economic development* (Doctoral dissertation, North-West University (South Africa)).
- Sargani, G. R., Shen, Y., Liu, Y., Joyo, M. A., Liu, J., Jiang, Y., & Zhang, H. (2023). Farm risks, livelihood asset allocation, and adaptation practices in response to climate change: A cross-country analysis. *Frontiers in Environmental Science*, 10, 1066937.