

Phenomenon of dancing culture of the Uighur people

Gulnara Yusupovna Saitova¹, Toygan Ospankyzy Izim², Alexandra Sergeevna Tskhay³

¹Kazakh National Academy of Arts named after T. Zhurgenov, Panfilov str., 127, Almaty, 050000, Kazakhstan

²Kazakh National University of Arts, Tauelsizdic ave., 50, Astana, 010000, Kazakhstan

³Kazakh National Academy of Arts named after T. Zhurgenov, Panfilov str., 127, Almaty, 050000, Kazakhstan

Abstract. In this article examines and studies the features of Uighur dancing art which at early stages of historical development represented the vast syncretic sight: shaman dancing, Buddhist temple performances. On the basis of historical, linguistic, ethnographic, and archaeological data we assume to conclude that the Uighur people are the composition of two ethnic substrates: the ancient settled population of East Turkestan and the nomadic Orhon-Yenisei Uighurs who have finally settled in this territory after fall of the Uighur khaganate. In this regard, the dancing traditions of two cultures are studied. The dancing culture of Uighurs in the period of Islamic ideology is presented. Interference of musical and dancing culture of the people of the East and Uighurs is investigated. Dances which could not live up to our days and that entered traditional heritage of dancing art are presented.

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Introduction

Peculiarities of Uighur ethno genesis

The problem of national culture preservation has always and at all times been actual. Among the issues this problem concerns, the dancing culture of a certain people has a special value. In this article we will try to consider and study the features of dancing culture of the Uighur people.

Uighurs – one of the largest people of Central Asia – they mostly populate the territory of East Turkestan. Part of Uighurs in the XIX century moved to Kazakhstan and Uzbekistan. The small amount of them lives in Turkmenistan. For the long period of the existence the Uighur people created the rich dancing culture which unique idiosyncrasy was caused by the features of its ethno genesis.

The uniqueness of the Uighur dancing art lies in the two strong cultural traditions, which have taken shape in it – the Buddhist and Tengriism. Those traditions had refracted on a certain site of a timeline through the lens of Islamic ideology. Therefore the identification of historical roots of national dance is impossible without the clear idea of ethno genesis of the Uighur people.

The historical, linguistic, ethnographic, and archaeological data accumulated by the modern science give the grounds for a conclusion that the Uighur people are a composition of two ethnic substrates:

the ancient settled population of East Turkestan and the nomadic Orhon-Yenisei Uighurs who have finally settled in this territory after fall of the Uighur khaganate.

The sufficient amount of information for studying the history of East Turkestan could not be obtained for a long time. The only written sources, known to science, were the Chinese dynasty chronicles, and also certificates of the Chinese pilgrims and travelers. Owing to the archaeological research of the late XIX - early XX century, the huge number of manuscripts in known and earlier unknown languages was discovered in East Turkestani oases: Indian (Sanskrit and Prakrit), Iranian (Pehlevi, Parthian, Sogdian, Khotan Saka, Bactrian, new Persian), Turkic, Tibetan, Chinese, Syrian and others.

The linguistic analysis of these monuments allowed the European linguists discover the two previously unknown to science Indo-European languages – Tocharian A ("language of the Agni country") and Tocharian B (the language of Kuchi), and the studies of an area of their expansion allowed establishing the fact that the native speakers of these languages occupied the oases of the Tarim basin located both to the North of the Taklamakan Desert (Turpan, Karashakhr, Kucha), and to the South and the southeast from it (Khotan and the Lake Lop Nor area – Niya, Kroraina). Perhaps, having moved to the territory of East Turkestan the ancient Tocharian tribes had forced out or assimilated the native population living there to that time. E.G. Pulleyblank believed the emergence of proto-Tocharians in the specified territory belongs to times of the India's Aryan conquest: the II millennium BC or even to earlier period [1, p. 24].

The Iranian was second considerable ethnic layer of East Turkestan in the ancient time. In the first place the Khotan and Saks population represented it.

"It is possible to assume that in the course of Iranian tribes expansion in Central Asia at the end of II or the beginning of the I millennium BC, the bigger expanse of the pro-Scythians was settled in East Turkestan, having mainly occupied its western and southern parts whereas the northern part was the mainly a Tocharian territory. That was when the ancestors of future Khotan language speakers separated from the other "pro-Scythians", including the Central Asian. However the culture preserved many general elements" [2, p. 13].

This Indo-European population, henceforth was replenished and extended due to inflow of immigrants from India and Central Asia (in particular, Sogdians), which especially increased in the periods of association of Central Asian, Northern India and East Turkestan territories in structures of such large state formations, as the Kushan empire and the Eftalit Kingdom. Researchers agree in opinion on relevancy of a role of the Sogdians in ensuring activity of the Great Silk Way. this phenomenon also explains the wide spread of Sogdian language circulation in all East Turkestan territory.

Therefore, during the whole one and a half millennia the settled population of East Turkestan lived in conditions of constant economic, political, cultural contacts with the neighbors in the region – ancestors of present Uzbeks, Tajiks, Indians, Afghans. All of them were connected not only by ethnic relationship, but also a cultural community. It was developed in various aspects: common principles of musical thinking, similarity and even identity of musical instruments, general direction of dancing art development.

According to ancient sources [3, p.p. 32-37], confirmed with the latest scientific researches, at a turn of Common Era, the territory of East Turkestan featured various nomad tribes such as those of East Iranian origin (Yuezhi) [4, p. 65], and Turkic (in particular, Usuni and Huns) [5, p.p. 37-50]. In the Middle Ages other nomads reclaim this territory: Uighurs, Karluks, Mongols, etc. East Turkestani oases consistently find themselves a part of Turkic khaganates, the Uighur khaganate, Genghis Khan's empire [6], [7]. "Thus, ... since the boundary of II and the I millennium BC, the Indo-European massif of the population is forming in the territory of East Turkestan – the absolutely dominating ethnic substratum for one and a half millennia, up to the time, from the middle of the I millennium AD., when the process of population turkization is accelerated...", – as stated by academician B. A. Litvinsky, one of the most distinguished researcher of East Turkestan [2, p.p. 13-14].

The intensive turkization process (uighurization, to be precise) of settled and generally

the Iranian language speaking population started out at the end of the I millennium AD when after the defeat of the Uighur khaganate the main part of nomadic Uighurs was compelled to migrate from Orkhon and to settle in the lands of East Turkestan subject to them already during centuries.

Part 1 The reflection of religious shamanistic views in Uighur dance

The first religious beliefs of settled population of East Turkestan, obviously, ascended to ancient Iranian beliefs and presumably it was Zoroastrism. However at the turning of the AD it was replaced by the Buddhism, which came here from Central Asia and Northern India. The "Buddhist" period of history of East Turkestan made the most valuable contribution to a treasury of world culture. Lying on two routes of the Great silk way, this region was open for various cultural and religious influences throughout many centuries. As valuable production, it passed from tenacious hands of one conqueror to another, was a part of many governments, knew the blossoming and decline periods. The Buddhism existed in East Turkestan throughout the millennium, and its ideology left an indelible mark on all aspects of culture of the Uighur people, including the dancing art.

Later, the Christianity and Manichaeism doctrines got in this territory through Central Asia. The great Steppe with Toguz and Oguz tribes (primogenitors of nomadic Uighurs) being the part of the population, in the ancient time also differed with religious cosmopolitanism. The Buddhism, Nestorian Christianity, Manichaeism, and other religious trends were finding their followers in this territory. However Tengriism was the fundamental ideology system uniting all nomads of the Great Steppe. It was based on the archaic beliefs peculiar to all people of the world during a primitive era, and was based on worship forces of nature and ancestral spirits. The main Supreme deities were Kok-Tengri (the Blue Sky), Yer-Su (Land-Water), Umay (the patroness of motherhood and a home). Tengri was pantheon top, the creator of the Universe. In the prayers, he was addressed as the Eternal Sky. And these words were understood not as concrete heavens to the heavenly arch; they meant something comprehensive, pervasive, timeless. The name "Kok-Tengri" owing to the concreteness put in it was narrower, not embracing boundlessness of the divine. Ch.Valikhanov was one of those who paid attention to it. Recording shamanism traces in the Turkic people, he noted: "The sky is a highest deity in shamanism. Kok-tengri – the Blue sky. Oh, Tengri! – Oh, Eternal Sky! ... The adjective (Kok) means visible, subject, and the noun

(Tengri) is turned into a synonym... (Allah)" [8, p. 470].

Nomads also worshipped the spirits of mountains and hills, the rivers and lakes, trees and so forth. The richness of mythical and poetic thinking was reflected in a large number of genealogical myths. Thus, Turkic peoples conducted the family tree from the tsarevitch and a she-wolf, and Uighurs – from a wolf and the tsarevna [9, p.p. 21-24]. Various fauna species were totems, mythical primogenitors of separate tribes; whereas ancestral ghosts [10, p. 91] were patrons and defenders of people in the underworld. Shaman's carries out the function of mediums in relationship of people with other worlds. Shamans were the owners of sacral knowledge who had high social status [11, p. 31] in ancient times.

Certainly, with adoption of other religions, particularly the Uighur khaganate-century-long state religion - Manichaeism, Buddhism, and then Islam, the shamans lost the former role in public life. Nevertheless, the echoes of shamanism remained throughout many centuries in all Turkic people, and their separate rudiments had lived up to now [12, p. 19], [13, p.p. 94-110].

The nomadic people had no theater; there was no household dance in modern understanding. However the thoughtful scientific researches which were especially becoming more active within two last decades, reveal, according to terminology of ethnographers, "a genetic material" in art thinking of these "bearers of archaic attitude", which allows to perceive these types of arts as not alien, and absolutely adequate to mentality of nomads.

"It is paradoxical, but traditional society long before our days approached to definition of essence of the shaman as a playing subject, i.e. the actor. In reality, shamanistic rituals had a distinct high extent of dramatization". They were carried out "in strict accordance with laws of a theatrical genre: it implied the existence of a costume, set, uncommon acting, canon and improvisation combination, etc. Thus ecstasy and the dramaturgic beginning were closely interconnected. Having a special susceptibility as well as the aggravated vision of the world, the shaman, like the actor, possessed the ability to think sensual images... to reshape former experiences, to operate the sphere of the subconscious. It was distinguished by special art type of thinking and behavior". [14, p. 134]

Features of shamanism directly in Uighurs were investigated at the beginning of the XX century by the known Russian orientalist S.E. Malov in two special works devoted to shamanism of Muslim Uighurs of East Turkestan and Uighur Buddhists in the Chinese province of Gansu [15], [16]. Malov's works gave the detailed description of healing

ceremonies, which has been written down in October, 1914 in Charklyk on Lop Nor and in February, 1915 in the Aksu oasis. S. E. Malov noted that, despite the ambiguous attitude of Muslims towards shamans, "shamanism strongly keeps in East Turkestan together with the dominating... Moslem". He also explained it that "upon meeting with Islam shamanism was quick enough to apprehend a lot of things from it and thus ensured its strong future" [16, p. 2].

So, the "aksu" ceremony began with carrying out by the shaman of Muslim ablution, then the prayer in the Arabic language was said, and bread was put before the shaman as a symbol of purity and belief. At this moment all participants put hands in a Muslim way, touching the face. In between the "oyuns" (there were seven of them) exclamations as "Amen" were heard!".

The materials collected by S. E. Malov outline the common features, for a shaman ritual ceremony of East Turkestan "and Turkish (and Mongolian) tribes of Siberia and Central Asia (nowadays Eastern Siberia and Altai – Yakuts, Buryats, the Chulyms, Turks, Altaians and others)". He writes: "Here (in East Turkestan - S.G.) the flag (Toog) decorated with shreds of fabric is the same with a birch trunk in the Siberian and Turkish tribes. In Siberia people would gather around the birch to pray; the birch is covered with stripes, Shaman dances around the birch tree. The Saryg Uighurs would pray under the branch of "nursing" tree decorated with tapes of different colors. Both here and there animals are used at prayers, people lick the heated shovel or step on it with a bare foot"[16, p. 16] When carrying out a ritual the lash and sword (kylysh), later a dagger (Hanzhar (telwar)) were other attributes of the shaman: "between an edge and the wooden handle there would be iron rings or hand bells" [16, p. 6].

In the course of a ceremony, the rhythm had a paramount value. The rhythm, as we know, had a special place in people's life, reflecting "in own way" the spiritual condition of the person and turning it into dance, "and in this case the rhythm contacted together with human feelings, regulated them, became a mean of expression" [17, p. 237-238].

The brightest and impressive show in the healing ritual was the process when shaman started his "spiritual contact" that could be reached during the state of ecstasy. The ceremony was accompanied by "orchestra" playing the percussion instruments (dap).

G. Yu. Saitova made a record of impressions of a "shaman oyun" ceremony in 1986 in Uzbekistan. The special value of these impressions is their belonging to the professional musician Akbar Bakiyev who took direct part on one of "shaman oyuns". With the help of A. Bakiyev the author carried out the analysis of "oyun" from the modern choreography

point of view ("oyun" is the Uighur for - game, dancing). Each part of "Baksy oyun" has its name. The "preliminary" part popularly called "Sanam", – is an exposition in which baksy leads the participants into the spirit world.

It is followed by the introduction that goes by the name "Kichik Oyun". And it actually starts the development of the action, which is smoothly passing to "Chon oyun". In this part the baksy uses a lot of plastic paints, intensifying action and bringing it to point of the highest tension, ecstasy. It also is the culmination – "Yagdash" which happens at the accompaniment of the dap tremolo. Thus, it is possible to claim that at the heart of ancient shaman "oyun" lies the full-fledged choreographic dramatic art, which principles are implemented into modern dancing compositions (an exposition, introduction, development, the culmination, resolution).

Akbar Bakiyev was the flutist of the Uighur mukamist ensemble of the State committee on television and broadcasting in Uzbek Soviet Socialist Republic. In 1961 A. Bakiyev emigrated from East Turkestan.

During conversation with the musician it was discovered that the introductory part of a shaman ceremony is similar to the correlating part of the "aksu" action described by S.E. Malov. However the general dance was not included in a ceremony. Besides, in time "oyun" only men were present

The last fact sharply distinguishes the ceremony observed by A. Bakiyev, from the ceremonies described by S.E. Malov. No matter how counter intuitive the explanation sounds, it can be only one: when running out pagan action in the middle of the XX century, the Sharia requirements were more scrupulously considered. It visually testifies to a syncretism of shamanism traditions and Islam in national consciousness.

Eventually, other choreographic forms took shape from ancient shaman dances. The Qalandariyahs dances can be a striking example.

The Qalandariyahs are vagrant dervishes who went from the village to the village and by dancing earned their living. They were thought to be prophets, doctors, they could send and ward off disaster also. The Qalandariyah played ritual percussion instrument "sapy". The Qalandariyah dance began with slow part and gradually, with increase of tempo and rhythm, turned into a rough dance. Though it had improvisational character, it featured obligatory elements of shaman dancing imitation: repetition of dancing steps "tag kadam" (simple steps), a variable course "zhyp kadam", various turns on a place or round oneself. Professionalism of the Qalandariyah was shown not only in perfect execution of dance, but also in masterful playing the percussion instrument

sapy, which the dancer used to beat out difficult rhythms. Sliding movements of sapy on a shoulder, tool tossing up, sapy beat off the palms, the elbow, the earth and other difficult manipulations demanded great skills from the dancer. Dance was executed to the dap accompaniment. Music was saturated the richest variations of rhythms. Imposing and combination of dap and sapy rhythms created difficult rhythmic image, distinctive in the Qalandariyah dance. The dances preserved until our days include "Dap Ussuli" (dance, accompanied by dap), "Sapy ussuli" (dance with sapy), "Nagr ussuli" (dance accompanied by nagr). These metrical dances have a mark of this ancient manner of performance where dancing and musical performance components are closely weaved.

The Qalandariyah took active part in a zikru-sana – the ritual dancing that was held at seil which honored the Muslim saints. The classic author of the Kazakh literature Sabit Mukanov described a zikru-sana at the Appak-khodzhi seil which he saw during a trip to East Turkestan.

These certificates are of special value also because the writer visited Xinjiang in 1956, in only some years after declaration of the People's Republic of China when religious rituals were carried out in the original state, and the scenic tradition had no impact on national dances. Describing a ceremony the author specified that "Some dancers among participants of zikru-sana could easily be called professionals. These are the Abram man monks – diuana" [18, p.p. 223-224].

Part 2 Buddhism influence on the Uighur dance development

The endeavors of Russian (D.Klements 1898, M. Berezovskaya and N. Berezovsky - 1906, S. Oldenburg – 1909-1910 and 1914-1915), German (A. Grünwedel and A. Le Coq – 1902-1903), Japanese (K.Otani-1904-1914), English (A.Stein – 1900-1915), and French (P. Pelliot – 1906-1909, J. Hackin – 1931) expeditions started the studying of archaeological sites of both Northern (Turfan, Kucha, Qarashar) and Southern (Khotan, Domoko, Ender, Miran) oases of the Eastern Turkestan as well as the well-known architectural complex "Myn Ui". "Myn Ui" is translated as "Monastery of thousand Buddha's, located near Dunhuang – in the actual Chinese territory. Of course, all those researches are old, incomplete, made under harsh conditions and lacking the technical possibilities of XX century. But all those were the first steps to provide the insufficiently full, «tessellated» introduction to the subject of research. Presently, the Chinese scientists convey systematic research on the landmarks of the region. The researchers define some of the numerous Eastern

Turkestan cave temples as Manichaean and the rest as Nestorian. However, the majority of these hundreds of sanctuaries are Buddhist. The wall paintings and sculptures signify the defining role in the interior design. The remained fragments of "Myn ui" wall painting give the grounds to draw a conclusion that during domination of Buddhist religion in the territory of East Turkestan the dramatized shows were broadly practiced where special spot was allocated for dance and pantomime.

During tours across East Turkestan by the Kazakhstan Uighur theater in 1992 and 1995, the author of this article was lucky to eyewitness the unique historical monument "Myn ui" in the Turfan, Komul and Kuchi. The variety of wall imagery is striking: the pictures of household life, hunting scenes, and burial. But the greatest interest, naturally, was drawn to the images of musicians and dancers in various stances and perspectives. There were drawings where dancing girls hold saucers in hand, chirak (candles) or oval vessels on the head, and some wall cloths fragments where girls' hands are shrouded in easy scarfs.

The poem of the Chinese poet Hu Zeng of Tang Zhang era called "Bonar dance" describes the dance with drinking bowls as follows: "The spring wind blows from the South, there came a blossoming season of hundreds flowers, a fast melody Liang is sung on roads and danced with gold drinking bowls in hands". Quoting these lines, S. Kibirova notes: "The fast Liang Zhou melody is the adapted music of Kuchi. "Dance with drinking bowls" surprisingly steadily functions in dancing culture of Uighurs, both in East Turkestan, and in all places of their migration from an antiquity till today" [19, p. 528].

Presently, the dance with drinking bowls and saucers – "Chin-takhsa ussuli" – is exclusively female. The performers not only show magnificent skill in the art of holding the pyramid of bowls on their head but also beat off a wonderful rhythm with thimbles or sticks (choka). Dance demands perfect plasticity and a harmony of the movements corresponding to complexity and beauty of a rhythm. There are also kinds of this dance for men: with teapots, samovar on top of the head or trays (lyagan).

Khotan was one of the major religious centers of Buddhism. Paying special attention to this fact, Chokan Walikhanov wrote: «The Chinese information proved that they (Uighurs) practiced the religion of Buddha, so that many Chinese went to Khotan to study the dogmas and philosophies of Sakyamuni» [8, p. 226]. However, the economical, political and cultural bonds between Khotan principedom and India were established much earlier. They played an important part in history of Khotan, India and Central Asian nations. Again, Ch.

Walikhanov proves this in his writings: «The city of Khotan was particularly famous for its Indian culture» [20, p. 125] A number of the facts given by N. V. Dyakonova in her work devoted to research of folklore motives and apotropation in the fine arts of the Khotan region confirm about penetration into Khotan of Indian national cults and beliefs and their reflection in the fine arts of East Turkestan even before the adoption of the Buddhism. In particular, the author notes that "the image of fantastic creatures, the symbolical images borrowed from the Indian folklore, a figure of monkeys musicians, the monkeys slapping hands together, imitating movements and gestures of people can be found in the Khotan terracottas dated as of the I century of our era" [21, p. 223]. In respect of studying the development of professional dancing art of Uighurs, the coroplast images of Khotan residents can be of great interest. "The molded-figures of comic minstrels dancing or playing flute or drums" were found [21, p. 225] And they allowed to make a hypothesis of existence of comic minstrels in dancing culture of this region. However any scientific researches on this issue so far are not known. Unfortunately the available material is not enough to determine what ritual the minstrels were a part of, or what god the ritual was devoted to. N. V. Dyakonova considers that, "undoubtedly, it was not Buddhist... It was connected with one of those national syncretic cults which developed in Central Asia long before the emergence of world religions here" and which echoes "still continue to live in local superstitions and folklore" [21, p. 224].

Probably, the comic minstrel dance, which has arisen long before "world" religions, continued to develop in temple performances at the time of the Buddhism. Those were the dramatized performances where specially trained dancers took part. Certainly, in these performances the minstrel dance carried a certain sacral function and was executed by the actors who were very well trained at the plastic expressiveness and acting. They had the professional outfit – "a conic cap with a big brush or the sultan at top and two earphones or wings in the form of the ovals which were pointed up, and also peculiar shoulder strap, decorated with gold hand bells" [21, p. 224].

Considering the choreographic art of Khotan region it is noteworthy mentioning that any social and household events could find its reflection in music and dance. European travellers wrote about that: for instance, A. Stein, in his notes, pointed out that locals show great love to music, dance and theater action... where ordinary townees could participate alongside the professionals [22, p. 141].

The choreography had the two-direction development, which could be defined as national and

professional. Undoubtedly, Khotan Uighurs dance art had a high professional level that was perfected in Buddhist monastery ceremonies or during merrymakings in form of national theater. The cultural traditions existing over the centuries have kept the Uighur national dance in all of its inimitable distinctness and expression which was vividly reflected in Khotan dance style.

"The music of Kuchi known in China from the year 242, was closely connected with musical culture of India", - B. L. Rifting [23, p. 122] noted. Same could be as well said about dancing culture. Presently the dances of many regions of East Turkestan feature elements of movements from the Indian dance - systems of gestures called "Mudra". However they are performed in character and style of the Uigur dance.

The former ambassador of India in China Shivshankar Menon found similar compliances but in music. Sharing his impressions on visiting the Xinjiang Uighur autonomous area, he wrote in his book that melodies from "the popular Turkic play "Gkharib Sanam" reminded him a slightly more popular and less intricate tunes of Northeast India", and Kuchi music "possessed a peculiar bewitching rhythm and thoughtful sweetness just like some melodies of the Southern India" [24, p.p. 86, 141]. "Dances we saw (in Keriya oasis), are basically Indian, and music is completely Indian", - Sh. Menon claims, though recognizes that "there were, however, purely Turkic elements" [24, p. 99].

In 1981 the author of this article visited Delhi Dance Academy as part of the tour across India. During the conversation and artistic experience exchange with the Academy's leading specialists we discovered that a number of moves that are typical for modern Uighur dances are inherent to such Indian styles as Bharat Natyam and Odissi.

All above-stated facts testify to durability of interaction of cultures of two ancient people. Despite the historical and genetic linkage with the Indian dancing culture, the Uighur dance, however, belongs to absolutely different trend. It is included into dancing system which was developed by the people of Central Asia which were previously called Turkestan. Neither narration nor logic was any longer the main element in these dances - the key element was emotion. Having developed in a number of stages, they reached our time as plotless compositions, which collectively express certain emotional states that praise the ideal feelings..

By means of absorbing and creatively processing the fertility of other nations' cultures, the musical and dance art of East Turkestan, in its turn, had a major impact on the formation and evolution of the musical cultures of the countries that the Great

Silk Way was passing through. «The intensity in Kuchi music and dances prevails over any art of the Western land. They influences the musical arts of China, Korea, Japan, India, they reached Persia, Arabia and other countries. But the greatest influence can be observed in China: the folk and mundane music-making, dances, melodies, musical genres, drama and datsui» [25, p. 148].

Exploring the "Dancing art of Sui and Tang Empires (the VI-X centuries AD) rule period", Alla Vats writes that "foreign musical and dancing works joined the general stream of capital cultural life, extending then all over the country", further, the author notes that "by the end of a Tang era the Chinese musical and dancing art turned into original syncretism, having incorporated elements of the corresponding traditions of nationalities and the governments of the Far East of the Central and Southern Asia" [26, p. 42].

The information about the outstanding musicians – the East Turkestan natives – is kept in the numerous Chinese writings. The top person there is Sudjipo or Bo Zhetong as the Chinese called him. He arrived in China in 586 as a member of Turk Ashina family princess entourage. The princess was a fiancé to Wu Di emperor. "Creatively gifted personality, the composer, the innovator in the field of musical ideas, the virtuoso lutenist, he introduced the Chinese the new Kuchi style of instrumental performance and theoretical system "five dan seven sheng" taht is told about in "Suishu"", - S. Kibirova writes. Further the author asks to pay attention that "Sudjipo's innovation considerably changed musical thinking of the Middle Ages and, having directed it on to the new course, influenced the development of musical culture of many countries in the East" [19, p. 502].

Holding senior court positions throughout the four emperor rule, Kuchi native Bo Minda was ordered to create a large number of melodies, songs, dances, musical performances. Many of his works were included into the gold fund of medieval music of the East. And his ballet "Trills of a Spring Oriole", "... brightly colored by the melodies of Kuchi ... was praised in Yuan Zhen verses and is still staged in Japan" [27, p. 84].

Music and dances of the "Western land" appeared in China during Sui dynasty and was particularly popular during the Tang era. Therefore the earliest written data on advanced musical and dancing art of East Turkestan, especially Kuchi and Khotan regions, is available in the Chinese dynastic chronicles "Sui Shiu" (VI century AD) and "Tang Shiu" (VII century AD). In this regard the translations of ancient Chinese written sources made by the outstanding Russian Sinologist N. Ya. Bichurin (Hyacinth) is of huge historical value. Emphasizing

special love of Uighurs to dancing art, he wrote about "A tambourine festivity" where "for several days ... people sing songs and dance" [28, p. 34].

Dance art is lively phenomenon, existing only "here" and only "now", in this regard, the impressions of the direct eyewitness are of special value for the researcher. The well-known traveler, the Venetian merchant Marco Polo became the first of European who has visited East Turkestan in the XIII century; in his book he noted special love of local population to songs, dances and playing musical instruments [29, p. 81].

Part 3. Traditional Uighur Dances

Adoption of Islam, which radically changed political, ideological and spiritual life of Uighurs, was one of the major events in the history of the Uighur people. The new religion left the mark not only on the everyday life, but also on cultural life of the people. One art form underwent a ban and persecutions, and others, such as music and poetry, were used for strengthening of religious ideology and Islam promotion.

However the democratic principles in folk art showed resistance to Islam expansion, in the attempt to keep traditional values in music, poetry and especially in dance. Probably, during this period there was a division of the Uighur dance into man's and female performance though in some regions it was kept in its initial form.

The Uighur dancing art cradled a set of the dances, the dramatized processions and games developing in a direct connection with religious Muslim holidays and calendar ceremonies. So, for example, men would perform dances such as "Sama", "Serilma", "Chekitmya" during religious holidays at the Mosque square (heytkä). It was the performance where the number of participants was estimated in hundreds of men. Collective dance began with a national melody: its rhythms "were tapped" on nagra which then was accompanied by surnai (wooden wind instrument) and karnai (brass instrument).

The diversity of the rhythms performed on the twelve couples of nagra, created the festive atmosphere and had emotional influence over dancers. Twelve couples of nagra differ with the timbre variety and unusual sounding. The leading tool is "bash nagra" (the second name "ZIL") – with high-pitch sounding, then followed by "ottry nagra" – mezzo and "ayak" – with a low-pitched sound.

The dances performed to the rhythms of nagra ("Sama", "Serilma", "Chekitmya" and others), belong to "Dap-nagra Ussuli" group and are ranked as "mass" dances.

Now, having lost the link with ancient ceremonies, national mass dances are executed in East

Turkestan by professionals, dance virtuosos during holidays such as "Ayt Bayrami", "Navruz" and others. "Sama Ussuli" is the most ancient of all Uighur dances. "Sama" translates as the "Sky".

According to professor Inayat Tulla, "Sama" was born in primitive society where "people, not being able to explain a natural phenomenon, attributed it to supernatural power and asked the God of Sky to help them" [30, p. 39]. I.Tulla notes that initially "in ceremonial and magic actions, in the illusory and imitating movements the "Sama" was performed under the rhythms of percussion instruments, when musical accompaniment was included later. In the Middle Ages, with the emergence of mukam, "Sama" becomes a part of Kashgar mukam" [30, p. 41].

Taking into account that dances took an important place in various magic actions of primitive people, the version of professor I.Tulla about the emergence of "Sama" during the prehistoric period is submitted in a very convincing way. And its collective performance allowed carrying the dance through the centuries. It allowed a large number of people to remember precisely all forms of a ceremony, movements and composition, and then to transfer them to the succeeding generations. For this reason, despite acquisition of new knowledge, the adoption of various religions and change of ideological bases of ritual, part of the dancing elements, strictly established movements with a certain sense, has remained until present days.

The Sama dance is connected with the highest deity - the dancer addresses to "the Eternal Sky". Originally, dance was accompanied by singing where the text contained "idea of an eminence of human soul to supreme" [31, p. 20]. Then the text was replaced with verses of the love and lyrical contents. Now dance is performed to an instrumental melody without vocal part. Eventually, the semantic meaning of Sama, previously bearing the religious and mystical nature, was replaced by active expression of human feelings; the religious canonicity and rituality of dance were lost. The dance kept only such elements of movements as frequent hands-up moves, as though an invocation to the Sky, half bent position of knees, which is the pronounced lines of praying ritual resembling the human powerlessness before the nature and proving the appeal to Tengri for the help.

The works of Russian XIX century traveller scientists V.I. Roborovskiy [32], Grumm-Grzhimaylo [33] and others contain separate notes on the Uighur dance specifics as well as mentions of choreography in customs and festivities. However this data is of a very sparse and episodic matter.

N. N. Pantusov paid a greater deal of attention to the Uighur dance culture. In his work dedicated to the songs of Taranchi [34], he briefly

described several man-dances and even singled out its three types. The Russian orientalist-scientist N.N.Pantusov writes: "Dances can be of three types: usul, sedir and belesh (derived from the verb beleidu)... Usul – the dancing, in standing position without bobs and knee-bends... Musicians sing Kanty (beyt) for some time, and the two dancers begin the Sedir dance consisting of various moves, squatting and hand-clapping... Belesh – the Kalmyk dance with quite passionate twitchings and body movements, it usually includes one or two dancers" [34, p. 11]. Grouping dances in types, N.N.Pantusov, probably, mistakenly defined dance he saw as "Kalmyk". It is possible to assume he meant the comic dance "Nazyrkom" which has arisen in ancient times in the city of Turfan. The records made by Pantusov in the Iliysky district where he specifies that "Sedr" ("Sydyr" - S.G.) are of unconditional historical value – fast dancing with fast arm swings and knees touching ground. And "Sema" (most likely, "Serilma" - S.G.) – quiet dancing with gentle and slow lifting of hands. Both dances meet in "Dervishes" [34 p. 10].

With Buddhism arrival, and then Islam, the "Sydyr" dance has lost the ritual value. The word "Sydyr" has no analogs in modern Uighur language, but other name of this dance – "Hokmat" – is connected with the statement that during the shamanistic ritual a khapyz (shaman) sang "Hokmat" to the dap rhythms and danced around the sick person. Penetration into dance of household lines and gradual withdrawal from a strict ritual form, certainly, were reflected in its choreography and music. Losing lines of a ritual ceremony, but, at the same time, keeping certain dancing elements, "Sydyr" ("Hokmat") gained nature of the national dance performed without vocals, and only accompanied by fretted instrument dutar. Let's note that the difficult and unusual musical metric signature 7/8, the syncopated movements clearly distinguish "Sydyr" from other Uighur man-dances.

There was a period when the "Sydyr" dance was on the verge of a total disappearance in Kazakhstan. In 1984 it was studied and written down by G. Yu. Saitova, thanks to Ismail Saitov, the inhabitant of the Chilik village in Almaty region, who could remember it and thus keep it for future generations.

During conversation with I. Saitov it became clear that the "Sydyr" dance which he say at an early age, represented the dance competition in which one of participants used the sapy.

Thus, the Uighur man-dance developed from ceremonial dances, which lost their ritual nature, but kept separate traditional elements of dancing moves. This stability allows modern researchers to get an insight into traditional man-dance, its specifics, and manner of performance. Modern choreography creates

new opportunities for its further development at new, professional level.

M. V. Pevtsov provided fragmentary information on games and dances during the festive ministrations at the time of Barat New Year in his works «Journey to Kashgaria and Kunlun [35] and «Journey through the Eastern Turkestan in 1888–1890» [36]. While describing the «Tamasha» parties, he notes that «Kashgarians take advantage of any lifetime event and occurrences (circumcision, engagements, weddings) to celebrate Tamasha» [35, p. 132]. His research also signifies the manner of dance, its «qualitative» and «quantitative» performance [35, p. 136].

The works of a great Kazakh Orientalist Ch. Walikhanov [8] contain interesting details about the peculiarities of the lifestyles and folkways of Kashgaria women, about festivities (mashraps), about Turkestan dances that resemble "lezghinka" dance. While depicting Uighur folkways and lifestyle, Ch. Walikhanov indicated that the Kashgar region «has a number of dancers, and not a single festivity is fun without them» [20, p.245]. In his materials about the city of Yarkend he stressed the existence of female dances with elements of circus art: “They (Yarkend women – S.G.)spin head over heels, walk the brass wire and so on” [20, p.245]. Nevertheless the rigid limitations from Muslim religion, this implies having women with definite freedoms in definite regions of the Eastern Turkestan. Chokan Walikhanov specially noted that with all the austerity of sharia rules regarding women, «the bright sides of sharia rules towards women include the freedom of women who participate in all public meetings including Medzhilish (the council of elders) [20, p. 192]. “Women walk around with veils off”, - he wrote [20 , p. 245]. This cannot but show on the outstanding features of Kashgar female dance, and in particular, the presence of “Zhilviharikatliri” (“Coquetry movement”) dance elements in it which is a real guidebook to women’s coquetry.

Quite extensive group is drawn up by the dances, which have entered the female cycle «yallar Padisi», or “anumlar Padisi” the second name). The dances "Mashugum", "Gulamkhan", "Lyabliarzhani", "Gulmashuk", "Eshil Romal" are a part of a cycle. These works generally have binary, and rarely – a three-part form. In the first part smooth moves with wide swaying of hands prevail. "Serilma", "tag kadam", "zhyp kadam" dominate among the feet moves. The second part is fast moving, explosive, technically difficult, with frequent turns on a spot or while circling.

These dances appeared in the period of the Middle Ages in the thick of national life, and then began to be successfully performed in palaces of the

feudal nobility. Imperial yard dancers and the elite who had big harems, would mostly perform dances which mostly had entertaining purpose during palace representations or parties. But such dances as "Munazhat", "Dilharazh", "Zhanim pida", "Parvaz", conveying the deep lyrical experiences, beauty of the woman's inner world, had rich symbolic and emotional filling and became rather highly artistic works.

So, the Uighur female dance developed in the household environment as "national" dance, but when performed during temple and court shows it gained new lines: change of lexicon of plastic language and other, symbolical nature of the dance-comprising moves. The "Buddhist" origins can be traced in the female dance which unites it with the Indian dancing art while Uighur man-dance is based mainly on the Tengriism ritual traditions.

The best samples of national Uighur dance developed in synthesis with rich musical and vocal and instrumental art.

In musical and dancing heritage of Uighurs as well as other people of the Central Asia the mukams have an important place, relating to a makam genre. Makam prevails in the extensive territory of the Middle East, and Transcaucasia.

The modern science has gathered enough historical, ethnographic, musical data to claim the "origin Uighur makam goes back to the V-VI centuries, its development happens in the VII-IX century, and full formation of classical style happens in the X-XII centuries ... In the Azerbaijani, Turkmen musical practice there are seven main mukams" [37, p. 24]. "Shashmaqam" - property of the Uzbek and Tajik people (6 mukams). Uighurs have the greatest amount of mukams - each has 3 cycles: Kashgar, Ile, Dolan. The fourth cycle "Khotan" - is still investigated by musicologists.

Being perfected by the ages and passed on by words of mouth, the remarkable epic creations have lived up to now. National singers and musicians put to music the loved ghazels, dastans (poems) of the eastern classics A. Navoi, Novbati, Mashrovi, Bilal Nazym. In the history of musical art among the makam masters, the name of the female-mukam player Amanisakhan who was perfectly performing mukams to her own accompaniment on satar and she has put a number of ghazels of eastern classics on popular national melodies.

Another masterpiece of the Uigur musical heritage is the genre Sanam. Dance art in the Sanams developed on the basis of the dramatized games, elements of ritual ceremonies. Ceremonial weddings in various regions of East Turkestan had common features, but also the differences related with a local lifestyle. The brightest and popular Sanams received

the names from districts where they were created: Dolan, Ile, Kashgar, Korla, Kuchi, Aksu, Khotan, Kumul and so on.

The genre called "Lyapyar" stands high in the Uighur national song and dancing art. It includes a couple of soloists, widely known as "lyapyarchi". They manage to dance and sing at the same time. The Lyapyar's vocal component include, as a rule, playful love couplets that feature a cross-talk followed by a verbal duel between the man and the woman. Couplets are divided by instrumental inserts (bridges). In spite of the fact that from the semantic point of view "Lyapyar" is integral (single-part) work, its choreographic component can be conditionally divided into two types of performance. Whilst singing the couplets, performers illustrate their contents by simple dancing moves with the use of pantomime elements, that is, dance is in direct dependence from semantic filling of a song and has the subordinated nature. The complex graphic pattern dancing improvisation based on the more complex moves of national dance is performed in between the couplets. In this case the dancing part is absolutely independent.

The commonness of the esthetic and ideology principles provides typological unity of national dance in all territories of Uighurs population, thus making it the complete phenomenon of national culture. At the same time basing on the studies of the Uighur dances in the territory of Kazakhstan as well as during the tour acquaintances with folk dancing art in other places of compact Uyghur accommodation (Uzbekistan, Turkmenistan, East Turkestan), it is possible to confidently claim that dance of any smallest region has the distinctive features. They consist in a choice of the main feet moves, dancing courses, features in hand-work, a poise originality. And these are not specific features of certain dancers but stylistic lines inherent in all performers in this region. There is a great variety of such dancing manners, but it is only the dancing of four regions where local peculiarities stand out brightly and originally. Differences in the way of performance of each of them are brightly expressed and arranged into a system, and their combination allows to create the complete artistic image. Therefore we assume it is possible to speak about existence of four styles of the Uighur dance – Dolan, Ile, Kashgar and Khotan. Styles of the Uighur dancing art will be presented in the following articles.

Conclusions

For the long period of the existence, the Uighur people created the rich dancing culture which unique originality was caused by features of its ethno genesis.

The new Uighur nation developed on the basis of two ethnic backgrounds representing the settled and nomadic types of culture. The settled population of East Turkestan which had Tocharian and Khotan roots, throughout many centuries was in close interaction with the neighboring people – ancestors of present Uzbeks, Tajiks, Indians, Afghans. The population of East Turkestan has also repeatedly joined in single state formations. The nomadic Uighurs were formed on the basis of the Toguz-Oguz tribes, and were the bearers of the general ideology for the people of Turkic language group. Therefore, the influence of Buddhist and Tengri cultural traditions can be observed in the dancing art of Uighurs. With adoption of Islam they were rethought and included in a new cultural context.

The best models of national Uighur dance developed in synthesis with rich musical, vocal and instrumental art. The special value of dance in national mentality of Uighurs is proven by the fact that out of all people possessing the art of Mugamat in the Middle Ages, only the Uighur had dancing mashrap as an obligatory component of mukam.

Without having special dance schools as in India, Japan, Egypt, the Uighur people passed and still pass dancing traditions to new generations only in verbal form.

The commonness of the esthetic and ideology principles provides typological unity of national dance in all territories of Uighurs population, thus making it the complete phenomenon of national culture. At the same time basing on the studies of the Uighur dances in the territory of Kazakhstan as well as during the tour acquaintances with folk dancing art in other places of compact Uyghur accommodation (Uzbekistan, Turkmenistan, East Turkestan), it is possible to confidently claim that dance of any smallest region has the distinctive features. They consist in a choice of the main feet moves, dancing courses, features in hand-work, a poise originality. And these are not specific features of certain dancers but stylistic lines inherent in all performers in this region. There is a great variety of such dancing manners, but it is only the dancing of four regions where local peculiarities stand out brightly and originally. Differences in the way of performance of each of them are brightly expressed and arranged into a system, and their combination allows to create the complete artistic image.

The Khotan style kept the most ancient features of East Turkestani dance of the Buddhism era. Owing to historical circumstances this region unlike other regions of East Turkestan, was least influenced by the latest ethno-cultural influences. The analysis of material culture monuments, the craniological researches and geographical data had led

A. Stein to a conclusion that a Tarim river basin was away from the main ways of migration of the people. From the South it is surrounded by unapproachable mountains, from the North – sands. Only the settled farmers could live in the small oases adjoining the Taklamakan Desert, near Lop Nor. There were no conditions for nomadic cattle breeding. For this reason, no traces of considerable alien-ethnic invasions were found in the territory of the basin of Tarim. Anthropologists established that all remains found here belong to Indo-Caucasians who are identified as Tocharians, Iranians, Indians, Tibetans. Having got on the specified territory in an extreme antiquity, the representatives of these people made the most ancient layer of its population. The local dancing style is the proof to the aforesaid.

The Kashgar style prevails today in professional dancing art of East Turkestan. Being the cultural "fashion-maker" in the early Middle Ages, Kuchi conceded eventually this role to Kashgar. The territory of the Kashgar region directly adjoins the lands where the Indo-Persian culture dominated. It also affected the local dancing performing manner. Movements of eyes, eyebrows, a pronounced position of a pinkie finger in the game of hands, the fixed stances make Kashgar dance related with Indian. Dances of this region in the Uighur dancing heritage are the most temperamental. A much better definition lies in such words as "passionate", "fervent", "fiery".

Prompt pace with a little hop, the straightened shoulders, quick arm sways and tilts accompanied with finger-clicking, the head proudly thrown back with the chin-up: all of those draw an image of the free, relaxed, capricious woman who is not reckoning with prejudices. The look is proud and open with a bit of laughter and defiance in it. The Kashgar dancer seems to tell us: "Look at me! I dare you to try and dance better!".

Freedom of spirit of Kashgar women is emphasized with the special poise in the dance - it resembles "a bird in flight". This is the place where professional dancers – acha were preserved since Middle Ages era remained until recently. The Acha dancers used their art to earn their living. Kashgar dance is very technical. It mostly uses the "Zhilvi Harkatliri" movement system – the real guide to a female coquetry.

The Ile style never uses these movements. A certain ideology can be traced in selection of choreographic elements. If the Kashgar dance can be conditionally called the urban, the Ile dance, in our opinion, is rather rural, country. Although in the past Taranchi were the immigrants mainly from the Kashgar region, it must be kept in mind that Manchuria conquerors tend to move families of simple peasants, the workers, capable to sustain the

most hard work. This fact has also left a mark on the Ile dance style. It reflects the country moral ethical standards: greater rigor as compared with dances of other styles, restraint, a certain bashfulness. Characteristic features of the Ile dances are various sliding movements of feet, steps with a rift from heel to foot, i.e. slowly floating gait is the basis for a dancing pas; smooth hand switching, roundish movements of hands, barely seen body rocking from side to side (the body is relaxed at that moment). Head moves can be soft, smooth, but sometimes sharp – due to jerking up the chin, thus the head-work is coordinated with movements of hands and body. Eyes are looking down most of the time: the Ile dancer does not allow herself a direct look, usually she takes it aside, but sometimes throws a straight and pixyish look at her vis-a-vis (it can only be a woman in, couple dances with men are not allowed). The easy inclination forward is peculiar to body position: the breast is hidden. Female dance differs with its smoothness of lines, it is full of the hidden pride. The man's dance is distinct with the gesture width, special dexterity performed by various movements, in particular the knee-moves. From our point of view, the Ile style dances have, despite the softness and smoothness of movements, the elements of romantic heroism: sharp turns of the head, the thoughtful look, the integrated movements of shoulders and so forth. And this passionate beginning is observed both in man, and in woman dance. Its sources should be searched for in the historical events related with continuous fight of the Ile land for its independence.

This heroic-romantic elation of thinking reflecting the mentality of the Ile Uighurs, was brightly shown in national songs, legends, literary works. This spirit can be seen in Bilal Nazym's, the Uighur literature classic (1824-1899). His poem "War of Muslims against the Chinese" described grandiose revolt of the Uighur people of 1864-1867, and his "A narration about Nazugum" praises the Uighur national hero and poetess Nazugum (1800-1830) who was executed but not never bent to the conquerors [38].

The peculiarity of the Ile dance includes the considerable difference in mood expression: it is performed thoughtfully, frostily and slowly in the first part of two - or three-part composition, but joyfully and "loudly" in its fastest part.

However it must be kept in mind that applying the word "slowly" to the Uighur dance should be understood as "rather slowly". Really slow Uighur dances simply do not exist: the spring and mobilizing rhythm, being the integral sign of the Uighur dance music, always gives to dance a certain tone, internal energy.

Dolan style is unusual and meanwhile not thoroughly explained phenomenon in the Uighur

choreography. It is inherent in the dances performed in the settlement Dolan, located in the Avat area (nahiyah) of Aksu area (vilayat). Only 50 km separate Kashgar and Aksu regions, but their dances differ greatly.

Dolans (dolons) are mentioned in the works of N.M.Przhevalsky [39] and S. Gedin [40]. Authors describe them as Turkic-speaking semi-nomads who at the very end of the XIX century lived to the North from Khotan, along the Khotan-Aksu road and in the south of the Aksu oasis. Probably, this is mere coincidence, but it is a noteworthy fact that Telenguts, the tribe akin to nomadic Uighurs, which was also a part of 15 tele-tribes, whose descendants presently occupy the east part of the Altai Mountains, were called "dolange" by the Chinese. The Dolans kept a semi-nomadic life until quite recently. The nomads perceived the woman as a self-sufficient personality. This perception did leave a mark on their dance as well..

The main distinctive feature of the Dolan dances is their couple-performance – by men and women. Thus, the moves of dancers are synchronous, accurately coordinated and, therefore, not divided into "man's" and "female". One of the main movements of dance is contact of elbows and shoulders of partners that, certainly, is contrary to Islamic canons. Such "free" nature of communication and such type of couple performance are not met in Uighur dances of other regions, including those living in territories of Kazakhstan and Central Asia, and they are also not peculiar to the Uzbek or Tajik choreography.

All aforesaid testifies to wealth and originality of musical and dancing culture of Uighurs, which represented the developed syncretic show at early stages of historical development: shaman dancing, Buddhist temple performances. Some dances could not live up to now; others were kept in the original form, and some – as separate dancing elements. In such form they also entered the traditional heritage of dancing art.

With the expansion and strengthening of the new Islam religion in East Turkestan – the different types of art apprehended from Buddhist culture were reinterpreted and found their place in other cultural context. Dances evolved freely and they did not have to adjoin any ceremonial structure. Thus, dances got new subject matter, their "household" aspect grew stronger, there was a noticeable change of dancing lexicon.

The initial ceremonial basis may be observed in numerous traditional Uighur man-dances. However the military and hunting ceremonies related dances were eventually lost and only their separate elements have reached the present days. Female dance was widely presented during the Buddhism era in temple

performances, and in the middle Ages - in court shows and it differed with perfection of the technique.

Geographical conditions, lifestyles and way of economic activity caused dissociation of territories (oases) of East Turkestan, and, as a result, the existence of regional differences in dancing art. They are shown at the level of architectonics in complex dancing compositions, and at the level of performance style.

The Uighur people's special love to dancing art had made the dance an obligatory component of calendar holidays and family and household rituals. Folk games are often held to the metrical music. They have a strict structure and a set of moves, which gives them the common ground with the dance. The Uighur musical thinking recognizes not only effective but also a very important culmination role in the dance. This fully complies with the Uighur mentality specifics, which acknowledges the dance to possess the dominating role and even the culmination role in creation of the national musical art – the mukams.

Corresponding Author:

Dr. Saitova Gulnara Yusupovna
Kazakh National Academy of Arts named after T. Zhurgenov
Panfilov str., 127, Almaty, 050000, Kazakhstan

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