



THE SPIRITUAL HERITAGE OF THE SUGDIANS OF THE EARLY MIDDLE AGES

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ABSTRACT

The art of music and dance, one of the great discoveries of human thought, reached the peak of its development in the territories of present-day Uzbekistan. Sughd, considered an important geographical and political point of Central Asia, historical and cultural state association, in particular, its center, Samarkand, has been one of the main centers of the ancient music of the East..

Written sources also provide information about the important place of festivals associated with music and dance in the everyday life of the peoples of Central Asia Chinese chronicles are especially rich in such information. For example, the chronicle "Tan Shu" mentions the love of entertainment for the inhabitants of Samarkand, the center of Sughd. The same source mentions that musicians and dancers from Sughd were constantly in the service of wealthy Chinese households.

During this period, the Sugdians were on the Great Silk Road who established their rule. The Sugdians passed through this road handicrafts, various trade products, culture, and even musical culture reached East Turkestan, China, Korea, and even Japan. Chinese According to the scholar Sun Xiang, Samarkand was a city from the 5th to the 10th centuries. Sugdian songs, dances and musical instruments are constant the palaces of the Chinese emperors, the city and scattered along the streets of villages [3. 278.]

Musicians from Transoxiana (Central Asia) and East Turkestan were held in high esteem for their high art in the courts of the Chinese emperor and high officials. According to T.Shirinov, A.Berdimurodov and A.Raimkulov, the Japanese scientist Kisibe worked in the palace of the Tan Empire. Western, that is, Central Asia and East Turkestan identified the names of thirty-one musicians [7. 80.]

According to the "Bei Shi" chronicle, " There are large and small circles, guitars, five-stringed gus (a plucked stringed musical instrument), and flutes (a flute). Wedding and funeral ceremonies are the same as those of the Turks ." According to the chronicles, during the Tang Empire, in 727, Keshdan was founded, in 729 Young male and female dancers from Maymurch and Samarkand traveled to China in 713 and 727. They performed in red dresses and red suede shoes. The dancers the performances are specially staged and the dances are mainly divided into two types - the first type is poetically delicate, body and hand dances through movements with special attention to the fingers The first type of dance is performed gracefully, while the second type of dance is performed in a cheerful, intense, and acrobatic

manner. Their dances The Chinese poets Bo Jiu-yi and Yuan Zhen wrote a poem about them called "Western girls who spin like the wind". Among these girls are the Chinese princesses Yan and Rokshan "They studied several performance techniques of Sogdian dances" [6. 17.].

In short , the art of early medieval Sogdians was dominated by music and dance. Fields are displayed in the palace of the Chinese emperors matured and highly rated. The skills of dancers from Choch, Kumed, Kesh, Maimurug and Samarkand were reflected in the "Whirlpool of Girls Who Are Spinning Wheels". This dance examples Turkish and Chinese dancers by adapted and implemented done . Turks and Chinese between many Sogdian music tools , including Bukhara music of tools to the ten close like known The songs were alone and go execution verb picture was in the 7th century . Medium Asia doll theater To China enter go , his achievements were appropriated by the Chinese [2. 95-96 .].

The musical and dance achievements of Sogd were constantly "exported" to East Turkestan, China, and the Far East, making a significant contribution to the development of the music, singing, and dance arts of these countries. influenced. Sinologist E. Schaefer provides information about this. According to him, the musical instruments, performances, clothes, and dances of the Sogdians reached China and the Far East through East Turkestan. His information includes the names of individual music and dances such as "Sogdians drinking wine", "Music at a ball game", "Dance of bathing in the snow", and it is no exaggeration to say that they were popular in China and neighboring regions [4. 63.].

of such information given in Chinese annals archaeological research conducted in this country Archaeological research conducted in northern China also confirms this. During the excavations, the tomb of a wealthy Sogdian nobleman from the 6th-7th centuries was discovered. The upper part of the marble slab from this tomb depicts a scene of a Sogdian nobleman and his wife holding a feast surrounded by servants, while the lower part depicts a scene of a and the plan shows a music ensemble of the Sughds going to China to demonstrate their art. Ten in the ensemble actively participated. A few of them are lutes, two flutes, Two of them hold a drum-like instrument that is played with one hand and struck with the other. One of them holds a harp. is calling A dancer is in the middle of the musicians. Dancer's From his movements, more precisely from the way his arms are held upright

, it is clear that he is dancing with his arms outstretched. Considering that this type of dancing is more typical for men, it is surprising that a male dancer is depicted here. closer to the truth. The music of the peoples of Central Asia also amazed the Arabs. Caliph Walid II asked the governor of Khorasan (at that time the governor was Nasr ibn Sayyar) to send musicians from Khorasan for a banquet.

the early medieval Sogdian period are significant because they were also reflected in crafts. In particular, there are many artifacts related to music and dance in the examples of Sogdian sculpture [5. 118.].

When it comes to sculpture, most people think of carving statues in stone. In Panjikent sculpture, the necessary form is mostly made of wood and ivory. This can be called a unique type of carving. In Panjikent, sculpture and carving developed in harmony. The surviving examples of them lost their condition as a result of humidity and were destroyed when the city was burned. Fragments of wooden sculpture have been found in almost all administrative

buildings, and based on them one can get an idea of Panjikent sculpture. Examples of wooden sculpture were found more in buildings No. III/47, VII/11. Among them, a statue of a dancing girl performing a dance is noteworthy. Her left hand is on her side, and her legs are placed in accordance with the dance. The lower part of the body is covered with jewelry that adorns the dancer. The carving of this statue is reminiscent of Indian sculpture. This wooden statue was destroyed by fire in 722. Its neck is covered with jewelry. [1. 271 -276.]

The city of Panjikent, the center of the Panj region of Sughd, has provided a wealth of material on music and art. Among the dwellings found in Panjikent, the ruins of a building were found, which was not similar to other structures in terms of construction and was even larger in area (81 m²). A large stage was located on the eastern wall of the hall, and two large doors were found on the northern wall. The researcher assumes that this structure was an auditorium where the city's residents could relax. This conclusion was made because no finds resembling a temple, palace, or residential building were found here. If there were two people per m² of area, this auditorium could accommodate 160 people. Considering that a large part of the auditorium was made up of a stage, it could accommodate an average of 100 spectators. Local residents relaxed in this auditorium. Dancers danced and musicians played.

The art of music and dance, which developed in Sogd in the early Middle Ages, flourished further in the High Middle Ages and became an important branch of culture during the Early Renaissance (9th-12th centuries) . The encyclopedist Abu Nasr al-Farabi (870-950), who worked during this period, further clarified the importance of music as an important scientific discipline and wrote his treatise "On Musical Instruments" on this subject.

Al-Farabi's book "On Musical Instruments" It is known from the book that there are dozens of species in Central Asia since ancient times musical instruments were used. These are musical instruments accompanied by the ensemble, and played the leading role in the ensemble performance as well. Farabi on how to tune the tanbur, rubob and harp to oud accompaniment also gave instructions. Types of musical instruments, archaeological findings of historical facts about ensemble performance For example, a frieze from the 1st-2nd centuries AD found at the Airtom site on the banks of the Amu Darya River shows an ensemble of women playing the oud, harp, and drum, and a frieze from Panjikent, Surkhandarya, in eastern Sughd Bolaliktepa in the oasis and the center of ancient Ustrushona in the murals found in the monuments of Shahristan We can cite images of ensembles crafted with great skill.

In short, in the early Middle Ages, the art of music and dance in Sogd developed as an important field of empirical knowledge, which is particularly important because it is reflected in archaeological artifacts, period paintings, handicraft products, folk oral creativity, poetry and literature. The important point is that these art fields that developed in the early Middle Ages reached East Turkestan, China and even Japan through the Great Silk Road. Through the Arabs, Sogdian music and art reached Spain and influenced their culture. These influences, in turn, laid the foundation for the rise of musical art to a high level in the developed Middle Ages and its development as a separate branch of knowledge during the Renaissance (IX-XII) .

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