

Inner Asian and Uralic National Resource Center

Summer 2006 Newsletter



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The IAUNRC Newsletter is a biannual publication of the Inner Asian and Uralic National Resource Center. Questions, comments, and suggestions may be sent to the Newsletter Editor at iaau@indiana.edu. For further information regarding the services of IAUNRC, please contact:

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IAUNRC also posts regular announcements, outreach materials and services, and networking opportunities on its website at: <http://www.indiana.edu/~iaunrc>.

Cover photograph: Zoloo performs the Mongolian "Bayad" folk dance at IU's Mongolian New Year celebration.

A Word from the Director

I would like to take this opportunity to let everyone know that IAUNRC recently received notification that the application for funding that we submitted in November 2005 was successful. In the past, funding was granted for three-year periods, but this time the Department of Education is giving awards for four years.

Unfortunately, although the Department of Education has increased the number of Title VI National Resource Centers (for all world areas) around the country, the US Congress has reduced the total funding for them. On top of this, Congress removed the high priority that had been assigned to centers focusing on the Middle East, South Asia, and Inner Asia. For all of these reasons, despite outstanding evaluations, the funding for IAUNRC for 2006-2007 is about 25% below that for the past academic year. We are hoping that Congress will restore money to Title VI centers in subsequent years, but it is still too early to tell. The Title VI budget shortfall coincides with a time of fiscal stringency in IU's College of Arts and Sciences.

Even with the reduced budget, we have exciting projects lined up for the coming year and beyond. Along with other Title VI National Resource Centers (NRCs) at IU, we will conduct workshops for social studies teachers of grades six through twelve. Meanwhile, IAUNRC will invite graduate students pursuing degrees in Inner Asian and Uralic studies to help develop lesson plans on our areas of the world for a new course to be taught in Indiana schools called "History and Geography of the World." Cooperating with other NRCs from across the country and IU's Center for the Languages of the Central Asian Region we will work to develop performance testing for such languages as Uzbek, Uyghur, and Tajik. One of the most exciting activities will involve participation in the MATRIX project ("Making Archeology Teaching Relevant in the XXI Century"). This initiative will produce web-based materials on Central Asia for archeology courses. We look forward to working on these and many other projects in the coming year. We all sigh in relief, knowing that the next Title VI competition is three years away!



The Mongolian "Horse Song," performed on harp by Ochmaa

Meet the IAUNRC Visiting Scholars '06

Nazim Hasan-zada is a professor and lecturer on medical psychology and psychiatry in Baku, Azerbaijan at the Khazar University and the Azerbaijan State Institute for Doctors' Advanced Training. His research and teaching focus on pharmacotherapy, psychotherapy, and electroencephalography, as well as on clinical psychology, addiction psychiatry, Post-Traumatic Stress Disorder, and neuroscience. He is the author of numerous articles on alcoholism, depression, and stress disorders, and while in Indiana he has joined a project that uses electroencephalography to observe how schizophrenics respond to stimuli.

Serdar Mamedov is from Ashgabat, Turkmenistan, where he is affiliated with the Turkmen State Medical Institute. There he teaches classes on the environment, nutrition, and health and safety in the workplace and home. While in the U.S., Mamedov is studying how a democratic state approaches higher education. Specifically, he is interested in such questions as what share of our resources should be allocated to education, who should bear the cost of education, and who should have power in the field of education. One of Mamedov's primary goals is to find ways Turkmenistan can increase access to higher education, curriculum, and standards.

Artur Tashmetov is from Bishkek, Kyrgyzstan. He has taught philosophy and the history of Kyrgyzstan at the International University of Kyrgyzstan and American University of Central Asia, as well as 20th Century history of Asia and Africa at Bishkek Humanities University. His primary interest is in the comparative history of nomadic societies, mathematical modeling of their social processes, and the development of non-sedentary benchmarks for that modeling. He seeks approaches to nomadic history that depend neither on the Soviet Marxist models still popular in Kyrgyzstan nor on the classical Western notion of nomadic and sedentary societies, which views them as opposed rather than symbiotic systems.

Gulmira Yemkulova hails from the city of Taraz, where she teaches methodology for English as a Second Language at Turkish-Kazakh International University. Because Kazakhstan's education system is currently undergoing massive change, with primary education moving to a twelve year program and universities adopting the American system of credit hours, Yemkulova hopes the new methods and approaches to teaching English that she learns here, as well as the new ways of organizing teacher-training programs, will be useful to her colleagues in the Association of English Teachers in Taraz. Joining her for her stay in Bloomington and attending Tri-North Middle School is her 13-year old son Azat.

Shahin Mustafayev is a Deputy Director at the Institute of Oriental Studies of the Azerbaijan National Academy of Sciences. His research focuses on the history of the Turkic peoples, and particularly of the Ottoman Empire and Azerbaijan, on which he has published a number of books. His special field of interest is the publication of Ottoman manuscripts and archival documents of the Russian colonial period concerning the Southern Caucasus and Azerbaijan. His research with the Fulbright program at IU this year focuses on the problem of national identity in Azerbaijan, its historical background, contemporary situation, and future challenges.

Munara Mailybekova directs the Humanitarian Lyceum of Talas State University in Kyrgyzstan. She is especially interested in the relationship between Kyrgyz and Native American literature. In addition to her interest in comparative literature, Munara is particularly skilled in performance on the komuz, a Kyrgyz national instrument belonging to the lute family, and at singing traditional Kyrgyz songs. This spring she and her six-year old daughter are staying in Bloomington to assist IU music department professor Mary Goetze create the Kyrgyz installment of *Global Voices in Song*, an interactive learning series with video, music, and text introducing the history, instruments, folk traditions, and major composers of other countries. Goetze has previously published the Hungarian issue of this series.

IU Scholars Bring Kyrgyz Music to America

Mary Goetze is Professor of Music and Chair of the Department of Music in General Studies at Indiana University. For the past several years, Goetze and a colleague have been developing the *Global Voices in Song* series of CD-ROMs. These interactive CDs present music in traditions other than Western classical style to classrooms and choirs. By including on the CDs performances of songs by people from around the world along with the songs' pronunciations, translations, and information about the occasions on which they are sung, Goetze hopes to give students a better appreciation for the context in which the music developed. It's a technique she developed while working with the International Vocal Ensemble here at Indiana University, where she has native performers introduce the songs to the choir whenever possible and uses scores only in cases when the original performers would have. In past years, Goetze assembled a *Global Voices in Song* volume featuring folk songs of Hungary. This year, Goetze has been researching a Kyrgyz music package.

In Kyrgyzstan, with the help of local musician and scholar Munara Mailybekova, Mary Goetze spent four weeks visiting musical performers identified, in many cases, by Gulnara Aitpaeva a cultural anthropologist at the American University of Central Asia. Musicologist Aida Huseynova from Azerbaijan accompanied Goetze on the trip, serving as consultant and translator. Goetze and Mailybekova then videotaped these musicians' performances. From these records they are now assembling two DVDs. One will be a general resource for adults focusing on genres of music, other art forms, history, food, and dwellings of Kyrgyzstan, as well as on the Manas epic. Some of the greatest musical performers in Kyrgyzstan are those who recite the Manas. This epic tale about a Kyrgyz national hero, his son, and grandson, is available in a codified print version of over

500,000 lines today, but, much like the *Odyssey*, which is often attributed to Homer, the story was for centuries passed on from generation to generation orally. Reciters recompose the text as they go, altering the language according to their own inspiration. The second DVD is intended for children and includes films of a variety of children's games and songs, as well as instructions on how to play the games.

Goetze and Mailybekova agree that literature and music have been more closely connected in Kyrgyzstan than, for example, in America. This is partly because the Kyrgyz traditionally have had an oral culture, so that songs served many of the purposes that written literature did elsewhere. The first printed variant of the Kyrgyz language appeared in the twentieth century and since then Manas has become one of Kyrgyzstan's most popular books. In addition to the Manas, Kyrgyz musical literature includes smaller epics, legends, and dastans. The latter constitute both a strongly historical and to some extent a folkloric form. Each dastan celebrates the story of how a particular leader (usually known as an alp) freed individual lineages of the Turkic peoples (of whom the Kyrgyz

are one) from oppression. Because Kyrgyz song forms are responsible for preserving the peoples' history in this way, says Goetze, the Kyrgyz musical tradition is much less abstract and much more didactic than in the West, often conveying spiritual and traditional values as well as past events. Elements of theater which have taken on a life of their own in Europe and the U.S. are also a part of musical performance in Central Asia. It is not uncommon to see Kyrgyz musicians playing an instrument, singing a children's song, and operating a puppet show to illustrate the song all at the same time. Jesters are another theatrical element often prominently featured at feasts and celebrations.

Of course, these national epics are not the only



Silk Road Instruments: Kashgar Robab

musical form in Kyrgyzstan. Renditions of Western songs and songs in Western style remain extremely popular among Kyrgyzstan's youth. But traditional musical elements do often show up in Kyrgyz pop music now too. According to Mailybekova, many contemporary singers became popular by converting the folk genre into a modern form.

Perhaps one reason the epics are still so well-known in Kyrgyzstan is the high level of musicality among Kyrgyz citizens. According to Mailybekova, as much as 40% of the population may know how to play the national instrument, the komuz. That instrument is essentially a three-stringed lute, and it is only one of many instruments unique to the Central Eurasian region. Another popular instrument in Kyrgyzstan is the kyl kyyak, an instrument similar to the Mongolian horse-head fiddle (see p. 6), with a viola-like shape and a base made of apricot wood. The top of the kyl kyyak is made of horse leather, while the bow and strings are made of horse hair, giving this instrument a timbre unlike any other's. (During Soviet times, a version of the kyl kyyak was created for ensemble playing that had an increased number of strings

which were made of metal rather than hair.) The temir komuz, or mouth harp, is also popular in traditional Kyrgyz music and, like the komuz, can be used in a kind of musical onomatopoeia, where it imitates sounds such as the hoof beats of a horse galloping away.

Many of these instruments, as well as song forms like the dastan, are shared by neighboring Turkic cultures, such as those of the Uzbeks and Kazakhs, as well as by Persian and Arabic styles of music. There are, of course, many differences between their musics. For example, Mailybekova notes, the Uzbek songs are often faster and more appropriate for dancing than Kyrgyz ones, while the Kazakh songs may be more melodic and contemplative. There are also regional differenc-

es within countries. Southern Kyrgyz music has more Uzbek influence, while the music in the north might be described as more conservative (despite the fact that in certain social respects the north is more liberal). In general, however, the Silk Road, which stretches the great length of Asia, served as a conduit for musical instruments and styles all the way from China to Azerbaijan.

The selections included on the DVDs will be determined by how exemplary each sample is of its own genre and by the degree of ethnomusicological background the researchers have in the given genre. On the kids' DVD children will not only be able to learn how to sing the songs, but to play various games also popular in Kyrgyz culture.

Goetze has worked on similar materials for Hungary and Azerbaijan. One difference she noted in Kyrgyzstan was that there was less classical-style

music composed there than in the other countries, and what music was written in that style was strongly influenced by Russian Soviet classical music. This phenomenon was the result of a complex Soviet approach to its non-Russian nationalities, in which the central government of the USSR was often theoretically in favor of national differences between the republics, but in reality only supportive of very lim-

ited forms of cultural diversity. Later, the Khrushchev, Brezhnev, and Andropov administrations tolerated national histories and legends somewhat more, but Russian influence in these republics remained pervasive.

One benefit of the Soviet regime was that it encouraged the development of written languages for the majority of the oral cultures of the USSR. This development had a dichotomous effect on Kyrgyz national epics like *Manas*. On the one hand, these oral tales could now be preserved for posterity, and translated and accessed by people who could not speak Kyrgyz. On the other hand, writing *Manas* down fixed the text into the version of it expressed by a given interpreter, limiting one of its most exciting *(continued on p. 11)*



Silk Road Instruments: Egyptian Riqq (tambourine)

IAUNRC Events in Brief

At IU's winter commencement ceremony, special guest President Nastagiin Bagabandi of Mongolia, who held the office from 1997 to 2005, was awarded an honorary law degree. While in Bloomington, Bagabandi met with students to examine some of the rare Mongolian documents preserved in IU's special collections at the Lilly Library. On a related note, Indiana University professor of Central Eurasian Studies and IAUNRC affiliate Chris Atwood served as a simultaneous interpreter for President Bush during his November visit to Mongolia's current President, Nambaryn Enkhbayar.

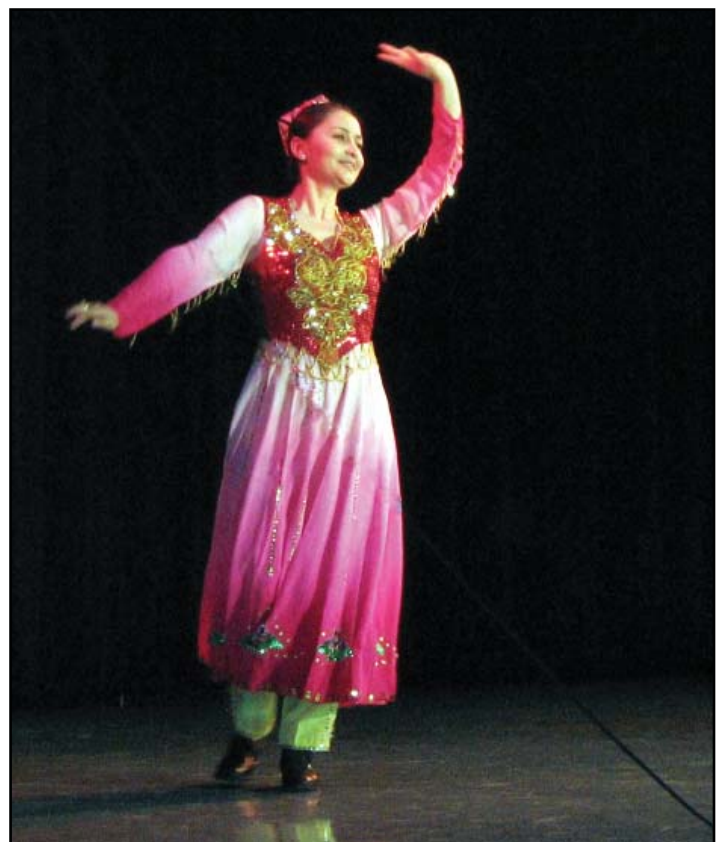
On January 27th IU celebrated the "White Month," also known as Mongolian New Year. Organized by the Mongolian Studies Society, the program opened with a brief speech by the chair of Mongolian studies and proceeded to several cultural performances by native Mongolian speakers and Mongolian language students. Highlights of the evening included throat singing, Abbie Anderson's rendition of a Mongolian folk tale, and, of course, wonderful Mongolian foodstuffs.

March 4-5 the György Ránki Hungarian Studies Chair and the Central Eurasian Studies Department hosted a conference marking the 50th anniversary of the 1956 Hungarian Revolution and War of Independence. Participants included such luminaries as Professor István Deák, of Columbia University, and Béla Király, Commander-in-Chief of the National Guard of Hungary in 1956. Topics included the revolution in the contexts of the Eisenhower and Khrushchev administrations and the Cold War, Hungary's role in the Soviet Empire between '45 and '56, the Nagy/Kádár rivalry, and the mindset of Hungarian intellectuals who accepted roles in Stalinist Hungary. The conference papers will be published in a special issue of the journal *Hungarian Studies* edited by Mihály Szegedy-Maszák and published by Akadémiai Kiadó.

The Turkish Students Association showed six films over two weekends in March in its second annual film festival, while on four consecutive Wednesdays in March and April, the Baltic and Finnish Students Association (BaFSA) showed films from Finland, Estonia, Latvia and Lithuania. This semester students also had a chance to meet with the director of *Fire and Ice*, a movie about the Winter War between Finland and the Soviet Union.

On March 26 the Navruz Student Association hosted their 9th annual Navruz Celebration. Festivities included music, dancing, and food from the countries where this new year's festival is celebrated.

Finally, student Stevie Kelly submits the following synopsis of this year's IU ACES conference: "On April 8, 2006, the Association of Central Eurasian Students hosted its thirteenth annual conference on Central Eurasia. This year's participation was unprecedented, featuring presentations by more than 90 scholars from over 15 countries. More than 200 guests were in attendance, taking part in panels ranging from 'Democratization and Political Transition in Central Asia' to 'Buryatia: Past and Present.' The keynote speech featured Dr. Peter Perdue of MIT, who presented a lecture entitled, 'Why Do Empires Expand?' This year's event was a great success, and the organizers of this student-run conference are especially grateful to the Inner Asian and Uralic National Resource Center for its generous support."



A Uyghur dance performed at the 2006 Navruz festival at Wilkie Auditorium

Why Do Empires Expand?

Peter C. Perdue is T.T. and Wei Fong Chao Professor of Asian Civilizations and Professor of History at Massachusetts Institute of Technology. He was the keynote speaker at the Thirteenth Annual Central Eurasian Studies Conference hosted by the Association of Central Eurasian Students at Indiana University. He provided the following abstract of his talk for IAUNRC newsletter readers.

My paper compares Qing expansion on its northwest and southern frontiers from the seventeenth to nineteenth centuries. It builds on the analysis in my new book, *China Marches West: The Qing Conquest of Central Eurasia*, (Harvard, 2005), which examines the expansion of the Qing empire into modern Mongolia, Xinjiang and Kazakhstan during the seventeenth and eighteenth centuries. The Manchu rulers of the Qing created an empire of unprecedented size in this period, but their most stubborn opponent, the Zunghar Mongol state, held off Qing pressure from ca. 1680 to 1760 CE. The story of Qing expansion in this region is one of aggressive military campaigns, economic pressure, and diplomatic isolation of the last powerful Mongol state of Eurasia. I argue that the Qing could achieve what previous Chinese dynasties had not, the elimination of a powerful Mongol rival, for three reasons: first, the ruling elite, being Manchu, understood Central Eurasian polities well; second, the internal Chinese economy had developed to such a degree that it could support extensive logistical networks backing up the frontier armies; third, the presence of a third power, the Russian state, allowed the Qing to define clear boundaries across the steppe, thus closing off opportunities for the Mongols in between. Qing expansion in this region brought together military, economic, and political power to create an irresistible force.

After around 1760, however, Qing expansion faltered, especially in the South. Qing forces lost a war with Burma, and they were driven out of Vietnam. In the southeast maritime region, they faced Vietnamese and other pirates from the eighteenth century forward, and could not prevent extensive smuggling of opium and other products. I have begun to think about why Qing expansion succeeded so well in the northwest but fared so poorly in the south and south-east. I believe, tentatively, that we must also combine military, economic, political, and cultural factors to find the answer. Strategies that worked well in the steppes, oases, and deserts of Central Eurasia failed in the jungles and forests of Southeast Asia. The malarial mosquito turned out to have more power than the Mongolian pony in stopping Manchu might.

A comparison of northwest and southern frontiers of Qing China will also highlight the role of frontier relations in imperial expansion. In both the Ming and Qing dynasties, Chinese officials faced challenges on northwestern and southeastern frontiers from mobile people looking for trading relationships with the large agrarian

empire. Responses to nomadic raiders and pirates on the coast were remarkably similar, and reflected the experience of local officials in the region who worked out pragmatic accommodations of the interests of diverse peoples. Imperial expansion in China and elsewhere did not come from single impulses of the center, but developed out of multiple relationships in border regions. A focus on the frontier helps to illuminate general dynamics of imperial expansion and decline.



Bloomington High School North student Delgerbat Uvsh plays the morin khuur, or Mongolian horse-headed fiddle, at IU's Mongolian New Year celebration. Instruments like the morin khuur may have inspired the erhu, a Chinese stringed instrument, hundreds of years before the Qing defeated their Mongolian rivals.

IAUNRC Affiliated Faculty News

On March 23-25, **Christopher Atwood** (Central Eurasian Studies, IUB) attended the conference “Représenter le pouvoir en Asie: Légitimer, sacratiser, contester” in Paris, sponsored by the Centre d’études mongoles & sibiriennes, the Ecole Pratiques des Hautes Etudes, and the Institut National des Langues & Civilisations Orientales. He presented a paper entitled “Explaining Rituals and Writing History: Tactics Against the Intermediate Class.”

Cigdem Balim (College of Arts and Sciences, IUB) coauthored the paper “Meskhetian Turks: An Introduction to Their History, Culture, and U.S. Resettlement Experience” (Washington D.C.: CAL Publications, September 2006) and contributed the article “Turkish Literature between the 10th and 18th centuries” to *The New Cambridge History of Islam*, vol 4. (Cambridge: Cambridge University Press, 2006).

Christopher I. Beckwith (Central Eurasian Studies, IUB) published a book, *Medieval Tibeto-Burman Languages II* (Leiden: Brill, 2006), and a number of articles, including: “On the Chinese Names for Tibet, Tabghatch, and the Turks,” *Archivum Eurasiae Medii Aevi*, 14 (2005): 7-22; “The Ethnolinguistic History of the Early Korean Peninsula Region: Japanese-Koguryoic and Other Languages in the Koguryo, Paekche, and Silla Kingdoms,” *Journal of Inner and East Asian Studies*, 2006; “Comparative Morphology and Japanese-Koguryoic History: Toward an Ethnolinguistic Solution of the Altaic Problem,” in: Motoki Nakajima, ed., *Arutaigo kenkyū* (Altaistic Studies) (Tokyo: Daito Bunka University, 2006).

Jack Bielasiak (Political Science, IUB) published the article “Party Competition in Emerging Democracies: Representation and Effectiveness in Post-Communism and Beyond,” *Democratization* 12, no. 3 (2005): 331-356.

Gardner Bovingdon (Central Eurasian Studies, IUB) gave a talk entitled “Politics and Islam in Xinjiang” at the “Workshop on Political Islam in Asia” organized by the Bureau of Intelligence Research of the U.S. Department of State. The roundtable was held at the Army and Navy Club in Washington, D.C. in April.

Maria Bucur (History, IUB) with Nancy M. Wingfield recently co-edited the volume *Gender and War in Twentieth Century Eastern Europe*, (Bloomington: Indiana University Press, 2006).



Visiting Scholar Nazim Hasan-Zada and IAUNRC’s Fatima Morrisroe discuss Azerbaijan and Central Asia with Grandview Elementary students

William Fierman (Central Eurasian Studies, IUB) published “Language and Education in Post-Soviet Kazakhstan: Kazakh-Medium Instruction in Urban Schools,” *Russian Review* 65, no. 1, (2006): 98-116; and Поворот языкового сдвига в Казахстане (Reversing Language Shift), *Этнографическое обозрение* (Ethnographic Review) 6 (2005): 49-71.

Lynn Hooker (Central Eurasian Studies, IUB) has recently presented three papers:

- “Bartók and Discourses of ‘Hungarian music’ in Early Hungarian Musicology” at a conference held by the Institute for Musicology of the Hungarian Academy of Sciences (Budapest)

- “What tradition, whose music? Studying the ‘informant’ in the context of the Hungarian folk revival

movement” at the forum of the Institute for Musicology (Budapest)

- “The Rural Past, the Urban Present, and the ‘Gypsy Question’ in the Hungarian Folk Revival,” at the 8th International Symposium of the Department of Musicology and Ethnomusicology (Belgrade)

György Kara’s (Central Eurasian Studies, IUB) article “Glowing Beautiful Sunshine: a Mongolian ‘Long Song’” was published in *Opera altaistica professori Stanislao Kaluzynski octogenario dedicata. Rocznik Orientalistyczny* 58, no. 1 (2005): 99-100.

Matthias Lehmann (History and Jewish Studies, IUB) published his book, *Ladino Rabbinic Literature and Ottoman Sephardic Culture*, with Indiana University Press in 2005 and is currently working on a new project tentatively entitled “Philanthropy and Identity in the Sephardi Diaspora, 1660-1860.”

Ruth Meserve (Independent Scholar, IUB) and Benjamin E. Wallacker recently published the article “The Emperor of China and the Hobbled Horse of the Xiongnu,” *Central Asiatic Journal* 49, no. 2 (2005): 284-302.

Toivo Raun’s (Central Eurasian Studies, IUB) article “National identity in Finland and Estonia, 1905-1917” was recently published in Norbert Angermann, et al., eds., *Die Ostseeprovinzen, Baltische Staaten und das Nationale* (Münster: LIT Verlag, 2005): 343-356.

On March 24, 2006, **Martin Spechler** (Economics, IUPUI) presented a paper entitled “Authoritarian Politics and Economic Reform in Central Asia: Past, Present, and Prospects” at the world conference of the Association for the Study of Nationalities, Columbia University (New York City).

Mihály Szegedy-Maszák (Central Eurasian Studies, IUB) has recently published four articles:

-“Zene és szöveg három huszadik századi dalműben” (Text and Music in Three Twentieth-Century Operas), *Magyar Zene* 43 (2005): 35-63

-“Megfordított időrend” (Anachronism in Literary History), *Alföld* 56, no. 3 (2005): 27-37

-“Írányok József Attila költészetének értelmezésében” (Trends in the Interpretation of the Poetry of Attila József), in Iván Horváth and G. C. Kálmán, eds., *A civódó civil* (Budapest: Krónika Nova, 2005): 60-75

-“Önértelmezés és regényelmélet” (Fiction and Literary Theory), in A. Kovács, ed., *A regény nyelvei*, (Budapest: Argumentum, 2005): 7-20

-*Az értelmezés történetisége* (The Historical Nature of Interpretation), (Pécs: Pannonia, 2006)



IU students explain the flag of Turkmenistan to Rogers elementary students. IAUNRC has had a particularly productive year of outreach events to the local community, including visits to libraries, retirement communities, and schools.

Creating an Image of Chinggis Khan

On March 29, Charles Melville delivered the 2006 Bregel Lecture at Indiana University, sponsored by the Research Institute for Inner Asian Studies, the Department of Central Eurasian Studies, and IAUNRC. Melville is Director of Oriental Studies and University Reader in Persian History at Cambridge University. He provided the following abstract of the lecture for the IAUNRC newsletter.

The Mongol conquests were not only a highly dramatic and spectacular episode in Asian history, but the undoubted destructions of their invasions were also matched to some extent by new creations, in the movement of peoples, the appearance of new ethnicities and of the formation of new territorial divisions. Chinggis Khan was the architect of these upheavals, carried through and to some extent consolidated by his successors. The subject people were undoubtedly traumatised by these events, but were forced to take stock of them, to make sense of them and, since the results of Mongol rule led to permanent changes, ultimately to try to make the best of them.

My lecture aimed to explore how the image of the Mongol leader Chinggis Khan and his successors, whose conquests in Iran were viewed at the time as a destructive and unmitigated calamity, came to be represented in some secondary Persian historical literature within a century of the event. In a word, how were the Mongols depicted as a positive rather than a negative force?

The focus of the lecture was an obscure verse chronicle, the *Chingiz-nama* (Book of Chingiz), written in Persian by Shams al-Din Kashani in around 1306. For contrast and comparison, I also glanced at another little-known work, the *Tarikh-i Chingiz Khan* (History of Chinggis Khan), by Sati b. al-Hasan b. Mahmud al-Qunavi, written in Anatolia in January 1378. Both works are heavily dependent on the famous chronicle by Rashid al-Din, the *Jami' al-tawarikh*. Kashani was commissioned by the Mongol Ilkhan, Ghazan Khan, to turn Rashid al-Din's prose history into verse, while

Sati's work is a straightforward abbreviation of Rashid al-Din.

Kashani's 'chronicle' was shown to be reasonably close to the contents of the *Jami' al-tawarikh*, but written in language that followed the model of the great verse epic of Iran, Firdausi's *Shahnama* (Book of Kings). It thereby puts across an image of Chinggis Khan and his successors that was consistent with the nostalgic ideals of the pre-Islamic Persian empire. Not only by subtly justifying the invasions of Iran by Chinggis and later Hulegu, but also by introducing exemplary materials from the lives of celebrated rulers such as Anushirvan 'the just', Kashani's work actually fulfils the role of a 'mirror for princes', creating an image of appropriately behaviour for its Mongol patrons.

As for Sati's abbreviation of the *Jami' al-tawarikh*, its main interest is to see what the author chose to include and to omit. Here, the didactic element is even more pronounced, focusing partly on the genealogies of the Mongol khans, but chiefly on their 'good deeds' (the *biligs* of Chinggis Khan and Ogedei), on Ghazan's conversion to Islam and his pious works. Details of the Mongol conquests and the events of

the reigns of the Khans are omitted almost entirely.

In both these works, the verbal image is supplemented by a visual image that reinforces the reading of the texts, depicting the Mongols in the traditional iconography of the ruler and the court in Iranian political life, particularly with a series of enthronement scenes. Most interestingly, the paintings in all the manuscripts discussed has a very strong archaising tendency: the pictures in the 15th-century manuscript of Kashani appear more like late 13th-century work, while those in the 16th-century manuscript hark back to Timurid painting of the previous century. The undated manuscript of Sati's abbreviation corresponds rather closely to 14th-century models. All three manuscripts thus present an image of the Mongols that is both anachronistic, familiar and, in the case of Kashani at least, distinctly Iranian.




Kyrgyz Music *(continued from page 5)*

aspects. If a live bard (or *manaschy*) were reciting Manas, he might invert the order of two lines, or choose to use one epithet or another for a given character at a given moment, making each rendition of Manas's story unique.

Kyrgyzstan in general, and not just its music, became heavily Russified during the Soviet period. The legacy of Soviet policies remains strong today. For example, in Talas, one of the largest cities in Kyrgyzstan, there are four Russian and four Kyrgyz-language schools. Moreover, even in today's independent Kyrgyzstan, the constitution gives the Russian language "official" status. As a major piece of national poetry familiar to every Kyrgyz citizen, however, Manas has also been a great repository of the Kyrgyz language. It instills respect for elders, conveys advice from the old to the young, and explains nomadic culture, patterns of living, and values.

For Mary Goetze, one of the most attractive aspects of Kyrgyz music is its capacity to satisfy any possible social function, as opposed to the more uniform application for which American pop music, for example, is used. This is partly due, she says, to the fact that in America, thanks to widespread music technology, people don't have to make their own music. Mailybekova then describes how, in Kyrgyzstan, everyone who attends celebrations needs to have learned at least one song to sing if called upon to do so. In one particular ritual, guests pass a cup around a table, and require whoever receives the cup to sing a song. Almost all Kyrgyz, says Mailybekova, have a favorite song that they have rehearsed for just such purposes and are willing to sing in public. Furthermore, children learn to play komus in elementary school, and some secondary schools have special komus clubs. Mailybekova herself went to music school for komus, but found she was able to learn much more quickly by ear. One of the barriers to this kind of popular proficiency in music performance here, Goetze hypothesizes, is that U.S. educators are expected to account for their students' learning in some kind of standardized fashion, and a student's ability to read music is easier to evaluate on paper than the ability to play an instrument. With Goetze & Mailybekova's new DVDs, English-speakers will have the opportunity to learn songs directly from the recorded performance, rather than the transcribed notes, of Kyrgyz music. Listeners will also gain a glimpse into the lives of the people who produce this vibrant form and what the music means to them.



IAUNRC Biographical Questionnaire

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City, State, Zip, Country

Phone, E-mail Address

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Universities attended other than IU and degrees received/expected:

Current or past line of work/employer:

Honors, awards, distinctions, publications:

IAUNRC Hosts Advanced LCTL Workshop

On March 31 and April 1 the Inner Asian and Uralic National Resource Center hosted a workshop for teachers of LCTLs (Less Commonly Taught Languages). The workshop, entitled “Assessing our students: why does HOW we assess matter?” was led by Ursula Lentz, Minnesota Department of Education World Language Coordinator at the Center for Advanced Research on Language Acquisition at the University of Minnesota. 56 instructors from 15 states participated. The workshop gave a general overview of testing of four language skills: reading, writing, listening and speaking. It consisted of three sessions on the theory of language assessment and two on practical applications of language assessment (rubrics and scales). The leader provided many examples, participants worked in groups, and there were many hands-on exercises and group discussions. The workshop received excellent evaluations both for content and organization. Almost every evaluation stressed the importance of sharing opinions and experiences. Several respondents suggested that the workshop should be longer in future.

Contributed by Kasia Rydel-Johnston

