



Uyghur Ethnic Dance Forms To develop the art of dance in Wuzhou Vocational College

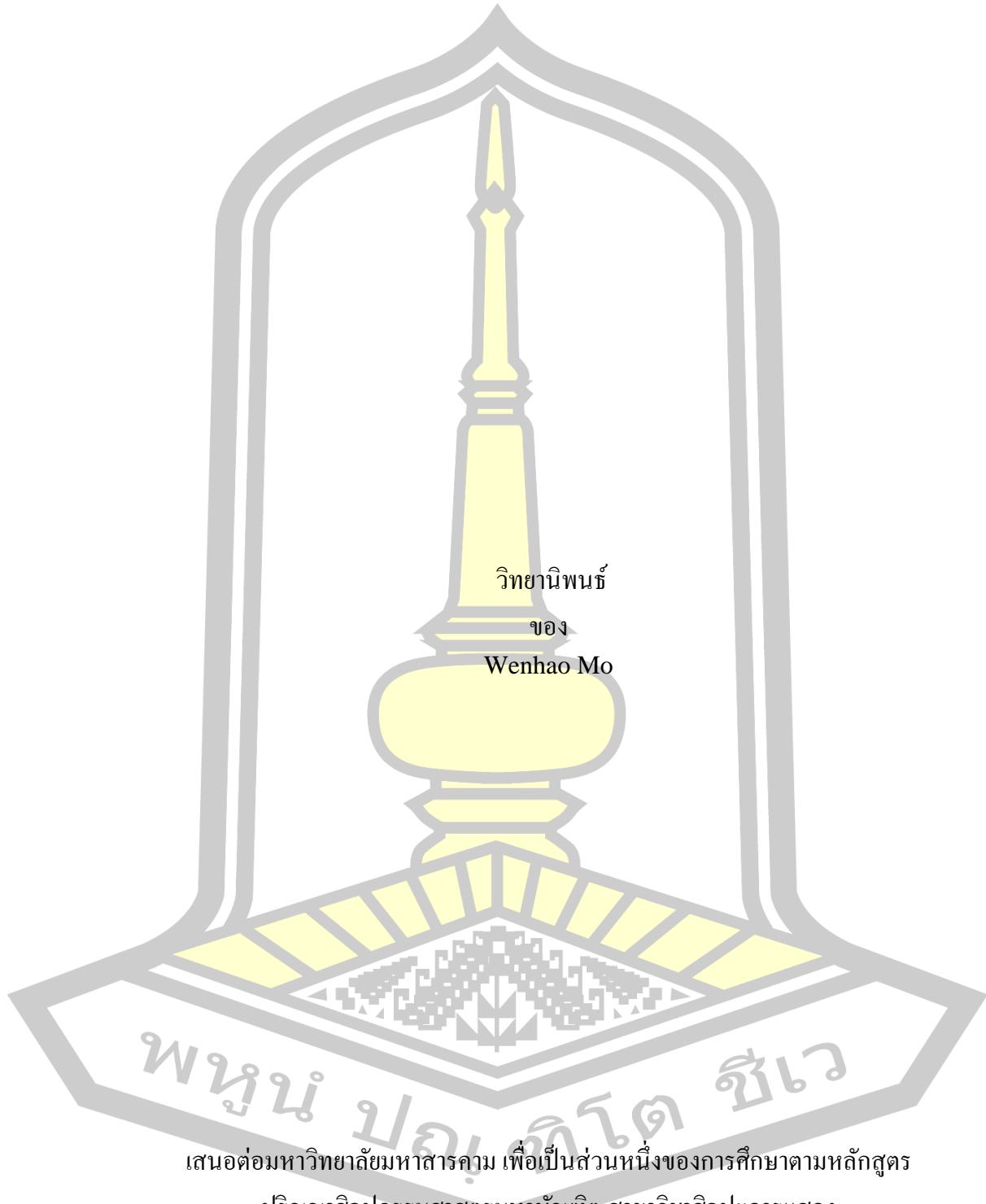
Wenhao Mo

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Fine and Applied Arts in Performing Arts

May 2024

Copyright of Mahasarakham University

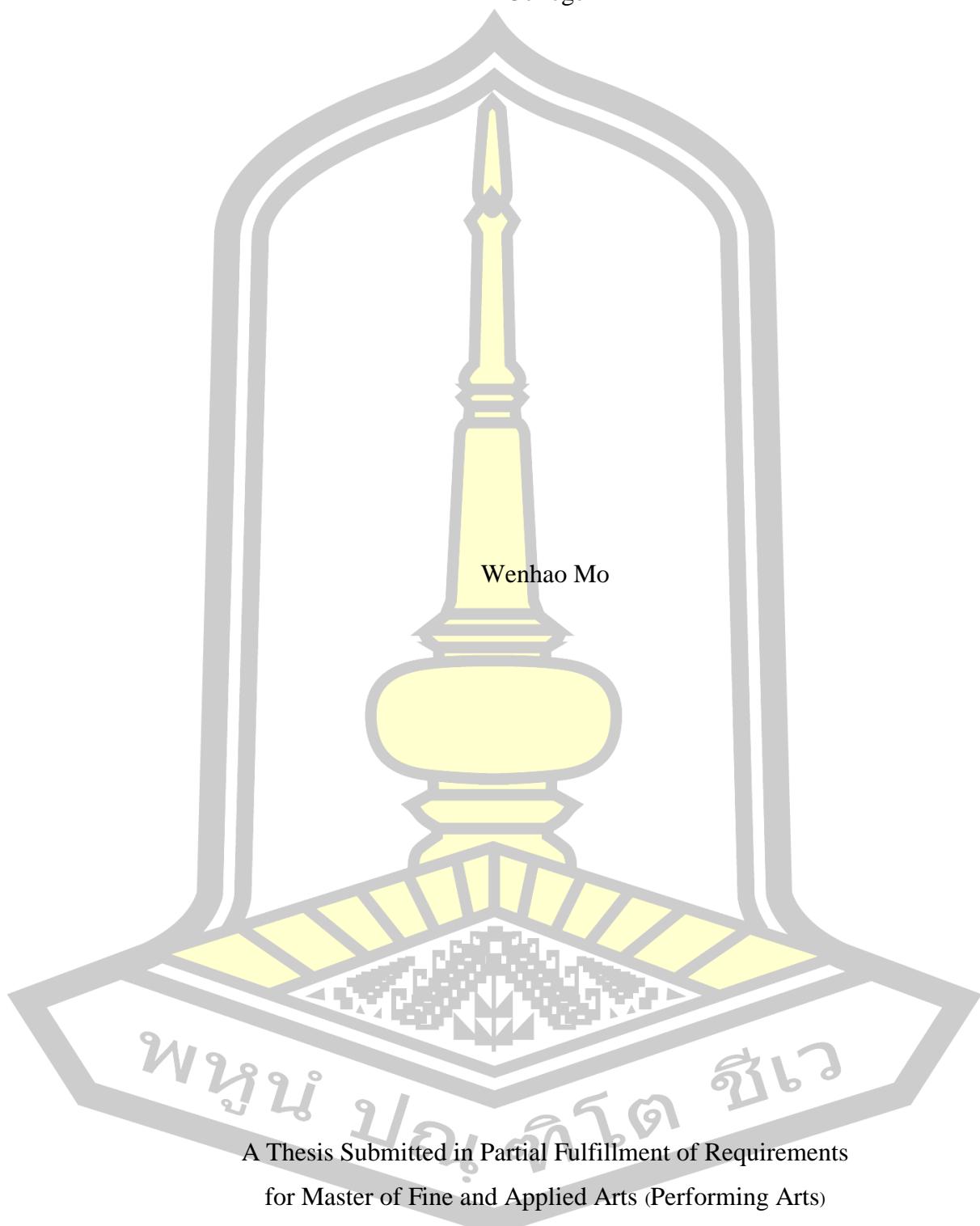
รูปแบบการเต้นรำชาติพันธุ์อุยกูร์ เพื่อพัฒนาศิลปะการเต้นรำในวิทยาลัยการอาชีพหุ้วจิว



พฤษภาคม 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Uyghur Ethnic Dance Forms To develop the art of dance in Wuzhou Vocational
College



Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Mr. Wenhao Mo , as a partial fulfillment of the requirements for the Master of Fine and Applied Arts Performing Arts at Mahasarakham University

Examining Committee

Chairman

(Asst. Prof. Tinnakon Attapaiboon ,
Ph.D.)

Advisor

(Assoc. Prof. Pattamawadee
Chansuwan , Ph.D.)

Committee

(Assoc. Prof. Ourarom Chantamala ,
Ph.D.)

Committee

(Thanyalak Moonsuwan , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Fine and Applied Arts Performing Arts

(Asst. Prof. Peera Phanlukthao , Ph.D.)
Dean of Faculty of Fine - Applied Arts
and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of Graduate School

TITLE	Uyghur Ethnic Dance Forms To develop the art of dance in Wuzhou Vocational College		
AUTHOR	Wenhao Mo		
ADVISORS	Associate Professor Pattamawadee Chansuwan , Ph.D.		
DEGREE	Master of Fine and Applied Arts	MAJOR	Performing Arts
UNIVERSITY	Mahasarakham University	YEAR	2024

ABSTRACT

In the study of Uyghur dance styles To develop the art of dance in the context of Wuzhou Vocational College. Using qualitative research methods The objectives are 1) to study the origins of Uighur dance; in the Xinjiang Autonomous Region 2) to study the dance styles of the Uyghur people in the Xinjiang Autonomous Region This study collected data from literature and the field. sample group It consists of 5 experts, 20 practitioners and 20 individuals or students by interview. Tools used include surveys, non-participant observation. Structured and unstructured interview formats and present the results of data analysis through descriptive analysis.

Studies have shown that both Kashgar Sainam and Hami Sainam have unique characteristics. Both can be combined with professional courses in dance education and teaching as part of it. in teaching dance majors The two will be compared after learning the basic elements of Uyghur dance. Kashgar Sainam and Hami Sainam will be used as part of the style. Learning to compare origins Developing the formation, hand shape, hand position, foot position and step of both to provide a curriculum for dance majors. It is colorful and can train students' dance performance ability better in teaching. The Hami Senaim dance was then taught to combine in a "discipline style" and make the dance movements of "life styles" and reinforce their dance style characteristics, allowing students to reflect and think in comparisons between The "life form" and "discipline form" of Hami Senaim dance form a virtuous circle between active thinking. In this way, the traditional dance's inheritance of intangible cultural heritage is not only It exists not only in students' physical memories but is also deeply rooted in students' hearts, paving the way for their future inheritance and development.

Keyword : Dance styles, Uyghur folk dance, dance art, Wuzhou Vocational College

ACKNOWLEDGEMENTS

This thesis was completed under the guidance of Associate Professor Dr. Padmavadi Chansuwan. The profound professional knowledge of the teachers who taught me. Rigorous academic attitude, work style that strives for excellence. A tireless, dedicated teaching ethic. Noble behavior of being strict with oneself and lenient with others. And the charm of his simple, warm and approachable personality had a huge impact on me. It not only helped me understand and be able to set my learning goals. that is ambitious and specializes only in basic research methods. But it also made me understand several principles. in communicating with other people. From choosing a topic to completing every step of a successful dissertation.

This was accomplished under the careful guidance of the instructors who put in a lot of effort. I would like to express High respect and thanks to my teachers. While working on my dissertation, I encountered a problem. But under that guidance. With the teacher's patience and care, all problems were solved. I would like to say thank you to the teacher.

All the time in Thailand, besides my mother's teacher, there were Associate Professor Dr. Urarom Chantamala, Lecturer Dr. Thanyalak Munsuwan and Lecturer Dr. Supakorn Chalongpak for helping me. They are very supportive and It helped my research a lot. I can't ignore To thank them for making me able to complete my research.

Here I had a lovely group of teachers and classmates who made me feel at home. Thank you classmates Thai people who always help and take care of me.

Time passed like a river and in the blink of an eye we arrived at the end of our studies. My Master's Degree is up to date. Graduation is approaching and my dissertation is coming to an end. as well from the beginning of study until the thesis is completed. I appreciate that help. Teacher's enthusiasm And my classmates as always thank you sincerely.

I would like to express my gratitude to the Performing Arts Department of Mahasarakham University and all teachers. I sincerely thank you for your hard work over the past two years. Thank you for teaching me how to live life. Best wishes to me. Thank you for being willing to share the internet with me for two years of study. What have I gained? What is more important is not only more knowledge but also the way of thinking and the ability to express yourself. and forward-thinking vision cultivated in research and work.

I have been very fortunate to have met many teachers and friends over the past two years. Help me selflessly and with care in my studies, life and work, making my second time My years passed very comfortably in this university.

My gratitude cannot be expressed in words other than the utmost respect. With simple words from the heart to all the faculty and staff of Maha Sarakham University who helped me.

Finally, I would like to thank my family, parents, sisters and relatives. They not only instilled in me the love of traditional Chinese culture, but they are also the strength of my heart and the sacred half of my soul. my spirit during the long journey of life in the future, I will study and work harder. In order to make everyone's expectations come true, I will definitely honor and create pride in return.

I will love you, teacher and mother.

I will love my parents.

I will love you, my Thai classmate.

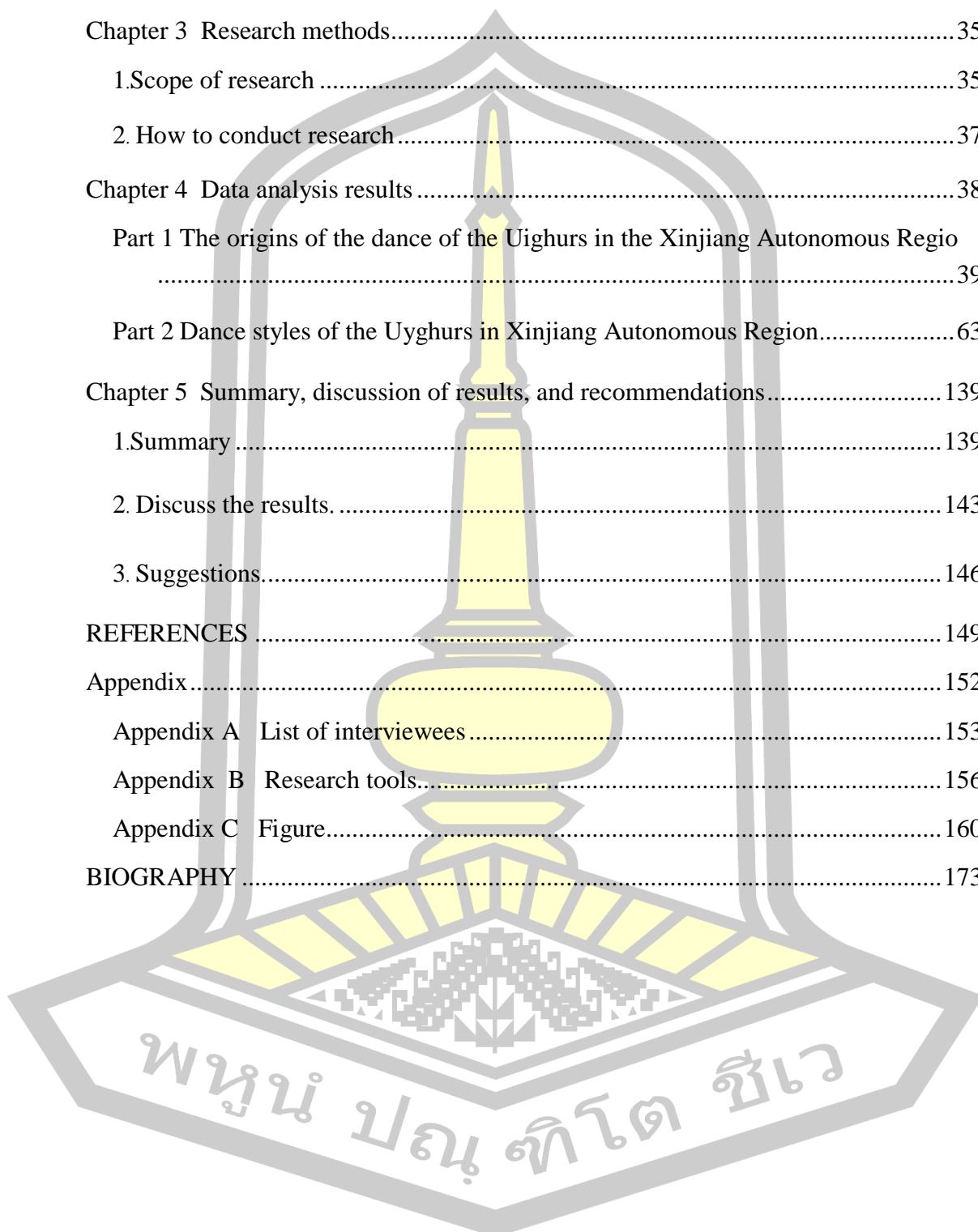
I will continue my childhood dream without giving up. I will dedicate myself to the art of performing arts forever.

Wenhao Mo

TABLE OF CONTENTS

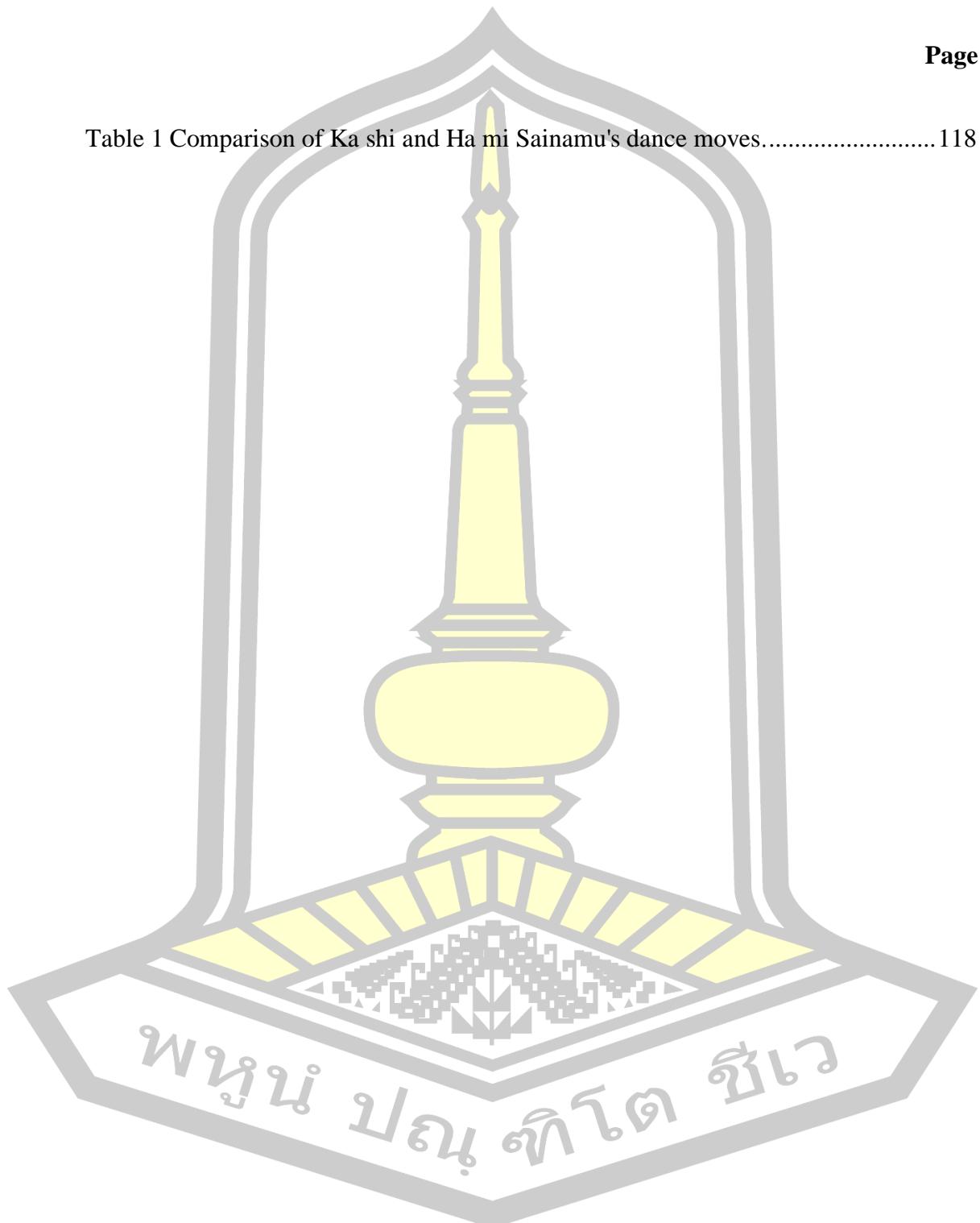
	Page
ABSTRACT	D
ACKNOWLEDGEMENTS	E
TABLE OF CONTENTS.....	G
List of Tables	I
List of Figures	J
Chapter 1 Introduction	1
Background	1
Research purposes.....	6
Research problems.....	6
Research importance.....	7
Research scope.....	7
Methodology.....	8
Definition of specific terms.....	8
Research Conceptual Framework	10
Chapter 2 Related documents and research	11
1. Knowledge about Chinese society and culture (Xingjiang).....	12
2. Knowledge about Chinese dance art	13
3.Knowledge about the Uyghur ethnicity.	13
4.Area context (Hami / Kashi).....	18
5.Related concepts and theories.	22

6.Related research	31
Chapter 3 Research methods.....	35
1.Scope of research	35
2. How to conduct research.....	37
Chapter 4 Data analysis results	38
Part 1 The origins of the dance of the Uighurs in the Xinjiang Autonomous Region	39
Part 2 Dance styles of the Uyghurs in Xinjiang Autonomous Region.....	63
Chapter 5 Summary, discussion of results, and recommendations.....	139
1.Summary	139
2. Discuss the results.....	143
3. Suggestions.....	146
REFERENCES	149
Appendix	152
Appendix A List of interviewees	153
Appendix B Research tools.....	156
Appendix C Figure.....	160
BIOGRAPHY	173



List of Tables

	Page
Table 1 Comparison of Ka shi and Ha mi Sainamu's dance moves.....	118



List of Figures

	Page
Figure 1 Research Conceptual Framework	10
Figure 2 Uyghurs, the largest ethnic minority group in the Xinjiang region.....	15
Figure 3 A Uyghur man in Hotan, China's Xinjiang.....	16
Figure 4 Uyghur dance.....	18
Figure 5 Xinjiang area context.....	20
Figure 6 Picture of the arts development agenda in Chachoengsao Province.	42
Figure 7 Zhang Qian's Envoy to the Western Region	43
Figure 8 Picking grapes	44
Figure 9 "Flower Hat" of the Uighurs	45
Figure 10 Dance "Long Braids"	45
Figure 11 Map of the Hami area.	46
Figure 12 Hami Zainam	47
Figure 13 Teaching in the Hami Senaim Classroom.....	48
Figure 14 Kashgar Map	49
Figure 15 Performance of Kashgar Senaim.	49
Figure 16 Kambalhan Aydai	50
Figure 17 Kambalhan Aydai	51
Figure 18 Dancing Turtle	52
Figure 19 Zama Dance	54
Figure 20 Zama Dance.....	56
Figure 21 Dirage·Maimaiti Yiming Learn to dance on bowls and plates.....	58
Figure 22 Dilerge Baititimin Shows	59

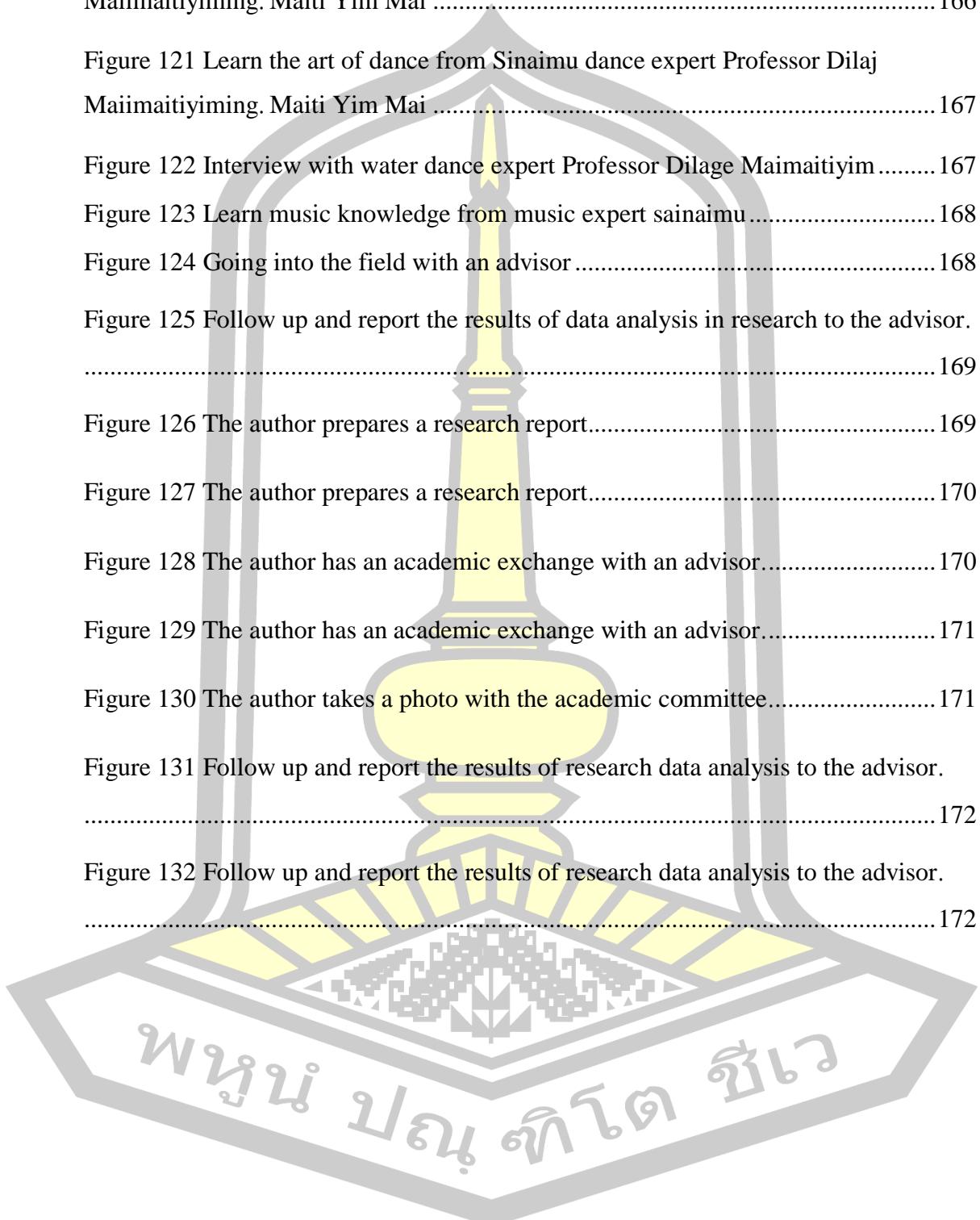
Figure 23 Eli Sinaemu	60
Figure 24 Eli Sinem	61
Figure 25 Diagram summarizing the types of Uighur dance	63
Figure 26 Ha mi Sainamu dance	64
Figure 27 The rhythm of the Ha mi Sainamu dance	65
Figure 28 "Hand shape" and "body posture" of Ha mi Sainamu dance	66
Figure 29 Band performing the song Hami Muqam.	67
Figure 30 Typical rhythmic pattern for Hami Muqam songs.	67
Figure 31 Live performance by Hami Sainamu.....	68
Figure 32 Uighur women's clothing in the Hami area during the Qing Dynasty.....	69
Figure 33 Buddahami Cave Mural.....	70
Figure 34 Men's coat.....	71
Figure 35 Women's coat	71
Figure 36 Dragon embroidery piece	72
Figure 37 Long-sleeved shirt with short right buttons.....	72
Figure 38 A short vest with a Rui Yi pattern on the right lapel.....	72
Figure 39 Long and short sleeve shirts with right buttons.....	73
Figure 40 Long sleeve cardigan.....	73
Figure 41 Embroidered women's boots	74
Figure 42 Flower hats in the Hami area	74
Figure 43 Traditional costumes in the Hami area.....	75
Figure 44 The shape of the hand holding the sheath.....	76
Figure 45 Orchid hand shape	76
Figure 46 Three-position sleeve handle pattern.....	77

Figure 47 One step	77
Figure 48 Rubbing steps	78
Figure 49 Zainamu's Scissor Kick Steps.....	78
Figure 50 Sainamu's Scissor Kick Step	79
Figure 51 Three people hold their sleeves and wrap their hands around their wrists..	80
Figure 52 Three wrist lift devices	80
Figure 53 Three hands wrapped around the fingers.....	81
Figure 54 Kata.....	82
Figure 55 Dancing under the trellis	82
Figure 56 Singing under a trellis.....	83
Figure 57 Professional stage performance.....	84
Figure 58 Male and female dance styles in Ka shi Sainamu.	84
Figure 59 Male and female dance styles in Ka shi Sainamu.	85
Figure 60 Boy Sabai.....	85
Figure 61 Performance of plates and poles Ka shi Sainamu	86
Figure 62 Kangbalhan Imaiti	86
Figure 63 Physical characteristics of Ka shi Sainamu	87
Figure 64 Typical accompaniment rhythm pattern for the song Ka shi Sainamu.....	88
Figure 65 Live musical performance of Ka shi Muqam.....	89
Figure 66 Aiteles' clothing in the Ka shi area.....	92
Figure 67 Aiteles Cloth	92
Figure 68 Aiteles' clothing in the Ka shi area.....	93
Figure 69 Embroidery work in the Ka shi area.....	93
Figure 70 Men's clothing "Qia pan".....	94
Figure 71 Boy's flower hat.....	95
Figure 72 Flower hat for girls	95

Figure 73 The shape of a girl's hand	96
Figure 74 Six Exchange Hands.....	97
Figure 75 Five hands raised	98
Figure 76 Hand pointing at shoulder	98
Figure 77 Six-slit skirt support.....	99
Figure 78 Seven Hat Bearers	99
Figure 79 Sainamu performance venue in the Ka shi region	100
Figure 80 Sainamu performance venue in the Ka shi region.....	101
Figure 81 Ka shi Sainamu's professional stage performance.....	102
Figure 82 Basic postures of Ha mi Sainamu	105
Figure 83 Click and Step.....	106
Figure 84 Shape of the hand holding the sheath	107
Figure 85 Hand shape	107
Figure 86 Basic postures of Ka shi Sainamu	108
Figure 87 Orchid Palm Shape	108
Figure 88 Three Steps and One Lift (Stepping Line).....	109
Figure 89 Ha mi Sainamu Saluting.....	110
Figure 90 Ka shi Sainamu placed one hand on his chest and saluted.....	110
Figure 91 Ka shi Sainamu's composition.....	119
Figure 92 Folk performance form Ka shi Sainamu	119
Figure 93 Diagram of the three-dimensional dance space.....	128
Figure 94 Diagram of the stage area.....	129
Figure 95 Diagram of a real-life space on a professional stage.....	129
Figure 96 Live performance "Impressions of Lijiang"	130
Figure 97 Sai Nai dance performance in an empty square	131
Figure 98 Sai Nai dance performance in an empty square	132

Figure 99 Boy and girl performing a bonding show	132
Figure 100 Flower Sending Ceremony by Hami Sainai	133
Figure 101 Ka shi Sainamu boy's kneeling performance.....	134
Figure 102 Diagram of the dance performance area when Ka shi Sainamu.....	135
Figure 103 Ka shi Sainamu's Counter Dance Form.....	135
Figure 104 Diagram of the Ha mi Sainamu dance exchange.....	136
Figure 105 Diagram of the forward and backward movements of Hami Sainaim's dance	136
Figure 106 Research context regarding differences in dance styles between Ha mi Sainamu and Ka shi Sainamu	138
Figure 107 Researcher demonstrates water dance.	161
Figure 108 Researcher demonstrates water dance.	161
Figure 109 Researcher demonstrates water dance.	162
Figure 110 The author is teaching the Sinaimu dance.....	162
Figure 111 The author is teaching the Sinaimu dance.....	162
Figure 112 The author is teaching the Sinaimu dance.....	163
Figure 113 The author is teaching the Sinaimu dance.....	163
Figure 114 The author is teaching the Sinaimu dance.....	163
Figure 115 Practicing a water dance performance.....	164
Figure 116 The author is teaching the Sinaimu dance.....	164
Figure 117 Interview with water dance expert Professor Dilage Maimaitiyim	165
Figure 118 Interview with water dance expert Professor Dilage Maimaitiyim	165
Figure 119 Interview with water dance expert Professor Dilage Maimaitiyim	166

Figure 120 Learn the art of dance from Sinaimu dance expert Professor Dilaj Maiimaitiyiming. Maiti Yim Mai	166
Figure 121 Learn the art of dance from Sinaimu dance expert Professor Dilaj Maiimaitiyiming. Maiti Yim Mai	167
Figure 122 Interview with water dance expert Professor Dilage Maimaitiyim	167
Figure 123 Learn music knowledge from music expert sainaimu	168
Figure 124 Going into the field with an advisor	168
Figure 125 Follow up and report the results of data analysis in research to the advisor.	169
Figure 126 The author prepares a research report.....	169
Figure 127 The author prepares a research report.....	170
Figure 128 The author has an academic exchange with an advisor.....	170
Figure 129 The author has an academic exchange with an advisor.....	171
Figure 130 The author takes a photo with the academic committee.....	171
Figure 131 Follow up and report the results of research data analysis to the advisor.	172
Figure 132 Follow up and report the results of research data analysis to the advisor.	172



Chapter 1

Introduction

Background.

Xinjiang is rich in natural resources. Xinjiang's cities have long been associated with agriculture and trade. Along the famous Silk Road. Current Xinjiang border which in Chinese means The "new frontier" came under Chinese rule after the Qing Dynasty took control of the region during the 18th century wars. In the 1930s and 1940s, the region briefly declared itself independent on two occasions, but China returned. came to power again after the Communist Party took control of the country in 1949 (US Embassy and Consulate in Thailand, 2020: online). With an area of 1,664,900 square kilometers, it is the largest provincial administrative area in China. It is about one-sixth of China's total land area. As of the end of 2022, the permanent population of the autonomous region reached 25.87 million. An administrative region directly under the Autonomous Region and the People's Government of the Autonomous Region in Urumqi, the Xinjiang Uyghur Autonomous Region is located in the Eurasian countryside with a land border of more than 5,600 kilometers surrounded by Russian Federation. Sakhon, Kyrgyzstan, Tajikistan, Pakistan, Mongolia, India and Afghanistan are important routes of the ancient Silk Road in history and are essential routes for The second Asia-Europe Continental Bridge, its strategic location is very important.

Xinjiang Uyghur Autonomous Region is one of the five autonomous regions. It is also home to the Uyghurs, who are one of China's 56 major ethnic groups. The designation of the autonomous region shows "Otherness", decentralization and centralization go together (Winters, 1979). In the dimension of otherness, The designation of an autonomous region is "non-Han", which is the main group of about 92 percent of the country's people. China's autonomous regions include 1) the Guangxi Zhuang Autonomous Region, 2) the Inner Mongolia Autonomous Region, and 3) the Ningxia Hui Autonomous Region 4) Tibet Autonomous Region 5) Xinjiang Uyghur Autonomous Region of the Uighur ethnic group (Calla, 2004)

Uyghurs who practice Islam Uses Altaic languages As a result, the culture is completely different from the Han (Berlie, 2004). Since the Han came to rule Xinjiang since the Qing Dynasty, It was the beginning of centuries of conflict between the Uyghurs and the Han (Theeravit, 1997). External factors are the independence of Central Asia by Turkic peoples who share a common language and culture with the Uyghurs. It caused the expansion of the trend of the idea of unifying the Turks. (Pan-Turkism) and the unification of Islam (Pan-Islamism) came to the Uyghur group in China since the beginning of the 20th century (Aree, 2019). This, together with internal factors, namely being treated by the Chinese government as second-class citizens, caused inequality

between the eastern region. with the western region as well as the hatred Due to the officials local government who are Han From the problem Said the Chinese government in Beijing has established an integrated management policy in many areas. to develop the economy, society, and politics, and to set the pattern for the development of the Xinjiang Uyghur Autonomous Region. To be under the 11th National Economic Development Plan (2006-2010) with the goals of 1) developing transportation routes, 2) resource utilization, and 3) creating jobs for local people (Uyghur). Human Rights Project, 2006), which is a result of such developments. It is a component that supports the expansion of Tourism Industry. It is also a stimulus for people from the East. To create interest in Xinjiang as a land rich in natural resources, culture and tourism. that is interesting in the multicultural dimension Since the founding of Buddhism until the advent of Islam An ancient city appeared, which is full of historical evidence that reflects the outstanding JOURNAL OF LIBERAL ARTS 22, 2 (MAY - AUGUST 2022). Therefore, under the influence of various backgrounds and environments, Uyghur dance was born to create Charm and unique appearance.

The Uyghurs are culturally and religiously similar to other Central Asian ethnic groups such as the Uzbeks and Kazakhs. It also uses a language closely related to Uzbek. and is similar to the Kazakh, Kyrgyz, and Turkic languages. Islam is an important part of the Uighur group's identity. The majority of Uighurs practice Sunni Islam. About 10 million Uyghurs live in Xinjiang. And hundreds of thousands of them live in neighboring countries such as Kazakhstan, Kyrgyzstan and Uzbekistan.

Uyghurs have the character of being generous and generous. create unity and provide assistance each other In different historical periods, literature has different translations of family names. It was called yuanhe (US Embassy & Consulate in Thailand, 2020: Online) in 4th century literature. At the end of the 6th century and the beginning of the 7th century, literature was called weihe. It was also called hu. Yuhe in literature from 788 years ago, after 788 to 1370, it was called Hui Hu, it was called Wei Tu er, from 1970 to 1740, it was called Hui Bu, from 1940 to the beginning of the 20th century, it was called Uygur in 1935 and is used to this day.

In the long history of the development of the Uighur people, Uyghurs have previously believed in shamanism, Manichaeism, martyrdom, Nestorianism and Buddhism. Islam first appeared in the coastal areas of China around the 19th century. The prevalence of Islam in Xinjiang was at the end of the 10th century. The process of the country's belief in Islam was complex and tortuous. First, the Kalakhan dynasty began to believe in it, in the 15th century its rulers began to promote Islam. to society fully at this time, Islam gradually dominated the Uyghur region. Islam has different sects and most Uyghurs believe in Hanafi. There are also a few people who believe in Sufi mysticism, which is called the Zen School in Xinjiang. There are also a few people who believe in Wahhabism. To this day, the majority of Xinjiang Uighurs believe in Islam.

In the long development and evolution, the lives and occupations of Uighurs have been changed by the influence of the social environment, nomadism and farming are two ancient methods of economic production, and the Uyghur ancestors have received Evolving from nomadic tribes to farming due to Xinjiang's superior geographic environment and the Uyghur ancestors' excellent grassland farms. Lives in water and grass At first, the economic source and livelihood of nomadic life were mainly sold by migratory cattle, sheep and horses in different seasons, and replaced cattle and sheep pastures under a long period of development and the influence of various ethnic groups. Including the surrounding trade and trade, the consciousness of the Uighur ancestors also changed. They realized that the nomadic production characteristics were individual and fragile, and began to change the production methods and environment from nomadic migration to poor. Regarding farming oasis, it has a nice oasis area between hills and mountains. Here, livestock farming and commercial trade can be achieved compared to nomadic life. Farming life brings economic and development objectives that Sustained to this day, the careers of Uyghurs can be described as diverse, with the development and progress of society there are many professions they can engage in. They can be herders, farmers and any freelance profession. But we can still see the shadow of their nomadic ancestors and the nature of farming from their dance performance arts. There are also differences in the food of the Uyghurs. In general, nomadic people are mostly meat-eaters. This is because they lived in the grasslands for a long time and it was difficult to obtain vegetable food. They were often fed meat products such as captive cattle, sheep, and horses when the Uyghurs developed into an agricultural society. The karma and culture they learned to cultivate and the arid climate in the northwest were only suitable for dry crops. Wheat, corn, millet, the ancestors of the Uyghurs had great changes in their diet. But they have combined the two, for this reason we can now find in traditional Uyghur food that they are mainly pasta, various pastas, pasta, ramen, noodles, soups and portions of meat. The main ones are lamb, beef, chicken and fish, vegetables are mainly onions, carrots and eggplant. There are many types of staple food, including alfalfa pilaf, buns, ramen, etc. Made from wheat flour or corn flour, baked in a special fire pit and into round cakes of different shapes and thicknesses, it is a traditional food favored by Uighurs. Since ancient times, pilaf has been a dish made from rice, mutton, lamb fat, cooking oil and carrots. It is delicious, it is often added a variety of nuts, raisins, bada sticks, hawaii, cashew nuts. Baked Peanut Buns Also known as Samusa in Uyghur language, it is made from fermented dough using lamb stuffed and baked in unique clay sticks, thin-skinned and very meaty. Uyghurs strictly forbid the eating of pork, lamb, dog and mutton. Horse meat is also fasted in parts of southern Xinjiang. There are no such restrictions in northern Xinjiang pastoral areas or agricultural and pastoral areas influenced by Islamic teachings, where livestock and poultry are not prohibited. Killers are generally fasting as well. Uighurs like to drink tea, mint tea and rose tea are their favorite teas. While drinking tea, there are various desserts, western cakes, western sweets, and homemade pastries.

Traditional clothing of the Uighurs is called men's with a long loop above the knee, wide sleeves, no collar, no buckle, a long waist belt. Women usually wear vests or tops. Women and girls like to use natural vine juice to tint their nails, dye earrings, bracelets, rings, necklaces, and more. Uighurs, both men, women, and children, like to wear floral hats and embroider various ethnic patterns with black and white threads or colored thread, Uighur women like to keep their hair and they are more concerned about their hair, they all comb their hair. And long hair is beautiful. A hat is worn on the head and there is also a silk braid made from the hair.

The traditional Uighur residential courtyard can be divided into external and dining rooms and back rooms, three basic types of combinations in the form of an airplane. Most regions are dominated by one style. But the same format is also very different in specific formats. Vast deserts, harsh winds and sand, hot and rainy summers, and cold ecological environments in winter make Uyghurs pay great attention to the change and beauty of their surroundings, so courtyard-style houses are often Will open a flower garden, a small garden, a grape rack in a country house usually has a large grape rack. In daily life, they like to gather under the grape rack, eat and rest, sing and dance, Uighurs attach great importance to with home decoration and presenting various methods of decorating However, each family has carpets hanging on the walls and carpets on the rafts, which are common features. "Etiquette: Uyghurs meet elders or friends. They must place their right hand on their chest. The man must shake hands, the woman must hug each other and placed their right faces on all of them, Sarah. Finally, their hands clasped their knees and said goodbye. The new generation must give gifts to the elders first, and now they often hold hands as gifts. Uyghurs generally believe that it is enviable for guests. Normally, if the guests arrived at the same time, they would have to divide men, women, and children into the door and sit on the most honorable and ancient guest seats, sitting on the scorpion that the owner had placed in the middle. Before and after meals, the owner washes the guests' hands with the sink, usually three times, and the guests must not hit the water. The host first gives each person a bowl of tea, respects their hands, and then spreads a tablecloth in front of the guests, lays out a variety of snacks, fruits, and food, and slaughters a sheep to welcome the guests, so that the guests can enjoy it. Sometimes the owners will play national instruments such as Dutar and Hot Walls to help with singing and dancing. At the end of the meal, under the leadership of the elder, the Duwa prayer must be recited. If late, the owner must maintain zeal and bring the best linen to the guests. When the guest leaves, the host must always send the door out and watch the guest leave.

The traditional festivals of Uyghurs are Meat Festival, Eid al-Adha, First Snow Festival and others. Uyghurs attach great importance to traditional festivals. meat festival Also known as Eid al-Fitr, which is a free translation of the Arabic Eid al-Fitr, it is named after the day of fasting a month later. Islam stipulates that adult Muslims should fast for one month a year, eat twice a day during the fast, eat before sunrise and after sunset, and are forbidden from eating and drinking during the day. The beginning

and end of Ramadan depends on the full moon. When a young man and woman get married, the aunt or aunt Both religious professionals Pray and dip two pieces of dried scorpions into salt water so that the bride and groom can eat them immediately, which means that from then on they are like salt water and salt water. White menus should be placed on the carpet at wedding banquets, sweets, raisins, dates, pastries, fried scorpions, etc.

The Xinjiang region has been a transit bastion between China and the West since ancient times, and is also the place where the music and dance culture of the ancient Western region was popular. It has played an important role in the development of Xinjiang's art and culture. To this day, we can still see a similar shadow in the artistic performances of the Xinjiang region. Most of the music and dance in Xinjiang are combined with class music outfits. Famous places of Xinjiang Muqam Uyghur dance can be divided into self-entertainment dance, custom dance and performance dance. There are also performance and religious factors in self-style dance and custom dance. The main forms of folk dance that spread throughout Xinjiang include sainam duo lang sama, plate dance, and other performance dances. Due to the different natural environment and economic development in northern and southern Xinjiang, Uyghur dance has regional differences both in the same style and in the regional characteristics. different in order to better distinguish them, it is usually differentiated by the name of the region in front of the dance name, for example Kashgar sainam Hami sainam Ili sainam The objects studied in this article cover the sainam dance in Kashgar and the sainam dance in the area. HamiKashgar is located in the northwestern region of Xinjiang. It has a unique topography and traffic congestion mainly depends on the topography of plains and deserts. The vast and gentle terrain in the east borders the Tarim Basin and the Taklimakan Desert. Sunshine hours. For a long time the climate is dry and the annual rainfall is small, there is often wind and sand. Since ancient times, the people of Kashgar have had relatively little exchange with the outside world and have not been affected by wars and economics for a long time, therefore the arts And the traditional culture in the Kashgar region is therefore quite rich, original and more unusual, the style of the Uyghurs. In a unique environment, the Uyghurs need spiritual dependence and sustenance, and for this reason they have developed a form The Saim dance style is extremely distinctive, it enriches the lives of the people of Kashgar and reflects the optimism and feelings of the people of the region, a dance that takes place in a relatively closed space. And the USSR often stands out more because it was not influenced by foreign cultures during the transition period and was not affected by economics, politics and wars, what was preserved was the true local national culture. Hami: Hami is located in the east of Xinjiang, China, a unique geographic position. Across the northern and southern regions of the eastern Tianshan Mountains, northern Hami is mountainous with vast forests, vast grasslands, glaciers, snow mountains, and the southern Hami basin. The southern Hami is a vast oasis. The climate here is comfortable, there is no drought and sand in Southern Xinjiang and there is no extreme cold in northern Xinjiang. Hami City is also the gateway to mainland Xinjiang. It is an important city on the ancient Silk Road. It is also known as the Western Region Throat,

East-West Tunnel Due to its important distant geographic location, in ancient times Hami City was the first time in the Han Dynasty that Zhang Wei opened the Silk Road through the Western Region, as Hami was located in the east of Xinjiang. Therefore, there are many exchanges with the outside world, the economy is developing rapidly and there is a lot of influence from the outside world. Here, local culture and foreign culture are well integrated and developed, and the art form of dance is gradually diversifying. The presented dance has the characteristics of local characteristics and also the shadows of other cultures that existed in it can be seen initially. Studying the differences and similarities between the two allows us to distinguish the characteristics of the sainam dance in different regions. The sainam dance is the most outstanding characteristic of Xinjiang Uygur. It has strong national characteristics and nationality. It is also a national intangible cultural heritage. From the perspective of teachers, it can be used as a reference for It is more teachable and can be used as a comparative reference in the teaching process to integrate into teaching, so that teachers can carry out teaching better. From the perspective of students, students who study dance can distinguish similarities and differences. between the two can better enhance classroom teaching and enhance students' artistic aesthetics. Develop your own limbs by learning different dance styles to practice your own coordination. It is Protect the non-material cultural heritage so that this dance can be better developed and protected against the background of dance development in Zhangzhou Vocational College. It strengthens the dance skills curriculum of Zhangzhou Vocational College, paving the way for Developing the future dance education in Zhangzhou Vocational College and strengthening the aesthetic education of Zhangzhou Vocational College lays a solid foundation for the future dance development of Zhangzhou Vocational College.

The researcher therefore wanted to study the dance styles of the Uyghur ethnic group in the Xinjiang Autonomous Region, China, in order to achieve the development of performing arts in the context of Wuzhou Vocational College. Using concepts and theories in anthropology and dance to explain in order to obtain research answers. It is also a way to preserve and perpetuate the heritage and wisdom of the ethnic group. By allowing youth to study and benefit educational institutions in another way.

Research purposes.

1. To study the origins of Uighur dance in the Xinjiang Autonomous Region.
2. To study the dance styles of the Uyghur people in the Xinjiang Autonomous Region.

Research problems.

1. Origins of Uyghur dance What is it like in Xinjiang Autonomous Region
2. What are the dance styles of Uyghurs in Xinjiang Autonomous Region

Research importance.

1. To know the origins of Uighur dance in the Xinjiang Autonomous Region.
2. To know the dance styles of the Uyghur people in the Xinjiang Autonomous Region.

Research scope.

Uyghur dance styles To develop the art of dance in the context of Wuzhou Vocational College. Set the area boundaries as follows.

1. Scope of research information.

Scope of information Contains information on the knowledgeable people, population, and viewers of the show. The details of the scope of personal information are as follows :

1. Key Informant group includes a group of performing arts experts. It is a group that provides insights. About Chinese dance culture, both classical and modern, 5 people including :

1) Dilage Muti Yiming	Dance teacher at Xinjiang Arts College.
2) Gurimina Mamati	Professor, Faculty of Dramatic Arts, neutral for racism University.
3) Ms Gu Li Mi Je Zu Nong	Dance teacher at Xinjiang Arts College.
4) Meha Ai Kayil	Lecturer, Faculty of Dramatic Arts, Central Nationalities University.
5) Maierhaba Migit	Dance teacher, music school Xinjiang University

2. **Casual Informant.** Is a provider of technical insights, styles, practices, and has been passed on from teachers. in performing Chinese dance performances Various forms of Uyghur dance include :

1. Faculty of Education students Wuzhou Vocational College, 10 people.
2. Faculty of Teacher Education students Wuzhou College,

10 people.

3. General Informants. Consisting of the audience for the performance Using the Snowball Sampling method, there were 20 people.

Methodology.

In this research, the researcher used qualitative research methods as a tool to study the process as follows:

1 . Documentary study: The researcher studies documents related to Social culture, Chinese dance, including related concepts and theories. This is a guideline for research that allows the researcher to understand the dance art of the Uyghur people in Zhejiang Province, including :

1. 1 Information documents from local scholars regarding Chinese society, culture and dance.

1.2 Academic documents include research and theses related to Chinese dance.

1 . 3 Books regarding the theoretical concepts of academics in anthropology and society Science for both Thais and foreigners.

2. Collecting field data in the area in order to achieve completeness in the content By the following method:

2.1 Interviews Interviews with key informants related to the Uyghur ethnic dance art.

2.2 Observation The researcher used participant observation and non-participant observation in the process of obtaining data on ethnicity and arts and culture. of the Uyghur ethnicity

3. Take the data from the research, summarize, organize and analyze the data to understand. Origins to the dance form of the Uyghur people in the Xinjiang Autonomous Region and presented in a descriptive and analytical form that is an academic document.

Definition of specific terms.

Dance style refers to the artistic qualities and creative personality displayed in dance. It is the sum of the ideas, images and style of the dance. It is the overall style, charm and character of the event. The dance style is formed due to the influence of history, time, nation, social class and personal factors, it is quite stable. But over time social changes will develop and mutate and will continue to develop and progress.

The development of dance art refers to the dance of the Uyghur people. that has existed since the past until The present is divided into 3 eras: the first era, the Middle Ages, and the present era.

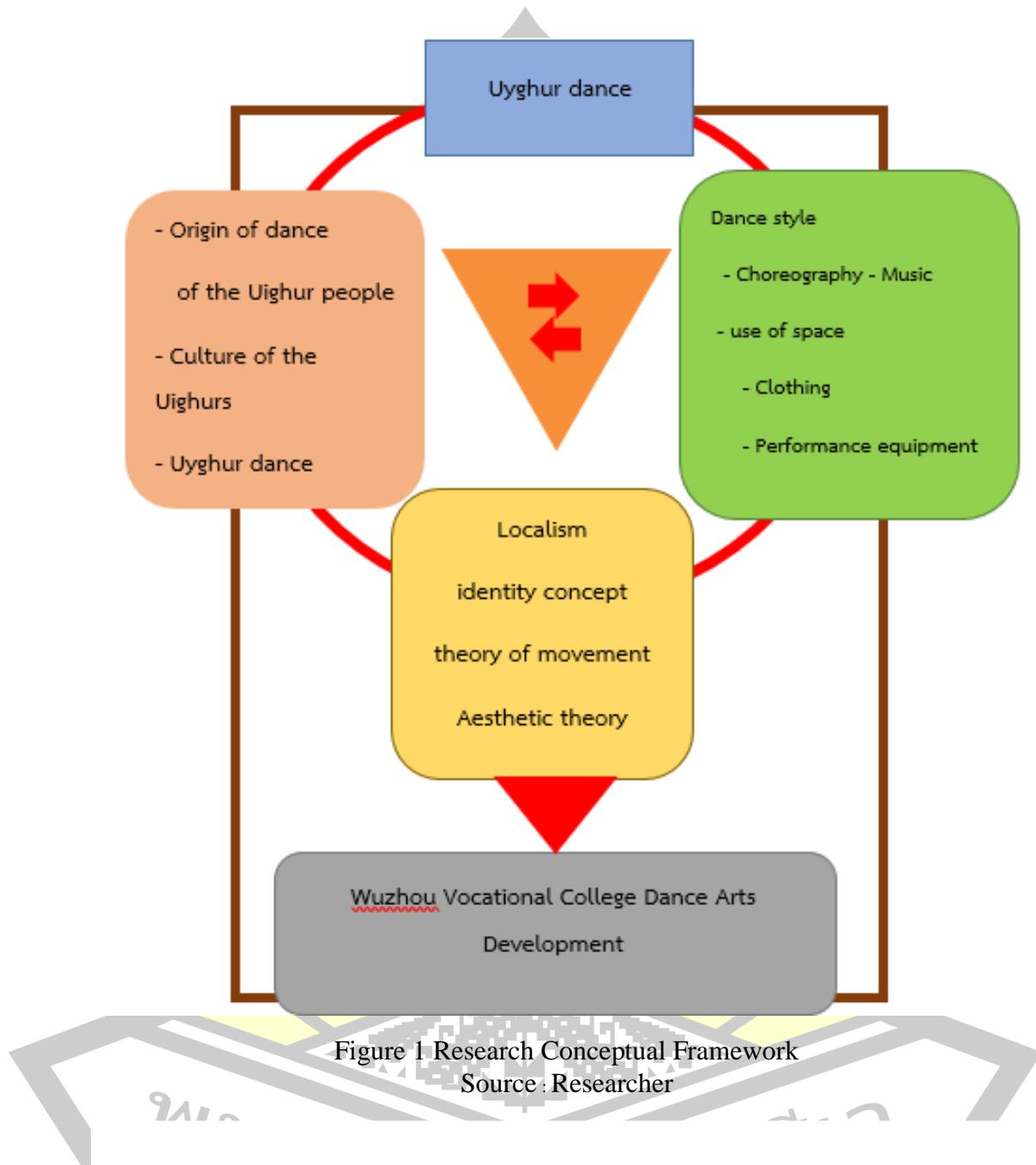
Kashi : Refers to one of the five regions of the Xinjiang Uyghur Autonomous Region. Located in central Eurasia, surrounded by mountains on three sides and open on one side, it is a temperate arid climate zone with four distinct seasons and long periods of exposure. With a total area of 162,000 square kilometers, most of it is an ancient city with Uyghurs as main residents. It has the most diverse and representative ethnic characteristics in all of Xinjiang. Uyghurs believe in Islam, so their clothing, food, housing, etiquette, wedding traditions, funerals, and more are all affected.

Hami : Hami City Refers to a provincial-level city under the jurisdiction of the Xinjiang Uyghur Autonomous Region, located in the eastern region of Xinjiang, is the main road of Xinjiang to mainland China, it is an important city of the Silk Road. Since ancient times, it has been situated in Eastern and Western cultures. It is adjacent to Jiuquan City in Gansu Province in the east, connected to Inner Mongolia Bayinguoleng Autonomous Region in the south and Turpan City in the west and Changji Hui Autonomous Region. In the north it borders Mongolia.

Sainaimu : sainam Refers to god, goddess, and beauty. It is one of the most representative forms of Uygur folk dance. It is widely spread in various parts of Xinjiang. It is an important part of Uygur classical music and epics. Twelve Muqam Dance It is a freely existing form of dance. The dance is characterized by boldness, restraint and cheerfulness.

Wuzhou Vocational College refers to Wuzhou Vocational College established in 2008. It is a state-run full-time higher education institution and a qualified agency for evaluating personnel training in vocational colleges in Guangxi.

Research Conceptual Framework



Chapter 2

Related documents and research

Research on Uyghur dance styles To develop the art of dance in the context of Wuzhou Vocational College. The researcher has studied from research and related documents. To be consistent with The aims of the research are in the following order :

1. Knowledge about Chinese society and culture (Xingjiang)
2. Knowledge about Chinese dance art
3. Knowledge about the Uighur ethnicity
4. Area context (Hami / Kashi)
5. Related concepts and theories
 - 5.1 Localism concept
 - 5.2 Identity concept
 - 5.3 Theory of movement
 - 5.4 Aesthetic theory
6. Related research
 - 6.1 Domestic research
 - 6.2 Foreign research

1. Knowledge about Chinese society and culture (Xingjiang)

Zeng shaocong Ji Chinese Academy of Social Sciences Institute of Ethnology and Anthropology Beijing 100081 Located in the middle of Eurasia, part of the ancient central culture that was referred to as the western region of Xinjiang is not only one of the Geographic concepts also represent a unique type of development model of civilization. On the one hand, as a bridge between the spread of European and Asian civilizations, people from all ethnic groups in Central Asia, representing nomadic and commercial cultures, promoted gentle exchanges and the presence of Interaction between Eurasian civilizations in the process of social life On the other hand, various ethnic groups of Central Asia have created various unique cultures in their own historical development, which has played a role in developing the Asian cultural circle and promoting the progress of world civilization. Since the present era, Chinese society has embarked on the path of modernization. The society and culture of various ethnic groups in Xinjiang have undergone great changes in the process of modernization. Whether it is a nomadic society that Represented by the Kazakh or agricultural and settled society, represented by the Huns and Uyghurs, the effects of changes in the overall social environment In the new period of development, people of all ethnic groups in Xinjiang have actively adapted to the changes in economic, social and cultural conditions, modern mass culture is becoming the trend of the development of various national cultures.

Zhang Quanfeng Party School of the Party Committee Xinjiang Wujiaku 831300 In the early period of reform and opening up, Xinjiang adopted the principle of A hundred flowers bloom, a hundred schools of thought Adhering to the direction of literature and art to serve the people and serve socialism in Xinjiang cultural construction, based on the lag in economic development, special ethnic and religious problems and complex social stability, based on the principle of Adjustment, reform, correction and improvement We will revive historical literary and artistic policy and carry out new practical explorations.

Zhang Quanfeng Party School of the Party Committee of Xinjiang Wujiaku 831300 Since the peaceful liberation of Xinjiang, the Chinese Communist Party has attached great importance to building Xinjiang's culture and has achieved great success in developing Xinjiang's culture. Xinjiang's cultural construction is guided by scientific theory, implementation of party guidelines and policies in formulating cultural policy, planning cultural construction, general form of governance of Xinjiang, and Fight against separatism in terms of ideology

Yang Laotao studies the society and culture of Xinjiang in the late Qing Dynasty and the Republic of China. Historical School of Xinjiang Normal University In the process of social change and modernization, the so-called most basic modes of living, family ethics, marriage concepts, values and religious concepts have not changed, although Xinjiang still maintains the diverse life styles of the era. middle in the writings

of many Chinese and foreign travelers. But it is undeniable that Xinjiang is making progress towards modernization.

2. Knowledge about Chinese dance art.

Mayisha, Northwest Nationalities University Dance School, Lanzhou, Gansu 730030 Chinese dance history books preserve the system from traditional labor dances to sacrifice dances to song and dance, regardless of the cultural relics excavated. written record

The evolution and art of fusion is the origin of dance. The form of dance is too influenced by its history, purpose, function, ideas, cultural roots and content. The beauty rule of China's rich culture and national spirit is not a new beginning. It is the evolution and evolution of China's cultural heritage for thousands of years. The dance art uses the silk of history to connect the ancient dance art. and modern It has historical heritage, cultural connotations and is the artistic embodiment of Chinese human spirit.

Li Bohua, Zhengzhou Kindergarten Teachers College, Henan, Zhengzhou 450099 As an art form to express people's emotions, Chinese dance appeared earlier, before the formation of human civilization, dance carried emotional thoughts. of people on the one hand and appears as the main form of communication of information and ideas. Due to the large number of ethnic groups and China's long history and culture, after the change of time, Chinese dance has continuously combined the wisdom of different ethnic groups, resulting in Chinese dance having more national characteristics.

Zhou Wei, professor at Wuchang Institute of Technology, School of Music and Media There are national characteristics of Chinese dance with irreplaceable beauty connotations. It is a very good national culture. But excellence and strength are not the same concept. After explaining the historical evolution of Chinese dance, he discussed the development of current Chinese dance in the context of world civilization. Due to differences in the process of social development, all ethnic groups present completely different dance styles, due to differences in labor styles, life styles and historical experiences, different dance styles. It reflects the psychological characteristics and spiritual aspects of one's personality. On the one hand, it is because of the significant differences in the dances of different ethnic groups that the world in which we live has become more exciting and diverse.

3.Knowledge about the Uyghur ethnicity.

Uighurs are a descendant of the Turkic peoples. Their ancestors settled in the area known as Turkistan, which today covers Central Asia and western China. The area in China is called Xinjiang. It can be explained that xin (新) means new and jiang (疆) means land.

Gardner, (2004) Xinjiang (新疆) therefore means a new territory (of China), which is not the original name of the area where the Uyghurs live and is currently an "ethnic autonomous region" or which is officially called 'Xinjiang Uyghur Autonomous Region" if we go back about a thousand years ago. This area is home to an ancient community that practices Buddhism. But in the later period, Islam took its place and became the center of Muslim culture with a sultan ruling, called "East Turkestan" with its region being a junction connecting China, Central Asia, and South Asia, resulting in the area. This place It became a prosperous land along the Silk Road. Kashgar was the economic and cultural center. Later, around the 16th century, it became part of China during the Ming Dynasty, which has a policy for the Uyghurs to rule among themselves and have freedom in practicing religion.

However, during the transition from the Ming Dynasty to the Qing Dynasty, the court adopted a policy of sending nobles to rule in order to consolidate power. power to the center. It has always caused gaps and impacts. To the case where China changed from an absolute monarchy to a republican system in 1911 and from a republican system to a socialist communist system in 1911. 1949 who had to face internal political problems. This made the Chinese Nationalist Party (Kuomintang) which was in power ruling China at that time. Unable to control various cities and the revolutionary movement of the Communist Party. This has caused China to be in a state of civil war since B.E. 1927, as a result, the Beijing government. They did not care to control Xinjiang until Muslim groups, namely the Kazakhs, Uyghurs and Mongols, started an uprising (Aree, 2019).

From that event. This caused the Chinese government under the leadership of Chiang Kai-shek to become dissatisfied. Therefore responded by using military force, resulting in violent clashes in 1944, later after the Communist Party had won over the Chinese Nationalist Party. and established the People's Republic of China in 1949, the Chinese authorities arrested the East Turkestan independence movement, destroyed and burned Uighur religious sites, historical books. Do not engage in religious activities. Killing protesters Turning a mosque into a museum. This has increased the hatred of Uyghurs and other Muslims towards the Chinese government. An armed movement was born and results in continued violence (Lilion, 1993).

Xinjiang Uyghur (2016) said: Overview of ethnic and religious networks in Xinjiang. Uyghurs are a country that calls itself the unity and unity of Italy. In history books, Uyghurs used to be called backwards, backwards, and fear children. Officially established as Uyghurs in 1935, the Uighurs are a nation of many origins, with two main origins. One is the Huishun from the grasslands. Mongolia and others are the indigenous people of the southern Xinjiang oasis. These two people met in the Tang Dynasty for five years in 840, and after gradual unification, they became the Uighurs.

As of the end of 2015, the Uyghur population in Xinjiang amounted to 11,303,300 people. Language Uyghur is an Altaic language, a Turkic language, a branch of the western Hungarian language, and Turkic texts such as Niven Huiwen and Chagatai are used. The Uyghur language used by the Uyghurs is based on the Arabic alphabet. Uyghurs believe in religions such as Shamanism, Puritanism, Manichaeism, and historical Buddhism. From the middle of the 10th century to the beginning of the 16th century, the Uighurs completed the process of believing in Islam. Since ancient times, the Uyghurs have had a large business and upholding business tradition, and the Bazaar is the main place for their business activities. It is now mainly engaged in agricultural production, modern industry, business and many other industries. Uygur Muqam art is the most prominent representative of Chinese Uygur song and dance art. Twelve Muqam series are listed by the United Nations in Listed as an intangible World Heritage Site, Mai Xilai, which combines song and dance and folk entertainment, is an indispensable folk entertainment activity for Uighurs. The main musical instruments of the Uyghurs include plucking, hot tiles, Dotal, Aijek, Surna, phlegm, Da Wei, tambourine, and others.



Figure 2 Uyghurs, the largest ethnic minority group in the Xinjiang region.
northwest china

Source: <https://www.bbc.com/thai/international-61591067>,2022

Leigh Hartman (2018) The Uyghurs are a Muslim ethnic group that has lived in northwestern China for centuries. The majority of Uighurs live in Xinjiang, China's largest province. But it is one of the most remote and least populated regions of the country. In recent years, the Chinese government has taken decisive measures against Uighur culture and religion by punishing Uyghurs who speak Uyghur maintain culture or follow their own religious principles, such as fasting during the fasting month or refraining from eating pork and drinking alcoholic beverages. The Uyghurs are culturally and religiously similar to other Central Asian ethnic groups such as the Uzbeks and Kazakhs. It also uses a language closely related to Uzbek, and is similar to

the Kazakh, Kyrgyz, and Turkic languages. Islam is an important part of the Uighur group's identity. The majority of Uighurs practice Sunni Islam.

About 10 million Uighurs live in Xinjiang. And hundreds of thousands of them live in neighboring countries such as Kazakhstan, Kyrgyzstan and Uzbekistan. Xinjiang is rich in natural resources. Xinjiang's cities have long been associated with agriculture and trade. Along the famous Silk Road Current Xinjiang border which in Chinese means The "new frontier" came under Chinese rule after the Qing Dynasty took control of the region during the 18th century wars. In the 1930s and 1940s, the region briefly declared itself independent on two occasions, but China returned. Came to power again after the Communist Party took over the country in 1949.



Figure 3 A Uighur man in Hotan, China's Xinjiang.

Source: <https://th.usembassy.gov/th/who-are-the-uighurs-th/>, 2022

BBC News (2022) There are approximately 12 million Uighurs, the majority of whom are Muslim. live in Xinjiang which is officially called Xinjiang Uyghur Autonomous Region (XUAR) Uighurs have their own spoken language. They are similar to the Turkish language and consider themselves culturally and ethnically close to Central Asian countries. They account for less than half of the population in Xinjiang.

In the past few decades There was an exodus of Han people, (the largest ethnic group in China) in large numbers into Xinjiang It is alleged that It is the work of the Chinese government. In order to reduce the proportion of the minority population there, China has also been accused of It has targeted Islamic religious figures and banned many religious practices in the region. This included the destruction of many mosques and cemeteries. Uighur activists say they fear Their culture faces the risk of being wiped out.

Li Guoping, Institute of Western Culture of Tarim Alar Xinjiang University 843300 The formation of the Uighur people has a long history and has experienced the

process of integration with other ethnic groups. common with other ethnic groups and their own development laws They create a unique culture in the process of adapting and changing the environment. The food culture of the Uighurs is closely related not only to their production conditions and religious beliefs and traditions and other factors, but also to their specific historical development and environment. In particular, the relative certainty of the food culture of the Uyghur people has also been influenced by other historical factors and social factors. Food Culture of the Uyghurs in Xinjiang Uyghur show national personality around the world. Food traditions and food culture can be learned from the characteristics of their national character in the following ways. 1. Uyghurs show Characteristics of Hospitality of National Character 2. The national character of the Uyghur people has the characteristics of strong, rough and unrestrained. 3. The national character of the Uyghur people also has the excellent characteristics of unity and cooperation.

Li Xiaofeng Faculty of Humanities Xinjiang University, Urumqi, Xinjiang 830046 reveals the religious and secular cultural characteristics of the names of Uygur shops in Tianshan District, Urumqi and the naming methods of the shops. Hanlv's name Uyghur reflects the artistic tradition of the Uyghur people. It shows the psychological influence of naming religious cultures.

Gulimina Mumati Associate Professor, Department of Dance, Xinjiang Institute of Arts, Urumqi, Xinjiang 830049 Uygur Kashsaim dance and Uzbek Ferghana dance all have the oasis culture and charm of the Silk Road, the dance styles are diverse, the entertainment in self-expression and high emotional skills and harmony While inheriting and developing ancient Western music and dance culture, they still maintain their own characteristics. As a form of dance performance, Kashsaim dances are not limited by the age, gender and location of the dancers, during the performance they dance informally to musical instruments and singers, and they play impromptu at the same time. Dancers and dancers, dancers and audience interact frequently and the atmosphere is lively and harmonious. Different dance languages expand the possibilities of using different limbs in the dance. Dancing in music is a combination of singing and playing music.



Figure 4 Uyghur dance
Source: Researcher, 2022

Guo Mengyao, Graduate School, Xinjiang Academy of Arts Uygur Ding Bowl Dance was first produced in Kuche County and spread in Kashgar Yili and other villagers. It belongs to the folk dance in the later folk dance, Kangbahan teacher knew the folk artist Heriqi. Khan and familiar with the skills, he also learned the folk dance that can knock plates and bowls from old artists in the Yili area, Rabbi Khan and Akbar Khan after his own understanding and induction.

The long Kashsama dance by Diliya Nigati, Kashgar University College of Arts is the most representative ritual and dance of the Uyghur people. It is a unique way for Uyghurs in Kashgar and other places to express Their happiness The word Sama comes from the Arabic language and means sky, tianhe and universe. At that time, the dance of believers with jumping music was also called Sama. It can be said that the Sama dance was a religious gathering at the time. that According to the form of performance, Sama dances can be divided into court Sama Chelksama, Etihad Sama, rotating Sama, one-handed Sama and two-handed Sama. In addition, Sama dances are also performed at Nuo Ruyu festivals and various forms of cultural events.

4. Area context (Hami / Kashi)

Shi Fang Human Geographic p42 Kashgar is located at the intersection of the Silk Road's southern, northern and central roads and is an important international trade port leading to Central and Western Asia. The China Sea opened in the 15th century. Kashgar became a dead point in Chinese territory. Kashgar is located in the heart of the Eurasian continent and has the unique geographic advantage of Five ports and eight countries all the way to Europe and Asia. Central Asia is a land corridor connecting Ouyuan and Asia. It has rich resources such as oil and natural gas. The state of the road is very important. Kashgar is located in the center of the curved economy of Central Asia. It is a natural road and bridge and a golden corridor. that connects Central Asia, Western Asia, and South Asia Its unique geographic location and locational advantages

make Lush a channel and window for Mainland China and Central Asia, South Asia and Western Asia.

Yang Boqing Ruijie Faculty of Humanities Kashgar University and Xinjiang Kashgar became necessary due to its important strategic position in Xinjiang and even all of Central Asia. Images of Kashgar in the late Qing Dynasty and the Republic of China present a process of development. Images of Kashgar are gradually being examined as one another. But it is a generation of multi-ethnic cultures.

The grid breaks the misunderstanding between the interior and the border and fills the gap between the interior and the border. This not only strengthens the national consciousness, but also promotes the unity and development of many nationalities in China.

Li Xin Changan University P1 Kashgar is China's western gate, surrounded by 8 countries, and is a city that has recorded China's historical transformation for more than 2,000 years. Kashgar, an ancient city of Xinjiang, full name is Kashgar. He has a long experience dating back to the Eastern Han Dynasty, to the Karahan Dynasty, to the Yerqiang Khanate, to the Qing Dynasty and the Republic of China to the present day, he records more than 2,000 years of the history of western China, records the prosperity of the inhabitants of the ancient city of Kashgar, and records the environment and living conditions. People's existence has undergone big changes. Therefore, the ancient city of Kashgar is considered the best preserved city in China and around the world. Characteristics of a thousand- year- old ancient city domain, it is an important commercial port on the ancient and modern Silk Road and is the only country in Xinjiang. Famous historical and cultural city-level houses

Liu Haiyan Xinjiang University Urumqi P1 The late Qing Dynasty and the early Republic of China were a period of historical change in the transition from traditional Chinese society to modern society, with strong political, economic and cultural changes. Among them, the inheritance and evolution of people's social life also takes place. Hami, which is an important channel in Silk Road In ancient times it was known as The western region's neck locks Jiaguan and is the first gateway to Xinjiang. At the end of the Qing Dynasty and the early Republic of China, Hami IX returned to Wang Shamu Husot 1882-1930 to actively strengthen relations with the late Qing government and Beiyang to a certain extent. Hami had exchanges with other parts of Xinjiang, than other parts of Xinjiang and draws more foreign cultural elements. The main ethnic groups in the Hami area, the Han, Uyghur, Kazakh, Hui and Mongolian, are the objects of the three-dimensional visualization and visualization of their social life and analyze the influence and integration of different ethnic groups in Hami. During the late Qing Dynasty and the early Republic of China

Mubarak Aziguri Northwest Nationalities University Dance School Lanzhou Gansu 730000 Hami Area is located in the eastern end of Xinjiang Uygur Autonomous Region and is located in Dongdaemun of Xinjiang. It connects to the Hexi Corridor in the northern part of the northern Mobei Grassland. And south of Tianshan Mountain, it was an important route for the ancient Silk Road. It is the intersection of four civilizations, Egypt, India, Babylon, Bisha, and the three major churches, Christianity, Buddhism, Islam, Altai, Indo-European, Han, and Tibetan.



Figure 5 Xinjiang area context
Source: Researcher, 2022

Zhou Ji, Researcher at the Xinjiang Institute of Arts, Urumqi, Xinjiang 830001
Twelve Muqam is the main representative of Uyghur Muqam that spread widely in Kashgar, Hetian Aksu, and Yili in northern Xinjiang, Uyghur settlements. Twelve Words by Rakkham and Bibayat Muqam Sig Muqam Chhahargam Muqam Uzhalemuqam Aijem Muqam Nava Muqam Bayat Muqam Irak Muqam, including 12 large sets in each set, including Joan Naieman, Narrative Songs, Instrumental Songs, Dance Songs, Dastan Narrative Songs, Instrumental Songs, Maxi Hot Songs Collection. The three parts of each Muqam consist of songs. The first 20 songs are approximately 2 hours long. 12 Muqam sets contain songs in total and more than 300 songs take approximately 20 hours to sing.

Zhao Zhijuan Pingdingshan Vocational and Technical College Pingdingshan College of Arts 467001 Kangbahan Amat 1923-1994 was a famous Uighur dancer in China. In 1923, she was born into a family of folk song and dance artists in the ancient city of Kashgar Xinjiang. She has Artistically talented, she was selected by dance schools in Uzbekistan and Russia and began to study professional ballet. After returning to China, she not only but only actively participates in the exchange of political culture, but also travels to the home country with a dance troupe to promote unity and stability of the homeland. He also promoted the spread of his own country's song and dance art,

created a large number of Uyghur dance events, established a Uyghur dance teaching system, and promoted the development of China's national dance.

Hu Yijie, Graduate School of Xinjiang Academy of Arts Department of Dance Their material production activities and production methods limit people's economic life, political life and spiritual life. Artistic activities belong to the category of people's spiritual activities. In early times, ethnic minorities in the western regions The Kashgar and Yili areas are divided into two types: oasis farming ethnic groups and grassland nomads. The oasis farming ethnic groups use agriculture as their main production mode and the grassland nomads use animal husbandry as their main production mode, while the Kashgar and Yili areas Later, in order to adapt to survival, animal husbandry emerged in the oasis farming ethnic groups in the southern Tianshan Mountains. Grassland nomads in the northern Tianshan Mountains also began to engage in agricultural production activities and methods. production of both places

Kashgar area is located in the south of the Tianshan 4 Mountain Range. Plains and deserts are the main topographic features. The terrain is gentle and vast. It is adjacent to the Tarim Basin and the Taklimakan Desert in the east. It is rich in sunlight, dry weather, and annual precipitation is Small, dry climate characteristics are easy to create wind and sand phenomena. It can be seen that the Uighurs in southern Xinjiang have the characteristics of hard work and perseverance. Therefore, under such conditions, people need to have spiritual dependence, so that they have a distinctive form of performing Saim. It strengthens the life content of the people of Kashgar and demonstrates an open-minded attitude. The optimistic and warm world of the people of the region At the same time, temperatures in southern Xinjiang are relatively high, there is less rain and short nights, allowing Uyghurs to visit relatives and friends after finishing farm work, jumping on lively Saim and playing sweet songs from it. Create the hospitality of the people in southern Xinjiang

Liang Jinjing Art Grand View 2021.06P80 Chinese Uyghur dance style is energetic and lively, and has a good personality. The action dance originates from the life and work of the Uyghur people and is closely related to the geographic and historical and cultural characteristics of the Uyghur people. Uyghur is the meaning of the aid union. Uyghur dance represents the folk dance of the northwestern ethnic minorities, and its development has been strongly influenced by religion and farming culture. Chinese Uighur dance has the characteristics of self-entertainment, etiquette and performance. It combines the dance styles of Yutian Dance, Yizhou Dance, Yue Dance, Kucha Dance and Gaochang Dance in the ancient northwest, Han Dance and Tang Hu Xuan Dance. It has many similarities with the Chinese Uygur dance. The living environment, religious beliefs and human development are similar. The Han and Tang Hu Xuan Dance are Western songs and dances, and the Chinese Uygur Dance is a dance.

Chinese folk In essence, Hu Xuan dance and Chinese Uyghur dance have deep historical origins. In essence, Chinese Uyghur dance has expanded and developed Western music and dance.

Gu Limi · Zunong Department of Dance Xinjiang Academy of Arts, Urumqi 830049 The author believes that local colleges and universities can offer non-genetic dance courses and teach them systematically. For example, the dance school of the Xinjiang Academy of Arts can summarize and summarize all types of non-hereditary dances in Xinjiang and divided by regions, such as Kashsaim, Kuqa Saim and Hetian Saim in southern Xinjiang, to carry out a series of lectures. It is systematic and scientific to clarify the characteristics of dances in different regions. In the study and teaching of non-genetic dance, students are more clear about the thickness of dance, the depth of culture, understand why we dance in the classroom, what we dance, and strengthen students' awareness of with the prevention and inheritance of non-genetic dance. Gu Limina · Buemat, Associate Professor, Department of Dance Xinjiang Academy of Arts, Urumqi, Xinjiang 830049 Xinjiang is known as Ethnographic Museum And it is a large-scale national cultural park. It is also a hall for art exchange and development. Different ethnic groups, religions, languages and arts have intermingled, developed together and are culturally diverse under a thriving cultural and comprehensive atmosphere. Dance arts also present a spectacular scene of hundreds of flowers.

5.Related concepts and theories.

5.1 Localism concept

“Localism” is a sociological and anthropological concept that refers to the emotional attachment that humans, both individually and collectively, have to their place of residence. their own history, way of life, traditions, symbols and cultural identities, which are not just the meaning of settlement units in administrative areas only In the process of localism that has occurred and is currently in motion, it can be found in many aspects. Some use it to call for decentralization to local government organizations, some campaign for communities to preserve and preserve local culture (language, dress, customs, local architecture, etc.) or that some political parties, some politicians take it. It is an important issue in the campaign. Even sports games are no exception.

Globalization has hit harder and faster. It has clearly been pointed out that world society The modern era has passed. As Jean Baudrillard said, the post-modern condition It connects the global and the local. together with technology together with tourism and communication Especially communication technology, with news on television playing a main role in communication in today's world. The globalization of television news has led to its domination by mainstream views. The Anglo-American style has dominated. And one effect that occurs is blurring the difference between reality

and image. Another important thing is the destruction of the original concept. or something that is definitely believed In addition, many scholars have discussed the concept of localism from various perspectives as follows.

Clark Mary and Clement Crip., (1997) discussed the concept of localism in the issue of the modern era and globalization, that is, the industrial revolution is an important condition for the world entering the modern era (Modern Age). Countries in Western Europe that Through the Industrial Revolution (Industrial Revolution), whether in England France Germany, Italy, etc., have all experienced changes, especially in terms of Economy and Society Whether it is having an industrial factory having machinery Moving to the cities to work in factories, etc. But there are also many negative impacts that occur in western countries. Whether it be environmental aspects, natural resources, inequality in economic and social status, poverty, etc. But due to industrial factories and production processes that require raw materials fed into the production process all the time Seeking raw materials from third world countries and the shift of production base to third world countries that still have many natural resources has occurred. by leaders of third world countries who want to create change in the name of development Embrace the concept of development, capital, and foreign investment. Scholarships for personnel in the country to study development concepts and methods and foreign experts came to create development leading to Western modernity, and at the same time became an important condition leading to the legitimacy of Leaders of Third World countries to continue in their leadership positions. By abandoning and pushing Traditional ways and ways of life become otherness (Otherness). The development along this line in Thailand occurred during the reign of Field Marshal Sarit Thanarat, which created the legitimacy of being in power and the rule of Pho Khun Upatham, including including the succession of power to Field Marshal Thanom Kittikachorn as well. In Thailand, the problem of Western-style development has appeared since the end of the First National Economic Development Plan, but the adjustment of development concepts has also It hasn't happened yet. But the approach was extended to various regions as shown in the 2nd Development Plan to the 5th Development Plan, making development problems more widespread and clear. Until 1997, the economic crisis proved that the approach Development under the neoliberal economic concept (Neo-Liberalism) free trade system (Laissez-Faire) that Thailand has changed policy from the battlefield to the commercial arena since the Chatchai government and implementing policies that give importance to the economy Essentially there is a problem. It is not a formula that anyone can use without any problems. As the development discourse has proposed and dominated, therefore, the importance of Human development and the concept of Sufficiency Economy in the 8th Development Plan is therefore an approach that returns to considering people, communities and alternative development.that previously It has once abandoned people as the most important human capital in development. and development guidelines that

are consistent with agricultural methods, ways of life, and consideration of wisdom. traditional of Thai people

Therefore, the concept that the basic human need is development is viewed as Human capital is the key to successful development.

Beck B Black L Krager S and faculty, (2003) stated that globalization has made social relations around the world linked with those in distant localities. At the same time, it determines local possibilities. has led to the birth Resistance and anti-globalization movements Due to the condition of (What has happened in Thailand, such as opposition to Tesco Lotus, 7-Eleven to set up in some communities In foreign countries, for example, in the middle of 2013 there was resistance by gathering together. protests against Monsanto and expanded into social media movements). The problem of globalization has caused society to move towards a risk society in which the production and distribution of resources, power, and information. Not symmetrical, so there are proposals to bring wealth concentrated among a small number of people. Staying in the city, returning to the local community and citizens Bringing in the culture of the community A vibrant and diverse community has regained its status in the community. Even though it is a Small Narrative that is not very resistant to the Master Narrative, at least people in the community see its value. and the power that will allow us to determine own life and destiny without having to wait and rely on the economic system Capitalism anymore Therefore, "localism" is the trend of local communities that have their own resources, wisdom, development, and history of existence, comparable to "local people" who have many different problems. in solving problems to meet needs In the way of life of local people It is impossible to use the same factors to solve problems throughout the country. Or in other words, Solving local problems It is not possible to use a format for solving problems that is a "Blueprint" from the central government to solve problems. Because it is not consistent with the context of each locality which has many different problems and identities.

Localism is considered a unique characteristic of the local area in each area. that comes out in the form of the way of life, culture, and living conditions of the people in the area It can be called "identity" (Identity). The researcher will use the concept of localism, which is an anthropological concept, to analyze the specifics of dance in local traditions. To create new research knowledge.

5.2 Identity concept.

Fuengfuengsakul, (2023), discusses the meaning of identity in the present era as follows : The meaning of the concept "Identity" in the field of cultural studies probably refers to qualities that are characteristic of a person or thing. In the Thai-English dictionary, the translation of Identity is uniqueness, that is, something that is a property of that person or thing. and has the further meaning that it is a specific property of that thing. that makes that thing stand out or be different from other things

Defining meaning that changes according to context. It no longer refers to individual qualities. Therefore, the word identity seems more appropriate than the word identity in the modern sense of Identity. On the other hand, identity is very much about the internal dimensions of who we are, both emotional and emotional feeling. Because humans give meaning or change meaning about themselves in the process of relating to the world and the environment.

Wichit, 2016) Identity means something that is a unique quality of a person or one thing that makes it stand out or be different from other things. Identity is the boundary that connects Between the individual and society, society and the determinants of roles, duties and systems such as the values attached to fatherhood, friendship, husband and wife, being a student and teacher, identity is divided into 2 levels: individual identity and Social Identity. When asking the question of what a person's identity is, it is answered from two perspectives: the answer of that person's self-interest and the answer of others who define that person based on criteria of similarity and similarity. Communication through identity may have more than one form of answer because within a person there is an identity creation process that is full of diversity under different contexts. Identity also has a relationship with communication as A.De Fina, 2011 (cited in Kanchana Kaewthep 2012: 50-52) said that human beings, in addition to exchanging or conveying information to create knowledge and understanding, We humans still communicate with the goal of telling who we are, what element we are, what gender, what to mourn, etc. And while we choose to use communication to tell others who we are, we also use communication to tell people. Other things add to who he is and ultimately communicate to tell us how we are similar or different from him.

According to the role of communication and identity, it is found that communication is both a tool for creating, maintaining and negotiating identity at all times due to the fact mentioned above that there are many sources of identity creation. Both us and him

In addition, wood (Chumpradit.K and Khunsri. J, 2006) identity creation process is subject to the following conditions.

1. Want to know the process of creating concepts about identity in order to lead to an understanding of the functions of identity that will explain the nature of different things.
- 2 . Identity must be related to the essential elements of membership in society.
3. Identity is often rooted in natural things, such as race, kinship, and history.
- 4 . Identities often relate to things which lead to the use of symbols.
5. Identity is what helps society to exist and is a social condition for separating people who are not of the same type.

6. Living together as a society and using symbols to distinguish characteristics that are different from the group are important things that make identity survive.

7. The process of conceptualizing identity often relates to the social stratification system such as them and us.

8. Differences of opinion are still in a state of ambiguity.

9. Identity is still a thing without unity. That is because of the conditions in which it is applied.

10. The right still explains why people in society still cling to their own identities, why people must find a place to stand against rhetoric based on identity, including Explaining how society and symbols lead to this entire process of identity formation is an element that explains why it is created and maintained in each society.

These 10 conditions show the necessity and importance of identity for human society and as a result, each society must always have an identity for the survival of the society.

Identity or identity has similar meanings because it expresses the distinctive characteristics of individuals and groups that have unique characteristics in expressing their identities. Individuals and groups have developed their livelihoods and daily lives from mixing. Because the characteristics of individuals, groups, and groups in society are passed down from ancestors to another generation as culture, something that causes prosperity. Growing for the Royal Academy Group, (1996: M.P.N.) Culture is therefore something that humans change, improve, or produce together for the prosperity of the whole, transmitting it to each other, replicating it, including the collective products that humans create. Learned from people in the past who inherited traditions as well as feelings, opinions, gestures or any actions of humans as a whole into the same printed form and expressed them in language, art, beliefs, rules and traditions, etc. Culture is the result of a system of relationships between humans and humans, humans and society, and humans and nature, classified into three aspects: mental, social, and material. It is accumulated and passed down from one generation to another, from one society to another one until it becomes a pattern that can be learned and create products and products, both concrete and abstract, that are worthy of research, conservation, restoration, transmission, strengthening of the uniqueness and exchange to create a balance in the relationship between humans, society and nature, which will Help humans live in peace, which is the basis of human civilization.

Therefore, identity is the expression of the individual identity of a group of people. It is a product of a group of people within a community that has practices that have been continuously accumulated even though there are adjustments or changes because identity is dynamic in nature. Having their own or similar characteristics indicates membership in that community and existence.

Identity is a social behavior that humans think together, act and express from a common perception which is good, has a pattern, is followed or is invented to practice together whether it is language, customs or traditions. as well as various contexts in that society until creating a shared identity and can be improved, inherited

and preserved until it becomes a guideline for future generations. The researcher will use the concept of identity to analyze the identity of the Uyghur people. In order to obtain the answers to the research objectives.

Zuo Dandan P109 Faculty of Media Northwest Normal University From a documentary perspective, many people have received the impression from non-Xinjiang people about filming in Xinjiang and I'm from Xinjiang. It is Xinjiang's recommendation that I'm from Xinjiang, emphasizing equality. of the identity of each individual - ordinary person, Chinese person, Chinese citizen, owner of the country This characteristic is the basis for the spread of dialogue across races and beliefs. This shows the shared values of Xinjiang and mainland people and even all of humanity.

Wang Xiaoxia Institute of Ethnology and Anthropology, Chinese Academy of Social Sciences, Beijing 100081 Xinjiang is one of the inhabited and flourishing areas of China's nomadic tribes. Most nomadic tribes in Xinjiang are ethnic minorities living on natural grasslands. Due to the special geographic environment and climate, most of the minority herdsmen in Xinjiang have been living nomadic, water-dwelling lives for generations.

5.3 Theory of movement.

Hongjaru, (2010) explains the contents of movement in drama In the book Review of Dramatic Art: Movement can catch the viewer's eye. The actors' aimless movements on stage take the audience out of following the drama. Observed from telling stories to friends Using too many gestures It will cause the friends who are listening to not be very interested in what is being said. A talented or talented actor will have calmness. Stillness does not mean lethargy, but rather the ability to control the mind. Emotional and possibly spiritual as well, if there is too much stillness it can become boring. Therefore, the right amount of movement is appropriate. Therefore it is important. Even in characters full of anxiety no movement It needs to be continuously present at all times. in order to show that anxiety while speaking important lines The actor will freeze. no movement To draw everyone's attention, if the actors had to walk across from one side of the stage to the other Chapters spoken while Walking is usually not very important.

There is also the matter of sitting, standing, walking, looking, turning, all of these. It's all movement on stage. Professional actors must have this and act like it. Nature without being careful or knowing where to put your hands Where do you put your feet?

Furaj, (2011) has explained about movement according to natural principles, that using gestures and movements It is not just behavior or expression that is created intentionally. or used only for performance Each human being has Move according to your own style, according to your aptitude. Some people who like to play sports, some people who like to dance will have flexibility. There is harmony. And high mobility makes it attractive to look at. People who have a habit of loving beauty, being

picky and observant will have a good attitude. Clear movement with a slow or rapid rhythm accompanied by stillness. Some people are impatient, angry, and suspicious, and their movements will seem clumsy, twitching. Not very attractive create a nuisance. To the people nearby, some people are calm and optimistic, until they seem tough, long-winded, and boring. Some people are known to be stingy, keep to themselves, and don't hang out with anyone. Has an air of being suspicious, cautious, and secretive all the time.

If we could read the body's language clearly. We will understand the meaning, feelings, and needs of the individual. Understand personality traits (characteristic) of that person without that person having even said anything. Because the language of the body is the first language of communication. that is the most natural

The more we observe, the more we will see that All of these seemingly natural movements have a pattern and a reason. Not only are they beautiful and harmonious. Even in the violent, fast, and hard movements, there is a clear pattern. Until we can see that Where does the movement of each type of person originate from and what parts of the body are used? in broadcasting outside

The first step is to examine your own personality traits. What type of person are you? We might try to start By observing simple behaviors first, such as observing yourself when getting on the bus, or on a boat. No matter how the car moves, how much the boat rocks. We will not let ourselves go. We will support our bodies so that they do not fall or hit anything. But when there is a sudden stop, our hands or feet come out to protect us. Before we even think about it We never ask ourselves why because it is a "natural behavior".

Next, try observing yourself when you're in a crowded elevator. We can still create Personal space, although limited, is true. To prevent anyone from coming too close. And if we have to be squeezed It's between a fat person and a person who wears perfume. We may look into the eyes of a fat person with sympathy for his extreme effort to appear lean. Rather than making eye contact with someone who wears the right perfume. We never notice why it is like this. The reason is probably because it is an emotional and social behavior that occurs without our knowing.

Let's further notice that If we run away from someone Or try to avoid people you don't want to meet. It will only make you tired. Because you have to be careful and often cannot escape when faced with a confrontation. Confrontational situations put us at a disadvantage. There is discomfort and annoyance, but if we fight and refuse to give in anymore. Find a way to adjust a new strategy, pretend to be indifferent, not running away, not paying attention, or pretending not to notice and allowing the other party to come to us. When we don't show any symptoms but remain silent, he will immediately be at a disadvantage. Why is that? Because it is a psychological behavior. We win because we don't run away.

Psychological behavior is therefore a behavior created by humans. as a social strategy To create reactions with other people or the environment.

The so-called rhythm of Agong Institute of Literature and Arts P280 refers to a combination of actions consisting of thematic actions and other coordinated actions during the performance of a dance. As the most widespread folk dance form in Uyghur dance, Saim has a unique style of movement, which is an important starting point for studying the art of Saim dance from the point of view of movement features. The biggest thing about Saim is the high emotion that the actors show not only in Instead, they express their emotions through whistles and shouts. But it also expresses the artistry of the body through rhythmic movements of the neck and head. In some performances, actors perform through joints such as shoulders, hands, waists and knees, and even eyes. A coordinated application to enhance the artistic sense and dynamic dance to fully demonstrate the artistic charm of dancing as the spirit of Agong's rhythmic dance. Institute of Literature and Arts P280 is the lubricant for the effective combination of music and movement and dominates the beauty of the whole dance. Different rhythm characteristics can create different artistic beauty. For example, the beauty of Chamnan Liang Jinjing Art Grand View 2021.06P80 Sai Naim's name is born from a waveless emotion. Its musical rhythm is smooth and smooth, suitable for the mood of various songs. In Saim, it is a basic pose to stand up and stand up. In addition to maintaining the basic posture, dancers take front and back steps, move their necks, turn their wrists. The slapping fingers raise the eyebrows and eyes and will stop immediately when dancing with a compact rhythm. In Chinese Uyghur dance, the dancer's head, arms, shoulders, elbows, wrists, knees, and feet are limited, but the body's joints are very flexible. In Uyghur dance, rotation is the most prominent technical feature of Chinese Uyghur dance. Its demands are very high, dancers must constantly change their movements during rotation, and rotation speed is required. The movement of the feet and the dancing will change.

5.4 Aesthetic theory.

aesthetics It is considered a profound science. It is a science that develops the human mind. In particular, humans need to study to improve themselves to be people with high tastes. For the benefit of Seeking mental happiness and to access all types of art As human beings, we must inevitably be involved. Accessing art has many benefits: (Chaiyongyot, 1995)

1. Get a taste of timeless beauty in art which has never been or seen in nature before It's called knowing and seeing more than ordinary people.
2. The beauty of art is ingrained in memories. Not easily forgotten
3. Art makes us humans have common opinions. Makes the mind bond with one another, people with the same tastes will have understanding We will love each other more intensely than anything else. High literature or high art There will be a

point of inclination for us to understand certain virtues. which art is already hidden The more you get the taste. The depth of the art increases and the mind is improved to follow along with it.

Montrisat, (1986) gave the theory of aesthetics that It is a branch of philosophy that deals with the beauty of art. It is an idea that has been continued for a long time. aesthetics of life It is an appreciation that has value in the human heart. Because everyone desires something that pleases the ear and eye, which is considered food for the mind that is received through the ear and eye. Aesthetic feelings Concerning beauty and melodiousness that can be perceived with the senses. There is a feeling of joy, contentment, satisfaction, and admiration for the things that come into contact.

Channarong Phonrungroj, (2005) Beauty in art It is a work of skill. through the intellectual process Creativity of humans in each era to meet Basic psychological needs In other words, art is not nature. But art relies on nature. It is one factor in terms of being a source of inspiration for creating art.

From the aesthetic theory mentioned above The researcher has analyzed the strategies. and showing the construction methods in detail From researching documents, concepts and theories related to research. It creates a conceptual framework. and review documents The researcher brought relevant concepts and theories to compile the data. to be used in the analysis process Synthesize research information in various parts according to the stated objectives. To get to the heart of the answer which is a new discovery of

Wang Lin Xinjiang Urumqi Art Institute students in inheriting culture The differences in Uygur flower hats are the result of interactions between culture and ecology, which give rise to regional differences. From the material, color pattern, and embroidery method of the flower hat, people can easily tell where the flower hat comes from and where the person who wears the flower hat comes from. In folklore, the materials, color patterns and embroidery methods of flower hats have their own specialties, and different characteristics reflect the different cultural characteristics and aesthetic tastes of each Badan region. Mudopa is a men's floral hat embroidered with a Badan wood core, which is a style of the Kashgar region. Badan wood flowers are embroidered around the hat to form the shape of the hat garland. It also has an intrinsic meaning, such as an experience that symbolizes the four stages of life. Uyghur flower hats come in a variety of bright colors and have a unique style. The background color of the flower hat has a strong contrast with the pattern color, usually dark green, purple, and other background colors, and the pattern is paired with solid colors such as blue, green, and orange. red.

Gao Art Stage 2015 Third Period P9 26 Uighurs Simple and colorful natural color clothing Most Uyghurs live in the harsh environment of the Gobi Desert, for their favorite bright colors are supportive and Respect for life and express enthusiasm, straightforward, cheerful, simple national character, and use of black and white color and saturation, in recent times the creative use of various colors has greatly increased. In the clothing art is interesting and makes it have a unique beauty, the clothing style

profile is simple, simple in form, the structure is clear and simple, and has the historical heritage of nomadic ancestors, decorative characteristics.

Uyghurs love gold and jewelry and think of them as symbols of wealth and prosperity. Today's Uyghur women prefer to wear gold and earrings, rings, necklaces, and other accessories with shiny materials. Since the Uyghurs believe in Islam, the styles of Uyghur decorative patterns are restricted by the Salan. Since Islam is against idols, animal characters and images with eyes are prohibited in the decorative styles, so the figures. The styles of Uyghur clothing are mostly abstract, such as flowers, plants, geometric shapes and symbols, the shapes are complex and diverse.

6.Related research.

6.1 Domestic research.

Rattaporn Pathamacharoen, (2001: 112) studied the role of shrines in China in maintaining ethnic identity. Nowadays, Chinese people have largely assimilated into Thai people in both marriage and culture. But Thai-Chinese people are trying to revive and preserve symbols that represent their ethnic identity. In other words, these symbols are used to define identity to indicate the Chinese ethnicity. Symbols that clearly represent Chineseness include: Chinese language and religious beliefs. For Chinese groups in Mueang Nakhon Pathom District Puntaokong Jetuo Shrine plays a great role in reviving and passing on the Chinese language and Chinese religious beliefs. which is a symbol that defines the boundaries of Chineseness and help raise awareness of Chineseness among children and grandchildren who share Chinese ancestry.

Athit Wongathitikul, (2006 : 196) studied the identity of the Akha ethnic group. Phaya Phrai Village tells the story. It is an Akha group that calls itself Lo Mi Akha or Lo Mi Akha. I have defined Akha identity through two parts of ethnic identity: 1. Primitive ethnic identity, which includes the identity that the Akha group Kha is defined through the Akha lineage. Having an Akha name and surname Having a system of belief in ghosts speaking Akha language and living in Akha society 2. Instrumental ethnic identity includes the identity that is used to indicate the Akha ethnic group, including the system of government by a group of leaders, including the highest religious leader, shaman, medium, blacksmith. And the distinctive physical elements of the village include ghost gates and ghost dolls, Akha swings, sacred wells, cultural plazas, and village shrines. and the dress of Akha women

Peera Panlookthao, (2003) mentioned Modern Dance. It is another option that the audience has chosen to present the beauty in the movement of the human body, with the story of the presentation of Modern Dance in the line Abstraet (abstract) presents a dream or the horrors of life, may be presented in a political sense. Parodying or even presenting beauty in mathematics. such as the beauty of form which is in the form of angles and lines that have been reassembled and allocated. By relying on the body as a factor in the presentation Called according to the terminology of dance, Composition.

Khatawut Mapong, (2019) Phu Thai Mor Lam Artists: Ethnic identity of artificial dancers and entertainment business in popular culture. At present, there are many trends in popular culture, entertainment business, performing arts in various fields, including the entertainment business in Mor Lam performance, which is consumed by various groups of consumers. There is competition among each group and music band. which Mor Lam, a group of Phu Thai artists Morlam of the Phu Thai ethnic group, Kham Muang District, Kalasin Province It is a molam group that has a distinctive Phu Thai ethnic identity. Mor Lam, a group of Phu Thai artists, therefore uses the identity of their own Phu Thai ethnic group to negotiate with the performing arts and adapts them to suit consumers in a new way outside of the original culture. Create new roles Happened within the Mor Lam circle where the Phu Thai artist group brought their own unique identity. They can be used to create artificial dances and manage Isaan culture, which can be used as a cultural business. Mor Lam group of Phu Thai artists It is necessary to create clarity of strengths through the Mor Lam performing arts. Mor Lam performing arts identity. Its duty is not only to perform, sing or sing for entertainment, but has developed, created and changed culture all the time with social trends and survival for ethnic groups.

Wang Tao, (2021) conducted a study on Contemporary Peacock Dance by Yang Li Ping, National Artist of Yunnan Province, explains that Yang Li Ping used the folk dance of the Dai people as a model for the peacock's gesture design. Which not only imitates the external appearance of the peacock to make a beautiful appearance. There are also poses designed to depict the life of a peacock. It appears through dance and movement. Through the use of fingers, wrists, arms, chest, waist and other joints, the peacock's postures are imitated, especially the dance moves that use slender arms and flexible fingers to show the delicacy and grace of the neck. and the head of a peacock fully And it also shows the power of life and the strong spirit of the peacock.

6.2 Foreign research.

Clark Mary and Clement Crip., (1997) conducted a research study on dance according to the literature. north india In the style of dance called Hindi and analysis of dance in Hindi according to the history of the influence of dance on the role of women. which is danced to the songs and descriptions by in-depth research into primary data and interviews to determine the personalities of the dancers

Chan C. Chang, (1999) studied the dance teaching curriculum. Folk dance has changed, especially the characteristics of the dancers. It is caused by the personality of the dancer. The educators wanted to preserve the traditional dance form. and develop strategies for folk dance So studied human movement and dance at Seyong University. Studies have shown that physical development plays a role in dancing.

Jia Jinying and Zheng Lisha, (2015: 36-40) said that the word "identity" comes from the Latin root "idem" which means "same person/thing." The earliest record was in 1570 of The plural form "identity," which means "having the same substance, element, essence, characteristic, or state. or have the same characteristics Identity is all the same or necessary. Scholars such as HOGG hold a static view of identity. For

example, identity is "who people think they are Who are they? and how they relate to others." The traditional view of identity sees identity as something permanent, continuous, that belongs to the individual.

in the general sense Identity is a characteristic, emotion, or belief that sets people apart from others. Among the various theories of identity research The most influential theory is social identity theory proposed by sociologists Tajfel et al. The most basic perspective of social identity theory is that People have a storehouse of social categories (e.g., nation, ethnic group, etc.). political group) and the specific category to which a person belongs is the basis for self-definition and self-concept. And people define themselves according to the defining characteristics of that category. Who Tajfel defines "self" as "that part of a person's self-concept that arises from the perception of membership in a social group. or one's social group and the values and emotional meanings that ascribe to that membership." The self-concept is A person's cognitive consciousness and cognitive consciousness include physical characteristics. Psychological characteristics and social characteristics It consists of personal identity and social identity. Personal identity includes individual characteristics such as emotions, abilities. Social identity includes dominant groups, categories such as race, political party.

It is different from static research on identity. Some scholars believe that identity comes from a person's participatory and dynamic social expression of communication. Goffman's "face perspective" believes that people strive for positive social characteristics for themselves in the process of social communication. As communication progresses Communicators record faces using communication strategies to create and maintain a good impression of themselves. and to support (or question) the projected identity of other communication participants. People position themselves in different times and places according to their objects, topics, situations, and communication roles. Identity is a dynamic process.not a fixed point It is a process of negotiation that reveals and interprets social positions. Ownership, roles, status, and other social categories

(Bannister Dcnce jammers, 2000) studied dance and religion with the aim of finding out how the elements of dance, drama and religion are related. Traditional American dance is a collection of poses. It uses elements of movement and non-movement. Drama uses the story and steps and excitement. Religion here means belief in gods and spirits. There is no definition of which religion. such as the dance of the native tribes The sound of the dance is used to enhance the importance of the dance.

Wu Ming, (2012 : M.P.N.) conducted a study on the Miao witchcraft culture. It was considered that the Miao ethnic minority was an ancient country in Chinese history and that its leader was a legendary figure. Chi you led the Miao ethnic minority to Central. Plains, but later failed and were forced to make historic migrations to the middle and lower reaches of the Yangtze River. Because of this, the Miao ethnic group not only lost the soil of the Central Plains where they were born. It is a "historical

culture" but also lives on Wuba Mountain, in the high mountains and valleys. Further preserved witchcraft culture in the Yin and Shang dynasties.

Later, the Miao people moved south to Guizhou, Hunan, and elsewhere, and witchcraft culture spread as well. Until today, the Miao area still has an aura of witch culture. Witchcraft culture played an important role in Chinese traditional culture before the Western Zhou Dynasty. People believe in witchcraft and communicate with the gods through witchcraft rituals such as divination and prayer. It can be said that before the Western Zhou Dynasty The main lifeblood of Chinese culture is the witchcraft culture.

Yan Liu, (2011 : M.P.N.) studied about exploring the first creation of Miao dance performance art, a case study of dancer Miao Jin Ou's artistic practice by Jin Ou's exploration and practice. In its early creation, Miao Dance is a case study not only because he was a writer but also because he was a writer. He is one of the artists who discovered the earliest Miao dance. His contributions include not only the development of Miao dance art but also the legacy and development of dance movement language. Reform and innovation in music, musical instruments and clothing, especially in the legacy and innovation of the Miao Lusheng dance performance art, he has explored its benefits in the following areas:

First of all, maintaining the "art" of dance movement and language skills of Lusheng dance.

The second is to improve and refine the "art" of the Lusheng, which is the main instrument in the dance.

The third is the innovative application of Lusheng "art" in performing Lusheng dance;

The fourth is to improve the "art" of dance costumes.

The fifth is to pursue the "art" of the stage art performance realm.

Wang Haitao, (2022.) studied the types of dance. current situation and the development style of the Lusheng dance in Qianhu Miao Village, Guizhou Province, China, and the influence of the Lusheng dance on the Miao ethnicity and its importance to the Miao culture, the structure of the Lusheng dance, and analyze the effects of the Miao Lusheng dance in all dimensions. of Guizhou culture Miao dances such as the Lusheng cockfighting dance, the Miao youth dance, the joyful Lusheng wish for flowers, and the Miao dance in Dongfanghong, a large-scale musical dance epic transformed the Miao folk dance that came from the countryside into a stage. accomplished art

Chapter 3

Research methods

In the study of Uyghur dance styles To develop the art of dance in the context of Wuzhou Vocational College. Using qualitative research methods to collect data. Data is collected in the field through observation, surveys, discussions, and interviews. Some of the content comes from research reports. Academic books, videos, and hands-on research will help you achieve your goals. So, when doing your research, follow these steps.

- Research scope
 - Research content
 - Methods of conducting research
 - Research period
 - Research area
 - Population, Group and Sample
- How to conduct research
 - Tools used to collect
 - Data collection
 - Organizing data
 - Data analysis
 - Presentation of information

1.Scope of research

1.1 Content scope

This research has defined the content area of the study. Uighur dance style To develop the art of dance in the context of Wuzhou Vocational College as follows:

1. To study the origins of Uighur dance. in the Xinjiang Autonomous Region.
2. To study the dance styles of the Uyghur people. in the Xinjiang Autonomous Region.

1.2 Research methods

In this research, qualitative research was used by collecting data from documents. Collect data from the field through surveys, interviews, observation, group discussions and then analyze the data.

1.3 Research period

The researcher conducted the research from August 2023 onwards.

1.4 research area

Uighur dance style To develop the art of dance in the context of Wuzhou Vocational College. which the researcher has carefully selected Wuzhou Vocational College, Guangxi Province, China, because this area has been involved in the creation of dance. Therefore, the researcher has taken Wuzhou Vocational College, Guangxi Province, China, became the research area for this study.

1.5. Population and sample

1.5.1 Population

1. The population studied includes: Groups related to Uighur ethnic dance

2. Group of information providers The target groups are as follows:
- Group of experts in performing arts It is a group that provides insights. About Chinese classical and modern dance culture including

Arts	1) Dilage Muti Yiming	Dance teacher at Xinjiang College.
Arts,	2) Gurimina Mamati	Professor, Faculty of Dramatic neutral for racism University.
Arts,	3) Ms Gu Li Mi Je Zu Nong	Dance teacher at Xinjiang Arts College.
	4) Meha Ai Kayil	Lecturer, Faculty of Dramatic Central Nationalities University.
	5) Maierhaba Migiti	Dance teacher, music school Xinjiang University

2. **Casual Informant.** Is a provider of technical insights, styles, practices, and has been passed on from teachers. in performing Chinese dance performances Various forms of Uyghur dance include :

1. Faculty of Education students Wuzhou Vocational College,
10 people.
2. Faculty of Teacher Education students Wuzhou College,
10 people.

3. **General Informants.** Consisting of the audience for the performance Using the Snowball Sampling method, there were 20 people.

2. How to conduct research

2.1 Tools used to collect data

Data collection in this research Four types of tools were created, consisting of a survey form, an interview form, an observation form, and a focus group form.

2.1.1 Survey used to survey general information about Uighur dance and the number of people interested in participating in the research project

2.1.2 Interview form: knowledge group, official leader group, practitioner group, and the general public.

2.1.3 Observation form consists of participatory observation form. and non-participant observation.

2.2 data collection

1. Relevant documents The researcher has studied relevant documents from sources including : Internet research database

2. Field data collection The researcher went to the area to collect field data. Wuzhou Vocational College, Guangxi Province, China.

2.3 Data preparation

The researcher took the information obtained from collecting both related documents and field data to classify, categorize and analyze the data.

2.4 data analysis

The researcher analyzed the data according to the research aims. By bringing information Obtained from collecting data from documents and from field data obtained from observations, interviews, and conversations to analyze. There are steps as follows:

1. Check the information interviewed from the population.
2. Categorize the obtained information.
3. Summarize and analyze each group of data from the tool.
- 4 . Take the information obtained and organize it according to the intended purpose.

2.5 Presentation of data analysis results

The researcher summarizes the results of the data analysis according to the research objectives and discusses the results using descriptive analysis.

Chapter 4

Data analysis results

Research on Uyghur dance styles To develop the art of dance In the context of Wuzhou Vocational College From this study The researcher conducted a field study by interviewing a knowledgeable group consisting of government officials. Experts in the private and community sectors, practice groups Consisting of group leaders with practitioners and general information groups. The researcher has defined the following topics.

Part 1: The origins of the dance of the Uighurs in the Xinjiang Autonomous Region

- 1.1 Origin of Uighur dance
- 1.2 Types of Uighur dance
 - Ha mi Sainimu dance
 - Ka shi Sainaimu dance
 - Dao lang dance
 - Sa ma dance
 - Pan Zi dance
 - Yi li Sainaim

Part 2 Dance styles of the Uyghurs in Xinjiang Autonomous Region

2.1 Ha mi Sainimu dance form

- Dance moves
- Music
- Dress
- Use of space

2.2 Ka shi Sainaimu dance style

- Dance moves
- Music
- Dress
- Use of space

2.3 Differences in Ha mi and Kashish Sainaimu dance styles

- Display format
- Dance moves
- Music
- Dress
- Use of space

Part 1 The origins of the dance of the Uighurs in the Xinjiang Autonomous Region

1.1 Origins of Uyghur dance.

Dance is a symbol of national spirit. Through dance, you can see the history and culture of our nation. China has a long history of dance civilization, since the original society, it has accompanied the emergence, development and evolution of activities. Survival of human and production activities and has become an extremely important part of Chinese culture, understanding and Understanding the essence of dance is the basis for participation in all dances. It is necessary for us to comprehensively, systematically and scientifically understand this most basic problem. From ancient times to the present, dance is closely connected with our life in today's society. The aesthetic activity of dance can be seen everywhere, almost everyone cannot exclude it. From dance, it is directly or indirectly closely connected with dance, which is indispensable for people. The content of spiritual life not only gives people an aesthetic feeling. It is not only the greatest image, but also promotes communication. It is the leap of the vitality of life and the expression of the spiritual world. China has a long tradition of dance culture, music theory, and dances inherited from history, modern scholars and some senior dancers have A very valuable discussion about the art of dance. Ancient scholars generally believed that "dance is The art of expressing human emotions and human emotions arises from external purposes. And the emotions that dance expresses are the kinds of emotions that cannot be expressed with words and Singing is possible in the history of artistic development when various arts were still in their infancy. Dance has entered a relatively developed period, before ancient humans produced language, people used actions. and sound to convey various information, exchange emotions and ideas. With the development of society and the development of human culture, paintings, sculptures, films, literature, drama, etc., art is created one by one. The ancient Chinese myths and legends of humanity are from the Emperor of Heaven who learned from dancing and Ancient Greek mythology believed that humans were inspired by the goddess in charge of the dance to create the dance. Regardless of the myths and legends that point to the dance being created by the gods, the legend itself was the creation of the art. So in the final analysis, man-made dance is created by man through development. And the long progress of human-produced dance creation cannot be separated from A labor-intensive production of the writings of art historians from all over the world. Research on The origins of the dance are mostly covered in discussions about the origins of the art and there are different opinions, such as The theory of imitation, which is the oldest theory on the origins of art, began with philosophers. Ancient Greeks believed that literature and art had their origins in the imitation of human nature. Imitation is a human nature and instinct, it is just because of different objects. It is believed that imitation and different media and methods used produce different types of art. Dancers' imitation uses only rhythm, and they use the rhythm of their gestures to imitate personality. Various feelings and

actions in ancient Chinese music theory and dance, the art of music and dance is an imitation of the objective nature of man, and dance is an imitation of movements and habits of various beasts with rhythmic movements.

According to labor theory, labor creates man itself, labor creates the difference between humans and animals, labor creates human society, creates the material foundations that art depends on to earn a living, and creates material carriers. of dance art, the flexible and cultivated body has rich expressive function. The close relationship between the origins of dance and labor is also reflected in antiquities. Modern versions of traditional dances in many cave murals around the world show that the dance Its origins in labor are widely accepted by most historians in the field. There is some truth to dancing in China.

The theory of witchcraft is the most prominent theory of the origins of art in the modern West. The founder of the theory is the English anthropologist Taylor. He believed that the minds of primitive people were unable to discern boundaries. Between the subjective and the objective, all natural objects have a soul like themselves. Witchcraft activities, all of which are related to dancing. In the writings of many scholars, the relationship Between traditional dances and religious incantations a number of references have been made to explain its origins. For example, the cave murals of some prehistoric caves feature many dancing images of sorcerers wearing animal skins and wearing various animal masks. According to the research of scholars, they were dances used to pray for victory in Hunting since ancient times, my country believes that witches and dancing have a very close relationship. Some scholars believe that the word "witch" in my country I have evolved from the earliest word "witch" in ancient China. "Witch" in a sense can be said to be the oldest professional dancer.

Game theory is a perspective on the origins of art proposed by the 18th century German literary theorist Schiller, based on Kant's theory that "art is like a game". Believed that the basic cause of art is the "impulse to play", Spencer the philosopher and sociologist The British believe that games are used to use up the remaining energy in the body. Spencer said that the main characteristics of Play is play that does not directly contribute to the activities necessary for life. The player's activities do not have Some useful purposes

Expressionism theory refers to the view that art arises from the expression of human emotions and emotional communication between people, the origin issue of art also discussed by Tolstoy. Including dance, Plekhanov believes that primitive folk dances express and explain emotions. and the movement of their lives. German art historian Grosse offered the view that "no other artistic behavior can express and stimulate every human being like dance." In ancient Chinese music and dance theory, there is It is mentioned that the dance originated from Expression of people's emotions

Sexual Love Theory The theory that dance originated in sexual love. have a short history But it is gaining more and more attention. Darwin, the famous British scholar and founder of the theory of evolution, proposed that "music and dance

have their origins in the impulse and passion of the sexual organs." "FangJisheng" from our country said: "Dancing is a method of lovemaking and sexual release." Famous British scholar Ellis pointed out: "Dancing is not only closely related to religion. Not only that, but it is also closely related to love." Lucien also believed that dancing is as old as the world itself, and love. There is some truth in the theory of gender, but it is considered only the origin of gender. The dance is not comprehensive. This is because there are many traditional dances that are not sexual.

A comprehensive theory of dance labor regards labor as its primary origin of art, but it does not exclude other factors in the origin of art. It is believed that dance It has its origins in labor practices and other lifestyles in the quest for survival, and human development is a simulation. Activities such as labor production sexual, physical and martial arts training, including totem worship, witchcraft, activities Religious rituals and the expression of one's own emotions and thoughts, aesthetic needs, inner impulses.

The origins of Uyghur dance are separated from the country's living space, environment. Geography, production and labor, as well as religious beliefs, influence economic development. Political and other conditional factors Xinjiang is located in the northwestern region of China, which is a hinterland from the Eurasian continent, with a land border of more than 5,600 kilometers. Since ancient times, Xinjiang has been inhabited. of Uyghurs, Kazakhs, Mongolians, Tajiks and other ethnic minorities after the establishment People's Republic of China in 1949, Xinjiang Uyghur Autonomous Region was established in 1949. 1955, under the national protection and development policy, Xinjiang arts continued to develop and Going further, Uyghurs are the most populous ethnic minority dance in Xinjiang, and the Uyghur dance is one of the most representative ethnic minority dances in Xinjiang. Nanjiang also has a unique geographic environment and a variety of natural environments. Deserts, oases, grasslands, mountains, basins, and plateaus are scattered throughout Xinjiang due to its unique topography. of the various ethnic groups in Xinjiang is therefore unique as only a developed Uyghur country. Different folk dance styles under the influence of different environments. The Uyghurs are an ancient people with a rich and colorful style of singing and dancing. The origins of the Uyghur dance art can be traced back to the Xia, Shang and Zhou dynasties. During this period, settled settlements appeared. One by one, in the oasis areas and grasslands in the north and south of the Tianshan Mountains, special types and large tomb materials reflected the emergence of social stratification and the system. The centralized hierarchy of public power from the late Warring States period to the Qin Dynasty and Han Xinjiang is an oasis with an agricultural and nomadic economy. Painted pottery, woodwork, sculpture, textiles, bronze clothing, etc. discovered by archaeologists in various parts of northern and southern Xinjiang are full of artistic ideas and aesthetic feelings of the ancestors at the dawn of civilization in The Western region's colorful culture and arts are diverse. Changes Before the 4th century BC, traditional religions were popular in most of Xinjiang. It appears in nature worship, animal and plant worship, reproductive

worship, and ancestor worship. It is evident that the ancient dances of the Uyghurs arose from their ancestors worshiping animals and plants in nature, as well as reproduction and ancestor worship.

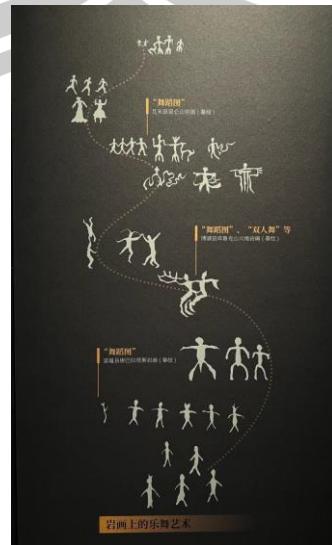


Figure 6 Picture of the arts development agenda in Chachoengsao Province.

Source: Museum Ontology Senzhen

In the year 138 BC. After the ruler of the Han Dynasty sent Zhang Qian to the western region, the area gradually formed a road to the west from mainland China. It is also known as the "Silk Road" to the West. Since Chinese silk would have passed here to all parts of Europe, it was an important route for trade communication between Asia and Europe. It was also a route. Important for the exchange of Western culture at the time, the Silk Road promoted Economic and cultural exchanges and development of three ancient civilizations of ancient China, India and Greece, giving the region a rich culture and presenting characteristics Of the cultural diversity, the Uyghurs living here are influenced by the culture of the Central Plains and the culture of many regions, from religious beliefs to living customs, there have been many changes in habits, so the formation and development of Uighur dance has There is an inseparable relationship with cultural influences between different countries.

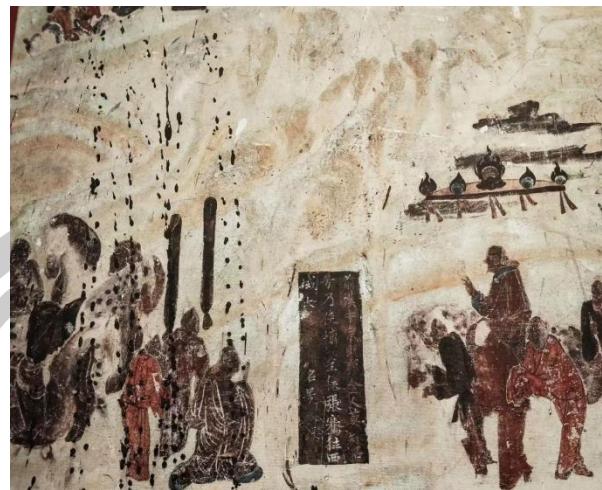


Figure 7 Zhang Qian's Envoy to the Western Region
Source: Museum Ontology Shenzhen

Studies have shown that most Uyghur ancestors initially lived in the grasslands of northern China. Later, due to the year-round war, the Uyghur ancestors migrated to the western region and gradually changed from the original grassland, nomadic life, developed into a settled agricultural life, religious beliefs. Religions also developed from primitive nature worship, animal and plant worship, reproductive worship and From ancestor worship to beliefs in Buddhism and sects, it was not until the late 9th and early 10th centuries that local rulers began promoting Islam in Xinjiang and its forms. The art of dance is also affected by the type of Chinese folk dance culture. There are five types of Chinese folk dances: farming culture, grassland culture. Maritime culture, marine culture, agricultural and animal husbandry culture, and culture Oasis object "Uyghur dance" studied in this article belongs to the culture type Oasis culture. These five types of Uyghurs live mainly on desert edges, villages on oases and villages. It is an important city of the ancient "Silk Road". The Uyghurs living here are mainly engaged in farming and animal husbandry, as well as both commercial and handicraft business. Most of the languages They belong to the Altai language family and the Turkic language family and generally believe in Islam. But they still keep the ideas and traditions of shamanism in their lives, the dance has the color of oasis culture and the charm of the ancient Silk Road due to the special geographic environment of Xinjiang and Frequent trade exchanges, different cultures brought by businessmen and Cultural influence of the central plains, the dance styles of the Uighurs are diverse and exotic. Among the many dances, we can see that the dance style is similar to the dances of Arab countries in the Middle East include their characteristic style of music and technical skills that revolve around its Uyghur dances are also similar to the dances of some European countries. From this point of view, Uighur dance has absorbed the culture and characteristics of different regions in the process of long life development and created what we see today. Uyghurs are good at farming due to the natural

environment that It is unique to Xinjiang that it has long sunshine and temperature differences between day and night. The night is big, the unique geographic climate makes Xinjiang this area rich in vegetables. and the fruits and economic crops are mainly cotton, wheat, corn, and here is also rich in grapes, melon, cantaloupe, cotton, wheat, there are hundreds of varieties of grapes alone. In addition, the Yili area of Xin Nanjiang has abundant pasture resources, and the cattle, horses, and sheep raised here are of good quality. So in art In many dances we can see that their dance was influenced by production and labor. For example, the classic dance drama "Picking Grapes" created in 1959 can see the formation of the Ouija dance. Ghur is inseparable from production, labor.



Figure 8 Picking grapes
Source: Baidu Encyclopedia

To this day, there are still many dances that reflect the daily life and work of Uyghur women. Like to wear long skirts, vests, wide-sleeved shirts and like to leave long hair braids. We can observe through some pictures that since ancient times, Uyghur women like to leave long hair, braid four-cornered braids on their heads, hats with small flowers embroidered on the hats. A wide variety of patterns generally include roses, flowers and various floral patterns.

ەنۇن بىنلىرىنىڭ



Figure 9 "Flower Hat" of the Uighurs

Source: The author took the photo at the Xinjiang Autonomous Region Museum.

Due to the unique clothing and costumes of women, it affects the style of Uyghur dance. That is unique, for example in the practice of Uyghur dance. We need to master the rhythm and posture of Dancing because of the braid, women like to show off the beauty of the braid, creating a rhythmic movement of the body. The upper part prevents the braid from touching the body. The actor naturally raises his head, creating the appearance A unique body.



Figure 10 Dance "Long Braids"

Source: Baidu Encyclopedia

Because Uyghur men and women like to wear small flower headgear, the most common thing in The Uyghur dance is the hat holder, and because of the weather conditions in Xinjiang, flowers can be seen everywhere. Women also like to imitate flowers with their finger movements when dancing. The appearance of flowers also creates a "hand-shaped" shape. "Flower" that we see in the current Uyghur learning process, Uyghur dance was born in an environment where different religious

beliefs coexisted under the influence of cultural alternation. Diverse production and labor, and has a unique style and charm.

1.2 Types of Uyghur dances

1.2.1 Ha Mi Sainamu Hami Sainamu

The traditional Uighur folk dance "HamiSainam" is closely related with the regional characteristics and folk customs of the Hami area and has a unique art style. HamiSenaim's dance style is "dancing while singing and dancing", which is the main feature of dancing for self-entertainment. HamiSenaim's traditional folk dance term is Accumulation of the historical life of the Hami people and the external expression of its religious connotations Hami's culture has a strong national history, culture and continuity.



Figure 11 Map of the Hami area.

Source: Baidu Encyclopedia

HamiSainam gradually formed with historical evolution and social development of the Hami region, in the historical process it has undergone a process of transformation from folk To the shrine and back to the folk from the shrine, HamiSainam has the morphology of the dance. Xinjiang Uyghur First, it seeks a far-reaching empire with a dignified expression and Promote the morphological characteristics of Uyghur female dance "graceful expression and intelligent flight"; Second, the Hami Senaim dance is beautiful with the "slim waist" and "light body" of the women. Sometimes the dancers float one by one. It is charming and moving. The third is the use of rhythm and movement of the body. In the dances of the Han and Tang Dynasties, in terms of style and the use of certain rhythms of the dance Kazakh pastoral in a dynamic way demonstrates the wonderful beauty of Uyghur dance. and repeat the simple Senaim style of Uighur Hami folk dance.



Figure 12 Hami Zainam
Source: Baidu Encyclopedia.

Compared to Sainam in other regions, Hami Sainamu has the characteristics of providing emphasis on etiquette, simple and relaxed style, humble personality and sense of humor. Many of these characteristics are inseparable from the region's cultural origins. Hami, meaning "gate" in the Uyghur language, has been an important city on the Silk Road since ancient times due to its location in the east. Xinjiang's special geographic location makes Hami a "neck place" connecting the ancient western region with the mainland, therefore becoming a place for integration, exchange and dissemination of diverse cultures. The Uyghur ethnic group has always been an ancient nation in this land, going back to the history of the Western Zhou Dynasty. Han Dynasty in Hami appointed "Yihe" captain, thus began to establish close ties with the central plains. Hami Sainamu music has more or less absorbed the art of the Central Plains, showing a delicate and elegant style. Until the tenth year of Tangtaizong in the Tang Dynasty (856), the Uighurs settled here. Change from nomadic to agricultural in the lush water and grass habitat environment of Hami and mixed with other local ethnic groups to gradually form the Uighur people in nowadays, Uighurs finally do not have to rush for migration and enough time is provided by farming. It promotes the development of Sainam art. During the free time of the farmers in Hami area, each family takes turns acting as an oriental gathering to organize "Mesilaip" activities and display the items in order naturally. Then "Senaim" which the best Uighurs are indispensable to. It can be said that "Mesilaip" activities are like a large classroom in preserving folk art and inheriting folk culture so that "Hami Sainamu" continues to cover and develop.

Xinjiang's unique regional environment and the uniqueness of the exchange and the integration of many cultures make the regional character a distinctive symbol of Uighur dance. Hami Sainam is located in the special cultural soil of Hami and also gives rise to regional characteristics. Currently, the distribution area of Hami Sainam is roughly divided into 2 parts: Sainam in the Hami area, which some

researchers call "Sainam". The area of distribution includes the city of Hami. And another surrounding city is the ancient city of Sainaim, which some researchers call "Little Sainaim", also known as "Wubao Sainaim", and is included in the list of cultural heritage protection projects. National intangibles in June 2008 were mainly distributed in the Wubao area of Hami. There are documents that stated that Uighurs in the city Wubao and Hami do not belong to the same ethnic group and are immigrants. Therefore, the regional style of this type of Sainaim is also slightly different, and the characteristics of simplicity and localization are more prominent. The regional style of HamiSenaim is mainly due to The blending of the styles of these two regions is therefore based on the historical evolution of the Uighur people. Hami and its distribution in the main Hamisainami region can be seen as Hamisainami Mu evolved. From the original grassland nomadic cultural form for many years, the farming culture form was born. Today's oasis, the unique characteristics of the region's environment, have provided stable and safe soil for The rapid development of danceHamiSainaimFarming life has made everyone's life The art stability of singing and dancing has been continuously strengthened and developed. HamiSainamkk also relies on the characteristics of the regional environment to create a Sainam style that is different from other regions in Xinjiang.



Figure 13 Teaching in the Hami Senaim Classroom

Source: Baidu Encyclopedia

1.1 Kashi Sainaimu dance

Kashgar is located south of the Tianshan Mountains in Xinjiang and is known as southern Xin. The country here is a complex and diverse, far from ocean, ecological environment. It is unique and due to traffic jams there has been less contact with the outside world since ancient times. For this reason, Kashgar has preserved many classical, traditional dance art forms.



Figure 14 Kashgar Map

Source: Baidu Encyclopedia.

Compared with the dances in other parts of Xinjiang, the dances in the Kashgar area are simpler and have a stronger ethnic style than the Kashgar Sainam dances in southern Xinjiang. It also emerged from people's daily life and above daily life. After the creation and conception of the people, it gradually developed into a Sainamu dance culture with clear characteristics of the region. Kashgar in southern Xinjiang, the Sainaim dance in the Kashgar area of southern Xinjiang originates. It comes from the influence of the culture of the southern Xinjiang region, which is rich in water and nourishing soil. Generations of people living and working in peace and contentment, dance styles and artistic characteristics of the Kashgar area also tend to be harmonious and beautiful, it belongs to the culture. Dance Oasis Decoration, Skill, Performance, Communication and Self-Enjoyment of Dance Kashgar Senaimu's dance moves are based primarily on love, which expresses the sincere and strong feelings of both men and women and expresses inner desire. For a better life and a home Harmoniously, the dancers use the free space to perform a free-moving dance.

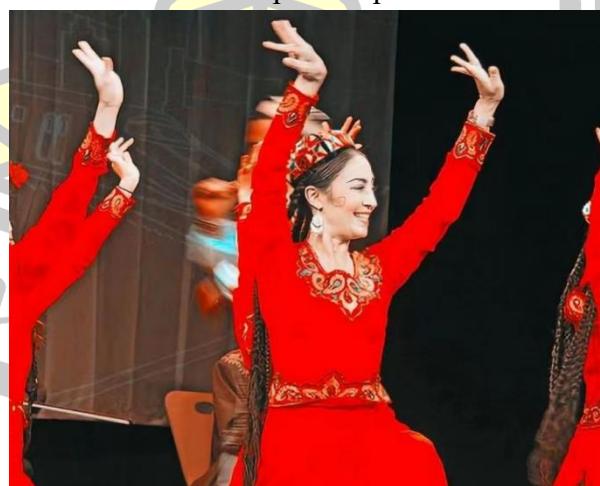


Figure 15 Performance of Kashgar Senaim.

Source: Baidu Encyclopedia

As it is a dance that combines singing, dancing and music, Kashgar Sainaimu's melody is closely related to music from beginning to end. Kashgar Sainaimu music in southern Xinjiang has strong dance characteristics, its rhythm and rhythm also make it People dance involuntarily. The Sainaim dance is characterized by a constant rhythmic song that can only be paired with a corresponding dance move. of southern Xinjiang has been made for a long time, traditional national styles also emerged during the process. Historical development. This point is also reflected in the dance art of Kashgar Sai Naimu. The Kashgar Sainaim dance in southern Xinjiang emphasizes entertainment. within yourself during the performance. When the background music plays, the dancers dance to a cheerful dance rhythm. and elegant by each one will show off their special skills and show off the dance moves they like or are good at. Of course, there aren't many limits for Performers in the Kashgar SaiNaimu dance and all men, women, old and children can participate. The music is more melodious and soft, with a rich flavor of life. The dance moves are derived from the real environment or have been developed through exposure to the real environment. The Kashgar Sai Naimu dance is characterized by the body being held high, the chest raised, and the body stretched. Keep the waist and back straight. When talking about this style and posture, we must mention "Xinjiang's No. 1 Dancer" Kang Barhan Ai Maiti, she was the first to study professional dance. of Xinjiang, she was the first person in Xinjiang to bring folk dances to the stage to create and She was the first person in Xinjiang to receive a professional dance education (she entered the Uzbekistan Ballet School in 1935, and because of her excellent academic results, she studied at the Almaty Dance School and the Moscow Dance Academy. in the Soviet Union as well

Therefore, Sainaim's ballet, prince and princess-like dance style is closely related to Kangbarhan Aimaiti, the founder of Xinjiang Education, thus giving rise to Kashgar Sainaim's tall and straight dance style.

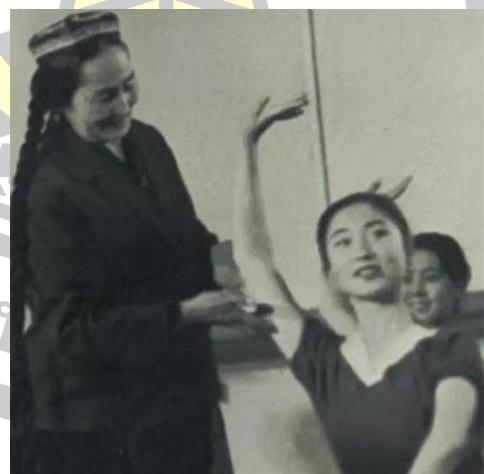


Figure 16 Kambalhan Aydai
Source: Personipedia



Figure 17 Kambalhan Aydai
Source: Personipedia

1.2.3 Dao lang dance.

Daolang, also transliterated as "Duolang" "Duolang", "Duolan", etc., generally refers to the Yarkand Basin in the Tarim Basin, which extends on both sides of the Tarim Basin to Lop Nur. The Uighurs living here also They also call themselves Daolang people. "Daolang Dance" is specially presented at "Daolang Maixirefu". The dance has a long history and culture. Loud and powerful rhythm Rough and energetic expressions and movements, as well as perfect content and consistency, the "Dao Lang Dance" probably originated in the 16th century, that is, during the reign of Rezid Khan. 2nd King of the Yarkand Khanate (1533~1570) d Leaders of the Khanates throughout the ages They love the art of singing and dancing and are happy to enjoy it, so every place under their rule, music and dance are communicated and disseminated to each other on this basis, also intermingled. The content of the culture of the agricultural people and the foreign grassland culture, and combines the dynamic life and brave and decisive character of the Daolang people, to form the Daolang dance, the Tao dance. Lang reflects the spirit of the Dao Lang people who are brave enough to fight against heaven and earth and create. The joyful mood of hunting together and gathering food is due to a collective psychological consciousness. and the general way of life of the Tao Lang people can be improved and satisfied, Tao Lang dance therefore has a duty To cement morale and inspire people's minds, Daolang Dance is an important part of Daolang Muqam and is also inextricably related to the "Twelve Muqam". Daolang Dance is a constant companion, performing using National musical instruments such as Karon, Tao Lang Rua Wafu Tao Lang Ejiak and a small tambourine. The style, strings, playing methods, and vocals are all different from similar instruments and are full of its unique charm. Daolang region The "Dao Lang Mu Kam" consists of a 5-section drum. The shape of the Dao Lang style drum is smaller than that of a normal drum. (Approximately 30 cm in diameter) and often used several small

drums. Showing how to play the drums: hitting the heart of the drum to make a "dong" sound, hitting the sides of the drum to make a "deh" sound, clapping your palms to make a "pa" sound. When the atmosphere reaches its climax, the drummer usually The drum will be thrown into the air, then the drum will be held and beaten continuously. Because the Daolang dance form is especially important in the Daolang Maixiref ceremony, the Maixiref dance has become an indispensable integrated activity in the lives and entertainment of people. People in Daolang area



Figure 18 Dancing Turtle
Source: Baidu Encyclopedia

Dao lang regional cultural characteristics

The Xinjiang Uyghur Autonomous Region, which occupies about one-sixth of China's land area, has created an oasis. Two main ones due to their special geographic features: Kashgar and Hotan oases in the southern part of the basin. Tarim oases Aksu and Ili on the northern edge and Turpan and Hami on the eastern side of the mountain range. Tianshan Regional Characteristics of "Daolang Area" "Daolang Area" is a commonly used name in academic circles. Specifically referring to Maikaiti and Bashuo Counties in Kashgar Province, Xinjiang and Avadi District in Aksu Province, the Daolang area is not only the main gathering area of the Daolang people, but also a gathering area. one Core for Culture and ArtsDaolang Such as "DaolangMuqam", "DaolangMaixiref" and "DaolanggDance", the Daolang area is located in the hinterland of the Eurasian continent. The geographic layout is like a crescent or a sickle. Brave DaorLang live and reproduce. For generations, this desert oasis was covered in sandstone. Populuseuphraticar The Daorlang area, known for its aridity and lack of rain, has an arid, temperate continental desert climate that is generally characterized by adequate heat and light, which reserves light and heat. Sufficient for the growth of various crops, the Tarim Basin has quite a lot of surface and underground water sources. The fertile Daolang area has the Aksu River and the Yarkand River, which are not only essential water sources for Not only agriculture and animal husbandry, but also forests and shrubs. Populuseuphratrica Dense places also provide conditions that Conducive to

fishing and hunting with the uniqueness of the body's movements. Dance Daolang. Generally, this is due to the geography and historical heritage of the people. Daolang lives in the Gobi Desert, where there are no wild animals and is frequented by wild animals. The natural geography is very harsh, however, the Daolang people overcome natural disasters. And the wild beasts boldly invaded and opened an oasis suitable for survival, so the rough, free and easy song and the energetic and determined Daolang dance became a reflection. The emotions of the people living in the Daolang area are expressed in the Daolang dance. The Daolang people conquer the harsh environment, build beautiful houses, fight bravely against wild animals and other scenes of life and labor with their own entertaining way of performing music. It has been refined to create rhythmic characteristics such as steady and powerful steps, trembling knee bends, foot stomps and steps back, turning steps, forming a unique Daolang dance performance that has special characteristics of Xin. Southern Jiang, the complete structure of the dance Standardized and steady movement techniques and excellent performances, etc., demonstrate the characteristics that smooth and delicate farming culture life, and also has a rough and powerful cultural style. Moreover, the Daoelang dance movements are unrestrained, forceful and decisive. Considering the posture and dance content, it still retains many traces of ancient life, reflecting The resolute and courageous nature of the Daolang people creates a blend of grassland cultures. Agricultural culture and Qiuci culture are characteristic cultural oasis that combines music, Dance and skills.

2.1.4 Sa ma dance

The Uygur Samae dance comes from sacrificial ritual activities as witch dances due to nomadic people. Northern Asia generally believes in "Shaman" 9th century AD ancient Uyghur ancestors. Evacuated to the Western Oasis when the Shaman was brought to the western region when the people for the disaster Nature and encounters themselves cannot be eliminated and corrected, and natural phenomena that cannot This can be explained when they created communication media with gods, priests (Shamans) and other religions to please. The gods were able to communicate with them and hold ceremonies during the 10th~15th century of the second century of the world. The West has long accepted Islam, but some traditions have arisen from the religion. Zaman was taken as the basis and included in Islamic religious activities. We still see it today. A folk culture that many activities are inherited from nature, after many years of development, the Zama dance of the Yuger people has been continuously improved and developed, continuously combining with traditional elements. other cultures and gradually developed into the dance that can be seen today not only with worship but also with Characteristics of viewing as well.



Figure 19 Zama Dance
Source: Baidu Encyclopedia.

The shaman's traditional sacrificial activity involves dancing. The shaman (priest) brings the tribe together. Under the guidance of the shaman (priest), the group beats sacrificial drums together (steel drum, scratch drum), dancing while beating the drum and prayed to heaven through music, dance, and sacrifice.

In shamanism, it is a "dance to communicate with the gods", that is, a "shaman" (priest) talks with the gods through the "witch dance" (dance). In "Shuo Wen Jiezi" it is said that "Witch means blessing." "A woman who can do the invisible and defeat the gods by dancing means 'witches' use dance to communicate with all the gods. They use magic (dance) to communicate with all things sky." in the universe And naturally, various gods in the spiritual world prayed for divine blessings through origin sacrifice. The Zama dance has an important relationship with shamanism in ancient religions. It is recorded in long poems. The famous Introduction to Truth of the Karakhan Dynasty in the 11th century. The translator of the book adds that "Sama is the name of a dance and its origins are shaman ritual dances to dance for the The gods can see that the original dance posture of Tha Sama is related to the shaman's ritual, the rhythm of the dance. The shaman's sacred dance is closely combined with the movements of the emu qin and the drum, twisting the waist, stepping, moving the feet, rolling forward and behind, jump, tap, etc. movement is bright and the atmosphere is warm and rough, which can drive away monsters and monsters. Various forms were obtained, beautifully and beautifully displayed after the religion of Islam was introduced. In order to better govern the people, the rulers also used shamanic dance styles to perform Religious activities as well, with the movements maintaining the original dance moves of twisting the waist, moving the feet, and turning. and kick due to the influence of Islamic religious culture, the rulers mixed Islamic rituals In keeping with traditional shamanic rituals such as Muslim meeting etiquette is the placing of one free hand on the chest as a sign of heartfelt welcome and hospitality. The final gesture of placing the hand on the chest is struck. The meaning "Huda is in my heart" by raising both hands in the air can be interpreted as "Huda (God) is in the sky." "As a result, the dances of ancient religious shamanism were closely combined with the

dances arising from the Islamic one-handed greeting, giving rise to the Sama dance we see today.

Features of the Sa ma dance

When performing the Uyghur Sama dance, it is usually performed with a heavy, bowed rhythm followed by a softer rhythm. To bounce back with a feeling of compression on the knees, all flexion and extension movements are flexible, the dance moves are calm and elongated, when landing, all feet are on the ground, the body is pressed down, and there is a slight pause when lifting. The hand ladder swings slightly with the level of the body, commonly used for jumping, jogging, wiping the floor, and Other technical moves are combined with three jump steps, one step, and more hand steps. The actor's rebound after squeezing and inside-out rotation corresponds to the knee's rebound after squeezing. Down and back steps always follow the laws of flexion and flexibility. When jumping, hit the ground again and The rebound is rapid and coordinated with the flat and circular rotation of the upper body when jumping. The level of physical relaxation gradually increases, indicating a pious and devoted mood during Performance People will gather in front of the mosque square and form circles of various sizes for the performance. During the prayers of the Imam (Chinese Islamic cleric), participants will continue shouting "O Allah! (Gody" and Special musicians usually play for them during performances. Dance performances are generally performed along with musical performances. When performing the Sama dance, local people also entertain "Bakhs" (shaman) to heal people. People in need also regularly visit the maza (mausoleum) of the Islamic saint "Ohdam", perform the Sama dance at memorial ceremonies, and perform the Sama dance at Arslan Khan's grave. Before the performance, the crowd raises flags and white stripes to decorate the lively surroundings of the performance. The colors of Islam are closely related to the Uyghurs' past beliefs in shamanism. This is because the Uyghur Sama dance was developed from the religious ritual form of Shamanism. The nature of the Sama dance is therefore quite different from other Uyghur dance styles when performed. Other Uyghur dances vary in complexity, but the Uyghur Sama dance style usually has the shape of The circle forms a big circle or a small circle on the side of the big circle. The size of the circle is not constant and people, the longer the circle, the bigger it becomes, often changing in a counterclockwise direction. Uyghur Sama's dance moves It originally involved turning in a circle, so one person spun in a circle alone. The Uyghur Sama dance is the result of a shamanic sacrificial culture because of the religious sacrificial rituals of shamans. It is mainly performed by men and the movement during sacrificial rituals is mainly used to express exorcism. Ghosts drive away evil spirits and ask for rain. This type of ritual dance requires firm movements and Powerful as well as firm and steady steps when performed, therefore the Uyghur Sama dance is performed by men. Combined with the ancient ideological idea that it is difficult for women to show their faces, the Islamic Quran has strict requirements for women in terms of clothing: women are to be ashamed of their bodies from the head.

From toe to toe, therefore, Muslim women should wear clothing that does not expose their naked bodies. Clothes can cover a woman's entire body without revealing the curves and contours of her body movements. Because women have serious barriers to dressing, women often do not participate in Sama dance performances. Uyghur Sama dance is mostly performed by men nowadays due to the development of time and As society progresses, people's living standards improve. Uyghur Sama dance gradually changes. From the traditional religious ritual dance to the joyful religious dance, it is no longer limited to the performance in front of the mosque square with the change in the concept of time and dress. Muslim women are also allowed to participate in the dance without any dress code restrictions from the performance. man in the beginning Open to visitors of all genders and ages.



Figure 20 Zama Dance
Source: Personipedia

The Uyghur Sama dance is often accompanied by different drum sounds when performing the instrument. The main instruments include suna tambourine, tambourine, satar, ijektan, buljevap, sitar, karon, etc., including wind instruments and percussion instruments. The accompaniment is usually drumming, and the main instrument is Suona and steel drum, the musical rhythm is sometimes joyful and sometimes slow. Due to the differences in religious ceremonies, the set of movements, songs and dances during the ritual can be classified as one, the method of expression and the method action of this combination is also different, the background music changes according to the different combinations of the series that Therefore, the music presented in the Uyghur Sama dance is different from other ritual dances. The Uyghur Sama dance accompaniment is mostly a set of songs from Uyghur Twelve Car Muqam. The music rhythm is mostly 4~2 beats. Mesirefu's musical style changes in Twelve Car Muqam all follow the speed of "loose, slow, medium, fast, slow" sequence. of The changes and emotional mood of "calm, warm and cheerful lyricism"

were revealed basically in accordance with the sequence of changing rhythms and expressions during the performance of the ceremonial dance. Religion When the dance begins, people shout or sing directly under the leadership of the Islamic Imam. (Chinese Islamic Priest) This is one of the non-instrumental performances of the Sama dance. People praise and thank God by shouting "Allah" directly. Pour out the pain in your heart to Allah. Then comes the singing and performing of Maisirefu by Twelve Car Kams. The sound of the drums varies according to each stage of the activity, and the dancers perform different dance steps according to Drum rhythms and moods vary from stage to stage. Most drum instruments are divided into f3f tones. These include the high, low and medium Nagra drums. These three drums have different rhythms, often accompanied by the sound of the Nagra drum.

2.1.5 Ding wan pan zi dance plate top dish dance

The Uyghur "bowl and plate dance" first appeared in Kuqa district and spread among people in Kashgar, Yiylig and other places as a folk dance. Props were used in later dances. Master Kangbal Khan got to know the folk artist Heliki Khan and became familiar with his skills. He also learned the folk dance of smashing plates and bowls from old artists hRabihKhanh and h AkbarKhan in the Yiliy area, with his own understanding and orientation, he seamlessly combined bowls, chopsticks and plates, increasing the technical difficulty and increasing artistic appreciation, admirably moving folk dance onto the stage, adapting it to a fluid stage work. and is light and transforms simple folk dance into a flowing and bright stage work. Sawai evaporates into a classic folk dance.

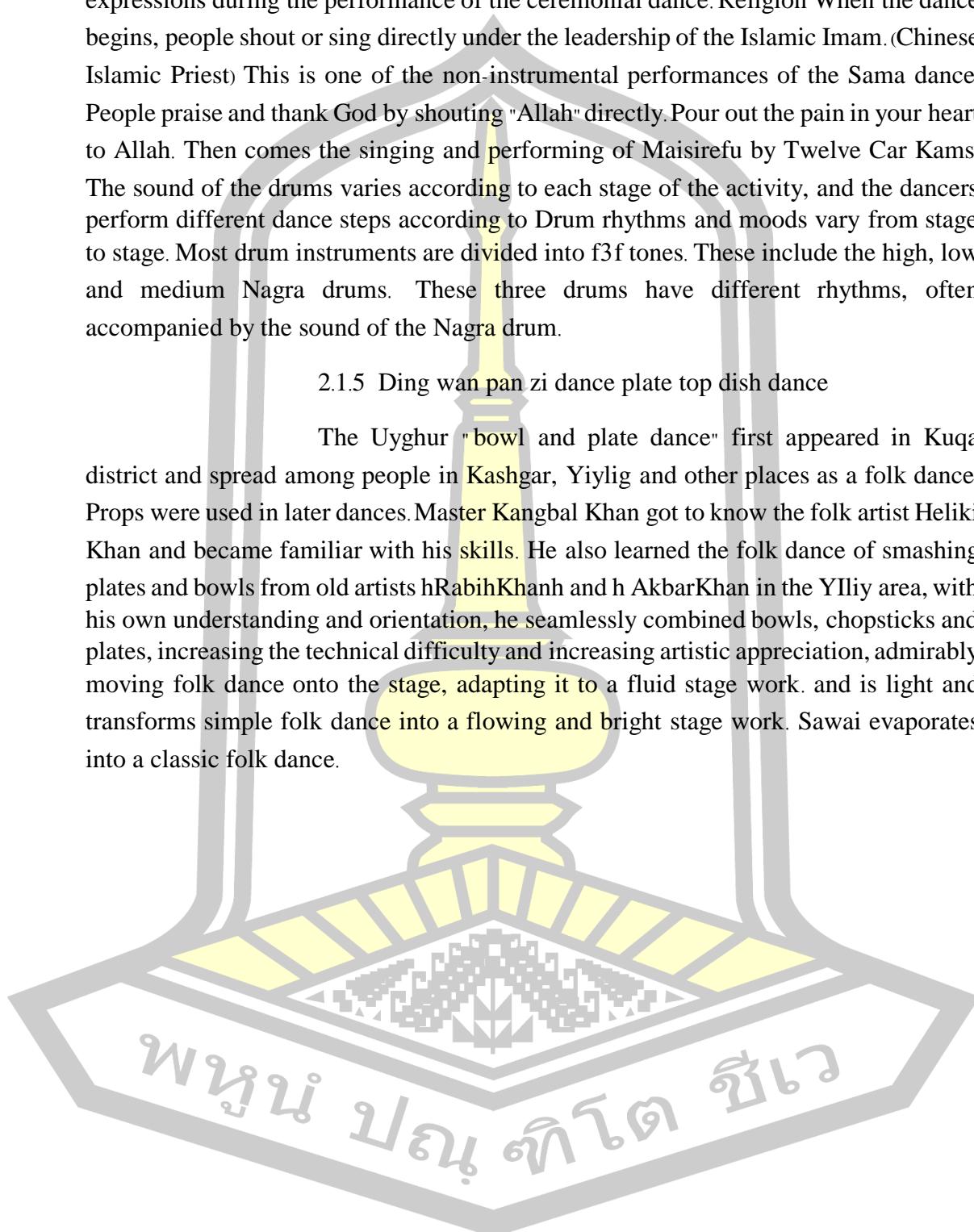




Figure 21 Dirage·Maimaiti Yiming Learn to dance on bowls and plates.

Source: Prepared by Dirage Maimaiti Yiming

Features of the Pan Zi dance

In the stage performance "Dance with Bowl Holding", use both hands to lightly hold the plate and chopsticks. According to the rhythm of the music, the chopsticks collide with the plate, and hold the porcelain bowl on the head to dance. The movements are steady and progressive, and the language The body is not rushed or impatient, creating the quiet beauty of the art. Dish dances are commonly performed by male performers in McGatey District. In addition to tapping with chopsticks, the "dish dance" is also commonly performed using a ring. Skilled dancers also fill bowls with water or perform with An oil lamp is on the head. Performances can also be done on the table. There is also a long wooden spoon in the mouth and The handle of the spoon is used to hit the bowl on the head with the rope while dancing, which is wonderful and exotic. This type of performance requires a lot of technique and is difficult and very rare to do well. Uyghur bowl dances are generally performed. Women generally have G5G or G7G cards at the same time. For beginners, B3G cards are often difficult. The technique of the Uyghur bowl dance mainly revolves around the seven bowls on the head plus the movement of The neck makes the seven braids and the long skirt float alongside the soft clouds that step beneath the feet, a little dance style. (High chest and flashing waist) Static dancing pose after a quick turn, a combination of movement and stillnessiadiagou differences between strengths and weaknesses uAllegro and Changes of mood are all Uighur skills. "Bowl and Plate Dance", for example in "BowlDance" After 12 rapid turns, the dance stops suddenly and turns the final dance move. It expresses the expectation and inner tension of a young Uyghur girl, the tension of her body. Expression of the eyes and control of the intensity and power of movement through the body and breath. The heart makes the colors of the dance thicker and richer, making the whole work more profound. This is the essence of the "Dance with Bowls and Plate" work, and it is also one of the difficulties of the performance. These specially advanced skills require dancers to

balance their center of gravity. A "bowl and plate dance" is generally divided into two parts: the curtain call. The first half is a relaxed Adagio, a dance of rhythmic gestures and steps. is light and elegant, the mood is calm and elegant, emphasizing the height. The expressiveness and grace of Uyghur women during the dance, the expansion of movements increases from small to large from a series of changes in spatial position from top to bottom, the bottom part reflects the smoothness and the flexibility of the movement in the second half, the sound of the allegro drum beat, the overall movement was clean and neat, and the mood changed from controlled and dignified to energetic, cheerful and positive in At the same time, thousands of powerful textures were created through different changes. At the end of the curtain call, a steady and quiet rhythm suddenly sounded. The dancers returned to their calm and dignity after The last bowl filled with water swirled around their wrists and they poured water into the bowl, completing the dance event. Analysis of the performance style of the dance, pouring water into a bowl to show the difficulty of the dance. It is also reflected from the fact that Xinjiang is far from the ocean and has a more natural environment. Harsh nature, severe droughts and deserts, and people yearn for abundant water sources. And true love for water is expressed through dance, use this form of dance to express your inner emotions.



Figure 22 Dilerge Baititimin Shows
Source : Dairaj Baibaity

1.2.6 Yi li sinamu dance

"Yi li Sainaim" is mainly sold in Yining County, Ili Kazakh Autonomous County, Xinjiang Uygur Autonomous County, and Uyghur residential areas in adjacent counties (cities). The musical style characteristics are as follows.

Musical structure and rhythm

"Yi li Sainaim" is a rather large song and dance suite consisting of several pieces of music. "Suite" refers to a musical style consisting of two or more songs and melodies in a set linked together in a coherent and unified manner. It is a song and dance suite that consists of 16 pieces of music that are linked together in a rhythmic pattern that changes in each song. It has its own name and connection between the songs. It is tight and has only a few "interlude songs" "Elizainai" uses a common rhythm, such as 2/4 and 4/4, meaning the first to eleven are in 4/4 time, and the twelfth to sixteen are in 2/4 time.

Inheriting the use of musical instruments Performance and dance situations

The main musical instruments used in "Yi li Sainaim" include the dutar, tanbul, aijek, suona, satar, nagra, flint, spoon, tambourine, etc., as well as the accordion and violin. Uighurs are the main "Maixilaifu" and family gatherings are the main among them, "wedding ceremonies" play a role. Importantly, it can be said that "Ili Zainamu" is a wedding song for local Uyghurs before the liberation. Every wedding in the Yili area used to be indistinguishable from a performance of YiliSainaim. Mostly Played at a wedding "Dance is the expression of the spirit through the movement of the body, with a strong spiritual reflection and work of spiritual awareness information, "3" Yi li Sainaim" is a set of comprehensive art forms that combine song, dance and music. And the melody is highly danceable. It can be said that the song "Ili Sainai" is the soundtrack to the song "Sinai Dance". It can be said that the "Ili Sainai" dance is a free and lively dance with no fixed steps. Dancers improvise and do. According to the rhythm of the music, one person can dance alone, two people dance in pairs, or three or five people dance together to the music. Performing rituals "Elizainai" is music that has a form and style that is consistent with the environment, mood and The purpose of the ritual is specific and can produce physiological and psychological effects on the participants. Rituals can have various sounds in the ritual environment that may have the characteristics of "music", which has become the object of research on ritual music. It can be said that there are local Uyghurs.



Figure 23 Eli Sinaemu
Source: Baidu Encyclopedia

With the development of society, the tastes and aesthetic values of the Ili people have also undergone great changes. Young people have begun to attach importance to modern musical instruments such as electric keyboards and electric guitars. Including more pop songs but less attention paid to "Ili Sai Nam" especially in wedding ceremonies in the district. The city of Elisainai is rarely shown, but what is pleasing is that it still plays an important role in wedding ceremonies. Uyghurs in many rural areas, such as Naiyuk,

In local areas, the wedding ceremony process is roughly as follows: The first day of the wedding begins in the evening. The groom will make preparations and make arrangements for the wedding in the evening, and the relatives and friends of the groom will come to the house. The groom organized a small "WeddingMaixiLaifu" event and the artist sang the song "Ili" Sai Nai." The audience could sing On the morning of the second day of the wedding, another "WeddingMessilafu" event was held at the bride's house, where "YiliSainaim" was sung by the groom's friends and guests. At the wedding, they danced at that point to express their congratulations at around 3:00 p.m. The groom married the bride. Along with the team on the way to take the groom to the house of relatives, the artist sang Ili Sinai to clear the way for the groom, following closely behind, surrounded by many relatives and friends, everyone walking and singing when Approaching the bride's house, the bridesmaids immediately closed the door upon knowing that the groom's team had arrived and asked for gifts, then Let the wedding team go in to marry the bride. The team then sings the first "Oh" song, "Eli Sainamu". Orchid sings and dances in celebration. After the etiquette and other customs are finished, everyone will organize an event. A small "WeddingMessilafu" is held at the bride's home. After singing "Yi li Sainaim" from beginning to end and completing the other wedding steps, the entire wedding is considered complete. Finished.

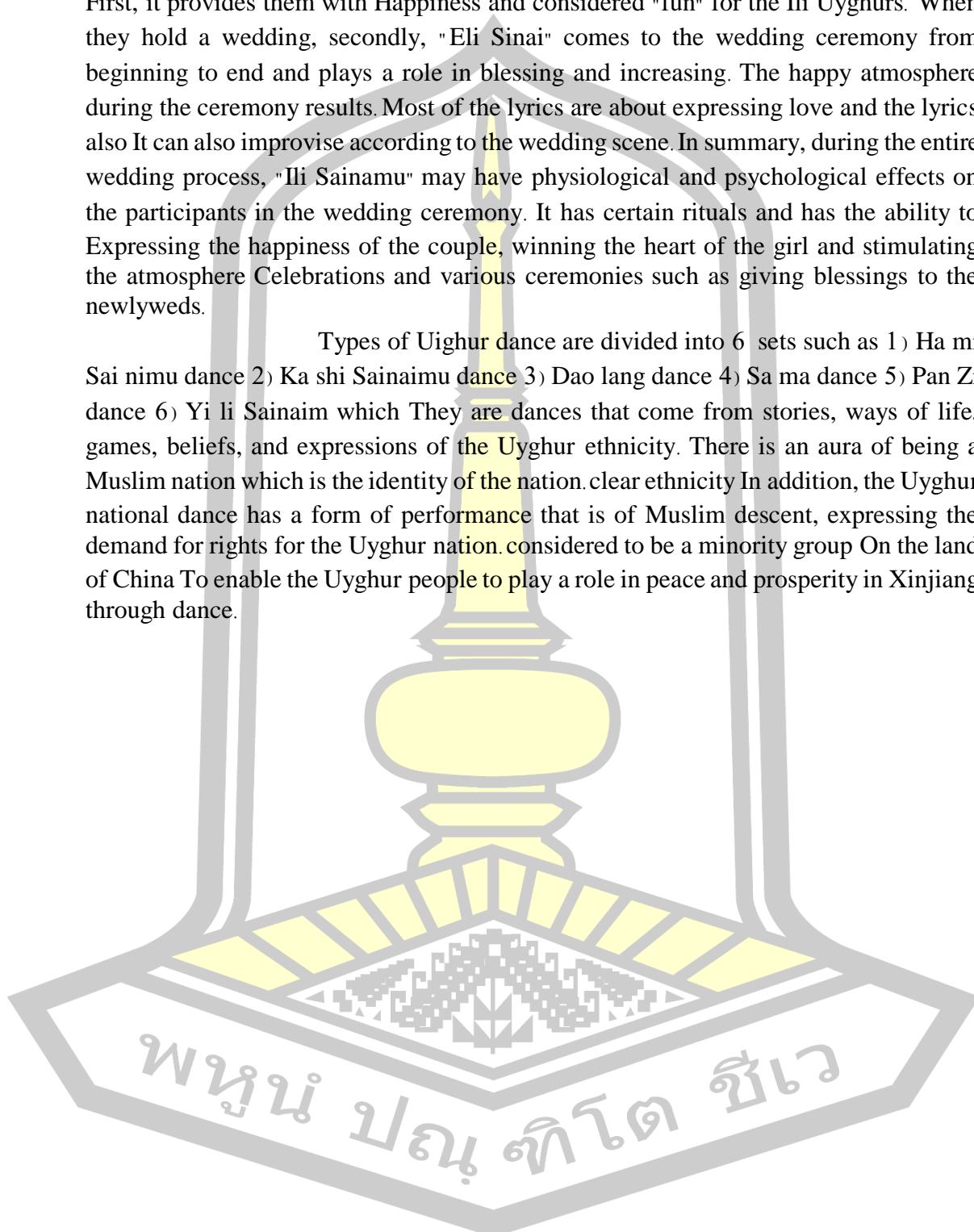


Figure 24 Eli Sinem
Source: Baidu Encyclopedia

It can be seen that "Yi li Sainaim" is a ritual song that accompanies the ceremony when the people of Yi li Sainaim hold a wedding. It plays

an important role in the wedding and has certain entertainment and social functions. First, it provides them with Happiness and considered "fun" for the Ili Uyghurs. When they hold a wedding, secondly, "Eli Sinai" comes to the wedding ceremony from beginning to end and plays a role in blessing and increasing. The happy atmosphere during the ceremony results. Most of the lyrics are about expressing love and the lyrics also It can also improvise according to the wedding scene. In summary, during the entire wedding process, "Ili Sainamu" may have physiological and psychological effects on the participants in the wedding ceremony. It has certain rituals and has the ability to Expressing the happiness of the couple, winning the heart of the girl and stimulating the atmosphere Celebrations and various ceremonies such as giving blessings to the newlyweds.

Types of Uighur dance are divided into 6 sets such as 1) Ha mi Sai nimu dance 2) Ka shi Sainaimu dance 3) Dao lang dance 4) Sa ma dance 5) Pan Zi dance 6) Yi li Sainaim which They are dances that come from stories, ways of life, games, beliefs, and expressions of the Uyghur ethnicity. There is an aura of being a Muslim nation which is the identity of the nation. clear ethnicity In addition, the Uyghur national dance has a form of performance that is of Muslim descent, expressing the demand for rights for the Uyghur nation. considered to be a minority group On the land of China To enable the Uyghur people to play a role in peace and prosperity in Xinjiang through dance.



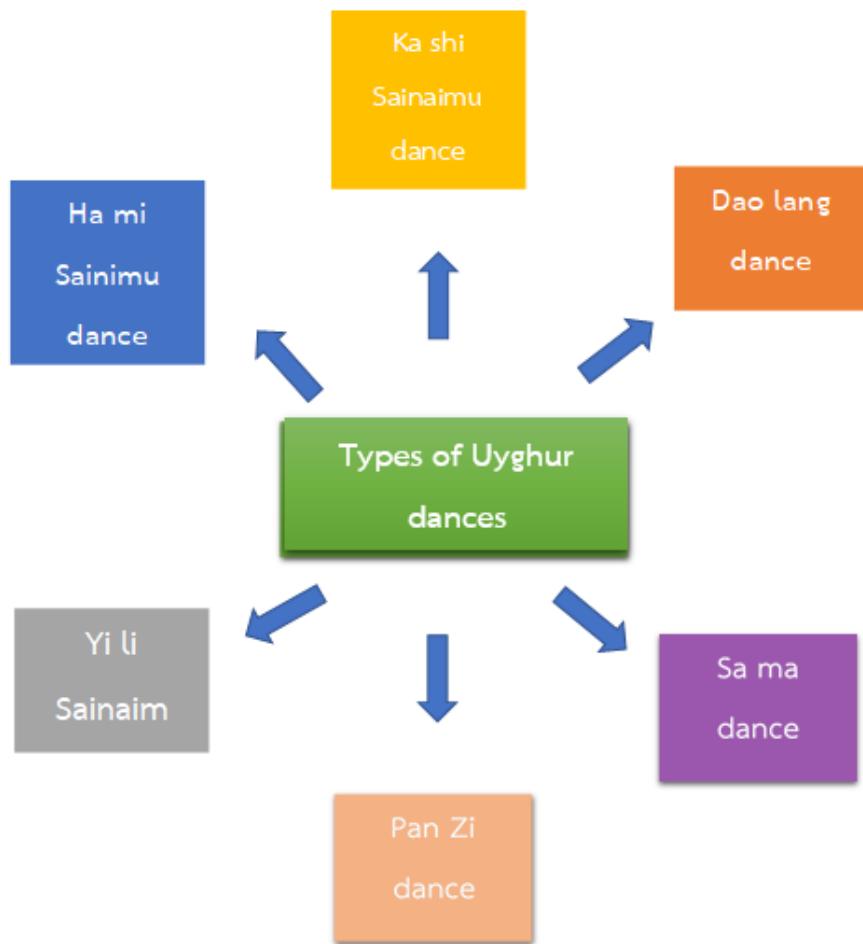


Figure 25 Diagram summarizing the types of Uighur dance.

Source: Researcher, 2023

Part 2 Dance styles of the Uyghurs in Xinjiang Autonomous Region.

2.1 Ha mi Sainamu dance form.

The dance form of “Hami Zainamu” can be roughly divided into 1. Solo dance performance. 2. Couple dance performance 3. Group dance performance and 4. Many dance performances may be dances between men and women to express love. And in friendship between men and women, different characteristics can be presented through an orderly arrangement. or improvisation This can be done according to the environment and the mood of the performer during the performance. dance vocabulary It is delicate and diverse, which emphasizes kindness delicacy The restraint and lively character of Uyghurs in the Hami area Zainamu is the best. Usually when Hami Zainamu is performed in the form of a solo dance. Most of them express their emotions.

the inner feelings of the actor and shows the beauty, dignity and grace of the actor himself. The dance has sections that vary in orderly fast and slow. When Hami Zainamu appears as a "Pas de Deux," it is performed in a "Pas de Deux" style where male and female pairs dance. To express a man's admiration and affection for his beloved woman. Men's compliments to women and their love Pure between lovers During the performance of "Hami Zainamu" in three-person dances and group dances Most are based on artistic creations, orderly arrangements and fixed themes, then the body language of Hami Zainamu's dances, grand performances. Most of the themes praise life and the motherland. Among the various forms of performance, the male and female dance of "Hami Zainamu" is the most prominent. Before the dance begins, the men and women greet each other twice and greet each other three times. After the greeting, a dance performance begins. In the first part, men and women usually pose together. Then the men and women turn back to back and exchange positions in the performance. After the dance there is a salutation with three crosses and four greetings. We can see that the Uighurs in the Hami area Pay attention to etiquette and be influenced by local culture.



Figure 26 Ha mi Sainamu dance
Image source: Baidu Encyclopedia

Hami Zainamu's dance moves are completely different from other regional "Zainamu" moves. The moves are delicate and controlled. And the movement is delicate and the hand shape is dexterous. The basics and basic steps are very different. The physical appearance of "Hami Zainamu" is "straight and direct, not tacitly rigid and restrained" during dance performances. There will be a slight emphasis on knee vibration. in the rhythm of the dance And the vibration is closely related to dance, which involves the knees shaking slightly. Here it is very different from the slight shaking in other dances, emphasizing the inability to move up and down, the rhythm of the movement of the upper body. Mostly it swings from left to right. Each body sways twice to the left and twice to the right, meaning "bumps", "swinging the waist", "twisting the waist" and "swinging the waist down" are the basic postures and movements in "Hami

Zainamu". The dancer uses these body movements during the dance looking down to show the delicacy, grace and elegance of the "Hami Zainamu". Therefore, the rhythm and posture of the "Hami Zainamu" dance "Therefore it is very unique.



Figure 27 The rhythm of the Ha mi Sainamu dance.

Image source: Baidu Encyclopedia.

As for the basic hand shape, "Hami Zainamu" still maintains the original basic hand shape. "Orchid Palm Hand" Because the shape of the hand resembles a blooming orchid, it becomes an orchid palm during the dance performance. The shape of the hand will change. The main exercises include wrist raises, hand rubs, wrist turns, flexion, flat steps, and heel crunches on the feet. This is mainly due to the unique rhythmic characteristics of the steps. When walking, the noise is generated by the friction between the heel and the ground, and the slight shaking rhythm of the knees has a direct impact on the center of gravity of the upper body and the movement of the body. change in posture (As shown in Figure 27)





Figure 28 "Hand shape" and "body posture" of Ha mi Sainamu dance
Image source: Author took it during practice.

2.1.2 Music

When performing the Xinamu dance in Xinjiang, the music genres used are Uyghur folk music and Xinjiang Uyghur art music. Twelve Car Muqam is mainly used as its musical property. Uyghurs, an art form that combines music Dance, poetry and performance come together. It is widely distributed in Xinjiang, Azerbaijan, Turkey, Uzbekistan, Afghanistan, Tajikistan, Kazakhstan and many Arab countries. Among the Uighur dance and music performances in Xinjiang, Muqam performances are indistinguishable. Muqam performances range from 10 to 20 people. Hami Zainamu performances The music used is usually Excerpted from Hami - Miqam, the music style is slow, beautiful, elegant, and calm. The tempo is slow and the speed is orderly. This feature is matched only by Hami Zainamu's dance moves, and is a style that is elegant, reserved, dignified, graceful, and calm. (As shown in Figure 28).



Figure 29 Band performing the song Hami Muqam.

Image source: Baidu Encyclopedia

Hami Muqam generally consists of a fixed introductory melody. Most of which are accompanied by live music. The first half of the song is mostly a slow melody. As the playing time and mood increase, the melody gradually speeds up until it ends in a 4/4 rhythm and the rhythmic pattern is both strong and weak. This is followed by strong and weak rhythmic characteristics during performance along with singing in general. The lyrics praise the emotions of the heart. A love story between a man and a woman. and a beautiful desire for life (As shown in Figure 29).

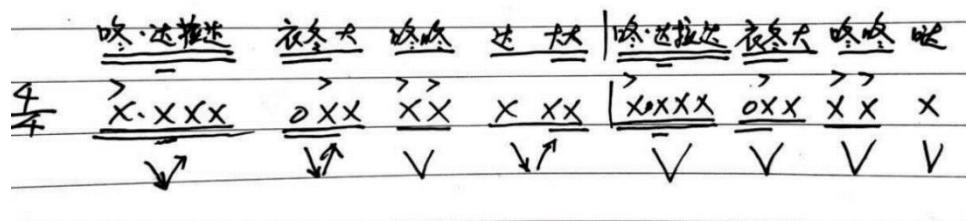


Figure 30 Typical rhythmic pattern for Hami Muqam songs.

Image source: Author's photography practice.

The content is positive and colorful, and the musical accompaniment is mostly accompanied by national Uyghur instruments, generally consisting of Jewapdutar dulcimer and other musical instruments, the melody is beautiful and It has the most folk characteristics. While performing to the accompaniment, dancers perform coordinated movements that match the rhythmic characteristics of the music. strong and weak music and add unique dance moves (as shown in Figure 30).



Figure 31 Live performance by Hami Sainamu.
Image source: Baidu Encyclopedia.

2.1.3 The main meaning of the lyrics of the song “Hami Zainamu”

Aram sets out, riding a Pegasus.

Apple-red cheeks, wow, Sarihan.

Sakhilari Showpur doesn't want his life.

Apple-red cheeks, wow, Sarihan.

Sakhilari Showpur doesn't want his life.

Who would let go of his injuries?

Anyway, I can handle it. Wow, Zari Khan.

It will lead to death,

Anyway, I can handle it. Wow, Zari Khan.

It will lead to death,

Will I look at the wound and slap my mouth?

Next to him was Yali, Kaha Jia Qi Kara Are.

I have been merciless in your affliction.

You are embarrassed and I am sorry.

What should I do? Am I injured? Arayee.

What is the solution to your problem? Heart your suffering

2.1.4 "Hami Zainamu" costume

Hami Zainamu's dance costumes are the most intricate among the ethnic costumes. Uighurs in many regions Hami Zainamu's dance costumes are the most distinctive and the style is responsible. Revealing the style of the Qing Dynasty In general, the colors reveal the colors of life in the moist areas of the desert. The embroidery on the clothes reveals a beautiful cultural mix. When analyzed from the geographic location of the region, the Xinjiang Hami region is located in the east of Xinjiang and is the eastern gate of Xinjiang. It is adjacent to the city of Jiuquan in Gansu Province to the east, the Inner Mongolia Bayingolin Autonomous Region to the south, and Bayingolin Autonomous Region, Mongolia, to the north bordering Mongolia. It is an important road from Xinjiang to the Central Plains. In the past, it was an important road along the ancient Silk Road. Different cultures converged and gathered here, so the clothes and costumes of the Hami region Therefore, it brought together products from many regions, which emerged from the culture from the perspective of Qing Dynasty political influence. It was the last feudal dynasty in China. Its founder was the Manchu. During the nearly 200 years of the Manchu dynasty's rule, Parents' needs changing clothes The erosion and integration of culture has also resulted in more clothing being affected in the Hami area. It can be seen from many photographs from different periods that the dress culture of the "Hami Sinamu" area was greatly affected during the rule of the Manchu Dynasty. The "Hami Zainamu" performance costumes we wear today contain cultural patterns and totems that have survived from that time.



Figure 32 Uighur women's clothing in the Hami area during the Qing Dynasty.

Image source: Baidu Encyclopedia.

From the analysis of the influence of religious culture, the Hami region is the last region in Muslim Xinjiang Since ancient times, Xinjiang It developed from the worship of nature in the period. from ancient times to Mani Buddhism and, finally, to Islam. Due to its unique geographic location, the Hami Zainamu region is the last

region in Xinjiang to be influenced by Islamic culture. When Islam came to Xinjiang between the 9th and 10th centuries B.C. The first region to be affected was the Kashgar region. Islam entered the Hami region in the 14th century, so today we still see many totems and motifs associated with Buddhism on traditional dress. of the Hami region and many Buddhist murals It can be found in many historical sites and Buddhist caves in the "Hami Sainamu" area.



Figure 33 Buddhabhami Cave Mural
Image source: Complete collection of murals in Xinjiang, China.

Because there are many allusions to flowers in Buddhist teachings and scriptures in Among the 10 offerings in Buddhism are incense sticks, flowers, lamps, paints, fruits, tea, food, treasures, beads, and clothing. Among these flowers It is the most common flower and one of the flowers that The most important thing is offered on the altar table and the place of worship. When analyzing the natural environment Compared with other areas in Xinjiang, the climate in Hami is mild and suitable for the growth of animals and plants. Mild weather conditions are suitable for the growth of flowers and plants. More than flowers and trees bloom here And there are many kinds of flowers, so the people of "Hami Zainamu" embroider flowers into their clothes to express their unique style and beauty.

2.4.1.1 The clothing of "Hami Zainamu" Uyghur can be roughly divided into 3 categories. The first category is

1) The style in which the local Uyghurs wear many of their exquisite costumes is Ancient clothing passed down from ancestors The embroidery workmanship is mostly exquisite. It's for men and women. Women's coat style, embroidered style clothing (as shown in pictures 33 and 34)

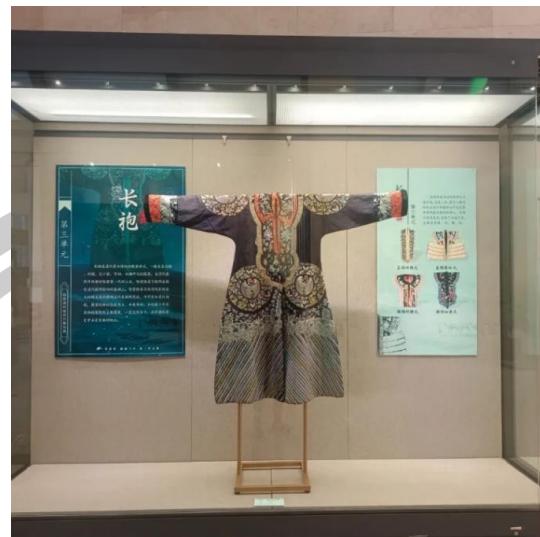


Figure 34 Men's coat

Image source: Photographed by the author at the Hami Museum.



Figure 35 Women's coat

Image source: Photographed by the author at the Hami Museum.

There is also women's clothing, short embroidery, diagonal bust. and women's clothing, embroidered with double breasts, used to pair with long skirts. Currently, Uyghur women In the countryside, it is still popular to wear this traditional embroidered clothing during festivals. Another type of clothing is palace clothing. Dragons were often embroidered on clothing. Clothes with dragon designs were generally prepared for the rulers of the Hami region during the feudal era.



Figure 36 Dragon embroidery piece
Image source: Photographed by the author and Hami Museum.

2) Mixing different cultures is an important feature of clothing of the Uighurs of the Hami group. Hami Uyghur's clothing is quite distinctive of Qing Dynasty clothing. Cloth robes were the traditional form of clothing for men and women in the Qing Dynasty. The brocade vest and waistcoat were one of the representative Manchu costumes of the Qing Dynasty and were generally worn outside of the tunic.

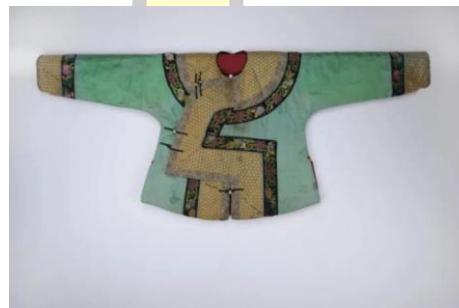


Figure 37 Long-sleeved shirt with short right buttons.
Image source: Photographed by the author at the Hami Museum.



Figure 38 A short vest with a Rui Yi pattern on the right lapel.
Image source: Photographed by the author at the Hami Museum.



Figure 39 Long and short sleeve shirts with right buttons.
Image source: Photographed by the author at the Hami Museum.

3) Traditional clothing in the Hami area follows the traditional right-buttoning method of The Han people, in terms of style, texture, color, pattern, etc., show the characteristics of integration with the clothing of the Manchu Han people and other ethnic groups. The embroidery focuses on peonies, lotus flowers, chrysanthemums, plum blossoms and other auspicious patterns from the Central Plains region and is brightly colored. Divided into straight neck and double breasted. Straight neck style and double-breasted style with Ruyi pattern. Yuan collar and double-breasted design. and the straight neck and double-breasted style are fully embroidered with Ruyi patterns. In general, the biggest highlight is the front placket on both sides of the shirt, which is still embroidered with lace. The pattern on the main hem is realistic, rich and beautiful, while the wide robe has narrow sleeves for easy movement.



Figure 40 Long sleeve cardigan.
Image source: Photographed by the author at the Hami Museum.

These styles basically come from the Hami king's palace (the residence of the Hami regional leader). Hami Uyghur clothing was born from a combination of the Central Plains and Han cultures, it brings together many strengths and special features. The third category of costumes is stage costumes, dance costumes on most local stages. Evolving from everyday clothing, dance costume patterns are mostly various flowers, embroidery patterns, and some auspicious cloud patterns. A set of clothes generally consists of a hat, a broad-shouldered coat, pants (boys) and a skirt (girls). Among the hats, there are different embroidery patterns and styles according to the characteristics of men and women and the region. With the characteristics of the hat. You can tell it belongs to that region.



Figure 41 Embroidered women's boots
Image source: Photographed by the author at the Hami Museum.



Figure 42 Flower hats in the Hami area
Image source: Photographed by the author at the Hami Museum.

Among the clothing items made by Uyghurs in Hami You can also see some patterns related to the Central Plains region, such as cheongsam-style sewing. It has slits on both sides of the garment and intricate button-embroidery and tailoring patterns. Relation to the central plains Clothing in the region is very similar, but the lower skirt is mostly long, like Uyghur clothing in other regions. The embroidery on the skirt is mostly totems and specific ethnic patterns. Only the upper clothing is the most different.



Figure 43 Traditional costumes in the Hami area
Image source: Author took it during practice.

The “Hami” dance style is calm, dignified, and graceful, unlike the “Hami Zainamu” dances in other regions. The movement of the upper body Delicate and elegant The feet are elegant and naturally soft. Such a beautiful dance style It is closely related to the gentle character of the local people. The main dance moves of “Hami Zainamu” are:

- 1) Foot Movement: Single step, single step and heel strike, 1 to 5 o'clock rotation with a Sinamou scissor kick, side-to-side swing. Rocking and Stomping
- 2) Hand Movements: Basic Hand Shapes 1: Hand holding a sleeve.
- 3) Basic hand shape 2: Orchid palm shape
- 4) Three-position arm handle, three-position wrist round, three-position hand wrist lift, three-bit hand Wrap around finger position



Figure 44 The shape of the hand holding the sheath.

Image source: Author took it during practice.



Figure 45 Orchid hand shape

Image source: Author took it during practice.

ພអុនំ បណ្តិត ខេវ



Figure 46 Three-position sleeve handle pattern.
Image source: Author took it during practice.

5) Single Step The Single Step is the most common step in Uyghur folk dance. And it is one basic step with unique style and practice. During one step, the knee will naturally relax, and powerful legs started at the same time. The knee of the main leg is naturally relaxed and slightly trembling. When powerful legs move forward, the front feet will rub the ground and leave accordingly.



Figure 47 One step
Image source: Author took it during practice.

6) One step rubbing Emphasis on the rubbing process. The difficulty is that while stomping the feet, the body does not move up and down. Stomp off your heels. Then bend your knees together. When taking a single step Be careful of your knees.

becoming loose in one step. When powerful legs move forward The front half of the foot touches the floor, usually with one step and the heel strikes at the same time.



Figure 48 Rubbing steps
Image source: Author took it during practice.

7) Turning around and walking backwards from 1 to 5 o'clock, wiping the floor with your front foot without stamping your heel, 2 single steps, followed by 1 step of Sai Nai scissor stairs. The direction is from 1 to 5:00 a.m. Starting when doing so, twist. Body towards the 8 o'clock position of the stage (left 45 degrees / right 45 degrees)



Figure 49 Zainamu's Scissor Kick Steps
Image source: Author took it during practice.

8) The rhythm of the body swinging from left to right. When swinging from left to right Lift your body up and observe. The feeling of the braid swinging back and forth. When shaking from side to side Keep your eyes forward, engage your waist and relax your body naturally. When beginning your swing, pay attention to the momentum and force at the starting point.



Figure 50 Sainamu's Scissor Kick Step
Image source: Author took it during practice.

9) Shake your body and stomp your feet. Added stomping according to the original left and right body shaking rhythm. When stomping your feet, pay attention to the relaxation of the knees and the body cannot move up. When stomping your feet Pay attention to momentum and point of force when starting your swing.

10) Hand movements

10.1 The handle has a three-digit armband wrapped around the wrist. The three-digit number means Position of the three hands in classical ballet training In order for scholars to better memorize the positions of the Uyghur dance hands, Take a lesson in classical dance. It is a reference for ballet hand positions. Used to determine hand position in Uyghur dance. Hand shapes used in three positions: holding the sleeve of a shirt And the wrist is wrapped in small intervals when the wrist is wrapped. And there is no need to wrap the wrist 360 degrees, unlike the wrist wraps in Kashgar Zainamu.

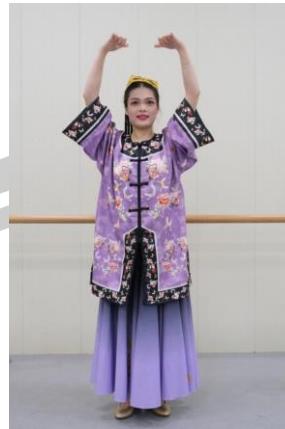


Figure 51 Three people hold their sleeves and wrap their hands around their wrists.

Image source: Author took it during practice.

3 wrist lift machines (tiger's mouth and up) Wrist lift machine using the palm of an orchid. Basic Hand Shapes During the dance, the palms face each other and the body and hands move in the same direction. Lift your wrist with the joints of the thumb and index finger pointing upwards.



Figure 52 Three wrist lift devices

Image source: Author took it during practice.

10.2 Three hands wrapped around the fingers (One or Three) One or Three refers to the position of one hand and the positions of the three hands in classical ballet dance. When the dance takes place, the right hand is in hand 3, the left hand is in hand 3, the right hand is drawn from the inside of the body and the left hand is placed

outward. When the hand holding the sleeve is in hand 3, the palm is facing. Go towards a certain point in order, being careful not to catch the chest.



Figure 53 Three hands wrapped around the fingers
Image source: Author took it during practice.

2.1.5 Dance space: There are various performance venues and performance spaces in "Hami Zainamu", which can be divided into traditional folk performance venues and professional performing arts venues. Traditional folk performance venues refer to open spaces that can be found everywhere in folk life. The most common part is under the trellis on a show farm. Trellis dances are the most common. This is affected by the local environment. This is due to Xinjiang's unique geographic environment and climate. The sunlight here is long, which is conducive to the growth of various fruits and vegetables, grapes being one of them. Due to the long sunshine and unbearable heat of Xinjiang in summer, grapes are vines, so local people set up wooden shelves at home to allow grape branches and vines to climb onto the shelf and grow. The villagers who live here build "katas" under the grape racks.



Figure 54 Kata
Image source: Baidu Encyclopedia.

Kata means bed in Uyghur language. The purpose of placing the kata under the grape frame It means eating, drinking tea and relaxing in your free time. Grapes are good at absorbing sunlight to grow on shelves. By avoiding bright sunlight Therefore, in this environment Grape trellis and kata It therefore plays an important role not only as a space that is inseparable from working people's lives but also as an important place for dancers. in their media display as well Usually we see performers dancing under grape structures. Accompanied by musicians playing kata, the unique environment creates a different performance.



Figure 55 Dancing under the trellis
Image source: Baidu Encyclopedia



Figure 56 Singing under a trellis

Image source: Author taken from Hami region, Xinjiang.

performing arts venue Professional level generally refers to an art theater, which has LED curtain lights and professional lighting equipment. It usually displays some works of art or performances of “Hami Sainamu” that have undergone the “Hami Sainamu” performance art process in high-class performance venues. It must be specially prepared and designed by professionals. Compared to displaying under a grape trellis, Professional location There is professional lighting and sound equipment. which makes people feel shocked, but performing under the trellis can highlight the characteristics of the folk dance. Folk Dance It has folk origins and was eventually developed and passed down among the people. with the artist's artistic creations Creates a look that is displayed in professional performance venues. It can be said that the two performance venues are traditional folk performance venues and performance venues. Professional art influences each other and develops without a unique environment. Of traditional folk performance venues, the unique sainamu dance cannot be nurtured. Without professionals, performing arts venues cannot produce unique water dance performances. Better water dance so that it can be disseminated and developed.



Figure 57 Professional stage performance
Image source: Baidu Encyclopedia.

2.2 Ka shi Sainamu dance style

Ka shi Sainamu dance has a variety of performance styles, and the performance style and performance style are inseparable from the influence of the local ecological environment and religious beliefs, the unique geographic environment. The Ka shi Sainamu dance is simple and generous, and the women's materials are generous and elegant, lively and cute. The men's movements are free and graceful. The "Kashi Zainamu" dance is simple and short. Rich in local flavor, large and modern. It is famous for its fierce, bold and bright jumps and is characterized by intense and graceful, deep and long moves. The dance styles of Ka shi Sainamu dance are diverse and can be performed as solo dances, partner dances, dances. Trio, or group dance, the "Ka shi Sainamu dance" can be performed by men and women together or may be completed by girls group dance.



Figure 58 Male and female dance styles in Ka shi Sainamu.
Image source: Author learned from Associate Professor of Xinjiang Arts

(Tiraj Maimaiti Yiming)

At the beginning of the dance the boys take two rounds of generous and courageous "kashi sainamu" and Xinamu movement. The two hands, after reaching the corresponding positions, clapped their hands in place and waited for the girls to get on stage. The girls then used the same sinai moves, following the pace of the six players. The first part of the exchange of hands is generally completed using a pair of crossed "Zainamu" movements during the performance of the man and woman dance, reflecting the love between men and women and admiration between men and women.



Figure 59 Male and female dance styles in Ka shi Sainamu.
Image source: Author learned from Associate Professor of xinjiang art
(Tiraj Maimaiti Yiming)

In the second section, there is a Pas de Deux in the middle of a group dance, with other men and women dancing around. There are also performers who will perform difficult moves such as spinning and squatting, showing off their skills. It is the most common form of emotional expression in folk dance using technical skills that Difficult to show the actors' dancing ability, it is an emotional and expressive performance. To show off boys' admiration for girls, boys usually pick up props. Sabayi and Dance Sabayi is a musical instrument and dance prop made of wood and iron rings. Usually used by boys in performances, they can hit the floor to make a sound while dancing. It can be placed on the top of the shoulder, shaking to produce sound, and the movement is chic and generous, showing off the boy's handsomeness.



Figure 60 Boy Sabai
Image source: Baidu Encyclopedia.

As the music's tempo quickens, the performers' emotions continue to rise. During the Allegro, the actresses dance with small props in their hands. The small props added to the props can better reflect the dancer's mood during the performance. Plate props are

also one of the brace dance styles of The most unique Uyghur sound is made by banging plates in time with the music while the guys dance. With Sapa in hand there is a prop dance style. The presence of props helps the whole dance climax and ends with lively, fast-paced dance movements and melodies.



Figure 61 Performance of plates and poles Ka shi Sainamu
Image source: Author took it during practice.

In the Ka shi Sainamu dance, there are no many restrictions for all performers, men, women, old and young. You can join in. The music is more beautiful and soft. With a strong flavor of life, Ka shi Sainamu's dance moves are based on real environments or have been developed from real environments. Ka shi Sainamu dances feature the body with the head held high, the chest raised, and the waist and back straight. When it comes to style and posture, We have to talk about Xinjiang's No. 1 dancer Kangbarhan Aimaiti.



Figure 62 Kangbalhan Imaiti
Image source: Baidu Encyclopedia.

She was born in the Kashgar region of Xinjiang. It is known as the ocean of singing and dancing. She is the first person to study professional dance in Xinjiang. She is the first in Xinjiang, which brings folk dances to the stage to create and perform. She is the first person in Xinjiang to receive Study professional dance. She entered the Uzbekistan Ballet School in 1935 and due to her excellent academic performance. She then studied at the Almaty Dance School and the Moscow Dance Academy in the Soviet Union as well. During the learning process, she continued to develop her major and learn from each other about ballet. and the Uyghur folk dances she learned and refers to the norms and requirements of classical ballet. Therefore, this type of ballet. It is a dance form that has an inseparable relationship with Kang Barhan Imaiti, the founder of Xinjiang education, because Kang Barhan Aimaiti was initially studied in the traditional dance style. the West, and secondly, Xinjiang and the former Soviet Union. As countries with bordering borders progress and export their culture more easily, thus the Ka shi Sainamu gesture with the head held upright was born.



Figure 63 Physical characteristics of Ka shi Sainamu
Image source: Author studied with Associate Professor of Arts, Xinjiang

(Tiraj Maimaiti Yiming)

2.2.1 Music of Kashgar Zainai

Ka shi Sainamu dance music generally takes the form of a live performance. The bands that perform are all ethnic minorities and are proficient in various Uyghur folk instruments. The bands are divided into two parts. One part is responsible for playing the instrument, one part is responsible for singing, and the two parts come together and perform together. When the band plays, the singer is responsible for singing. General songs are Music from Sib Song Mookom or folk dance music. And the lyrics are generally about singing love, praising the beauty of life and

expressing the Uyghur people's love for life, love, homeland, and birthplace. Music is generally divided into two or three parts: prelude, climax, and episode. The musical ending begins with a strong rhythmic feel at the beginning and the prelude is cheerful and energetic until the climax. The music is generally expressed in a warm and cheerful style and Dancing players constantly change the intensity and texture of their movements according to the rhythm of the music. The music is Palle group to Climax and there is no adagio. It is a very beautiful instrumental song with many types of rhythms. In addition to the general scat rhythms of 2/4, 4/4, 3/4, 3/8 and 6/8, there are also mixed rhythms such as 5/8 and p7/8. The musical form has Both singing and being lively, cheerful, and with a good sense of humor.

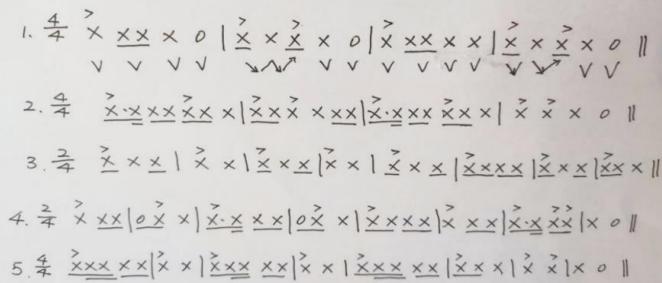


Figure 64 Typical accompaniment rhythm pattern for the song Ka shi Sainamu.
Image source: Author's photography practice.

Dotted and synchronized rhythms are often used. Rest creates a clear contrast between movement and stillness in music. This creates the effect of stillness in movement and movement in stillness in the content of the song. It is very concise and techniques such as transposition variation or alternating modes are often used to develop the melody. The role of the hands. The main rhythmic patterns include: A rhythmic pattern that expresses lively and happy emotions. and a rhythmic pattern that expresses a stable and lyrical mood. The accompaniment proceeds in a crescendo mode. The accompaniment is generally based on traditional Uyghur instruments. Its distinctive features include dutar drums, plucked instruments, jewapu, ajike, karon, suna, sabayi, nalak drums, and other musical instruments.



Figure 65 Live musical performance of Ka shi Muqam.

Image source: Baidu Encyclopedia.

2.2.2 : “Ka shi Sainamu” lyrics for the general idea

Having someone you love beside you

Or someone who loves outside, which is better?

There are good lovers beside you.

How many people still yearn for a colorful world?

I see you from afar

But my lover looks

It's like you can't see me.

Bury your feelings in your heart, you know?

Shallot, many scales, many scales

A man who works hard with many friends

cry my cock wake up my lover

call my lover

Wake up and play the piano and sing.

Tamarind to wake up my lover

Willow branches grow on top of trees, but

The willow branch is far away from Many willow branches

Willow branches grow on top of trees.

But the willow branch that is far away from Many willow branches

You're already in my heart

But I can't find you

You're already in my heart

But I can't find you

separated by space

Our hearts are together

separated by space

Our hearts are together

A promise between us will never change

contract between

We will never change

You are my lover Aria.

Growing up in Aria Alley

Growing up in Aria Alley

This is our original promise, Aria.

I will be your lover for the rest of my life, Aria.

I will be your lover for the rest of my life, Aria.

When the pomegranate blossoms bloom, it's time for your partner.

Will come, that's when my lover will come.

since then My lover and I got to know each other.

And my wish came true

When the flowers bloom in the middle of summer

The Ka shi dance began.

There was singing, dancing and playing.

Musical instruments come together to honor unity.

greatness of the nation

and let everyone join in congratulating

People of all races are united and happy together.

People of all nationalities unite.

Today my lover is not happy.

I'm your punching bag.

She scolded me and seduced me spectacularly.

I couldn't resist her temptation.

She scolded me and was coquettish.

It was hard to resist her temptation.

Apples still in running water

And the waves are here to be your friend.

Wave and are here to keep you company.

My thoughts for my lover will be

lasts forever, my idea for

My lover will only last forever.

2.2.3 Ka shi Sainamu clothing

The Ka shi Sainamu area is mainly dominated by Uyghurs and Uyghur clothing has a national character. Importantly, women's clothing has a variety of patterns, bright colors, and exquisite workmanship, while men's clothing is mostly black and white. This unique national clothing also reflects changes in the cultural and cultural accumulation of the Uyghur people in Xinjiang over a long history can be seen from the clothing of Uyghur women. Flowers are one of the country's favorite things. Whether it's a hat These floral clothes, scarves or shoes are closely related to flowers everywhere. Besides using colorful fabrics to make dresses, Uyghur women Most still prefer to use Adelaide silk, which is a type of silk used to make dresses Especially and has a unique ethnic style. Uighur women Often wears a coat or vest outside. Dress with long pants under the skirt Most pants are sewn from colorful printed fabric. or colored silk, while more complicated fabrics use solid colored fabric as the material of the pants. Then pin flowers to the corners of the pants. Women's long coats mostly come in two styles: closed necks and straight necks. Young women like to wear bright colored shirts. Such as red, green and purple, older women like to wear black, blue, dark green and flowers, among others. scattered flowers Widespread satin or cloth clothing decorated with round copper, silver, and gold, disk-shaped, and olive-shaped belt buckles, especially

embroidered on collars, cuffs, etc. There are three types of women's blouses: double-breasted blouses. Right Fold Blouse and blouses folded in half.



Figure 66 Ateles' clothing in the Ka shi area.

Image source: Baidu Encyclopedia.



Figure 67 Ateles Cloth

Image source: Author took it during practice.

Uighur women's skirts Most are made of high-end brightly colored fabrics. And their hand-sewing skills also reflect the serious life attitude and daily habits of Yalian Uyghurs in Xinjiang. Whenever the festival is approaching, Uyghur women Adelaide is always dressed in bright green, gold and other colors and gathers to welcome the festivities. Girls like to dye their nails with impatiens as well.



Figure 68 Aiteles' clothing in the Ka shi area.

Image source: Baidu Encyclopedia.

Decorating with flowers Uyghurs not only like to plant flowers but also like to embroider various flower patterns on their clothes. Uyghur women prefer embroidery on the collar, chest, wrists, shoulders, pant legs, etc. Men's clothing also embroiders various designs, mainly on the collar, chest, wrists, etc. of collared shirts. Showing the beauty of the strong melons of the Uyghur people.



Figure 69 Embroidery work in the Ka shi area

Image source: Baidu Encyclopedia.

Jewelry and cosmetics Uighur women like to wear earrings, rings, necklaces, brooches, bracelets, etc. Girls start having their ears pierced and wear earrings from the age of five or six, or even earlier. People like to use "Ottoman" water to draw their eyebrows in winter. Where there is no ottoman, "zulmai" (graphite) or calamus is used to draw the eyebrows. Eyebrows that are already thick will look darker. Angel Flower) dyed her nails, used "Elimu" (eleota gum) on her hair, used safflower

petals red and lipstick mixed with cherry and rose water for the face and lips. both All of them are Uighurs. The most ideal natural cosmetics Commonly used by tribal women, Ka shi Uyghur men's clothing favors a black and white effect and appears rough and unrestrained. Uighur clothing is generally looser. Men's clothing is quite simple. They mainly include yaketike (long coat), toni (cloak), paisimat (short jacket), nimcha (top), kuyinaike (shirt), sash, etc. Uighurs Collectively they are called yukuo robes. Most of these clothes were made from black cloth. and white, blue, gray, white, black and other natural colors of floral silk and satin.



Figure 70 Men's clothing "Qia pan"
Image source: Author's photography practice.

Uyghur men generally wear knee-length robes with wide sleeves, no collars, no buttons. When worn, a long belt is tied around the waist. It can be used as a button and pocket for carrying food and other miscellaneous items as you go. The waistband varies in length, over 2 meters, and there is also a square band that reveals the corners of the waist. When tied as well Waist scarves are mainly black, brown, blue and other dark colors. Usually waist scarves are not very specific. Festival waist scarves usually have very bright colors, some are printed and some are embroidered. Uyghur men Dressed in gauze and tied at the waist in a unique style, in the past the rich still wore long robes outside their robes. Most Uyghur men's shirts are not open to the chest but extend to the knees and hips. Among the traditional Uyghur clothes, shoes and hats, shirts of young people and children are often decorated with lace. It can better reflect the cultural characteristics of Uyghur clothing. Lash area has many flower hats. The men's flower hat category is the most unique. The Ka shi men's flower hat, which is mostly black

with white stripes, has a clearer contrasting color, which is different from the beautiful women's flower hat color. There are clear edges and dimensions.



Figure 71 Boy's flower hat
Image source: Author's photography practice.



Figure 72 Flower hat for girls
Image source: Author's photography practice.

Therefore, in the performance of Sai Yai in Ka shi, southern Xinjiang Most women wear accessories such as earrings, bracelets, etc. Female dancers wear long braided hairstyles, floral silk scarves or small floral hats, and long dresses. Men's clothing This has become a characteristic of the southern Ka shi area. Xinjiang said The clothing material is a little thin and convenient, the Ka shi Sainamu style dance moves are also naturally light and delicate, and the dance moves are rich and changeable.

2.2.4 Characteristics of the dance "Ka shi Sainamu"

The body movements of the Ka shi Sainamu dance are complex and diverse. The main movements of the lower limb include “three steps and one lift,” step by step. Move forward and retreat. After taking a broken step, the steps staggered in one step, two steps. Three steps and one lift here means Every time you take three steps during the movement, you raise your foot to prepare for the start of the next movement, so it is clearly called three steps, and the only lift in Xinjiang, it is the three steps walking and then lifting. One foot is also known as a “step” because this movement is often seen in dance. Sai Nai in different regions of Xinjiang walks three steps and lifts one step, so local people call it Sainamu steps. Whether it is Sainamu stairs in Ka shi area, Sainamu in Hami area or Sainamu in area, we can see “Ka shi Sainamu” among them, “Ka shi Sainamu” is the most representative and characteristic of the Uyghur nationality among the Uyghur dances. Among the movements of the upper extremities, the main ones include rotating the wrist inward, rotating the wrist outward, alternating six hand positions, soft hand, five to five hand positions, shoulder pointing, skirt hand raising, and seven hat hand holding. Among the positions of the movement rhythms are the neck movements and the vibration point rhythms.

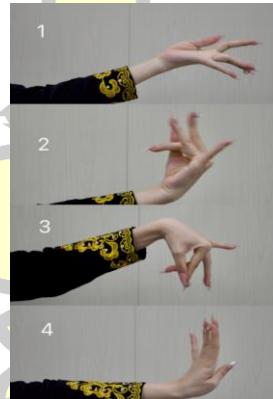


Figure 73 The shape of a girl's hand
Image source: Author's photography practice.

2.2.4.1 Upper body movement.

Wrist rotation in and out : Hand shape is the basic hand shape. “Orchid Palm” The middle finger moves the hand towards the palm and rotates outward, creating an inside-out movement of the wrist.

Wrist movement: Extend your middle fingers from the outside to the inside in sequence, creating an open palm.

Six-position hand exchange: One hand is placed overhead in the third position and the other hand is placed in the open position of the third position. The two hands join together in different positions to form a six-position hand and carry out Sainamu's rhythm.



Figure 74 Six Exchange Hands
Image source: Author's photography practice.

Soft hands: palms open, palms down, force from the wrists. And massage the three joints in sequence: wrist joints, knuckles and fingers and proceed with the procedure.

Five-handed stroke: The five-handed stroke uses the palms of the hands to strike together to create a sound. Then both hands circle in sequence from the inside to the outside so that the fingertips of the right hand are facing the chin and the fingertips of the left hand are turned towards the elbow of the right hand and is performed according to the rhythm of the neck's movement.

Shoulder hand: Point your hand on the shoulder at the same time and open it up to the other two when touching the shoulder to look at.

It's gone to both sides. Shown in tandem with moving forward and backward.

Hand holding the skirt: With the cooperation of all six hands, one hand holds the skirt and the other hand is in a three-handed position. and various steps proceed according to coordination



Figure 75 Five hands raised
Image source: Author's photography practice.



Figure 76 Hand pointing at shoulder
Image source: Author's photography practice.

ພ້ອນ ປນ ຄີໂຕ ຂ່າວ



Figure 77 Six-slit skirt support
Image source: Author's photography practice.

The hand that held the seven hats, one hand dragged the flower hat that was worn on the head under the head and

The other hand moves diagonally upwards to the left or right, creating a hat-holding dance and performing together with a trembling rhythm

Neck movement rhythm: refers to the movement rhythm produced by moving the cervical joint left and right.

Pointing and shaking rhythm: The main leg makes a slight up and down vibration, and the powerful leg makes a small point movement. Both feet act simultaneously, with one foot shaking and the other foot touching the ground, creating a pointing and shaking rhythm. Spot vibration.



Figure 78 Seven Hat Bearers
Image source: Author's photography practice.

2.2.4.2 Lower body movements

“Three steps, one round” means it can be done with the left or right foot. This can be done in a number of ways. It can be done in 2:08, it can be done in 1:5, and you can lift your foot once after taking three steps. This is usually done by Use six hands to exchange. Step step: both feet move forward and backward, moving horizontally. Before starting, you must lift the side leg more forcefully. When landing on the ground, land in front of the main leg and then land. On the heel before the main leg of the hind foot Quick side opening Proceed in order.

One step at a time: When taking a step forward, the powerful leg must be raised and moved forward. When the center of gravity shifts to the front foot, the hind leg clicks quickly next to the main leg and each step is followed in the same specification sequence. both forward and backward.

Step forward and back: Use the left foot as the main leg to support an upright upper body and the powerful leg moves forward and backward to touch the ground in front of you.

Broken steps: Standing on your toes halfway, moving quickly and relaxing your knees naturally must be quick and orderly during performance.

Wrong step: Place your center of gravity on your front foot. Back and stagger and proceed accordingly.

2.2.5 The use of space by “Ka shi Sainamu”

Location requirements are not specified when performing in daily life and productions. For the Uighurs, people can dance to the rhythm of music anywhere, anytime. The most common performing venue might be a small courtyard at home under a grape trellis. or in open spaces indoors or outdoors.



Figure 79 Sainamu performance venue in the Ka shi region
Image source: Baidu Encyclopedia.

Uyghurs in Ka shi prefer to live in small bungalows, which are usually only one story high. In addition, the houses They also have a courtyard of 80 to 100 square meters which can be used for large gatherings. and various activities have a spacious area, giving Ka shi Sainamu dance performances a space advantage and is also an important venue for live performances by bands. The Ka shi area has a hot summer. and there is little rain, Uyghurs prefer to plant grapes in lawns. Good weather and sufficient sunlight provide adequate growing conditions for the growth of grapes. People build vines like houses for Conveniently, you can dance under the trellis. Grapes grow in a good environment and also bring A good and comfortable environment also brings to people. At the same time, large Maisilaipu gatherings can be held here. Normally, Ka shi Sainamu performances are indispensable in holding large Maisilaipu gatherings.



Figure 80 Sainamu performance venue in the Ka shi region
Image source: Baidu Encyclopedia.

On the professional stage, professional dancers create traditional Sainamu dance moves, arranging the dancers' appearance in an appropriate sequence. Divide the male and female dancers into two groups. and appear on both sides of the stage, usually like a professional performance stage. Professional backdrops and lighting were installed and recorded music was played, eliminating the problems associated with playing live with a band. Because live performances require more musicians and singers, Ka shi Sainamu is able to choose whether or not it needs a band based on its specific needs while performing.



Figure 81 Ka shi Sainamu's professional stage performance
Image source: Baidu Encyclopedia.

2.3 Differences in Ha mi and Ka shi Sainamu dance styles

2.3.1 Display format:

Fundamental differences in the regional environment directly affect the formation and development of folk dances, special geographic environment and integration of various The culture of the Ha mi region has shaped the Ha mi Uyghur people's concept of life that emphasizes Customs and Etiquette This concept is also directly reflected in Sainamu. It also has clear characteristics. In the form of performance, Ha mi Sainamu and Ka shi Sainamu are folk dances of Xinjiang Uyghur In both styles, in order to better distinguish the two, local place names are placed before the word Sainamu. To make it easier to distinguish, the two dance styles are very different and they will have their own characteristics.own in the form of a performance.

2.3.1.1 Ha mi Sainamu

Ha mi Sainamu is popular in the Hami region of Xinjiang and is a Ha mi Sainamu dance that features local folk traditions due to the Hami region. Located in the east of Xinjiang Known as the Eastern Gate of Xinjiang, Hami was also an important stopping point on the ancient Silk Road. since ancient times Hence the Sainamu dance art in the Hami region. Compatible with the characteristics of other regions and cultures, it is dignified, elegant and delicate, and has the unique style and exotic traditions of the western region. The region also has a suitable climate, with deserts, wetlands and forests and a variety of environmental conditions. where the tribal people live It has given rise to a unique characteristic in the artistic and aesthetic pursuits of the local tribes. Ha mi Sainamu dance can be divided into several Forms in both performance such as solo dancing, couple dancing, threesome dancing. Group dances and other forms of dance may also be solo dances. Or couple dances for entertainment in work life, impromptu dances at parties. large or artistically

choreographed group dances, group dances by Generally consisting of 10 to 20 people or even more, performed with many people, bringing local folk performance materials to the creation, Ha mi Sainamu basically follows Prologue to Songs and Dances Songs and dance songs and the Qi Xi dance song. The structure of the ending song "Song and Dance" is mainly based on the Sainamu dance. From the song and dance From then on, everyone naturally started dancing to the music. The dance moves are improvised performances by dancers that are mostly developed from everyday life and do not have a fixed routine during the dance. There is no limit on the number of people in the venue. Everyone can dance, during the dance you can dance with a partner or create Entertain yourself. The uniqueness of the performance is that only when a dance is invited, the invitee must hold a bouquet of flowers in hand and perform the ceremony. "Invite to dance and send flowers" three times. The greeting method is usually to say hello once before dancing to show acceptance. After being invited to perform, pay respect 3 times to express gratitude to the dancers, and end the performance after the performance is complete. The ending is passed on to the next performer through greetings and invitations to join the activity, not just okay numbers. Saluting shows respect. During the salute, both sides must bow to the side from Right after colliding, the two should not look at each other directly, and their eyes should be down and not look at each other, and it is worth noting that in the process of inviting to dance and giving flowers, the invitees have the right to participate or refuse. to join the event regardless of age or "male and female". If you are really not good at dancing, you can thank the inviter and sit in on the Sai Nai dance from other regions. Most of the performers Greet only once before and after the performance to show courtesy and there is no customary practice of holding. Props in hand from this difference in ritual. It is not difficult to see that in Sainamu activities in the Hami area people pay special attention to this etiquette and respect carried on. The basis of mutual equality between people in the performance of Ha mi Sainamu, each participant Constantly alternating between the dual identities of listener and performer in alternating greetings and dances, everyone interacts with each other in an environment that "Equal and respectful" and also enjoying oneself with the atmosphere. The greeting ritual in Ha mi Sainamu is like each breath taken through a dance. In addition to being important in the ceremony, it is also a way to connect. and replace participants Between the end and beginning of each dance is Ha mi Sainamu's signature performance style and is one of the elements that create this unique regional style. It also reflects that the people of the Hami area were influenced by the cultural etiquette of the plains. Central region throughout long-term living and working as well as the influence of different cultures from various regions on the Silk Road. Dancers perform through their unique and local dance body language, showing the beauty of their own clothes and inner emotions, expressing the beauty and praise of life. During the performance, 8 to 10 musicians perform live using Uyghur folk dance musical instruments The background music is usually folk songs. and excerpts from Twelve Muqam with tacit musical collaboration. Makes it possible to show the art of water dancing that is different. Whether on the professional stage or at events The folk labor and production characteristics of Hami Sainamu's performance are reflected in the pace

and rhythm of the upper body. When performing, dancers often jump out with a unique "running step", using their heels to stomp on the ground to create... Tone and keep the upper body stable and graceful. The main body movement swings left and right like a willow tree. This is the most striking move in the Ha mi Sainamu dance.

2.3.1.1 Ka shi Sainamu

The style and performance of Ka shi Sainamu is also indistinguishable from its own environment and living traditions in terms of performance style. solo dance and couple dance while Ka shi Sainamu appears in the form of a group dance. Multi-dancing and multi-dancing by men and women, the fertile soil and water in southern Xinjiang It has nurtured generations of people who live and work in peace and contentment. The dance styles and artistic characteristics of the Ka shi area also tend to be harmonious and beautiful. It belongs to the basin area dance culture. And attention is paid to the decoration, performance techniques, communication and nature of the dance. The entertainment Ka shi Sainamu dance is all about. Love is primarily an expression of sincere and strong feelings between a man and a woman. and is used to express the inner desire for a better life and a harmonious home. The dancers use the space freely to perform the dance. Since it is a dance that combines singing, dancing and music, the Ka shi Sainamu melody is closely related to the music from beginning to end, unlike the Hamisai dance. Naemu in eastern Xinjiang. Ka shi Sainamu song in southern Xinjiang has strong dance characteristics. Its rhythm and rhythm also make people dance involuntarily. Sainamu dance has specific characteristics. The song's steady rhythm can match With only consistent dance moves, the people of southern Xinjiang have been doing it for a long time. The original national style also emerged during the historical development process. In contrast to Ha mi Sainamu, it is reserved and dignified when expressing inner emotions using moves. A dance that is graceful and slow to express inner emotions through body language. Even the Pas de Deux is performed with the delicate grace these two characteristics have. and their own unique performance style, there is no fixed performance venue for either of them. It is generally shown according to the actual situation. It is mainly shown at weddings, parties, farm breaks, when relatives and friends gather, and during important Muslim festivals such as Chinese New Year. Practices during festival celebrations, people gather. "Maixi laipu" means "gathering" and "gathering" in Uighur is an activity folk entertainment For Uyghurs that combine fun, education, morality, and an old customary dinner, "Maixi laipu" is usually held during the dry season. Men, women, and children from the same village or street can join in whenever. Uyghurs celebrate the new year or festival, they will hold a grand "Maixi laipu" event and there will be a Sainamu dance at this time, either in Ka shi or Ha mi. Uyghurs love to hold events. Large "Maixi laipu" to entertain relatives and friends. During this period, people sit in a circle and invite dancers to dance in the open air in a circle. We often see Ka shi Sainamu performed in the form of a dance. anti phonal style at the gathering of "Maixi laipu" in

the Ka shi Sainamu area. The Sainamu dance performed at this time does not have a fixed style and can be freely expressed according to the dancer's mental and emotional state. The most common is the Dancing between men and women and dancing between men and women holding hands, performance Live music has approximately 8 to 10 musicians in the live performance. The instruments played with the music are A variety of common musical instruments include the tambourine, all of which are Uyghur. Music instruments commonly played are folk songs, excerpts from the Uyghuri Twelve Muqam Music Collection. Dancers improvise according to the style of the music.

2.3.2 Comparison of the dance moves between Ka shi Sainamu and Ha mi Sainamu

During the performance, Ha mi Sainaimu's posture was “straight but not arrogant. Proud and upright” and emphasizing “simple inner acting, trembling but not wobbling, clicking, swinging waists, and turning hands” as essential general action dynamics.



Figure 82 Basic postures of Ha mi Sainamu
Image source: Photograph taken by the author during practice.

After analyzing and summarizing the learning materials, it was found that the click movement has a great influence on Formation of the dynamics and gait of Ha mi Sainamu. The emergence of clicking movements. Directly affects the change in the body's center of gravity, on this basis, the body rhythm originally caused by the knee shaking will move left and right with the center of gravity during the click, causing the upper body to shake side to side. Lateral by causing the spine to have a rhythmic shape, the body swings side to side in an axis, the gait is based on the general characteristics of the knees shaking slightly naturally and the feet not being moved. Spread and force also expand down with a click. And the slightly bent knee condition will be more clear. As a result, the figure sink becomes more rigid during walking, during the dance

process it is more emphasized. that the body should not move up when touched, and that the movement of the arms should always be kept dignified and steady; Most of the upper leg of the body consists of a wrist drop. Raising the wrist during the procedure And the movement of the torso is to swing the waist from left to right. Therefore, the Hamisnaim dance style is calm, dignified, and dignified.



Figure 83 Click and Step
Image source: Author took it during practice.

The general hand shapes of Ha mi Sainamu are the sheath hand and the wrist hand. The shape of the sleeve handles is due to clothing in the Hami district. Clothing in the Hami district. deeply influenced From the dress culture of the Central Plains, wide sleeves are not conducive to the performance of dancers. In order to prevent the wide sleeves from easily falling off, the dancers had to hold the sleeves with their hands to create the hand-shaped shape seen today for holding sleeve.



Figure 84 Shape of the hand holding the sheath
Image source: Author took it during practice.

The hand position of the dangling wrist is to loosen the wrist with the tiger's mouth raised in between. The dance should keep the wrists relaxed at all times, the fingers should be naturally straight and the wrists should be moved upwards according to the rhythm of the music. The feeling of relaxation is like the inner mood of the people of Hami area. People in the Hami area Being a simple, kind, noble and generous person, a loose and not stiff wrist is like Shy hearts of girls In the Hami area.



Figure 85 Hand shape
Image source: Author took it during practice.

During Ka shi Sainamu performances, the dance moves are quite large and because of the accompanying music, the rhythms are usually in 2/4 and 4/4 time. The dance moves are very stretched in terms of the typical Ka shi Sainamu dance rhythms. Often dominated by vibrations, meaning the dance moves will have slight vibrations. of the floor and knees, and the upper body always feels upright and the outward expression is relaxed. and not stiff because the upper body is straight.

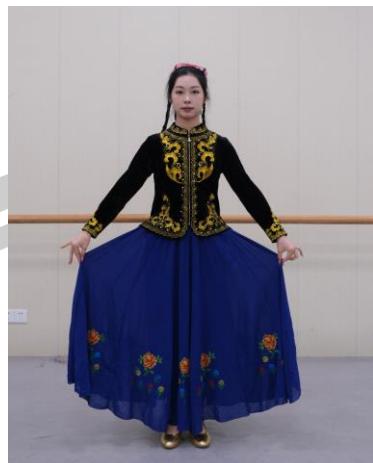


Figure 86 Basic postures of Ka shi Sainamu
Image source: Author took it during practice.

The basic hand shape of Ka shi Sainamu is the orchid palm. Because it resembles an orchid, it is called the orchid palm, or flower shape. The shape of the hand emphasizes the raised wrist. The wrist muscles are relaxed and flexible and are usually divided into an inward wrist and an outward wrist. There are two types of wrists. These two types of wrists are commonly seen in Ka shi Sainamu and can be seen in different positions and styles. Together can be seen from the hand. The shape of the Uyghurs love nature and flowers. It is due to the good natural environment and climate in Xinjiang. Plants grow very easily in this area and with plenty of light, which gives the plants their growth needs, flowers are everywhere. Everywhere in the mountains and fields in summer, Uighur women loved flowers, and by imitating the palm shape, the orchids we see today were born.



Figure 87 Orchid Palm Shape
Image source: Author took it during practice.

When Ka shi Sainamu shows her neck is flexible and she likes to move her neck to the left and right in some kind of dance pose. Her hand movements often display gestures such as "outward wrist turns and inward wrist turns". This is a typical Sainamu dance style movement that appears most often in all Ka shi Sainamu dance performances.



Figure 88 Three Steps and One Lift (Stepping Line)
Image source: Author took it during practice.

Spinning skills are also displayed during the performance, unlike Ha mi Sainamu, as Given the dignity of Ha mi Sainamu's dance style, there are no large technical movements. While Ka shi Sainamu's dance moves are dignified, Mu's style is lively and cheerful with no limitations. In the movement, fast and difficult spinning skills are displayed at the climax of the performance. For example, quickly turning in a circle, raising powerful legs during the rotation to quickly spin, Ha mi Sainamu and Ka shi Sainamu will display features that It's also different at the beginning of the show. Due to its geographic environment, the Hami area is located in the east of Xinjiang and is more influenced by foreign cultures. They have close contact with the area and exchange widely. It not only reflects the unique taste in artistic expression. But it also presents unique etiquette with some characteristics. Dancers usually perform 3 salutes during a performance, which can be 3 times meeting etiquette or 3 bowing etiquette. This way of greeting is unique and interesting. It can be seen that the culture and art of the Hami people were influenced by the Central Plains region and the influence of other foreign cultures also influenced the Uyghurs. In the Hami area, importance is placed on manners and upbringing.

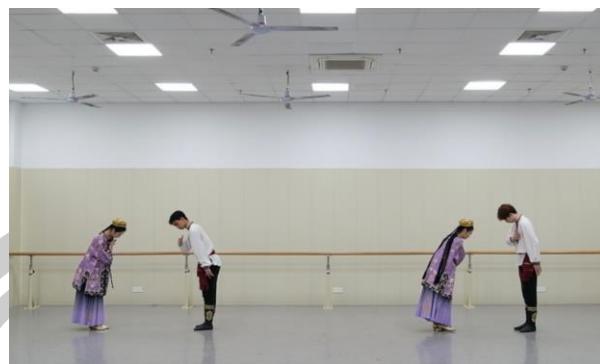


Figure 89 Ha mi Sainamu Saluting
Image source: Author took it during practice.

Meanwhile, this unique form of etiquette still appears in artistic expression. Nowadays, and well integrated into the style, Ka shi Sainamu also performs similar etiquette during performances, but it is usually performed as a single-handed hugging ceremony. It is done when men and women dance or when girls dance with girls or boys dancing with boys



Figure 90 Ka shi Sainamu placed one hand on his chest and saluted.
Image source: Author took it during practice.

Bowing with one hand on the chest It is considered to be a show of respect and etiquette. It usually involves facing the other person. Stand or sit and stretch your waist. Place your right palm on the center of your chest and tilt your upper body slightly. To show respect and gratitude This posture helps the body maintain an upright posture and

also enhances the effectiveness of the gesture of respect in Uyghur culture. This is common social etiquette. In dance performances, it often appears as a way of greeting the audience and dance partners as a way of showing respect and politeness. This is because of the unique geographic environment and religious beliefs in the Ka shi Sainamu region. On the other hand, the Ha mi region is influenced by different cultures. The etiquette followed during the performance of the Sainamu dance is more complicated than the Ka shi region. Unique Environment Life and work have long been affected by religious culture. The one-handed breast stroking ceremony performed during the Sai Nai dance performance is simple and elegant. And each ceremony has its own unique characteristics.

2.4 Basic description and comparative analysis of the movements of the Ha mi performance group and the Ka shi Sainamu performance group.

2.4.1 Hami Sainamu

General movement, step 1, the left foot moves forward with both feet, step 2, the right foot is lifted up to touch the leg, the knee is bent naturally and the upper body remains upright, showing the subtle beauty. Soft and elegant at the same time. The dancer's waist and ribcage were also adjusted to move sideways.

ACTION ANALYSIS The Ha mi Sainamu rhythm pattern is a four-stroke Sainamu, usually moving forward on a strong stroke and rubbing slightly on a weak stroke. The basic steps of Ha mi Sainamu emphasize that the center of gravity remains on the main leg when touch. The knees are naturally bent and The heels lightly touch the ground and the force sinks in. When tapping Hami Sainamu's main moves are often seen using his akimbo arms. and raise one arm obliquely in front of the body. The hand is like a hand squeezing the arm. and lift your wrists rhythmically with your spine as your body's axis. The upper part moves sideways in the direction of the power leg when rubbing. Characteristics and training points of Ha mi Sainamu movements, the body should be naturally upright and rhythmically sway side to side when rubbing. The body's center of gravity is lowered, the heels lightly touch the ground with flexibility, and the main leg is relaxed and trembling.

2.4.2 Ka shi Sainamu

The general action is "Three steps and one lift", because the main feature of the action is that every two steps the foot is carried backward. In the third action, it is therefore clearly called 3 steps and 1 lift, because Sainamu dances in different regions often have movements that They are the same and are therefore called "Sainamu steps". The upper body pose emphasizes raising the head and face. Chest lifted

between legs and back set. The knees are loose, the calves are active, and the back kick is fast and powerful. The Ka shi Sainamu rhythm pattern is usually a 4/4 or 2/4 rhythm, emphasizing that the second part is a sub-rhythm. The basic steps of Ka shi Sainamu are three steps, and one lift every three steps. The second step of the lifting movement is the dotted pedal stroke. And in the third step, the lower leg is raised. Go up the back quickly, while the main steps should control the legs to shake. The main movements of Ka shi Sainamu that are commonly used are 3 steps, 1 lift, 5 flower poses, 6 hands lifting the skirt, 7 hats, handshakes, hands pointing at shoulders, 3 soft hands (hand rubbing wrist) hand in the shape of an orchid hand Wrists turned outward, turned inward, head bowed, moves left and right and the upper body is centered, the spine is always upright and The knees are slightly relaxed, making some shaking rhythms. Movement characteristics and training points of Ka shi Sainamu. The body should be naturally upright and vibrate according to the steps. When the body trembles, raise the chest, straighten the waist and back. When lifting three steps and lifting 1 time, lift your feet quickly and forcefully and change your arms quickly, the main leg is loose, and the knee shakes.

2.5 Analyze and summarize.

Ha mi Sainamu and Ka shi Sainamu are the most representative folk dances of the Uighur people. The two dance performances are both similar and different. They have similar basic movements and postures. The difference is

First, both postures are raising the head and stretching the chest. And stand up straight and keep your back straight.

Secondly, while the movements remain the same, the difference is that Ka shi Sainamu dance emphasizes uprightness and confidence in the hami posture. Sinaemu emphasizes delicacy and elegance, which separates it from the region of origin, the geographic environment and the religious beliefs of the whole. The two things cannot be separated. Similar movements include :

One step and point and click steps The similarities between the two are

1. Knees bend and shake naturally when walking.

2. The time difference between moves is usually between strong shots. The center of gravity shifts with walking, during the weak shot the center of gravity remains on the main leg, and the powerful leg rubs and lifts the movement to some extent, the reason why the two movements meet in the movement process. and rhythm processing The above movements may be because they both inherit rhythmic characteristics. The general characteristics of the Sai Nayam dance and the basic steps obtained basically understand the strength of the same drum rhythm, making the two movements basically the same. In addition, the participants gain uniformity in terms Another basic rhythm

and style is the difference between the two. is a clear difference in action style. Step 2 of the solo lift is the vibrating lift. It emphasizes simultaneous knee and leg raises and strength confrontations between the main legs. and powerful legs, the second step of the point-and-click step is a point-and-click click, and the leg lift is not height-focused and purposeful. To complete the next step complete the tapping motion. Emphasis is placed on the inside of the heel hitting the ground and the power of the moving leg sinking in.

3. Differences in movement textures The Single

Lift movement is characterized by the general characteristics of being "straight but not stiff, vibrating but not moving" as it moves forward and the texture of the movement reflects this. "Elegant and delicate", the Uyghur dance style incorporates step-and-step movements, emphasizing the lightness of the points and the intensity of the knee bends. As a result, the quality of the movement is shiny, giving a feeling of calm but also full of fun.

4. Impact on less important parts moving forward

as well. One step, the rhythm of movement is mainly trembling. Due to the nature of the steps, in addition to shaking when walked, the center of gravity is slightly to the side during steps. When moving, the upper body holds the spine as an axis and the lumbar ribs move laterally towards the legs with force, causing vibration from the vertical analogy of a single movement. The above two poses can clearly be seen that Having its own morphology based on the general dance style and rhythm of Uyghur dance, the click is an expression of its unique style. After adjusting and separating the movements We can see that the effect of the rubbing movement generated by the heel rubbing on the lateral movement of the waist and ribs and the coordinated tracking of other body parts (lifting the wrist, eyes, vision, etc.) formation. The style itself is extremely important. In addition, the existence of the tapping movement enhances the texture of the movement, quietly destroying the original elegant and gentle movement state during the movement, adding a lively and joyful touch to the texture. Overall the movement from a further cultural perspective, the nature of this action also reflects the modest and humorous nature of the Hami people.

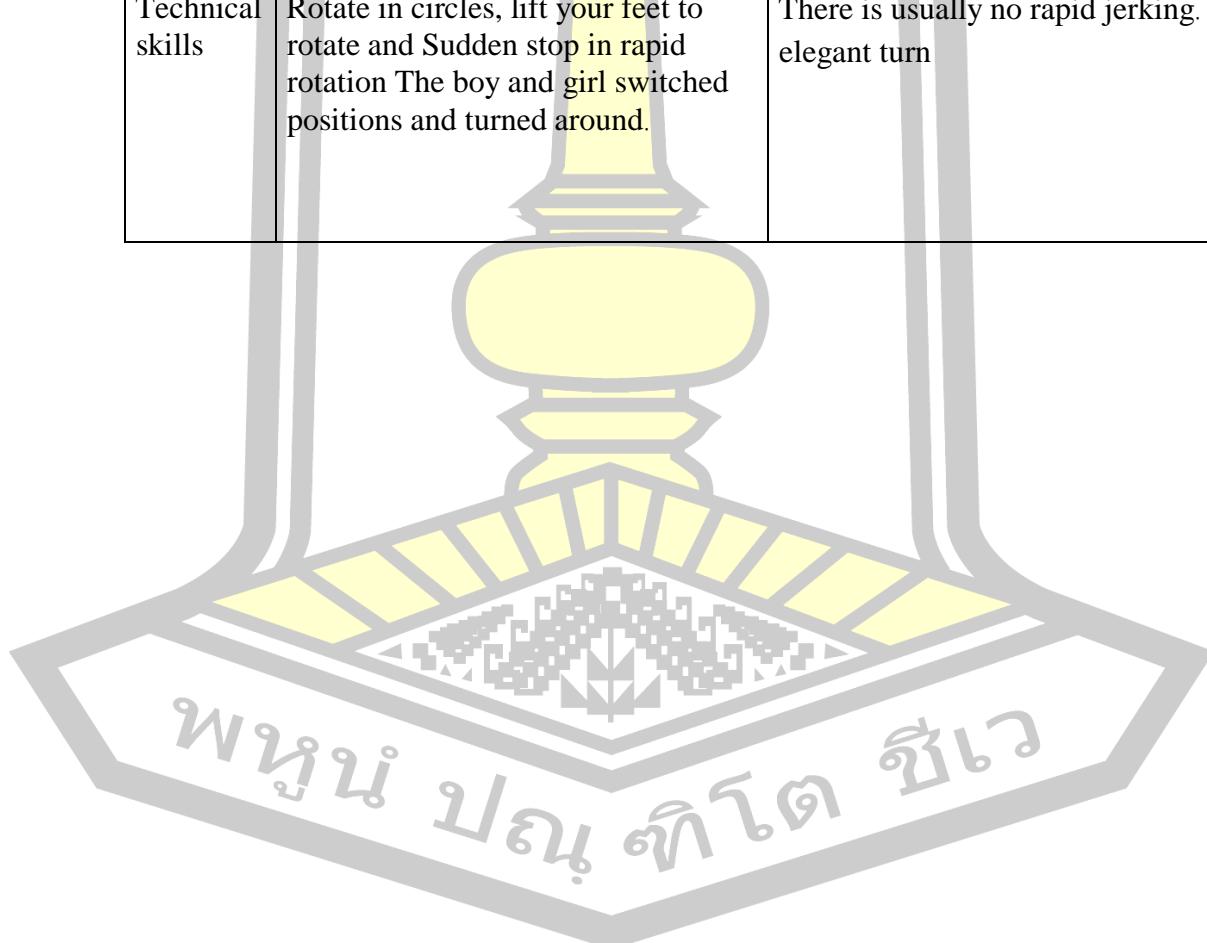
2.5.1 A comparative study of the dance moves of Ka shi Sainamu and Ha mi Sainamu.

Comparative study of dance moves of Ka shi Sainamu 且思 哈密 Sainamu		
Name	Ka shi Sainamu	Ha mi Sainamu
Features Style	Cheerful, lively, passionate, elegant, warm. It has the rich flavor of the western region, has preserved the most complete form, and has The most characteristic characteristics of the Uyghur people	Delicate, dignified, generous, honorable, firm, absorbs cultural influences and A variety of art with unique styles
dance moves	The body is tall and straight, not stiff, feeling raised and straight. Knees trembling slightly, hands shaped like orchids, wrists Most are wrapped both outside and inside.	The body is dignified, relaxed, straight and firm. Constant waist swing left and right movement The movement of the wrist mostly involves lifting the wrist and gripping the sleeve.
Gesture 1	orchid hand shape	Dangling wrists
Gesture 2	Arm shape fits snugly in your hand.	Arm shape fits snugly in your hand.

Comparative study of dance moves of Ka shi Sainamu ແລະ Ha mi Sainamu		
Name	Ka shi Sainamu	Ha mi Sainamu
foot position 1	Step back 	Step back 
foot position 2	Pointing 	touch heel 
hand position	Hand bra skirt 	Shape the hand down diagonally. 

Comparative study of dance moves of Ka shi Sainamu ແລະ Ha mi Sainamu		
Name	Ka shi Sainamu	Ha mi Sainamu
	hat handle 	Shape the hand up diagonally. 
	flower hand shape 	Arm shape fits snugly in your hand. 
	Shoulder-pointing hand shape 	The figure holds the sleeve up and down. 

Comparative study of dance moves of Ka shi Sainamu ແລະ Ha mi Sainamu		
Name	Ka shi Sainamu	Ha mi Sainamu
	<p>rub your wrist</p> 	<p>conceal shyness</p> 
Technical skills	<p>Rotate in circles, lift your feet to rotate and Sudden stop in rapid rotation The boy and girl switched positions and turned around.</p>	<p>There is usually no rapid jerking. elegant turn</p>



Comparative study of dance moves of Ka shi Sainamu 且思 哈密 Sainamu		
Name	Ka shi Sainamu	Ha mi Sainamu
Work performance form	<p>solo dance Male and female couple dancing A group dance of 18 - 10 people, an impromptu dance, a large-scale Maixi Lapu choreography performance, primarily expressing the love between men and women and the beauty, elegance, liveliness, cuteness, enthusiasm and restraint of girls. And the strength of the boy is strong and handsome divided into live performances and performing arts on stage, performing life It generally appears in large Maixi Lapu, usually in the form of sitting around. There are 10 - 8 performers who come with musical instruments. The dancers improvise and can coordinate properly. Receive depends on speed Performing arts on stage, the director processes folk and creative performance forms with artistic methods and performs them using stage lighting, sound, curtains, props and Background, with a designated stage area, route, and music, dancers will perform according to a set performance method.</p>	<p>Solo dance, male and female couple dance, group dance of 18 - 10 people, improvised dance, dance performance, large Maixi Lapu expresses dignity. The stability and reserve of girls is the main focus. Handsome boy has Humorous and witty can be divided. It is a show of life and art on A stage which typically appears in large gatherings in Maixi Lapu or gatherings. Family Performance Life The family gathering style is usually accompanied by 5 to 6 musicians. Performances are attended by family members, relatives and friends. Attention is paid to etiquette during the performance by Bowing is generally performed three times. To express greeting to the other party and then perform according to the format of the performance. It is mostly improvised, performed to the music provided by the musicians who feel free to express their happiness and inner emotions. Work operations will be orderly according to the committee's preparation and there will be constant music and light scenes.</p>

Table 1 Comparison of Ka shi and Ha mi Sainamu's dance moves.

Source: Researcher. 2024

2.5.2 Comparing the songs Ka shi and Ha mi Sainamu

During a performance at Ka shi Sainamu in southern Xinjiang Typically involving a live band with ethnic minority musicians playing Uyghur folk instruments, Ka shi suona's accompanying dance in southern Xinjiang generally consists of drums, dutar, aijike, ka. Ron, suna, sabayi, narak drum, etc., while and Ha mi Sainamu usually have

folk instruments such as dulcimer, tambourine, ajik, Dutar, plucked instruments, suona, Dutar, etc., which are very similar to Ka shi Sainamu.



Figure 91 Ka shi Sainamu's composition
Image source: Baidu Encyclopedia

Ka shi Sainamu Music The accompaniment of Ka shi Sainamu is usually the music of Twelve Muqam and Ha mi Sainamu. Likewise, while playing, folk musicians also play and sing along with the songs. The music played is generally songs from the arts. The classic Uyghur "Twelve Muqam" which is generally divided according to region and can be divided into Ka shi Muqam, Ha mi Muqam, Dao lang Muqam, Turpan Muqam, I - li Muqam, etc. Muqam songs named after different places. It has fixed performance formats including Lak Muqam, Qibi Bayat Muqam, Siga Muqam, Chahar Ga Muqam, Panji Ga Muqam and Uzihal Muqam. It consists of 12 large suites including Aijiemu Muqam, Ushaq Muqam, Bayat Muqam, Nawa Muqam, Muxia Wulake Muqam and Yilaq Muqam



Figure 92 Folk performance form Ka shi Sainamu
Image source: Baidu Encyclopedia

Sainamu is a part that must exist in Qiong Na'ereman in Muqam, so when the musician plays the Qiong Na'ereman piece, the Sainamu dance will appear. Moreover, the musician will also play traditional folk music. When accompanying the Ka shi Sainamu, the Music plays Ka shi Muqam folk music or Ka shi Sainamu. When accompanying Ha mi Sainamu, they play Ha mi Muqam songs and Ha mi local music. Compared to the music of Ha mi Sainamu dance, the music of Ka shi Sainamu dance is lively. The music is allegro from beginning to end and the dancers' movements are closely integrated with the music. Which emphasizes the weak rhythm, the song in the first half is at a constant speed and the song in the second half gradually speeds up until the end.

2.5.3 Ka shi Sainamu lyrics for general ideas.

Having someone you love beside you

Or a lover outside, which is better?

How many people have good lovers beside you
who still long for a colorful world?

I see you from afar But my lover
doesn't seem to notice me.

I have cultivated feelings in my heart, you know?

Shallot, many scales, many scales

A man who works hard with many friends cries my cock.

wake up my lover

Call my lover, wake up, play the piano

and sing tamarind songs to wake up my lover.

Willow branches grow on the tops of trees. But the willow
branch is far away from the willow branch.

Willow branches grow on top of the tree. But the willow
branch is far away from the willow branch.

You're already in my heart But I can't find you

You're already in my heart But I can't find you separated

by space Our hearts are together
 separated by space Our hearts are together The promise
 between us will never change.

The promise between us will never change.

You are my lover Aria.

Growing up in Aria Alley Growing up in Aria Alley

This is our original promise, Aria, to be Aria's lover for the rest of her life.

I will be your lover for the rest of my life, Aria.

When the pomegranate blossoms

It's time for your partner to arrive. That's when my lover came.

since then My lover and I got to know each other.

And my wish came true

When the flowers bloom in mid-summer, the Ka shi dance begins.

The Ka shi dance begins, there is singing and dancing.

and play musical instruments together to honor
 the great unity of the nation.

And let everyone join in expressing congratulations.

People of all nationalities are united and happy together.

People of all nationalities unite. Today my lover is not happy.

I'm your punching bag. She scolded me and seduced me spectacularly.

I couldn't resist her temptation. She scolded me and was coquettish.

It was hard to resist her temptation. Apples still in running water

And the waves are here to be your friend. Wave and are here to keep you company.

My thoughts for my lover will last forever.

My thoughts for my lover will only last forever.

2.5.4 Ha mi Sainamu music

Ha mi Sainamu's musical style is slow and steady, with strong and weak rhythms evident, and many songs have pauses. The music is generally divided into 2-3 sections, from the intro to the climax, and the last part. The music dances at a constant and slow speed. The dancers perform synchronized dance moves according to the rhythmic characteristics, and then the midpoint movements and hand shapes of holding the sleeves and raising the wrists are closely combined with the music.

The main meaning of the lyrics of the song Ha mi Sainamu music

Aram sets out, riding a Pegasus.

Apple-red cheeks, wow, Sarihan.

Sakhilari Showpur doesn't want his life.

Apple-red cheeks, wow, Sarihan.

Sakhilari Showpur doesn't want his life.

Who would let go of his injuries?

Anyway, I can handle it. Wow, Zari Khan.

It will lead to death,

Anyway, I can handle it. Wow, Zari Khan.

It will lead to death,

Will I look at the wound and slap my mouth?

Next to him was Yali, Kaha Jia Qi Kara Are.

I have been merciless in your suffering.

You are embarrassed and I am sorry.

What to do? Am I injured? Arayee.

What is the solution to your problem? Heart your suffering

2.5.4.1 A comparative study of the musical characteristics of Ka shi Sainamu and Ha mi Sainamu.

A comparative study of the musical characteristics of Ka shi Sainamu ۋە Ha mi Sainamu		
Name	Ka shi Sainamu	Ha mi Sainamu
Musical characteristics	<p>The music is beautiful and has a strong rhythm, mostly in 2/4 and 4/4 rhythms. Select from Ka shi Muqam excerpts from Twelve Muqam, folk songs from the Ka shi area.</p> <p>1. $\frac{4}{4}$ </p> <p>2. $\frac{4}{4}$ </p> <p>3. $\frac{2}{4}$ </p> <p>4. $\frac{2}{4}$ </p> <p>5. $\frac{4}{4}$ </p>	<p>Soft, slow tempo songs and pause songs Big will be time 4/4. The rhythmic characteristics of Strength and weakness followed by strength and weakness. Selections from Ha mi Muqam Songs, excerpts from Twelve Muqam, folk songs from the Ha mi area.</p> <p>4/4 D </p> <p></p>
Instrument characteristics	<p>Mainly used: drum, hot wapu, ajiek, karon, tambul, nagra drum, suona.</p>	<p>Mainly used: tambourine, hot vapour, i-Jake, jambul, dulcimer, nagra drum, dutar,</p>
	<p>Tambourine: The drum is a traditional percussion instrument of the Uighur people in Xinjiang. Appearing 1,400 years ago in the Northern and Southern Dynasties, during the Sui and Tang Dynasties, tambourines were imported to the mainland. Along with songs and dances from the western region after 1759, it was included in the Huibu music of the Qing Dynasty. For a long time, the drum spread among the people and became the traditional musical instrument of ethnic minorities such as Uyghur Uzbek and Tajikistan in Xinjiang. The drum frame is made of wood with a small iron ring inside and closed on one side. The shape of the drum varies slightly between different ethnic groups. The tambourine is made from an entwined wooden drum frame. One side is covered with Sheepskin, horsehide, or donkey skin, and there are many small iron rings on the inside of the drum among the Uyghurs. There are three types of hand drums: large, medium and small, with a surface diameter of 36 to 52 cm. Medium-sized drums are generally used by bands and hand drums, with a drum head diameter of about 44 cm and a drum frame height of about 5. CM Classical band Twelve Muqam uses a big drum and a small drum.</p>	
	<p>Rewapu, also known as Rapo and Lababu, is a Uyghur stringed instrument popular in the region. Xinjiang Uyghur According to legend, it was built in the 14th century. Mullah Asmutura Mujizi's "History of Musicians" records that Rewapu originated from the city of Ka shi in southern Xinjiang. The popular Ka shi Rewapu is 130 centimeters long. Rewafu in southern Xinjiang can be divided</p>	

A comparative study of the musical characteristics of Ka shi Sainamu และ Ha mi Sainamu		
Name	Ka shi Sainamu	Ha mi Sainamu
	<p>into Rewafu in Southern Xinjiang (also known as Rewafu in Ka shi) and Rewafu in northern Xinjiang (Rewafu in Yuankanmuri). Rewafu musical instruments in southern Xinjiang. It has a smaller shape. It has silk thread wrapped around the fretboard. Able to exchange and move and make loud sounds, it is one of the indispensable things for Xinjiang's music and dance performances.</p> 	
	<p>Ajiake : Also known as Dolang Aijie, it is mainly used in folk songs and Maqam songs. The shape of the piano. It has a unique identity. The piano tube is round and the inside of the piano is covered with python skin. so that the sound echoes to form two hemispheres There is a sound hole around it, with a range of about 3 octaves and 1 - 3 lead strings. There are 5 to 10 resonating strings at the lower end of the piano stem, and the sound is influenced by the combination of vibrations of the record. and vibration of the leather surface</p> 	

A comparative study of the musical characteristics of Ka shi Sainamu ۋە Ha mi Sainamu		
Name	Ka shi Sainamu	Ha mi Sainamu
	<p>Karon : The khanun is a type of plucked musical instrument that has gained popularity. Popular in Xinjiang Western Asia, North Africa and other Arab countries. The body is upright and the other side is tilted into a box shape with a slanted ladder. There are 78 strings in groups of 3 strings, totaling 26 tones. When playing, the strings are pulled. With a pick attached to the finger ring of this instrument. It spread to Europe in the 11th century and became the ancestor of the Karon lute. With the sound of the Chinese Guzheng, when played quickly, the sharp and soft sound of the dulcimer and bamboo will be heard. Scraping in the mid and low ranges will greatly resonate with the tone. Concentration of the harp It is something that a large Muqam musical performance is indispensable to.</p> 	<p>Yangqin originates in Persia and is popular in East Asia, Central Asia, Western Asia, South Asia, Xinjiang, and mainland China. The sound of the dulcimer is characterized by a loud, mixed sound. What is the difference between hardness and softness? An indispensable instrument for performing Uyghur music. Sainamu and Twelve Muqam</p> 
	<p>Shabayi: Shabayi, also known as "iron ring", is a body-shaped musical instrument used by Uyghurs, Uzbeks, and other ethnic groups. The shape of the instrument is two wooden sticks connected by There is a large iron ring in the middle and a number of small iron rings on the iron ring. Each time you play, shake or hit your hand or shoulder. The metal ring then hits the wooden stick, creating a rhythmic "loud" sound. It is mostly used for singing and dancing.</p>	

A comparative study of the musical characteristics of Ka shi Sainamu และ Ha mi Sainamu		
Name	Ka shi Sainamu	Ha mi Sainamu
		
Tambor : Tanboer	<p>Tambor : Tanboer is a folk stringed instrument of the Uighur people with a long history. Simple shapes, beautiful color tones, and unique to the local area. Often used for solo performances. The body is made of wood and the speakers are small and oval. The body of the instrument is sleek. It has silk strings wound over 16 to 20 frets. It has five steel wires, the second inner string and the second outer string tuned to a single tone, and has a level 5 relationship with the middle line, wide vocal range, sharp timbre and full of strong national style, often used for solo singing, bands or playing as one of the main instruments in playing the song "Maixi Lapu" and playing the classical music "Twelve Muqam"</p> 	
Suna	<p>Suna : Xinjiang suona, also called Xinjiang wood suona, wood wind suona, is a Uyghur vertical double reed wind instrument. In the Uyghur language, it is called "Sulnai", originating from western Asia, Persia, and Arabia. Already popular in Khu Ko By the 3rd century, modern Xinjiang Suna It is made of hard wood and has a thick handle, small bell mouth, and a total length of about 40 centimeters. The whole body is carved with various designs and patterns, and</p>	

A comparative study of the musical characteristics of Ka shi Sainamu ۋە Ha mi Sainamu		
Name	Ka shi Sainamu	Ha mi Sainamu
	<p>the appearance is intricately and beautifully carved. On the pipe there are 8 sound holes (7 holes in front and 1 hole in back) The lowest sound hole among the 7 front holes is on the left side of the hole row so that the little finger can press it to produce sound. The hole on the back will be in the same location as the first hole on the front. Above the relevant point is the sound box for controlling the sound.</p> 	
	<p>Nagra Drum: The Nagra drum originated among the Arabs of western Asia and later spread from Arabia to Kazakhstan and was introduced to the city of I-li, Xinjiang, around the 18th century. The Qing Dynasty once established the I-li General Mansion to control all parts of Xinjiang. Many Uyghurs immigrated into the I-li Valley from Ka shi, Hotan, Aksu, Hami, Turpan and other places in southern Xinjiang. They also brought the Nagra drumming, which is popular in These areas also came to I-li after continuous development. It was also merged with Uyghur Twelve Muqam.</p> 	

2.5.5 Comparing the performance gap between Ka shi Sainamu and Ha mi Sainamu

Dancing is an art that must be realized on stage. And the stage area is the medium of the dance work. The stage area Basically It is a limited space but can express unlimited artistic ideas and content, learning to use the dance space flexibly. It will help in the presentation of the dance work better and will also bring progress in the dance. Advances in performance will create new stage formats, and the two are interconnected and reinforce each other. General dance scheduling is dance scheduling, which is what we usually call the scheduling of one-dimensional and two-dimensional space and the scheduling of people in three-dimensional space. It can only last for a moment.

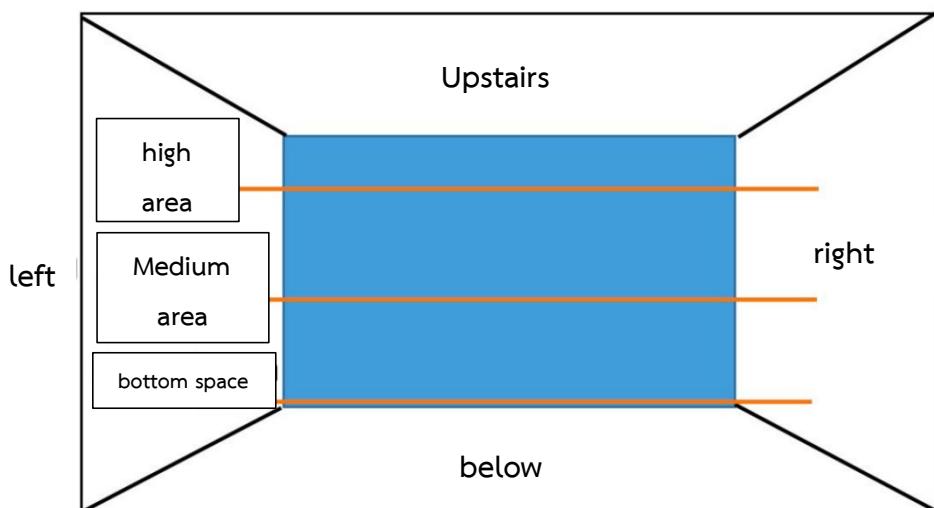


Figure 93 Diagram of the three-dimensional dance space.

Image source: Researcher.

in the dance performance Some tools can be used to use the three-dimensional space of the dance space at the same time. The dance space can be connected to the audience space and can be adjusted, making the stage space more immersive and interactive. Of course, the entire schedule cannot be separated from the theme that the dance itself wants to express. No matter how creative and developed it is, it must be physically reasonable. The dance venue is considered a three-dimensional space. The stage is a specific place for the performance. Art, therefore, space is limited and belongs to a limited space. However, when dealing with stage space, the word "empty" is often used. After all, stage space is limited, and dance arts need a stage to have as much activity space as possible, and To create this limited stage into a space with a sense of infinite expansion, modern stages can be roughly divided into extended

concentric types and frame types. Now there are orbital stages, movable stages, and Rotating stage with a large LED screen, the stage space can have an infinitely expanded feeling when combined with Soft scenery and hard scenery in the stage. It further enhances the plasticity of the stage space.

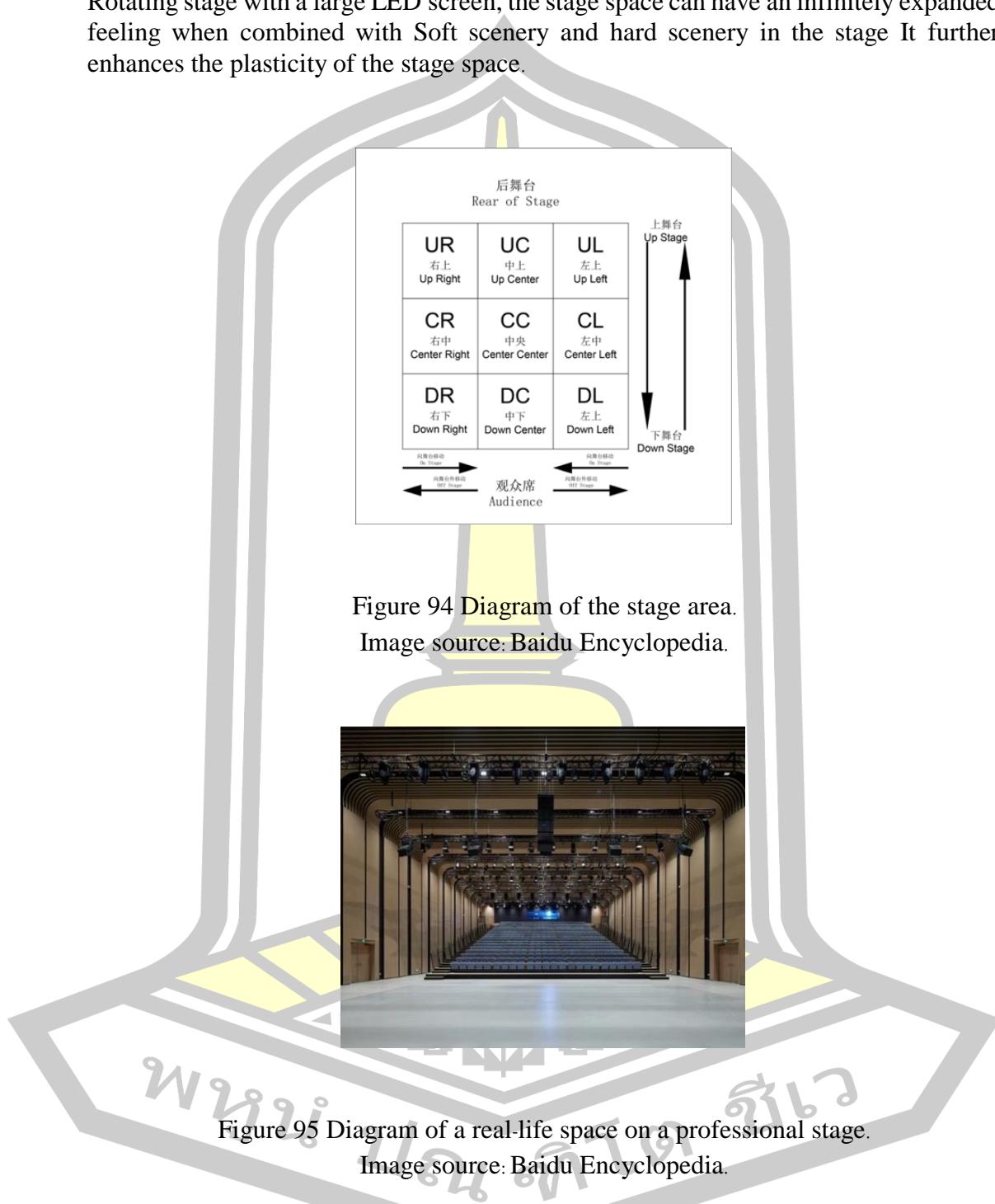


Figure 94 Diagram of the stage area.

Image source: Baidu Encyclopedia.

Figure 95 Diagram of a real-life space on a professional stage.

Image source: Baidu Encyclopedia.

Nowadays, we also leave the theater to the street, stage, gallery and so on. There are famous real-life landscape stage plays in China, such as "Impression Liu Sanjie" in Yangshuo City. Guilin, Guangxi, China uses Guilin's unique karst landscape and realistic scenes of mountains and flowing rivers as the stage background for the real-life performance and "Impression Liu Sanjie" "West Lake" takes West Lake's rich history, humanity and beautiful natural scenery as the cradle of creation, deeply delves

into Hangzhou's folk legends and legends, and faithfully reproduces elements representing West Lake's humanities and history. Proud while also using high-tech technology to produce artificial rain. The combination of real scenes and technology creates the natural charm of West Lake and West Lake Rain. "Impression Liu Sanjie" takes the snow-capped mountains as the background, absorbs the aura of the weather, reaches the pinnacle of nature, and uses folk culture as the Live performance vehicles in a 3,100 meter high area. Studying the stage space is also an important part of the dance art. It not only helps the dance party create a richer environment and atmosphere, but also conveys the connotation of the dance. dance and the charm of art for the audience as well.

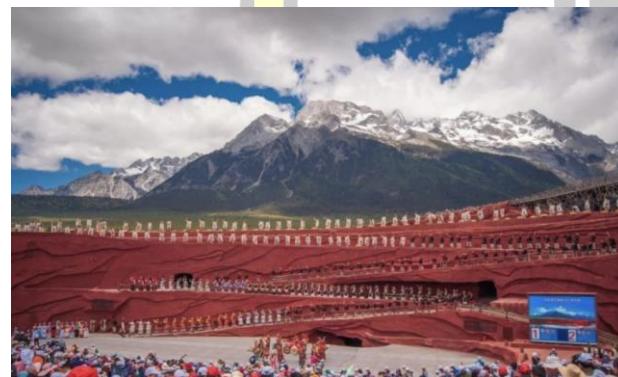


Figure 96 Live performance "Impressions of Lijiang"
Image source: Baidu Encyclopedia.

The air that surrounds us is invisible, intangible and intangible, presented by designers. Dance Choreography In the process of designing dance choreography, the dance director creates a variety of dance moves that Act on the dance space, make the dance space create a mood, present the desired image and situation, and be full of special language patterns, reasonable use of stage space in dance choreography. Combined with the use of points, lines and planes in the work, as well as the use of high, middle and low space, it can emphasize the creative theme of the dance, the attractiveness and creativity of the dance among The research objective of this article, the performance of Ka shi Sainamu and the performance of Ha mi Sainamu, shows a great difference in the comparison of practical areas, but there are Similarly, Ka shi Sainamu has a variety of movements during the performance, and the movements are free and powerful, so when choosing the performance location, the actors choose an open outdoor location. A wide venue that can accommodate many people or even an open roof. Practice When performing, Ha mi Sainamu's moves are delicate and graceful, and the range of movement is relatively small compared to Ka shi Sainamu. It basically moves. The feet are mostly focused on The movements of the feet while the upper body

movements are slow and graceful in picking places. You can perform either indoors, outdoors or in an open square, with the choice of performance location being arbitrary and in the open air, but both have one thing in common: they generally appear at large-scale maci lapu events, because Large maci lapu parties require a venue that is large enough to accommodate them. There could be tens or hundreds of people, so it was necessary for the performance venue to be empty.



Figure 97 Sai Nai dance performance in an empty square
Image source: Baidu Encyclopedia.

At this time, no matter what part of Sainamu they were in, viewers liked to gather in circles. Sitting on the floor with live musicians playing, the male and female musicians are all local Uyghurs. They are accustomed to carrying tambourines with them and beat the music into a unity, rhythmic form, the audience and the performers. Performed in circles, Maixi Lapu gatherings are often held on important holidays, weddings and on During farm breaks, the audience gathers in a circle and the performers dance in circles as the dance progresses. The audience sitting on the ground around would applaud and sing along with the accompanying music to encourage the dancers. The dancers walked away from the crowd, usually without a fixed path. The girls usually grabbed their long skirts and walked straight. The middle is followed by the boys on stage, after which the boys and girls dance using body language and eye contact to communicate and express their feelings of love.



Figure 98 Sai Nai dance performance in an empty square
Image source: Baidu Encyclopedia.

during the show You often see dancers occupying a two-dimensional space, that is, standing in a performance venue. Children often kneel and tap out the name of the venue, and declare their inner emotions Shows space in one dimension. where boys often dance with girls in front of each other, switching places while exchanging positions. The original single spatial paths are exchanged and the positions are adjusted to present different visual effects to the viewer, and in the process of changing positions they often switch back to back, with the guys spreading their hands out 180 degrees. The girls like it. Showing off their hand puppets and wrist movements, the boys squat while dancing to create space. Some people kneel on both knees and others kneel. In terms of skill,



Figure 99 Boy and girl performing a bonding show.
Image source: Baidu Encyclopedia.

Girls will perform different technical moves due to the speciality of the location. In the outdoor Maixi Lapu event, due to environmental issues, the common technical moves that female dancers do are lifting their feet and turning and turning, however, on stage Indoors female dancers are not restricted. The location environment and their technical movements will change the space accordingly. The environment changes and the dancer performs knee-on technical moves. Unaffected by the environment, place names Liao also appear in the same form in Ha mi Sainamu, but with one difference: the boy's and girl's movements are more similar. More delicate, especially girls, their movements are delicate, graceful, dignified. It has a relatively small range of motion and has a sleeve-like and palm-shaped hand shape. Orchids take turns before the performance of boys and girls or girls dancing and greeting each other, boys. Giving flowers to girls, these flowers are not real flowers, but flowers wrapped in red cloth in Hami District are called flowers through, meaning giving flowers to a loved one or friend.



Figure 100 Flower Sending Ceremony by Hami Sainai
Image source: Baidu Encyclopedia.

From this form of performance, we can see that the main difference from the Ka shi Sainamu dance is that Ha mi Sainamu places more emphasis on etiquette in the performance of boys and girls passing flowers between boys and girls to show their love, an act. as such shows To the full extent Uyghurs in the area, Hami places great emphasis on manners, unlike Ka shi Sainamu. When Ka shi Sainamu is shown, the boys often kneel and hit the ground to show off their handsome looks, thus mocking the women. and are loved by them for their fast-paced music. The guys perform spins and sudden stops at the end of the song. The number of spins usually depends on the dancer's performance and professional abilities. Actors with strong professional abilities usually perform 10 to 20 turns, and dancers with weaker abilities can also perform 2 to 3 turns. The handsome and chic nature of the young dancers in the area Ka shi girls in the Ka shi area like to lift up their long skirts and dance around the boys when they kneel down,

spin around the boys, and dance around the boys, showing graceful dance moves while also using a comportment structure. Two different spaces in dance.



Figure 101 Ka shi Sainamu boy's kneeling performance
Image source: Author learned from Associate Professor of Xinjiang Arts.

While dancing, there was also teasing. Both sides teased each other, sometimes tacitly, sometimes tacitly. Flattery reveals the lively, cute, free and limitless girls in the Ka shi area, which is different. From the implied and generous nature of Ha mi Sainamu, when Ha mi Sainamu is performed, we often see men and women dancing or girls dancing without synchronized movements, such as Ka shi Sainamu. The basic movements are Standing and dancing until the end, the boys would show some moves when the dance reached its climax, such as imitating the image of cocks fighting horses and dogs winning the hearts of girls. It shows the sense of humor of Ha mi Sainamu in the use of and use of space. When comparing the two styles, Ka shi Sainamu dance has more spatial changes and movement organization. The Ha mi Sainamu dance, on the other hand, uses less space and style. Due to Ka shi Sainamu's free and easy dance style, the range of movement is large and often requires a large space during the dance. In addition to pre- and post-stage scheduling, dancers follow the pattern. where the choreographer arranges the movements, usually in two horizontal rows. When the dance begins, dancers enter from both sides of the stage to form groups of boys in one row and girls in one row.

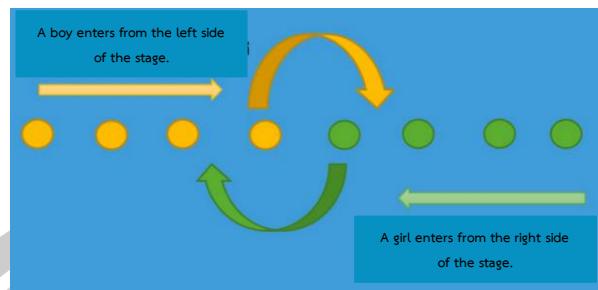


Figure 102 Diagram of the dance performance area when Ka shi Sainamu
Image source: Creative work of the author.

During the dance, two vertical rows are formed by A man and a woman stand on opposite sides. And male and female dancers will dance in the middle to lead the dance. Men and women face each other and jump 2 times according to the needs of the action. They will move forward, backward, left and right in Longer distances During counter dancing, dancers pass behind their partner's backs, exchanging positions. And moving on both sides of the stage, the two people move forward and backward, and all movements are carried out according to the strong and weak rhythm of the music.



Figure 103 Ka shi Sainamu's Counter Dance Form
Image source: Creative work of the author.

During Ka shi Sainamu performances, dancers enter the stage from both sides after taking the stage. They exchanged positions three times and saluted in the center of the ring. Usually there is a "flower sending" ceremony between men and women, a chest hugging ceremony and a meeting ceremony between girls, the dancer's movement path. During the performance is quite simple, usually front and back, left and right, and the two people exchange. Position each other to dance.

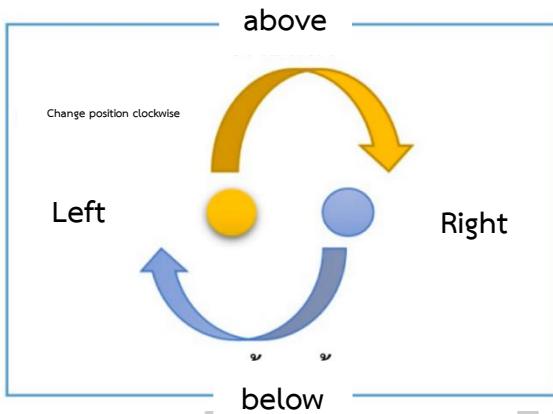


Figure 104 Diagram of the Ha mi Sainamu dance exchange.

Image source: Creative work of the author.

Compared to Ka shi Sainamu, the dance style and space are relatively few and simple. The dancers first move from their original location to the front of the stage, and then move from the front to the back of the stage. In terms of scheduling, dancers move mainly to the front and back areas, and then move to the areas. The dancer's front and back spatial positions move left and right, acting on both sides because The influence of the momentum of the movement, the movement of the waist and torso swing, makes the body fall on both sides, and the space and position also move on both sides.

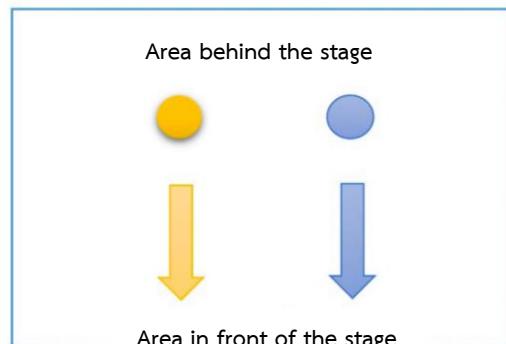


Figure 105 Diagram of the forward and backward movements of Hami Sainaim's dance.

Image source: Creative work of the author.

Ha mi Sainamu's hand positions usually start from one to three with more hands at the waist and the other hand following. With one hand and two hands to raise the wrist, three more than three hands to hold the sleeve, and another hand to raise the wrist when performing certain movements, dancers move on a smaller scale, usually

stationary, and manipulating stage space. is very little compared to Ka shi Sainamu. The composition and costumes of the Sai dance in the two regions are different. Whether it is the Sai Nai dance in the two regions or not, there are great differences in terms of style, form, music, and costumes. etc., and these each have their own unique aspects. Moreover, the unique style characteristics of both are worthy of learning and reference in the field of dance education and teaching. In practice, the two can be compared and Study to increase professional knowledge and practical experience.

Uyghur ethnic dance is one of the distinctive cultures. The most colorful and colorful Uyghur people in Xinjiang are the focus of understanding the wonderful cultural traditions of the Uighur people in Xinjiang. Only the songs and dances of the Uyghur people can understand the Uyghur people in Xinjiang. gur more deeply national characteristics National morality and spirituality, the "Sainamu" dance performance art is one of the most important elements of the songs and dances of the Uyghur people in Xinjiang. And it is one of the performing arts that is a representative image of the Uyghur nation. in the vast area of Xinjiang Due to the different geographic location, the Uighurs Thus, the dance art Sainamu in various regions was named as a place name, giving rise to the "Ka shi Sainamu" and "Ha mi Sainamu" we are familiar with today. Over many years of development, Uygur Sainamu in various regions It continuously combines the excellent cultures of different regions in Xinjiang and gradually forms a national identity performance art. which combines song, dance and music, a unique art form in a large space, passed down to this day and become a treasure. of music culture and China's national dance

Therefore, studying the styles of Sainaimu dance in different regions of Xinjiang will not only help people understand the culture and traditions of people in different regions. Not only can Xinjiang's various dances be better, but also compare the dance postures, movements, costumes, musical rhythms and melodies, etc., discuss the influence of Xinjiang's historical and humanistic characteristics on the Sainaimu dance in place. various activities and conduct comprehensive and in-depth research and demonstration on the historical origins and artistic characteristics of "Sainamu" Uyghurs will integrate Sainamu dance arts of different regions into teaching practice on campus. It uses Wuzhou Vocational College as the background for teaching and research. Summarize the regional style characteristics of Sainamu dance in Kashi and Hami in Xinjiang. Analyze the development and inheritance of Sainamu dance in Xinjiang, pay attention to the protection and inheritance of Sainamu, and strengthen its dissemination and exchange with the masses. general data collection tasks for the purposes of this study The researcher summarizes the research results. Discussion and suggestions below.

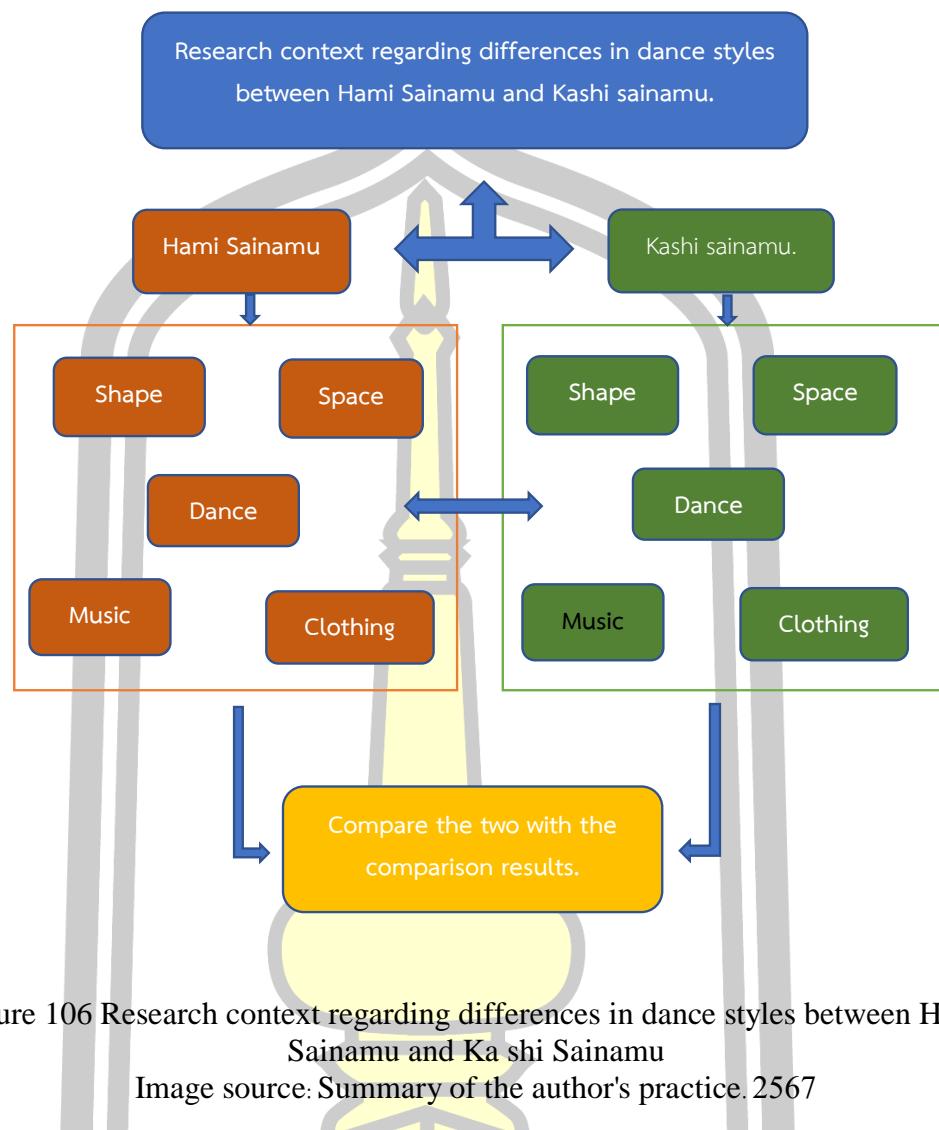


Figure 106 Research context regarding differences in dance styles between Hami Sainamu and Kashi Sainamu

Image source: Summary of the author's practice. 2567

Chapter 5

Summary, discussion of results, and recommendations

Research on Uyghur dance styles To develop the art of dance In the context of Wuzhou Vocational College The researcher has conducted a study from documents, literature, and related research. Including field studies The results of the research are summarized according to the research objectives as follows :

1. To study the origins of Uighur dance. in the Xinjiang Autonomous Region.
2. To study the dance styles of the Uyghur people. in the Xinjiang Autonomous Region.

1. Summary

Research on Uyghur dance styles To develop the art of dance In the context of Wuzhou Vocational College, the results can be summarized as follows.

1. The origins of the Uyghur dance in the Xinjiang Autonomous Region.

Xinjiang Uyghur Autonomous Region, also known as "new", is an autonomous region of the People's Republic of China, the capital of which is Urumqi, located in northwestern China, and is one of the five ethnic minority autonomous regions in China's Xinjiang Uyghur Autonomous Region is located in the hinterland of Asia and Eurasia. More than 5,600 kilometers of land borders with Russia, Kazakhstan, Kyrgyzstan, Tajikistan, Pakistan, Mongolia, India and Afghanistan are important corridors of the ancient Silk Road. It is a must-pass location for the second "Eurasian Continental Bridge" and its strategic position is very important. In addition, because Xinjiang uses the Tianshan Mountains as the north and south dividing line, the southern part of the Tianshan Mountains is Northern Xinjiang is called southern Xinjiang, north of the Tianshan Mountains is called northern Xinjiang, and east of the Tianshan Mountains is called eastern Xinjiang.

1.1 Sainam :

Sainam, meaning "statue," "goddess," and "beauty," is one of the most representative dance styles in Uyghur folk dance, widely spread throughout Xinjiang. It is an epic musical and The Uyghur classical dance "Twelve Muqam" is an important part of the dance that exists freely. The dance has the characteristics of unlimited bravery and cheerfulness in the vast Xinjiang area due to its divided geographic location. different The Uyghurs gave the regional dance Sainam the name of a place, giving rise to the "Kashgar Sainam" and "Hami Sainam" we are familiar with today.

1.2 Kashi

One of the five regions in the Xinjiang Uyghur Autonomous Region, it is located in the central part of Eurasia, surrounded by mountains on three sides and open on one side. It is an arid, continental, temperate climate zone with four seasons. different and long-lasting sunlight With a total area of 162,000 square kilometers, most of it is an ancient city with Uyghurs as main residents, having the strongest and most representative ethnic character in the entire Xinjiang region. Uighurs believe in Islam. Therefore, clothing, food, housing, etiquette, wedding traditions, funerals, etc. are affected.

1.3.Hami

Hami City is a prefecture-level city under the jurisdiction of the Xinjiang Uyghur Autonomous Region, located in the east of Xinjiang, is the main route from Xinjiang to the Chinese mainland, has been an important city on the Silk Road since. Antiquity is located at the crossroads of Eastern and Western cultures. The Western region and Central Plains culture are bordered by Jiuquan City, Gansu Province to the east, Inner Mongolia Bayingoleng Autonomous Region to the south, Turpan City and Changji Hui Autonomous Region to the west. and Mongolia to the north.

1.4.Dance style:

The artistic style and creative personality expressed in a dance work, it is the sum of the idea, image and formal characteristics of the dance work, and is the overall style, charm and character of the work. The dance style is formed by the influence of history, era, nation, social class and personal factors, and is relatively stable, but as time advances, social changes will continue to develop and change, develop and advance.

1.5. Wuzhou Vocational College :

(Wuzhou Vocational College) was established in 2008 as a public full-time general higher education college. And it is a unit that has passed the evaluation of talent training work in higher vocational colleges in Guangxi.

2. Elements of the Sinaemu dance performance.

2.1 Sainem's working concept.

Sainam dance art is one of the main performance forms of the Uighur people in Xinjiang. In the same environment, the same ethnic topic and the same cultural topic, both have been affected by various factors in the long historical changes. Including changes in the natural environment. Cultural influences arising from foreign economy and trade, political policies, influences of religious beliefs and war conflicts,

as well as the infiltration of music and dance culture arising from close business exchanges, these factors Affecting the development of dance performing arts in various regions. of the same ethnic group is because of these important influencing factors that shape the performance. The various "Sainam" we see today have led to two different styles being developed in the teaching of Chinese dance performance. Sainam is included in the teaching of hand shapes, gestures, and gait styles all derived from the style. Kashgar Sainam, due to its unique geographic location and the influence of foreign cultures, Hami Senaim has created a unique dance performing art. A comparative study of the two will be conducive to the establishment of the Chinese dance performing arts curriculum, building a discipline. The independent and talented training program provides strong reference conditions so that dance educators and dance researchers can strengthen teaching and expand research ideas in teaching and research, and inherit and create a legacy. The intangible cultural aspects of Sinam dance.

2.2 Display format.

Hami Sainamu is popular in the Hami area of Xinjiang and features the local folk style of the Sainamu dance. Since the Hami area is located in the east of Xinjiang, it is also known as the Eastern Gate of Xinjiang. Hami is also a site. An important aspect of the ancient Silk Road since ancient times, the Sainaim dance art in the Hami area is more compatible with the characteristics of the region. The Central Plains culture is dignified, elegant and delicate, and has the unique dynamic characteristics and exotic traditions of the region. Western Hami Senaimu dance can be divided into various forms of performance: solo dance, couple dance, trio dance, group dance, and other styles may be solo dance or dance forms. A dueth form for entertainment in work and life, an improvised form presented at large Maxilap parties, or a form of group dance that has been arranged and artistically processed. A typical group dance consists of 10 Up to 20 people or more, the number of people performing it, additionally integrates local folk performance content into the creation.

Kashi Sainemu The formation and performance style of Kashi Sainemu is inseparable from its own environment and traditions as a form of performance. Hami Sainamu appears in the form of solo and pair dances, while Kashi Sainemu appears in the form of multi-person group dances and multi-person dances for men and women. Southern Xinjiang, rich in water and soil, nurtures a generation of people who live and work in peace and contentment. And Kashi Sainemu's dance style and artistic style tend to be harmonious and beautiful. It belongs to the Oasis dance culture with an emphasis on skill decoration. Expressing communication and self-entertainment, Kashi Sainemu's dance is primarily based on love, expressing the sincere and strong feelings of both men and women and expressing the inner desire for a better life and a harmonious home.

Together, dancers use the free space to perform a free-moving dance that combines singing and dancing.

2.3. music

During Kashgar Senaim and Hami Senaim performances in southern Xinjiang, live bands are generally accompanied by both playing traditional Uyghur folk instruments. In southern Xinjiang, there are usually musical instruments such as drums, Dutar, Tanpier, Rewap, Aijieke, Kalong, Suona, Sabayi, Narag drum, etc., while Hami Sainam usually has folk instruments such as dulcimer, tambourine, Aijieke, Dutar, Tanpier, Suona, Dutar etc. which are similar to KashgarSainam KashgarSainam is generally accompanied by the songs of TwelveMuqam and HamiSainam too. Folk musicians also sing while playing half the songs they play are usually songs in classical art. The "Twelve Muqam" are generally divided into regions and can be divided into Kashgar Muqam, Hami Muqam, Daolang Muqam, Turpan Muqam, IliMuqam, etc. Muqam music with place names has a fixed performance format, including Compared to the music of Hami Senaim, the music of Kashgar Senaim is more lively and rhythmic. Music It is Allegro from beginning to end. The dancer's movements are closely combined with the music. ,The strength and weakness of the dance were clear. The first half of the song has a constant speed. and the second half of the song gradually Accelerates to the end. Hami Senaim's musical style is slow and steady. The rhythm is clear and the music is more paused. The song is generally divided into 2 to 3 parts, from the prelude to the climax to the ending. The song has a steady speed and Adagio Dancers perform synchronized dance moves according to the rhythm's characteristics. and incorporates Hami Senaim's mid-steps and intimate manipulation of sleeves, wrists, and hand shapes with the music.

2.4 clothes

Hami Costumes: HamiSenaim's dance costumes are exquisite. Among Uighur costumes in many regions, HamiSenaim's dance costumes are the most outstanding, and the responsible style reveals the typical Qing Dynasty style. The colors of the costumes The body reveals a colorful oasis life. In the past, this place was an important Silk Road of the ancient Silk Road where different cultures met and intermingled. Therefore, the clothes and clothing in the Hami area were created by gathering cultures. of many regions during the reign of the Manchu Dynasty, clothing culture was greatly affected in the Hami area. Today, the Hami performance costumes we wear have cultural themes and totems. Remaining at that time, HamiUygur clothing has different characteristics of Qing Dynasty clothing. Cloth robes are a traditional clothing style for men and women in the Qing Dynasty. Cloth vests and waistcoats are one of the representative clothes of the Manchu dynasty. Qing and is usually worn

outside the robe, the traditional costume in the Hami area follows the traditional right-button method of the Han nationality in terms of style, texture, color, pattern and so on. It shows the characteristics of blending with Ethnic clothing such as Manchu and Han clothing. Kashgar Senaim: The Kashgar area is mainly dominated by the Uyghur people, and Uyghur clothing has a distinctive national style. Women's clothing has a variety of patterns, bright colors, and handicrafts. Refined, the men's clothing is mostly black and white. This unique national costume also reflects the cultural changes and cultural accumulation of the Xinjiang Uyghur people over its long history. From the clothing of Uyghur women, it can be seen that flowers are the nation's favorite item - whether in hats, clothes, scarves or shoes, everything is closely related to flowers.

2. Discuss the results.

Uyghur dance styles To develop the art of dance in context Wuzhou Vocational College Within the framework of research objectives To study the origins of Uighur dance. and to study the dance styles of the Uyghurs. in the Xinjiang Autonomous Region The researcher has findings that are the main points for discussion as follows.

From the study it was found that **Sainam** is a form of dance that is both original and representative. Most in Uyghur folk dance. that is widely spread It is an epic of classical music and dance. It is a beautiful culture divided by morality and spirituality that is considered It is a representative image of the Uighur nation. Sainam has a unique identity based on the area and reflects the beautiful spirit of the people.

In terms of knowledge, it was found that **The study of dance forms that are the essence of a culture. In addition to enhancing understanding of traditional performing arts that are intangible cultural heritage, it is also a good way to ingrain morality and acceptance in the hearts of students. enhancing awareness It will create jealousy and appreciation for the value which will be a bridge leading to preservation and inheritance for a long time.**

2.1 Origins of Uighur dance In the Xinjiang Autonomous Region, it was found that the Xinjiang Uyghur Autonomous Region, also known as an autonomous region of the People's Republic of China, is the capital. Urumqi is located in northwestern China and is one of the five ethnic minority autonomous regions in China. Bordered by Russia, Kazakhstan, Kyrgyzstan, Tajikistan, Pakistan, Mongolia, India and Afghanistan, it is an important corridor of the ancient Silk Road. **This is consistent with Gardner, (2004) who said that “ethnic autonomous regions” or what is officially called “Xinjiang Uyghur Autonomous Region” if we go back about a thousand years ago. This area is home to an ancient community that practices Buddhism. But in the later period, Islam took its place and became the center of Muslim culture with a sultan ruling,**

called "Eastern Turkistan" because of its location as a junction connecting China, Central Asia, and South Asia, resulting in the area. This place became a prosperous land along the Silk Road. Kashgar is an economic and cultural center and became part of China during the Ming Dynasty. which has a policy for the Uyghurs to rule among themselves and have freedom in practicing religion. This is in line with BBC News (2022), which states that around 12 million Uyghurs, most of them Muslim, live in Xinjiang, which is officially called Xinjiang Uyghur Autonomous Region (XUAR). Uighurs have their own spoken language, which is similar to the Turkish language and sees itself as being culturally and ethnically close to various countries. which in Central Asia. They account for less than half of Xinjiang's population. The religious and secular cultural characteristics of the Uyghur people reflect the artistic traditions of the Uyghur people. It shows the psychological influence of naming religious cultures. All have a culture that is the charm of the Silk Road. Dance styles are diverse, self-entertainment. Including showing skills. **This is consistent with Chan (1999: 60-114) who studied the dance teaching curriculum.** Folk dance has changed, especially the characteristics of the dancers. It is caused by the dancer's personality and physical development that plays a part in dancing. And also in line with Gulimina Mumati, Associate Professor. Department of Dance, Xinjiang Urumqi Institute of Arts (2023: Interview) said that Uyghur dance is a dance that has culture and charm. The performance style of the Uyghur dance is not restricted by the age, gender and status of the dancers. During the performance they dance informally. In the musical instruments and singers, and they play impromptu at the same time, the performers and the audience interact to create a lively and harmonious atmosphere. Different styles and styles of Uighur dance produce different movement processes. In addition, dancing with music that combines singing with songs and playing music adds to the enjoyment and creates a normal and happy society for the Uyghurs.

2.2 Dance styles of the Uighurs In the Xinjiang Autonomous Region, Uighur ethnic dance is one of the prominent cultures. It is the most colorful and colorful Uyghur people in Xinjiang. It is the focus of understanding the wonderful cultural traditions of the Uyghur people in Xinjiang. Only the songs and dances of the Uyghur people can understand the Uyghurs. gur more deeply national characteristics. The "Sainam" dance performance art is one of the most important elements of the Uyghur songs and dances in Xinjiang, and is one of the representative performing arts of the nation. Uighur in the vast area of Xinjiang. **This is consistent with Guli Mire Zunong and Gu Wenyang, (2022) who said.** Hami Sainamu's view is a cultural form of dance, that has been preserved and inherited. The types of dance styles are characterized by different dance styles in different regions. Guli mire Zunong believes that teachers teach courses in each institute. Many images of Uyghur dance can

be included in the curriculum to enhance the development of students, starting with The "foot point" movement and "waist" movement in the "lifestyle" of the Hami Senaim dance can also reveal details and connotations of the history and culture of the Uighur people. Hami Senaim dance combinations are then taught in a "discipline style" or bounded style. and make the dance movements more standardized and artistic. And it can reinforce the characteristics of dance styles for students to reflect and express their ideas in comparing the various dance styles of Hami Senaim dance. **Therefore, it is consistent with Jarunee Hongjaru, (2010: 137-140) who explained that movement can attract the eyes of viewers. The actors' aimless movements on stage take the audience out of following the story of the drama. Observed from telling stories to friends Using too many gestures It will cause the friends who are listening to not be very interested in what is being said. A talented or talented actor will have calmness. Stillness does not mean lethargy, but rather the ability to control the mind. Emotional and possibly spiritual as well, if there is too much stillness it can become boring. Therefore, the right amount of movement is appropriate. Therefore it is important. Even in characters full of anxiety no movement It needs to be continuously present at all times. in order to show that anxiety while speaking important lines The actor will freeze. no movement To draw everyone's attention, if the actors had to walk across from one side of the stage to the other Chapters spoken while Walking is often not very important.** Study of Uyghur Dance It can strengthen teaching and expand research ideas in teaching and research, and inherit and create the intangible cultural heritage of Kashgar Sainam dance due to its unique geographic location. and the influence of foreign cultures, Hami Senaim has created a unique dance performance art. Comparing the two studies will facilitate the establishment of a Chinese dance performing arts curriculum. Consistent with the concept of identity of Issaraporn Wichit, (2016) stated that identity is a specific property of something that makes it stand out or different from other things which Identity is the boundary between the individual and society, society, role and duty determinants, and the system. **which Kanchana Kaewthep (2012: 50-52) also said that** We humans, in addition to exchanging or conveying news to build knowledge and understanding, we humans also communicate with the goal of telling who we are, what element we are, what gender, mourning, etc. and while we choose to use communication to tell people Other than who we are, we also use communication to tell other people more about who they are and, finally, to tell us how we are similar or different from them. Which identity or identity has a similar meaning because it expresses the distinctive characteristics of individuals and groups that have specific characteristics in expressing the identity of individuals and groups that have developed their way of life, daily living from the mixing of groups. Because the characteristics of individuals, groups and groups in

society are passed down from ancestors to another generation as culture is what makes it flourish.

In addition, the dance style of the Uighur ethnicity It is considered popular in the local area of Xinjiang. With a style of dance that has a Muslim flavor on the Chinese mainland. Because it controls the work of various elements in the same direction until it is "perfect" and aesthetically pleasing. **Consistent with Channarong Phonrungroj (2005: 50-51)** That said, beauty in art It is a work of skill that has gone through an intellectual process. Creativity of humans in each era to meet Basic psychological needs In other words, art is not nature. But art relies on nature. It is one factor in terms of being a source of inspiration for creating art. In addition, the elements of Uyghur performing arts There is also a Chinese scholar named **Gao (2015: 926) spoke about the aesthetics of the clothing of the Uyghur ethnic group as follows:** Uighurs, simple and colorful natural color clothing. Most Uyghurs live in the harsh environment of the Gobi Desert. For their favorite bright colors, they support and respect life and show direct enthusiasm. Straightforward, cheerful, simple national style and use of color and saturation of black and white, in recent times the creative use of various colors has greatly increased in interesting artistic clothes. and make it have a unique beauty, the clothing style profile is simple and simple in form, the structure is clear and simple, and has the historical heritage of nomadic ancestors, decorative characteristics. In this regard, Wuzhou Vocational College in more than Xi saw the dance form of the Uyghur ethnic group. Therefore, it has been brought into play to develop the skills of the students in order to inherit, preserve and also recognize the value of culture. The value of inheritance and conservation Until reaching the value in the aesthetics of the performance **which is consistent with Chan (1999 : 60-114)** ที่ Have studied dance teaching courses Folk dance in which the distinctive characteristics of the dancer arise from the personality of the dancer. Learners must preserve the traditional dance style. and develop strategies for folk dance Therefore, he studied human movement and dance at Seyong University. Studies have shown that physical development plays a role in dancing. **It is also consistent with Chan (1999: 60-114)**. Who has studied the dance teaching curriculum that Folk dance has changed, especially the characteristics of the dancers. It is caused by the dancer's personality and physical development that plays a part in dancing.

3. Suggestions.

Research on Uyghur dance styles To develop the art of dance In the context of Wuzhou Vocational College It is qualitative research. Using the descriptive analysis

method. Including the process of collecting data according to the objectives. The researcher has the following suggestions:

3.1 Suggestions for action.

3.1.1 Whether it is Kashi Sainamu or Hami Sainamu, we can learn from research how Sainamu social formation and development and what Uyghurs naturally learned through the accumulation of labor, production and life in the term. Yao has experienced long years of development, however, as time passes, the number of inheritors of the traditional Sainamu dance is rapidly decreasing every year, except for the old artists and college professors who can dance the authentic Sainamu dance, there are not many, this point is not Optimistic about Sainamu's development and legacy. For the information currently preserved, the situation of "Sainamu" still requires increasing efforts to protect Sainamu's collection, organization and research, especially the Collecting audio and video has become an important part of the process of protecting traditional culture.

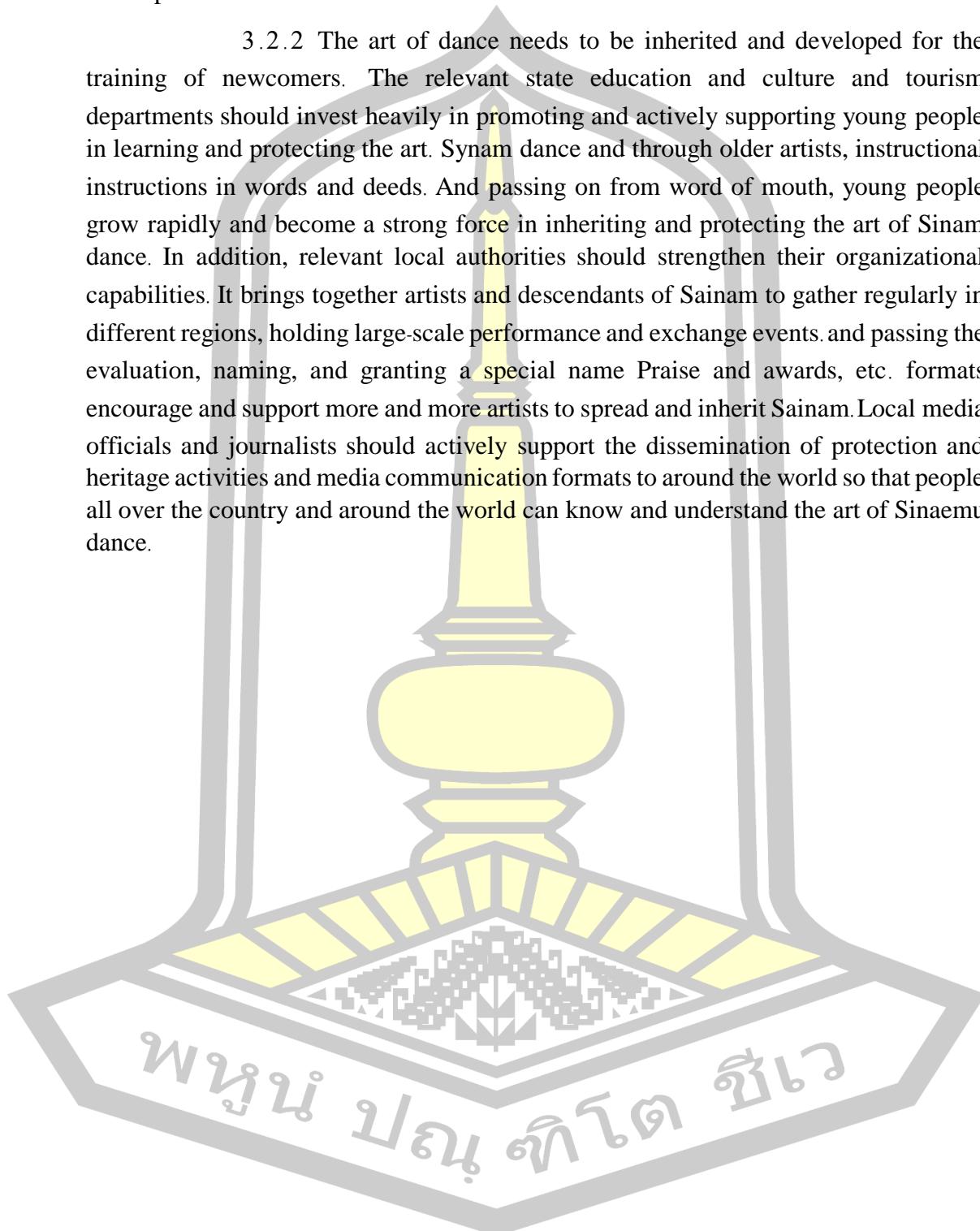
3.1.2 Research and discover materials related to Sinaemu dance. Not just in written form or in the form of audio-visual data, a single written form and method of recording has led to the loss of some national artists who were dedicated to the legacy of Sainam dance. Therefore, the author Therefore, it is felt that the government and relevant responsible agencies should increase their efforts in allowing the Sainam dance culture. It spread throughout cities and villages in Xinjiang, as well as major art colleges throughout the country, and carried out comprehensive inspection and screening, once again developing a good set of protection measures. Create a systematic plan for the legacy in the next steps. Organize Sainam successors and older artists to perform Sainam dance and publish CDs, VCDs and books.

3.2 Suggestions for further research.

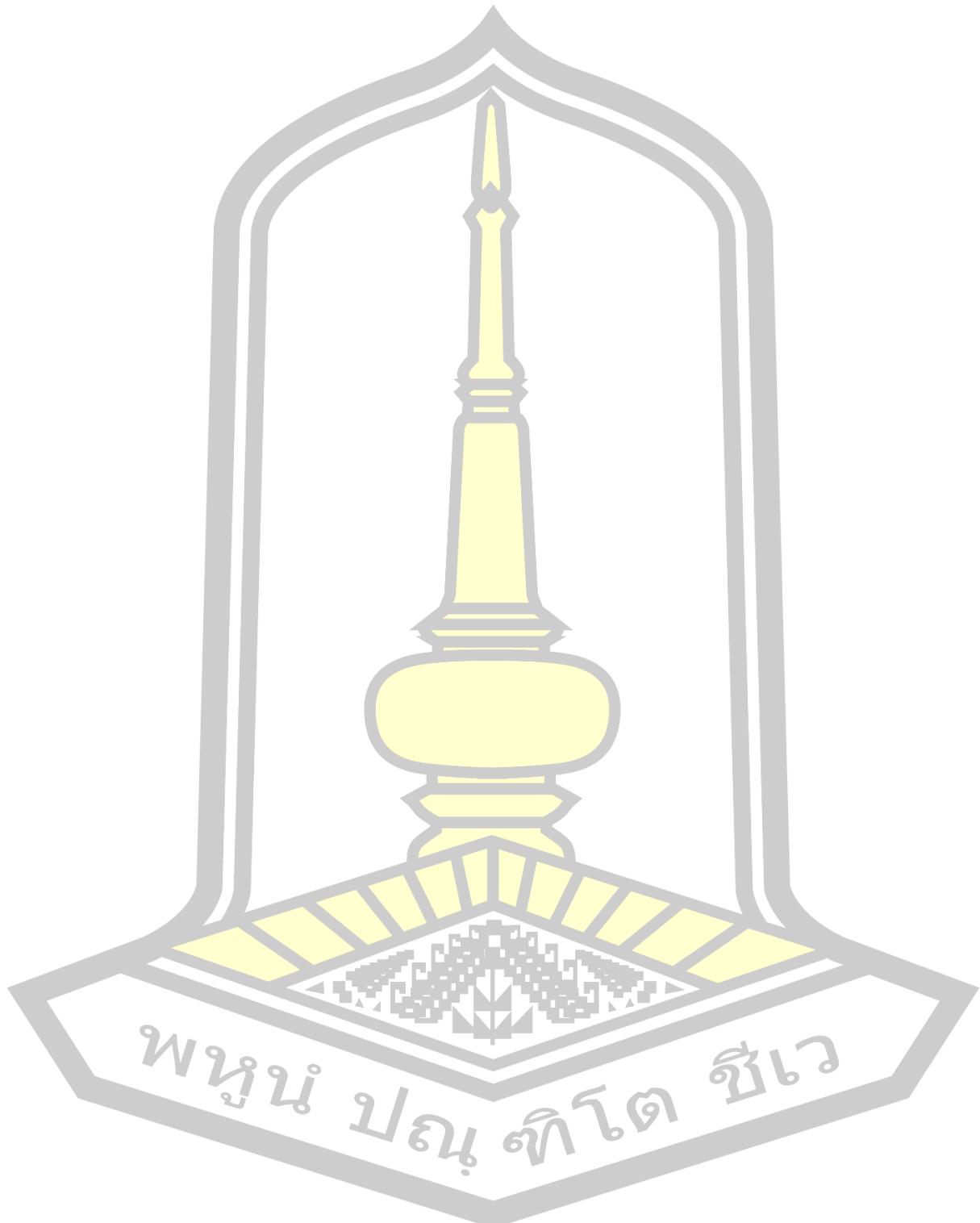
3.2.1 Professional teaching teams of major art colleges in China should be dedicated to the work of conservation, organizing existing art materials, scientific innovation, and disseminating arranged video materials. Local colleges should carry out related protection and inheritance teaching. Local cultural centers and art training institutes should use the art of Sainam dance as part of their teaching and performance. In addition, to protect and inherit Sainam, special seminars for Sainam should be organized regularly, and "Sainam Culture Festival" should be organized to encourage practitioners. Academics in Xinjiang and various regions of China pay attention to it in order to bring more people to participate in the propagation and development of Sainam dance. Any form of art inheritance must be completed by the people, so the training Newcomers "Sainam" are therefore necessary, training for relevant talents should be held regularly, a suitable system for training and protection of talented people should

be established, and a large number of young people should be encouraged to So Participate in Sainam's studies

3.2.2 The art of dance needs to be inherited and developed for the training of newcomers. The relevant state education and culture and tourism departments should invest heavily in promoting and actively supporting young people in learning and protecting the art. Synam dance and through older artists, instructional instructions in words and deeds. And passing on from word of mouth, young people grow rapidly and become a strong force in inheriting and protecting the art of Sinam dance. In addition, relevant local authorities should strengthen their organizational capabilities. It brings together artists and descendants of Sainam to gather regularly in different regions, holding large-scale performance and exchange events. and passing the evaluation, naming, and granting a special name Praise and awards, etc. formats encourage and support more and more artists to spread and inherit Sainam. Local media officials and journalists should actively support the dissemination of protection and heritage activities and media communication formats to around the world so that people all over the country and around the world can know and understand the art of Sinaemu dance.



REFERENCES



REFERENCES

Bannister Dcence jagers. (2000). "Native American Dance: A Survey of Dance, Drama and Religion (Hopi, Lakota, Zuni Pueblo, Cherokee). *Masters Abstracts International*, 36(4), 952.

Beck B Black L Krager S and faculty. (2003). *History-Patterns of Interaction*. IL: Mc Dougal Little.

Chaiyongyot, T. (1995). *Aesthetics in visual arts*. Bangkok, Thailand: Faculty of Fine and Applied Arts Textbook Project Suan Dusit Rajabhat Institute.

Chan C. Chang. (1999). *Fundamental of Piano Practice*. (s. l.). s.n.

Channarong Phonrungroj. (2005). *Quality assurance of arts and culture*. Bangkok, Thailand: Office Accreditation and evaluation of educational quality standards (Public Organization).

Chumpradit.K and Khunsri. J. (2006). *Identity and image of Chiang Rai Province*. Chiang Rai Rajabhat University.

Clark Mary and Clement Crip. (1997). *Ballet on Illustrated History*. London: A and C. B. Lack LTD.

Fuengfuengsakul, A. (2023). *Identity: A review of theories and conceptual frameworks*. Bangkok, Thailand: National Research Council Committee Sociology major National Research Council of Thailand.

Furaj, S. (2011). *Mime: the art of gesture and movement*. Bangkok, Thailand: Thammasat University.

Hongjaru, J. (2010). *Review of performing arts*. Bangkok, Thailand: Chulalongkorn Publishing House university.

Khatawut Mapong. (2019). *Phu Thai Mor Lam Artists: Ethnic identity of artificial dancers and entertainment business in popular culture*. Mahasarakham University.

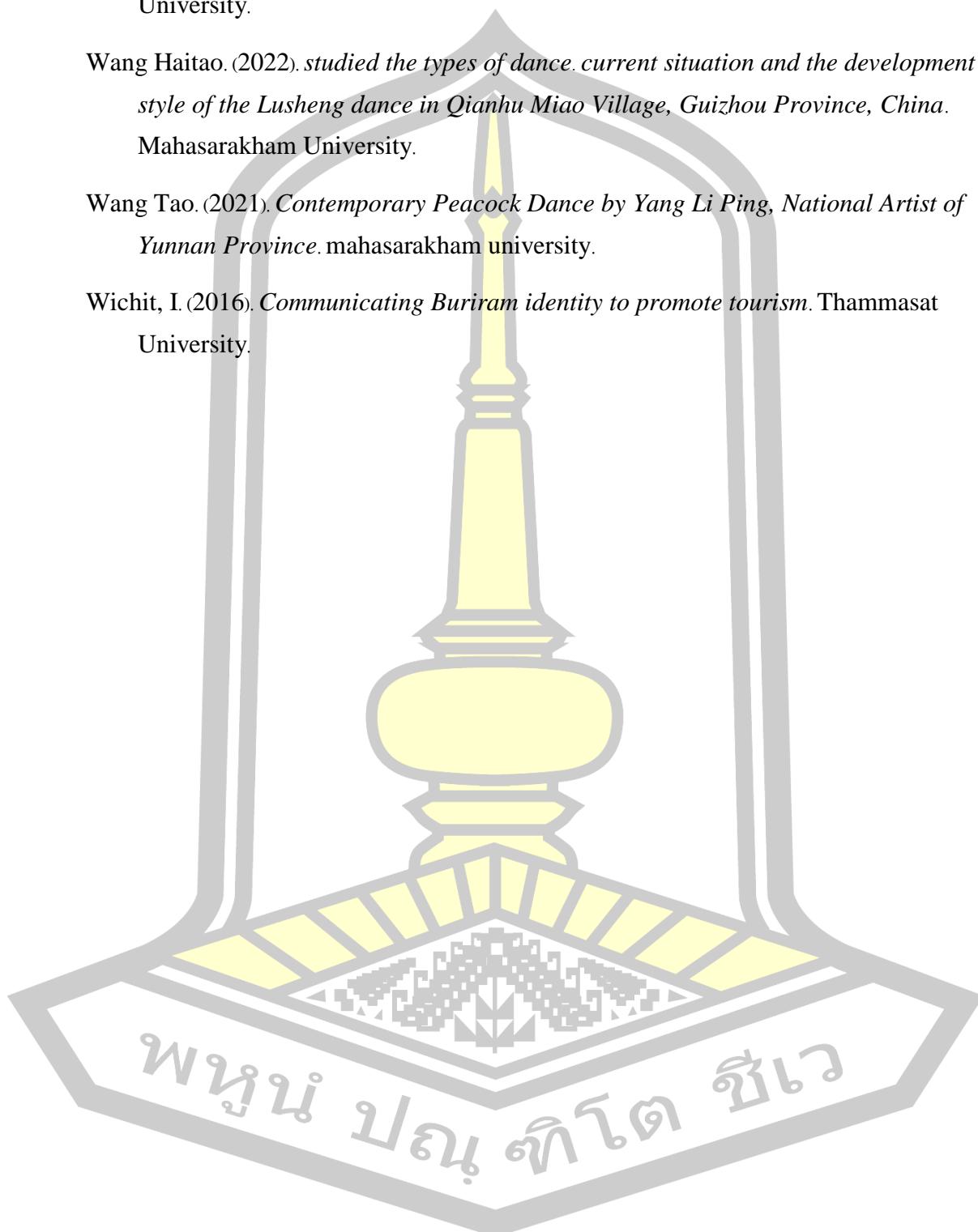
Monrisat, J. (1986). *Principles of fine arts*. Bangkok, Thailand: Prayunwong Printing House.

Peera Panlookthao. (2003). *Inside Western Dance*. Maha Sarakham: Maha Sarakham University.

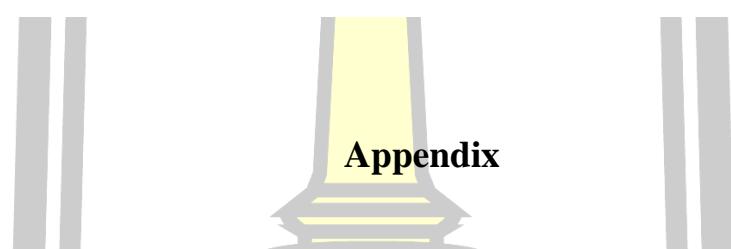
Wang Haitao. (2022). *studied the types of dance, current situation and the development style of the Lusheng dance in Qianhu Miao Village, Guizhou Province, China*. Mahasarakham University.

Wang Tao. (2021). *Contemporary Peacock Dance by Yang Li Ping, National Artist of Yunnan Province*. mahasarakham university.

Wichit, I. (2016). *Communicating Buriram identity to promote tourism*. Thammasat University.









List of interviewees

Peera Panlookthao is the interviewer, WenhaoMo is the interviewer at the Faculty of Fine and Applied Arts cultural studies Mahasarakham University Kantharawichai District Maha Sarakham Province, on December 10, 2022

Dilage Muti Yiming as interviewer, Mo Wenhao as interviewer, Xinjiang Arts College

On June 21, 2023

Gurimina Mamati is the interviewer, Mo Wenhao is the interviewer, Central University

For the nation on June 15, 2023

Gulimire Zunong Was the interviewer, Wenhao Mo was the interviewer via Wechat, on January 21, 2022.

Jiang sheng Was the interviewer, Wenhao Mo was the interviewer via Wechat, on January 26, 2022.

LI xing jie Was the interviewer, Wenhao Mo was the interviewer via Wechat, on November 25, 2022.

Ms Gu Li Mi Je Zu Nong is the interviewer, Mo Wenhao is the interviewer, Art College Xinjiang on June 15, 2023

Meha Ai Kayil As the interviewer, Mo Wenhao as the interviewer, Central University Nationalities on July 11, 2023

Maierhaba Migiti As an interviewer, Mo Wenhao as an interviewer, Xinjiang University

On July 5, 2023

Tiraj Maimaiti Yiming Was the interviewer, Wenhao Mo was the interviewer via Wechat, on January 20, 2022.

Wu xiang Was the interviewer, Wenhao Mo was the interviewer via Wechat, on January 21, 2022.

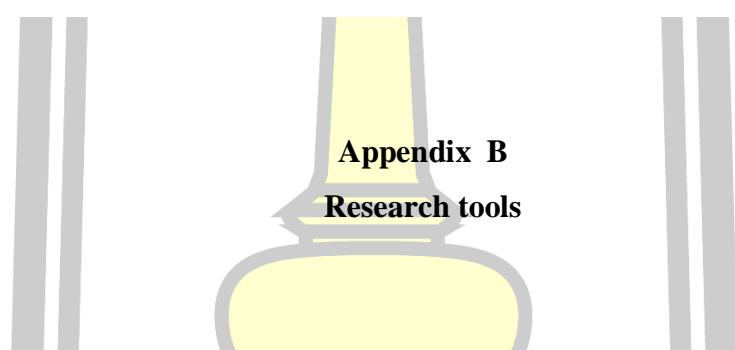
Zhong hua Was the interviewer, Wenhao Mo was the interviewer via Wechat, on January 20, 2022.

Zhou Yuan is the interviewer, Wenhao Mo is the interviewer Faculty of Fine and

Applied Arts cultural studies Mahasarakham University, Kantharawichai
District

MahaSarakham Province, on 25 January 2022.





Interview form set 1

Knowledge group: Experts in Chinese and Western dance.

Subject: "Uyghur dance style" Development of dance art in the context of Wuzhou Vocational College.

Part 1 Information about the interviewee

name..... surname..... age..... year

Religion..... Ethnicity..... occupation.....

Current address..... House..... Road..... Subdistrict.....

District..... Province.....

Family status

single Married divorce

Episode 2: Zainamu dance performance style

1. Kashi sainamu dance performance style

.....
.....

2. Ha mi sainamu dance performance style

.....
.....

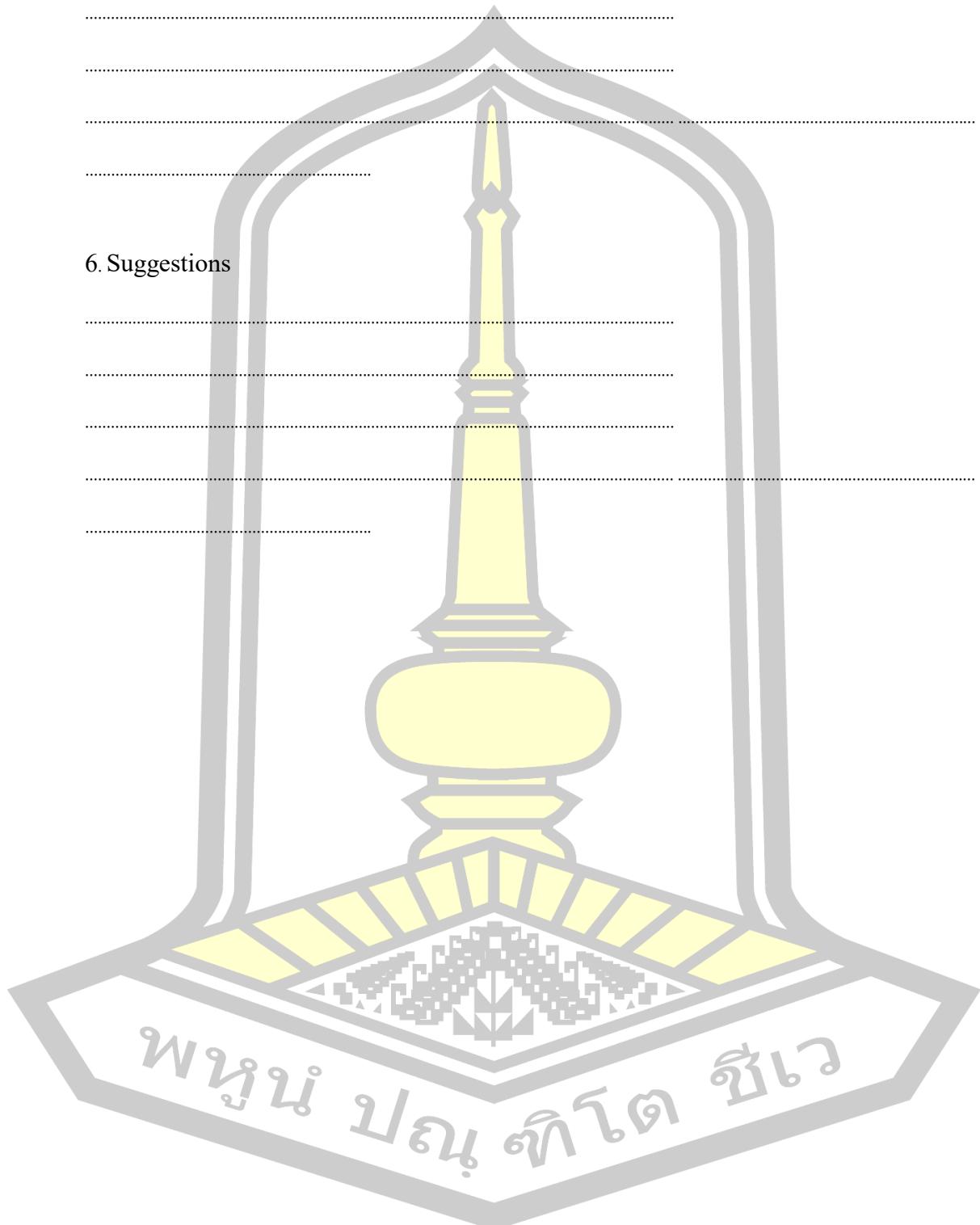
3. Creative Sinainu Dance Performance

.....
.....
.....

4. Choreography

.....
.....

5. Sinainu dance performance



6. Suggestions

sign..... Interviewer

Date.....Month.....B.E.

Interview form set 2
Information group: Performers

Subject: "Uyghur dance style" Development of dance art in the context of Wuzhou Vocational College

Part 1 Information about the interviewee

name.....surname.....age.....year

Religion.....Ethnicity.....occupation.....

Current address.....House.....Road.....Subdistrict.....

District.....Province.....

Family status

single Married divorce

Episode 2: Zainamu dance performance style

1. What is the format of the show?

.....

2. Techniques for acting

.....

.....

3. Performance practice

.....

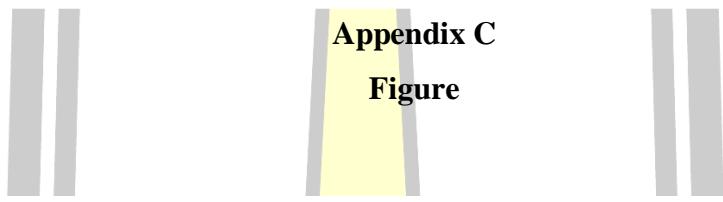
.....

4. Suggestions

.....

.....

sign.....Interviewer Date.....Month.....B.E.



Appendix C
Figure





Figure 107 Researcher demonstrates water dance.

Source: Researcher, 2022



Figure 108 Researcher demonstrates water dance.

Source: Researcher, 2022

ພណ្ឌ បណ្ឌិត ខេវ



Figure 109 Researcher demonstrates water dance.
Source: Researcher, 2022



Figure 110 The author is teaching the Sinaimu dance.
Source: Researcher, 2022



Figure 111 The author is teaching the Sinaimu dance.
Source: Researcher, 2022



Figure 112 The author is teaching the Sinaimu dance.
Source: Researcher, 2022



Figure 113 The author is teaching the Sinaimu dance.
Source: Researcher, 2022



Figure 114 The author is teaching the Sinaimu dance.
Source: Researcher, 2022



Figure 115 Practicing a water dance performance
Source: Researcher, 2022



Figure 116 The author is teaching the Sinaimu dance.
Source: Researcher, 2022

ພណ្ឌនំ បណ្តិត ខេវ



Figure 117 Interview with water dance expert Professor Dilage Maimaitiyim.

Source: Researcher, 2021.



Figure 118 Interview with water dance expert Professor Dilage Maimaitiyim.

Source: Researcher, 2021.



Figure 119 Interview with water dance expert Professor Dilage Maimaitiyim
Source: Researcher, 2021



Figure 120 Learn the art of dance from Sinaimu dance expert Professor Dilaj
Maiimaitiyiming Maiti Yim Mai
Source: Researcher, 2021



Figure 121 Learn the art of dance from Sinaimu dance expert Professor Dilaj Maiimaitiyiming, Maiti Yim Mai
Source: Researcher, 2021



Figure 122 Interview with water dance expert Professor Dilage Maimaitiyim
Source: Researcher, 2021

ພន្លនំ បណ្តិត ខេវ



Figure 123 Learn music knowledge from music expert sainaimu
Maiti Yim Mai Source: Researcher, 2021



Figure 124 Going into the field with an advisor
Source: Researcher, 2022



Figure 125 Follow up and report the results of data analysis in research to the advisor.

Source: Researcher, 2022



Figure 126 The author prepares a research report.

Source: Researcher, 2022

ພ້ອນ ປນ ຄົກໂຕ ຂ່າວ



Figure 127 The author prepares a research report.

Source: Researcher, 2022



Figure 128 The author has an academic exchange with an advisor.

Source: Researcher, 2022



Figure 129 The author has an academic exchange with an advisor.
Source: Researcher, 2022



Figure 130 The author takes a photo with the academic committee.
Source: Researcher, 2022

พ.ศ. ๒๕๖๕ ปี ๒๕๖๕ ชีวะ



Figure 131 Follow up and report the results of research data analysis to the advisor.

Source: Researcher, 2022



Figure 132 Follow up and report the results of research data analysis to the advisor.

Source: Researcher, 2022

BIOGRAPHY

NAME	Mr.Wenhao Mo
DATE OF BIRTH	10 july 1994
PLACE OF BIRTH	Wuzhou Guangxi
ADDRESS	Wuzhou Guangxi
POSITION	Teacher Dance
PLACE OF WORK	Wuzhou Guangxi
EDUCATION	2018 Graduated with dance studies (Dance) Jiangxi Normal University 2024 Master Degree of Fine and Applied Arts (M.F.A.) Performing Arts Faculty of Fine-Applied Arts and Cultural Science Mahasarakham University

