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ЛОКАЛИЗАЦИЯ ИСЛАМСКОГО ИСКУССТВА — ИССЛЕДОВАНИЕ ЛОКАЛИЗАЦИИ
ИСЛАМСКОЙ МУЗЫКИ В КИТАЕ

ИСЛАМ ИСКУССТВОЛОРУНУН ЛОКАЛИЗАЦИЯЛАНЫШЫ— КЫТАЙДАГЫ ИСЛАМ
МУЗЫКАСЫНЫН ЛОКАЛИЗАЦИЯЛАНЫШЫ ЖӨНҮНДӨ ИЗИЛДӨӨ

THE LOCALIZATION OF ISLAMIC ART — THE STUDY OF THE LOCALIZATION OF
ISLAMIC MUSIC IN CHINA

Аннотация: Ислам искусстволорунун эң репрезентативи бул музыка болуп дүйнө музыка системасында маанилүү орунда туруп чыгыш жана батыш музыкасынын өнүгүүсүнө терең таасир тийгизген. VII кылымда Кытайга Ислам музыкасы таралып жеткенден кийин, Кытай цивилизациясы менен Ислам цивилизациясынын ортосундагы достук өз ара иштешүүгө, алмашууларга жана өз ара үйрөнүүгө маанилүү таасирин тийгизип, Кытайда жаңы өнүгүүгө жана локализация эволюциясына ээ болду. Бул макала ислам музыкасына тиешелүү изилдөөлөрдү тактап жана изилдөө жасап ислам маданиятынын тарыхый өзгөрүшүн иликтөө үчүн жаңы мазмунун камсыз кылууга аракет жасайт.

Аннотация: Наиболее репрезентативным исламским искусством является музыка, которая занимает важное место в мировой музыкальной системе и оказывает далеко идущее влияние на развитие восточной и западной музыки. После введения исламской музыки в Китай в 7 веке, она оказала важное влияние на дружеское взаимодействие, обмена и взаимное обучение между китайской цивилизацией и исламской цивилизацией, а также имела новое развитие и эволюцию локализации в Китае, эта статья сортирует и исследует, чтобы обеспечить новое исследовательское содержание для исторического потока исламского искусства и культуры.

Abstract: The most representative of Islamic art is music, which occupies an important place in the world music system and has a far-reaching influence on the development of Eastern and Western music. After the introduction of Islamic music into China in the 7th century, it had an important impact on the friendly interaction, exchanges and mutual learning between Chinese civilization and Islamic civilization, and had new development and localization evolution in China, this paper sorts out and examines to provide new research content for the historical flow of Islamic art and culture.

Негизги сөздөр: Ислам музыкасы; Кытай; Локализация **Ключевые слова:** исламская музыка; Китай; Локализация **Keywords:** Islamic music; China; Localization

I. The Historical Development of Islamic Music

Music is one of the most unique artistic treasures that have accompanied mankind and is the crystallization of civilization. Music is also an important part of religious culture, and is found in almost all religions. It is also an important part of Islamic civilization, which has historically blended the best cultures of various regions and ethnic groups, including the native Arabs and Persians, Greeks and Indians.

Islamic music has a long history, long before the emergence of Islam, the Arabian Peninsula has a wealth of artistic resources, some music and musical instruments have existed for hundreds of years, even thousands of years, such as caravan ballads, ritual music, etc., the hanging poetry chanting of the ukaz bazaar at that time is very famous, such as the famous "Seven Hanging Poems" is the representative of this era. After the birth of Islam, the original music of Arabia, Persia and other places was adjusted in accordance with the spirit of Islamic culture, and popular musical instruments were optimized and transformed. Islamic music culture has gradually become a representative music system with a unique style, and in the cultural exchanges between the East and the West, it connects Eastern and Western music like a link, promotes the formation and development of Islamic music cultural systems in all countries in the world, and has a far-reaching impact on the development of world music.

At various stages of Islamic history musical culture has always been recognised and welcomed, with music being supported and encouraged with great fanfare under the orthodox Caliphs Othman and Ali. Especially during the Abbasid era Islamic music developed rapidly and enjoyed unprecedented prosperity, and musical culture was popularised and promoted throughout society, with a large number of groups specialising in musical culture and professional musical training institutions, "male and female singers could be found on the roads, in various public places, in the palaces of the caliphs, or in the homes of the rich and poor." Whenever the night came [1]. When a famous singer sang on the banks of the Tigris, thousands of people came to hear him and countless torches lit up Baghdad as if it were daylight. During this period, the tune and rhythm of music tended to be complex, there were many kinds of musical instruments, symphony genres were rich, musical instruments and performance skills were greatly reformed and breakthroughs on the basis of the original, the music system was basically established, and the music scene showed an unprecedented prosperity, so it is known as the "golden age" of Islamic music. While the theoretical foundation of music was developing strongly, a number of world-class musicians and artists emerged and more than two hundred musical classics were produced: The Book of Melody (Ibn-al-Kalbi), A Collection of Songs (Isfahani), The Book of Songs (Ishaq Mausili), The Great Method of Composition, The Theory of Genealogy, The Theory of Rhythm, The Story of Music, The Knowledge of Composition, The Great Treatise on Music (Al-Kindi), Music Education (Ibn Khurdadhib), On Harmony, On Modulation (Sufi al-Din Abd al-Mu'min), etc, and Farabi, known as the "philosophical sub-master". "Farab and Ibn Sina, the world-renowned scholar, were both highly accomplished in the field of music and produced such masterpieces as The Complete Book of Music, The Shape of Music, The Rhythmic Taxonomy, and The Shifa, The Nagat, respectively. Farabi's The Complete Book of Music is not only the definitive work on music in the East, but also made a significant contribution to the musical revival in Europe that followed.

During the Ottoman Empire, as the Turkic peoples of Asia Minor gradually embraced Islamic culture, Islamic music took on a new dimension and content. Turkic music was integrated into Islamic culture and became Andalusian music, an important branch of the Islamic musical and cultural system. It has had a profound influence on the musical culture of many countries and

regions in Asia, Africa and Europe. For example, North India, Pakistan, Yemen, Brunei, Cyprus, Maldives, Malaysia, Indonesia, Nepal, Kazakhstan, Turkmenistan and Azerbaijan in Asia; Algeria, Gambia, Syria, Morocco, Sudan and Tunisia in Africa and Serbia, Bosnia and Herzegovina and the Chechen Republic of the Russian Federation in Europe.

II. The localization of Islamic music in China

The historic Silk Road is an ancient trade route connecting the Eurasian continent, playing a major role in connecting ancient and modern times, exchanging East and West, and making significant contributions to the history of cultural exchanges between China and the West and the history of human civilization as a whole. Since the 7th century AD, Islam has entered China along the Silk Road, and its music has also begun its journey to the east. With the passage of time and cultural exchanges, the two most influential civilizations in the world at that time fully opened "exchanges and mutual learning, Islam and Confucianism will communicate". The broad profound and continuous Chinese music has adopted acceptance and tolerance of Islamic music, and after the introduction of Islamic music in China, it has touched and communicated with mainstream music, and gradually integrated, beginning the localization process.

Early 7th century to 13th century AD, it was the Tang and Song dynasties in China, and it was also the gestation stage of the localization of Islamic music in China. In the second year of Tang Yonghui (651), the Tang Empire and the Great Food Country officially opened the history of friendly exchanges, and Muslim merchants, scholars, craftsmen, etc. from West Asia came to China in an endless stream to do business, study and exchange, they brought exotic Hu culture, "yin and yang, ephemeris, medicine, music" and religious culture "into China", [2] which made the Tang people feel quite novel, especially the Islamic music that was new to China was welcomed and affirmed by the people of the time, and was praised as "extremely exquisite". [3] The rulers and people of the Tang Dynasty loved music and vigorously supported and developed the music industry, so the music of the Tang Dynasty was as dazzling and shining as the culture. Islamic music has also been widely spread among Chinese folklore, from "Luoyang Family Learning Hu music"[4] to "Hu music Hu Riding and Hu Makeup, which has been competing for 50 years." It shows the grand development of Islamic culture in China at that time[5].

The 13th and 14th centuries AD were the Yuan Dynasty in China and the foundation stage for the localization of Islamic music in China. From the Tang and Song dynasties to the Yuan Dynasty, Islamic civilization and Chinese civilization had been exchanged for more than hundreds of years. The ancient civilization, powerful and rich Chinese Empire deeply attracted groups of Muslims, who became frequent visitors to the land and maritime Silk Roads, and they went from strange, admired, learned and integrated into Chinese culture. In the Tang Dynasty, there was a situation that "Muslims stayed in peace for a long time or for more than 40 years, all had wives, bought fields and houses, took pledges for profits, and did not want to return after peace". By the Song Dynasty, Muslims had largely integrated into mainstream society [6]. In the Song and Yuan documents, there are many records of the Hui nationality and the Song people fighting against the Mongols, such as the third year of Ruiping in the Southern Song Dynasty, when the Mongol army attacked Xiangyang (Chinese place name), the defenders had Hui generals. In the tenth year of Xianchun, when the Mongol army crossed the Jiangnan (Chinese place names) to attack, there were also a large number of returning troops in the Song army. Among the famous Southern Song Dynasty general Cao Youwen who fought against the Mongols, there were many Hui nationality soldiers. These Muslims grew up in China, were the people of the Great Song Dynasty, watched over and shared solidarity with all ethnic groups in China, and have become important family members of the

Chinese nation connected by blood, deeply loving this hot land, and working together with soldiers of all ethnic groups to defend the country and resist foreign enemies. In the Yuan Dynasty, with the Mongols' western expedition, a large number of Muslims migrated east, and there was a situation of "Hui nationality to the whole world", they lived all over China, and "had yin and yang, ephemeris, medicine, music skills." "Plays a role in all areas of society. Muslim artists came from the east, and many musical instruments from the Islamic world were also introduced, which enriched the variety of Chinese musical instruments[7].

Most of the Muslims of the Yuan Dynasty made China their home, "Today and back they all call the Central Plains their home, especially in Jiangnan." They married wives, had children, bought property and started businesses, and basically Chinese[8]. Deeply immersed in Chinese culture, Chinese Muslims advocated Confucian culture and became important promoters of academies, private studies and righteous studies, and many academies in Jiangnan were masters of Muslims. They actively integrate into all aspects of society and actively participate in the imperial examination to gain fame.

Islamic music was greatly developed in the Yuan Dynasty, and "Hui nationality music" (Islamic music) was recognized and promoted by the government and the people, and became court music. The Yuan Dynasty had a complete music and dance institution and system, and the government set up a special agency to control the return of Hui musicians. "Han people, Huihui, Hexi three-color fine music, three teams of each color, three hundred and twenty-four people"[9]. It shows that the court always has a large-scale Hui Chamber Band with more than 100 people, and "Hui Hui Music" is three legs with Han Music and Hexi Music, and has occupied an important place.

Hui nationality music flourished in the Yuan Dynasty, and there were many musical talents, who led the music scene and created a large number of popular masterpieces, which were widely circulated and loved by the people. Ding Yefu, Sadula, Gao Kegong, Ali Yaoqing, Xin Wenfang, Bodu Rudin, Sai Jingchu, Guan Yunshi, Hu Bogong, Ali Xiyong, Da Shi Weiyin, etc., are all Hui nationality songwriters and musicians who have passed down poetry and opera. In "Record Ghost Book", there are a man called "Pear Garden has paper star" "Hero from the west, famous in Zhongxia" and "able to compose, good at acting, and good at singing", Ji Chengfu. Hua Dan Se Miriha, who is known as "a clear singing voice and a wonderful product", Mu Zhongyi, [10] who is known as "a hidden language in music mansion, can be exhausted, and an officer sighs at a time"[11], and Zhang Xingxing, a "premier" huqin player, as well as Liu Poxi, Lan Chufang, Ma Suqing, Wang Lixiang, and so on, all of them were famous Hui nationality musicians at that time. The songs of Ma Jiugao, one of the "eight masters of the Yuan song", were included in music mansion, and his three "Hui nationality songs" were clearly recorded in Tao Zongyi's "Nancun Jiugenglu": "Dada instruments, such as the zither, Qin pipa, huqin, and hun bu, play different tunes from the Han tunes..... Hui nationality songs: 'Lingli', 'Mahei Mou Dangdang', 'Qingquan Dangdang'. The "Hun Busi" here is the musical instrument of the Islamic world, which was introduced to China during the Yuan Dynasty.

Chinese Yuan miscellaneous operas and operas have also absorbed a large number of Hui nationality music and dance, "Shepherd's Tale" plays have "Hui hui Music" and "Hui Hui Song", and the famous Chinese Yuan Dynasty writer Wu Changling's "Western Heaven Takes the Scriptures" in the play Xiao Hui sang "Hui Hui Song". In addition, there are a lot of records and descriptions of the Yuan Dynasty, such as Hui Hui Music, Hui Hui Dance, Hui Hui characters and

Hui Hui stories, and characters such as "Old Hui Hui", "Small Hui Hui", "Hui Hui Cabinet" and "Hui Hui Official" in Yuan miscellaneous dramas are not uncommon.

Islamic music plays an important role in the exchange of Chinese and Western music culture, and has also made outstanding contributions to the development of Chinese poetry, opera and music. In the process of localization of Islamic music in the Yuan Dynasty, many echo tunes were formed, including "Lingli", "Mahei Moudangdang", "Qingquan Dangdang", "Old Hui Hui ME", "Big Nose Whistle Everywhere", "Junhanzi", etc., which are the products of the exchange and integration of Islamic music culture and Chinese opera culture.

The 14th century to the 18th century was the Ming and Qing dynasties in China, and it was also the period of full formation of Islamic music in China. In the process of localization, Islamic music has respected, exchanged and learned from the native music of various ethnic groups in China, forming Islamic musical instruments and new musical content with Chinese cultural elements, and unique tunes and music with national characteristics have emerged. Islamic musical instruments and musical forms with entirely Chinese elements were formally established, successfully achieving a localized evolution in China.

III.The Localization and Evolution of Islamic Musical Instruments in China

Since the 7th century AD, the popular musical instruments in the Islamic world have gradually become the main musical instruments on the Silk Road, and have flowed into China, taking root and sprouting in the culturally tolerant and profound Chinese land with a new appearance and name, and realizing the localized development of Islamic culture. "Santur", "Surnai", "Huobusi", "Lababu", "Curved Neck Pipa", "Vertical Flute", "Bee Waist Drum", "Horsetail Huqin" and other musical instruments that were originally the most common in the Islamic world, gradually evolved into traditional Chinese national musical instruments after being introduced to China.

1.Santour

"Santur" (Persian, meaning "hundred strings") was called "yangqin" and is known as the originator of the Chinese dulcimer. It is a very representative musical instrument of the Islamic world, the earliest to enter China through the overland Silk Road, which has a lot to do with the Mongol Xu Lie Wuxi Expedition, in 1257 AD the Mongol general Guo Kan accompanied the expedition to the beggarly stone maze , at that time they got a seventy-two string lute. In addition, in the Chinese Yuan Dynasty travel writer Liu Yu's "Records of the Envoy to west", it is also clearly recorded. This is the earliest record of the "santour" in Chinese literature.. The seventy-two- string lute, also known as "qanun" in the Arab region, gradually evolved into the dulcimer after spreading to China. Karon's origins can be traced back to the Abbasid dynasty, and its crisp and loud tone can be used for solo, accompaniment and ensembles. Farab played a crucial role in the complete transformation and dissemination of the carons, which by the 12th century AD had spread to almost all countries of the East and the West with the expansion of the Arab Empire and the spread of Islamic culture.

In 1282, the Mongol army conquered Baghdad, ending the Abbasid dynasty, but the local music and art were favored by the Mongol nobility. They recruited a large number of returning artists to the east and specially established them at the court, which led to the introduction of many musical instruments and music from the Islamic world to China, which had a great impact on the development of music in the Yuan Dynasty. According to the Yuan history, there are as many as 22 kinds of court "banquet instruments", some of which are huihui instruments.

"Santur" spread to the West in the 12th century, flourished in Europe in the 14th century, and then entered China by the Maritime Silk Road in the 16th and 17th centuries. In 1663, Zhang

Xueza, a Chinese envoy of the Qing Dynasty, went to Ryukyu and used the Yaoqin in his singing performances, and the yangqin was called "Yaoqin" at that time, which indicates that the yangqin has entered the coastal area of China since at least the mid-17th century. Therefore, the santur, which prevailed in China, was introduced to Europe by the Islamic world, and then introduced to China through Europe, and was called "yangqin".

The "santur" of the Islamic world has been spread and evolved in China for hundreds of years, from the original yangqin, brass harp, butterfly qin to dulcimer, through the joint efforts of generations of Chinese musicians, folk artists and artists, a series of creative innovations and transformations have been carried out on its structural shape, sound quality timbre, phonemic arrangement, etc., while integrating into Chinese music culture, it is combined with various Chinese folk music, and finally realizes the localization transformation of "santur" to "dulcimer".

Today, the yangqin has become one of the most commonly used string instruments in China, such as the popular Chinese Shandong Qinshu, the gentle Xuzhou Qinshu, the Guizhou Wenqin, the Yunnan Yangqin, and local opera music such as Cantonese Opera, Chao Opera, Han Opera, Min Opera, Yue Opera and Shanghai Opera.

2.Surnai

Surnai is also known as "Suona", and in the Ming and Qing dynasties of China, it was called Dadi, Surnai, Deli, Jinkoujiao, etc. It is a very popular musical instrument among nearly 20 ethnic groups in the north and south of China, and it is not only well-known in China, it is also a world-class musical instrument spread in more than 30 countries on three continents: Asia, Africa and Europe. In Japan, it is called "Chaliumiro", in South Korea it is called "Taiping Xiao", in Central Asia it is called "Zurnna", in India it is called "Sorna", in Iran it is called "Sunna", in North Africa Egypt is called Mizimar, in Algiers it is called "Zurna", and in Europe it is generally called "Surna".

Suona is also a more popular instrument in Islamic music, although it appeared before Islam, but later transformed by Islamic music, with Islamic culture spread to all parts of the world. It is generally believed that the Suona is the Persian word "surnā" (zurnā), and the Chinese suona is a foreign instrument, "from the Persian and Arabic sturnai (polyreed) instrument".

The specific time when Suona was introduced into China is unknown, but from the unearthed Chinese Tang Dynasty horse warriors, you can see a Hu man wearing a hood and short sleeves, holding a musical instrument in both hands, and what he plays is a relatively short and thick Suona. To be sure, at least during the Tang Dynasty in China, Suona was introduced to China along the Silk Road.

The music of "Hu people" such as suona and trumpets was very popular in the Yuan and Ming dynasties of China, and Xu Wei, a famous scholar of the Ming Dynasty in China, described it in the "Narrative of Southern Words" as "As for the horn, the suona and the like, and their instruments are all gold and yuan relics"[12] .

In the late Ming Dynasty of China, Suona already occupied an important position in Chinese opera music, used to accompany singing and play cutscenes. In Chinese folk instrumental music based on opera music, Suona has also become an inseparable instrument.

In the process of becoming a Chinese national musical instrument, Zhu Zaiyu of the Chinese Ming Dynasty made great contributions, he improved Suona, using the twelve average laws he invented to adjust the pronunciation of Suona, and developed the "three-eye tube" on the basis of the eight-tone hole, so that the vocal range of Suona is wider and the timbre is fuller.

The Qing Dynasty in China was a prosperous period of Suona, both in the court and in the people, it was greatly developed, and became an integral part of the Qing Emperor's reliance

on. Suona, a musical instrument originally popular in the Islamic world, has undergone continuous melting and transformation by localization and eventually became a symbol of Chinese musical instrument culture. Today, the suona has become one of the widely used musical instruments by the people of all ethnic groups in China, and it has different names among the various ethnic groups in China: the Han people call it suona, big flute, trumpet, big pole, and woowa; The Mongolian people are called Bishikuer and Renbilige; Uyghurs are called Surnai; The Yi people call them Mo Bang, Bai Lai, Sha La, and so on. [13] On May 20, 2006, Suona art was included in the first batch of China's national intangible cultural heritage list.

3. Rabab

The rebab is a representative stringed instrument of the Islamic world. In the 13th century, it entered China, and in the Qing Dynasty of China, it was included in the court's huibu music, and was included in the "Imperial Law Lü Zhengyi Later Edition" and was included in the "Lababu". According to the research of Mr. Nario Kishibe, a famous Japanese musicologist, the horse head qin is a reform of "the trapezoidal labab of Islamic musical instruments (still popular in North Africa) into a large slender instrument, with a long handle, and a branch under the resonator, which is placed directly on the ground or played on the lap", that is, the horse head piano evolved on the basis of the labab. Labab, known as "Lebik" after entering Europe in the Middle Ages, is the originator of the violin; It is still called "Labab" in Southeast Asia, and has had a major impact on the melody of Indian music and the scale of music in Burmese, Thailand, Indonesia and other countries; Later, it was introduced to the Xinjiang region of China and was called "Rewafu", and it was popular throughout Xinjiang with its crisp, pleasant, warm and cheerful music. It has become the most commonly used plucked instrument among Xinjiang Uyghurs, Tajiks and Uzbeks. Revav has two forms, one is popular in Kashgar, Aksu and other places; The other is the Dao Lang Revaf, which is popular in Megati, Bachu, Awati and other places.

In addition, there is the Quxiang pipa, which is recorded in the Chinese Book of Sui as "from the Western Regions, not old Chinese instruments." The quxiang pipa originated in Persia, known as "Ude", and later became a famous musical instrument in the Islamic world, introduced to China through the turtle, and widely popular. It is said that "Quanzhou Nanyin", known as the "living fossil of Chinese music", is also closely related to Islamic music in history.

IV. Conclusion

Music culture is the spiritual wealth shared by mankind, which not only cultivates people's hearts, but also inspires a nation to be indomitable and forge ahead.

With the expansion of the Arab Empire and the spread of Islamic culture, Islamic music spread to Asia, Europe and Africa. Since the 7th century AD, Islamic music has entered China through the land and maritime Silk Road, and has undergone substantial changes after exchange, collision, reference and integration with traditional Chinese music, which is the only way for Islamic music to achieve localization, and it is also the objective law of civilizational exchanges and mutual learning. While enriching Chinese music and providing fresh blood for the diversified development of Chinese music, Islamic music has also successfully achieved self-generated localized development. **Acknowledgements:** This work was supported by National Social Science Funds of China (22BZJ034), The Key Research Center of Humanities and Social Sciences in Gansu Institutions of Higher Education, Major Projects of China Social Science Fund (No. 20&ZD209) and Ethnology innovation team project of Northwest Minzu University (No. 1110130117).

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