

School Matinee Series • Study Guide

2017/2018

Qyrg Qyz (Forty Girls)

Fri • March 2 • 10 am





Welcome to the Hop

A performance needs an audience, so be prepared to play your part!

Theater Etiquette

When entering the Hopkins Center, show consideration for all those sharing the building by remaining quiet and respectful in common areas.

Be aware and use quiet voices. Remember that live theater differs greatly from watching television or movies or attending a sporting event. Live performers can hear and see you and are easily distracted by any talking or moving around in the audience. Even the smallest sounds can be heard throughout the theater, so it's best to be quiet so that everyone can enjoy the performance. Applause is the best way to show your enthusiasm and appreciation!

Important to remember: Backpacks, food, drink, and gum are not allowed in the theater. Please turn off all cell phones and note that recording the performance or taking any photos is strictly prohibited. Hats off! It is respectful to remove hats during your time in the theater.

Information For Teachers

Prepare—review this study guide for context that will help your students engage with the performance. Check in with the Hop if you have any questions or concerns about content. Read the letter that accompanies this guide—Hop staff often requests details about your visit including how many buses you'll be bringing and what accommodations you need.

Arrive—arrive 30 minutes prior to start time to allow time for Hop staff to check you in and escort students to their seats. Hop staff will ask you for a head count of students. Please review our bus policy before arrival: hop.dartmouth.edu/online/plan_a_successful_visit

Lunch—sometimes we are able to offer a space for schools to eat bag lunches following the show. Check the letter that accompanies this guide to confirm. If staying for lunch, please confirm with Hop staff one week prior to show. The day of the show, please bring lunches in boxes or tubs labeled with school's name. Hop staff will take lunches to the lunch space and escort school group there following the show. Schools are responsible for calling their own bus back to the Hop when they are ready to leave.

Ticketing Policy—no tickets are issued for school matinee performances. Seating placement for each school group is determined by Hop staff. Please let them know if you have a seating request or accommodation; we do our best to keep each school group seated together. Payment is required 30 days before the performance regardless of whether all students are able to attend on the day of the show—please feel free to bring extra chaperones or school staff to fill any empty seats.

Photography—though photography by the audience is prohibited, the Hopkins Center may take photographs during the performance for use on our website or other promotional materials. If you or your students do not wish to be photographed, please let Hop staff know.

The Show Must Go On!—we do not cancel events due to school closings for inclement weather. Performances will only be cancelled if the artist is unable to reach the theater. Schools will be notified by phone if this occurs. We do not issue refunds for performances missed due to school closure. Please contact Hop staff if you find your school unable to attend for this reason.

This study guide was created by the Hop's Outreach and Arts Education team. To download copies of this and other guides, visit hop.dartmouth.edu/online/outreach

Enjoy The Show!

Hopkins Center Outreach Department:
Stephanie Pacheco, Outreach Manager
Mary Gaetz, Outreach Coordinator

Special thanks to Dr. Ted Levin,
Arthur R. Virgin Professor of Music at
Dartmouth College.

The Hopkins Center Outreach & Arts Education department embodies the Hop's mission to "ignite and sustain a passion for the arts." It provides Dartmouth, the community and beyond rare personal contact with artists and a broad context for the performing arts. Unveiling the creative process of extraordinarily diverse artists, Outreach programs touch more than 14,000 lives each year.

Did You Know?

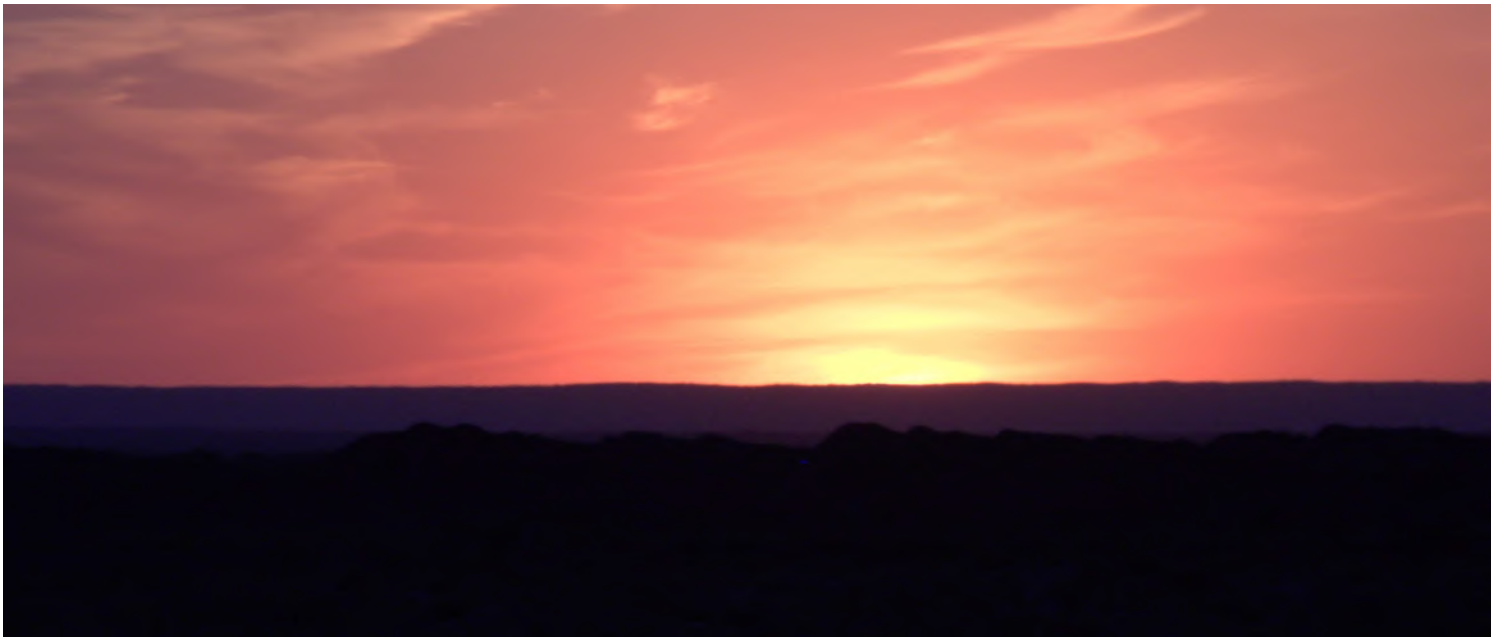
- The Hopkins Center opened in 1962.
- The Hopkins Center was designed by Wallace Harrison, architect of Lincoln Center and the United Nations Building in New York City.
- In The Moore Theater, the area over the stage, called the "fly loft," is 63 feet tall.

About the Show

In the barren **steppe** of Central Asia, nomadic **Turkic** clans rise to defend themselves against invaders from the east. Leading the defense is Gulayim, a teenage girl who gathers a group of forty young female warriors. Vanquishing the invaders, the forty girls secure their clans' freedom and build a society founded on justice and compassion.

This performance is inspired by Gulayim's (whose name means "moonflower") story, a tale that date backs to ancient times. *Qyrq Qyz* ("Kirk Kiz")—which translates to "forty girls"—remains with us because it is an important piece of epic poetry from the oral **bardic** traditions of Central Asia. Uzbek filmmaker Saodat Ismailova takes inspiration from the story in her luminous reimagining of the poem, combining live performers with recorded images to breathe modern life into the underlying themes and passions of the traditional tale.

Ismailova's conceptualizes the story in four sections—Earth, Air, Water and Fire. The film portion was shot on location in wind-scoured **Karakalpakstan** and features the ruins of ancient cities with roots in Zoroastrianism, one of the world's oldest religions. Local, non-professional actors portray Gulayim and her companions. The images overlap, swirl, hint at the distant past as well as modern times, linger on places, people, the sky, the ground. Recorded text and music composed by Dmitri Yanov-Yanovsky complete the ethereal digital world of the story. The visual world of the performance is taken to the next level by a group of young female bards performing on stage—living embodiments of Gulayim and her companions. The bards' voices reflect the languages of the region—Karakalpak, Kazakh, Kyrgyz and Uzbek. Accompanied by music played on a variety of traditional instruments, the women bring this epic story to life.



Images from the film portion of *Qyrq Qyz* (*Forty Girls*)

More About the Story: Gulayim is the 16-year-old daughter of Allayar, a ruler who lives in the fortress of Sarkop. Gulayim receives a gift of land from her father on the island of Miueli, where a fort is built for her and her 40 female companions— young women whom she trains in the art of war to defend their lands against invaders. When Sarkop is invaded by the **Kalmyk khan** Surtaishi, Gulayim’s father is killed in battle and many Sarkopians are led away into captivity. Hearing of the invasion, Gulayim and her 40 companions vanquish Surtaishi and the Kalmyks, liberate the captive Sarkopians and demand that the invaders offer compensation for the destruction they wreaked. Before the battle, Aryslan, a knight from the neighboring kingdom of Khorezm, seeks the love of Gulayim. However, Gulayim invites him to join her not in love, but in war. Following their victory, Gulayim and Aryslan join their lands, uniting peoples from different tribes and ethnicities, building a society founded on peace and compassion.

An Excerpt from *Qyrq Qyz (Forty Girls)*:

I was born in **Transoxania** at the union of the Jaxartes and Oxus rivers;
Where past and future meet,
Where moon doesn’t hide from sun,
Where distinguishing a white thread from black is impossible.

I was born into the steppe where sands sing
And fiery tigers ramble,
Where beautiful **Anahita** is worshipped,
And soon **Zarathustra** will be born, and the steppe smells as if it is strewn
With moonflowers—Gulayim.
And I was named Gulayim.

And I united forty girls like me,
Young, passionate, rigorous and fast,
Affluent, healthy, resounding with joy.
And the steppe was filled with these sounds.

And the steppe swelled with fertility.
Sand has blossomed underfoot,
Springs welled up from stones,
The garden of Miueli had appeared.

And our arrows were precise,
And our horses were fast.

About the Artists



Saodat Ismailova

SAODAT ISMAILOVA (*director and cinematographer*)

Born in Uzbekistan in 1981, Saodat is one of the most internationally visible and accomplished representatives of a new generation of artists from Central Asia who came of age in the post-Soviet era and have established cosmopolitan artistic lives while remaining deeply engaged with their native region as a source of creative inspiration. Her debut feature film *40 Days of Silence*, a poignant depiction of four generations of Tajik women living in the complete absence of men, was nominated for best debut film at the 2014 Berlin International Film Festival, and thereafter was screened in more than two dozen prestigious festivals around the world. Her video installation “Zukhra” was featured in the Central Asian Pavilion at the 2013 Venice Biennale and her documentary film “Aral: Fishing in an Invisible Sea” won Best Documentary at the 2004 Turin Film Festival. Among many other works are nine music documentaries for the CD-DVD anthology *Music*

of *Central Asia*, co-produced by the Aga Khan Music Initiative and Smithsonian Folkways Recordings. Saodat Ismailova resides in Tashkent and Paris, and is affiliated with Le Fresnoy, France’s National Studio of Contemporary Arts.



DMITRI YANOV-YANOVSKY (composer, soundtrack)

Born in Uzbekistan in 1963, Dmitri has produced a distinguished and culturally unique body of work characterized by a merging of musical influences from his native Central Asia with postmodernist compositional styles of Russia and Eastern Europe. Yanov-Yanovsky's music has been commissioned and performed by leading musicians and musical organizations in the United States, including cellist Yo-Yo Ma, the Chicago Symphony Orchestra, North Carolina Symphony, Kronos Quartet, soprano Dawn Upshaw, and the New Juilliard Ensemble. From 2008-2010, Yanov-Yanovsky was a composer-in-residence at Harvard University, with support from the Scholars at Risk Program. During the same period, he taught music composition at Dartmouth College. His music has been recognized internationally through prizes and awards, recordings, and performances in prestigious concert venues. Yanov-Yanovsky is also a prolific composer of film soundtracks. From 1996-2006, he served as artistic director of the International Contemporary Music Festival Ilkhom-XX, in Tashkent, the only festival of its kind in Central Asia.

Dmitri Yanov-Yanovsky

AGA KHAN MUSIC INITIATIVE (producer)

The Aga Khan Music Initiative is an interregional music and arts education program with worldwide performance, outreach, mentoring and artistic production activities. The Initiative was launched by His Highness the Aga Khan to support talented musicians and music educators working to preserve, transmit and further develop their musical heritage in contemporary forms. The Music Initiative began its work in Central Asia, with projects in Kazakhstan, Kyrgyzstan, Tajikistan and Afghanistan, and subsequently expanded its cultural development activities to include artistic communities and audiences in the Middle East and North Africa, South Asia and West Africa.



The Aga Khan meets with then Secretary of State John Kerry in 2014.

The Performers

Raushan Orazbaeva, lead musician, *qobyz*

Alibek Kabdurakhmanov, conductor, percussion, *chang*

Gumisay Berdikhonova, vocal, *girjek*

Gumshagul Bekturganova, vocal, *dutar*

Aziza Davronova, vocal

Tokzhan Karatai, vocal, *qobyz*

Makhabat Kobogonova, vocal, *kyl-kiyak*, *chopo-choor*, jaw harps

Arailym Omirbekova, vocal, *dombyra*

Saltanat Yersultan, vocal, *jetigen*, *qobyz*

Contextual Background

Portions of the information below are credited to *The Music of Central Asia*, edited by Theodore Levin, Saida Daukeyeva and Elmira Köchümkulova, Indiana University Press, 2016, with support from the Aga Khan Music Initiative. Additional credit to the program notes provided for the public show.



Chopo-choors

Instruments of *Qyrq Qyz (Forty Girls)*

chang: zither struck with wooden mallets similar to a hammered dulcimer

choor: Kyrgyz name for an end-blown flute made reed or wood with four or five holes

chopo-choor: made of clay, a small egg-shaped wind instrument (ocarina) with a mouthpiece and 3-6 holes

domyra: also called *dombra*, a Kazakh two-stringed long-necked fretted lute played by strumming or plucking

dutar: two-stringed long-necked fretted lute that occurs in local variant forms and sizes among Uzbeks, Tajiks, Turkmen, Karakalpaks, Uyghurs and other groups

girjek: also spelled *ghijek*, round-bodied spike fiddle with 3-4 metal strings and short fretless neck

kyl-kiyak: Kyrgyz variant of an upright bowl fiddle with 2 horsehair strings. Kazakhs call an almost identical instrument *qyl-qobyz*.

jetigen: wooden zither of Kazakh origin with seven strings made of horsehair



Musicians holding a *girjek* and *dutar*



A *kyl-kiyak*



Jetigen

Epic Poetry in Central Asia

An epic (from Greek *epikos* and *epos*: “word,” “story,” “poem”) is a long, narrative poem that recounts and glorifies the heroic deeds of historical and legendary figures, typically with larger-than-life qualities. Some well-known examples are Greece’s *The Iliad* and *The Odyssey*, and *Mahabharata* from India. Though 21st-century bardic performance of these classics is rare, epic performance is still a living tradition in many parts of Central Asia. Accompanied by singing and instrumental music, the epic has maintained status in the region due to its roots in the social dynamics of nomadic life. Instead of preserving information in books, nomads relied on their memory. In addition to being entertainment, epics contain rich and valuable information, serving as an effective means of documenting, transmitting and archiving history, genealogy and cultural mores. Though epic poetry is a large part of life in Central Asia, very few of the stories are known outside of the region. Many stories include elements of the spirit world—ancestor spirits, spirit-masters/protectors and natural phenomena like the sky deity, Tengri. Poetic verse, singing and musical instruments were also believed to have therapeutic powers—in particular, the power to heal the psyche, and, by extension, to bring about social equilibrium and harmony. In Central Asian Turkic languages, terms for “epic reciter” and “traditional healer” or “shaman” are often similar—for example, among the Karakalpaks, a *baqsy* is an epic singer whereas among the Kazakhs and Kyrgyz, a *baqsy* (or *bakshy*) is a traditional healer—evidence that both professions developed from the same cultural practice.



Contemporary female bard and her *dutar*

Female Bards

“Our songs don’t grow old! They’re passed along from one generation to the next, and younger singers perform them as if they were new—with a different voice and fresh passion. When you listen to one of these classics, it’s always as if you’re hearing it for the first time.”—*Nodira Pirmatova, Uzbek singer/songwriter*

Watch a short video directed by Saodat Ismailova about bardic divas in Central Asia [HERE](#)

Though women have long performed music and dance in the home, for many centuries women in what is now Uzbekistan were largely segregated from men when it came to public performance of music and epic poetry. Local interpretations of Islamic law and custom also meant that most bards were men. Regardless, women still worked to make

their mark as musicians and bards. Kazakh folklore has preserved the story of a woman who faced off in a singing competition against a famous male performer. Though she lost, her courageous example gave her an honored place in the history of the region, encouraging younger generations of women to perform in genres once reserved for men. The appropriation of male-dominated musical traditions by women was spurred by the social policies of the Soviet era, which worked to integrate women into areas of the work force from which they had traditionally been excluded, including the performing arts. Though this integration often served to create an image of emancipation it also opened the door for more women to access music training and performance opportunities. Tashkent State Conservatory and other arts schools in the area now provide music and cultural education for males and females alike. These days the most famous Uzbek musicians outside of Uzbekistan are women. Nodira Pirmatova, Yulduz Usmanova and Sevara Nazarkhan are just a few of the female Uzbek musicians who are admired worldwide.

Female Warriors in History, Mythology and Popular Culture

Qyrq Qyz (Forty Girls), like other oral epic poetry from Inner Asia, interweaves elements of myth, legend, history and geography. The distinctiveness of *Qyrq Qyz* is in the realm of gender: its main heroes are female—young women whose equestrian skills, valor and military prowess call to mind the mythic Amazons of antiquity. The heroes of *Qyrq Qyz*, however, may have emerged as much from history as myth. As documented in a recent book by Stanford research scholar Adrienne Mayor, *The Amazons: Lives and Legends of Warrior Women across the Ancient World*, new DNA and bioarchaeological analysis reveals that among the ancient nomadic groups known collectively as Scythians, “about one-third of Scythian females were active fighters.”



Tomoe Gozen



Ms. Marvel, Kamala Khan

The story of Gulayim resonates with accounts by Herodotus and other ancient historians of female warrior-rulers who belonged to the nomadic or “barbarian” cultures beyond the Black Sea. Among these is Tomyris, ruler of the kingdom of the Massagetae, whose territory was close to that of present-day Karakalpakstan. According to Herodotus, Tomyris led the Massagetaens in defending their land against Persian invaders.

Other stories of female warriors abound in history and fiction. Tomoe Gozen is a much celebrated female samurai from the 11th-century, one of very few in the famously male occupation. Joan of Arc notably led French troops to success over the English when she was a teenager. The most recent incarnation of Ms. Marvel in the Marvel Universe is a Muslim named Kamala Khan, a teenage Pakistani-American shape-shifter.



Brienne of Tarth (Gwendolyn Christie)

Other fictional stories of female fighters from 20th- and 21st-century popular culture include Wonder Woman, the quintessential female fighter. In the 2017 film *Wonder Woman*, many female athletes, martial artists and professional fighters were cast as Amazonian warriors. The director often had to tell them to “tone it down” as they brought their real-life fight training onto the set. Another popular series featuring female warriors is *Game of Thrones*. The characters of Brienne of Tarth, played by Gwendolyn Christie, and Arya Stark, played by Maisie Williams, both fight their way through the treacherous landscapes of Westeros, deftly wielding their swords.



About Central Asia

Central Asia stretches from the Caspian Sea in the west to China in the east, from Afghanistan in the south to Russia in the north. It is also colloquially referred to as the “stans,” as the countries generally considered to be within the region all have names ending with the Persian suffix “-stan”, meaning “land of.” Countries include Tajikistan, Uzbekistan, Kazakhstan, Kyrgyzstan and Turkmenistan, all of which were part of the Union of Soviet Socialist Republic from the early 20th-century to 1991, when the USSR dissolved and they became independent countries. These lands were home to various ancient cultures who were in contact with each other due to trans-Eurasian trade routes known collectively as the Silk Road. These routes were active from early antiquity through the Middle Ages. Present day countries in Central Asia each have a titular ethnic group,

though a mix of ethnicities is represented in each. Rule by the Soviet Union led to many changes in the area. The northwestern part of Uzbekistan was once dominated by the Aral Sea, which was fed by two rivers, Amu Darya and Syr Darya. In the 1960s, Soviet economic planners and engineers rerouted these rivers to provide crop irrigation. Once the fourth largest inland body of water in the world, it is now more desert than water—the eastern portion of the sea is entirely gone. What water remains has a high level of salinity; fishing is no longer able to support the region as it once did.



On the left, the Aral Sea in 1989; on the right, the sea as of 2014

The Silk Road was an extensive trading route that extended from Europe to China via a combination of overland and maritime routes. The route hit its zenith during the Han Dynasty in China (221 BCE-206 BCE) with the trade of silk and horses but soon grew to include many imports and exports.

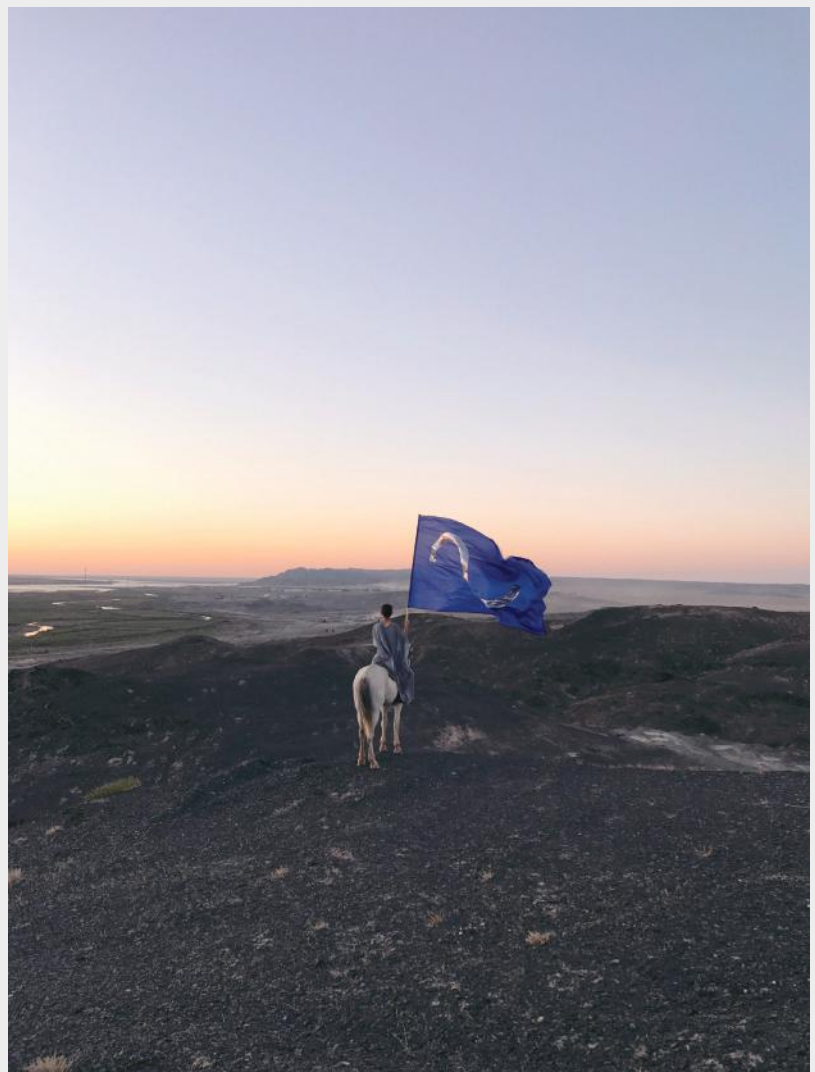


Pre-performance discussion questions

- Describe the qualities of the music you listen to and other popular forms of Western music. What is it about this music or style of music that makes it pleasant to listen to? Listen to Uzbek music accompanied by photos of the Central Asian landscape: youtube.com/watch?v=qURLsNWRBNQ. How is this music different? How is it the same?
- Listen to a minute or two of violin played by Hilary Hahn: youtube.com/watch?v=V3aloHY7I_g. Listen to the *qyl-qobyz* played by Raushan Urazbayeva: youtube.com/watch?v=DUD_sJ1aYfl (0:30-1:10). What is the difference in how these instruments sound? Compare and contrast how each is played.
- Why do you think many epic poems and stories from antiquity center on stories of men and not women? What pattern(s) do you see today in terms of the gender as depicted in our stories/entertainment? How does it differ from antiquity? How is it the same?
- Are there any stories that you would consider epic in Western culture, worthy of retaining and retelling to future generations? Why or why not?

Post-performance discussion questions

- How did you feel the film and live performance worked together? How would the performance have felt with only one of the elements? How would you describe the performance style of each element (singers/musicians/film)?
- In addition to language, what expressive techniques or physical movements were used by the singers/musicians to tell the story?
- What musical qualities distinguish the music of Central Asia from the music of North America?
- Did you see similarities between the story of *Qyrq Qyz* and Western stories?
- What role does this kind of storytelling have in our society? What about in other societies?



Learning Activities

Image Identity (grades 9 and 10)

Utilizing the style of Saodat Ismailova, have students create a short, two-minute film that tells an abstract story about their identity. Students should use short shots of found objects and landscapes that represent and resonate with them. For some info on different ways to frame shots, visit masteringfilm.com/directing-shot-size-and-selection/. Have students edit clips together and underscore their set of images with instrumental music that supports the visual world of their identity. Don't have access to video recording? Have students create an identity collage of images from magazines, photos, images printed from a computer and hand drawn images. Start with students taking a selfie and printing it. Collage images around selfie. Fill in with hand drawing if desired. To help students really think about their identity, ask them to consider the following questions:

What is your favorite: food, color, season, subject in school, place to go, hobby, songs/bands, films, TV shows, sports, fictional characters, books? Profession you hope to pursue? Role models? What inspires you? What brings you peace? What makes you happy? How do you relieve stress? What global issues—political or social—are heavy on your heart?

EXTENSION: Write a two-page essay about your piece (film or collage) and why these images represent you.

Are You Acting Like a Man or a Woman? (grades 9–12)

Gather some newsprint or other large sheets of paper and some markers. Divide each sheet of paper into three columns. On top of the middle column write either "Act Like a Man" or "Act Like a Woman." Divide students into small groups of 4-6 students. Groups can be gender same or mixed. Give each group the piece of newsprint. Ask students to make a list of what it means to act like a man or woman (whichever has been designated) in the middle column. In the left column, ask students to write down what people might say or do if someone does not act like a man or woman as defined in the middle column. This portion of the activity can generate a lively and graphic use of words and discussion; you may wish to remind and/or set ground rules around language usage.

Divide the right column in half and ask students to list the jobs one would choose if they acted like the descriptions listed in the middle column. For example, the "traditional" female role and career choice might not include welder, construction worker; a "traditional" male role and career choice might not include elementary teacher, nurse, etc. Hang up the lists for students to view and contemplate. Ask each group to make a few comments about their lists, assisting them in analysis by asking questions such as: how and where do we learn our perception of male and female roles? Do these roles and descriptions limit or enhance us in life choices? Have you or someone you know ever acted differently from how your gender is "supposed" to act? Have you or someone you know ever stood up for a person who challenged the gender stereotypes? What other conclusions/statements do you have about this topic?

Creative Critique (grades 10–12)

Go to learning.blogs.nytimes.com/2015/10/22/thinking-critically-reading-and-writing-culture-reviews/ to see the inspiration for this activity.

Have students prepare for and write a review of *Qyryq Qyz (Forty Girls)*. Begin by reading some advice from critics who write for *The New York Times*: static01.nyt.com/images/blogs/learning/pdf/2015/AdviceHowtoWriteaReviewLN.pdf

After reading advice from the reviewers, read some actual reviews. Examples are:

Music: nytimes.com/2015/10/17/arts/music/review-benjamin-grosvenor-takes-carnegie-hall.html

Theatre: nytimes.com/2015/08/26/theater/review-benedict-cumberbatch-in-hamlet-cocooned-in-an-aura-on-a-london-stage.html

Visual Art: nytimes.com/2015/08/21/arts/design/mondrians-paintings-and-their-pulsating-intricacy.html?mtrref=undefined&gwh=DEB1A242A0BB0CC5CB77DA625FE32656&gwt=pay

After reading sample reviews, have students reflect on the process of writing a review as well as the content by answering questions on this worksheet: static01.nyt.com/images/blogs/learning/pdf/2015/ReadingReviewsCriticalEyeLN.pdf

After watching *Qyrq Qyz (Forty Girls)*, have students craft their own review of the performance. If possible, have students make notes immediately following the show. The review should include both facts about the performance and subjective intellectual, emotional, visceral reactions to the work: a mix of details about the show and the students' opinions, passions and perceptions.

EXTENSION: Have students trade drafts and provide feedback to each other. Have each student revise their review based on feedback.

Vocabulary

Anahita: ancient Iranian goddess associated with fertility, healing and wisdom

Bardic: of or related to bards, tribal poet-singers skilled in composing and reciting verses on heroes and their deeds

Khan: title for sovereign or military ruler used by medieval nomadic Turkic tribes; used in modern times to indicate commander, leader or ruler

Kalmyk: a branch of Oirat Mongols who lived in Central Asia

Karakalpakstan: a region within Uzbekistan

Sarmatians: large confederation of Iranian people during classical antiquity, flourishing from about the 5th century BCE to the 4th century CE

Steppe: a large area of flat unforested grassland

Turkic: relating to or denoting a large group of closely related languages of western and central Asia, including Turkish, Azerbaijani, Kazakh, Kyrgyz, Uighur, Uzbek and Tatar

Transoxania: "beyond the Oxus" adapted from Arabic *ma wara al-nahr* "that which is beyond the river." The region includes the territory that arcs eastward from the Aral Sea between the Amu Darya (River Oxus of antiquity) and the Syr Darya, comprising most of the present day nations of Uzbekistan, Tajikistan and portions of Kyrgyzstan and Kazakhstan.

Zarathustra: another name for Zoroaster, Iranian prophet who founded Zoroastrianism, a popular religion in Ancient Persia

Additional Resources and References

Levin, Theodore, Saida Daukeyeva and Elmira Kochumkulova, ed. *The Music of Central Asia* Indiana University Press, Bloomington. 2016. Aga Khan Music Initiative.

Various Artists. "Music of Central Asia." Vols. 1-10. Smithsonian Folkways. Theodore Levin, producer. 2006-2012.

oca.no/news/9038/saodat-ismailova-in-conversation-with-leif-magne-tangen-at-oca

education.alaska.gov/tls/cte/docs/nto/gender_equity.pdf

folkways.si.edu/magazine-summer-2009-central-asia-tengir-too-mountain-kyrgyzstan-classical-tajiks-uzbeks/world/music/article/smithsonian

en.wikipedia.org/wiki/Silk_Roads:_the_Routes_Network_of_Chang%27an-Tianshan_Corridor

en.wikipedia.org/wiki/Karakalpakstan

en.wikipedia.org/wiki/Turkmenistan

en.wikipedia.org/wiki/Uzbekistan

en.wikipedia.org/wiki/Aral_Sea

en.wikipedia.org/wiki/Kyrgyzstan

en.wikipedia.org/wiki/Zoroaster

en.wikipedia.org/wiki/Anahita

asiasociety.org/central-asia-historical-overview

britannica.com/topic/Scythian

en.unesco.org/silkroad/about-silk-road

smithsonianmag.com/history/amazon-women-there-any-truth-behind-myth-180950188/

sites.google.com/a/mgsd.k12.nc.us/mms-visual-arts/lessons/8th-grade-lessons/identity-collage-8th

columbia.edu/~tmt2120/introduction.htm

dailymail.co.uk/femail/article-4596296/Meet-Wonder-Woman-s-pro-athlete-Amazon-warriors.html

popsugar.com/news/Sword-Fighting-Women-43553758

Photo credits:

By Whole_world_-_land_and_oceans_12000.jpg: NASA/Goddard Space Flight Center derivative work: Splette derivative work: Bongan - Whole_world_-_land_and_oceans_12000.jpg Silk_route.jpg, Public Domain, commons.wikimedia.org/w/index.php?curid=35995542