

SCRIPTA MINORA

REGIAE SOCIETATIS HUMANIORUM LITTERARUM LUNDENSIS
Studier utgivna av Kungl. Humanistiska Vetenskapssamfundet i Lund
1990—1991: 3

Gunnar Jarring

CULTURE CLASH IN CENTRAL ASIA
ISLAMIC VIEWS ON CHINESE THEATRE

EASTERN TURKI TEXTS
EDITED WITH TRANSLATION, NOTES AND VOCABULARY



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List of Contents

Chinese and Islamic Culture Contacts in Eastern Turkestan	5
Material for Chinese Theatre in Swedish Collections	9
The Provenance of the Texts	10
Text I. A Description of Idols	11
Text II. A Description of the Houses Which are Established for the Idols	16
Text III. A Description of Theatrical Performances	23
Appendix: The Chinese Religions in Eastern Turkestan by John Törnquist	26
Illustrations	30
Glossary	34
List of References and Abbreviations	39

Abstract

The westernmost province of the People's Republic of China, Xinjiang, is a meeting-place for Chinese and Turk-Islamic culture. It leads to a clash of two religious systems with their cultural ramifications, especially the theatre. The three Eastern-Turki (New Uighur) texts here presented, with English translations, notes, illustrations and glossary, reproduce the Turk-Islamic reaction to this encounter with an alien culture.

The texts were originally written down in Kashghar in the first decade of the 20th century.

Chinese and Islamic Culture Contacts in Eastern Turkestan

In the literature dealing with Eastern Turkestan there are few references to Chinese theatre – or to native Turki theatre – and related subjects. The references that do exist are confined to a few passages in different travel accounts. In general they are of a descriptive character.

With regard to theatres of a purely Turki character, there were at this time – at least in the 1920's – only rudiments of theatrical performances: mainly popular tales which were staged in the homes of wealthy people.¹

In 1929 and 1930 I had the opportunity of watching Chinese theatrical performances in Hancheng, the China-town of Kashghar. I went there out of sheer curiosity and chiefly to amuse myself. I had no special interest in this kind of Chinese cultural manifestation. My primary reason for being in Eastern Turkestan was research into Eastern Turki language, literature, and culture.

My only memory of my visit to the Chinese theatre in Hancheng is one of a very noisy affair. I furthermore remember being surprised at the rather large number of Turk onlookers² interspersed with the Chinese public. Most of them belonged to the lower strata of the population.

The reason for my now coming back to the matter of theatre is connected with the three Eastern Turki texts which I publish in this paper. They all illustrate the reaction of a Muslim Turk to Chinese religions and culture within the westernmost province of China, Sinkiang. They are simple and plain views on this culture clash by an Eastern Turk Abul Vahit Akhond who independently has written down his impressions. They should be read together with John TÖRNQUIST's elaborate picture of this clash, published in 1917 in Swedish under the title "De kinesiska religionerna i Ost-Turkestan". I have made a translation of this essay into English and have included it as an appendix to the present paper. It has to be remembered though that Törnquist writes in his capacity as a missionary of the Mission Covenant Church of Sweden and that some of his statements bear the impress of his missionary zeal. This however does not reduce the value of his general observations.

But first a few words about the technicalities of staging a Chinese theatrical play in the southern parts of Sinkiang in the first half of the 20th century. In

¹ Cf. my *Literary Texts*, pp. 105–106; for general information about theatre with the Turkic peoples v. BASKAKOV, *Narodny teatr Khorezma*; for Central Asia and Afghanistan v. ALLWORTH, *Masrah in E.I.*; for Chinese theatre v. SCOTT, *The Classical Theatre of China*, MACKERRAS, *Chinese Theater* and EBERHARD, *Thoughts about Chinese Folk Theatre*

² Noted also by ETHERTON, p. 86 and TÖRNQUIST (Appendix, p. 28)

Hancheng the theatre was located in a Chinese temple. This was probably normally the case, at least in Kashghar.³ But there were also special theatres built for the purpose.⁴ SKRINE, for example, attended a theatrical play which was located in the Tientsin merchants' club in Yarkand.⁵ These plays were all performed by permanent resident actors, living in Kashghar and Yarkand. But there were also Chinese theatres of a more occasional character in these parts of Eastern Turkestan. ETHERTON⁶ gives a vivid description of the arrival in Kashghar of a Chinese touring company and all the provisional arrangements for their production. "The scenery is of a rough-and-ready kind and much of it is left to the imagination. There are no dressing-rooms for actors or actresses, all changes of costume, the arranging and plaiting of the hair, and the painting and powdering of the complexion being carried out in the open, in full view of the crowd, who treat everything as a matter of course. Sometimes the performance is held in the courtyard of a temple in order to invest it with a halo of sanctity, but the selection of a site when that is not available shows originality. The courtyard of an inn may be chosen, or a point in the street where it is fairly wide, and here the company proceed to erect the stage and prepare for the show. Meanwhile, the street is littered with beams and posts, and pedestrians trip up over the coils of rope. Gaudy screens, property trees and foliage are placed in position, a few of these with some highly coloured views being all that is necessary. Soon the theatre assumes a size that impedes traffic, which has perforce to be diverted down side alley-ways. Foot passengers wishing to gain the other end of the thoroughfare must follow suit, or they may climb under the stage, bumping their heads at intervals. Nevertheless, an air of cheeriness prevails, and no one resents this appropriation of the public highway".

The most detailed description of a Chinese theatrical performance in Eastern Turkestan has been given by C. P. SKRINE.⁷ It took place in Yarkand in 1924 and it was a purely Chinese affair with above all Chinese onlookers "behind whom crowded Turki hangers-on, street-urchins and other sight-seers". Skrine is content with a description of the performance and the play and does not comment on the attitude of the Turki spectators.

K. P. S. MENON who paid a visit to Sinkiang in 1944 on his way to Chungking to take up his post as India's first diplomatic representative to China had an opportunity to attend a theatrical performance in Khotan. He thoroughly describes the contents of the play in his travel diary.⁸ It is worth noting that a number of Turki girls attended the performance, singing a song in honour of

³ V. Text I and II, p. 17; Lady MACARTNEY, p. 80; furthermore TORNUST (in Appendix, p. 28)

⁴ MENON, p. 105 and 209; Diana SHIPTON, p. 97

⁵ SKRINE, p. 245; according to Lady MACARTNEY, p. 79 the Chinese merchants in Kashghar all came from Tientsin

⁶ ETHERTON, p. 86 sq.

⁷ Chinese Central Asia, pp. 245-247

⁸ MENON, pp. 106-107

the guests. A few weeks later Menon had the opportunity to see a Chinese play in Urumchi. It was evidently a pure Chinese performance with no Turki onlookers.⁹

Diana SHIPTON, the wife of the British Consul General in Kashghar in the 1940's, Eric Shipton, has described a performance of a Chinese opera there in 1947 in her book "The Antique Land",¹⁰ again a Chinese affair with no Turki attendance.

All the descriptions here presented have been made by non-Muslim observers. With the present text, that of ABUL VAHID AKHOND, we have the first account of a Muslim's conception of Chinese theatre and Chinese religious observances. Evidently Abul Vahid Akhond had in person paid a visit, or visits, to a Chinese temple, probably that of Hancheng. The detailed description of the temple and its idols and the ceremonies performed bear witness to a personal acquaintance with these matters. It may however be assumed that Abul Vahid Akhond, having been given the task to write these essays (cf. p. 10), felt obliged to visit the temple for this sole purpose and that he would never have voluntarily set foot in these ungodly surroundings. His basic objection to the Chinese religion, the temples, and the theatrical performances is not unexpectedly their connection with idolatry, one of the basic sins in the monotheistic Islam, abhorred more than anything else. Or, to put it in Abul Vahid's own words: "the idolators have repulsed the One God and Creator — — — and remain wandering on dark roads". Furthermore, his disbelief in the values of the different rites of the Chinese is obvious even when they are not directly connected with idolatry. Abul Vahid Akhond's essays reflect the reaction of a Muslim meeting Chinese culture and illustrate his conception of Chinese cultural values. But his reaction is that of an orthodox and educated Muslim. The nominal Muslims, the uneducated strata of the population, evidently cared less, even not at all, for the ungodliness of Chinese temples and Chinese religion. The aloofness of the orthodox Muslims corresponds to the curiosity of the lower strata of the Muslim population. They are the non-Chinese onlookers in the temples and at the theatrical performances there or in other places. They see nothing contemptible in all that is going on. But above all they are attracted by the amusement aspect, the possibility to take part in the gambling which is prevalent on such occasions. I quote Törnquist (p. 28): "Both Chinese and Muslims meet in these improvised gambling-dens . . . That they are on the territory of an idol-temple during a pagan festival is of little concern to these Muslims who have only one desire — to satisfy their gambling-passion. The desire for profit levels the barrier between the two peoples and the tea-tables in front of the stage of the theatre are as often owned and managed by Muslims as by Chinese".

⁹ MENON, pp. 209–210

¹⁰ SHIPTON, pp. 96–100

Gambling is immoral from the strict Islamic point of view. To the orthodox and faithful believers it therefore adds a further element of abhorrence to the basic crime of idolatry. But idolatry is the main aversion from the Islamic point of view, which is clearly evident from the essays of Abul Vahid Akhond.

Material for Chinese Theatre in Swedish Collections

In the collection of photographs from Eastern Turkestan, from the parts of the province which lie south of the Tienshan, in the Swedish National Archives¹ in Stockholm there are a number of photographs relating to Chinese theatre, theatrical performances and actors. They were mainly taken in Hancheng. I have noted the following items:

1. Capsule No. 147. Popular festivals.

Sheet No. 6. Two photographs of a Chinese theatre taken 4 March 1930 by John TÖRNQUIST.

Sheet No. 10. 4 photographs of Chinese actors taken by John TÖRNQUIST.

Sheet No. 11 a. 3 photographs of a group of Chinese actors.

Sheet No. 11 b. 3 photographs of Chinese actors.

Sheet No. 11 c. 3 photographs do.

Sheet No. 11 d. 3 photographs do.

Sheet No. 11 e. 2 photographs.

One of them, probably emanating from 1907, with a note by a Swedish Missionary, Miss Hilda NORDQUIST, reading: "en vårfest i Kashgar, då mandarin-
nen på knä tillbeder en kalv gjord af papper för att visa den aktning man bör hafva för allt vad lantbruk är". (A spring festival in Kashgar when the mandarin kneeling worships a calf made of paper in order to show the respect one has to have for everything connected with agriculture).

Sheet No. 22 a. 4 photographs of Chinese actors in Hancheng by John TÖRNQUIST.

Sheet No. 22 b. 3 photographs do.

Sheet No. 23. 3 photographs do.

¹ Cf. my article "Eastern Turkestanica in the Swedish National Archives" (in the press)

The Provenance of the Texts

The three Eastern Turki texts here published belong to the collection of Oriental manuscripts of the University Library of Lund.¹ They are numbered Prov. 207, collection II. This item contains a collection of essays on life in Eastern Turkestan which were written down at the instigation of G. RAQUETTE, during his time as missionary-surgeon in the Mission Covenant Church of Sweden in Kashghar, probably around 1905–1910. Some of these essays, the ones written by MUHAMMAD ALI Damollah, who was a language teacher employed both by the British Consulate General in Kashghar and the Swedish Mission there, have been published by me earlier.² The present three essays have ABUL VAHID AKHOND as their author. Nothing is known of him except his name, but he too was probably employed by the Mission as a language teacher and adviser on linguistic matters in the printing-office of the Mission.³

¹ Cf. EKSTROM, P. & EHRENSVARD, Ulla, A Note on the Jarring Collection of Eastern Turki and other Oriental Manuscripts in Lund University Library (1989)

² In "Some Notes on Eastern Turki (New Uighur) Munazara Literature" (1981) and "Dervish and Qalandar" (1987)

³ Cf. my "Prints from Kashghar" (1991)

I. A Description of Idols

That (thing) which is called *but* (idol) is a wrong thing which has separated man from God and leads him on to a road from which he will not be saved from the eternal fire. Those people who wander in darkness, namely the idolaters, build all kinds of idols of wood, clay, copper, iron, stone and brass which resemble human beings, animals and birds and worship them.

If, for example, we were going to build an idol temple,¹ we would have to build a big building for the idols and to erect, in the innermost part of the house, an idol which resembles a human being, add to it garments and embellishments of all colours and then put (arrange for) a throne made of wood and place an idol on it, and place a thing made of cast-iron which resembles a cauldron on three legs in front of it, this cauldron being used for the burning of incense.

When a person who is going to worship enters, he will first of all fix (put) (in the cauldron) a handful² of something which is fragrant and resembles small twigs prepared from tamarisk-wood³ and then burn four sheets of yellow paper, kneel, bow his head, then get up from his place, make a reverence to the idol and leave backwards.

If an official enters an idol temple in order to worship, two students from a school will stand on both sides of him pronouncing the rules by saying “Lower (bow) (your) head! Raise (your) head! Sit down! (Kneel!) Get up!” Every year, once during the festival days, he will kill four sheep and two good (fine) oxen and offer them to the idols as a sacrifice. Having stripped off the skin of a sheep, and thrown away its intestines⁴ and wrapped its head in its peritoneum⁵ he places it in front of the idol. And he also puts a few different dishes and some bread in front of the idols. The sheikh of the temple will say “Our idols have given it back to us!” and he will take care of it and eat it.

If among the idol worshippers something gets lost, they bring a cock to the idol temple, and, when they say “Bow your head!” to its commander,⁶ he will be afraid and at once confess and give back the things which he has taken.

¹ *but* χ *a:n.ega:b* lit. a place for an idol temple

² *sīqim* a handful < *sīq-* to press, to squeeze

³ *a:dʒ jaʒaʿī* tamarisk-wood? cf. STEINGASS 16 *aj* a tamarisk

⁴ *ič jürüş* intestines < *jür-* ~ *jürü-*

⁵ *čarba* P. *charba* the peritoneum; cf. STEINGASS 390 *charba* fatness, cream; J 67 *čava* mesentery, omentum with further references

⁶ *kumanda:r* Is it Russian *komandir* ? or English 'commander'? Cf. further GORDON, *The Roof of the World*, p. 102 *komadan*, *pansad komadan* 'the pansad in command'

Sometimes they will carry the idol out into the streets of the city, and, when it has been passed through (all) the passages⁷ and circulated around the city, it will be beneficial (to the city). There will be no pestilence or sickness. There will be no fire in the city. Thus they say and have wrong (godless) thoughts. They bring their sick people to the idol temples saying "Give help!" Thus they pray for help.

⁷ *gūzer* P. *guzar* a passage, transit

بُت لارینک بیانی

127.1.

بُت دیکان انساننی خوادین ایریب ابدی
 اوت دین قوتولما یورغان یولغہ باشلاب بارادورغان
 باطل برنمه دور. قرائکخولوقرا یورکان خلق یعنی بُت
 پرست لاریغاچدین لایودین مسدین تموردین تاشدین
 توجدین آدم صورتیکا حیوان صورتیکا اوجارلیق جانور صورتیکا
 اوخشه هرخیل بُت لاری یاساب انکا عبادت قیلادور.
 مثلاً بر بُت خانه که قیلاساق بُت اوچون چونک بر عمارت
 بنا قیلیب همه دین ایچکاری اوبده آدم صورتیکا اوخشه بر بُت
 یاساب انکا هر رنگ ایگین لار برله زینت بریب یغاچدین پاسالغان
 بر تخت قویوب اینک اوستیکا بر بُت توختاتیب الودا چو
 بونورین اتکان اوچ پوتلوق بر تانغہ اوخشه خوش بوی
 کوبورادورغان برنمه توختاتیب قویادور بُت غہ باش اورادورغان کشی
 کرسه اول یاریب بر سقیم آج یغاچدین طیار قیلغان اوشاق
 حسیقه اوخشه بورادورغان برنمه نی سانجیب قویوب اندین
 تورت تخته سریق کاغزی کوبوروب تیغ بکوب باش قویوب
 اوپنیدین قویوب بُت غہ بر تعظیم قیلیب آرتاسیغہ یانیب
 چیتیپ کینادور.

استفسار -

بر منصب دار بُت خانه که باش اورغالی کیسه

ایکی مکتبده اوقوبدورغان بلا ایکی یانیدا توروب باش قوب
 باش کوتر اولتور قوب دیب رسم لارینی ایتیپ تورادور هر یلده

بر نوبت عید کونلاریدا بُت لارغه تورت قوی اوبدان ایکی بوئا اولتوروب
 قوبانلیق قیلادور بر قوی نینک توسینی سویاب ایچ یوروشینی
 ایب اتیب چاره سی نی باشیغه یاییب بُت نینک الیدیا
 توختاتیب قویادور و هم نیچه قسم اش نان لاری بُت لار نینک الیغه
 قویوب بیزکه بُت لاری میز یانوردی دیب بُت خانه نینک شینی
 ایب چیقیب ییدور .

بُت پوست لار نینک اراسیدا بر نمه یوق بولوب
 کاتسه بُت خانه که بر خوروز ایب باریب باش اورغیل دیب
 کومانواریغه ایتمسه قورقوب حاضر اقرار قیلیب الغاف
 فرسه لارینی یانوروب برادور بعضی وقت لارده بُت نی
 شهر نینک کوچه لاریدا کوتاریب کوز لاری ایلان دوروب شهر چورکولایب
 نائوه لیق بولادور و باکسل بولما ییدور شهر که اوت المای دور
 دیب باطل خیال لاری قیلادور کسل لارینی بُت خانه لار که ایب
 کلیب مدد قیلغیل دیب یاردم قیلایدور لار .

I

butlarniñ beja:ni

but degen *insa:nni* xuda:din ajrip ebedi ottin qutulmajduryan jolya başlap baræduryan *ba:til* bir neme dur qaranjuluqtæ jürgen xelq jænï butperestler jayaçtïn lajdin mistin tömürdin taštïn tuçtïn adem söretige hajva:n söretige uçarliq *dza:nver* söretige oxsæ her xil butlarniñ jasad anja iba:det qilædur

meslen bir butxa:nega:h qilsaq¹ but üçün çoñ bir ima:ret bina: qilip hemedin içkeri öjde adem söretige oxsæ bir but jasad anja her reñ iginler birle zinet berip jayaçtïn jasalayan² bir tæxt qojup eniñ üstige bir but toxtatip aldidæ cöjündin etken üç putluq bir qazanya oxsæ xoşboj köjdüreduryan bir neme toxtatip qojædur butya baş uræduryan kişi kirse ævvæl barip bir siqqim a:dz jayaçidin tejer³ qilyan uşaq çibiqqæ⁴ oxsæ burajduryan bir nemeni sandzip qojup andin tört tæxtæ særiq kayazni köjdürüp tiz buküp baş qojup ojnidin⁵ qopup butya bir tæzim qilip arqasiya janip çiqip ketædur

bir mensepta:r butxa:nega baş uryali kirse iki mektepte oqujduryan bala iki janidæ turup baş qoj baş köter oltur qop dep rezmlerini æjtip turædur her jildæ bir nöbet æjd künleride butleryæ tört qoj obdan iki buqa öltürüp qurba:nliq qilædur bir qojniñ teresini⁶ sojap iç jürüşini alip atip çarbasini başiya japip butniñ aldidæ toxtatip qojædur ve hem neçe qism aş nanlarniñ butlarniñ aldiya qojup bizge butlerimiz jandurdi dep butxa:neniñ şejxi alip çiqip jeidur

butperestleniñ arasida bir neme joq bolup ketse⁷ butxa:nega bir xoruz⁸ alip barip baş uryil dep kumanda:riya æjtsæ qorqup ha:zir iqra:r qilip alyan nerselerini jandurup berædur bæzi væqtlærdæ butni şeherniñ köçeleride köterip güzærlærni ajlandurup şehær cörgületip fajdeliq bolædur veba: kessel bolmajdur şehærgæ ot almajdur dep ba:til xia:llærni qilædur kessellerini butxa:nelærgæ alip kelip meded qilyil dep jardem tilejdurler

¹ *qilasaq* a strange form, normally *qilsaq*. Is it the present participle *qila* + *ersek* > *arsaq*, with r-elision *asaq* > *qila asaq*?

² in the text erroneously *ياسالغان*

³ in the text repeatedly *طيار* usually *تيار*

⁴ *çibiqqæ* < *çibiqqæ*

⁵ *ojnidin* < *ornidin* with the Yarkand alternation *r* ~ *j*

⁶ *ترسىنى* for *ترسىنى*

⁷ *كاسم* for *كاسم*

⁸ normally *xora:z* < P. *khuros*, *khuroch*, cf. MINGES 51 *xoraz*

II. A Description of the Houses Which are Established for the Idols

The idolaters construct a building consisting of three parts¹ for the(ir) idols. Over the first gate they construct a wooden house, which resembles an upper chamber,² for the actors³ where they can perform their plays. In that house they construct, on both sides of the house, two rooms where they (the actors) can prepare themselves for the play. In the other they keep the objects (things) which they need (for the play). Standing on the front veranda the actors show their skill⁴ and play according to their rules. In the areas below they construct, on both sides, two elevated rooms where the women and children of the people⁵ may sit. In the middle area⁶ they show the play to the people who sit on wooden benches⁷ and drink (their) tea.

In the two rooms which have been constructed on both sides of the gate of the second house the officials⁸ will sit in one room and in one (another) their wives and children who will follow the play from there.

In the third house no-one may stay except the idols and the sheikhs. In the house where the idols are, there are placed twenty pairs of candlesticks together with five pairs of lanterns⁹ in front of the walls which are to be found on both sides of the throne on which the idols are placed (but) behind the idols. When necessary they pour oil into the candlesticks and cause them to burn with (the help of) the wicks. The lanterns remain burning¹⁰ the whole time.

The practices which since¹¹ olden times are in (general) use among the idolaters.

The idolaters who have repulsed the one God and Creator have constructed many temples and practices for the(ir) idols and remain wandering on dark roads with those practices.

¹ *a:šija:nelik* P. *āshyāna* a nest; a ceiling, a roof; here 'detached, or special house'

² *balaxa:ne* P. *bālā-khāna* an upper chamber

³ *čaŋčile* J 65 a Chinese theatrical performance; *č. ojna-* to perform a theatre play; cf. RAKHIMOV 120 *changxi oini-* do.; *čaŋčilekēš* Ch. *čaŋčile*+ P. *-kash*

⁴ *rešm qa:ideleri* lit. their manners and customs

⁵ *fuqæra:* A. *fuqarā'* (pl. of *faqīr*) subjects, inhabitants, the common people

⁶ *sahne* A. *šahn* a court, court-yard; STEINGASS 782 *šahni tamāshā-khāna* the pit of a theatre

⁷ *benđuŋ* a bench < Chin; cf. RAKHIMOV 47 *bandeng* do., J 226 *peltiŋ~peltuŋ* bench, chair

⁸ *æmelda:r* A.P. 'amal-dār' one in command, a highranking person, an official

⁹ *qændil*, also pronounced *qædil*, A. *qindil* a big lantern

¹⁰ *išsiyliŋ* lit. warm, hot

¹¹ *tartip*<*tart-* used as a noun

If we take a look at the practices of the idolaters of these districts,¹² (we will find that) they bow their heads to (worship) several idols. If we take a look at what they call a big temple with many kinds of idols (and) if it is the birthday of the Emperor or it is the day when an Emperor ascends the throne, (we will find that) all the mandarins¹³ will go to the idol temples and have paper burnt and bow (worship). No other people than the mandarins who have presented rather many ornaments to the idols can enter in order to bow (their) heads to the pictures of the deceased emperors, their wives and ministers which are kept in that house. The whole night they pour oil into some candlesticks made of brass which resemble candles and cause them to burn by the wicks. Three days every year they make theatre performances and imitate one after the other the deeds the former emperors and ministers have performed under different circumstances and show them to the people, to the officials and to the soldiers.

There is still a second kind of idol temple. To that temple they go either by night or by day if they repent the evil deeds they have done (saying) “Do not call me to account! I have turned away from evil acts!” After they have said this, they bow their heads twice, have some paper burnt, make their reverence, pay to the sheikh (of the idol temple) money, or a sheep or something like rice-flour and (then) return home. Some of them declare (give away) land or buildings as *vaqf*.¹⁴

And there is another kind of idol temple. On its walls they have drawn all kinds of hideous pictures which resemble the heads of cows, tigers, bears and monkeys. But their bodies resemble completely the bodies of men.¹⁵ They do not go there at a specified time in order to worship. They believe that “When we die, they will ask us about our acts” and bow their heads and burn papers.

There is another kind of idol temple which has been made for women and young girls. In that idol temple there are pictures of two old women and a few young ladies.¹⁶ No other people except women and young girls go there. Six days every year they have theatrical performances (there) saying “Such punishment will evil women receive when they die. This they do (to them).”

¹² meant is no doubt *alte şehir* ‘the six cities’, i.e. that part of Eastern Turkestan which lies south of the Tianshan

¹³ *ilm mensepta:r* A.P. ‘ilm *manşabdār* ‘science official’ and *qalem mensepta:r* A.P. *qalam manşabdār* ‘official of the pen’ different ranks of mandarins

¹⁴ *vaqf* A. *waqf* bequeathing for pious uses, bequest, legacy

¹⁵ Probably the same temple visited by Sven Hedin in 1891; cf. his *Genom Khorasan och Turkestan* 2, p. 431. “Väggarna voro prydda med fantastiska målningar, framställande lejon, drakar och menckliga varelser. Vidare framför fasaden stodo på piedestaler tvenne fristående lejon med ena framtassen vilande på ett klot.” (The walls were decorated with fantastic paintings, representing lions, dragons and human beings. In front of the building there were two lions, standing all by themselves on pedestals with one fore paw resting on a ball)

¹⁶ *teti* probably *RAKHIMOV 67 taitai tetej* lady etc., N 290 *tetej* lady (with respectful meaning)

At. No 2. Om Augusthus

بُت لار اوچون تعین قیلینخان اوی لار نینک بیانی .

بُت پرست لار بُت لار اوچون اوج اشیانه لیک بر عمارت بنا
 قیلادور اولقی دروازینک اوستیکما بلا خانه که اوخسه چانک چیله کش لار
 چانک چیله اویناغالی یغاجدین بر خانه طیار قیلادور اول خانه نینک
 ایکی یانیخه اویان طیار قیلخالی ایکی اوی بنا قیلیب بریده اوزینی
 طیار قیلادورینه بریده لایم بولادورغان نوسه لارینی قویادور پش ایوانیدا
 توروب چانک چیله کش لار رسم قاعده لارینی کورساتیب تویقه سی
 بیلان اوینایدور پستوکی صحنه نینک ایکی یانیخه فقر لار نینک
 خاتونلاری و بللاری اولتورخالی ایکنز ایکی خانه قیلادور اوترا دیکی صحنه
 قوالار یغاجدین اتکان بندونک لارده اولتوروب چای ایچیب اویان
 کورادور.

ایکینی خانه نینک دروازه سی نینک ایکی یانیخه یاسالخان
 ایکی خانه نینک بریده عملدارینه بریده خاتون بللاری برله اولتوروب
 اویان کورادور.

اوچونچی خانه ده بُت لار دین باشقه شیخ لار دین بولاک
 کشی تورما یور بُت تورادورغان خانه ده بُت نی توختانقان تخت نینک
 ایکی یانیدکی تام نینک الودا توختانقان بُت لار نینک ازانسیدا یکره جوف
 حو شام دان بشی جوف قندیل برابر توختایغلیق تورادور لایم برلخاندا
 شام دان لارغه یاغ توروب پیلتهدین کویورادور قندیل لار تمام وقت اسپغلیق
 تورادور لار .

قویم زمانوین تارتیب بُت پرست لار نینگ اراسیددا بولغان رسم

لار.

بُت پرست لار میراتقان واحد اللہنی رد قیلیب بُت لار

اوپون تولا رسم لار و تولا خانہ لار بنا قیلیب شول رسم لار بولہ یوروب
قرانگھو یولدا قیلیب دورلار.

بو ولایت لاردا کی بُت پرست لار نینگ رسم لاریکا قایللاساق برنچہ بُتغہ

باش اور دور تولا قسم بُت لاری بار چونک بُت خانہ دیکان بُت خانہ سی کہ

تایللاساق خان نینگ توغولخان کوی بولسہ یا برخان تخت غہ اولتوغان

کوی بولسہ همه علم منصب دارلاری و قلم منصب دارلاری باریب

بُت خانہ کہ کیویب ماغز کویدوروب باش قویادور اول خانہ ده اوتکان

خان لار نینگ خاتون لاری نینگ وزیرلاری نینگ صورت لاری بار صورت

لار کہ بولک بُت لار دین تولا راق زینت لار بولکان منصب دار دین بولک

کشی لار باش اورغالی کیوالمایدور تمام کچہ ده برنچہ شام غہ اونخشہ

مسدین اتکان شام دانغہ یاغ قویوب پیلته دین کیچہ اور دور یلدا اوچ

کون چانک چیلہ قیلیب اوتکان خان لار وزیرلار ~~بنا قیلیب~~ اوتکان

تانواغ عملده اوتکان قیلخان ایشلارینی بر دین بر دین دوراب

فقرا عملدار عسکر لار کہ کورساتیب اوتادور.

ایکنی ینہ بر قسم بُت خانہ سی بار اول بُت خانہ کہ

خواہ کچہ خواه کوندور قیلخان یمان ایشلاریغہ پشیمان

بولسہ باریب من دین حساب الهاغیل من یمان ایشدین

یان دیم دیب ایکی مرتبه باش قویوب ماغز کویدوروب تعظیم

قیلیب شینخیغہ پیل یا قوی یا کورونج اون دیک برنمه

بیریب یانادور بعضی لاری یولار عمارتلار وقف قیلادور

وینه بر قسم بُت خاندهسی بار تاو لاریکا ههیت لیک هر
خیل نرسه لارینیک صورت لارینی تارتقان باشنی کله نینک یولبارسی
نینک ایق نینک مایموت نینک باشیخه اوختار لیکن تنی
تمام آدو نینک تنی که اوختایدور باش اوغالی تعیین وقت
بار مایدور نیز اولکانده عمل لاریمیزی سورایدور دیب خیال قیلیب
باش اوروب کاغذ کویدوروب کلادور.

پنه بر قسم خاتون و قیز بلالاری اوچون طیار
قیلخان بُت خاندهسی بار اول بُت خانده ایکی قوک خاتون
برنجه یاش تحتی لارینیک صورتلاری بار خاتون کشنی
و قیز بلالاریین باشته کشنی لار بار مایدور هر یلده الله کون
چانک چیلده اوناب یمان خاتونلار اولکانده انداخ عزاب تازنادور
موندوخ قیلادور دیب کورساتیب اوتادورلار.

II

butlər üçün təjın qılınyan öjlerniñ beja:ni

butperestler butlər üçün üç a:šija:nelik bir ima:ret bina: qilədur əvvəlqi derva:zeniñ¹ üstige balaça:nəge oxsə çañçilekeşler çañçile ojnayali jayaçtın bir xa:nə tejer qilədur ol xa:nəniñ iki janiyə ojan tejer qilyali iki öj bina: qilip biride özini tejer qilədur jene biride la:zem boləduryan nerselerini qojədur peš ajva:nüde turup çañçilekeşler resm qa:idelərini körsetip təri:qesi² bilən ojnajdur pestteki sahnəniñ iki janiyə fuqəra:lərnin çatunləri və balaləri olturyali igiz iki xa:nə qilədur otradiki sahnədə fuqəra:lər jayaçtın etken bendunlerde olturup çaj içip ojan köredur

ikindzi xa:nəniñ derva:zesiniñ iki janiyə jasalyan iki xa:nəniñ biride əmel-da:r jene biride çatun balaləri birle olturup ojan köredur

üçündzi xa:nədə butlərdin başqa şeşlərdin bölek kişi turmajdur but turəduryan xa:nədə butni toxtatqan təxtniñ iki janidəki tamniñ aldidə toxtatqan butlərnin arqasidə jigerme dzüf şamda:n beş dzüf qəndil bera:ber toxtatıyliq turədur la:zem bolyandə şamda:nləryə jay qujup piltedin köjdüredur qəndillər tema:m vəqt işiylıq turədurlər

qədi:m zema:ndin tartip butperestlərnin arasidə bolyan resmlər

butperestlər jaratqan va:hid alla:hni red qilip butlər üçün tola resmlər və tola xa:nələr bina: qilip şol resmlər birle jürüp qaranyu joldə qalıp³ durlər

bu vila:jetlerdeki but perestlərnin resmlerige qajlasaq, bir neçə butyə baş urədur tola qism butləri bar çon butxa:nə degen butxa:nesige qajlasaq çannin tuyulyan küni bolsə ja: bir çan təxtyə olturyan küni bolsə heme ilm mensepta:rləri və qəlem mensepta:rləri barip butxa:nəge kirip kayaz köjdürüp baş qojədur ol xa:nədə ötkən çanlərnin çatunlərinin vezi:rlərinin soretleri bar soretlerge bölek butlərdin tolaraq zinetlər bergen mensepta:rdin bölek kişiler baş uryali kir'elmejdur tema:m kiçede bir neçə şamyə oxsə mistin etken şamda:nyə jay qujup piltedin köjdüredur jildə üç kün çañçile qilip ötkən çanlər vezi:rlər heme əhva:ldə ötkən qanday əmelde ötkən qilyan işlərini birdin birdin dorap fuqəra: əmelda:r eskerlerge körsetip ötedur

ikindzi jene bir qism butxa:nesi bar ol butxa:nəge xa:h kiçə xa:h kündüz qilyan jəma:n işləryə puşejma:n bolsə barip mendin hisə:b almayil men jəma:n iştin jandim dep iki mertebe baş qojup kayaz köjdürüp təzim qilip

¹ درواز for درواز

² in the ms. طریقه, correctly طریقہ

³ قالیب must be understood as قالیب; qilip is always written قلیب

šejxiyə pul ja: qoj ja: gurundz undək bir nemε berip janædur bæziləri jerler
ima:retler vaqf qilædur

vε jene bir qism butxa:nesi bar tamlarige hejbetlik her xil nerselerniñ soret-
lerini tartqan baši kalaniñ jolbarsniñ ajiqniñ majmunniñ bašiye oxsar leken teni
tema:m ademniñ tenige oxšajdur baš uryalı tæjin væqt barmajdur biz ölgende
æmellerimizni sorajdur dep xia:l qilip baš urup kayaz köjdürüp keledur

jene bir qism xatun vε qizbalaləri için tejer qilyan butxa:nesi bar ol but-
xa:nede iki qæri xatun bir neçe jaš tetilerniñ soretleri bar xatunkişi vε qizbala-
læridin başqæ kişiler barmajdur her jildæ alte kün çañçile ojnaj jæma:n xatun-
lar ölgende andaj aza:b tartædur munday qilædur dep körsetip ötædurler

III. A Description of Theatrical Performances

That which is called *čañčile* (a theatrical performance) is since olden times a practice among the idolaters in the country of the Emperor (of China) and resembles the book-readers¹ of the Moslems and the mullahs who wander in the bazaars preaching.

The idolaters show stories about their long dead kings in their theatrical performances. If they begin with a war which two kings have made against one another, two people enter the scene and have a meeting with each other. If they want to fight, then first one of them enters (the scene) and makes (a performance of) fighting with a spear or a sword, or with a club or parrying with a shield, and shows a few examples of the rules of the military profession and asks for a challenger.² Then another hero from the king's (the royal) side will enter as an adversary. They will fight with each other and make one of them flee (the scene). In such a way they imitate and present the deeds done by past kings.

There is another kind of theatrical performance. (It is performed) among officials of lower rank than kings and vezirs, among young men, girls and women³ when at a wedding-party they sing love-songs⁴ and recite poetry. In this way they play and perform it (*čañčile*) according to (certain) rules.

¹ *kita:bxa:n* A.P. *kitāb-khṡān* lit. book-reader, meant is the story-tellers of the bazaars; cf. *mad-dāh* in E.I.

² *merd* P. *mard* a man, hero – here 'a challenger'

³ *dzuva:n* P. *jawān* young, young man, young woman; J 97 a woman who is thirty or more

⁴ *muhebbet* A. *muḥabbat* love, affection here stands for 'love-song'

Teater No 3

چانگ پیلہ نینک بیانی

چانگ پیلہ دیکان قزیم زمانین تارتیب خاقان
اقلیمیدرگی بُت پرست لارننیک اراسیدا رسم بولخان و مسلمان
لارننیک کتاب خان لاری بازارلارده یوروب و اعیزلیق قیلادورخان
ملااریخده اوخشه بر رسم دور .

بُت پرست لار ایلگرگی وقت لارده اوتکان خان لارننیک
حکاید لارینی چانگ پیلہ اویناب کورساتادور ایکی پادشاه بربری برله
قیلخان چنگ نی باشلاسده ایکی کشتی میدانخده کیریب بر
برلاری برله مولاقات بولوب اوروشقنی خواهلاسده اول بری
کیریب نیزه بازلیق شمشیر بازلیق عمود بازلیق سپر بازلیق
قیلیب برنجه قسم سپاگرچیلیک نینک طریقه لارینی کورساتیب
مرد طلب قیلادور انین ینه بر پادشاه طرفیدین برنهلوان
کیریب تقابیل بولوب اوروشوب برینی قاچورادور شو طریقه
بیلان اوتکان خان لارننیک قیلخان عمل لارینی دوراب کورسا
قیب اوتادور .

ینه بر قسم چانگ پیلہ بار پادشاه لار وزیرلار اینکدین
کچیکراک عملدارلارننیک و یاش یکت قیز جوان لاری نینک
اراسیده بولخان توی مجلس دا بولخان محبت لار و شعر
لارنی اوقوب طریقه لاری بیلان اویناب کورساتیب
اوتادورلار .

III

çaŋçileniŋ beja:nï

çaŋçile degen qædi:m zema:ndin tartip xa:qa:n iqlimideki butperestlerniŋ araside resm bolyan ve müselmanlerniŋ kita:bxa:nleri baza:rlerdæ jürüp va:izliq¹ qilæduryan mollalæriyæ oxşæ bir resm dur

butperestler ilgerki væqtlerde ötken xanlerniŋ hika:jelerini çaŋçile ojnap körsetedur iki pa:dışa:h birbiri birlæ qilyan dzeyni başlasæ iki kişi mejda:nyæ kirip bir birleri birlæ mula:qa:t bolup uruşqæni xa:lasæ ævvæl biri kirip nize-ba:zliq şemsirba:zliq amu:dba:zliq sipërba:zliq qilip bir neçe qism sipa:bgerçilikniŋ² tæri:qelerini körsetip mærd telep qilædur andin jene bir pa:dışa:h terefidin bir pehleua:n³ kirip taqa:bul⁴ bolup uruşup birini qaçurædur şu tæri:qe bilen ötken xanlerniŋ qilyan æmellerini dorap körsetip ötedur

jene bir qism çaŋçile bar pa:dışa:hlær vezi:rlær eniŋdin kiçikrak æmelda:rlærniŋ ve jaş jigiti qiz dzuvva:nlæriniŋ araside bolyan toj medzliste bolyan muhebbetler ve şirlærni oqup tæri:qeleri bilen ojnap körsetip ötedurler

The Chinese Religions in Eastern Turkestan

By John Törnquist¹

(in: På obanade stigar . . . Stockholm 1917, pp. 138–145, with 7 illustrations)

Translation from the Swedish original.

The term Chinese religions is used so as to indicate the motley tissue which has Taoism as warp and Buddhism as woof with the restrained themes of Confucianism as dainty streaks on the outside and ancestral worship as red yarns both lengthwise and crosswise in the fabric.

A description of these religions or their practice is not entered into under the above heading. My intention is to give an idea of their practice in a Muslim country.

A Chinese is never aggressive in religious questions. The Chinese nation has the reputation of being one of the most tolerant nations of the world in this respect. This quality stands them in good stead as rulers over peoples with religions which are alien to them. The Muslims of Eastern Turkestan have nothing to fear from their rulers with regard to religion. The two parties follow widely different ways where religion is concerned. There are no deserters on the Muslim side and few from the Chinese to the native Muslims.

If one compares the exercise of religious worship of the two camps, those ruled over and the rulers, one would believe the conditions to be quite the contrary. While the Muslims openly and demonstratively conduct their worship and observe the customs which their religion prescribes, the Chinese take their religion into "their chamber and close its door". But inside it they keep it like a cherished treasure which has to be guarded from the profaning eyes of the masses. A Chinese would never argue about this. If a Chinese converses with a Muslim he will, as far as his stock of broken Eastern Turki words permits, try to use the mode of expression of the natives and lend weight to his statements by reference to *khuda*, the Turki word for God. Neyer, or at least very seldom, would one hear him interlard his conversation with the name of some Buddhist god.

¹ Rev. John Törnquist (1876–1937) was a missionary of the Mission Covenant Church of Sweden in Eastern Turkestan 1904–1937. He was stationed in Hancheng, the Chinese city of Kashghar and devoted most of his time to the mission among the Chinese living there. He is the author of two books in Swedish dealing with Sinkiang, viz. *Kaschgar* (1926) and *Genom vildmarker och sago-länder* (1928) and numerous articles in Swedish on the conditions of Eastern Turkestan. The present translation is a literal translation of Törnquist's paper, which is written in the rather ponderous style of that time.

It is this dread of light and fear of unveiling his inner life which makes the Chinese of Eastern Turkestan so inaccessible to religious questions. It is as if he feels instinctively that his religion is nothing for a westerner. But at the same time he cannot let go of the thought that he must abide by the faith of his forefathers. He will be the same with a Muslim as with a preacher of Christianity. If he has attended some of our meetings and learnt some sentences of the Christian religion, he will be pleased to use them in conversation with us. He may be present at our meetings and nod approvingly and beam as if he were really moved by the gospel. But when he is back home he may light an incense stick and put it in its place on the altar of sacrifice in front of the Buddha image.

But the Chinese religions leave their mark on the homes. There nothing is wanting from the implements belonging to the Chinese worship. But if you begin to ask questions about them you will get evasive answers. Every home has its altar of the ancestors, every farm its *tu-ti-miao* [*tǔdì-miào*] (the temple of the earth god) in miniature, in the size of a dog-kennel.

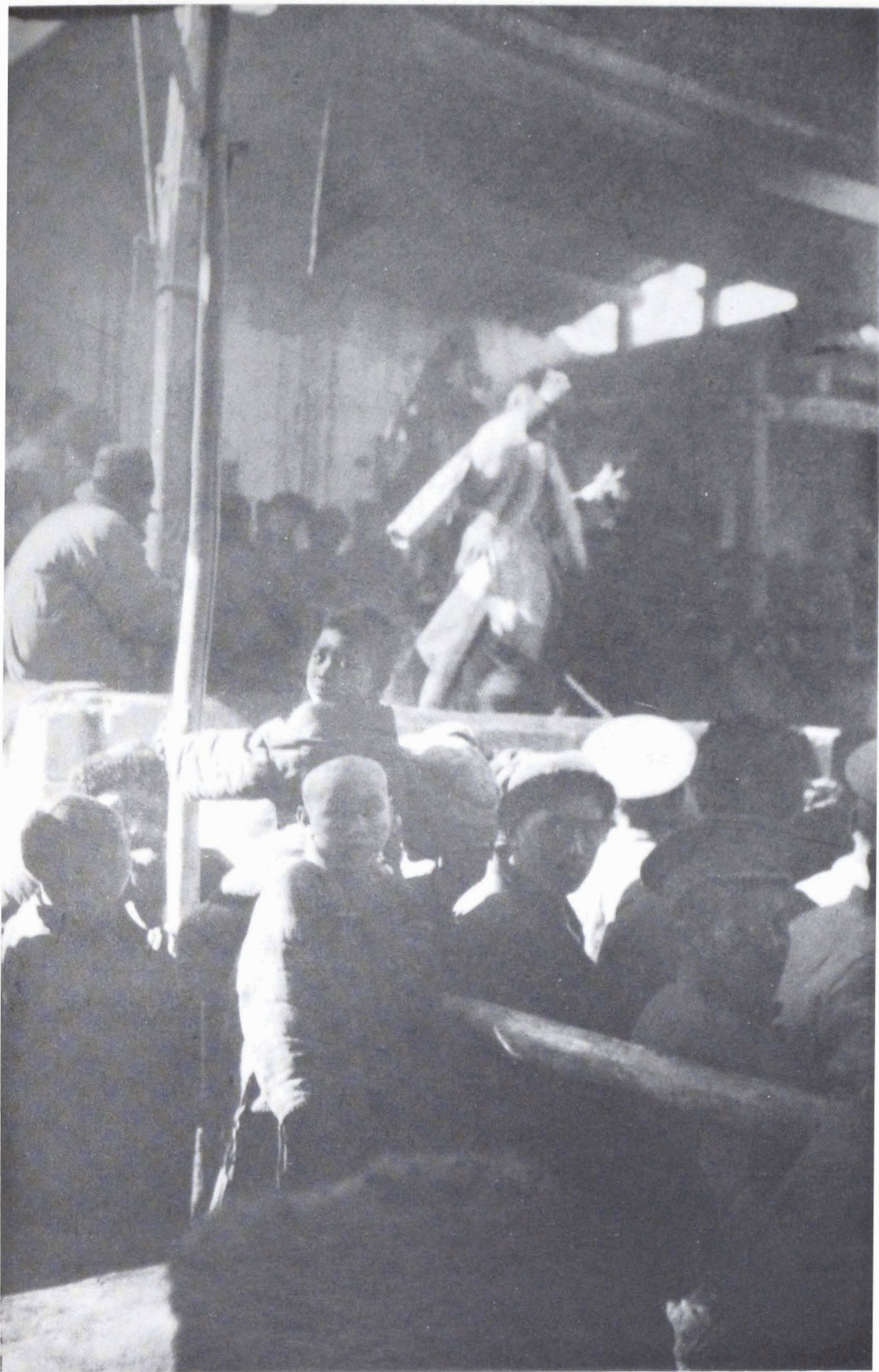
The number of temples of idols in the cities is great in relation to the number of adorers. In Hancheng there are fourteen temples. Of these two belong to Confucianism, two are devoted to prominent men, and the others are Buddhist. The Taoists have no temple of their own but rent accommodation from the Buddhists. For example the spirits of fire have been permitted to rent space with the goddess of mercy. Of the temples devoted to prominent men, one has been erected in memory of general Liu who was in command of the Chinese forces when the Chinese last time strengthened their rule of Eastern Turkestan. It is one of the largest temples, situated in a grove of poplars outside the city. Another temple, called Fangshen-miao, is erected in memory of a Chinese major who is said to have saved the Chinese troops who were enclosed in Hancheng from drowning. The forces of Yakub Beg had encircled the city but were not able to occupy it. Then they had the idea to drown the city by leading a river into the moat. The Chinese commander asked for a volunteer who would dare to sneak out and dig a hole in the dam. Major Fang declared himself willing and managed under cover of night to perform the daring deed, but was carried away by the current and drowned. In his honour this temple was erected and became one of the most frequented temples of the city.

In Kashghar there are only four temples, but one of them belongs to the oldest buildings in the country. It is a memorial temple called Keng-pan-si [*Geng-Bān-sì*], which was erected in memory of two generals, Keng-ka [*Geng-gai*] and Pan-chao [*Bān-zhāo*], who liberated the country from the Huns in the first century A.D.

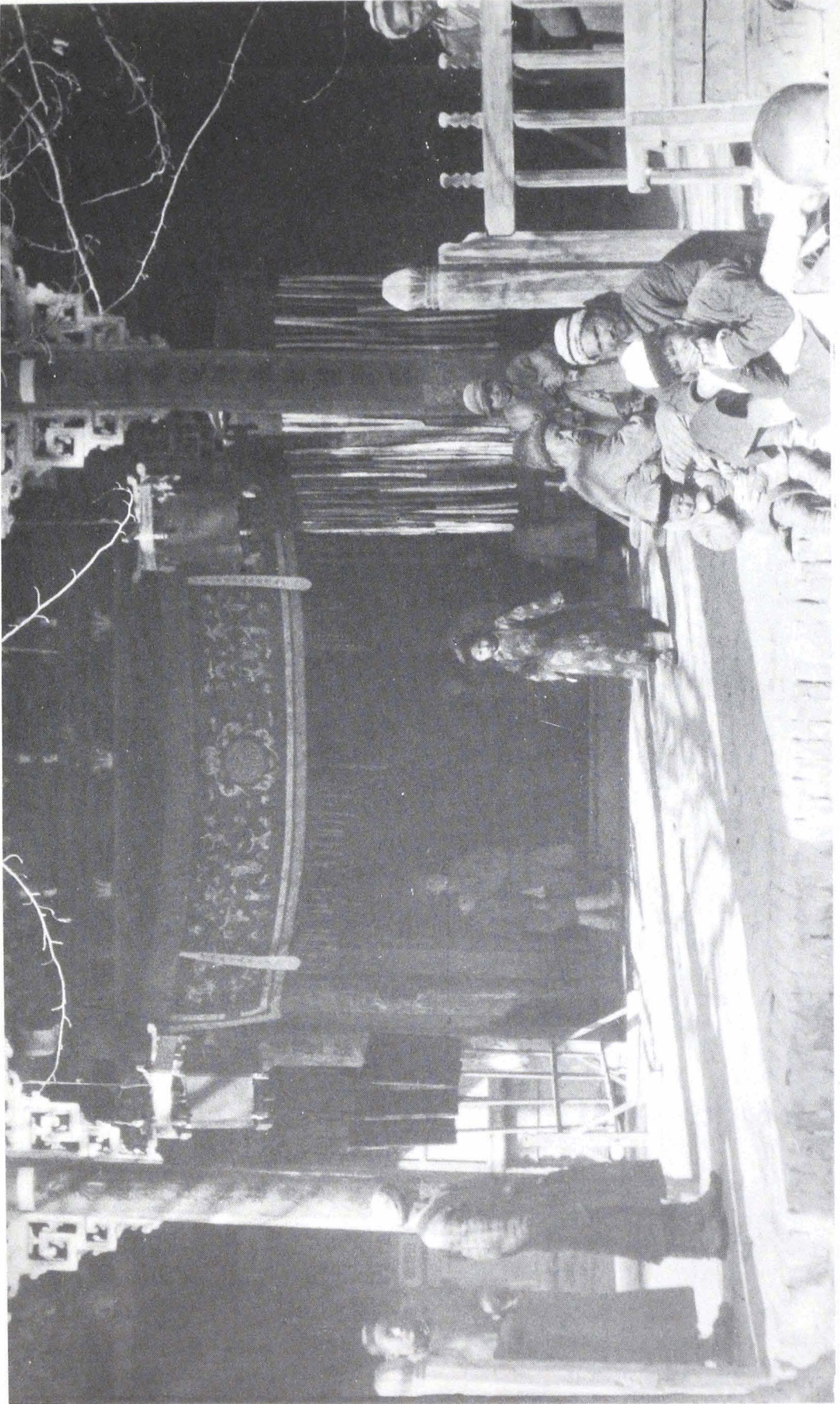
The pagan festivals are carefully observed and the feasts connected with them are widely attended. The great feast in the "Dragon temple" in the beginning of the second Chinese month is attended in a lively manner by Chinese from far and near. The seamy side of these festivals is not so much idol-worship



The stage of the Chinese theatre in Hancheng with actors performing. Photo: Gunnar Jarring, February 1930.



The Chinese theatre in Hancheng. The onlookers are mainly Turks. Photo: Gunnar Jarring, February 1930.



The entrance to the Chinese theatre in Hancheng. All the people on the right side of the picture are Turks. Photo: Gunnar Jarring, February 1930.



A Mandarin kneeling in front of a paper-calf. Kashghar c. 1907. (From "The Fränne-collection" in the Swedish National Archives, cf. p. 9).

Glossary

adem A. *ādām* man, human being I: 4, 7, II: 37
a:dž tamarisk I: 10 + n. 3
ajjiq bear II: 36
ajlandur- to cause to stroll; to let pass I: 23
ajri- to separate I: 2
ajva:n P. *aiwān* a veranda; *peš a.* front veranda II: 5
al- to take; *a.iḫ at-* to throw away I: 17; *a.iḫ bar-* to bring I: 20; *a.iḫ čiq-* to take care of I: 19; *a.iḫ kel-* to bring I: 24
ald frontside; *a.iḏæ* in front of I: 8, 18, II: 13; *a.iḫæ* in front of I: 18
alla:h A. *allāh* God II: 18
alte six II: 41
amu:d A. *ʿamūd* a club
amu:dba:z A.P. *ʿamūd-bāz* a fighter armed with a club
amu:dba:zliq A.P.T. fighting with clubs; *a. qil-* to fight with clubs III: 8
anday such; what II: 42
andin then I: 11; III: 9
ara middle; *a.sidæ* among pass.
arqa back I: 13; *a.sidæ* behind II: 14
aš food; dish I: 18
a:šija:nε P. *āshyāna* a ceiling, roof, 'detached or special house', part of a house II: 2 + n. 1
a:šija:nelik P.T. (with) floor II: 2
at- to throw I: 17
aza:b A. *ʿazāb* punishment; *a.tart-* to receive punishment II: 42

æ

æhva:l A. *ahwāl* circumstances II: 28
æjd A. *ʿīd* festival I: 16
æjt- to say I: 21; to pronounce I: 15
æmel A. *ʿamal* acts II: 38; deed II: 28, III: 11
æmelda:r A.P. *ʿamal-dār* one in command, a highranking person II: 10, 29; official III: 12
ævvæl A. *auwāl* first pass.

ε

εbedi A. *abadi* eternal I: 2
εsker A. *ʿaskar* soldier II: 29

b

bala child, boy pass.
balaḫa:nε P. *bālā-khāna* an upper chamber II: 3
bar existant; is pass.
bar- to go pass.
baš head pass.; *b. qoj-* to bow I: 12, II: 23; to lower one's head I: 15; *b. ur-* to bow one's head pass., to worship pass.
bašla- to lead I: 2; to begin III: 6
bašqæ other II: 41; except II: 12
ba:til A. *bāṭil* false, wrong, godless I: 3, 24
baza:r P. *bāzār* bazaar III: 3
bæzi A. *ba ʿze* certain; *b. væqtlærdæ* sometimes I: 22; *b.læri* some of them II: 33
benduy Ch. *bāndèng* bench II: 8 + n. 7
bera:ber P. *bar-ā-bar* together II: 14
beja:n A. explanation, description I: 1, II: 1, III: 1
ber- to give pass.; to add I: 7
beš five II: 14
bilen with; according to II: 6, III: 11
bina: A. *binā* building I: 6, II: 2; *b. qil-* to build I: 6, to construct II: 2, 4, 19
bir one pass.; *b. bi* one another III: 6; *b. b.læri* each other III: 7; *b.din b.din* one after the other II: 28
birle with II: 19, III: 7; and I: 7, II: 11
biz we pass.
bol- to be, to become
bölek other pass.
bu this pass.
buqa ox I: 16
bura- to small; to be fragrant I: 11
but P. *but* idol, image pass.
butḫa:nε P. *but-khāna* an idol temple pass.
butḫa:nεga:h P. *but-khāna-gāh* an idol temple I: 6
butperest P. *but-parast* an idolater, idol worshipper
bük- to kneel I: 12; *tiz b.* to kneel I: 12

č

čaj tea II: 8

čaŋčile Ch. *chàngxi* a Chinese theatrical performance pass.

čaŋčilek eš Chin. + P. – *kash* actor II: 3, 6

čarba the peritoneum I: 17 + n. 5

čibiq twig I: 11

čiq- to leave I: 13

čoŋ big pass.

čöjün cast-iron I: 8

čörgület- to cause to go round I: 23

d

derva:ze P. *darwāza* gate II: 2, 10

de- to say, to call pass.

dora- to imitate II: 29, III: 11

dur is pass.

dž

džavnver P. *jānwār, jānwar* animal I: 5

džer P. *jang war* III: 6

džuvva:n P. *jawān* young, youth; a young woman, a woman who is thirty or more III: 13 + n. 3

džüf P. *juft* a pair, a couple II: 14

e

et- to make I: 9, II: 22

f

fajde A. *fā'ida* benefit I: 23

fajdeliq A.T. beneficial I: 23

fuqæra: A. *fuqarā'* (plur. of *faqīr*) the poor, the common people II: 7, 8, 29

g

gurundž P. *gurinj* rice II: 33

güzer P. *guzar* a passage, transit I: 23

h

hajva:n A. *haiwān* animal I: 4

ha:zir A. *hāzīr* present, at once I: 21

hejbet A. *haibat* awe, sternness II: 35

hejbetlik A.T. awful, hideous II: 35

hem P. *ham* also I: 18

heme P. *hama* all, the whole I: 6, II: 28; *h.din* *ičkeri* the innermost part I: 7

her P. *har* every, all pass.

hisa:b A. *hisāb* account; *h. al-* to call to account II: 31

hika:je A. *hikāyat* story, tale III: 5

x

xa:b P. *khwāb* either, or; *x.x.* either – or II: 30

xa:la- P. *khwāb* 'desire' + T. *-la-* to wish, to want III: 7

xan Emperor, king pass.

xa:ne P. *khāna* house pass.; room II: 7, 10; temple II: 19

xa:qan the Emperor of China III: 2

xatun woman pass.; wife II: 11, 24; *x. kiši* woman II: 40

xælg A. *khalg* people I: 3

xia:l A. *khayāl, kھیال* thought; *x. qil-* to think, to have thoughts I: 24; II: 38

xil sort, kind I: 5, II: 35

xoruz P. *khuros* a cock I: 20

xošboj P. *khwush-bū* perfume, incense I: 9

xuda: P. *khudā* God I: 2

i

iba:det A. 'ibādat divine worship; *i. qil-* to worship I: 5

iqlim A. *iqlim* a clime, climate; country III: 2

iqra:r A. *iqrār* confession, acknowledgment; *i. qil-* to admit, to confess I: 21

issi'yliq warmth; burning II: 16

iš work; deed II: 28, 31; act II: 32

i

ič inside; *ič jürüsi* intestine I: 17 + n. 4

ič- to drink II: 8

ičkeri in, inside I: 7

igin garment I: 7

igiz elevated II: 7

iki two pass.; both II: 4, 7

ikindži second II: 10, 30

ilger earlier, former III: 5

ilm A. 'ilm science II: 22

ima:ret A. 'imārat building I: 6, II: 2, 34

insa:n A. *insān* man, mankind I: 2

j

ja: P. *yā* or pass.

jay oil II: 15, 27

jayac wood pass.

jan side pass.

jan- to return II: 33; to turn away II: 32; *j. ip* *čiqip ket-* to leave I: 13

jandur- to give back I: 19; *j. up ber-* to give back I: 22

jap- to wrap I: 17

jarat- to create II: 18
yardem P. ? help I: 25
jasa- to build I: 5; to erect I: 7
jasal- to be built II: 10; to be made I: 8
jaš young II: 40; III: 13
jaema:n evil pass.
jaeni A. *ya'nī* that is to say, namely I: 3
je- to eat I: 29
jene again; *j. bir* another pass.
jer land II: 33
jil year I: 15; II: 27, 41
jigermε twenty II: 14
jigit young man, brave young man III: 13
jol road I: 2; II: 19
jolbars tiger II: 36
joq non-existent; is not; *j. bolup ket-* to get lost I: 20
jür- to wander I: 3; II: 19; III: 3
jürüš wandering; *iç j. i* intestine I: 17

k

kayaz P. *kaghaz* paper pass.
kala cow II: 36
kessel A. *kasal* sickness, disease I: 23; sick man, sick people I: 24
kel- to come
ket- to leave I: 13, 20
kiče night II: 26, 30
kičik small III: 12
kir- to enter pass.
kiši a person pass.
kiṭa:bḫa:n A. *kitāb*+P. *ḫwān* lit. 'bookreader' III: 3+n. 1
köče P. *kūcha* street I: 22
köjdür- to cause to burn, to burn pass.
kör- to see, to look II: 9; *ojan k.* to follow a play II: 11
körset- to show pass.; *k. ip öt-* to show II: 29, 42, to perform III: 14, to present III: 11
köter- to raise I: 15; to carry I: 22
kumanda:r commander I: 21+n. 6
kün day pass.
kündüz day II: 30

l

laj clay, mud I: 4
la:zem A. *lāzim* necessary; *l. bol-* to need II: 5;
l. bolɣandæ when necessary II: 15
leken A. *lākin* but II: 36

m

majmun A.P. *maimūn* monkey II: 36
meded A. *madad* assistance, help I: 25; *m. qil-* to give help I: 25
medzlis A. *majlis* an assembly, meeting; *toj m.* a wedding III: 13
mejda:n A. *maidān* an open field; scene III: 6
mektep A. *maktab* school I: 14
men I pass.
mensepta:r A.P. *maṣṣab-dār* official pass.; *ilm m.* science official II: 22+n. 13; *qalem m.* pen-official II: 23+n. 13
merd P. *mard* man, a hero; brave, bold; challenger III: 9
mertebe A. *martaba* time II: 32; *iki m.* twice II: 32
meslen A. *maṣal-an* for example I: 6
mis P. *mis* copper I: 4, II: 26
molla A.P. *maulā* a mullah III: 4
muhabbet A. *maḥabbat* love, affection; love-song III: 13+n. 4
mula:qa:t A. *mulāqāt* a meeting; *m. bol-* to have a meeting III: 7
munday so, thus; this, such II: 42
müselman A.P. *musulmān* a believer, Muhammadan III: 3

n

nan P. *nān* bread I: 18
nerse thing I: 21, II: 5
neče some, a few I: 18; *bir n.* some II: 26, a few III: 8, several II: 20
neme what?; *bir n.* a thing pass.; something I: 11, II: 39
nize P. *neza* a spear
nizeba:z P. *neza-bāz* a spearman
nizeba:zliq P.T. fighting with a spear; *n. qil-* to fight with a spear III: 7
nöbet A. *naubat* period; *bir n.* once I: 16

o

o that; *aya* I: 5, 7; *eniñ* I: 8, III: 12
obdan good I: 16
oḫša- to resemble II: 36, 37
oḫšæ like, resembling pass.
ojan play pass.
ojna- to play pass.
ojun < *orun* place, seat I: 12+n. 5
ol that pass.

oltur- to sit II:7, 11, to sit down I:15; *tæxtγæ o.*
to ascend the throne II:22
oqu- to read; to sing III:14; to study I:14
orun v. *ojun*
ot fire I:24
otra middle II:8

ö

öj house pass.; room II:4
öl- to die pass.
öltür- to kill I:16
öt- to pass, to pass among II:28; *ötken* deceased
II:24, III:5, former II:27, 28; cf. *körset-*
öz self II:5

p

pa:diša:h P. *pād-shāh* king pass.; royal III:9
pehleva:n P. *pahlawān* a hero III:10
pest P. *past* low II:6
peš P. *pesh* in front II:5
pilte A. *fatīla* a wick II:15, 27
pul P. *pūl* money II:39
putluq with feet I:9
pūšejma:n P. *pashīmān* penitent; *p. bol-* to
repent II:31

q

qačur- to cause to flee III:10
qa:ide A. *qā'ida* base, regulation II:6+n.4
qajla- to take a look II:20, 21
qal- to remain II:19
qanday how; what II:28
qarayγu dark II:19
qarayγuluq darkness I:3
qazan cauldron I:9
qædi:m A. *qadīm* ancient, olden II:17, III:2
qælæm A. *qalam* pen II:23
qændil~qædil A. *qindīl* a lantern II:14, 15
qæri old II:40
qil- to make, to do I:5; to build I:6; to con-
struct II:2
qilin- to be made II:1
qism A. *qism* part, portion; kind pass.; *nečē q.*
a few I:18, III:8
qiz girl III:13
qizbala young girl II:39, 40
qoj sheep pass.
qoj- to put pass.; to keep II:5; *baš q.* to bow
pass.; to lower one's head I:15
qop- to rise, to get up I:12, 15

qorq- to be afraid I:21
quj- to pour II:15, 27
qurba:n A. *qurbān* a sacrifice I:16
qurba:nliq A.T. as sacrifice I:16; *q. qil-* to
offer as a sacrifice I:16
qutul- to be saved I:2

r

red A. *radd* repulse; *r. qil-* to repulse II:18
reŋ P. *rang* colour I:7
resm A. *rasm* rule I:15, practice pass., skill
II:6+n.4

s

sahnε A. *šahn* a court II:7, court-yard II:7+n.6
sandz- to fix I:11; *s. ip qoj-* to fix I:11
særiq yellow I:12
siqqim a handful; <*siq-* to squeeze, to press
I:10+n.2
sipa:h P. *sipāh* an army
sipa:hger P. *sipāhgar* a warrior
sipa:hgerci P.T. a warrior
sipa:hgerçilik P.T. the military profession III:8
siper P. *sipar* a shield
siperba:z P. *sipar-bāz* a shield-bearer
siperba:zliq P.T. parrying with shield; *s. qil-* to
parry with a shield III:8
soj- to strip off I:17
sora- to ask II:38
söret A. *šurat* image, form, picture pass.

š

šam A. *šam'* candle II:26
šamda:n A.P. *šamī-dān* candlestick II:14, 15, 26
šehεr P. *šahr* city pass.
šejχ A. *šaiḳh* a sheikh pass.
šemsir P. *šamsher* a sword
šemsirba:z P. *šamsher-bāz* a swordplayer
šemsirba:zliq P.T. a fighting with swords; š.
qil- to fight with swords III:8
šir A. *šīr* poetry, verse, song III:14
šol this II:19
šu this, such III:10

t

tam wall II:13, 35
taqa:bul A. *taqābul* encountering, standing
face to face; *t. bol-* to be an adversary III:10
tart- to draw II:36; *t. ip* since II:17, III:2
taš stone I:4

tæxt A.P. *takht* throne pass.
tæxtε P. *takhta* a sheet of paper I: 12
təjin A. *ta'in* establishing; specified II: 1; *t. qil-*
to establish II: 37
təri:qe A. *tarīqat*, *tarīqa* a road, way, manner,
rite; rule II: 6, III: 9
təzim A. *ta'zīm* reverence; *t. qil-* to make a
reverance I: 13, II: 32
tejer P. *tayār* < A. *ṭayyār* ready; *t. qil-* to pre-
pare I: 11, II: 4, 5; to construct II: 4, to
make II: 39
telep A. *ṭalab* request; *t. qil-* to ask for III: 9
tema:m A. *tamām* whole II: 16, 26; completely
II: 37
ten P. *tan* body II: 36, 37
tərf A. *ṭarf*, *ṭaraf* side III: 9
teṭi Ch. *tāitai* lady II: 40 + n. 16
teɾε skin I: 17
tile- to ask, to pray for I: 25
tiz knee I: 12; *t. bük-* to kneel I: 12
toxtat- to place I: 8, II: 13; *t. ip qoj-* to place
I: 9, 18
toxtatiyliq placed II: 14
toj wedding; *t. medzlis* wedding III: 13
tola many pass.
tömür iron I: 4
tört four pass.
tuč P. *tūj* brass I: 4
tuyul- to be born II: 22
tur- to be pass., to stand pass., to stay II: 12, to
- remain II: 16

u

učarliq flying; *u. dz:a:nvεr* bird I: 5
un flour II: 33
ur- to beat, to strike; *baš u.* to worship I: 10, 14,
II: 26, to bow one's head pass.
urus- to fight with one another III: 7, 10
ušağ small I: 11

ü

üč three pass.
üčün for pass.
üčündzi third II: 12
üst upper part; *ü. iğε* on I: 8, over II: 3

v

va:hid A. *wāhid* one, individual, sole II: 18
va:iz A. *wā'iz* preacher
va:izliq A.T. a preaching; *v. qil-* to preach III: 4
vaqf A. *waqf* bequest for pious uses II: 34
væqt A. *waqt* time pass.
vε A. *wa* and pass.
veba: A. *wabā'* plague, pestilence I: 23
vezi:r A. *wazīr* minister pass.
vila:jeɾ A. *wilāyat* country, district II: 20

z

zema:n A. *zamān* time II: 17, III: 2
zinεt A. *zīnat* ornament, embellishment I: 7,
II: 25

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- P. = Persian.
- T. = Turki, Turkic.

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