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Two Eastern Turki texts about reading and writing

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Among the collection of Central Asian prints and manuscripts in the library of the University of Lund (Sweden), we find a number of texts which were written at the beginning of this century by an educated Uyghur. In addition to the information these texts contain about the social and cultural life of that time, they give us an insight into a certain phase in the development of the Modern Uyghur language. In this article, I present two of these manuscripts in transcription and translation along with a glossary and the facsimiles.

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*For Professor Gunnar Jarring,
the Grand Old Man of Modern Uyghur studies*

The two texts presented here in facsimile, transcription and translation were written by an Uyghur, Muhammad Ali Damollah, probably some time during the first decade of this century. Damollah worked as a teacher of Modern Uyghur for the British General Consulate and for the Swedish Christian missionaries in Kashgar, Eastern Turkestan, the present-day province of Xinjiang in the People's Republic of China. The original manuscripts are kept in the collection of Eastern Turki manuscripts in the library of the University of Lund, Sweden. So far, only a handwritten, provisional catalogue exists, compiled by Gunnar Jarring, who also founded this collection (see Ekström & Ehrensverd 1987). The call number of these texts is Prov. 207, Collection I (Muhammed Ali Damollah) Nos. 1-2.

The same two texts were printed before in Scharlipp 1995, transcribed in normal Latin characters and translated into German without any remarks or glossary. The reason for this was that, at that time and in that context, the ideas that a semi-educated person from the Turkic world held about the nature of reading and writing were of more interest than the language of the texts themselves.

When Gunnar Jarring and the University of Lund were so kind to allow me to publish manuscripts from that collection, my intention was to edit them in the same way as Gunnar Jarring had previously edited texts which he published from the same collection.

There is one more preliminary remark to make. As mentioned in the 1996 edition, after I had translated the texts into German, I learned that Gunnar Jarring had translated them into English many years ago during his time as Swedish ambassador to Moscow. It therefore would have been unnecessary to translate them into English again. I decided rather to adopt almost verbatim Gunnar Jarring's translation, making only a few changes here and there. Wherever the translation might prove unsatisfactory, will be in those places. Beyond that, my only contributions are the transcription, some of the remarks and the glossary.

Transcription

I. oqumaqnïŋ beja:nï

(1) oqumaqtæ hæmedin čon iŝ ŝubu ki kõŋŭl qojmaq čin kõŋŭl birle oqumaq (2) jaluz kõznin küči az keledur. tolæ væqt adæmnin kõŋli baŝqæ terefte bolsæ közi (3) xætte bolyænï birle æyïzdin baŝqæ söz čiqïp ketædur.

(4) kitapnï ačqændæ bir safhænï oqup ötküzgende varaqnï on qol terefige (5) örügej. oquyændæ mula:hæzæ tama:m birle oquyæj pûtŭlgen sözde bir noqtæ væjæ bir kelimedæ (6) yælet qilinyæn bolsæ pûtŭlgen söznin ævæl a:xiriyæ mula:hæzæ qilyænde kõŋŭl farqini (7) čiqædur. ŝunday her nersede kõŋŭlnin küči čon küčlŭktŭr (8) xætnin tæri:kesi bir neče qismidur. bir qismi xætni nastaliq dep æjturmiz. Sunday ki (9) kitaplernin xæti nastaliq xatur væ jine bir qismi xætni nasx xæt dep æjturmiz (10) ol xætni qura:nyæ ve indzil pûtŭptŭr. nas xætur væ jine bir qismi xætni ku:fi xæt (11) væjæ xæti sulu:s dep æjturmiz andæy xæt bu terefte na:gaha:n bardur. tunganilær ku:fi xætni istima:l (12) qilipturlær. (16) xæt oqumæqnin ŝertleri: xæt oquyændæ bek xætni közige jæqin keltŭrŭp (17) oquŝni özige a:det qilmayæj. kejn neri tutup oquyæj dese

oqujalmas (18) ve hem bæşini midirletip xət oqumaqni özige a:det qılmaş bir əjp dek körenür (19) evəl qajday oqup a:det qılsə şundəy örgenür. ve jine bir şert şu ki bir söz- (20) niñ ajəyini yine bir sözge qəjtıp əlişturup oqumaş her sözni tügetip (21) bir neps əlip jine bir sözniñ iptida:sini başləşəy sözni oquyændə çele (22) çejnep sözni taşləməşəy oquyændə mula:həzə bilen oquşəj.

II. pütükçiniñ zərrur la:zəmlik nerseleri

<2> (1) qələm jəni pişiq qumuş qaləmta:ş bilen qirip učini jirmaq.

<3> (2) sija:h jəni čiray isi bilen veje gurunč qurutup köjdürüp qılınur.

<4> (3) dəva:t sija:h čiləjduryən qačə mistin ja tömür ja čini vəjə safa:ldin.

<5> (4) dəva:tke saladuryən jipekni soqup jumšatip sija:h bilen dəva:tke <6> səlinür. sija:hni čiləp vəjə bir šişəge səlip pütün sija:hni šişə səlyəndin kin <7> čalyutup ta ki čalyulməqtin əjrıp pütün sija:h qılmaş su birle bir bolyəndə dəva:tke <8> qojmaq kerək.

<9> (5) jaxşı kayaz puxta dzümlesidin jasalur şunday ki urus kayaz qoqant kayaz veje <10> xoten kayaz. xoten kagazni üdzme dera:xtiniñ jildiziniñ qobzaqini soqup soqup jumšatip <11> jıyačtin qalepni čaha:rsu qilip qalep tegige hem perketip tujqun su üstide qojyəndə <12> suni čalyutup bergende tekşe bolur andin qalep bilen afta:ptə qojyəndə qurup kayaz bolur <13> kayazni jaxşı qıləj dese gurunčni qajnətip gurunč sujini jete qajnətip qıva:m qilyən <14> ta ki bir qajmaq vəjə meske dek jumşaq bolur anı kayaz üstide qojup qolıyə bir xaltə <15> ki:p xaltə bilen tekşe kayazke sudəp kayazni ala küneş jerde qojmaq kerək qurugəndə <16> əlip şundəğ tertü jüzka hem sudəp qurutup alyəndə zirtaş jəni siliq bir taş bilen <17> sürgende šişə dek siliq kayaz bolur. xəst qılğəli jəxşı qoqant kayazi dek siliq bolur <18> kita:bət qilyəndə kayaz tegide dzüzgir jəni qirim vəjə köndin qilyən nerseni ajturniz. ol dzüzgirde <19> pütügəndə dzüzgir üstide kayazni qojup kayaz başini kayaz ajəyidin sahal igizraq <20> tutup olturyəndə bir putini tegige bəsip bir əjyini tiklep tizlenip olturyəjlər <21> xəst qilyəndə kayazke mistar səlip kayazni dzirdzımaq kerəktür. mistar salməsə <22> xəst qijiq čiqip qalur. mistarni bir neče kayaz bilen bir safha qalinraq qilip her sətir xəst <23> araliqıyə čizebilen tejšep tana:p məşut jip bilen satır araliqıyə qojup <24> kayaz baş terepidin ha:şije qojup pütügej. ve

pütügende mümkün bolsæ qıtaǵı kelime qılmaǵaj <25> çünki qıtaǵı ke-
lime jænı bir kelime sözni otradin bolap teǵini sætir <26> nıñ başıyæ
bolmasun. mistar iki qısmı: birini kayaz bilen jip bilen ... <27> jine bir
qısmı üst bir tæxtæ raslap dızdızıq qılmaq kayaz safæsige qarındaş
qalæm bilen <28> xætge muva:fiq dızdızımaq kerek sætir sætir dızdızılır
jænı bir xætın dızdızılur qarındaş <29> qalæmnı jinçige qılıp jinik
dızdızıyæj eger bir jerde bir neme gælet bolsæ xæt quruyændæ <30> itik
pıçaqtæ jinik qırıp çıqarıp xæt ornını siliq bir taş bilen sürüp <31> qılıp
ornıyæ xæt pütümek kerek. bu qısmı qılıp pütülgen xætlær kita:p
pütümekniñ <32> beja:nı dur. mümkün bolsæ zede qılmæj ha:şije
çiqarmæj pütülsæ her noxtænı her hærfniñ <33> öz bera:berıyæ qojup
imla: bilen jænı elif keleduryæn sözge ajn pütülmesün imla: <34> bilen
pütülse mutabar ru:şæn xæt bolur. imla:nı saqlamæq zuru:rı ahqa:mı
iken <35> ikindzi xætni dua: ve sæla:m xætur. polat qælæm bilen
pütülür. aksar bu polat qælæmnı <36> sodeǵerler depter ve dua: ve
sæla:m xæt uçún işletür tatlatmæjdur. her jerge iba:re duryæn xætni
lapa:pe her kayazdın <38> qılınıyæn bir xaltæ dur. æniñ içige sælip jem-
lep lapa:pe üstige xæt qılıp ibereleduryæn <39> jerge vezn xætni
mula:hæzæ qılıp veznige köre markæ çaplæp poştexa:ne taşlap <40>
xæt jetküzülür. qælæmnıñ ucinı keskende xa: qumuş qælæm xa: polat
qælæm bolsun <41> qælæmnı jiryændın ki:n qælæm uçı iki tiliq bolur.
oñ terepiniñ uçı sol terepidin zereçe <42> igizrek bolur. qælæm uçı
hemişe kesilip tursæ xæt sa:f çiqædur. kayaz sæfæsige <43> mistar
sælip sætirılærni tüz çiqarmaq, mistarsız xæt qılsæ tüz qılmaq kerek
bolædur. (at the edge) qumuş qælæm köl kesilse riştæ çiqıp qalur, qu-
rutup kesmek lazim bolur.

Translation

A description of reading

When reading, the greatest thing is this fact that one has to put one's heart and soul into it and read with all one's heart. If one does it only with the power of one's eyes, little comes out of it. Many times, when someone's mind is somewhere else but his eyes are with the script, other words emerge from his mouth.

When one opens a book and has finished reading a page, one has to turn it toward one's right hand. When one reads, one has to read the whole page attentively. If a mistake has been made in the written text in a (diacritical) point or in a word, one's mind finds the difference in the

written text by paying attention from the beginning to the end. Thus, in everything, the power of one's mind is a great strength.

There are a few different kinds of writing styles. One kind of writing we call *nastaliq*.¹ It is the type of writing used in books and which we call *nastaliq*. Another kind of writing we call *nasx*. It is the kind of writing used in the Quran and in the New Testament and which we call *nasx*. And there is another kind of handwriting which we call *ku:fi* or *sulus*.²

That handwriting is occasionally used in this part (of the world). The Tungans employ the *kufi*-script. Another kind of handwriting we call *šikeste-a:miz*. The Persian people used it, and also the peoples of India and Kabul use it for writing letters of greeting. Nowadays the handwriting they use in Kashgar of the Six Cities³ in account books and in letters of greeting is *nastaliq*.

The conditions for reading. When reading, do not make a habit of bringing the script very close to your eyes. If you say "I shall read holding it far away", it cannot be read. And do not make it a habit to move your head to and fro when reading. It is considered a fault. The habit you first acquire when reading, you will (always) practice. Another condition is this: Don't read letting the end of one word come into contact with the following word.⁴

Read every word to the end and stop for a moment and then begin to read the beginning of another (the next) word. When you read the words, don't give up the words which you have not fully understood.⁵ When you read, read with attention.

¹ As can be seen throughout the text, almost all the terminology referring to writing and the materials used for it are loans from Arabic, introduced into Uyghur via Persian.

² *sulus*, here written *sulūs*.

³ The six cities of Eastern Turkestan; according to Jarring (1964: 21) it is the old name of Eastern Turkestan south of Tianshan.

⁴ Here *bir söziñ ajañni*; *ajaq*—also having the meaning 'end'—is the object of *qæj-tip ælišturup*.

⁵ *čala čejne*—lit. 'masticating insufficiently'.

The writing materials which are necessary for a writer

1. A pen, i.e. a mature reed, together with a pen knife for sharpening the pen in order to make its nib sharp.⁶

2. Ink which is made of soot from a lamp or from burnt dry rice.

3. An inkstand. A bowl (in which to) soak (the pen) in ink. It is made of brass, iron, china or stoneware.

4. The silk cloth which is to be placed in the inkstand is softened through pounding and then put into the inkstand together with the ink. The ink is moistened (made fluid) or put into a bottle. After all the ink has been put into the bottle, it is shaken. After it has been shaken, there is no (dry) ink left, all has been mixed with the water. Then it is time to pour the ink into the inkstand.

5. A good paper is prepared from strong ingredients.⁷ Such (qualities of) paper are Russian paper from Qoqand⁸ and Khotan paper.⁹ When making¹⁰ Khotan paper, they peel the bark off the roots of the mulberry-tree, pound it and soften it, and, after having made a square wooden mould, they fasten a piece of cotton-stuff¹¹ at the bottom. And when they then pour stagnant¹² water on it and shake it, it becomes even.¹³ When they then put the mould in the sun, it dries and becomes paper. If they say "I will make good paper", they boil rice and then they make the rice-water boil seven times in order to arrive at a proper degree of consistency¹⁴ so that it becomes soft like cream or butter. They place this on the paper, put a sack on one of their hands, and with this they make the pa-

⁶ *jirmaq* has the same meaning as *qirmaq* earlier in the sentence (Jarring 1964: 248).

⁷ *jaχši kayaz puχtæ dzūmlesidin jasalur ...*. In this sentence *dzūmlesidin* has to be understood in the meaning 'from all kinds of ...'.

⁸ *Qoqand* is a town in present-day Uzbekistan.

⁹ *Khotan* is a town in present-day Eastern Turkistan, Chinese Xinjiang.

¹⁰ *χoten kayaznī*, the verb is omitted.

¹¹ *χam* is a special kind of coarse cotton-stuff (Jarring 1964: 125).

¹² *tujqun* 'stagnant water'; (Nadžip 1968: 331) *turgun su*; *r > j* corresponds to a development in the Yarkand-dialect of Eastern Turkestan.

¹³ *tekše* 'even', (Nadžip 1968: 300): *takši*; cf. Jarring (1964: 303) *teŋse* 'to regulate, to adjust'.

¹⁴ *qæva:m* (Arabic) 'a proper degree of consistency'.

per even. Then it is necessary to place the paper in a place with variegated sunshine.¹⁵ While it is drying, they have to turn it and also make the other side even and let it dry. In doing this, they polish it with a polishing stone, i.e. a plane stone, and it becomes paper which is even like glass. For writing it becomes even like the best Qoqand paper. When writing books (we put) a *dzûzgi:r*¹⁶ under the paper. We call it thus, and it is made of a special goat-skin¹⁷ or leather. When writing, we put the paper on the *dzûzgi:r* and hold the upper part of the paper slightly¹⁸ higher than the lower part; and when sitting, they kneel with one foot against the ground and one leg raised. When they write, they put a ruler¹⁹ to the paper in order to draw lines.²⁰ If they did not use the ruler, the writing (the written lines) would become oblique.²¹

Having²² made a page thicker with a few sheets of paper and adjusted (regulated) every line of writing (script) with a rule²³ and put a string of silk-thread²⁴ between the lines and a margin beginning the lines and a margin beginning at the top, they can start writing. And when writing, do not, if possible divide²⁵ words. Because word division, which means

¹⁵ *ala kûḡeş*: *ala* means 'spotted' with respect to colour; here sunshine is meant which is not in its full power but interrupted by leaves or the like.

¹⁶ *dzûzgi:r* (Steingass 1957: 362), Persian 'a contrivance for keeping a book open when reading or writing, portfolio'.

¹⁷ *qirîm* (Nadžip 1968: 624) 'a special kind of goat-skin' (only in dialects).

¹⁸ *sahal* (Steingass 1957: 711) Arabic *sahl* 'anything soft, easy'. Jarring gives the following information in his handwritten remarks on this text: "From a written note by Raquette *sahal pahal* > *salpal* very easy, slight".

¹⁹ *mistar* (Steingass 1957: 1237), Arabic *mistar* a geometrical rule by which right lines are drawn, a ruler; parallel threads straight on a piece of pasteboard, used by those who copy manuscripts for ruling lines.

²⁰ *dzîrdzî*- Jarring (1964: 95) gives *dzîd3-* and translates: "To make or arrange in a line, to put on a line, to line up".

²¹ *qijîp*, St. John (1993: 319) says: 'crooked'.

²² The sentence begins with the accusative noun *misterni*, which however does not have a verb governing it.

²³ *čize* (Jarring 1964: 34) 'measure, rule'.

²⁴ *meşhu:t* (Jarring 1964: 189) *mæşut* 'raw silk, raw silk-stuff'.

²⁵ *qîta* (Steingass 1957: 977) 'a segment, portion, piece, in pieces; *qîtajî kelime* word-division'.

dividing a word in its middle, should not be done by putting one half of a word at the end of a line and one half in the beginning.

Rulers are of two kinds. One of them is made of paper and a string.²⁶ Another kind is made by preparing²⁷ the upper part of a piece of wood.²⁸ Then it is necessary, in order to make lines, to draw lines on the page of paper with a pencil²⁹ according to (the desired arrangement of) the writing. Line after line (then) will be drawn. Which means that lines are drawn for one (page of) writing after the other. After having made the pencil thin,³⁰ one has to draw lines lightly. If there is an error (made when writing) in some place, one has to scrape it off with a sharp knife after (the ink) has dried and polish the place where the writing was with a polishing stone to make it even and be able to write again in the same place where the (former) writing was. If one writes like this, it is the description of how to write a book, even if it is possible to write without laying on lines and without margins. But if one writes, one has to put the diacritical points evenly on every letter and write using the (correct) orthography, which means that one may not put an *ajn*³¹ in a word where there should be an *alif*. If one does so, it becomes an authentic and clear script. To preserve the orthography is an indispensable rule. The second kind of letter writing is used for letters of greeting.³² They are written with steel pens. Generally, the merchants use these steel pens for writing (their) account books and greetings. If one uses them without letting them become rusty, they are also good pens. If one keeps them in a dry place, they do not become rusty. An envelope³³ is a pouch which is made of paper and meant for sending a letter anywhere. After having put your

²⁶ Some word seems to have been omitted. Besides, the reading of one word is not clear to me; it looks like *dejduk*.

²⁷ *rastla-* 'to prepare'; here: 'to plane, to straighten'.

²⁸ *tayta*, here: 'board'.

²⁹ Written *qærindaš*, which means 'brother', no doubt Russian *karandaš* is meant, probably pronounced in the same way as *qærindaš*.

³⁰ *jingičige* from *jigne* 'needle', but the exact morphology is not clear to me.

³¹ The letter 'ain' of the Arabic alphabet.

³² Usually *dua:i—sela:m* (Jarring 1964: 89); here *dua: ve sela:m* 'a greeting'.

³³ *lepa:pe* 'envelope' (Jarring 1964: 183).

name inside and sealed³⁴ it and written (the address) on the envelope and having considered the weight of the letter according to the place to where it is going to be sent, and having put on a stamp corresponding to its weight and delivered it to the post-office, the letter will arrive (at its destination). When they cut (sharpen) the pen—be it a reed pen or a steel pen—it will, after it has been sharpened, become two-edged. The nib of the right side will become a shade³⁵ higher than the left side. If the nib of the pen is continually cut, the script will be clear. It will be necessary to use a ruler to make the lines of the page straight. If one writes without (the help of) a ruler, it will be necessary to write straight. If one cuts the reed pen when it is wet,³⁶ it becomes twisted. One will have to cut it again after it has dried up.

Orthography

The orthography is in general that of Chagatay and could be called modern Chagatay, notwithstanding a few modifications based on the spoken language, as was partly shown in the remarks. Of course a spelling of *sulūs* instead of *suls* or *nastāliq* instead of *nastaʿlīq* may simply indicate the author's ignorance of the original spelling. This must be the case in *qismī xət*, which certainly stands for Persian *qism-i xət*; the vowel of the izafet conjunction written contradictory to the rule of Persian orthography and not found in the orthography of other Turkic languages which employ the Arabic alphabet. On the other hand, the use of morphological writing, i.e. the separation of suffixes from the stems, proves the author's familiarity with Chagatay texts.

The transcription of the Arabic letter <f> varies, reflecting the ambivalence of the sound it stands for. Jarring (1964: 206) gives, for example, eight varieties of the pronunciation of the Arabic word *naḥs*. In five of these, the pronunciation of [f] has changed to [p]. The same situation obtains in all other words containing original [f], except in anlaut position, where there is much less ambivalence and often only [f] is pronounced. There seems to be a tendency where the older the word and the more frequently it is used, the more we see the development *f* > *p*. In

³⁴ *jemle*- 'to paste together, to seal': cf. Jarring (1964: 153) *jemle* 'to repair', quoting BN 75; *jemlimak* 'to paste together, to glue together'.

³⁵ *zerreçe* 'a shade, a touch of, a bit'.

³⁶ I.e. the reed is still greenish.

the Uyghur-English dictionary compiled by St. John (1993), the orthography regularly has <p> for original <f>, except in the anlaut position in a number of words which are all modern loans.

Due to its topic and type the text is sparse in verbal morphology. What we find, including the verbal compound with *turmak*, corresponds to the Modern Uyghur forms. The same can be said of the morphological structure of nouns.

Glossary

<i>a:χir</i>	end	<i>a:det</i>	usage, custom
<i>ač-</i>	to open	<i>adæm</i>	man
<i>afta:p</i>	sunshine	<i>ahqa:m</i>	statutes
<i>ajñ</i>	letter of the Arabic alphabet	<i>ala kũneš</i>	half-shade
<i>ala</i>	spotted	<i>andæγ</i>	so, thus
<i>ayaq</i>	foot; end	<i>æ</i>	little
<i>æγiz</i>	month	<i>æjir-</i>	to separate
<i>æjp</i>	fault; mistake	<i>æjtur-</i>	to say; to name; to call
<i>ælištur-</i>	to mix; to add	<i>ævæl</i>	before; first
<i>elif</i>	first letter of the alphabet	<i>bek</i>	strong; hard
<i>bær-</i>	to give	<i>bera:ber</i>	together
<i>berket-</i>	to make hard; to fasten	<i>baş</i>	head; beginning
<i>başla-</i>	to begin, start	<i>başqæ</i>	other
<i>beja:n</i>	explanation; description	<i>bilen</i>	with
<i>bir neme</i>	anything; something	<i>bir neče</i>	some; many; how many ever
<i>bir neče</i>	a kind of	<i>bolmaq</i>	to be
<i>čele čejne-</i>	to masticate insufficiently (see footnote 5)	<i>čaha:rsu</i>	square
<i>čalyul-</i>	to play (an instrument); to mix	<i>čaplæ-</i>	to paste on; to attach
<i>čilæ</i>	to soak; to moisten	<i>čini</i>	porcelain; china cup
<i>čiq-</i>	to leave, let out	<i>čiqar-</i>	to drive out; to bring out
<i>čiray</i>	candle; torch	<i>čoŋ</i>	much; very
<i>de-</i>	to say	<i>depter</i>	booklet
<i>dera:χt</i>	tree	<i>dæva:t</i>	invitation
<i>dua:</i>	prayer; invocation	<i>džidžī-</i>	to arrange on a line
<i>džidžiq</i>	a line	<i>džirdžī-</i>	to arrange in a line

<i>dzümlē</i>	all	<i>dzüzgi:r</i>	a contrivance for keeping a book open when reading or writing
<i>eger</i>	if	<i>farq</i>	difference
<i>gol</i>	hand	<i>gurunč</i>	rice
<i>γælet</i>	mistake; wrong	<i>hem</i>	too; also
<i>hemē</i>	all; most	<i>hemišē</i>	always
<i>her</i>	every, each	<i>ha:šije</i>	margin
<i>hærf</i>	letter (of the alphabet)	<i>höl</i>	wet; moist
<i>xa: ... xa:</i>	as well as	<i>χaltæ</i>	bag; sack
<i>χæt</i>	line; script; writing	<i>χoten</i>	Khotan
<i>iberele</i>	to send	<i>iba:re</i>	meaning
<i>igiz</i>	high; elevated	<i>imla:</i>	orthography
<i>indzil</i>	bible	<i>iptida:</i>	beginning
<i>is</i>	smoke	<i>iš</i>	work
<i>išlet-</i>	to work; to use	<i>istima:l</i>	use
<i>itik</i>	sharp; ready	<i>jemle-</i>	to repair; to paste together
<i>jete</i>	seven	<i>jetüz-</i>	to bring; to convey
<i>jaχšī</i>	food	<i>jalyuz</i>	only; alone
<i>jan</i>	side	<i>jasā</i>	to make
<i>jænī</i>	namely	<i>jæqin</i>	near; close to
<i>jīyač</i>	tree	<i>jildiz</i>	roof
<i>jine</i>	and, again	<i>jinčige</i>	thin
<i>jinik</i>	light	<i>jip</i>	thread
<i>jipek</i>	silk	<i>jir-</i>	to tear off
<i>jumšaq</i>	soft	<i>jumšat-</i>	to soften
<i>jüz</i>	face	<i>kelime</i>	word
<i>kelmek</i>	to come	<i>keltür-</i>	to bring
<i>kerēk</i>	necessary	<i>kes-</i>	to cut; to pass
<i>kayaz</i>	paper	<i>kejn</i>	back; behind
<i>kel</i>	to come	<i>ki</i>	that; lest
<i>ki:n</i>	afterwards; later	<i>kita:bæt</i>	writing
<i>kitap</i>	book	<i>köjdür-</i>	to burn; to put fire to
<i>köğül</i>	heart	<i>köre</i>	according
<i>köz</i>	eye	<i>ku:fi</i>	a style of calligraphy
<i>küč</i>	strength	<i>küčlük</i>	powerful
<i>küneš</i>	sun	<i>la:zemlik</i>	necessity
<i>lapa:pe</i>	envelope; (Jarring 1964: 183)	<i>markæ</i>	stamp

<i>midirlet-</i>	to move	<i>mis</i>	copper; brass
<i>mistar</i>	a ruler (see footnote 19)	<i>mula:hæzæ</i>	consideration
<i>mumkin</i>	possible	<i>mutabar</i>	esteemed; valid
<i>muva:fiq</i>	according to; agreeable	<i>neps</i>	breath
<i>neri</i>	beyond	<i>nerse</i>	thing; ingredient
<i>nerse</i>	where	<i>na:gaha:n</i>	suddenly
<i>nastaliq</i>	a style of calligraphy	<i>noxtæ</i>	muzzle; halter
<i>noqtæ</i>	dot	<i>oltur-</i>	to sit; to remain
<i>oŋ</i>	right (direction)	<i>on</i>	ten
<i>oqumaq</i>	to read	<i>orun</i>	place
<i>ötküz-</i>	to pass; to spend time	<i>öz</i>	self
<i>pīčaq</i>	knife	<i>pīšiq</i>	ripe
<i>polat</i>	steel; (Jarring 1964: 223)	<i>pošteχa:næ</i>	post office
<i>puxtæ</i>	solid; carefully	<i>put</i>	leg; foot; side
<i>pütü-</i>	to write	<i>pütükči</i>	writer
<i>pütün</i>	all	<i>qajday</i>	what; how
<i>qajmaq</i>	cream	<i>qajnæt-</i>	to boil
<i>qalep</i>	mould; last	<i>qalæmtra:š</i>	pencil
<i>qalīn</i>	thick	<i>qarīndaš</i>	(see footnote 29)
<i>qælæm</i>	pen	<i>qijīq</i>	not straight
<i>qil-</i>	to do; to make	<i>qir-</i>	to scrape
<i>qirīm</i>	shelf	<i>qism</i>	kind; type
<i>qiva:m</i>	right quantity; right moment	<i>qobzaq</i>	bark
<i>qoj-</i>	to put; to place	<i>qoqant</i>	Qoqant
<i>qumuš</i>	reed	<i>qurut-</i>	to dry
<i>rasla-</i>	to arrange; to prepare	<i>rištæ</i>	yarn; thread
<i>ru:šæn</i>	bright; clear	<i>sa:f</i>	pure; clear
<i>safa:l</i>	terracotta	<i>safhæ</i>	page
<i>sahal</i>	Arabic <i>sahl</i> (Steingass 1957: 711); anything soft, easy	<i>sal-</i>	to put; to arrange
<i>sæla:m</i>	greeting	<i>sætir</i>	line
<i>sija:h</i>	black	<i>siliq</i>	even; smooth
<i>sodeger</i>	trader; merchant	<i>soj-</i>	to peel
<i>sol</i>	left	<i>soq-</i>	to strike; to beat
<i>söz</i>	word	<i>su</i>	water
<i>suda-</i>	to water	<i>sulu:s</i>	a style of calligraphy
<i>šert</i>	condition	<i>šiše</i>	bottle

<i>šubu</i>	this	<i>šundæy</i>	thus; so
<i>sür-</i>	to rub; to polish	<i>tegi</i>	under; bottom
<i>tekše</i>	(see footnote 13)	<i>teref</i>	side; direction
<i>terep / teref</i>	page	<i>tertũ</i>	inverted; topsy-turvy
<i>ta</i>	until	<i>tama:m</i>	all; complete(ly)
<i>tašla-</i>	to discharge	<i>tašla-</i>	to throw; to abandon
<i>tatla-</i>	to get rusty	<i>tæxtæ</i>	board; plank
<i>tæri:ke</i>	way	<i>tikle-</i>	to raise
<i>tiliq</i>	with two tongues	<i>tiz-</i>	to arrange
<i>tolæ</i>	all	<i>tömür</i>	iron
<i>tüget-</i>	to finish	<i>tujqun</i>	(see footnote 12)
<i>Tuḡanī</i>	Dungan (Chinese Muslims)	<i>tur-</i>	to be; to stay; to become; to stand
<i>tüz</i>	straight	<i>uč</i>	point; top
<i>ũčũn</i>	for	<i>üďme</i>	mulberry-tree
<i>urus</i>	Russian	<i>vezn</i>	weight
<i>varaq</i>	sheet	<i>væ</i>	and
<i>væqt</i>	time	<i>zerece</i>	shade; a bit; (Jarring 1964: 336)
<i>zæzur</i>	necessary	<i>zirtaş</i>	polishing stone

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او قوماني نينگ بيا في
 او قوماداهم دين چونك ايشن شيو كه كو نكل قويا في چينك كو نكل برله او قوماني
 يالغوز كوز نينك كو چي از كلا دور تولا وقت آدم نينك كو نكلي باشقه طرفه بولس كوزي
 خط ده بولغان برله اغز دين باشقه سوز چي قيب كندا دور
 كتاب في اچناندا بر صغري او قوب اد نكلو زكمانده ورتي في او نكل قول طرفيكا
 او بر دكاي او قوغاندا ملاحظه تمام برله او قوغاي پتولكان سوز ده بر نطق ويا بر كليم
 غلط قيلنغان بولس پتولكان سوز نينك اول آخري ملاحظه قيلغاندا كو نكل فرق في
 چينغا را دور شونداغ هر زسه دد كو نكل نينك كو چي چونك كو چلو ق دور
 خط نينك طريقه سه بر نچي قسم دور بر قسمي خط في نسا ليق ديب ايتور مير شوندا
 كتاب لار نينك خطي نسا ليق خط دور وينه بر قسمي خط في نسخ خط ديب ايتور مير
 اول خط في قرآن و انجيل نه پتوب دور نسخ خط دور وينه بر قسمي خط في كوفي خط
 ويا خط ثلوث ديب ايتور مير انداغ خط طرفدا ناگهان بار دور تونكلاني لار كوفي خط
 استعمال قيليب در لار وينه بر قسمي خط في شكست آمير ايتور مير فارس اهلي
 بو خط في استعمال قيليب درهم هندوستان كابل اهلي دعا و سلام خط كاشك آمير
 خط في ايشلا تيب دور علي كاشغر بواله شهر ده دفتر دعا و سلام خط كاشك
 نورغان نسا ليق خط دور
 خط او قوماني نينك شرط لاري خط او قوغاندا بک خط في كوزيكا يقين كلتور
 او قوغاي في اوزيكا عادت قيلماناي كيني نري توتوب او قوياي ديسم او قوياي ديسم
 و هم باشي في دير لاييب خط او قوماني في اوزيكا عادت قيلماناي بر عيب ديك كو ناور
 اول تا بيلغ او قوب عادت قيلم شونداغ اور كو نور دينه بر شرط شو كم برسوز
 نينك اياغي في مينه برسوز لكا قاتيب اليشوروب او قوغاناي برسوز في بولكا تيب
 بر نفس اليب مينه برسوز نينك اينداسي في باشلا غاي سوز في او قوغاندا چالا
 چارناب سوز في باشلا غاي او قوغاندا ملاحظه بيلان او قوغاناي

خط قیلغاندا کاغذ لاسیتر سالیب کاغذ فی جریماق کراک دور ستر سالیس
خط قیتی جیفیب تالور سترن برنجی کاغذ بیلان برصغی قلیق راق قیلیب هر سطر خط
خط ارا یقینه چینه بیلان تنک ش ب طغاب مشهور یف بیلان سطر ارا یقینه قو یوب
کاغذ باشن طرفینده کاشیه قو یوب پتولهای. و پتولهای نده مکن بولس قسط کلمه قیلغاندا
چونکه قطعه کلمه یعنی بر کلمه سوزنی او ترازین بولاب تنکی فی سطر تنیک ایا غنوه و تنکی فی سطر
تنیک باشنجه بولما سون ستر ایکی قسمی دور برنجی کاغذ بیلان ییب بیلان دیدک
ینه بر قسمی دوست بر خسته دستلاب جیجیتی قیلان کاغذ صفی سیما قرینده اش قلم بیلان
خط کا موافق جیجیتی کراک سطر سطر جیجیلور یعنی بر خط دین جیجیلور قرینده اش
تلم فی نیلکچکا قیلیب تنیک جیجیقای اگر بر برده بر غه غلط بولس خط قور و غاندا
آتنیک بچا قدا تنیک قریب جیجیایب خط اوردنی فی سلیق بر تاشن سود سلیق
قیلیب اوردنجه خط پتولهای کراک بر قسمی قیلیب پتولهای خط لار کتب پتولهای تنیک
بیانی دور مکن بولسته زده قیلماق حاشیه جیجیقا رمای پتولس هر نقطه فی هر حرف تنیک
اود بر ابریز قو یوب املاء بیلان یعنی الف کلا دور غان سوز کا عینی پتولهای سون املاء
بیلان پتولس معتبر روشن خط بولور املاء فی ساقلامان ضرور احکامی ایگان
ایکجه خط فی دعا و سلام خط دور پلات تلم بیلان پتولور اکثر پلات تلم فی
سود اگر لار دفتر دعا و سلام خط او چون ایشلا تورا تا ملا تهای ایشلا تاس بولیم
بخشی تلم دور قورون ساقلاما تاس تا ملا مایدور هر کجا ایبار اودور خط فی لغافه بر کاغذ دینی
قیلغان بر قالمه دور آتنیک ایچیک سالیب بیلاب لغافه اوستیکا خط قیلیب ایبار اودور
بر کا وزن خط فی ملا خط قیلیب وزینیکا کوره مرکه چا پلاب پوشنه طاقه کلاما تاشلا
خط تیکو زولور قلم تنیک اوچی فی کمانده خواه قوشن تلم خواه پلات تلم بولسون
تلم فی بر غانده فی کین تلم اوچی ایکی تیل لیتی بولور اونک طرفی تنیک اوچی سول طرفین زره چه
ایکیز راک بولور تلم اوچی همیشه کیلیب نوزسم خط صاف چیتا دور کاغذ صفی سیما
ستر سالیب سطر لارنی نوز جیجیقا رمان ستر سطر خط قیلس نوز قیلماق کراک بولادور

قورون بولور
تلم بولور
قورون بولور
تلم بولور