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Peter Zieme

The Layman Īndu and an Old Uighur Poem

Abstract: Edition of an Old Uighur poem preserved on the verso side of SI 4959 (Kr I 18) of the Serindia Collection of the Institute of Oriental Manuscripts. The fragment contains twelve stanzas à four lines. The contents is difficult to define, It is assumed that stanzas I to VI refer to an unnamed young boy who may be a Buddhist novice, while stanzas VII to XII emphasise the importance of doing *punya*, good deeds. The layman Īndu is presented as a model. In stanza IX he vows to encounter with Maitreya expressed in an indirect way. Similar verses are known from Maitreya poems. The paper presents a full edition of this fragment with some notes on problematic words and phrases.

Key words: Old Uighur, alliterative poem, Buddhist culture, acquiring puṇya, layman (upāsaka) Īndu.

Some introductory words

SI 4959 (Kr I 18)¹ is a fragment of a Chinese scroll of the 金剛般若波羅蜜經論 *Jingang boreboluomi jing lun*². It was cut and used for writing the Old Uighur text on the empty verso side of the paper. A similarly shaped leaf (SI 4051 (4bKr 56)) from the same Chinese text³, but necessarily not from the same scroll, bears on its verso side an Old Uighur Maitreya text⁴. The Uighur script differs from that of the first leaf. It is not clear whether both fragments originally were parts of a bound booklet or not, but, clearly, the texts are different, too. Thus we have to conclude that both fragments originated under different circumstances, by different authors as well as by different scribes.

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¹ IOM Krotkov Collection. I express my thanks to I.F. Popova for the permission to publish the fragment, to A. Turanskaya for sending me its digital image that is attached at the end of this paper.

² T.XXV.1511.796c21-797a04.

³ T.XXV.1511.790c20-791a03.

⁴ Not metrical.

It is not easy to characterise the Old Uighur text of SI 4959 in toto. It consists of 12 stanzas of four verses composed in the usual strophic alliteration mode. One can distinguish two parts. Stanzas I to VI all end in *täginür* apparently referring to a young boy who may be a Buddhist novice. This first part concludes with the question “How can one explain it?” In the second part from stanza VII to XII emphasis is laid on doing *puṇya*. The layman (*upase* < Skt. *upāsaka*) Īndu is presented as a model. In stanza IX he vows to encounter with Maitreya expressed in an indirect way. Similar verses are known from Maitreya poems.⁵ In stanza XI other lay people are mentioned if the interpretation is correct: Sujāta and Sukha Tārim, both with names of Sanskrit origin. The author mentions them apparently as believers who fulfil *puṇya* deeds. With the last stanza (XII) probably a sermon started which expounds some essential Buddhist tenets like the unsteadiness of the body and the turbulences in the *samsāra*.

As a whole it is a Buddhist poem, but refers to some strange things in a very densely composed language. I am aware that my translation is not always matching the intention of the author. Some readings remain problematic.

Transliteration

- 01 mwywm tyñm'dy k'nč 'wqln . mwñwq čwp kwylm'z twyz lwqln ..
mwny t'k qylw t'kynsr
- 02 mwñk'dqw kwylkw sv t'kyñwr ▪ ywd'n q'pčwqy ywmwrđq' čwč'ky
ywl ''smys
- 03 ///d'ky ywmqy t' t'nkl'q̄w sv t'kyñwr ▪ twyyn kwyrklwk 'rsl'n t'
twdčy 'ysl'kw
- 04 'syk twr' pylyky č'q k'nč twdwp sysynm'z t'k t'kynwr ▪ pyr'dy '
pylk'
- 05 pylyky 'nkl'mys pylk' pntyd lr nynk nwm l'ryn pylyksy sy
kwyč'dmys pyčyn k'y'
- 06 pyt'dy 'wydkwñmys t'k t'kynwr ▪ 'rsl'n t'y y nynk m'ñkyn t' 'rwq
tylkw
- 07 'wydkwñwp ''d' t' t'kmys t'k t'kynwr ▪ 'yryndy lyk mwny t'k 'ys lr
nynk

⁵ Cp. BT III.

- 08 'ysd'my p'rky n pylyp 'wk 'ydy s'črwqswz 'ys pwl'm'q 'yñdw 'wp'sy
tyn
- 09 tyl't'q lyq t'kyñwr n'd'kyn typ tysr ■ kym 'wl
- 10 kyčyk ykyt y's yndynp'rw . kysy t' kyñk' pwl'm'dy kyč' kwyñdwz
tydylyp
- 11 t'kynyp kyñkwrw pwyñ lyq 'ys lr t' y'r'dynd'čy ■ 'wyk q'ñk
twydwñyn 'wyčwrm'dyn
- 12 'wyklydw ''z' twdt'čy . 'wyslwnčw k'd'ky 'dkwlwk 'yslyk 'wysm'dyn
- 13 qyld'čy twyswd lwk ■ 'ylky t'ky qylyñč l'ryn 'wyčwrrp 'ydyp'dry
- 14 tñkry p'ldkwrmys 'ydwq 'wrđw t' twrqw kwysws lwk 'yndw 'wp'sy ■
- 15 ''čwk y'rwq pylyky ''z' ysnk' k'sd'my ''dyn k' 'wyzk' pyr t'k 'rm'k y
- 16 ''nwp'm' syz q' ywl'sy ■ swč'dyt' 'dkw lwk 'ys lr t' ''vryslyk swrm'
q'mq
- 17 pwy'n t' twyswd lwk swk' t'rym pyrl' 'ykykw 'ynč' typ swysl'sw (?)
- 18 t'kynmys l'r ■ p'slq̄ syz 'wsw n s'nsr tyn p'rw p'ssyz 't'wyz ///
- 19 p'rm'nw l'r t'k t'ksynyp p's syz [...]

Transcription, translation and notes

I

⁰¹moyum tınmadı kãnč oglan .

munuk čöp külmäz tüz luglan ..

munı tåg kılı tågins(ã)r

⁰²muñadgu külgü sav tãginür ■

Confused⁶, did not rest the young boy,
disturbed⁷, rubbish⁸, not-laughing, equal⁹ nonsense¹⁰:

Doing like this

are things¹¹ to wonder on and to laugh at.

⁶ *moyum* “confused” (ED 773a).

⁷ Derived form *mun-* < *bun-* ED 348, *munuk* ‘mentally confused’ (OTWF 231, 802).

⁸ *čwp čöp* i.a. “rubbish” (ED 394a).

⁹ *twyz tüz* “flat, equal” (ED 571b), or *töz* “root” (ED 571a)?

¹⁰ *luglan* cp. BT XXV, 0741 *kırı luvlan* “sinnlos”; BT XIII.13.98 *luvlan kartı* “id.” (cp. *sačuk luglan* “id.” in a text edited by M. Ölmez, cp. ÖLMEZ 1998, 277–278). Initial *l-* suggests a foreign origin, but the variants *-g-/-v-* point to the opposite. As suggested in BT XIII, it is probably an onomatopoeitic formation. A further example occurs in a medical text (IOM SI 4133 recto 10) as a name of a disease: *luvlan agrıg*.

¹¹ Or “words”?

II

yudan kapčuki
 yumurtga čäčäki
 yol azmiş⁰³[ör]däki
 yumkita taŋlagu s(a)v täginür ▪
 A small bag¹² of yudan¹³,
 a flower¹⁴ of an egg,
 a duck (?)¹⁵ lost¹⁶ one's way
 all (of these are) things¹⁷ most astonish-able.

III

toyın körklüg arslanta
 tutçı işlägü⁰⁴ işig
 törä biligi čak känd
 tutup sezilmäz täg täginür ▪
 For¹⁸ the lion of a monk's appearance¹⁹

¹² *kapčuk* “small bag” (ED 581b).

¹³ The word *ywd'ñ* can be read in different ways like *yodan/yudan, yödän/yüädän*. If one thinks of a variant of *yodun* (ED 892a) one encounters the difficulty that *yodun* is not used as a single word, it is attested only in the compound *yok yodun* “destroyed”. One expects here also something as a material thing. The next candidate could be *yatan* “a wooden bow” (ED 892a) which could fit to *kapčuk* “case, a small bag”. But the vowel -w- instead of -' - in the first syllable cannot be explained. If one suggests a yodicised form of a different word like *odan/udan* etc, the problems are similar. The light solution would be “the bag of a wooden bow”, but in that compound there is no contradiction that the whole strophe aims at.

¹⁴ čwč'ky ? Unfortunately, the spelling is not clear: As the second letter can be nothing else than -w-, it is nearly impossible to interpret it as a variant of *čecäk* “flower”, but there is no obvious word like *čöčäk* or *čüčäk*. The modern Uighur word *čöčäk* < *čörčäk* “tale” (Jarring 76) cannot be taken into consideration here.

¹⁵ The first three letters are not clearly distinguishable, they can be read as sth. like 'l' or 'wl' or 'yl', while d'ky is very distinctly written. From the structure the final -y should be the possessive suffix and the preceding stem can end in *-ädäk*. Perhaps *ördäk* “duck” is not totally impossible assuming that a kind of contrast is meant. But still, what is a duck who lost its way?

¹⁶ Spelled 'smys, this shows that also other verbs are possible, *as-* or *aš-*, but in connection with *yol* “way” *az-* is at least one of the candidates.

¹⁷ The spelling is *sk* or rather *sv*. I assume *s(a)v* “word(s)” or thing(s)”.

¹⁸ The translation of the suffix *+ta* here is difficult.

¹⁹ The expression *toyın körklüg arslan* is probably an expression for the Buddha. I refer here to the first line of an Old Uighur poem: *toyın körklüg kesari arslan* “Lion king of monk's appearance”, cp. ZIEME 2013, 15. This poem contains also some very peculiar expressions and still unclear words.

the deeds²⁰ always to do
 (according to the) Wisdom of the Law²¹ just²² a young (boy)
 should keep it and be one who does not doubt.

IV

piratya bilgä⁰⁵ biligi äñilmiš
 bilgä p(a)nditlarınñ nomların
 biligsizi küçädmiš beçinkäyä
⁰⁶bitadı ötgünmiš täg täginür ▪

Through the *dharmas* of the wise *pañditas*
 who are bent²³ (by) the *prajñā* knowledge
 the little ape²⁴ whose nescience became strong
 is as if he is uselessly retelling²⁵ something.

V

arslan tayınıñ mañıta

...

aruk tilkü⁰⁷ ötgünüp
 adata tägmiš täg täginür ▪²⁶
 Because of the gait²⁷ of a lion cub²⁸

...

²⁰ I emend to *išig*, but probably two letters stand at the beginning of the line so that another word might be meant here.

²¹ *twr*'. This word can be read either *tura/tora* or *tuna/tona* or also with front vowels. One of such words which fits to the spelling is *tura* that has a similar meaning like *tn* "breath" (ED 512a), another *tura* is "breastwork" or "village, a place" (ED 531a). The more recent word *törä* "custom, law" (< *törö* ED 531b) is probably a better solution, although it is spelled *twyrw* otherwise. It would be most fitful in connection with *bilig* "knowledge": "knowledge of the law". But again, it is not at all sure that the word *bilig* "knowledge" was intended here.

²² The spelling is unclear. The likeliest one is *čak* "exactly" (ED 404a). But perhaps we can compare it to BT III, 949 where we read: *körünčlüg känčüki čak birlä* "together with a young dancer of a performance" (cp. explanation by S. Tezcan), although D. Maue does not see in the pair (skt.) *naḍa* = (Old Uighur) *čak* (spelled **ja-q**) the word "dancer" (MAUE 1996, 16, n. to no. 36). Together with this new example *čak känč* one is inclined to see in all three attestations the same word. Additionally, cp. U 4445 line 3 *čak är üküš türlüg köf J* (cp. ZIEME 2017, 2).

²³ *äñil*- "to be bent" (cp. *ägil*- ED 106b), cp. UWV II, 144.

²⁴ *beçink(ä)yä*. The suffix *k(ä)yä* is written *ky* ' as it is usually the case. The initial letter *k*- is written in this ms. with a hook on the line, cp. *käsdämi*.

²⁵ Cp. *ötgün*- "to imitate, tell" (ED 52a).

²⁶ This stanza has only three verses. Since all other stanzas have four lines, one verse seems to be missing.

²⁷ Cp. *mañ* "gait" (ED 766b).

²⁸ The first letter of the word is unclear, but it is probably a *t*-, cp. *tay* "a one- or two-year-old foal" (ED 566b). As documented by I. Hauenschild, *tay* is used only for "foal" (HAUENSCHILD 2003, 201–202). Thus the reading and interpretation of *arslan tayı* remains dubious.

an emaciated fox – while passing²⁹ –
is one as if he is getting into danger.

VI

erintilig munı tåg işlärnıñ
⁰⁸istemi bärkin bilip ök
idi saçuksuz³⁰ iş bolmak
indu upasetın ⁰⁹ıltağlıg tğınür
Knowing the constant³¹ steadiness
of disgusting³² deeds like this
a totally un-scattered matter
is caused by the layman İndu!

nätägin tep tesär ▪

How is this?

kim ol

It is like this:

VII

¹⁰kiçig yigit yaşındınbärü .
kişitā kenkā bolmadı
keçā kündüz tıdılıp ¹¹tğınip
keñürü buyanlıg işl(ä)rtā yaratıntaçı ▪
For people from the days of child- and youth-hood
it never became too late³³
(to be) one who night and day – (although) hindered³⁴ –
is extensively striving in *puṇya* deeds.

VIII

ög kañ tütünin öçürmädin
¹²üklitü asa tuttaçı.
üzlünçükätägi ädgülüg işl(ä)rig
üzmädin ¹³kıldaçı tüşütlüg ▪

²⁹ Although clearly written with a dotted *-n-*, it might be a mistake for *ötgür-* “to pass” (ED 52b).

³⁰ The scribe manipulated the word in one or the other way wherefore it is difficult to give an exact spelling, but *saçruksuz* or *saçuksuz* is at least a possible reading.

³¹ Spelled *'ysdymy istemi*, cp. BT.XIII.13.135. Probably < Skt. *sthema* “continuance, duration” (MW 1265a).

³² *'yryndylyk erintilig*, cp. *yerinti* “disgusting” (ED 971a; LAUT 2011, 197; LI Gang 2016, 23, line 07; MIRKAMAL 2010, 5, line 11).

³³ This formation is unclear, if read *kenkā* it means “for later”.

³⁴ This expression probably refers to the fact that human beings are often hindered by the *kleśas* to do good works.

Not extinguishing the smoke³⁵ of mother and father
(rather) increasing and stimulating³⁶ it,
up to the end as a doer of good deeds
practicing³⁷ without interrupting.

IX

ilkitäki kılınçların öçürüp
idibadri¹⁴t(ä)ñri bälđürmiş
iduk orduta turgu küsüşlüg
indu upase ▪
(For)³⁸ extinguishing the initial sins
the layman İndü³⁹
has the wish to stay in the holy palace
raised⁴⁰ by God Ƙddhibhadra⁴¹.

X

¹⁵ačuk yaruk biligi
az iş(i)ñjä käsdämi
adınka özkä bir täg ärmäki
¹⁶anupamasızka yöläši ▪

³⁵ The use of *tütün* in the sense of family bonds is an interesting feature of this popular text. In Kirgiz *tütün* has three meanings “smoke”, “house, court”, and “yurt” (JUDACHIN 286b–287a). The example *tütüñgö jarabagan jaman* “a poor man without family” makes it clear that the “smoke-hole” of a yurt is a symbol of family life.

³⁶ The order in this biverb is more often *as- ükkit-* “to foster and to increase”, cp. UWV II, 84, *tut-* is here used as an auxiliary verb.

³⁷ J. Wilkens reminded me of *tüšüt* in the meaning of “habit, practice”, cp. BT XXV, line 3713.

³⁸ Or: “(After)”.

³⁹ The personal name İndü is attested in several Old Uighur texts (U 3398 recto 05 (in bold script): 'yñdw; DTS 219; Bai & Matsui 2017, text I, l.12). From this text it is impossible to gain any further information about this İndü. There is one İndü who belongs to the entourage of Qubilay’s minister Muñsuz, cp. no. 16 印都 *yinduo* = Chinese transcription of İndü (GABAIN 1976, 205). In later periods the same name was a new borrowing from Persian as Hindi etc. (cp. Rásonyi and Baski, p. 279a).

⁴⁰ For the verb *bälđür-* “to develop, to raise”, a “mixed” form of *bälğür-t-* and the rare verb cp. *bälđür-t-* (*bältür-t-*) a member of the biverb *igit- bältürt-* “to nourish, raise, develop” (ZIEME 2018, 219).

⁴¹ Due to the alliteration Sanskrit *Ƙddhibhadra is here written *idibadri*, for other examples spelled with initial r- cp. KITSUDÖ 2011, 337, lines 18–20 *ridibadri t(ä)ñriniñ kut kolmaki üzä etilmiş tokuz älig sıñlıg kat kat ilig kalıklıg d(a)rmaprasat* “The Dharma-palace with forty-nine floors built by God Ƙddhibhadra’s vow”: translated from 四十九層重閣堂. 號日法殿處當陽. 牢度跋提願力作. Cp. BT III, p. 98; BT XIII, p. 117, fn. 19.43.

His clear and bright knowledge
is near⁴² to a deed of lust⁴³.
His being equal to others and to oneself
is comparable to *anupama*⁴⁴-less.

XI

sučadita ädgülüg işl(ä)rtä ävrişlig
sorma kam(a)g¹⁷ buyanta tüşütlüg
suka tärim birlä ikigü inčä tep
sözläşü⁴⁵ 18. täginmişlär ▪

About Sujāta⁴⁶ behaving⁴⁷ in good deeds
- do'nt ask!⁴⁸ – and practicing in all *puṇya*,
together with Sukha Tärim⁴⁹ they both
were discussing each other.

XII

başl(a)gsız uzun sans(a)rtın bärü
başsız ät'öz ///
¹⁹parmanular täg tägzinip
baş/// [▪]

Since the beginning-less long *samsāra*
a headless body []
Like atoms rotating
head[].

⁴² Spelled k'sd'my: the initial *k*- is written with a hook leading to the line, the following hook is the aliph. The word *kästämilkäsdämi* is rare, it corresponds to 近 *jin* “near”, e.g. WILKENS 2017, 15v18 *ölüm käsdämi*.

⁴³ *az iş(i)ñä* “to the lust deed” is a conjecture, but perhaps it is better to read *az eşikä* “lust-woman”. Among the examples of *az* in some cases it is regarded as female (UWN II, 2, p. 104), but so far the compound **az eşi* is not attested. On the other hand, one may also think of *az* “few”.

⁴⁴ Skt. *anupama* “unvergleichlich” (SWTF I, 63b).

⁴⁵ Here one observes some kind of correction. If *sözläşü* is the intended word, the verse is the only example of a distorted alliteration, as three verses have *so-/su-*.

⁴⁶ For Sujāta in the *Buyan ävirmäk* of the Old Uyghur *Altun Yaruk sudur*, cp. ZIEME 1991, 285.

⁴⁷ Cp. UWN II, 2, 347–348.

⁴⁸ *sor-ma* “do not ask!” (?).

⁴⁹ *swk'* may be interpreted as the Sanskrit term *sukha* “happiness” (cp. SWTF IV, 379). It is used as a female name corresponding to Turkic words like *kut* “happiness, charisma” or *sävinč* “joy”. No other information about a person Suka Tärim is available. For *tärim* cp. ZIEME 2015.

Metrical structure

The composition follows strictly the metrical pattern of the strophic alliteration, which is the main feature of Old Uighur poetry. In detail the structure is as follows:

I mo-/mu-: 5+3 (8) / 5+3 (8) / 5+3 (8) / 3+3+3 (9)	8+8+8+9	∑ 8–9
II yu-: 2+3 (5) / 3+3 (6) / 3+3 (6) / 3+3+4 (10)	5+6+6+10	∑ 5–10
III to-: 4+3 (7) / 5+2 (7) / 5+3 (8) / 5+4 (9)	7+7+8+9	∑ 7–9
IV pi-/bi-: 4+3+3 (10) / 2+4+3 (9) / 4+3+4 (11) / 3+3+3 (9)	10+9+11+9	∑ 9–11
V a-: 5+3 (8) / ... / 4+3 (7) / 3+3+3 (9)	8+...+7+9	∑ 8–9
VI i-/i-: 4+3+3 (10) / 3+5 (8) / 5+3 (8) / 6-3-3 (12)	10+8+8+12	∑ 8–12
VII ki-/ke-: 4+5 (9) / 5+3 (8) / 4+3+3 (10) / 3+3+3+5 (14)	9+8+10+14	∑ 8–14
VIII ö-/ü-: 5+4 (9) / 5+3 (8) / 6+3+4+ (12) / 3+3+3 (9)	9+8+12+9	∑ 8–12
IX i-/i-: 4+3+3 (10) / 4+5 (9) / 5+5 (10) / 2+3 (5)	11+9+10+5	∑ 5–11
X a-: 4+3 (7) / 4+4 (7) / 3+4+3 (10) / 6+3 (9)	7+7+10+9	∑ 7–10
XI su-/su/su-/sö-: 4+3+3+3 (13) / 4+3+3 (10) 4+5+3 (12) 3+4 (7)	13+10+12+7	∑ 7–13
XII ba-/pa-: 5+5 (10) / ? / 5+3 (8) / ?	10+?+8+?	∑ 8–10

Number of syllables per verse	5	6	7	8	9	10	11	12	13	14
Number of verses	1		6	9	10	7	2	3	1	1

The table thus shows that 11 verses have 9 syllables, this corresponds as a rule to three words consisting of three syllables each. A pattern which is not rare in Old Uighur poetry. This number is followed by verses of 8 syllables (8 times), of 10 syllables (7 times), and of 7 syllables (6 times).

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