1 Introduction

The purpose of this work is to introduce high-intermediate and advanced students of the Uyghur language to a small selection of Modern Uyghur poetry. By now, these students should already have an idea of the importance of poetry as a genre in the Modern Uyghur literary repertoire. As an expression of the poet’s internal world as constructed and cultivated by the external world in which he or she lives, the poetry of a person provides a unique window into the environment in which the poem was written. The subtlety of poetic language — either published in journals or circulated in song — has been and continues to be used among Uyghurs as a way of preserving and promoting their cultural and literary heritage in environments which at times have made it difficult to do so more explicitly. In recent years, the increasing availability of Internet access in Xinjiang and in Uyghur communities abroad has provided unprecedented space for these poems to expand in terms of readership, despite strict censorship of artistic production by the government of the People’s Republic of China.

This book will introduce short poems by six Uyghur poets, with reproductions of the original Uyghur texts, translations into English, vocabulary lists and grammar notes for words and grammatical structures (respectively) deemed beyond the mid-intermediate level.
In order to provide a deeper understanding of the culture context in which many of these works were produced, brief biographies of some of the poets can be found in appendix A.

The translation of poetry is no simple task, and there is no single way to translate anything, let alone a poem the meaning of which may be intentionally obscure to begin with. Because this work is primarily intended as an aide to language study, the translations provided have tended towards the literal, venturing at times into the aesthetically unpleasing. At the same time, a literal translation would prove completely nonsensical given the degree to which language-specific idioms and culture-specific images are exploited in these poems. Where translations deviate necessarily for the sake of readability in English, notes have been made — in the Vocabulary section, the Grammar Notes section, and rarely as a footnote to the English translation itself — explaining the literal (lit.) meaning of the original Uyghur.

A list of abbreviations used in the Grammar Notes sections can be found in appendix B.

I am indebted to Gülnisa Nazarova, who oversaw the creation of this poetry reader in her capacity as Uyghur Language Instructor at Indiana University Bloomington as part of my participation in Advanced Directed Language Study in Uyghur during the 2010–2011 academic year. At the same time, any shortcomings in the present work are the result of my work and mine alone.

Nicholas KONTOVAS (Translator)
Bloomington, Indiana, USA
Mothers’ Day — Sunday, 8 May 2011
"نهذ" ناکورپرچم نوکر

باش شدودنقئوزن سپرهگه نتالنشب مافغاندا بزی،
تهمیتئائف انگوکدک بوب قالدیئینه نؤریرمز.

ئاز شدودنق مؤشکول سپرهگه نتالنشب قنفقاندا بزی،
تهمیدی چوک کاروان نتالندوق قالدرؤوب قنللهردیئینه نؤریرمز.

قالدیئینه نز قنللهردیئینه، گاهی داونلاردا یئینه،
قالدیئینه قنیئینه - نیئئارسادئار دهشتی - چوئلهئله قیریتیزن.

قهیرسدن قالدیئینه دیمهکئی! یئلگن قزراغان دالدا
گول - چیچهیئک پورکننر تایئلباهاهاردا قهیریتیزن.

قالدی مهنیئل، قالدیئینه نز، قالدیئینه نؤراحئیا هممسی;
قنفسویئیاران، چیچه قئملار هئهئلومهس شنیئرمز.

توقتیمصس کاروان یولیدی، گهرچه نتالاربخنک تورؤوق،
تایئقئیسی چیچ بولمسا بئیئنی بیرکون نؤریرمز
یا نؤریررمز.
We were young when set out on this long journey,
Now our grandchildren go as if on horseback.

We were few when we set out on this arduous journey,
Now our great caravan leaves its traces in the desert.

A trace left among the deserts, and sometimes in the mountain passes,
So many graveless heroes left behind in the wastes.

Do not say graveless! For out there amid the blushing ceders,
Our graves are blanketed with wildflowers come next spring.

We left a trace, we left the scene, we left it all so far behind;
But storms move and sands shift though they may, our trace will not be buried.

The caravan stops not upon its road, though the horses grow thin,
One day at least our grandchildren or great-grandchildren shall find this trace.
Vocabulary

- تارسا = (post.) among [ equiv. تارسدا ]
- گاهی = (adv.) sometimes [ equiv. بهزنه ]
- پورکنمهك = (intr. + DAT.) to be covered [with]
- کبئر | تکئلها = (adj. | dial.) future, coming, next, tomorrow’s [ equiv. كيكلر؛ تکئل ]
- هبيچ پولمسا = (adv. phr.) in any case; no matter what
Grammar Notes

• $V_{	ext{ـ}}$ = ‘as if...’
  ex.:
  
  نُهُمُدُي ناتِقا ْمِنْکُودُهَك بُوب قَالَدِي ثُنَّى نُهُورُسِمز.  
  Now our grandchildren go as if on horseback.

  sometimes also ‘for the purpose of...’/‘which is to be...’, i.e. as a descriptor of an item which habitually does or is otherwise expected to receive the action of the verb
  ex.:
  
  قْرُلْکُودُهَك بَر نُهُرُسِميز يوُق.  
  There is nothing for us to do.

• $V_{	ext{ـ}}$-personal ending = (arch.) future/predictive
  ex.:
  
  تَاَقْرُؤَسِي هِبَ بولَمْسَا بُؤ ثَنْزِي بَر كُون نُهُورُسِمز.  
  One day at least our grandchildren shall find this trace.

  also sometimes forms a noun meaning ‘the desire/need to...’
  ex.:
  
  نَان يِبْگُوم كَالْدِي.  
  I want to eat bread. (lit. ‘My desire to eat bread has come.’)
«باهار چهل‌ایمیهن»
تابدرهبیمه تونکور

زبرگکچ جانلار بژ زرمستاندن،
جانزی - جانمیهن باهار چهل‌ایمیهن.
تؤلهم کیچکی هؤلاغان شرده دک.
تام یؤگانمدین باهار چهل‌ایمیهن.
نه تاقشن بار، نه سوئروم نمدم.
قابلاق بر قازان یئرگم نمدم.
گويا بر رؤولگان تلگیک نمدم.
شو یؤلگاندن باهار چهل‌ایمیهن.
تؤلماهین نارئظم بیغلاب تولتاراق،
مراسمیدی بو یاشلر ناقفزمارق؛
خاشناد نشی - باش تبگب تورماق،
یاک یؤجدانمدین باهار چهل‌ایمیهن.
شۆئی کیئییەمن زیمستەندەمە.
تڵەم زەنەرە خاگلاوەنەیە.
کەوگرەکە تەکسی قادەڵەنەوە،
نەسیسق قەمەدن، باهار چهل‌ایمیهن.
باهار چهل‌ایمیهن، باهار چهل‌ایمیهن.
خەلەق بەخەنگ خەڕ یار تکەیەمەن.
تارزۆیوم بەهار، تؤمەدم بەهار،
تۆئنەس یۆزگەکە کۆئۆلی بۆیەمەن.
بەهار چهل‌ایمیهن، بەهار چهل‌ایمیهن.
خەلەق موگەیی شۆئی کیئییەمەن.
پۆوەمە موگەیی شۆئی نۆگەکەیە.
تۆئنەس یۆزگەکە بەچیکەیی مەن؟
بەهار چهل‌ایمیهن تۆئنەر کیچکیسی،
مەبتدی یۆزسەو وێدەم وەکەنە.
رازەمەن شۆئەن، قڵەچ تارەمەن یۆ،
بولیسمەن خەلەق موگەکەیە.

‘I Call Forth Spring’
Abduréhim ÖTKÜR

Weary souls, out of the dead of winter,
From the depths of my soul, I call forth spring.
In the late evening, like a roaring lion,
With my bitter cries, I call forth spring.
No longer have I patience nor restraint,
My heart is now a boiling pot.
As if my hope were now a volcano,
And from that volcano, I call forth spring.
This ceaseless weeping here in fear of death,
This flood of tears — were these our legacy?
To keep one’s head bowed is a traitor’s work,
With my clear conscience, I call forth spring.
These praises I sing, even in dead of winter,
Even though my tongue be bound in chains,
Though spears me be fixed upon my breast,
With my warm blood, I call forth spring.
I call forth spring, I call forth spring,
I wish for a lover to bring the people joy.
My dream is spring, my hope is spring,
And with no other will I share my heart.
I call forth spring, I call forth spring,
This is the peoples’ sorrow — this I praise.
It was my grandfather who taught me this,
Why ever should I love anything else?
I call forth spring in the late evening,
Even if my budding life should wither.
To this I agree: there is no dream at all,
If I can sing the people’s sorrow.
Vocabulary

• زئمستان = (n. | arch.) winter
• جان – و – جان = (n. | arch.) heart of hearts (see Grammar Notes)
• پۇغان / پۇغان = (n.) sigh, moan; cry [of pain, sorrow]
• هؤئلماق = (n. | onom.) to roar, howl
• نه... نه = (conj.) neither... nor (see Grammar Notes)
• گيا = (adv.) just like; as if
• تارئئنفق = (adv.) still; again; extra, exceedingly
• تئاقفۇزماق = (tr.) to cause to flow; to shed [of tears] (see Grammar Notes)
• پاك = (adj.) clean, pure
• كﯚکرەك = (n.) breast, chest
• نەپەھ = (n.) spear
• باشقا = (n. / adj.) other [equiv. ]
• تۇزەگە = (pron. | col.) from him/her/it/that [equiv. ]
• زادى نەپەھ = (pron. | arch.) what; how [equiv. ]
• تۇزۇۋەق = (intr.) to whither, atrophy; die off
• ۋۇئەچە = (n.) bud [of flowers]
• شۇئئەدن = (pron. | col.) from it/this/that [equiv. ]
• ۋەچە = (adv.) [not] the slightest
Grammar Notes

• \( V_{-\text{سیگن/کرگ/غاد/قاج}} \) = ‘while...’, ‘in a state of...’;
  ex.:
  زبریکگهچ جتلامر
  weary souls (lit. ‘souls being tired/bored’)

• \( N-ۇ-N \) = (arch.) from the Persian \( u/o \) ‘and’; in Modern Uyghur used mostly in fixed expressions
  ex.:
  جان-ۇ-چانسدن باهر چکلامن.
  From my heart of hearts I call forth spring.

• \( ن+V/A_1 + ن+V/A_2 \) = ‘neither... nor...’
  ex.:
  ن+重任+ ن مهم
  Neither have I patience nor restraint.

NB: Verbs used with this construction are in the positive/affirmative, unlike those used with most other conjunctions and adverbs which have a negative meaning in Uyghur.

• \( مۇ+ندى = مۇ+ندى \)
  ex.:
  مرسامدنى بۇ باشلا تاقچوزماق؟
  This flood of tears — were these (our) legacy?

• \( V-کﯚز/گﯚز/قﯚز/غﯚز-\) = one of a number of forms of the causative, normally used in verb roots ending in consonants; sometimes alternates with 
  دﯚر/دوﯚر/تﯚر/تﯚر
  ex.:
  مرسامدنى بۇ باشلا تاقچوزماق؟
  This flood of tears (lit. ‘causing (tears) to flow’) — were these (our) legacy?
خجله، خائنلاز، خجله

تادورهم، رؤنگر

خجله، خائنلاز، خجله، بی توئنکه مالیئی خجله،
پیتکشی قاتسالا تو هوم، تلبب سهئ جانیئی خجله.

خبنمنا توسما دمب خجله، بیگیمکه تاسما دمب خجله،
تالان – تاراجدین قالغان پارچه نانئی خجله.

دبهقانغا ناجچورگ بوزنی، دوکانغا توکوترب بوزنی،
سلسب نالوئینی پؤز قاتلام، تچپب سهن قانئی خجله!

کولیده پالنئی کوب دمب، یهئ ناسی بیلبیئی کوب دمب،
قهمدنه ملئک تئبپ خجله، تچپب سفن کانئی خجله!

پالنئی نافچدیر – کوکچی، بئ توئنگرهم یامان دوفچی،
دمب پارچلاب بئ مللهئنی، سبئب توئنگدئی خجله!
Waste it all, you traitors, waste it, waste the bounty of this land,
And finally when that is not enough, then take its soul and waste it too.

Waste it to buy your king eyeshadow, waste to buy your lord a belt,
Waste the only piece of bread that is left from all their pillaging.

Fine the farmer for his pasture, fine the shopkeep for his simple cloth
A hundred times over, then take their blood to drink and waste it too!

See all the fish that fill its lakes, see all the wealth that is beneath it
And every step, a thousand times open a mine and waste that too!

Say “What’s-his-name is a so-and-so, and that Ötkür is such a thug.”
Break this nation into pieces, sell it off and waste its will.
**Vocabulary**

- **يَبِيِتْشَمِي قَالَمَاً** (intr.) to be wanting/lacking; to not be enough [<يَهْتَمَهِكِ 'to be enough; to reach']
- **تَالَانَّ - تَارَاج** = (n. | arch.) pillaging; unrest and ransacking
- **بَوَز** = (n.) virgin/untilled land; pasture; (adj.) virgin, untilled, unclaimed [of land]
- **بَوَز** = (n.) burlap, gunny cloth; a cheap coarse cloth
- **تَأْوَانَ سَالِماَق** = (intr.) to levy a fine
- **هَيْلَه** = (n.) trick, ruse
- **كَانُ** = (n.) mine [of gems, metal ore, etc.]
- **پَالَانَی / بَالَانَچَی** = (n.) what’s-his-name, a certain person
- **(n) so-and-so [a mildly derogatory way of referring to some third-party in a given discourse]**
- **دَوقَچَی** = (n.) thug, brigand
Grammar Notes

• V−conditional¬لا = ‘if only’; ‘then finally’
ex.:


And finally when that is not enough, then take its soul and waste that too!

• N/A¬دور/تور = copula (‘is’), generally optional
ex.:


What’s-his-name is a so-and-so.
بیله بارماق بولونصدما سن بیلهن،
کومسیه کچک دبیدی بیشمشی.
ئۆسکەن بولسەم بۇیۆم بەنە بر غەرپەچ
کۆرستە تەسەم قەرنەڵەدا کۆچەوە.

بیلهلمەدە کۆمەسیه دەگەنەڵەر
ئرەدنەئە ئۆڵەچە مدەکەیی یاش بیلهن.
ئالغان بولسە کچک دەمە پیششمەی،
ئێلنشە تەسەم ەوەمەن دەگەنەی نەس بیلهن.

ئەگەلا تەکە، بە بەدلەئە بەروەمەوە,
ەھەچ ەوەfricanی دەستەکەی بەراپەمەن,
بەتەرە بەرەب سنەکەن قەشگە،
ەوەمەن بیڵەن جەکە قەلەمەن، هەرەمەمەن.
‘To My Brother the Warrior’
Téyipjan Éliyow

When I went along with you,
The commission said that I was too young.
If only I had been a span taller
I would have shown my strength out on the front.

Those people in the commission could not have known
My determination, despite my age.
If they had ignored my youth and taken me,
I would have shown that enemy scum what-for.

Listen brother, this year I am grown,
Without a doubt, I’ll join the service too.
Soon enough I will be by your side,
I’ll battle the enemy, I’ll never tire.
Vocabulary

• غجري = (n.) handspan [a unit of measure]
• نمس = (n.) scumbag [an insult]; misfortune, unhappiness
• نسکرلک = (n.) [the quality of] being a soldier; military service
• دارمانق = (intr. + DAT.) to be suitable for; to be ready for; to be of use for
• دات ناربدا = (n.) often, frequently
• قاش = (n.) eyebrow; [fig.] side
Grammar Notes

- $V\text{-}بﻮﻟﺴﺎ + \گﺎﻥ/قﺎﻥ/کﺎﻥ}$ = past conditional (‘if X had...’), generally expressing an unreal/unrealized condition

ex.:

If I had been (lit. ‘grown’) only a span taller I would have shown my strength out on the front.
"توزگمهس ناخشا"
تیرسجیان تفسلیو

هر تاکشمی ناخشا نیشته‌ن؛
شور وجدیدن کی‌گیو کی‌لامی.
بر یه‌لی‌نی کوز‌لب ماهیکه‌ن.
تاوپراوی تبخی بین‌لیمی.
پوگون تاکشم نیهنکه‌تست یپنه،
نامخشام بیلم‌دن در‌نر قیقب.
قیپه‌دندور تسک لچیرلاب،
کاپوب کاپوی بر پونای پچسب.
هم‌کون نامخشام ناخشا نیشتشته‌ن،
سراگمو سمن، نوگشمالی‌دغمان؟!
یا ناهم‌گمه نویق‌وی بره‌تی‌سمن،
فاداکی ناخشا پو توزگمه‌یدغمان؟"
‘Neverending Song’
Téyipjan Éliyow

Every evening I sing a song,
Never able to stray from that street.
I eye a spot and I walk to it,
And, never reaching it, I get upset.
This evening I was passing by again,
Hammering the windows with a song,
When from somewhere a door squeaked open,
And an old man came out, scolding me:
“Are you crazy, you good for nothing,
Screaming like that every evening?
Yeesh, you won’t let a man get some rest,
What sort of neverending song is this?”

“Do not scold me, old man,
You were once
Young, unable to sleep!
You too would sing, unable to stop,
Such a neverending song as this.”
VOCABULARY

- پهالله = (n.) place, spot
- کوزلمهک = (tr.) to spy/spot/glance [at]
- قاقماق = (tr.) to hammer/hit/pound
- قهیبدندور = (pron.) from somewhere (see Grammar Notes)
- غچرلماق = (intr. | onom.) to screech/squeak [esp. of doors]
- کاپماق = (tr.) to scold
- توهشمالماق = (intr.) to be able to do/set right [توهشمالماق ‘to do/set right’]
Grammar Notes

- **past personal endings** (also **+ past personal endings**) = indicates that the action of the main verb was conducted a long time ago, or prior to another action mentioned in discourse
  
ex.:  

  بوزن تاخشم قُومك نتم ينه.
  This evening I was passing (lit. ‘had passed/passed before’, i.e. before the present tense of the previous narration) by again.

  NB: While the final consonant of the gerund endings is voiced, the past personal endings attached to it in this construction are the voiceless versions, i.e. beginning with ت, not ژ; ex. جبلغاتش.

- **interrogative pron.** = changes the meaning of an interrogative pronoun to an indefinite pronoun, i.e. ‘some X’
  
ex.:  

  قهيردندوز نشك غچرلاپ، كايسپ كهتي بر بيواي جمقه.
  When from somewhere a door squeaked open, and an old man came out, scolding me.
هیسلریم
دولفنی یاسن

یه به باگردا قار - موزلا را سگی، که تکن نور،
ندن زورلا غنا جاجدن لهی، جیچه کل،
پولزورلا غا نتشته که تکن قوفزار مغرور،
گیاهارلی فوجاقفاقان هشقی - پچرک،
نور تهمس ثؤ،
لهی تهمس،
قوفزار تهمس،
هلقب قطب،
نور تهمس،
بچهک تهمس،
نوز - مبنک هیسلریم.

نابلربنک سوئلزنی یعزنی یوغان کوز پاشار،
قیزلا جهرنی نچهوتکن. گولدهک تبه سووم،
نورتکن باشقا کرمی، نیروئ نافارگان جاجلام،
فویش کولاپ توغادانم، توقوغ تامشان ثؤن،
نئه تهمس ثؤ،
کوز یاقت تهمس،
تهبه سووم،
یهدچرپر نوز - مبنک هیسلریم.

هسریزمنی نابلربنک کوز - تونبیزرا،
نادمله، گه به خش ثیبت ردرو - مبهرمنی.
هایاجنیم گولدهک جیچب قیزلا،
ییمغب ناله مین نیتاردن ثنیمی شیخیرمنی،
شوگا دنیای - شیخیرمنی،
شیخیرمنی برد دنیا.
‘My Feelings’  
Dolqun YASİN

The light which has sunk into the snow and ice in the breast of the earth,  
The hollyhock blossoms which have strewn the hills with blood,  
The proud peaks which have shed their passion upon the stars,  
The morning-glories which have embraced the greenery,  

Are not light,  
Not hollyhock,  
Not peaks,  
Not morning-glories,  
They are my feelings.

The tears which have washed the withered faces of mothers,  
The smiles like flowers which suddenly brighten the visages of girls,  
The hair which turns white even before reaching the age of thirty,  
The night which longs for light even as the sun keeps laughing,  

Are not night,  
Not tears,  
Not smiles,  
They are my nomadic feelings.

Now turning all my grief to emotion,  
Bestowing upon the people my sorrows and joys,  
Scattering the flowers of my excitement upon the fields,  
I gather these up and take from them my poem.

Therefore is the world this poem of mine,  
My poem is a world unto itself.

\[\text{lit. 'open'}\]
VOCABULARY

- سڭماق = (intr. + DAT.) to sink/seep [into]; to be absorbed
- ندر = (n.) hill
- لميلی = (n.) hollyhock [a flower, genus *Alcea*]
- نششق = (n. | arch.) love
- چوققا = (n.) peak, summit [of mountains]
- مغرور = (n.) proud
- گیاه = (n.) flora, plants, greenery
- هوشقی – پچک = (n.) morning-glory [a flower, more specifically Japanese morning-glory *Ipomoea nil*]
- سولغون = (adj.) withered, dried up, shriveled
- چچره = (n. | arch.) face, visage, likeness
- ته‌بمسؤم = (n.) smile
- ناقارماق = (tr.) to turn white [تاق ‘white’] (see Grammar Notes)
- تهشنا = (n.) thirst, longing
- کوچمن = (n. / adj.) nomad[ic], itinerant
- هسپمت = (n.) grief, sorrow; mourning
- تؤوغو = (n.) feeling, emotion; sense
- بهخش تهتمهک = (tr.) to bestow/bequeath
- دمِردو – مپهی = (n. | arch.) pain and love; sorrow and joy (see Grammar Notes)
Grammar Notes

• $V_{ئەﻩەمەک} + نپ_{ئەﻩەمەک} (also $V_{ئەحنەک} + نپ_{ئەحنەک}$) = indicates that the action of the main verb is conducted swiftly, suddenly, with a singular action, or all at once

  ex.:
  قەزەرلار چەپرەنی تەچەوەتەکەن گەلەدەک تەبەسەسەم
  The smiles like flowers **which suddenly brighten** (lit. ‘open’)
  the visages of girls,

• $V_{ەر/ەر} = ..._{ەر/ەر}$ = a morpheme used to derive intransitive verbs from color words, meaning ‘to turn X color’

  ex.:
  چۆچەلار ەئەقەرەنە ەئۆۆرەبەکۇەتەفاڕەگەن چەچەلر
  The hair **which turns white** even before reaching the age of thirty

• $N_{ەد/ەد} = (arch.)$ from the Persian $u/o$ ‘and’
In Modern Uyghur used mostly in fixed expressions.

  ex.:
  دەدەمەرەگە بهەخش دەتەکەبە دەردە-ەمەرەبەنە
  Bestowing upon the people **my sorrows and joys**

NB: There is no standard way of spelling phrases employing this morpheme is Modern Uyghur.
«همه ممه‌تجان رمشدهن»

مختان‌قاتلر، مختان‌قلاندا، همه دمب قوي.
کؤک تؤزیکهو قاق سالاندا، همه دمب قوي.
ناسماندیکی یئل‌یوزاری باران‌ای
نای یولغم تاس قلالاندا، همه دمب قوي.

بالغان تیتیسا سرئؤشئورمه، راستمی؟ - دمب،
کؤئن قلansa هیران یولما، كاسمسی؟ - دمب
یئبزبیرون پوراب مئؤه، مهستمی؟ - دمب.
بالغان سؤرگه تاث سالاندا، همه دمب قوي.

برلسری یار: یئغک یهیگسی مه‌نی! - دمیدو،
یؤئ مه‌نامه مهیئده مهفیل گمی! - دمیدو,
نادهم یولسک میئگدک یول سدنی! - دمیدو
ئوئسگموئ ثاندا - ساندا، همه دمب قوي.

برلسری یار تؤستراتگی قاپیراکف،
نادبروئی یوهنوبسکی ساپیراکفا.
خونهمه‌ئئکن توئیرنیما قاقلادوکفا.
ئونیلویگفا شاک سلالاندا، همه دمب قوي.

جمی باشلیک تؤینک، بیقین توئقفینی،
یئوا کوئی، تاقیلگنی، توئقفینی.
ئولوب قلansa، داگا هارا توئقفی.
ئهیهان دانئؤال تاق سلالاندا، همه دمب قوي.

ئؤز تؤزئنی باشلیک سایلاب، کؤئلی خوش,
یافترCOMPARE، قافیه نؤرئین قاپئوی بوس.
ورؤئیهی مارجا‌ئانی توئس پوش،
خوئئنی‌ئری چاچ سلالاندا، همه دمب قوي.
When braggarts brag, just say okay.  
When they make raisins from unripe grapes,\(^2\) just say okay.  
When they heed not the stars yet try  
To be the moon, just say okay.

And if they lie don’t probe, say: “Is that so?”  
If they fall silent don’t be shocked, say: “Are you deaf?”  
Don’t rush to sniff their breath,\(^3\) say: “Are you drunk?”  
When they jump through hoops to lie, just say okay.

There are those who say: “I am number one”,  
They say: “Few on this earth can match my wit”,  
They say: “If you’re a man, then be like me”.  
To those too once in a while, just say okay.

There are those who hurry to sheath your shaving razor,  
Or to fix the handle on your spade.  
When they add branches to your tandoor oven  
And feed the flames of flattery, just say okay.

Every man in power is his “close relative”,  
That is how he hears and knows so much.  
And when one dies, and he is first to dress  
In white to mourn his death, just say okay.

He thinks himself a leader, and his heart is glad.  
But this doesn’t satisfy him, oh no! Look at all he has left to do.  
So when his wives heap pearls around their necks,  
And walk around in wigs, just say okay.

\(^2\) lit. “dried apricots from green apricots”  
\(^3\) lit. “smell their mouth and nose”
Vocabulary

• ماقتانجاق = (n.) braggart, boastful person
• ماقتانماق = (intr.) to brag/boast [about oneself/one’s own achievements]
• نورؤوك = (n.) [fresh] apricot
• قاق = (n.) dried apricot
• ناس قالماق = (intr.) to nearly/almost do something (see Grammar Notes)
• سؤرووشورمهك = (tr.) to investigate, look into, check up on
• گهپسن قالماق = (intr.) to fall silent, to be speechless
• نات سالماق = (intr + DAT.) to go to extreme lengths to do [something], to jump through hoops
• نهاك بهيگسي = (n. phr. | idiom | arch./dial.) the best [meaning unclear; lit. ‘the most of the race’]
• مهنگدهك = (pron.) like me [equiv. ]
• ناندا ناندا = (adv.) occasionally, every once-in-a-while
• نؤسترا = (n.) straight [shaving] razor
• قابلماق = (tr.) to cap, to put a lid/cap on; to sheath
• گهتمهن = (n.) mattock [a type of spade made for digging]
• سابلماق = (tr.) to [re]affix a handle to [a tool/item]
• خوشاهمهت = (n.) flattery
• قاقلماق = (tr.) to feed [a flame]; to bake; to dry out
• شاخ = (n.) branch
• جمي = (adj./adv. | dial.) all, the whole [equiv. ]
• نؤنسغا = (pron.) to him/her/it/that [equiv. ]
• هازا نتا مت = (intr. + DAT.) to mourn, grieve
• نئهدين نمؤؤهل = (adv. phr.) first and foremost; before all others
• خوش = (adj.) glad; pleasant
• ﺷﯘﺗﯘﭘﯘهیﻠی = (conj.) for this/that reason, therefore
• قوش = (adj./adv.) [re]doubled; one after/on top of the other
• ﺗﯘزﺲاﻟﻤﺎﻕ = (intr.) to wear a wig
Grammar Notes

• **V-تاس قالماق + غمنی/غلی** = to nearly/almost do something
  ex.: ناسماندکی یولئزاری پارامای تای بولغمین تاس قالیگریا. هه دم قو. — When they heed not the stars yet try to be the moon, just say okay.

• **N/A-دور/تؤر** = copula (‘is’), generally optional
  ex.: شۆگە کۆپئئۆر تاکیلمەنی، ژۆقەکەنی.
  That is how he hears and knows so much. (lit. ‘Therefore what he hears and knows is much.’)

• **V-کەن/گەن/غان/قاتان** + personal possessive ending = gerund as an substantive, indicating the object which receives the action which the subject specified by the personal ending has performed
  ex.: شۆگە کۆپئئۆر تاکیلمەنی، ژۆقەکەنی.
  That is how he hears and knows so much. (lit. ‘Therefore what he hears and knows is much.’)

• **V-کەن/گەن/غان/قاتان** = a purpose clause, ‘in order to’
  ex.: نئۆڵۆب قاڵاسا، تاکە هەزا تۆئئۆلی نەڵەئەئە تاکە سەڵەنادیا، هه دەم قو.
  And when one dies, and he is first to dress in white to mourn his death, just say okay.

• **V-مش** = an evidential suffix attached to a number of verb forms, most often indicating that the speaker/writer doubts the veracity of the information being conveyed
  ex.: بەقەئئۆرەسەمشش، قانیئە خوارەنی قانیئە پۆش.
  But this doesn’t satisfy him, oh no! Look at all he has left to do. (lit. ‘How many spaces has he left empty’)

31
«پیامدهای مشترک»
موهیم مهتابی رشیدی

پیامدهای مشترک و نتایج به‌روزرسانی

سؤل‌گوئی‌های تجدید نظر و به‌روزرسانی

دوره‌های تکمیلی و بررسی

محرم‌های حیاتی و مذهبی

تاریخ‌های تاریخ‌نگاری و تاریخ‌شناسی

سند و پرونده‌های مربوط

تهیه‌گرستان و نمونه‌گیری

نمونه‌گیری و تحلیل

تأثیرات و نتایج به‌روزرسانی
‘Long Live’
Muhemmetjan Reshidin

Long live those who help the helpless,
Long live those who cloth the naked.
Long live those who, when the sky rains jewels
Take none for themselves, and pray for rain.

Long live those who pay their father’s debts
With the plane tree and its nourishing shade.
Long live those who, when their mother’s cart horse tires
Become the horse and take the reigns themselves.

Long live those who forego their own comfort
And suffer for the happiness of others.
Long live those who blow upon the hearth
Of the lonely man whose fire has just gone out.

Long live those who light the torch and stay
Beside the wretched, in their lowly state.
Long live those who yield not to deception
When sometimes demons far outnumber angels.

Long live those who through love’s myriad trials
Do not put their love of money first.
Long live those who do not burn to ash
Amid the glowing embers of worldly grief.

Long live those who, when friends praise you,
Do not belittle your worth or contribution.
Long live those whose hopes will never die,
Who will not let those passed be lost in dreams.
Vocabulary

- يۇلۇك = (n.) support, help; pillar, support beam (see Grammar Notes)
- يۇلۇملەك = (tr.) to support/help
- يۇگەك = (n.) wrapping, covering, swaddling clothes (see Grammar Notes)
- يۇگەڭەك = (tr.) to wrap up [in something]
- گﯚھەر = (n.) jewel
- سۇغاۋەڭەق = (tr.) to water [a plant]; to irrigate; to give water/drink to; to imbue
- سەۋەڭەق/سۇۋەڭەق = (tr.) to pull/drag/tow; to delay/postpone
- چىچەنكەق = (n. / adj.) other [ equiv. باشقا ]
- دەۋەرت تازەمانەق = (intr.) to suffer, to be in pain
- راهەت گۈرمەڭەک = (intr.) to be comfortable
- نۇچاق = (n.) hearth, fireplace, stone oven
- پۇۋەڭەملەك = (tr. | onom.) to blow upon
- ھەڵەدن گەتەڭەک = (intr.) to fall from grace; to achieve a lowly state
- غەرەپ = (n.) [e]strange[d]; wretched
- چەرەق = (n.) lantern, lamp, torch
- یاقەقەق = (tr.) to light [a fire]; (intr. + DAT.) to be pleasing, to please
- تۇئەڭەک = (intr.) to stay up all night
- شەھەتان = (n.) demon; Satan/the Devil
- تۇئا = (adj./adv.) many, much, a lot [of]
• سناق = (n.) test, trial
• تُؤمَن – تُؤُؤُوك = (adj.) myriad, very many & of different kinds
• ناموٌّال = (adv.) first and foremost
• بِرآق = (n.) grief, sadness, longing [usually of separation from a loved-one]
• نوت – جوغ = (n.) flames and embers (see Grammar Notes)
• تُهُزْمَ قُلُمَاق = (intr.) to bow down/kneel
• كُؤَمِمَك = (tr..) to bury
Grammar Notes

• Vـائق/ـەک = a suffix attached to some verb roots which derives nouns, often with an abstract meaning
ex.:

یۆگەکسەزەئینی ۆئلەگەئەئەر یاشسەئەئەر، یۆگەکسەزەئینی ۆئلەگەئەئەر یاشسەئەئەر
Long live those who help the helpless (lit. ‘those without support), long live those who cloth the naked (lit. ‘those without wrappings).

•ئۆتـچۆغ = ‘flames and embers’ — one of many ‘paired words’ in Uyghur, of which the first an second element are of roughly the same meaning
همر، نام، همر، نام، همر، نام، همر، نام

به‌جز، به‌جز، به‌جز، به‌جز!

به‌جز، به‌جز، به‌جز، به‌جز!
‘Do Not Sell the Land’
Küresh Kösen

The land is mother, the land is father, the legacy of those before us,
The land is grand, the land is great, the land is of all life the source,
    Brother farmer, I beseech you: Do not sell the land!
    Brother farmer, I beseech you: Do not sell the land!

This is the land of the ancestors; you have no right to it,
Nor have you performed any miracles to stake your claim to it.
    From dawn until dusk you have been together with the land,
    Yet you have no food to fill your throat, no clothes to shield your back.

    For so long have you yearned for just a single crust of bread,
        You do not even have the crudest dwelling made of mud.
    You wander in endless boredom, through winter and through summer.
        From whom have you inherited this suffering, this strife?

This chance is yours alone to reap the wealth that is the land,
    Even the power of the boastful tyrant must one day end.
        Do not let this place wind up an empty river-bed,
            Never knowing the worth of just one acre of your land.

    Would you sell the land to fill your pockets?
        Would you wipe away your grandfather’s steps?
    Already you have no wealth to leave your sons,
        Would you compound your pain and leave them that?

The land is mother, the land is father, the legacy of those before us,
The land is grand, the land is great, the land is of all life the source,
    Brother farmer, I beseech you: Do not sell the land!
    Brother farmer, I beseech you: Do not sell the land!
Vocabulary

- **ﺋﯘﻟﯘﻍ** = (adj.) great, majestic
- **ﺑﯚيوك** = (adj.) great, large
- **ﻣﯚقﯩﺰﻩ** = (n.) miracle
- **ئﮫتﯩﺪﯨﻦﻛﮫﭼﻜﯩﭽﮫ** = (adv. phr.) from dawn until dusk, from morning until nightfall; all day
- **ﺋﯘﭼﺎ** = (n.) back[bone]; body [of humans]
- **ﺋﯘﺯﯘﯨﻦ** = (adv.) for a long time
- **ﺋﯚﻱﺳﺎﻟﻤﺎﻕ** = (n.) to make/build a house
- **ﺧﯩﺶ** = (n.) mud
- **ﻗﯩﺸﯘ–ﻳﺎﺯ** = (n.) winter and summer; all year long (see Grammar Notes)
- **هﺎمﺎﻥ** = (adv.) constantly, all the time, incessantly
- **ﭽﺎﭘﺎ–ﻣﯘﺷﮫﻗﭻَﺘ** = (n.) suffering and strife (see Grammar Notes)
- **ﺧﺎﺱ** = (adj.) particular/special [to] (see Grammar Notes)
- **ﻳﻮﻏﺎﻥﺳﯚﻟﯩﻤﮫَﻙ** = (intr.) to talk big, to brag/boast
- **ﺋﺎﻣﺒﺎﻝ** = (n.) ambal, a Qing Dynasty gubernatorial magistrate
- **ﭼﺎﻏﻠﯩﻖ** = (adj.) limited [in time or power/ability]
- **ﺳﺎﻳﻠﯩﻖ** = (n.) riverbed
- **ﻣﺎﻝ–ﺑﯩﺴﺎﺗ** = (n.) wealth and worldly possessions (see Grammar Notes)
Grammar Notes

- **V-ﻛﻪ/ﮔﻪ/ﻏﺎ/ﻗﺎ-يوق** = indicates that the subject has never performed the action of the verb
  
  ex.: 
  
  ياكي بير موجره باراتقشلك يووق
  Nor have you performed any miracles to stake your claim to it.

- **N-ﯚ-N = (arch.) from the Persian u/o ‘and’**  
  In Modern Uyghur used mostly in fixed expressions.
  
  ex.: 
  قىشۇ-ياز زيركنكى یوروسىن هامان. 
  You wander in endless boredom, through winter and through summer.
  
  NB: Usually this morpheme appears only between two words of Perso-Arabic origin. قىشۇ-ياز is one of the rare examples in which both elements on either side of the morpheme are Turkic in origin.

- **V-ﮔﯚدىهى/ﻛﯚدىهى/ﻏﯘدىهى/ﭬﯚدىهى** = ‘for the purpose of...’;
  
  ex.: 
  تمەۋەلاقاتقا قالغۇدەك مەلى پەساتكى يوق. 
  Already you have no wealth to leave (lit. ‘to remain (for)’) your sons.

- **N-ڪە/ﮔە/غە/قا-خاس** = indicates that something is ‘particular to’ or ‘especially for’ N
  
  ex.: 
  بئۇ يۋرسەت ساگا خاس چىر دەكەن بەبلەق. 
  This chance is yours alone to reap the wealth that is the land.
سنهدن ثاپرلسب، ظهوره، پیگه ناشم ناش نهمه.
سیاه تالیموزگان کورمین قانلان ناقیت، باش نهمه.
یات ثالدیکی ثالتنمو مین نوجون بر ناش نهمه.
پو دهمردنی ناگلسل سلام دهگلار ظهوره!

بارای دبسم پول بیراق، «هه» دبگنده کیتلمه.
زمردام بولوب پورنمه، پوردا تلایی پورتلمه.
قاجقین بولدی نامسمو، مین چادگامن نوتلمه.
«شونداق سه رسان پوربود پالک» - دهگلار ظهوره!

ظهوره دبگن نیفرزغغا توبماى - توبماى قارابیمن.
بابیراق نونقان قدلاری سوبیپ - سوبیپ بالابیمن.
پشتستونک هدستی توبماى - توبماى پورابیمن.
نوگلاک پوگون دماگنده ساراک - دهگلار ظهوره!
‘Say Hello to the Homeland’
Küresh Kösen

Since I left You, o Homeland, the food I eat is not food.
The eye which longs for You cries blood, not tears.
Even the gold of a foreign land is nothing but a stone to me.
Say hello to the Homeland, and tell Her of this pain I bear!

If I should wish to go the road is long, and when I say “yes” still I cannot go.
I go on grieving, unable to swallow a mere crust of bread.
Even my name is a refugee, now that I cannot cross over the border.
Tell the Homeland: “Your child has become a vagrant!”

I look insatiably at the mouth that says ‘Homeland’,
I lick and kiss over and over the hands that hold its flag.
I smell insatiably the scent of my Homeland.
Tell the Homeland: “Your son has gone mad with grief for you today!”
VOCABULARY

- ناش = (n.) cooked rice; food [in general]
- تعلمرمك = (intr. + DAT.) to wish/hope,long [for]
- یات = (adj.) foreign [equiv. چت ]
- زرداب/زرداب = (n.) puss; curd [of cheese]; (n. / adj. | fig.) [in] grief, sorrow[ful]
- یوردا = (n.) piece, bit
- یؤتمهک = (tr.) to swallow
- قافچٹن = (n.) fugitive, refugee
- چمگرا = (n.) border
- سرسان = (n. / adj.) vagrant, homeless, itinerant
- بالمقا = (tr.) to lick
- بهد = (n.) smell, scent [equiv. پوراق ]
- پورمقا = (tr.) to smell
- سارلک = (adj.) crazy, mad, insane
Grammar Notes

• NB: In poetic texts — and especially in lyric poetry — vowel raising/reduction may not occur, e.g. ﯾﮣﹼ ﯾأشكال.

• V₁ ب V₁ مﺎی/مﺎي– V₁ مﺎي/مﺎي = an intensified version of the V₁/ب gerund

ex.:

وَهْتَهُنَ دِيْگِهْنَ ثَبَّرَزْغا تُوْيِيْماِي– تُوْيِيْماِي قَارَایْمِهْنَ، بِاِبْرَاقٍ تَوْنَفِقَن قُولاَرَیْنَ سُوْبُوُب– سُوْبُوُب يَالِایْمِهْنُ.
I look insatiably at the mouth that says ‘homeland’, I lick and kiss over and over the hands that hold the flag.
کورش نژاد بهمن

ممن نژادتمد، نژادهمن، پاچ، نژادهمن.

کوک بابیقانی، وتننگه ناماس نژاد،
دوشمشنه، تامامی ناماس نژاد،
مزادلفیک تؤثلی، ناماس نژاد،
ممن نژاد، دمگلا، نادمیرا.

ممن نژادتمد، نژادهمن، پاچ، نژادهمن.

غالبیمه، مارشنی، بیتمای، نژاد،
وتننگدن، پیژنامه، کتمنی، نژاد،
پیوندن، دوئنی، تئیفورنی، بلمه، نژاد،
ممن نژاد، دمگلا، نادمیرا.

ممن نژادتمد، نژادهمن، پاچ، نژادهمن.

ممن نژادتمد، نژادهمن.

کورش نژاد بهمن.
‘The Struggle Will Not Die’

Küresh Kösen

Without walking in the steps of the ancestors,
Without drawing the dagger in revenge,
Without my dreams having come to fruition,
Do not say that I have died, o people!

I have not died. I will not die. No, I will not die.

Without the blue flag flying over the homeland,
Without slaying the last of the enemy,
Without the dawn of freedom having broken,
Do not say that I have died, o people!

I have not died. I will not die. No, I will not die.

Without singing the march of victory,
Without this tyranny leaving from my homeland,
Without the whole world knowing the Uyghur,
Do not say that I have died, o people!

I have not died. I will not die. No, I will not die.

I have not died. I will not die.
The struggle will not die.
VOCABULARY

• نـٌزـٌنـٌدـٌنـٌ مـٌقـٌمـٌاـق = (v. phr. + GEN) to walk in [someone’s] footsteps
• قـٌسـٌس = (n.) revenge
• خـٌنـٌجـٌر = (n.) dagger, stiletto
• نـٌمـٌهـٌلـٌگـٌه نـٌاشـٌمـٌاـق = (intr./v. phr.) to come to fruition [of dreams, hopes]
• تـٌامـٌمـٌسٌ = (adv./adj.) entirely, wholly
• نـٌاتـٌمـٌاـق = (tr.) to throw; to shoot, to kill; (intr. | idiom) to break [of dawn]
• تـٌاـك = (n.) dawn
• غـٌالـٌبـٌهـٌت = (n.) victory
• مـٌارـٌش = (n.) march, anthem
• زـٌؤـٌلـٌوم = (n.) tyranny, oppression
Grammar Notes

• V • نئورماق + مائي / مهتي • نئورماق + ب • = indicates the action/result of the verb continues for a significant length of time, or happens repeatedly over a long period of time
  ex.:
  تارمانيزتم نومهنگه تاشماي تئورونب مبني تئولدئ دميهغلار، نادهملر
  "Without my dreams having come to fruition (lit. ‘my dreams remaining (in a state of) not having come to fruition’), do not say that I have died, o people!"

• N • ني + ديمهک = to say that the subject N (in the ACC) has conducted the action of the verb V
  ex.:
  مبني تئولدئ دميهغلار، نادهملر
  "Do not say that I have died, o people!"

NB: In this construction, the noun N is construed of as the subject of the verb V, even though N is grammatically the direct object of the verb ديمهک, and as a result takes the ACC.
«زیرکش»
یاسین مهسونت

ئوزهم پاشمن، دوستهم هممه یاک،
دوستهم بلنن، متعلق، بجلیمن.
گاهی چاغدا رونگغا، سرداش
بولیمیا به کمک خجالم.

زیرپکشیم - دهب زارابیده داشم,
بکار یوزوب کون توتگوزسمو.
زیرپکششیم بولیمیده خالی,
کوندهنه چچه کوچا که زسمو.

کونده ناغلاب یوزگنیم، شو سوز،
ناغلوبیز زیرپکشیم مهنم.
دبیم: «بیگنگه لشنشیقا باغلااب،
زیرپکشین قونزلفن شدنم».

رمنجش بلنن سوزملدی دوستومن:
«بایشلیک دیگتن کنلدهیدو بینشب.
زیرپکشیم قوتولتنم مهن،
ئئتنه کوننونم نوینگا قسنیب».

کوننون توانتی، توئندو بهنه،
توونی بلنن زیرکش بلن.
زیرپکشیم توگیده تانهر،
ئوله چاغدا دومر چپکش بلن.
‘Boredom’
Yasin MEXSUT

I myself am young, and so is my friend,
I get along well with my friend; we’re close.
Though sometimes I am really quite annoyed
To be the one he shares his secrets with.

“I’m bored,” he always grumbles as he sits
Around all day, not doing anything.
It’s not boredom that makes him wander off
All day alone around so many streets.

I heard those words so much, day-in and day-out,
That I too then got bored of hearing them.
I said: “Why don’t you fix your appetite
on studying, and save yourself from boredom?”

Annoyed, my friend said: “Youth is something that,"
Once it’s gone is never coming back.
I would rescue myself from boredom if
I didn’t spend my day just having fun.”

Your day is spent, and you will spend it again,
With your games and with your boredom too.
But in the end, even boredom stops
In death, accompanied by suffering.
VOCABULARY

- ههمه = (conj.) also, too, as well
- شناق = (adj.) friendly, amicable
- نجبل = (adj.) close [of friends]
- گاهی (چاغدا) = (adv.) sometimes [equiv. بهزیده]
- سرداش = (n.) confidant [Ser 'secret']
- خجل = (adj.) annoyed; ashamed
- زارلماق = (intr.) to complain/whine/groan
- نشتمپاق = (n.) hunger, craving, appetite
- نشتمپاق باغلماق = (intr. + DAT.) to set one’s sights on, to fix one’s appetite on
- قوتلماق = (intr.) to save oneself, to be saved; to avoid
- پینسپ کلمهک = (intr.) to come back [Yanmاق ‘to return’]
- دمرت چکمهک = (intr.) to suffer
Grammar Notes

- **V-بەرەمەک** = indicates that the action has continued for as long as possible
  ex.:

  ناتەلەپپەڕەپ زەڕەکتسەن مەنەمو
  I too soon got bored of hearing it. (lit. ‘having heard as much as possible/thoroughly’)

  NB: This form of the verb is ultimately derived from the ێپ-gerund, plus the auxiliary verb بەرەمەک, and as such the addition of this suffix causes raising in the final syllable of the verb stem. Despite its derivation, the meaning of this verb is different from that of the uncontracted ێپ-construction.

- **V-قەن/کەن/گەن/غەن** = an alternative form of the familiar second person singular imperative
  ex.:

  بالەگە تەشتەبەق بەگەڵەب زەڕەکتسەن قۆتەڵەفەن سەنەمو
  Why don’t you fix your appetite on studying, and save yourself from boredom?

- **V-ات/ەت** = past personal endings = expresses the result of an unreal or unrealized condition (i.e. ‘would have...’)
  ex.:

  زەڕەکتسەن قۆتەڵەفەن مەنە، تەتەسە کۆنەم تەوەیەفەقەنە
  I would rescue myself from boredom if I didn’t spend my day just having fun.

  also sometimes a habitual past tense (i.e. ‘used to...’)

- **کەچەک بەڵەگەدا کەپ تەئلەق یەتەئم.**
  When I was little, I used to eat a lot of sweets.

- **V-ەر/ەر** = (arch.) a participle used to describe things which, as a rule, generally perform the action of the verb; a participle expressing that the action of the verb is soon to be or about to be performed
  ex.:

  زەڕەکشەمە تەوەئەدۆ تەخەر، تەوەلەر چەگەدا دەەرەت چەکەش بەڵەن
  But in the end, even boredom stops, in death (lit. ‘at the time when one is about to die’) accompanied by suffering.
NB: In some dialects, this morpheme may take a different form — i.e., ۋۈر — on some or all verbs.
Dolqun Yasin

Dolqun Yasin (styled تﯚچﯚن ‘The Spark’) began his literary career at the Nationalities Institute in Ürümchi in 1953, where he published a number of his early works in the journal تارم (Tarim).

Yasin later pursued advanced studies in Uyghur literature in the major Soviet Central Asian centers of Uyghurology in Tashkent and Almaty.

When the political climate in Xinjiang made it impossible for Yasin to return to his homeland, he made a successful career as a writer among the Uyghur diaspora community in the Soviet Union and abroad.

Yasin died suddenly of a heart attack in 2003 in Kazakhstan, never having been allowed to return to the land of his birth.

Dolqun Yasin’s poetry reflects his feelings of longing for the homeland in which he could not set foot. The poem presented here — ﻟﻠﯩﺮﯨﻢ ‘My Feelings’ — represents a departure from traditional Uyghur poetic forms and themes. Yasin’s choice of more free-verse structure and imagistic language paint the picture of an artist who abates his deep sense of loss by sharing his feelings with his people and with the world.
Abduréhim Ötkür

Abduréhim Ötkür was born Abduréhim Tileşüp in 1923, to a merchant family in the city of Qumul in Eastern Xinjiang.

Ötkür was educated at home by a family friend before attending a local primary school in which he received a traditional religious education. He received a degree from Xinjiang University in 1942, during which time he became acquainted with newly rediscovered works of Old and Middle Turkic literature.

Ötkür also spent a brief period of time in prison for alleged engagement in illegal separatist activities, before returning to a long and fruitful career in academia, teaching and translating works of Ancient and Modern Uyghur literature. He died in 1995.

Many of Ötkür’s works bespeak his lifelong interest with older Turkic literature, particularly as a part of Uyghur literary heritage. In his poem «ئﯩﺰ» ('Trace'), from the book of the same title, Ötkür evokes the spirit of heroes past and calls for a remembrance of their legacy.

In «ﺑﺎﮬﺎﺭﭼﯩﻠﻼﻳﻤﻪﻥ» ('I Call Forth Spring'), his preoccupation with the idea of awakening echoes similar themes in the 11th century Qutadgu Bilig ('The Wisdom Which Brings Joy'), written in Early Middle Turkic by the scholar Yusuf of Balasaghun and presented to the then-ruler of Kashgar. This similarity is no accident; Ötkür oversaw the first translations of that work into Modern Uyghur and Chinese.
Téyipjan Éliyow

Téyipjan Éliyow (also spelled Éliyov, Éliyop, Éliyup, Éliyew...) was born in April of 1930 in the Ili region of Northern Xinjiang.

He began his career as a writer for the state newspaper of the short-lived Second East Turkestan Republic, after which he continued his work as a statesman in the Ministry of Culture and Propaganda Department of the Xinjiang Regional Communist Party. Éliyow died in 1989.

Éliyow is one of the few major Uyghur poets who continued to write and garner wide readership during the Cultural Revolution, in part because the images his poetry conjures up could be ambiguously interpreted as pro-Communist.

« دەکەچەی ناکەماگە (‘To My Brother the Warrior’) » tells, in simple language, the story of a young boy who years to join his older brother on the battlefield; however, it remains unclear whether the battle to be engaged in is one of ethnic struggle against Chinese occupation or class struggle against Capitalist elements which threatened the integrity of the party.

One of Éliyow’s most famous poems — « تۆگەمەس ناخش (‘Neverending Song’) » — paints the portrait of a restless young man who defies the admonitions of his elders and goes singing in the streets late at night. While the work would seem to be in keeping with the anti-authoritarian spirit of the Cultural Revolution, the scholar Michael Friederich has demonstrated in his work on Uyghur poetry during the High Communist Period that contemporary authors condemned the poem on the basis of an alleged subtext of bourgeois angst.⁴

Küresh Kösen

Küresh Kösen was born Sultan Kösen in 1959. His father, Sultan Mexsut, was a noted Uyghur Nationalist intellectual in Ürümchi.

Because of his father’s political activities, Kösen’s family was forced to flee the capital and move to Aqsu. There, Kösen enrolled in the Aqsu Arts School, where he excelled in translation and music composition. He later went on to found a music school and performance group in Ürümchi, teaching traditional Uyghur folk and classical music to children, often at little or no cost.

Kösen’s insistence on performing songs with overtly Uyghur nationalist overtones resulted from his expulsion from the People’s Republic of China, after which time he continued his fight for Uyghur independence from the Uyghur diaspora community in Sweden. Kösen chose the moniker كﯚرىش (‘struggle’) to symbolize this fight. He died in exile 2006.

In Kösen’s most popular song — «يەرەنی ساتەگلاڕ» (‘Do Not Sell the Land’) — the poet begs the Uyghur people to not sell their land. In the environment of forced and highly incentivized migrations which characterize life in many parts of Xinjiang, the ‘selling’ of which Kösen speaks is both literal and figurative in meaning. The song also invites Uyghurs to question the origin and necessity of their economic hardships. This song was chief among the many of Kösen’s works which would lead to his eventual expulsion from the People’s Republic of China.

«سەڵەمەدەگلاڕ قەتەنە» (‘Say Hello to the Homeland’) expresses the exiled poet’s longing for the land to which he can never return.

Finally, «کﯚرىش تﯚلەمەبەدە» (‘The Struggle Will Not Die’) plays on the poet’s name كﯚرىش (‘struggle’), reminding the listener that though he may die, his struggle for freedom will live on until his dreams of an independent homeland are fulfilled.
## Appendix of Abbreviations

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