

## **A Buddhist Story in Old Uighur Turkish: Sena-Upesena Story**

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**Abstract:** The Story of Sena-Upesana is found in the stories which are translated from different languages, after the Uighurs' conversion to Buddhism. The products of Jataka and Avadana literature, which had started to be seen in Uighur Turkish with the translations, played a major role in adoption of Buddhism by Uighurs implicitly. These literary products had been compiled sometimes as it is done in the compilations similar to Tales of the Prophet in Islamic literature. The most important of these is "Consecutive Stories of Ten Sins", which is also known as *Daśakarmapathaavadānamālā* (DKPAM). DKPAM, which is a translation from a religion lesson book belonging to Buddhist communion of *Vaybajiki* (< *Skr. vaibhāṣika*), consists of ten chapters with reference to "ten sin". The Story of Sena-Upsena is a quite long story, which is located in chapter of "fornication" in the DKPAM stories. The story presents significant information about both Buddhism of Uighurs and Buddhism of Central Asia. Furthermore, there are various language materials and cultural elements which are not seen in the works which belongs to Old Turkic period. The story of *Sena-Upesena* is an signifacant story in both history of culture and lingustic studies and studying as a whole story will be important for Turkology studies. So far

there has not been a study on the individual story. By the study that we have worked on, the story of *Sena-Upesena* with Old Uighur Turkic has been come to light and various linguistic material has been presented to attention of Turkologist.

**Key Words:** Old Uighur Turkish, avadana, Buddhism, Daśakarmapathaavadānamālā, Sena-Upesena

## INTRODUCTION

When old Uighur's literary works are researched, it is seen that most of these are written in didactic way. This literature, which is written extremely vivid tone with the aim of spreading Buddhism to the community and also involves dialogs, is mostly constituted by *avadana* and *jakata*.

Buddhism is propogandized almost all of these stories. Hero's sacrificing himself for the sake of others is the most encountered story pattern. Besides that, sometimes different matters are treated and also Buddhism's different points of view are represented in these stories. One of these stories is *Sena-Upesena*.

Apart from other stories, there is no boost of Buddhism or pattern of hero's sacrificing himself for the sake of others. The content of this story, which is the main purpose is to transfer the evil of women, does not correspond to the other Buddhist stories (Ruben, 2004, p. 54-55).

Being in old Uigur *Daśakarmapathaavadānamālā* (DKPAM) stories and having highly original content, this story takes part in the third sin (karmapatha) of DKPAM.

DKPAM, meaning the story of sequence of ten (bad) behaviour pattern, is a translation of a religion lesson book that belongs to Buddhism's communion *Vaybajiki*. At first, the work is translated from Ugu Küßen (Tohar B) to Tohar (Tohar A), and then from Tohar to Uighur. *Şilazın Praşniki* is the translator of this work. The date of translation is not mentioned in the related documents. But it is thought that it is translated in the late of 11th and 12th century. In DKPAM stories, the teacher tells the students about the different births of Buddha and how Buddha protects himself from the ten deadly sins in the way of existence. Every "work" in the stories consists of the introduction and conclusion dialogue between the teacher and the student, avanada and the paintings of hell. Each of these ten parts consists of different story in its own right and they are occupied with the main story all together (Elmalı, 2009, p. VII-VIII).

By setting off the construct of DKPAM, these ten deadly sins are put in order like that: 1. *özlüg ölürmek* (Skr. prāṇātighāta) "to kill a creature", 2. *adinagu tavarın ogurlamak* (Skr. adattādāna) "to steal", 3. *eviñ yutuziña yazınmak* or *amranmak nızvanı* (Skr. kāmamithyācāra) "to fornicate", 4. *ezüg yalğan sav sözlemek* (Skr. mṛṣāvāda) "to lie", 5. *çaşurmak* (Skr. pāiśunyavāda) "to slander", 6. *irig sarsıg sav sözlemek* (Skr. pārūşyavāda) "to use vulgarities and cacology", 7. *askançulamak* (Skr. saṃbhinnapralāpa) "to dissemble, to make hypocrisy, to deceive; to gossip", 8. *küni sakınç* (Skr. abhidhyā) "to act greedily and to be jealous

of”, 9. *övke üz buz köñül* (Skr. *vyāpāa*) “to be furious”, 10. *ters körüm* (Skr. *mithyādrṣṭi*) “heresy”.

One of the value judgments about the incidents in the stories belongs to Buddhism is about the women. In some Buddhist stories, the women is regarded as an evil creature because of her nature and indicated to the people like that. In Buddhist stories, apart from the monks, the ideal one is generous, knows to sacrifice oneself for religion, understands that there is no way to save oneself from agedness, illness and death, has no sensibility for woman and love and has power to get oneself away from these. (Ruben, 2004, p. 75-76)

OTur. *kız et’özi* “girl body”, *tişi ajunı* “life style of woman”, *tişi tınlıg* “female being”, *uzun tonlug tınlıglar* “beings in long dress”, *tişi et’özi* means “woman” is approved as the reason of all devilish factors. The woman is a cobra and poisons the men with her venom and causes them scorching. According to Buddha, the woman has eight untruthful and fake characters. These are tone, charming appearance, style, deportment, speech, voice, elegancy of the women (Tokyürek, 2011, p. 384-385).

OTur. *kız erdini* = Skr. *stri, raniratna* known as “The Woman Ore” shows the ideal woman in Buddhism. The term, that is meaning “Dear Queen”, represents the wife of *Cakravartin*. This queen is shown as a model to the other women with these properties: 1. The Queen is faithful to *Cakravartin* and does not desire anyone, 2. She does not envy her husband from the other women, 3. She has a fertile womb and gives birth to the healthy boys, 4. She works for the peace of everyone in their regency, 6. She always speaks correctly and she is never an accusive

person, 7. She is not a siren for her husband and the other men, 8. She has never wrong thought. (Tokyürek, 2011, p. 194-195).

Despite the negative attitudes towards the women, one of the most important features in Buddhist stories “humanity” and “not bearing someone a grudge”. By forming a basis in Buddhist creeds, these virtues at the end of *Śaddanta Jataka and Tale of Two Brothers* not bearing someone a grudge results in supernatural cases, heroes of the narrative get healthy again (Ruben, 2004, p. 76).

The workpiece story *Sena-Upesena* is fairly an original story in terms of “the woman” and “bearing someone a grudge”. The story is about two siblings who have no father.

*Once upon a time, there was merchant, Jayasena. This man, who has two sons, Sena and Upesena, died one day. Big son Sena was married. When his father died, he started to business travels for maintaining his father’s occupation. In the meantime, his wife tried to seduce Upesena but failed. Thereupon she asked for help from her mother. Mother-daughter seduced Upesena with their tricks. Some day Upesena heard from that his brother was returning from his travel, he felt remorse by reason of this bad situation. He went away as a monk. When Sena returned his home, he found his wife in her sickbed. In fact she was not sick. Her aim was to drive a wedge between Sena and Upesena. Sena was reborn as a serpent and bit his brother who was a monk* (Ruben, 2004, p. 54).

At the end of the story, *Śāriputra* tries to calm *Upesena* down and tells that there would be nothing by a small bite. But *Sena* does not live. *Buddha* tells *Śāriputra* that “If *Upesena* memorized *Maitrīsūtra*, he would develop immunity to venom” (Wilkens, 2010, p. 18).

About the story *Sena-Upesena* in DKPAM's third sin, *eviñ yutuziña yazınmak* or *amranmak nızvanı* that is "to fornicate", any study has not been made previously. Müller made transcription of documents about this story and German translation of the story in the documentaries belongs to DKPAM in *Uigurica III* (Müller, 1920, p. 79-90). Ehlers introduced Mainz documents about the story in regimentation of the documentaries of AY and DKPAM in his catalogue (Ehlers, 1987, p. 116-117; p. 149-150), also Wilkens presented the other documents about this story in addition to Ehlers's catalogue (Wilkens, 2010, p. 63-67). The documents in our work<sup>1</sup> are located in Ehlers's and Wilkens's catalogues and downloaded from [http://www.bbaw.de/forschung/turfanforschung/dta/mainz/dta\\_mainz\\_in dex.htm](http://www.bbaw.de/forschung/turfanforschung/dta/mainz/dta_mainz_in dex.htm) and [http://www.bbaw.de/forschung/turfanforschung/dta/u/dta\\_u\\_index.htm](http://www.bbaw.de/forschung/turfanforschung/dta/u/dta_u_index.htm). These documentaries are made transcription and translated. While making transcription of the documentaries in text part, analogy between the documents and repairs in text, which are made as a result of this analogy, are footnoted. Some sections in different documents are parallel to each other. Parallel lines are shown in this table:

Mz. 809 Front, line 21- Mz. 809 Verso, line 27	U 1070 + U 0973 Front, line 1-31
Mz. 797 Front, line 1- Mz. 797 Verso, line 15	U 1070 + U 973 Front, line 32- U 1070 + U 973 Verso, line 34

While translating the text, the sections in the text are translated in paragraphs. It is paid attention about being comprehensible of

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<sup>1</sup> Information about the physical structure of documents and other information about the documents are explicated in studies of Wilkens and Ehlers (Ehlers, 1987, p. 116-117; p. 149-159; Wilkens, 2010, p. 63-67).

translation and authentic translation. Foreign words in the workpiece, rarely used words Uighur and new hendiadyoins are explained in Notes. Finally, internet information about used documents in the workpiece is arranged in The Documentaries Websites.

## TEXT

### Mz. 809

#### Front

- (001) (01) [...]RWĜ ku[nçuy]lar yene yañıl*mazlar*  
 (002) (02) [...]’Y’K köñülinde y(i)me amr[anmak]  
 (003) (03) [nı]zvanı yügerü bolsar antag ok  
 (004) (04) ayıg törü iy(i)n evrilür .. ötrü {W}  
 (005) (05) birer kutka tegmiş tınl(ı)g/[ar]  
 (006) (06) y(i)me bo nızvanı küçinte  
 (007) (07) emgekke tegirler .. ne  
 (008) (08) üçün tip tiser .. anı  
 (009) (09) amtı sözleyin koduru kolulap  
 (010) (10) tıñlagıl .. bir ödün atı kötrülmiş  
 (011) (11) ayagka [teğimli]g tükel bilge  
 (012) (12) t(e)ñri t(e)ñ[rısı burkan şrav(a)s]t kent-  
 (013) (13) -ke yakın [...]T’V’[...]s[e]ñremde  
 (014) (14) miñ iki yüz elig tıtsılar {R}  
 (015) (15) kuvragı birle y(a)rılıkayur erti .. tün  
 (016) (16) kün aruksuz köñülin tınl(ı)glarka  
 (017) (17) edgü asıg tusu kılı y(a)rılıkayur erti ..  
 (018) (18) ol ok şrav(a)st kentde çoğlug yalın-  
 (019) (19) -lıg kutlug kıvlıg alku edke tavarka

- (020) (20) tükellig çayasını atl(1)g bayagut  
 (021) (21) [ba]r<sup>2</sup> erti .. ol bayagutnu[ñ bir sını]<sup>3</sup>  
 (022) (22) [at]l(1)g<sup>4</sup> .. ikinti upasını at[l(1)g ogu]-  
 (023) (23) -lanı<sup>5</sup> bar erti .. ol ik[i ini içi]<sup>6</sup>  
 (024) (24) bir ikintike ert[ingü amrak ertiler]<sup>7</sup>  
 (025) (25) tözün yavaş tö[rülüg tokulug titik]<sup>8</sup>  
 (026) (26) odgurak yumşak [savl(1)g ertiler bo]<sup>9</sup>  
 (027) (27) [yi]rtinçüde t[urmuş törü ol edgü]<sup>10</sup>  
 (028) (28) [kutlug]<sup>11</sup> tınl(1)g[larnıñ oglanı ulgad]-<sup>12</sup>

### Verso

- (029) üçünç ülüş [iki yitmiş]<sup>13</sup>  
 (030) (01) -[s]ar kiçig erken ujık b[o]ş[g]urg[alı]  
 (031) (02) [birür]ler .. az bedüser t(a)var kazgan[u]  
 (032) (03) *katıglanur* .. ançada çayasını bayagut-  
 (033) (04) -nuñ iki o[g]lanı bedük *bolurlar* ..  
 (034) (05) *anıñ* arasında k(e)ntü özi  
 (035) (06) etöz kodup adın ajunka  
 (036) (07) bartı .. anta ötrü sını  
 (037) (08) içisi .. upasını inisiñe

<sup>2</sup> According to U 1070 + U 973 Front, line 01.

<sup>3</sup> According to Müller, 1920, p. 80, line 21.

<sup>4</sup> In U 1070 + U 973 Front, line 02: atlag

<sup>5</sup> According to U 1070 + U 973 Front, line 02.

<sup>6</sup> According to U 1070 + U 973 Front, line 03.

<sup>7</sup> According to U 1070 + U 973 Front, line 04.

<sup>8</sup> According to U 1070 + U 973 Front, line 05.

<sup>9</sup> According to U 1070 + U 973 Front, line 06.

<sup>10</sup> According to U 1070 + U 973 Front, line 06-07.

<sup>11</sup> According to U 1070 + U 973 Front, line 07

<sup>12</sup> According to U 1070 + U 973 Front, line 08.

<sup>13</sup> According to Ehlers, 1987, p. 149, ft. 4.



- (038) (09) inçe tip tidi .. ay amrak inim biz-  
 (039) (10) -ni igidteçi biziñe edgü sakinçl(ı)g<sup>14</sup>  
 (040) (11) kañım(ı)z adın yirt[inçüke]<sup>15</sup> bartı .. ..  
 (041) (12) biz ikig[ü bo yirtinçüde]<sup>16</sup> kaltım(ı)z ..  
 (042) (13) amtı biz atam[ız ka]zg[anmı]ş<sup>17</sup> t(a)varıg  
 (043) (14) [y]ip yuñlap adın t(a)var<sup>18</sup> asmasar biz  
 (044) (15) [o]l biziñe ogşatı ermez .. anın  
 (045) (16) amtı m(e)n adın uluşka satıg-  
 (046) (17) -ka barayın s(e)n monta kalgıl .. ..  
 (047) (18) m(e)n kelginçe evig barkıg  
 (048) (19) uz tutgıl .. ança sözlep içi-  
 (049) (20) -si sını er adın uluşka satıg-  
 (050) (21) -[ka bartı]<sup>19</sup> anta ötrü inis[i]  
 (051) (22) [upasını ev]ig<sup>20</sup> barkıg başlap  
 (052) (23) [şrav(a)st kent]de kaltı .. turmış törü  
 (053) (24) [ol bo kunçuylarını]ñ<sup>21</sup> begi yakın  
 (054) (25) [bolmasar amranmak nız]vanı<sup>22</sup> olarnı  
 (055) (26) [artukrak örletür ö]z<sup>23</sup> evinte  
 (056) (27) [ögrünç sevinç bulmaz]<sup>24</sup> .. uzun turkar[u]

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<sup>14</sup> In U 1070 + U 973 Front, line 17: *sakinçlag*.

<sup>15</sup> According to U 1070 + U 973 Front, line 17.

<sup>16</sup> According to U 1070 + U 973 Front, line 18.

<sup>17</sup> According to U 1070 + U 973 Front, line 19.

<sup>18</sup> In U 1070 + U 973 Front, line 20: *tavarın*

<sup>19</sup> According to U 1070 + U 973 Front, line 25.

<sup>20</sup> According to U 1070 + U 973 Front, line 26.

<sup>21</sup> According to U 1070 + U 973 Front, line 28.

<sup>22</sup> According to U 1070 + U 973 Front, line 28-29.

<sup>23</sup> According to U 1070 + U 973 Front, line 29.

<sup>24</sup> According to U 1070 + U 973 Front, line 30.

**U 1070 + U 0973****Front**

- (057) (31) adın erig sakınıp  
 (058) (32) küseyür

**Mz. 797****Front**

- (059) (01) [tıl]tagsız [evinte t]ütüşgü[çi ke]rişgüçi<sup>25</sup>  
 (060) (02) bolur .. ol y(i)me sını erniñ [ra]gagayını  
 (061) (03) atlıg<sup>26</sup> kişisi türk yigit erti .. beg-  
 (062) (04) -[si]z bolmış tıtagında inisi upasını  
 (063) (05) urıka ertingü b(e)k  
 (064) (06) katıg yapşıntı .. kaç  
 (065) (07) kün ay ertmekiñe  
 (066) (08) serü umadın öz köñülinteki  
 (067) (09) küsüşin upasını urıka açā  
 (068) (10) yada kılıp inçe tip tidi .. eşidgil  
 (069) (11) tözünler oğlıya .. meniñ  
 (070) (12) odgurak sözlemiş savımın .. seni[n]  
 (071) (13) içiñ adın uluşka satıgka  
 (072) (14) bartı .. ür kiç boltı monçaka tegi  
 (073) (15) arıtı kelmez .. s(e)n y(i)me türk yigit  
 (074) (16) s(e)n .. m(e)n y(i)me oglagun öğrenmiş  
 (075) (17) kenç kiçig m(e)n biz ikigü isig  
 (076) (18) amrak köñülin meñileser biz uz

<sup>25</sup> According to U 1070 + U 973 Front, line 32-33.

<sup>26</sup> In U 1070 + U 973 Front, line 34: *atlag*.

- (077) (19) bolmagay mu .. meniñ köñülümdeki küs[üş]-  
 (078) (20) -ümin aymançsız köñülin saña [söz]-  
 (079) (21) -ledim .. s(e)n y(i)me amtı [köñülüñin]<sup>27</sup>  
 (080) (22) ıdımış k(e)rgek .. edgü e[renler kuñcuy]-  
 (090) (23) -larnıñ<sup>28</sup> yalganturu sözlemiş savın  
 (091) (24) yirmezler küsüşlerin kantururlar ..  
 (092) (25) m(e)n kuñcuylar törüsin küzetmedin  
 (093) (26) köñülümdeki sakınçımın<sup>29</sup> tükel saña  
 (094) (27) sözledim .. tün kün sini umunıp  
 (095) (28) saña amranmakın<sup>30</sup> ölür m(e)n .. amran-

**Verso**

- (096) üçünç ülüş [üç yitmiş]<sup>31</sup>  
 (097) (01) -maklı[g<sup>32</sup> bag]<sup>33</sup> tügüni[n to]lp<sup>34</sup> öz kon[uk]  
 (098) (02) marım[ları]mın barça b(e)k [katag]<sup>35</sup> bayuk s(e)n  
 (099) (03) [b]o [yirt]inçüde sinide<sup>36</sup> üstün  
 (100) (04) sevgülük taplaguluk ed t(a)var bulm[az]  
 (101) (05) m(e)n .. meniñ yürekimde  
 (102) (06) isig özümde adırt-  
 (103) (07) -sız köñülin olurgıl .. tolp  
 (104) (08) etözümün saña urunçak

<sup>27</sup> According to U 1070 + U 973 Verso, line 15-16.

<sup>28</sup> According to U 1070 + U 973 Verso, line 16-17.

<sup>29</sup> In U 1070 + U 973 Verso, line 20: *savımın*.

<sup>30</sup> In U 1070 + U 973 Verso, line 21: *amranmakta muna ....*

<sup>31</sup> According to Ehlers, 1987, p. 150, ft. 1.

<sup>32</sup> In U 1070 + U 973 Verso, line 22: *amranmaklag*.

<sup>33</sup> According to U 1070 + U 973 Verso, line 22.

<sup>34</sup> According to U 1070 + U 973 Verso, line 22.

<sup>35</sup> According to U 1070 + U 973 Verso, line 23.

<sup>36</sup> In U 1070 + U 973 Verso, line 24: *sintede*.

- (105) (09) [tu]tuzur m(e)n .. tapıgçıñ udugçıñ  
 (106) (10) [bo]layın m(e)n ..anı eşidip upasını urı  
 (107) (11) [ar]tukrak uyadı .. öz yeñgesi ragaga-  
 (108) (12) -[yı]nıka inçe tip tidi .. siz ulug  
 (109) (13) [iç]imniñ amrak kunçuy<sup>37</sup> siz .. törüçe  
 (110) (14) tutsar meniñ ögüm bolur siz .. .. bo  
 (111) (15) monı teg törüsüz iş işlep yir t(e)ñri  
 (112) (16) y(i)me mini *neçök* kötürgey .. balıkda  
 (113) (17) uluşda ne yüüz tutup yorigay m(e)n ..  
 (114) (18) anın sözleyür m(e)n .. maña ogul  
 (115) (19) [s]akınç turgursun .. bo savıg ikileyü  
 (116) (20) [köñül]intin *üntürmesin* .. ne  
 (117) (21) [üçün tip ti]ser .. törüsüz amranmak  
 (118) (22) [...] *ertingü* y(a)vlak ol .. birök  
 (119) (23) m(e)n içim [...]T<sup>7</sup> bo montag ermez  
 (120) (24) iş işleser m(e)n ulug mün kadag  
 (121) (25) *bolgay*.. t(e)ñri t(e)ñrиси burkan y(i)me  
 (122) (26) törüsüz tokusuz amranmak teginmek-  
 (123) (27) -ig artukrak yiryük ol .. kim birök  
 (124) (28) *anası teg* kişisiñe<sup>38</sup> bahşısınñ

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### Front

- (125) (01) [kişisiñe i]çiniñ kişisiñe  
 (126) (02) [...] törü teginser bo [...]

<sup>37</sup> In U 1070 + U 973 Verso, line 32: *kunçuyı*.

<sup>38</sup> In Ehlers, 1987, p. 150, line. 28: *kişisiñe*.

- (127) (03) [...] agruklayur .. ol  
 (128) (04) [...] avıř tamuka bartı  
 (129) (05) [...] yirçisi bolur  
 (130) (06) [...] irin[ç] tsuy  
 (131) (07) [...] LWK [...] LYĞ  
 (132) (08) [...] kim [...]  
 (133) (09) [...]Y erser bo üç türlüg  
 (134) (10) [...] köz  
 (135) (11) [...]Y'Y [...] WLW[...]

**Verso**

- (136) ü[çünç] ülüř to[kuz]  
 (137) (01) kinki törülerig [... küz]-  
 (138) (02) -etser .. kim kayu tınl(ı)g [...]  
 (139) (03) Y' kılınç t(e)ñrısı  
 (140) (04) K'K ajunta odgur[...]  
 (141) (05) Y' teginür anı [...]  
 (142) (06) YWR [...] bo  
 (143) (07) ikileyü söz[...]  
 (144) (08) tip anta [...]  
 (145) (09) 'WK yeñgesi ragagayımı [...]  
 (146) (10) tözün a[mra]k sav[...]  
 (147) (11) upa[sını]ñ köñ[ülin ...]

**Mz. 99****Front**

- (148) (01) [...]YĞ 'S[...]  
 (149) (02) [ragaga]yı mı uvut[suz sa]kınıp am[rak]

- (150) (03) [köñü]lin karınıñ [...] savın [...]  
 (151) (04) [...] baru sözledi .. birök m(e)n up[asını...]  
 (152) (05) bolsar m(e)n .. takı sini birle [...]  
 (153) (06) yorır m(e)n .. anı bulmasar m(e)n [...]  
 (154) (07) ol ok sakınçın si[z]ik[si]z [...]  
 (155) (08) anı eşidip anası inçe tip tidi ..  
 (156) (09) [a]mrak kızım bo savka arıtı PW[...]  
 (157) (10) ne atlıg er ol kunçuylarınñ [...]  
 (158) (11) yalganturu sözlemiş savıg taplamadın  
 (159) (12) yırteçi .. m(e)n ök bo savıñın  
 (160) (13) [b]ütüreyin .. ötrü anası kunç[uy]  
 (161) (14) [...] upasını u]rıg okıp inçe tip [tidi ...]  
 (162) (15) [...] og]lum seniñ içiñ [...]  
 (163) (16) [...] yaguru yakın kelgü-

### Verso

- (164) (01) [...]Y [...]  
 (165) (02) [...] kıl[ı]p y[avı]z ayıg at[lıg ...]  
 (166) (03) [...] ög anası kunçuyılar [...]  
 (167) (04) [...] inçe tip tidi .. birök [...]  
 (168) (05) [...] kızımı]z y(i)me birle katılğalı  
 (169) (06) [...]MS'R s(e)n kızım(ı)znı öz  
 (170) (07) [...]WL[...] ötrü upasını urı  
 (171) (08) [...]KY' erksizin yapsız [...]  
 (172) (09) [...] amr]anmak törü tegingeli tapladı .. anta  
 (173) (10) [ötrü] ol ragagayımı kunçuyılar upasını  
 (174) (11) urı birle törüsüz amranmak meñi meñi-  
 (175) (12) -[lep] öz köñülinteki sakınçı bütmiş

- (176) (13) [...] iyin kezigçe igi togas[ı ...]  
 (177) (14) [...]P öñlög kırtıslıg bo/[up ...]  
 (178) (15) [...] ötrü ol upasını [urı ...]  
 (179) (16) [i]çisiniñ *kişisi* [...]

## U 1798

### Front

- (180) (01) [...]L'R sakınıp [...]  
 (181) (02) [...]’ öz et’özi [...]  
 (182) (03) inçe tip tidi .. [...]  
 (183) (04) L’R ’Y’K [...]  
 (184) (05) törüler erti anı m(e)n [...]  
 (185) (06) kalısız ıdaladım begimniñ törü-  
 (186) (07) [si]n çızığın yetyük m(e)n .. utru  
 (187) (08) [...]KWLWK ne erser savım [...]Q  
 (188) (09) [a]mtı al altag üntürüp upasını [...]  
 (189) (10) [...] yok yodun kılğuluk sav  
 (190) (11) [...] montag kılıp begimke  
 (191) (12) [...] neçök erser isig [öz]  
 (192) (13) [...] m(e)n .. montada adın m[eniñ]  
 (193) (14) [e]mgek[i]mke ara turtaçı al altag  
 (194) (15) yok tip .. ol sınınıñ kişisi bo mon[tag]  
 (195) (16) t(e)vlig kürlüg savlarıg sakınıp  
 (196) (17) [i]çgülük<sup>39</sup> aşın içti .. zımıg çıvıya  
 (197) (18) [...]’ yaşuru agzınta tañçulap  
 (198) (19) [...]K[...]SY kirser anıñ üskinte S’D

<sup>39</sup> In Müller, 1920, p. 85: [y]igülük.

- (199) (20) [...]Y .. iglig etöz yaratıp saçın  
**Verso**
- (200) (01) [...] artukrak emg[eklig]  
 (201) (02) [... ö]ziñe inçe t[ip]  
 (202) (03) [...]LYĞ tumlug yüzler  
 (203) (04) [...] azu y(e)ti  
 (204) (05) [...] *kıl*[1]ç agulug yılan  
 (205) (06) [a]nça y(a)vlak ermez kim amranm[ak]  
 (206) (07) nızvaniça teñlig .. bo amranmak  
 (207) (08) [nız]vanı ap y(i)me közünür ajunt[a ...]  
 (208) (09) [ap] y(i)me ikinti ajunta tınl(ı)glarığ  
 (209) (10) [yok] yodun kılurlar .. amrak [...]  
 (210) (11) [...]Y'K yüzün neçök KW[...]  
 (211) (12) [...] tip sözleyin .. öz [...]  
 (212) (13) urunçak yidim ermez mü .. 'L[...]  
 (213) (14) L'RQ' yirgülük münegülük P[...]  
 (214) (15) [...]P bo monçulayu sakınıp upasını urı  
 (215) (16) [...] törüsüz kılmış işiñe artukrak  
 (216) (17) [ökün]üp çıtavan señremke barıp  
 (217) (18) toy[m] boltı .. kaçan içisiniñ [kel]-  
 (218) (19) -mişin odgurak bilti .. anta [...]  
 (219) (20) [raça]gr(a)h<sup>40</sup> kentke .. bartı .. s(a)rpaşaundik

### U 1117

#### Front

- (220) (01) [...] 'WY[...]

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<sup>40</sup> According to Wilkens, 2010, p. 66.



- (221) (02) [...] arkasınta olu[rup ...]  
 (222) (03) [...] yirke kelip bökünki [...]  
 (223) (04) [...]SYK ölürgülük kezigi [...]  
 (224) (05) [...t]ip ayıtdı .. çandal [...]  
 (225) (06) [...]TY' ölürgülük [...]  
 (226) (07) [...] ol .. ötrü [...]

**Verso**

- (227) (01) [...]WP[...]  
 (228) (02) [... y(a)rılıkanç]sız köñlün tokıdı [...]  
 (229) (03) [... ti]dı .. ay ere terkin bo [...]  
 (230) (04) [...]KYL .. birök meniñ savımın [...]  
 (231) (05) [...]R [...] tamudakı T[...]  
 (232) (06) [...] y(i)me sını ança [...]  
 (233) (07) [...]L'R kelip [...]

**Mz. 793****Front**

- (234) (01) ök agulug [...]  
 (235) (02) inçip y(i)me ol upasını arhant *sansar-*  
 (236) (03) -tın intın yoguç ertyük erti .. kilyuk  
 (237) (04) erti alku kılgu[u]k işlerin alkyuk erti  
 (238) (05) az ulatı *mızvanılıg* akıglarıg kılınç  
 (239) (06) t(e)ñrisiniñ elginte tegip neñ kı-  
 (240) (07) -lını umadın mançakda kirip bir  
 (241) (08) ödünk(i)ye arukın tınturgalı yatdı  
 (242) (09) ötrü ol agulug yılan töpüde kodi  
 (243) (10) arhant üze etözin kemişdi ..

- (244) (11) töpüsinte tikip agusı mtın yoguç  
 (245) (12) 'WY[...] bartı .. anta ok upasını arhant  
 (246) (13) katag ünin üntedi .. ay mini agulug yılan  
 (247) (14) tikdi t(e)rkin tavrak etözimin yöleyü  
 (248) (15) tutuñlar ol ödün ayagka tegimlig  
 (249) (16) şarıputrı arhant ol ok ar(a)nyadana *orun-*  
 (250) (17) -ta bakçan bolur erti .. upasını arhant-  
 (251) (18) -nıñ tñ eşidip yakın kelip öt-  
 (252) (19) -leyü erigleyü inçe tip tidi .. alku  
 (253) (20) kutluglarka [ayagka tegi]mliġ teñri  
 (254) (21) burkannıñ [...] ukmiş [...]  
 (255) (22) s(e)n az övke[...] tarkarıp [...]  
 (256) (23) üstünki arıġ [...]  
 (257) (24) ol teñri burkan [...]  
 (258) (25) tıtsısı ertiñ bo montag [...]  
 (259) (26) teggülük ermez erti ançak(ı)y[a ...]

### Verso

- (260) (01) [...] şarıputrı arhant  
 (261) (02) ü[çer] ay bakçan köni tükedükde birle  
 (262) (03) erteçi toyınları birle şrav(a)st kentke  
 (263) (04) bartı .. çıtavan señremde kirip teñri  
 (264) (05) burkannıñ ç(a)karlag *adakınta* yinçürü  
 (265) (06) töpün yükünüp upasını arhant ugrıntaki  
 (266) (07) savlarıġ iyin k(e)zigçe t(e)ñri burkan-  
 (267) (08) -ka tükel ötünti .. ötrü tükel *bilge*  
 (268) (09) t(e)ñri t(e)ñrиси burkan şarıputrı *arhantka*  
 (269) (10) inçe tip y(a)rılıkadı .. tözün *ogulum*

- (270) (11) şarıputr(ı)ya tnl(ı)glarnıñ kılmış [...]  
 (271) (12) tüşi k(a)lp ödün tursar y(i)me ''T[...]  
 (272) (13) alkınmaz kaçan birök odgurak teginğülük  
 (273) (14) ödi kolusu kelser .. neteg kılmış erser az  
 (274) (15) [ayı]g tüş birür yine ök t(e)ñri burkan  
 (275) (16) inçe tip y(a)rılıkadı amr(a)nmaq nızvanı tılta-  
 (276) (17) -gınta bo kötürgülük ayıg kılınçığ upasını  
 (277) (18) arhant kentü özi ök kılmış erti .. anı  
 (278) (19) üçün eñ ilki ajunta tüş birti ..  
 (279) (20) birök şarıpu[trı ...arha]nt toyın  
 (280) (21) maytrı sudurk[a...] bo agulug yılan  
 (281) (22) [...]MYS adasın[...e]rti .. ança söz-  
 (282) (23) [...]'' orunınta  
 (283) (24) [...] nom tıñla  
 (284) (25) [...] sizikiñizler<sup>41</sup> bolsar maytrı  
 (285) (26) [...]WĞLWĞ erki tip .. bütün

**Mz. 87d****Front**

- (286) (01) [...]Y [...]  
 (287) (02) [...] yaraşmadı .. ikiley[ü ...]  
 (288) (03) [...]  
 (289) (04) [...]Y upasınıka [...]  
 (290) (05) [...] ança kuturu negül[ük ...]  
 (291) (06) [...]

**Verso**

<sup>41</sup> In Müller, 1920, p. 90, line 25: *sizikigiz* (?).

- (292) (01) [...]’ÇY [...]  
 (293) (02) [...] sizikim turtı [...]  
 (294) (03) [...]L’R ’Y’K [...]  
 (295) (04) [... t(e)]ñri .. birök er [...]  
 (296) (05) [...] b[o]ltı erser odgurak  
 (297) (06) [...]W[...]

### TRANSLATION

(001-004) ... the women do not make mistakes. ... when the lust in her heart rises, she behaves as to wrong custom in this way.

(004-032) Then the creatures in felicity suffer by reason of lust. If you ask why, you have to pay attention what I say: “Once upon a time, extolled, wise man, god of gods (Buddha) near the town (named) *Śrāvastī* ... preaching in monastery with one thousand two hundred and fifty students. He was spreading compassion by doing favor with tireless heart day and night. The man *Jayasena* who was a radiant, lucky and rich person, lived in this town *Śrāvastī*. This rich man had two boy, the older one was *Séna* and the younger one was *Upasena*. This two boys loved each other very much. They were noble, gentle, virtuous, smart and kind. While according to mostly accepted opinion good and blessed beings’ children were being taught in this world, they learned read and write in their young age. By getting older, they made an effort to get properties.

(032-036) the two son of the rich man *Jayasena* grew up like that. By the way *Jayasena* died.

(036-048) And then, *Séna* said his brother *Upasena* like that: “Well, my dear brother! Our father, who would grow up us and had good

thoughts for us, died. We two stayed in this world. If we spend our father's properties and do not earn new properties, that is not beneath us. Because of this, I will go to business trip. You have to stay here. Until I return, you have to take care of household."

(048-050) By saying like this, *Séna* went to another town for business.

(050-052) Then *Upasena* stayed in *Śrāvastī* and took care of household.

(053-060) According to accepted belief, if the women's husbands are away, the lust enrages them very much. They are unhappy in their houses. They lust for the other men. Although there is no reason, They have a chip on one's shoulder in their houses.

(060-064) *Séna* had young and beautiful wife whose name is *Rāgagāyini*. Due to being alone, she started to desire her brother-in-law *Upasena*.

(064-106) She could not wait for passing time and explained her desire to the young boy *Upasena* like that: "Well the son of noble, pay attention to what I say! Your brother went to business travel. It has been a long time. No longer he does return. You are very young. I am a grace and young woman. If we love each other and fall in love, does not it be well? I told you my desire courageously. You have to let yourself go, too. The good men do not criticize what the woman says flatteringly. They satisfy their passion. I said what in my heart completely by putting aside my chastity and purity. I am dying because of your love now in waiting you day and night. You tied me to yourself with love steadily. I can not find anything superior to you for loving. I can not set you apart from me, stay with me. I turn my all body to you. I am your servant."

(106-135) *Upasena* was ashamed of hearing that. He said his brother's wife *Rāgagāyini* that "You are the wife of my elder brother. You are ranked as my mother in terms of traditions. And how can the world bear the immoral one as I am? How will I wander in among the people? Therefore I am talking. Make a believe me as a son. Do not reveal your thought to me again. If you ask me why? Immorality ... is very bad. If I make an immoral mistake with my brother's wife, it will be a great sin. As an intercourse is extremely criticized by god of gods, Buddha. If someone fornicates with anybody else's wife, his master's wife, his brother's wife, it is a very bad thing. He ... went to *avīci* hell. ... goes by ... miserable ... who ... this three kinds ... eye ...

(136-147) following rules ... oversees, which creature ... god of mission ... in wealth ... to awaken ... arrives. It ... this ... again promise ... said. At that time ... his brother's wife *Rāgagāyini* ... noble and nice promise ... *Upesena*'s heart ...

(148-160) ... by thinking in immoral way *Rāgagāyini* all her thoughts ... told her mother: "If I am with *Upasena* and you ... walk. If I do not find him ... with this thought beyond any doubt ... hearing what her daughter says she said that: "My dear daughter never to this statement ... Which noble man will reflect on what the woman says seductively without justifying her. I can turn the trick.

(160-163) Thereupon her mother got *Upasena* in to say that: "My dear son, your brother will not return here soon.

(164-179) ... fulfilling notorious mother ... the women ... said that: "If ... for being with my daughter ... you my daughter self ... Therefore *Upasena* ... unwillingly ... accepted to be in with ... After that *Rāgagāyini* fornicated with *Upasena* and achieved her goal ...

respectively illness ... looking beautiful ... then *Upasena* ... his brother's wife ...

(180-199) ... considering ... her own body ... said like that: ... they were rules. ... I walked out my husband completely. I ignored my husband's chastity. Opposed to ... what is my statement ...now bringing tricks forward *Upasena* ... extinctive statement ... behaving my husband in this way ...somehow the life ... I ... said that there is nothing as nepenthe apart from this ... He ate his meal by thinking the deceptive sayings of *Séna's* wife. Survival language, breath ... smashing in her mouth secretly ... entering in front of him ... looking as if she is ill ...

(200-219) too troublesome ... said himself that: ... cold faces ... seven ... it can be respond to the sin 'to fornicate' as a venomous serpent. This fornicate sin ruins the creatures in this world as well as in the other world. How with pleasing face ... tell me ... I betrayed my trust, did not I? ... blaming me ... *Upasena* was thinking like that ... he repented very much by reason of this so he went to *jetevana* abbey for becoming a priest. He understood when his brother returned. ... At that time ... he went to *rajagrha* ... *sarpaśuṇḍika* ...

(220-226) ... sitting behind of him ... getting there at present ... killing queue ... said that. Hangman will kill him ... Thereupon ...

(234-259) poisonous ... but deathless *Upasena* went to the coast beyond *Saṃsāra*. He made the done things. He swept away greed and his other tendencies totally. He laid himself down to take a rest after touching God, *Karma's* hand. And then poisonous serpent shot ahead of his deathless body. The serpent stung his head and drained the venom into his deahtless body. "Ouch, a serpent stung me! Help me immediately, save me." At that time respectable, deathless *Śāriputra* was

in meditation in the abbey. He heard the voice of deathless *Upasena* and went to him. He said that by advising to him: “who understood Buddha’s creeds for all blessed people ... you was...taking away your passion and anger ... the most clear ... student of Buddha. In this manner it did not reach. Somewhat ...”

(260-267) ... the deathless *Śāriputra* accomplished the quarterly meditation with his priests, and went to *Śrāvastī* with priest nominee. He entered the abbey *Jetavana*, with obeisance to Buddha, presented deferentially everything about deathless *Upasena* to god Buddha.

(267-274) Thereupon full wise man, God of Gods Buddha told *Śāriputra* that: “Well my noble son *Śāriputra*! The response to what the creatures did, if the time as long as *aeon* stops ... not run out of. When his time to come for accepting explicitly what he committed, the one comes off badly how he/she behaves and how he/she acts greedily.

(274-285) And God Buddha said that: the deathless *Upasena*, suffering for her sin because of adultery, commit the sin, too. Because of that he got in return for this sin. If *Śāriputra* ... the deathless priest, the holy scripture *Maitreya* ... this poisonous serpent ... danger ... Saying in this way ... to the purpose ... listen the creed. ... If you have doubts, *Maitreya* ... said I wonder. All

(289-291) ... not being suitable. Once more again ... to *Upesena* ... getting rid of in this way how ...

(292-297) ... I was suspicious of ... God, if master ... be certain ...



## NOTES

**18 şravast:** < *Skr. Śrāvastī* “ a famous ancient city in which there are many important thing and person; an old kingdom and city located in west of *Kapilavastu*; today’s city *Rapetmapet* located in the South of the river, *Rapti*” (Soothill-Hodous, 1975, p. 279b).

**20 çayasını:** < *Skr. jayasena*: the name of the rich Merchant in the story. In lexical meanings “the name of *Magadha* king; the name of *Adīna* or *Ahīna*’s son; the name *Sārvabhauma*; the name *Mahéndra-varman*; the name of *Āvantyau*’s father” (Monier-Williams, 1964, p. 1246b).

**22 upasını:** < *Skr. Upasena*: the name of one of the two sons of rich Merchant. In lexical meanings “the name of a priest under the guide of *Śāriputra*; the name of nephew of three *Kāsyapa* who follow Buddha then” (Edgerton, 1977, p. 143b).

**27 t[urmuş törü]:** literally “living law” , the meaning in the story “common belief; iconoclasm”.

**30 ujik:** < *Chin. 字 tǔ* “letter, syllable” (Gabain, 1950, p. 304b). < *ujıklıg* < *Chin. tǔ* + Tur. +IXg “literal, syllabic”.

**59 [t]ütüşgü[çi ke]rişgüçi:** Hendiadyoin. “fight, conflict”.

**60 ragagayını:** < *Skr. rāgagāyinī* (?): In the story, the name of lustful women who is harassing her brother-in-law. *rāga* “paint; passion; redness; love, fever, feeling in music, harmony” (Monier-Williams, 1964, p. 872a). *gāyinī*: ?

**61 kişi:** spelling the word *kişi* or *kisi* is problematical. Clauson separates two words from each other and gives the meaning to the word *kişi* “wife ” (Clauson, 1972, p. 749a), by the way he gives the meaning “human, person, man” the word *kişi* (Clauson, 1972, p. 752b). Zeime, in

the article entitled *Some Remarks On Old Turkish Words For “Wife”* made the word meant “woman” entry as *kisi*. (Zeime, 1987, p. 306-307). Erdal indicates that under the title of Haplogly in gramer the word *kisi* comes from the word *kişi+si* meant “woman, wife” and says that the word *kişi* and the word *kisi* are used in different meaning in DLT as well as. (Erdal, 2004, p. 124). Maue preferred the spelling *k(i)şi* “woman” in the study of the documents written in Brahmi and Tibetan (Maue, 1996, p. 78; p. 79; p. 253). Wilkens preferred the spelling *kişi* in the catalogue (Wilkens, 2010, p. 65).

In this text, with thinking the more suitable spelling *kişi* is preferred that is based on Maue’s study.

**72 monçaka tegi:** Röhrborn indicates that the adverb *ançaka tegi* can be used as adverb of time and this adverb will mean “until then” (Röhrborn, 1977-1998, p. 132b; Erdal, 2004, p. 202-203). From this point of view we can say that the meaning “until now, thus far” may be given to the adverb *monçaka tegi*.

**92 kunçuyar törüsün:** word by word “the rules of women”, the meaning in the text “chastity, purity, decency, manners”.

**97-98 öz kon[uk] marım[ları]mın:** *öz konuk* meant “the thing moving in the body, soul; where ego is in” (Atalay-I, 1998, p. 46; Erdal, 1991, p. 238). *marım*: see also 107 *marım etöz*. *öz konuk marım*: “totally ego; existence”. The noun phrase *öz konuk* is used in line 1417th with the meaning “spirit” as in DLT.

**111 törüsüz iş işlep:** Word by word “make illegal practices”, the meaning in the text “make immorality”. *törüsüz amranmak* used in line 1054th with the meaning “immoral relationship, immroal love” reinforces this expression.

**128 tamu:** < *Sog. tmu* “hell” (Ölmez, 1991, p. 112a).

**169 kızım(ı)zni:** plural appendix is used to add glorification as in *173 kunçuylar*.

**173 kunçuylar:** Although the word *kunçuylar* takes *+lar* (plural appendix), it is not used with plural meaning in the text. The appendix *+lar* is used for adding respect and glorification.

**185-186 törü[s]n çızıgın:** *törü çızıg:* Hendiadyoin. “routine, manner, behaviour, moral laws; chastity”

**196 zımıg:** < *Sog. zb’q* “language”. (Gharib, 1995, p. 458a).

**196 çıvıya:** < *Skr. Jīvyā* “life, existence” (Monier-Williams, 1964, p. 423c).

**260 şarıputrı:** < *Skr. Śāriputra* “one of the preeminent apostle of Śākyamuni; famous person who was born in *Nālandāgrāma* as the son of *Śārikā* or *Tiṣya* so known as *Upaṭiṣya*; Śākyamuni’s right arm” (Soothill-Hodous, 1975, p. 279a).

**260 arhant:** < *Skr. arhant/arhat* “deathless, respectable person; quit oneself from connection, realized Nirvana and saved rebirth person” (Kaya, 1999, p. 179).

**206 nızvaniça:** < *Sog. nyzβny* “passion, defamed, desire” (Gabain, 1950, p. 288a). < *nızvaniça* < *Soğ. nyzβny* + *Tur. +ça* “full of passion” < *nızvanılıg* < *Soğ. nyzβny* + *Tur +lXg* “passionate”.

**219 [raça]gr(a)h:** < *Skr. rajagr̥h* “name of place” (Wilkens, 2010, p. 66)

**219 s(a)rpaşundik:** < *Skr. sarpaśundika* “name of mountain cave Jetevana” (Wilkens, 2010, p. 66).

**224 çandal:** < *Toh. A candāl* < *Skr. caṇḍāla* “butcher, hangman, the word is used as bad person and contains violence; the

name is used for lowermost and despised people in tribes” (Gabain, 1950, p. 272b; Soothill-Hodous, 1975, p. 326a).

**238 nızvanlıg:** see also 206.

**262 toyın:** < *Chi.* 道人 *tao jên* “priest” (Gabain, 1950, p. 301a).

**263 ıtavan:** < *Skr.* *jetavaṃ/jetavana* “the name of the wood where Buddha sets foot in *Śrāvastī* and preaches.” (Gabain, 1959, p. 56; Edgerton, 1977, p. 244a).

**263 [s]eñrem:** < *Skr.* *saṅghārāma* “temple, abbey” (Soothill-Hodous, 1975, p. 212a).

## OUTCOME

The most important boredom for researchers who study on Old Uighur Turkish is that extant texts from this era do not form integrity. Old Uighur texts are worn-out, ruined coherence and reach the present day confinedly by reason of various reasons. The story is not possible to understand accurately because our text did not reach us literally. However it is got general acknowledge about outline of the story, the story is about the third sin, that is *eviñ yutuziña yazınmak* or *amranmak nızvanı* (*Skr.* *Kāmamithyācāra*) “to fornicate; to have intercourse with someone else’s wife”, of ten deadly sins.

This story is not known very well among the Old Uighur stories, it is presented to researchers as far as fully with new appendant to the story (U 1117, Mz. 87d). During transcription phase, the story’s documents are repaired by means of the parallel documents, hereby the story is got across as far as transparently.

**SIGNS**

- > Signifies the change from old to new.
- Affix to verb base.
- () Signifies the unwritten vowels because of spelling.
- (?) Signifies uncertainty.
- \* Signifies approximate form in etymology.
- .. It is in original documents.
- ? Signifies that its equivalent could not be determined.
- [ ] Signifies the repair in damaged area in original documents.
- [...] Signifies damaged area in original documents.
- { } Signifies the repeated or over written elements.
- + Affix to noun base.
- < Signifies word's root.
- = Signifies in the counterpart of the word in uighur or other languages.
- ... Signifies damaged area of original documents in translation.

**ABBREVIATIONS**

- AY Altun Yaruk
- Chin. Chinese
- DKPAM Daśakarmapathaavadānamāl
- DLT Divanü Lûgat-it-Türk
- ft. Footnote
- Mz. Documents in Mainz Collection.

OTur.	Old Turkish
p.	page
pp.	pages
Skr.	Sanskritic Language
Sog.	Sogdian Language
Toh. A	Tocharian Language A
Toh. B	Tocharian Language B
Tur.	Turkish
U	Documents in Turfan Collection.
Vol.	Volume

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