

*CENTRAL ASIA*

JARRING, GUNNAR, editor and translator. *The Moen Collection of Eastern Turki (New Uighur) Popular Poetry*. Scripta Minora 1996–1997:1. Stockholm: Alqvist & Wiksell International, 1996. 46 pages. Alphabetic index of first lines, glossary, references. Paper n.p.; ISBN 91-22-01725-9.

Modern Uyghur traditional literature is barely known outside China and eastern Central Asia. This is in great part due to the fact that access to Central Asia, especially to its eastern regions, used to be very difficult, first because of the remoteness of the region and the near absence of modern-style transportation to it, and then because of limited admission to these frontier areas of the Soviet Union and China. This began to change in the early 1980s. However, while in the post-Soviet era direct access to the area and thus detailed studies of traditional culture in Central Asia's newly independent nations has become easier than ever, there are still considerable limitations with regard to the study of the Uyghurs and other minorities of China's Central Asian regions. Access to the Uyghur homeland in Xinjiang (Sinkiang, eastern Turkestan) is still limited mostly to multicultural and multiethnic urban centers where traditional culture is being gradually eroded by the influence of a standardized Chinese oriented (or influenced) education system and by modern Uyghur and Chinese popular cultures promoted in the media. Access is further impeded because most of the material that has been published so far is in Uyghur, with or without translations and annotations in Russian or Chinese, rarely in another language. Uyghur studies experts in Xinjiang do occasionally collect and publish folktales and folksongs, and some of these collections become available outside China. However, the selections are rather limited, and much of the material is being published in edited form and in Standard Uyghur translation rather than in the various original dialects of this Turkic language. Furthermore, there are fewer recordings and publications of true folkloristic material than of what might be called "classical," which are ultimately more Iranian-based material than Turkic-based material of urban Uyghur cultures.

Some Uyghur folkloristic material had been collected between the late nineteenth and early twentieth centuries by missionaries of the Mission Covenant Church of Sweden that had its base in Kashghar in the western part of Xinjiang. During the past few years, Gunnar Jarring has been making great efforts to provide more general access to this material by publishing it in transliteration or transcription with English translation and annotation. Appearing within the same series, Jarring's publications are of great importance not only to Uyghur or Turkic studies experts but also to those who wish to consider Uyghur studies information within wider contexts and do not have the necessary linguistic skills. What makes his publications even more useful is that Jarring presents the material practically in its raw form without imposing or suggesting theoretical interpretations. He provides just enough annotation to help the readers with language and culture-specific information. His annotation is very thorough and reliable, for the most part it is impeccable. In addition to these notes, the student of the Uyghur language will find the Uyghur-English glossary with etymological information very helpful.

The volume under review follows the principles that are applied throughout the series. It may be considered the sequel of a 1985 volume devoted to Uyghur proverbs and sayings. Both of them are based on material found in the Moen Collection, which is a collection of folkloristic Uyghur material of the late Rev. Sigfrid Moen. Jarring had received it from Moen and later donated it to the University Library of Lund, Sweden. Judging by certain devices used by Moen to transcribe the orally presented material, the collection can be assumed to be

from the period between 1930 and 1938, namely from the last years of Moen's stay in Xinjiang.

The volume contains 76 popular *qosaq*, a type of rhymed quatrain that is found in most Turkic-speaking traditions. (The name appears to be derived from the verb root *qos-* "to add," "to insert.") These poems appear to be in language varieties that are nowadays considered Kashghar and Yarkand dialects of Uyghur. There are two additional poems which may not qualify as folk *qosaq* and may have their roots in written tradition. Jarring presents each poem in Moen's transcription and in his own richly annotated translation. As usual, he put faithfulness before beauty in his translations. In addition, drawing from his own linguistic expertise, he provides with each poem another transcription that reflects phonetic differentiation not represented by Moen.

Most of these *qosaq* deal with love, primarily unrequited love and deceitful or thoughtless lovers or would-be lovers. Events and emotions tend to be expressed in a straightforward manner; for example,

qizil gul araside	Among the red roses
bujangni korup qaldim	I saw your body.
ejtmayanyε bolmajdur	It is not a proper thing not to say it
Sizge men korup qaldim	(but) I have fallen in love with you.

While this is certainly an acceptable translation, the reviewer would attempt to capture the flavor of the auxiliary verb and would also translate *qizil gul* simply as "rose," as in Standard Uyghur where the Iranian loan (*gul* "flower" >) *gul* means "flower" and *qizilgul* "red flower" means "rose": "Among the roses / I caught sight of your figure. / (It won't do not to say =) I have no choice but to say / that I have fallen in love with you."

However, a small number of the *qosaq* seem somewhat problematic and require further study, with respect to both translation and interpretation; for instance,

basinqdeki dopaniq	The cap on your head...
kolge tusti sojlesi	Her rice-pudding fell into the pond.
meni kojdugeen jaring	The house of the friend who made me fall in love
jol topeside hojlesi	is at the top of the road.

Jarring assumes that the genitive suffix in the first line is there only for the sake of rhyme. Does this mean that the woman accidentally dropped the pudding into the water when she was startled by the sight of the man's beautifully embroidered Uyghur-style skullcap? If the first line were translated literally, this poem would be something like "His/her rice-pudding has fallen into the pond of your skullcap. The courtyard/home of the friend who made me love him/her is at the top of the road." In either case the meaning of the first two lines remains a mystery.

Some of the poems contain references to characters and events in oral literature, which Jarring explains in his notes. Some refer to special types of clothing, musical instruments, and traditional activities such as singing threshing songs. There are also references to special features of traditional Uyghur settlements in Xinjiang's regions, for instance different types of irrigation canals and traditional Uyghur-style housing with walled courtyards and verandas.

The appended sections of the volume are extremely helpful. There is an alphabetical

index of the first lines of the poems. This is followed by an Uyghur-English glossary with etymological information and numbers referring to the poems in which the lexical items occur. Finally, there is a list of references and abbreviations used in the notes.

This volume is a very useful addition to a splendid series of publications containing folkloristic material of the people we know as "Eastern Turki" or "Uyghur." It ought not be ignored in the study of Central Asian folk poetry. Jarring's typically unadorned, clear and informative manner of presentation puts the material within easy reach of anyone without prior knowledge of Central Asian culture.

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SCHMITZ, ANDREA. *Die Erzählung von Edige. Gehalt, Genese und Wirkung einer heroischen Tradition*. Turcologica 27. Wiesbaden: Harrassowitz Verlag, 1996. 234 pages. Bibliography, index, maps. Paper DM78.—; ISBN 3-447-03758-X. (In German)

This volume is an extensive and comprehensive investigation of the body of problems related to the heroic tale about Edige. The investigation not only includes content, actors, and motifs of the tale but it also, as the author declares in her introduction, throws new light on the already much discussed hypothesis of the Heroic Age itself. The "Heroic Age," as meaning the time and circumstances in which the heroic deeds recounted in the epics and heroic tales took place, was introduced into the specialized literature of epic research by H. M. Chadwick at the beginning of our century. The figure of Edige seems to be particularly well suited as a means to study this question because this hero of numerous variants of epics is modeled after a historical person of the fifteenth and sixteenth centuries, and because other historical figures also appear in the story.

This decisive development of thought is preceded by detailed analyses of the narrative in order to disclose the motive forces of the tradition. First we are familiarized with that tradition's numerous variants (such as the Nogai, Kazakh, and Siberian) and with its transcribers, compilers, and editors. Then the book gives a description of the narrative's structure, which consists of six important sections: the hero's origin and youth; his flight from the court of Toqtamiš Khan; his rescue of Šah-Temir's daughter, who had been abducted by an unknown hero; his revenge against Toqtamiš Khan; the father-son conflict between Edige and his son, Nureddin; the demise of the heroes Nureddin and Edige. Expressions of the heroic are analyzed under such aspects as the social position of the hero, his origin, the adventures during his youth, his companions and enemies, the relationship between father and son, and the relation between heroic virtue and convention. The second half of the study is concerned with the historical figures of Edige and his son, Nureddin, and the ethnic and power relations in the steppes between the river Volga and present-day Kazakhstan during the time of the narrative. Last, but not least, it also probes into the origin of the narrative, the early formation of legend, and the relation between the Edige narrative and epic poetry of Central Asia. It also inquires into the fate of this narrative, and of heroic tales in general, during Soviet times.

The appendix contains a great deal of useful items: a list of the variants and one of abbreviations, an extensive list of references, an index of names and terms, genealogies of the Khans of the Golden Horde and of Edige's family, and, finally, two maps of the area that is the scene for the narrative about the Nogai.

Most of the mythic episodes relate to the hero's descent, birth, and youth, including the