
Kalmyk Folklore and Folk Culture in the mid-19th Century

Philological Studies on the Basis of
Gábor Bálint of Szentkatolna's Kalmyk Texts

by
Ágnes Birtalan



Budapest 2011

KALMYK FOLKLORE AND FOLK CULTURE
IN THE MID-19TH CENTURY

KELETI TANULMÁNYOK

ORIENTAL STUDIES

15

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KINGA DÉVÉNYI

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ON THE BASIS OF GÁBOR BÁLINT OF SZENTKATOLNA'S KALMYK TEXTS

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FOREWORD

I have been working on Gábor Bálint of Szentkatolna's Kalmyk collection for a long time, even if there were years when I was engaged in utterly different researches, since György Kara first showed me the copy of the manuscript of the Kalmyk texts (in 1994). Indeed, four or five years passed without taking up the translation or analyses of Bálint's material. Yet whenever I had something to write about a Kalmyk theme, I got out the relevant section of Bálint's manuscript. Looking back upon this period I have to realize that it was necessary to gather wider knowledge to be able to handle the texts more competently. The time has come for this Kalmyk collection to appear in print – which is not the end but the beginning of the revival of the material it has been waiting for exactly 140 years: there will certainly be many who will find a lot to be analysed in it while others will take it as a starting point for further researches. I hope it will be most eagerly resuscitated among the Kalmyks who will find in the publication the words of their ancestors recorded with great accuracy.

Another reason why I think this publication is only the first step is because I have not been able to cover all aspects I wanted to and I have collected material for. The limits of space only allowed me to mention certain investigative possibilities without explicating them at length. My first plan after this publication is the linguistic analysis of the texts in a volume of studies devoted to aspects of the Oirat and Kalmyk linguistics prepared in collaboration with associates of the Department of Inner Asian Studies (University ELTE) for another jubilee, the 20th anniversary of the Hungarian-Mongolian Expedition for the Research of Dialects and Folk Culture (2011). But there is a row of other questions implied by the manuscript the elaboration of which will enrich Bálint's legacy

I wish to express my gratitude to all who have helped me with completing this undertaking. I thank the Faculty of Humanities of University ELTE for letting me have a sabbatical year from September 2009 to June 2010. During this period I could address myself to the entire Bálint-legacy, not only to the present manuscript. I am indebted to György Kara for directing my attention to the manuscript. I thank Gábor Náray-Szabó, director general of the Library of the Hungarian Academy of Sciences (HAS), Éva Apor and Kinga Dévényi, the heads of the Oriental Collection of the Library of the HAS, Marianne Rozsondai and Antal Babus the heads of the Department of Manuscripts and Rare Books of the Library of the HAS, director of the Kalmyk Academy of Sciences Nina G. Očirova and scientific secretary Jevgenij V. Bembejev for ensuring the administrative background to the publication. Special thanks to László Kádár, Sándor Tari and Miklós Jaczkovits for their support in contacting the Kalmyk Academy. I owe Attila Rákos and Gergely Orosz for the assistance they lent me in editing work and Judit Pokoly and Kingsley Smith for correcting my English (all remaining mistakes are my own).

My special gratitude is due to my Kalmyk friends and colleagues who have helped me with research literature and advice, including:

Tamara G. Basangova (Bordžanova), who has helped me continuously since 2009, copying and forwarding me the missing literature untiringly, helping me interpret the problematic phrases and during her research trip to Hungary in 2011 thrashing out with me several texts; Baira B. Gorjajeva, who helped me to clear up the problematic loci of the manuscripts, with special regard to questions about the folk tales;

Bazar A. Bičejev, who has sent me several recently published research works; and Borlog V. Badmajev and Andrei V. Badmajev, who have laid the foundations of my Kalmyk library.

Ölzä xuty boltxä!

INTRODUCTION

Unfortunately these valuable texts remained unpublished on the shelves of the library. In his summary of Mongolian studies, Jülg provides an evaluation of A. Pozdnejev's folksong collection, transcribed in a system based on the Cyrillic alphabet rendering the spoken forms of the language, as the first bulky database in this respect. If Bálint's collections had been published according to his plans, his material would have earned him the fame for being the first of its kind, and an example for further editions.

The second volume of Gábor Bálint of Szentkatolna's unpublished fieldwork materials recorded among Mongolian ethnic groups includes the Kalmyk manuscript¹ entitled: *Nyugati mongol (Kálmik) szövegek*. (184 pages), Nr.: M. Nyelvtud. 4/109; [Western Mongolian (Kalmyk) texts]² preserved in the Department of Manuscripts and Rare Books of the Library of the Hungarian Academy of Sciences along with another two items of Bálint's Mongolian oeuvre, the Khalkha text-collection³ and the *Grammar of East- and West-Mongolian languages* – recently reviewed and edited by me.⁴

Although data concerning Bálint's fieldwork among the Kalmyks has been mentioned in the Introduction to the *Grammar*, the reiteration of this information is required to present the historical and methodical context for the introduction of the present *Manuscript*. However, details of Bálint's life, academic career, his much-criticised theoretical views on language affinity, his valuable scholarly activity in other languages (such as the Buryat, the Kazan Tatar and the Turkish) – discussed in detail in the Introduction to the *Grammar* – do not need to be repeated. The research journey among the Kalmyks, his allusions to different aspects of his Kalmyk material such as the methodology and conditions of recording, references to some texts, as well as Bálint's opinion about the Kalmyks and about particular genres, text-groups are cited again (with quotation from the Introduction of the *Grammar*). Whereas in other cases important facts in the *Grammar* are revisited and elaborated upon. Further, new data concerning Bálint's stay among the Kalmyks, not mentioned in the *Grammar*, are included in this edition as well.

THE RESEARCH JOURNEY AMONG THE KALMYKS (SEPTEMBER 1871 – 12TH MAY 1872)

According to Bálint's letters written to his main patron János Fogarasi, his Report (Bálint: *Jelentése*.) and his fragmentary diary,⁵ the duration of his stay among the Kalmyks can be calculated with fair precision.

¹ Further: *Manuscript*.

² It must be mentioned here that Bálint used the ethnonym Kalmyk in various forms, as *kálmik*, *kalmik*, *khalymik*; in the quotations Bálints' actual spelling is referred to.

³ Bálint Gábor: *Keleti mongol (khalkha) szövegek*. (88 pages), Nr.: Ms1379/2; [Bálint, Gábor: Eastern Mongolian (Khalkha) texts].

⁴ Birtalan, Ágnes (edited and introduced): *Gábor Bálint of Szentkatolna, A Romanized Grammar of the East- and West-Mongolian Languages. With popular Chrestomathies of both Dialects*. (Budapest Oriental Reprints: Series B 3) Budapest, Library of the Hungarian Academy of Sciences – Csoma de Kőrös Society 2009 (further: *Grammar*).

⁵ The sources on his stay among the Kalmyks are his letters, cf. Bibliography, his accounts: [Bálint, Gábor]: *Jelentés az Akadémiához*. In: *Akadémiai Értesítő*. V. (1871) pp. 244–245. [Report to the Academy. In: Proceedings of the Academy] (further: [Bálint:] *Jelentés az Akadémiához*); Bálint Gábor *Jelentése Oroszország- és Ázsiában tett utazásáról és nyelvészeti tanulmányairól*. Melléklet öt khálmik dano hangjegye. In: *Értekezések a Magyar Tudományos Akadémia Nyelv- és Széptudományi Osztálya köréből*. IV. (1875) pp. 1–19. [Gábor Bálint's report on his journey carried out in Russia and Asia and on his linguistic studies. With notes of five Kalmyk songs. In: Treatises from the Department of Linguistics and Aesthetics of the Hungarian Academy of the Sciences]; reedition: Kara, György (edited): *Bálint Gábor keleti levelei. Jelentése Oroszország- és Ázsiában tett utazásáról. Értekezése a mandsuk [sic!] szertartásos könyvéről*. Budapest, Kőrösi Csoma Társaság 1973. [Gábor Bálint's eastern letters. His report on his travels in in Russia and Asia and on his linguistic studies. His treatise on the Ritual book of the Manchus] (further: Bálint:

He wrote in his short report (of 2nd September 1871) to the Academy that after completing his fieldwork in Kazan⁶ among the Christianised Tatars⁷ he was intending to continue his research among the Kalmyks from the end of September 1871:

“... at the end of September I depart to Astrakhan, if I receive – as is promised [by the Academy] – the second half of [my] yearly support”.⁸

The exact date of his arrival in Astrakhan, however, does not emerge either from his correspondence and reports, or from his diary; supposedly he started his studies in Astrakhan in late September. Concerning his departure from the Kalmyks there are more exact references at our disposal. He left the Kalmyks on 12th May 1872, as indicated in his letter written in Saint Petersburg on 17th June 1872.

“I departed from Astrakhan on 12th May and arrived luckily after a six-day journey by train in Saint Petersburg ...”⁹

Though in his late memoirs, his fragmentary diary, another date also appears:

“At the end of the month of April 1872, when the fairly rough winter gave way to the summery warmth in Astrakhan, I boarded a steam boat to Tsaritsin and then a train to Saint Petersburg. ... On 30th April in the afternoon I took a sleeping compartment on the train that went to Saint Petersburg.”¹⁰

Probably the previous date (12th May), recorded directly after his arrival in Saint Petersburg, is more accurate than the one in his later memoirs which were written in his declining years.¹¹

RECORDING THE KALMYK MATERIAL

Bálint was commissioned by the Hungarian Academy of Sciences – upon János Fogarasi's recommendation – to record materials of the spoken idioms of Altaic (called Turanic by Bálint) and Finnio-Ugric languages. The request of the Academy coincided with his endeavour to try to find possible

Jelentése). Bálint's notes, statements in his fragmentary diary – kept in the University Library of Szeged University – was systematised and published by Jenő Zágoni who first introduced this valuable source: *Szentkatolnai Bálint Gábor önéletrajzi naplótöredéke*. In: *Szentkatolnai Bálint Gábor, Válogatott írások*. Ed. and published by Zágoni, Jenő. Budapest 2005. [Gábor Bálint of Szentkatolna's fragmentary diary. In: *Gábor Bálint of Szentkatolna, selected works*] pp. 19–57 (further: Zágoni.). The diary notes constitute fragmentary facts on Bálint's first thirty years only (1844–1874), but the Kalmyk and the Mongol field work took place in this period. On the one hand the newly emerged facts complete the sources (letters, reports) known earlier but on the other hand they offer new data as well.

⁶ On the role of the multicultural Kazan in the spiritual and educational life of the Kalmyks and Buryats, cf. Schorkowitz, Dittmar: *Staat und Nationalitäten in Russland. Der Integrationsprozess der Burjaten und Kalmücken, 1822–1925*. (Quellen und Studien zur Geschichte des östlichen Europa 61.) Stuttgart, Franz Steiner 2001. pp. 248–273.

⁷ Detailed references, cf. *Grammar*. pp. XI–XII.

⁸ “... september hó végével indulok Astrachanba, föltéve, hogy az évi összeg második felét az ígélet szerint megkapom.” [Bálint, Gábor]: *Jelentés az Akadémiához*. p. 245, cf. also Kara: *Bálint Gábor keleti levelei*. I follow Bálint's spelling of Hungarian, without adjusting it to the present-day spelling norms.

⁹ “Astrakánból [sic!] május 12-én indultam el s csaknem 6 napi utazás után vasutal szerencsésen megérkeztem Sz. Pétervárra, ...” [Bálint Gábor levele Fogarasi Jánoshoz 1872. június 17.] In: *Akadémiai Értesítő* VI. (1872) pp. 208–210, on p. 208. [Gábor Bálint's letter to János Fogarasi 17 June 1872. In: *Proceedings of the Academy*] cf. also Kara: *Bálint Gábor keleti levelei*. p. 208. Concerning Bálint's journey, an inaccuracy is repeated in many studies. Bálint clearly described that he first visited Kazan in order to master Mongolian dialects. He has not gone to Saint Petersburg first, as it is indicated in many bibliographical sketches about his life. In fact he travelled to Saint Petersburg only after his stay in Astrakhan.

¹⁰ “1872 April hó végén, amikor Asztrakhánban [sic!] a meglehetősen zord telet nyárias meleg váltotta fel, gőzhajóra szálltam Czárícínban menendő, s onnan vasutal Szent-Pétervárra. ... 1872 April hó 30-adián délután szálltam be a Szent-Pétervárra vivő vonat hálókupéjába.” Zágoni. pp. 39–40.

¹¹ Currently there is no further data at my disposal on Bálint's diary-writing. Cf. Zágoni. p. 19.

“kins” of the Hungarian language.¹² With relentless energy he attempted to master as many spoken tongues as possible during his field research and stay in Saint Petersburg.¹³

Before setting out on his first journey, Bálint had already become acquainted with the written Mongolian language. The laconic note in his diary refers simply to the Mongolian language, but it is quite obvious that he could only have learnt the written form and not spoken tongues at this time. Indeed, it was the lack of possibility to study vernacular Mongolian in Hungary that stimulated his patron Fogarasi and Bálint himself to carry out fieldwork among Mongolian speaking groups.

“1869/70. At the same place [i. e. in Budapest] I finished the third course of law, and became acquainted with justice János Fogarasi, the editor of the ‘Comprehensive Dictionary of the Hungarian Language’ upon whose advice I started to learn Mongolian and Russian.”¹⁴

Bálint had already started his Kalmyk studies in Kazan with the help of V. V. Mirotvorcev (called by Bálint as Mirotvorcov),¹⁵ a teacher of the Kalmyk Mongolian language.

“... after finishing it [i. e. studying Kazan Tatar] I intend to go to Astrakhan in order to learn the tongue of the Mongols and Kalmyks living there and to record language material; as Mr. Mirotvorcov, the teacher of the Mongolian-Kalmyk language at the Spiritual Academy states in accordance with Bobrovnikov’s grammar that the Mongolian and the Kalmyk spoken tongue are the same. But the Kalmyk writes as he speaks, the Mongol writes as he has done for [many] centuries past;¹⁶

Despite the generally accepted view that Mongolian studies in Kazan were terminated after the Mongolian department at the University in Kazan, established by J. Kowalewski, transferred to the University in Saint Petersburg, V. L. Uspenskij demonstrated that professors and scholars continued their teaching and research activities in the fields of Mongolistics at the Kazan Spiritual Academy. It was this milieu that helped Bálint establish the linguistic grounding necessary for his later extensive Kalmyk studies.¹⁷ Even if the teaching of Kalmyk and Mongolian became limited during Bálint’s stay in Kazan, the well-stocked library remained at his disposal and thus he could further enrich his knowledge not only with the help of Mirotvorcev, but also with the teaching material housed at the library.¹⁸

¹² On Bálint’s adventurous endeavours in finding language-contacts between Hungarian and other languages cf. *Grammar*. pp. XI, XIX–XX.

¹³ Bálint humbly enumerates in his Report all the tongues he learnt in various ways during his first journey. Cf. Bálint: *Jelentése*; also Kara: *Bálint Gábor keleti levelei*. During his further journeys to Asia he learnt even more languages, but this is the topic of another study to be carried out, hopefully, by authentic scholars of Caucasian, Dravidian and other languages Bálint mastered and studied.

¹⁴ “1869/70. Ugyanott végeztem a jogi tanfolyam III-adik évét, s megismerkedtem Fogarasy [sic!] János törvényszéki bíróval. ‘A magyar nyelv nagy szótára’ szerkesztőjével, akinek a tanácsára elkezdtem mongolul és oroszul tanulni.” Cf. Zágoni. p. 34. On János Fogarasi and his dictionary cf. *Grammar*. p. XI.

¹⁵ [Bálint Gábor levele Fogarasi Jánoshoz 1871. szeptember 2.] In: *Akadémiai Értesítő* V. (1871) pp. 241–244. [Gábor Bálint’s letter to János Fogarasi 2. September 1871. In: Proceedings of the Academy] p. 242 (cf. Kara: *Bálint Gábor keleti levelei*). Cf. *Grammar*. p. XII; [Bálint:] *Jelentés az Akadémiához*. p. 242.

¹⁶ “... ezt végezve Astrachan vidékére menni az ottani mongolok s kalmikok nyelvét megtanulandó s nyelanyagot gyűjtendő, annnyival is inkább, mert a lelkesz akadémiai mongolkalmik nyelv tanára Mirotvorczof ur állítása s Bobrovnikof nyelvtana szerint is a mongol és kalmik beszélgetési nyelv egy és ugyanaz; a kalmik úgy ír amint beszél a mongol, ez pedig úgy ír mint századokkal ezelőtt.” [Bálint:] *Jelentés az Akadémiához*. p. 242.

¹⁷ Uspenskij, V. L.: *Mongolovedenije v Kazanskoj Duhovnoj Akademii*. In: *Mongolica*. III. Sankt-Peterburg, Sankt-Peterburgskij Filial Instituta Vostokovedenija RAN 1994. pp. 11–17.

¹⁸ Uspenskij: *Mongolovedenije v Kazanskoj Duhovnoj Akademii*. p. 15.

In addition to Mirotvortsev's¹⁹ instruction Bálint used the Kalmyk grammar of A. A. Bobrovnikov published in 1849 to master basic Kalmyk and²⁰ although he did not mention it, he was also definitely acquainted with A. Popov's Kalmyk grammar, published in Kazan, which preceded Bobrovnikov's and is still a good reference book.²¹ Popov also emphasised that he utilised idiomatic speech in formulating is grammatical description ("Vse primery, privedjonnyje mnoju dlja objasnenija izložennyh pravil, počerpal ja ili iz lučših kalmyckih sočenenij ili iz živoj narodnoj reči.")²² during his 1838 field work among Kalmyks living in various areas "... predprinjal putešestvije v kalmyckije stepi Saratovskoj i Astrahnaskoj gubernij i Kavkazskoj oblasti".²³ Thus, Popov's longer sample texts are taken from written sources and the samples of the oral tradition are limited to the shorter examples. In his *Grammar* Bálint only refers to Bobrovnikov's work and not at all to Popov. It is certain, however, that the structure of discussing particular morphs, the construction of nominal declensional paradigms of his predecessors were followed by Bálint.²⁴ Both Popov and Bobrovnikov laid emphasis on involving spoken material into his grammar, too: cf. "skol'ko vozmožno glubže izučit' kalmyckij jazyk v leksičeskom i grammatičeskom otnošenijah, vyjasnit' različija meždu pis'mennym i razgovornym, mongol'skim i kalmyckim jazykami."²⁵

Bálint mentioned that besides learning vernacular Kalmyk, he recorded some folklore texts already in Kazan:

"After living two and a half months in Kazan I mastered the spoken Kalmyk tongue so that I spoke and wrote in it. After listening I collected words, folk tales, folk songs, riddles, materials representing the purest folk tongue for a little Chrestomathy."²⁶

The fate of this collection is unknown. Lajos Gy. Nagy examined this problem in his introduction to Bálint's Kalmyk material and decided that the present *Manuscript* did not contain the Kazan-material. Nagy came to the conclusion that the texts had been lost and the remaining material represented only the Kalmyk dialects in Astrakhan.²⁷ Unfortunately, Bálint gave no further data on his research activity concerning Kalmyk in Kazan and nothing is known about the informants he worked with there (except for Mirotvorcev). A careful study of the texts reveals that the language usage in the *Manuscript* is uniform, showing only minor diversity resulting from the utterances of informants from differing geographical areas. The possibility that some texts in the *Manuscript* were recorded already prior to his stay in Astrakhan during his stay in Kazan – where Kalmyks from across their country and representing all dialects could be encountered – still cannot be excluded. However, it can be inferred from Bálint's notes that parts of the texts are only from Astrakhan; he wrote that all of his fifteen tales had been recorded from

¹⁹ Uspenskij published a brief biography and some of the main works of Vasilij Vasilevič Mirotvorcev (1838–1891): He graduated from Spiritual Academy at Saint Petersburg University and in addition he took exams in subjects of Mongolian and Kalmyk studies taught at the Faculty of Oriental Studies. From 1869 he became the teacher of Mongolian and Kalmyk languages at Kazan Spiritual Academy. In 1870 – just before Bálint's arrival – he was appointed to become extraordinary professor at the Department of Missionary (Russ. *Kafedra missionerskich predmetov*) and in 1881 to inspector of the Kazan Spiritual Academy. Uspenskij: *Mongolovedenije v Kazanskoj Duhovnoj Akademii*. p. 12–13.

²⁰ Bobrovnikov, A. A.: *Grammatika mongol'skogo-kalmyckogo jazyka*. Kazan', Universitetskaja Tipografija 1849. Cf. [Bálint:] *Jelentés az Akadémiához*. on p. 244 (cf. Kara: *Bálint Gábor keleti levelei*.); quoted by Lajos Gy. Nagy as well: Nagy, Louis J.: G. Bálint's Journey to the Mongols and his Unedited Kalmuck Texts. In: *AOH IX*. (1959) pp. 311–327, on p. 312.

²¹ Popov, A.: *Grammatika kalmyckogo jazyka*. Kazan', Universitetskaja Tipografija 1847.

²² Popov: *Grammatika kalmyckogo jazyka*. p. IX.

²³ Popov: *Grammatika kalmyckogo jazyka*. p. III.

²⁴ *Grammar*. pp. XXII–XXIII.

²⁵ Uspenskij: *Mongolovedenije v Kazanskoj Duhovnoj Akademii*. p. 12. He succeeded to spend thirty-three days among the Kalmyks in 1846. In order to finish his grammar he brought a young orphan lad from Kalmykia to check his material. During the writing process significant help was given to him from the leading scholar of the period Dorži Banzarov (1822–1855).

²⁶ "1 harmadfél hónapi Kazánba lételem alatt magamévá tettem a kalmik népyelvet annyira, hogy rajta beszélék és írok; gyűjtöttem egy kis Chrestomathiára való anyagot, mely áll tulajdon hallomásom után följegyzett szók, népmesék, népdalok és talányokból, a lehető tiszta népyelven." [Bálint:] *Jelentés az Akadémiához*. pp. 244–245 (cf. Kara: *Bálint Gábor keleti levelei*).

²⁷ Nagy: *G. Bálint's Journey to the Mongols*. p. 312, note 11.

the pupils of various educational institutions in Astrakhan, and the *Manuscript* did not contain those recorded in Kazan.

“After the folk songs followed the recording of tales with more difficult [syntactic] structure. These [tales] were written down in Kalmyk script by young Kalmyks from various tribes, some of them attended the secondary school, some the surgical school, and others the elementary school and were considered to be good story-tellers. These tales written down in Kalmyk script were repeated sentence by sentence for me by my instructor according to the people’s pronunciation. In this way we prepared the transcription that I read out to him and corrected [the parts] in instances I had heard improperly. The grammatical analysis and the interpretation of the tales followed thereafter. My tale collection prepared this way contains fifteen shorter and longer folk tales written down with Kalmyk letters and in an abbreviated Hungarian transcription. All the texts recorded from the Kalmyk tongue are transcribed in both ways [i. e. in Kalmyk script and in translation].”²⁸

On the basis of the above statement all the fifteen tales of the *Manuscript* originate from Astrakhan. Whether the Kazan-collection has disappeared or its manuscript still awaits rediscovery in an archive or private collection is conjecture, however, some parts might be included into the *Manuscript*.

The fieldwork method tested among the Tatars in Kazan was used by him among the Kalmyks, i. e. he looked for a school where he was able to find teachers of the language and students from various Kalmyk tribes. The main residence for his research in Astrakhan was the “Kalmyk foster home and school” (he named it in Hungarian “Khalymik növelde és iskola”), and as he stated (cf. above) he had the opportunity to talk to pupils in the elementary school and also the students of the surgery.²⁹

“Just as the Christian Tatar School in Kazan, the Kalmyk foster home and school – which is sponsored by the Kalmyk nation – was a lucky choice for me. To hear the seventy-five young Kalmyks from various tribes every day and to talk to them continuously was the best method to study the vernacular tongue.”³⁰

In his Preface to the *Grammar* Bálint rejected the possibility of conducting himself a kind of “resident field work” beyond the city in the tents of the nomads. He emphasised its inadequacy for him, but did not deny the effectiveness and advantage of this kind of research. just. Nonetheless, working with the teachers and schoolboys for a shorter period – and his time was limited –, and in addition visiting the *bazaar* proved to be for him a successful method of collecting linguistic and folklore material:

²⁸ “A dalok gyűjtését követte a nehezebb szerkezetű népmeséké, melyeket részint a gymnasiumba, részint a sebészeti tanodába, részint pedig az elemi iskolába járó és jó mesélőknek tartott, különböző törzsű, fiatal khalymikok irtak össze khalymik írással. Ezen khalymik írású meséket tanítóm a népkiejtés szerint nekem mondatolta és így láttuk el átírással; ezen átírást azután én fölolvastam és a netán roszul hallottakat kijavított, erre következett a mese nyelvtani fejtegetése és értelmezése. Az így eszközölt mese-gyűjteményem 15 hosszabb és rövidebb népmesét tartalmaz khalymik betűkkel és rövidített magyaros átírással. A khalymik nyelvből gyűjtött anyag mind ilyen kettős írású.” Bálint: *Jelentése*. p. 12. Unfortunately, material written in Kalmyk script have not been discovered in Bálint’s heritage.

²⁹ *Grammar*. p. XII.

³⁰ “Valamint Kázánban a keresztyén tatár iskola, úgy Asztrakhánban is a khalymik növelde és iskola, mely a khalymikság költségén tartatik fön, nagy szerencsémre szolgált, mert a különféle törzsből összegyűjtött 75 fiatal khalymikot naponként hallani s velök folytonosan társalogni, a lehető legjobb mód volt tanulmányozhatnom a nép nyelvét.” In: Bálint: *Jelentése*. p. 10 (cf. Kara: *Bálint Gábor keleti levelei*.).

“I am convinced that, had I lived under the tents of the Oirat- (Öiräd)-Mongolians – so call they [sic!] Khalmyks themselves when speaking with confidence – for many long years , I could hardly have a better opportunity to pursue my purpose than I had in the mentioned Institute.”³¹

“It was also easy to meet the Kalmyk folk, as many of the parents and relatives of the youngsters learning here arrived at the foster home to visit [them] on one hand, and on the other hand I also had the opportunity to meet Kalmyks who came to purchase [goods] or for work in Astrakhan frequently. Furthermore, I went several times to a Kalmyk Bazaar³² located one mile from Astrakhan on the right side of Volga, which the Kalmyks use to purchase their cattle and livestock under the supervision of the Government, and where the Kalmyk temple and priests are.”³³

“1872. When the water of Volga that is quite wide and shallow at Astrakhan froze in the minus 20–25 centigrade temperatures of January, teacher Shamba took me on an *araba* (a cart with two wheels) that shook pretty much to the periphery of the dreary land of Kalmyks to show me at least the character of his and the 75 lads’ homeland.

Here we visited a Lamaic serai (Buddhist monastery) at the place of Kalmyk Bazaar, where the priests offered me milk brandy.”³⁴

Bálint spent around seven months among the Astrakhan Kalmyks (end of September 1871 – May 1872) and worked with many informants as testified by the above fragment. but by names , Of the informants who so greatly helped him in the preparation of the text-collection, only three are mentioned by Bálint .In his *Report* and in the *Preface* to the *Grammar* he makes reference to Šamba [Sadžirhajev],³⁵ a teacher of the Kalmyk language and culture who worked in the boys’ and girls’ school.

“In Astrakhan I became acquainted first of all with Mr. Shamba, a learned Kalmyk, who was the teacher of language and literature [i. e. style] in the Kalmyk boys’ and also in the girls’ foster home. On his advice I asked general Kostenkov,³⁶ the governor-general of all Kalmyks and the president of the mentioned school and foster home, for permission to visit every day the mentioned school and foster home.

With the help of this permission I visited every day the Kalmyk foster home that was located in a few steps from my flat. There the mentioned teacher [i. e. Šamba] drew my attention to the fact that although Kalmyk

³¹ *Preface to the Grammar*. p. III. (p. 4.).

³² Trading centre near to Astrakhan.

³³ “Magával a khálmik néppel való érintkezésem is elég könnyű volt, minthogy részint a tanuló ifjak szülői és rokonai közül említett növeldebe látogatásra többen eljártak, részint Asztrakhán városában minden pillanatban találkozhatám a vásárlás vagy munkára jött khálmikokkal, azután meg eljártam az Asztrakhántól egy mérföldnyire, a Volga folyó jobb partján eső khálmik bazarra, a hol a khálmikok barmaikat és jószágait szokták a kormánytól rendelt ellenőrizet mellett eladni, s a hol a khálmik templom és papság is van.” Bálint: *Jelentése*. p. 13 (cf. Kara: *Bálint Gábor keleti levelei*.).

³⁴ “1872. Midőn januárban, az Asztrakhán mellett nagyon széles és sekélyes Volga vize 20–25 celsiusfokú hidegben befagyott, elvitt Samba tanító egy irgalmatlanul rázó tatár *arabán* (kétkerékű taligán) a kalmik nép lakta kietlen föld szélébe, hogy lássam az ő, és a 75 kalmik fiú szülőföldjének legalább a típusát. Itt meglátogattuk a Kalmik-bazár nevű telepen a lámaszerájt (buddhista kolostort), ahol a papság tejből főzött pálinkával kínált meg.” Zágonyi. p. 38.

³⁵ Bálint refers only on his given name and never on his family name. Cerenov devoted a brief article to Šamba Sajirxaev, who was a faithful collector of Kalmyk folklore. Šamba was not only a teacher, but due to his excellent knowledge of Russian worked as a translator during the 1860–70s and assisted either as interpreter or with his Kalmyk folklore notes several noted Russian scholars studying Kalmyk language and culture (such as K. F. Gosltunskij and S. A. Kozin). Cerenov, V.: *Pisal i perevodil Šamba Sadžirhajev*. In: *Tägin Gerl*. 1. (1976) pp. 111–114.

³⁶ On Kostenkov, cf. below.

writing fits fairly to the sounds of the language, the contemporary folk pronunciation differs from it – especially in respect of the diphthongs. He himself gave me brief instruction [on it] in the school.”³⁷

Šamba’s name – sometimes mentioned just as the “my teacher” – and the ways he helped Bálint feature several times in Bálint’s report and in his diary. These passages will be referred to in subchapters devoted to particular genres. Besides the teacher, the surgeon of the school Manĵin Sawyr (in Bálint’s transcription Mandsin Szabghar) also helped him in mastering the language.

“For further instructions in Kalmyk language I asked another Kalmyk, Mandshin Sawgr, the surgeon of the foster home who had mastered Russian well, too.”³⁸

From among the students Bálint mentioned Baldrĭn Mučka³⁹ (in Bálint’s transcription Mucska Baldir) who provided him with a large amount of material on Kalmyk folk life.

“The last section of my collection comprise articles demonstrating the main features of Kalmyk life, written by Muchka Baldir, the best student of the upper level at secondary school and my teacher, the surgeon for me [in return for some] presents and [also for] the teaching help I offered the Kalmyk pupils at secondary school in learning Latin, Greek and French languages.”⁴⁰

The final person Bálint mentioned by name is the famous K. I. Kostenkov,⁴¹ governor of the Kalmyks and the leader of the Kuma-Manych Expedition⁴² who also appeared to have been a supporter of Bálint’s activity in Astrakhan. Bálint refers to him as the *general* (by Bálint also *general*). With his permission he visited Šamba’s lessons every day and talked to the pupils.

“Due to the permission of general Kostenkov I learn the Kalmyk folk tongue from these eighty lads, visiting them every day if they have free time. He [i. e. Kostenkov] as the chief custodian of the Kalmyk folk carried out a scientific expedition to the Kalmyk lowland and when I visited him he showed me the ruins of Madshari on the map ...”⁴³

³⁷ “Asztrakhanban mindenek előtt Samba úr, egy mivelt khalymikkal, a ki a khalymik fi és leánynöveldeben a khalymik nyelv és irály tanítója, ismerkedém meg. Ennek tanácsára kikértem Kosztyenkov tábornoknak, mint az összes khalymikság főkörmányzójának s egyszersmind a mondott iskola és növelde elnökének engedélyét arra nézve, hogy naponként bejárassak a mondott iskolába és növeldebe. Ezen engedély kinyerése folytán, néhány lépésnyire volt lakásomról minden nap bejártam a khalymik növeldebe, a hol említett tanító [i. e. Šamba] figyelmeztetett, hogy noha a khalymik írás határozott s a nyelv hangjainak eléggé megfelelő is, mégis a mai népkiejtés különösen a kettős vagy ikerhangzók tekintetében az írástól eltérő, miért is ő maga adott a tanodában rövid utatsítást.” Bálint: *Jelentése*. p. 10.

³⁸ “A további útmutatásra a növelde sebész orvosát, Mandsin Szabghar nevű, oroszul is jól tudó khalymikot vevén tanítóul a khalymik nyelv tanulásánál.” Bálint: *Jelentése*. p. 10, cf. also Zágoni. p. 37 and *Grammar* III. (p. 4).

³⁹ This is the correct spelling of his name as he signed in this way the subchapter devoted to falconry.

⁴⁰ “Gyűjteményem záradékát képezik a khalymik életet főbb vonásaiban ismertető czikkek, melyeket a felgymnasiumi tanulók legkitünőbbje Mucska Baldir és tanítóm a sebész irtak számomra ajándék, de azon segítség fejében is, melyet én a gymnasiumi khalymik tanulóknak a latin, görög és franczia nyelv tanulásánál nyújték.” Bálint: *Jelentése*. p. 12.

⁴¹ On K. I. Kostenkov, cf. Aleksejeva, P. E. – Lancanova, L. Ju.: *Učjonnyje issledovatelji Kalmykii (konec XVIII – načalo XX vv.)*. Elista, Kalmyckoje knižnoje izdatel’stvo 2006. pp. 107–111; and Schorkowitz: *Staat und Nationalitäten in Russland*. passim. According to Aleksejeva and Lancanova no data are available on the dates of his birth and death. But it is well known that he was the leader of the Kumo-Manyč Expedition (1858–1860) and he was the head (Russ. *glavnyj popečitel’ kalmyckogo naroda*) of the Kalmyk administration (1860–1873).

⁴² Kostenkov, K. I.: *Kalmyckaja step’ Astrahanskoj gubernii po izsledovanijami* [sic!] *Kumo-Manyčskoj ekspedicii*. Izdanije Ministerstva gosudarstvennyh imuščestv. S.-Peterburg, Tipografija V. Bezobrazova i K. 1868.

⁴³ “Ezen nyolczvan fiutól tanulom jelenleg a kalmak népnyelvet, mindennap szabad idejök alkalmával meglátogatván őket Kosztyenka general engedelmeiből. Ő, mint a kalmak nép főgondnoka néhány év előtt egy tudományos expeditiót tett a kalmak

BRIEF NOTES ON BÁLINT'S METHODOLOGY, LANGUAGE USAGE AND TRANSCRIPTION

In the present section, data referring to Bálint's work methods has been collected from his letters and reports. Numerous allusions to the techniques he used to learn the language and the steps he took to construct his working methodology emerge from these lines.

Despite his previous Kalmyk studies in Kazan,⁴⁴ he initially wrote in Russian. However, due to his excellent linguistic abilities, he became able to communicate in Kalmyk very quickly.⁴⁵

“After living two and a half months in Kazan I mastered the spoken Kalmyk tongue so that I spoke and wrote in it.”⁴⁶

Bálint asked his informant the teachers and schoolboys to write down folklore texts and other essays and afterwards they read them according to the informant's pronunciation. Then he made his own transcription and apparently preserved the original written variants. Probably, he also wrote down transcripts in Kalmyk himself, (W.Oir. *todo bičiq*) the “clear script”⁴⁷, for example, on those occasions when he collected language material from the illiterate Kalmyks who visited the market in Astrakhan.⁴⁸

After Bálint left Astrakhan for Saint Petersburg, he informed Fogarasi about his results in Kalmyk research:

“After having gathered a good number of folksongs, fables, proverbs and other materials for a dictionary and made a draft of the Kalmyk-Mongolian grammar, I left Astrakhan for Saint Petersburg to study the Finnish and other related tongues, ...”⁴⁹

The “draft” mentioned in his letter was probably the first version and later formed the core of his comparative *Grammar*, while the texts elaborated in it became the basis of the present *Manuscript*. Concerning the dictionary he mentioned, it has never been recovered, but some parts are surely included in the short vocabularies added to some texts in the *Chrestomathy* of the *Grammar*. We have some information that, as with the Kazan Tatar material published by him shortly after his return,⁵⁰ Bálint worked on the Mongolian texts as well. The detailed and intensive nature of the *Grammar* is the result of these efforts. The manuscripts of the Kalmyk and Khalkha are also clear texts apparently prepared for printing; there are only a few inserted words or longer passages and crossed out words only appear occasionally. Bálint reported that he intended to publish his Kalmyk texts with German translation and comments. He presented the first version of his manuscript to the Linguistic Committee of the Academy in 1879.⁵¹ We learn from the proceedings of the Committee that the manuscript was rejected because of its incompleteness and Bálint was asked to work on it further.⁵² Unfortunately, he did not fulfil this plan and never attempted a revision of the Kalmyk and Khalkha manuscripts later. His consequent personal

alföldre. Látogatásom alkalmával megmutatta a mappán Madsari romjainak hol fekvését ...” [Bálint Gábor levele Fogarasi Jánoshoz 1871. december 18.] In: *Akadémiai Értesítő* VI. (1872) pp. 24–27, o p. 26. [Gábor Bálint's letter to János Fogarasi 8 December 1871. In: Proceedings of the Academy] cf. also Kara, György: *Bálint Gábor keleti levelei*. Cf. also the reference above on Šamba.

⁴⁴ “I harmadfél hónapi Kazánba [sic!] lételem alatt magamévá tettem a kalmik nényelvet annyira, hogy rajta beszélek és írok [sic!] [Bálint]: *Jelentés az Akadémiához*. pp. 244–245 (cf. Kara: *Bálint Gábor keleti levelei*).

⁴⁵ Cf. above note and Bálint: *Jelentése*. p. 13 (cf. Kara: *Bálint Gábor keleti levelei*); *Preface to the Grammar*. p. III (p. 4).

⁴⁶ For the Hungarian text cf. above: [Bálint]: *Jelentés az Akadémiához*. pp. 244–245

⁴⁷ As it has been stated above, these manuscript written in clear script has not been found yet.

⁴⁸ Cf. above.

⁴⁹ *Preface to the Grammar*. p. III (p. 4).

⁵⁰ *Grammar* pp. XI–XII.

⁵¹ [Bálint Gábor levele Fogarasi Jánoshoz 1872. július 16.] In: *Akadémiai Értesítő* VI. (1872) pp. 210–211, on p. 211 [Gábor Bálint's letter to János Fogarasi 16 July 1872. In: Proceedings of the Academy] (cf. Kara: *Bálint Gábor keleti levelei*); also Nagy: *G. Bálint's Journey*. pp. 315–316.

⁵² Nagy: *G. Bálint's Journey*. p. 316.

withdrawal from academic circles and the shelving of his Mongolian material caused the loss of much important data (informants' comments, places, names, additional remarks to the texts), which makes the interpretation of some texts difficult.

Certain sample texts, however, were released by him without fuller explanation or discussion. In his *Report* Bálint gave examples of Kalmyk folk songs,⁵³ and in his only recently published *Diary*, he included one of the texts he called *yörāl* "Blessing".⁵⁴ In the *Chrestomathy* attached to the *Grammar* numerous samples are included from Bálint's records with English translation and the shorter texts are supplemented with a vocabulary. Below the contents of the Kalmyk (by Bálint Oirat) part of the *Chrestomathy* in the *Grammar* are listed by way of information for the readers of the present volume.

The result of his field research among the Kalmyks is the text corpus, consisting of 184 pages containing various fields of Kalmyk folklore and folk culture (in detail cf. below in the Content of the *Manuscript*). The transcription is more elaborate and precise compared with the transcription of the samples and the *Chrestomathy* of the *Grammar*. Lajos Gy. Nagy criticised Bálint's transcription for its inaccuracy and compared it unfavourably with Ramstedt's system.⁵⁵ Ramstedt's transcription system is indeed very meticulous, nevertheless with additional notes and explanation on the usage and the absence or presence of particular letters in the Romanised Kalmyk words, Bálint's transcription can be comprehended as a fairly accurate method. E. g. one the most distinguishing markers of the Kalmyk language among the Mongolian languages and dialects is the strong reduction of vowels in non-initial positions,⁵⁶ which can be indicated simply by omitting the vowel that is represented in other Mongolian languages. In such cases Bálint often inserted an *e*, in the position of a schwa, e. g. Bálint *äimek*, Kalm. *ām̃g*, cf. Mong. *ayimay*, Khal. *aimag*, marked by Ramstedt with schwa *ām̃ag*, *ām̃^g*). The schwa is indicated with an *i* in words having an *i* in the first or second syllable:⁵⁷ Bálint *xal'imik*, Kalm. *xal'mg*, *xalimg*, W.Oir. *qalimay*. Another important specificity of Bálint's system is that he indicated diphthongs in his texts. The Oirat dialects and Kalmyk lack the primary diphthongs – represented in written Mongolian and written Oirat – and became monophthongised, resulting in a long vowel instead of the diphthong (in non-initial position the long vowels are shortened and sound like short ones): Bálint *eīme*, Kalm. *īm*, Ramstedt *īm*, W.Oir. *eyimi*, *eyimū*, cf. Mong. *eyimū*, Khal. *īm*. Concerning the consonants, Bálint followed the particularity of the written forms in indicating the sound *b* also in the positions (middle or end of word) where it has already spirantised in spoken Oirat and Kalmyk: Bálint *arban yurbun*, Kalm. *arwn yurwn*, W.Oir., Mong. *arban yurban*, Khal. *arwan gurwan*. These few examples clearly show the dichotomy of Bálint's transcription system rooted in his recording method. He first asked his informants to write down their texts in Oirat script and then requested them to read it in their own dialect. The presence of *e* in non-initial syllables, as a kind of overshort schwa-like vowel and the use of diphthongs in positions where the Kalmyk spoken tongue has long vowels are the traces of the written language. A detailed analysis of the linguistic and possible dialectological features of Bálint's texts will be elaborated upon in a separate study.

CONTENTS OF THE MANUSCRIPT⁵⁸

Some remarks must precede the presentation of the detailed content of Bálint's 184 pages Kalmyk material. Concerning the matter of the records it appears striking that no fragments of the famous Kalmyk

⁵³ Bálint: *Jelentése*.

⁵⁴ *Szentkatolnai Bálint Gábor önéletrajzi naplótöredéke*. p. 38. On the later publication of some texts from his Kalmyk Manuscript cf. the Introduction to the *Grammar* and in detail the introduction to particular text groups in the present volume.

⁵⁵ Nagy: *G. Bálint's Journey*. pp. 320–324.

⁵⁶ "In non-initial syllables, original short vowels disappear, or are strongly reduced (retaining no phonemically relevant qualitative oppositions) ..." Bläsing, Uwe: Kalmuck. In: *The Mongolic Languages*. (Routledge Language Family Series) Ed. Juha Janhunen. London – New York. Routledge 2003. pp. 229–247, on pp. 229–247. In detail: Street, John C.: The schwa in Kalmyk. In: *American Studies in Altaic Linguistics* (1962) pp. 263–291.

⁵⁷ The *i* in the second syllable appears merely in the palatalisation of the consonants, cf. the above example.

⁵⁸ Cf. also the *Preface* to the *Grammar*. p. III. (p. 4).

epics of *Ĵangyr* are included in the records, moreover there is no mention about it among his notes. Further, the Buddhist culture, its literature and folk religious texts are also missing from the collection (only among the *yöräls* “blessings”, in the fragment on funeral ceremony, in a couple of songs and in some folk tales appear Buddhist motifs and context).⁵⁹ In contrast, the Khalkha material offers a great variety of Buddhist text – in fact not surprisingly – as the main informant in Urgha was Yondonjamc, a Buddhist monk, (in Bálint’s transcription Yanden Dsamcz).⁶⁰ While the folklore texts could be comprehended as a representative collection of 19th century Kalmyk folklore genres (except on the *Ĵangyr* epic), unfortunately their reflection of folk life are fragmentary, lacking such important topics as the rituals of birth, folk costume, food (the milk products are discussed in detail, but no mention is made of meat products) and the games with anklebones (astragal, Kalm. *šayā, šayā*). This problem is discussed also in chapter *Ethnographica Calmycica*.

Below a detailed content is offered on the basis of the *Manuscript*, following Bálint’s sequence and page numbering, however the succession of texts in the present book do not follow the original page numbering provided by Bálint. The arrangement of the texts is based on a thematic systematization.

The arrangement provided by Bálint⁶¹

Conversation and Letters.....	1
<i>Xal'imik künden (Kalm. Xal'mg künden) – Kalmyk conversation</i>	1
Folklore Texts	9
<i>Täilyätä tūli (Kalm. Tālγ tūl') – Riddles</i>	9
<i>Üliger (Kalm. Ülgür) – Proverbs</i>	12
<i>Yöräl (Kalm. Yöräl) – Blessings</i>	14
<i>Dün (Kalm. Dün) – Songs</i>	15
<i>Utu tūli (Kalm. Ut tūl') – Tales</i>	36
<i>First tale: Boyšry – The sparrow</i> ⁶²	36
<i>Second tale: Köwün moyā xoyr – The boy and the snake</i>	39
<i>Third tale: Künē zayā – Human's fate</i>	42
<i>Fourth tale: Moyā köwün – The snake lad</i>	46
<i>Fifth tale: Tarwǰ xān – The Steppe-eagle khan</i>	51
<i>Sixth tale: Zul-šar Arsln bātr – The Lampe-yellow Lion hero</i>	56
<i>Seventh tale: Mīs, noxā, xulyn – The cat, the dog and the rat</i>	62
<i>Eight tale: Ačit köwün – The benefaction of the son; Öwgnā yurwn köwün – The old man's three sons</i>	68
<i>Ninth tale: Öčn köwün – The orphan boy</i>	75
<i>Tenth tale: Ördin Bayin xān ba Erlg nomīn xān – Oirats' Rich khan and Erlg, the Khan of the Holy Teaching</i>	82
<i>Eleventh tale: Čulūn xar bātr – Stone-black hero</i>	89
<i>Twelfth tale: Ulādā bātr ba Čon-bawǰā – Ulaadaa hero and the Wolf-wife</i>	96
<i>Thirteenth tale: Xānī kükūn ba zāsngīn köwün – The khan's daughter and the nobleman's son</i>	105

⁵⁹ The detailed analysis of the lack and presence of the Buddhist religious and cultural context will be topic of another study.

⁶⁰ *Grammar* p. XIV.

⁶¹ The titles of main chapters are given by me.

⁶² The Kalmyk titles are only tentative given by me.

<i>Fourteenth tale: Ĵirylčn Ulān Xačir – The Glad Red-faced [hero]</i>	115
<i>Fifteenth tale: Kecū Berk bātr – Hard Solid hero</i>	126
Ethnographic Texts	140
<i>Xal'imigīn (öirādīn) ger abalyan (Kalm. Xal'mgīn (ōrdīn) ger awlŷn) – The Wedding of the Kalmyk (Oirat)</i>	140
<i>Xal'imigīn nūdl (Kalm. Xal'mgīn nūdl) – The Nomadising of the Kalmyks</i>	147
<i>Xal'imiūd yayaĵi malān xāriūdek tuskin'i (Kalm. Xal'myūd yāĵ malān xārūldg tusk n') – About How the Kalmyks Pasture their Livestock</i>	149
<i>Khal'imigin [sic!] malīn üsünā tuskī (Kalm. Xal'mgīn malīn üsnā tusk) – About the Milk of the Domestic Animals of the Kalmyk(s)</i>	154
<i>Xöinā üsün (Kalm. Xōnā üsn) – Sheep-milk</i>	159
<i>Gūnā üsün (Kalm. Gūnā üsn) – Mare-milk</i>	160
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The Oirat-Mongolian Chrestomathy of the Grammar⁶³

The texts were compiled to serve a practical purpose as well – to be used as a manual in mastering the language. The shorter poetic texts and the letters, dialogues precede the longer narratives, as Bálint indicated:

“As the Mongolian poetical style is much simpler than that of the prose, I put the folk-songs before the prose pieces ...”.⁶⁴

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⁶³ *Chrestomathy of the Grammar*. p. 125 (p. 142).

⁶⁴ *Chrestomathy* p. 125 (p. 142).

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FURTHER PUBLICATIONS ON THE BASIS OF BÁLINT'S KALMYK MATERIAL

Taking into consideration the high value of Bálint's Kalmyk material, the scarcity of publications based on its findings is surprising, Bálint's issues from his own collection have been enumerated in the above section. Here other efforts to introduce this valuable material to the larger public will be surveyed. The transcription and translation of two stanzas of five Kalmyk songs each with melodies, attached to the *Report: Tábul khálymik dûn, Ôt khálymik dana*, were republished by Kara.⁶⁵ Lajos Gy. Nagy transcribed the first tale (1. *utu tûli*) of the *Manuscript* on the basis of Ramstedt's system⁶⁶ and translated it into English.⁶⁷ György Kara published the sixth song from the *Manuscript* with a Russian translation as a

⁶⁵ Cf. Kara: *Bálint Gábor keleti levelei*. (without page numbering). The songs and Bálint's translation are referred at each song, cf. chapter *Songs*.

⁶⁶ Cf. Ramstedt's dictionary: Ramstedt, Gustaf John: *Kalmückisches Wörterbuch*. Helsinki 1935 (reprinted: Helsinki, Suomalais-Ugrilainen Seura 1976).

⁶⁷ Nagy: *G. Bálint's Journey*. pp. 324–327.

sample text of Bálint's Mongolian materials along with a Khalkha song.⁶⁸ I have published a Benediction (Kalm. *yörāl*) in the book devoted to the Kalmyk language and culture (co-authored by Attila Rákos).⁶⁹ The *Grammar* with its Kalmyk *Chrestomathy* has also been published recently by me. Four folk songs recorded by Bálint have been translated and published in the collection of the Mongolian literature.

THE STRUCTURE OF THE PRESENT VOLUME AND THE FOLLOW-UP PROJECTS ON THE KALMYK MATERIAL

Bálint collected two large sets of Mongolian spoken idioms (Kalmyk and Khalkha) and included some sample texts from his collections into the *Grammar* while the other parts (the majority of the texts) remained without translation and any additional remarks. His texts, as emphasised in the *Preface* of the *Grammar*, offer the first examples of the vernacular language transmitted in a fairly correct transcription, quite close to pronunciation despite its deficiencies. The folklore texts, particularly the tales, and songs provide the first large collection of Kalmyk oral tradition. The brief texts on Kalmyk folk life might be considered as a somewhat sketchy description of a particular sphere of life, but they were uttered in Kalmyk, contain the native terminology and in comparison with other contemporary sources of the late 18th and early 19th centuries (Pallas, Bergman, Nebol'sin, Žiteckij, Kostenkov etc.) their peculiar value cannot be denied.

Each text group of the *Manuscript* (cf. the Contents of the Manuscript) is worthy of exhaustive studies. In the present volume my endeavour was to introduce the corpus from various points of view:

I. The text

- to offer a philologically correct translation,
- to provide notes to the grammatically or semantically problematic expressions,
- to provide notes on typical Kalmyk phenomena.

II. The context

- to collect Bálint's statements on a particular text from various sources,
- to summarise the circumstances of recording (if there is available data) from various sources,
- to determine the place of the text among 18th and 19th century records,
- to identify the text's place within the Kalmyk (and in some cases Mongolian) cultural context,
- to define the typology or taxonomy of the text (genre, structure, content, poetics, various classifications)
- to enumerate parallel-texts to Bálint's record.

Owing to scarcity of data, not all the above listed aspects emerge in each text group and further research will undoubtedly help complete the material currently available.

For the present volume a textual research has been carried out, but concerning the investigation of context, some research aspects of certain text-groups require additional studies. A further thorough investigation of the Kalmyk and Mongolian tale-corpus might provide more parallel texts to Bálint's tales, including a complex typology within the frame of an internationally accepted taxonomy. The investigation of the texts from other viewpoints (comprehensive motif-analysis and investigation of linguistic features of the texts) are in progress at present. The complete context investigation of the ethnographical texts is under elaboration and it will be the topic of a separate study (19th Century Ethnographica Mongolica). For the ethnographical context not only the contemporaries but present-day records are also investigated, with special attention to the folk culture of the Xinjiang-Oirats, the inhabitants of the primary homeland of the

⁶⁸ Kara, G.: O neizdannih mongol'skih tekstah G. Balinta. In: *Narody Azii i Afriki* 1. (1962) pp. 161–164, on p. 164. Kara, György: *A mongol irodalom kistükre*. Antológia a klasszikus és mai mongol irodalom és népköltés műveiből. 2. kiadás. Budapest, Európa Könyvkiadó 1971. [The little mirror of Mongolian literature. An anthology of the Mongolian classical and contemporary literature and folklore] pp. 159–160, 169–170, 174–175, 277–278.

⁶⁹ Birtalan – Rákos: *Kalmükök*. p. 123.

Kalmyks. The typologising of the phenomena of folk culture follows my previous publications in this field.⁷⁰

Essays on Kalmyk history, material culture and folklore have been published by the author in oft-mentioned books co-authored with Attila Rákos and will not be discussed here.⁷¹

⁷⁰ Birtalan, Ágnes: *Hagyományos mongol műveltség (szöveggyűjtemény)*. Budapest, ELTE Bölcsészettudományi Kar, Belső-ázsiai Tanszék 1996. [Traditional Mongolian Culture (Text Book); Birtalan, Ágnes (ed.) *Material Culture (Traditional Mongolian Culture I.)*. *Materielle Kultur. (Traditionelle mongolische Kultur I.)*. *A mongol nomádok anyagi műveltsége. (Hagyományos mongol műveltség I.)*. *Ulamflalt mongol soyol*. Szerk./Ed./Hrsg. Ágnes Birtalan. Wien – Budapest, IVA-ICRA Verlag – ELTE, Belső-ázsiai Tanszék 2008. (DVD)

⁷¹ Birtalan – Rákos: *Kalmükök*.

LIST OF ABBREVIATIONS AND SPECIAL SIGNS

LIST OF ABBREVIATIONS AND OTHER SPECIAL SIGNS

Bálint	quotation from Bálint's Kalmyk Manuscript
Darkh.	Darkhat
Kalm.	If it is not followed with a lexicographic data Kalm. means the reconstructed Kalmyk form of Bálint's text.
Kalm.B.	"Bookish" i. e. literary or formal expression (Ramstedt's designation)
Kalm.D.	Dörböt dialect of Kalmyk
Kalm.Ö.	Ölöt material in Ramstedt's dictionary
Kalm.T.	Torgut dialect of Kalmyk
Kalm.Tw.	West-Torgut dialect of the Kalmyk
Khal.	Khalkha
Mong.	Written Mongolian
Oir.	Spoken Oirat
Russ.	Russian
Skr.	Sanskrit
Tib.	Tibetan
W.Oir.	Written Oirat

BIBLIOGRAPHICAL ABBREVIATIONS OF JOURNALS AND THE MOST FREQUENT REFERENCES

AEH	Acta Ethnographica Academiae Scientiarum Hungaricae
AOH	Acta Orientalia Academiae Scientiarum Hungaricae
Bálint: <i>Jelentése.</i>	Bálint Gábor Jelentése Oroszország- és Ázsiában tett utazásáról és nyelvészeti tanulmányairól. Melléklet öt khálmik dano hangjegye. In: <i>Értekezések a Magyar Tudományos Akadémia Nyelv- és Széptudományi Osztálya köréből.</i> IV. (1875) pp. 1–19. [Gábor Bálint's report on his journey carried out in Russia and Asia and on his linguistic studies. With notes of five Kalmyk songs. In: Treatises from the Department of Linguistics and Aesthetics of the Hungarian Academy of the Sciences]
Bawden	Bawden, Charles R.: <i>Mongolian – English Dictionary.</i> London, Kegan Paul International 1997.
Bergmann	Bergmann, Benjamin: <i>Nomadische Streifereien unter den Kalmücken in den Jahren 1802 und 1803.</i> I–IV. Riga 1804–1805.

Birtalan: <i>Die Mythologie</i> .	Birtalan, Ágnes: Die Mythologie der mongolischen Volksreligion. In: <i>Wörterbuch der Mythologie. I. Abteilung. Die alten Kulturvölker</i> . 34. Lieferung. Ed. Egidius Schmalzriedt – Hans Wilhelm Haussig. Stuttgart, Klett-Cotta 2001. pp. 879–1097.
Birtalan – Rákos: <i>Kalmükök</i> .	Birtalan, Ágnes – Rákos, Attila: <i>Kalmükök – Egy európai mongol nép</i> . (TEXTerebess 1.) Budapest, Terebess Kiadó 2002. [The Kalmyks – a European Mongolian nation]
BOH	Bibliotheca Orientalis Hungarica
CAJ	Central Asiatic Journal
Čeremisov	Čeremisov, K. M.: <i>Burjatsko-russkij slovar'.</i> <i>Buryād orod slovar'.</i> Moskva, Sovetskaja Enciklopedija 1973.
Das	Das, Sarat Chandra: <i>A Tibetan-English Dictionary with Sanskrit Synonyms</i> . (Reprinted) Alipore, West Bengal Government Press. 1960.
Dušan	Dušana, Ülmj: <i>Xal'mg ulsin yorlyn, seǵlyn boln mu bärč bādl</i> . Mosku, SSSR-in Keln ulsin ax izdatel'stv 1931. [Omens and taboos of the Kalmyk people]
Erdnijev	Erdnijev, U. E.: <i>Kalmyki. Istoriko-etnografičeskije očerki</i> . Elista, Kalmyckoje knižnoje izdatel'stvo 1985. ³
Ernjänä	Ernjänä, Konstantin: <i>Cecn bulg</i> . Elst, Xal'mg degtr yaryač 1980 [The wise spring]
<i>Grammar</i>	Birtalan, Ágnes (ed. and introd.): <i>Gábor Bálint of Szentkatolna, A Romanized Grammar of the East- and West-Mongolian Languages. With popular Chrestomathies of both Dialects</i> . (Budapest Oriental Reprints: Series B 3) Budapest, Library of the Hungarian Academy of Sciences – Csoma de Kőrös Society 2009.
JAMS	Journal of the Anglo-Mongolian Society
JSFOu	Journal de la Société Finno-Ougrienne
Kow.	Kovalevskij, O. / Kowalewski, J. E.: <i>Mongol'sko-russkij-francuzskij slovar'.</i> <i>Dictionnaire mongol-russe-français</i> . I–III. Kazan 1844–1849. (reprinted Taipei, SMC Publishing Inc. 1993.)
Lessing	Lessing, Ferdinand D.: <i>Mongolian – English Dictionary</i> . Compiled by Mattai Haltold, John Gombojab Hangin, Serge Kassatkin and Ferdinand D. Lessing. Bloomington, Indiana, The Mongolia Society 1982.
Mandžikova	Mandžikova, B. B.: <i>Tolkovyj slovar' kalmyckogo jazyka (Posobije dlja učaščihsjä)</i> . Elista, APP „Džangar” 2002.
Monran	Monran, Mihail/Monrajev, M. U.: <i>Xal'mg kelnä sinonimsin tol'.</i> <i>Slovar' sinonimov kalmyckogo jazyka</i> . Elst/Elista, APP „Džangar” 2002.

<i>Material Culture.</i> (DVD)	Birtalan, Ágnes (ed.): <i>Material Culture (Traditional Mongolian Culture I.). Matrielle Kultur. (Traditionelle mongolische Kultur I.). A mongol nomádok anyagi műveltsége. (Hagyományos mongol műveltség I.). Ulaṃjlalt mongol soyol.</i> Szerk./Ed./Hrsg. Birtalan, Ágnes. Wien – Budapest, IVA-ICRA Verlag – ELTE, Belső-ázsiai Tanszék 2008. (DVD)
MS	Monumenta Serica
Mun.	Munijev, B. D./Munin, Bembe: <i>Kalmycko-russkij slovar'./Xal'mg-ors tol'.</i> Moskva, Izdatel'stvo Russkij Jazyk 1977.
Nebol'sin	Nebol'sin, Pavel: <i>Očerki byta kalmykov hošoutovskago ulusa.</i> Sanktpeterburg, Tipografija Karla Krajja 1852.
Pallas	Pallas, Peter Simon: <i>Sam[m]lungen historischer Nachrichten über die mongolischen Völkerschaften.</i> I–II. St. Petersburg, Kaiserliche Akademie der Wissenschaften 1776, 1801.
Pozd.	Pozdnejev, A. [M.]: <i>Kalmycko-russkij slovar' v posobije k izučeniju russkago jazyka v kalmyckih načal'nyh školah.</i> S.-Peterburg, Tipografija Imperatorskoj Akademii Nauk 1911.
Pürbän	Pürbän, G. C. (Pjurbejev, G. C.): <i>Xal'mgudin zangšalta bācin tālwr tol'.</i> <i>Tolkovyj slovar' tradicionnogo byta kalmykov.</i> Elista, Kalmyckoje knižnoje izdatle'stvo 1996.
R.	Ramstedt, Gustaf John: <i>Kalmückisches Wörterbuch.</i> (Lexica Societatis Fenno-Ugricae III.) Helsinki 1935. (reprinted: Helsinki, Suomalais-Ugrilainen Seura 1976)
Szabó	Szabó, Teréz Mária: <i>A kalmük szóképzés. Die Wortbildung im Kalmückischen.</i> (Dissertationes Sodalium Instituti Asiae Interioris 3.) Budapest, Belső-ázsiai Tanszék 1943.
Taube	Taube, Erika: <i>Volksmärchen der Mongolen.</i> Aus dem Mongolischen, Russischen und Chinesischen übersetzt und herausgegeben von Taube, Erika. München, Biblion Verlag 2004.
Todajeva	Todajeva, B. H.: <i>Opyt lingvističeskogo issledovanija eposa „Džangar“.</i> Elista, Kalmyckoje knižnoje izdatel'stvo, 1976.
UAJb	Uralaltajische Jahrbücher
Zágoni	Zágoni, Jenő: <i>Szentkatolnai Bálint Gábor, Válogatott írások.</i> Ed. and published by Zágoni, Jenő. Budapest [without publisher] 2005. [Gábor Bálint of Szentkatolna, selected works]
Zwick	Zwick, Heinrich August: <i>Handbuch der Westmongolischen Sprache.</i> Villingen im Schwarzwald 1852.
Žiteckij	Žiteckij, I. A.: <i>Očerki byta astrahanskih kalmykov. Etnografičeskija nabljudenija 1884–1886.</i> (Trudy Etnografičeskago Otdela T. XIII. vyp. 1.) Moskva, Tipografija M. G. Volčaninova 1893.
[...]	illegible expression

TRANSCRIPTION OF KALMYK TEXTS

1. Quotations from Bálint's Manuscript are given a simplified transcription (Bálint) not indicating the diacritics of reduction and the labialisation..
2. The reconstructed and corrected forms of Bálint's texts are based on a simplified version of Ramstedt's transcription (Kalm.). NB! The long vowels – even if they sound short in contemporary Kalmyk and are marked as short in modern Kalmyk orthography – are marked as long ones. The lexicographical data follow the spelling of the dictionaries (Ramstedt's short vowels are marked without diacritics; overshort vowels are not marked except for the *i*).
3. Quotations from contemporary Kalmyk texts follow the present-day orthography.
4. In the translations a simplified transcription of proper names is used, modified to English pronunciation.

The following special symbols and diacritical marks are used in the phonetic transcription of various Mongolian (Khalkha, Buryat, Oirat, etc.) texts:

<i>ā</i>	long <i>a</i>	<i>c</i>	<i>ts</i>
<i>ē</i>	long <i>e</i>	<i>č</i>	<i>ch</i>
<i>ī</i>	long <i>ī</i>	<i>ɣ</i>	velar <i>gh</i>
<i>ĩ</i>	velar <i>i</i> only in Turkic words	<i>j</i>	<i>ds</i>
<i>ō</i>	long <i>o</i>	<i>ǰ</i>	<i>j</i>
<i>ō̄</i>	long <i>ö</i>	<i>š</i>	<i>sh</i>
<i>ū</i>	long <i>u</i>	<i>w</i>	bilabial <i>w</i>
<i>ū̄</i>	long <i>ü</i>	<i>x</i>	<i>kh</i>
		<i>ž</i>	<i>zh</i>
		<i>'</i>	sign of palatalisation

TRANSCRIPTION OF TIBETAN SANSKRIT AND RUSSIAN TERMS

For the Tibetan terms the Wylie-system of transcription, and for the Sanskrit terms the most widespread international transcription have been utilised. The Russian words and names are provided in the transcription system used in Slavistics.

KALMYK VERNACULAR AND WRITTEN LANGUAGE

KALMYK CONVERSATION

(Bálint *Xal'imik künden*, Kalm. *Xal'mg kündän*)⁷²

Although Bálint provides some evidence (in details cf. at each chapter) on the circumstances of recording various folklore genres in his letters written to Fogarasi and in his *Report*, unfortunately, no such information is to be found on the recording of the conversational-entries. Bálint's only mention of his methodology is his regular noting down of words and expressions he heard while observing schoolboys at play.

"I appeared every afternoon at four o'clock in the school, observed their playing and listened to their free talk."⁷³

The generally well-organised structure of the chapter *Conversation*, however, proves that a more systematic approach was used. Rather than merely noting down *in situ* dialogues, it appears instead that Bálint consciously recorded preliminarily prepared situations and sentence types.

"My first pursuit was to note down the words and sentences I heard during the youngs' playing. I used an abbreviated Hungarian transcription-system since it was faster [to write texts this way] on one hand and to recognise the nuances of the folk pronunciation versus the writing on the other hand."⁷⁴

Possibly, some of these sentences might originate from the period Bálint learnt Kalmyk with Šamba, and were dictated to him for educational purposes by one of his Kalmyk language teachers.

"Thereafter I studied and transcribed the exercises prepared by a former Kalmyk teacher [of mine] of language and style."⁷⁵

The chapter *Phrases and Conversation* in the *Grammar* contains six subchapters and is only partially identical with the fourteen subchapters of the *Manuscript*, as the latter offers a greater range of conversational subjects and also organised the matching sentences differently from the previous collection.

⁷² *Manuscript* pp. 1–8. Kalm. *kündän* "Gespräch, Unterhaltung" (R. 250), *kündän* "beseda, sobesedovaniye" (Mun. 330, *kündyr* "razgovor, beseda" (Mun. 330), W.Oir. *kündnen* "razgovor" (Pozd. 293).

⁷³ "Mindennap délután négy órakor megjelentem az intézetben, ahol végignéztam minden játékot és hallgattam fészelen beszédüket." Zágonyi. p. 37

⁷⁴ "Első foglalkozásomat képezte a khálmik ifjak játéka közben hallott szók és mondatok följegyzése rövidített magyaros átírással először a gyorsaság kedvéért, másodszor pedig azért, hogy népkiejtésnek az írástól eltérő árnyalatait kiismerjem." Bálint: *Jelentése*. p. 10.

⁷⁵ "Ezután egyik volt khálmik nyelvtanító készítette irány és fordítási gyakorlatokat tanulmányoztam és láttam el átírással." Bálint: *Jelentése*. p. 11.

FIRST CHAPTER

(Bálint *Negedükči nom*, Kalm. *negdgč nom*)⁷⁶

The blessing of the Buddha. The protection of the Buddha. The teaching of the Buddha. The written order of the Khan. The honoured signature of Khan. The letter of the principal. The teaching of the teacher. The tenderness of parents. The parents talked. The son listened [to it]. The daughter listened to it. The father ordered. The mother ordered. The elder brother set out. The maid came. Her father does not like it. He⁷⁷ has not got time. The Sun is setting. It is time to sleep. It is getting light. It is time to get up. Get dressed! Dress up and wash your face and hands! He does not write. He does not send any answer. He seems to be ill. Do you set out? I will also leave. Send [it] to me! He seems to be unhealthy. Send [it] to him! [He] is not at home. He is crying. Do not laugh! He died yesterday.

SECOND CHAPTER

(Bálint *Xoyurdukči nom*, Kalm. *xoirdgč nom*)⁷⁸

Set fire into your pipe! [I] do not have tobacco. Put tobacco into your pipe! Learn! Bring a booklet! Dip your pen [into ink]!⁷⁹ [I] do not have any ink. Give a ruler! Mend your pen! Rule your booklet! Give a stylus! He is writing. I read. Tell me [something] and I will write it down. The teacher arrived. It is time to learn. The class is finished.⁸⁰ Let us go to play! I sleep. Go and sleep! Sing a song! I dance. He is dancing. This is true. He is lying. [2] I draw a drawing. He is practicing praying. [One] corrects him and rewards me.

THIRD CHAPTER

(Bálint *Furbudukči nom*, Kalm. *yurwdgč nom*)⁸¹

Let us go to the market! Why? I am going to buy boots.⁸² I am going to buy mittens. I am going to go [there], too. He does not want to go. As he wishes. How do you know it? Let us play! Let us sing! Let us relax together! I got tired. You groan [while sleeping].⁸³ He whistles. Do not take an oath! Tell Badma to come here! Seat up! He is limping. His leg aches. He hardly goes. I am not healthy. My tooth aches. My head turns. My heart beats.⁸⁴ My eyes dazzle.⁸⁵ My body trembles. [I] seem to be unhealthy. Lay in your bed! Cover [yourself] with the blanket! Show your tongue! Take some medicine!

⁷⁶ *Manuscript* p. 1.⁷⁷ Here and hereafter, if the gender of the subject in a sentence has changed from the previous sentence(s) subject, the subject might be interpreted as either he or she.⁷⁸ *Manuscript* pp. 1–2.⁷⁹ Bálint *norjoji aca* Kalm. as, as “hole hierher, gib her” (R. 16), as “daj, podaj, otdaj” (Mun. 52).⁸⁰ Bálint *Nom töksöbe*. Lit. “the learning is finished”.⁸¹ *Manuscript* p. 2.⁸² Bálint *yōso*, cf. Kalm. *yosn*.⁸³ Bálint *Či ürgüleji bāinā-či*. Kalm. *ürglxe* “schlummern, schlafen; bisw. im Traum weinen od. stöhnen = *irglxe*” (R. 459), “klonit’ ko snu, dremat’, klevat’ nosom” (Mun. 554).⁸⁴ Bálint *Zürkün-min’i ködölnä*. Here and below are some lexemes or phrases which have been quoted from the original text without further explanation, in order to show their peculiarity.⁸⁵ Bálint *Nüdn kökrnä*.

FOURTH CHAPTER

(Bálint *Dörbödukçi nom*, Kalm. *dörwdgč nom*)⁸⁶

Telling a lie is shameful and moreover is a great sin.⁸⁷ I have not slept enough. Your eyes turned red. Stealing is not good. He got up really early. Telling a lie is not proper. One should not cry. You slept really long. This is harmful and more over is not good.⁸⁸ This water is really cold. Bring me⁸⁹ lukewarm water, bring me soap! Where is my shirt? I will get dressed soon. Where are my boots? I put on my new boots. Get my old boots sewn! [3] By which shoemaker? By shoemaker Mikhail. He asked for money. For what? For sewing the bag.⁹⁰ How much money do [I] have to give him? He asked for one and a half Rubble.⁹¹ It is really expensive; tell him to come⁹² tomorrow in the morning.

FIFTH CHAPTER

(Bálint *Tabudukçi nom*, Kalm. *tawdgč nom*)⁹³

Are you in health? How are you? I am really good / really bad, thank you very much.⁹⁴ How are you? Are you ill? Yes, I am not in good health. What happened to you? My head aches. Your being not-well can be seen on your face. How is your family?⁹⁵ Thank you very much, they are all well. Did your father come back from the city? Well, he came back yesterday. Live well! Give my regards to your family! Certainly! May I meet you tomorrow? I will be at home at ten o'clock.

SIXTH CHAPTER

(Bálint *Zuryadukçi nom*, Kalm. *zuryadgč nom*)⁹⁶

I will wake up and come before eating. Well, where should we go? Wherever you favour,⁹⁷ for me all [the directions] are the same. Will your elder brother come with us? No, he is learning his Russian [lessons]. Why is he learning when he has a break from school? Well, I also learn every day, as he. For what? To get a proper place at school.⁹⁸ [4] Then you don't pass time doing nothing.⁹⁹ No, I know its value. You are really coy.

SEVENTH CHAPTER

(Bálint *Dolādukçi nom*, Kalm. *dolādgč nom*)¹⁰⁰

I am happy seeing you in good health. Thank you very much. But I might tell you displeasing news. What is it [about]? Your sister is quite sick. I am very sorry about it. What is her illness?¹⁰¹ She has got fever. You will be angry with your sister when you get to know the cause of her illness. What is the

⁸⁶ Manuscript pp. 2–3.

⁸⁷ Bálint *Xudal keleksen içikü bitä* (read *bilä* ?) *dēre nūl*.

⁸⁸ Bálint *Ene xorta dēre sām biši*.

⁸⁹ Bálint *nāda* read *nād* “to me” and not *nādk* “the one on this side”.

⁹⁰ Bálint *čumadan*, from Russian *čemodan*.

⁹¹ Bálint *Kücüs dundur arsalng*. Cf. Kalm. *kücs dundūr* “anderthalb” (R. 348).

⁹² Bálint “*ire ge*” *ji kele*, read Kalm. *ir gej kel*.

⁹³ Manuscript p. 3.

⁹⁴ Bálint *kösörön xanaba-bi*, cf. W. Oir. *kösörön* “zemno, pokorno” (Mun. 288), *kösörkü* “zu Boden fallen” (Zwick 246).

⁹⁵ Bálint *gertegisten* (*gertekisten*). Kalm. *gertki* “sich zu Hause befindend, häuslich, eigen” (R. 134), *gertks* “domašnije, domočadcy (sem’ja)” (Mun. 140).

⁹⁶ Manuscript pp. 3–4.

⁹⁷ Bálint *xamārān tan’i durulaksan tala*, lit. “where the place you want [to see is]”.

⁹⁸ Bálint *Suryulidān sāin ɣazarān’i abxuīn tölä*.

⁹⁹ Bálint *Teikülä ta kīdū cak bičigä önggörliten*. Cf. Kalm. *kūē* “mit Luft; umsonst; nicht normal ...” (R. 234), *kīdān* “darom, zrja, naprasno” (Mun. 298).

¹⁰⁰ Manuscript p. 4.

¹⁰¹ Bálint *tūn’i teren’i* read probably *tūn’i* (*teren’i*) as both lexemes are synonyms “his/her”.

cause? In order to chill herself¹⁰² she drinks cold water. I am very angry with her. I warned her many times from [doing] so. Does the physician come to her? He comes, and gives us hope.¹⁰³ I will go to her tomorrow.

EIGHTH CHAPTER

(Bálint *Näimädükči nom*, Kalm. *nāmdgč nom*)¹⁰⁴

Are you satisfied with me today? Well, I am satisfied [with you but] I am not satisfied with your younger brother. What did he do? He did not learn his matter. Do not scold him, he will prepare [his matter] for you tomorrow. I will do whatever you want in order to make you satisfied [with me]. I know, this help is for my benefit. He is a good boy. I really like it when you talk in that language.¹⁰⁵ Do not become angry with Liji,¹⁰⁶ [but] if he does not know what he was taught, [5] it is proper to scold him. Even if he did not prepare his lesson, I am quite happy that you are satisfied with me.

NINTH CHAPTER

(Bálint *Yisedükči nom*, Kalm. *yisdgč nom*)¹⁰⁷

How old are you? I will be fourteen years old soon. How old is your sister now? She is fifteen now. I did not think she was so old. Do you have any more sisters and brothers? I do (have a brother/sister); he/she is three years younger than me. You do not have an elder brother, do you?¹⁰⁸ I have got, he is seventeen years old. When I will be twelve, I will go to the secondary school.¹⁰⁹ From what age did your younger brother go to school? He went there since nine years old age. It is really good to go to school from that age.

TENTH CHAPTER

(Bálint *Arbadukči nom*, Kalm. *arwdgč nom*)¹¹⁰

Give me a needle and a thread! What are you going to sew? I am going to border¹¹¹ the kerchief and put a symbol on it. What colour of thread do you need? White and red. When you have finished the kerchief, I will give you more work. What kind of work? Padding the blanket.

¹⁰² Bálint *biyān* 'i *deptekülārān*, Kalm. *biyān dewtxlārān* lit. "in order to wet herself".

¹⁰³ Bálint *icūljī*, Kalm. *icūlx* "uverjat", zaverjat", obnadžoživat" (Mun. 275), *icxe*, *icxa* "hoffen, vertrauen, glauben" (R. 211).

¹⁰⁴ *Manuscript* p. 4–5.

¹⁰⁵ This conversation probably refers to Bálint's teaching Latin and Greek to Kalmyk school-boys, The mentioned language might be one Bálint taught them or even the Hungarian he possibly spoke in order to show how it is pronounced. Cf. "The last passage of my collection comprises articles demonstrating the main features of the Kalmyk life, written by Muuchka Baldir the best student in the upper level at secondary school and my teacher, the surgeon for me for [some] presents and the teaching help I offered the Kalmyk pupils at secondary school in learning Latin, Greek and French languages." Bálint: Jelentése. p. 12. In details cf. in chapter *Ethnographica Calmycica*.

¹⁰⁶ Bálint Liji is proper name, according to (Basangova) Bordžanova: Lij in contemporary Kalmyk.

¹⁰⁷ *Manuscript* p. 5.

¹⁰⁸ Bálint *bolūza*, is a dubitativus abhorrens form (R. XVII).

¹⁰⁹ Bálint *gimnāzedü odxu*.

¹¹⁰ *Manuscript* p. 5.

¹¹¹ Bálint *alcūr imkerekü*, cf. Kalm. *imkrxe* 2. "umbiegen (und festnähen), einfassen" (R. 208), *imkrx* "zagibat", skaldyvat' v skladku (kraja tkani)" (Mun. 269).

ELEVENTH CHAPTER

(Bálint *Arban nēgedükči nom*, Kalm. *arwn negdgč nom*)¹¹²

[6] [Someone] is knocking, please open the door. Who is there? Please come in! To whom will you talk? Whom do you need? Is Gharā¹¹³ here? Well, actually he is not at home. At what time may I see him? At nine o'clock in the morning, at three o'clock in the afternoon. Thank you very much. I will come at nine o'clock. Couldn't you leave your address? Get it (take it), because this Gharā doesn't know me. Live well and come back at eleven o'clock tomorrow.

TWELFTH CHAPTER

(Bálint *Arban xoyurdukči [nom]*, Kalm. *arwn xoirdyč [nom]*)¹¹⁴

Our holydays start in the sheep month.¹¹⁵ Do you like it?¹¹⁶ I am really happy. Where are you during the holidays? I think that my father will take me to his land. I like it, because I wish to see the countryside.¹¹⁷ Are you able to talk in Russian? I am able. After coming back from holydays I hope to learn Russian diligently. How long is your holyday? It is approximately two and a half month.¹¹⁸ Who is your father? He is a Kalmyk from Zūnyar division.¹¹⁹ Have you got a horse? My father has got three stallions. Who pastures them? My uncle and my elder brother. Well, it will be very amusing for you in the holydays. Why? Because you will amuse yourself on your own horse. [7] Well, that is true, I like to amuse myself on saddled horse.

THIRTEENTH CHAPTER

(Bálint *Arban yurbudukči nom*, Kalm. *arwn yurwdgč nom*)¹²⁰

My father has sent me to tell you to come with us tomorrow. When do you leave? Early in the morning, in order to come back at six in the evening. What do you plan to ride on?¹²¹ On saddled horses and a few [of us] on camelback. I will ask my mother. Mother, will you let me go with Naran to Yandagha?¹²² When? For what reason? In order to amuse myself tomorrow early in the morning. Go, but do not fall from horseback. Thank you, mother. Well, I am able to ride on a horse. You please go [first] and we will follow you. I will be ready today. Well, what do you think about Yandagha's garden?¹²³ Beautiful, we amused ourselves there a lot. We went to the woods¹²⁴ and ate our meal on the grass. Well, and then went into a yurt and drank milk tea. Did you have fun

FOURTEENTH CHAPTER

(Bálint *Arban dōrbōdükči nom*, Kalm. *arwn dōrwdgč nom*)¹²⁵

Although I [have been promised] to come to your home for a long time, I was always hindered by obstacles. I was told that you were ill; I believed it and came to see you.¹²⁶ [8] Please forgive me that I

¹¹² *Manuscript* p. 6.

¹¹³ Bálint Garā is proper name, according to Bordžanova it is still in use among the Kalmyks.

¹¹⁴ *Manuscript* pp. 6–7.

¹¹⁵ Bálint *xon'in sar*, Kalm. *xōn sar* “mesjac maj (vos'moj mesjac dvenadcatiletnego životnogo cikla)” (Mun. 603).

¹¹⁶ Bálint *Tūndū xanan-ta*?

¹¹⁷ Bálint *yazā yazr*.

¹¹⁸ Bálint *xoyur sara dundur šaxu*.

¹¹⁹ Bálint *Zūn-yar an'gīn xalimik*, probably an allusion on the ethnic group in Ik-coxr uls.

¹²⁰ *Manuscript* p. 7.

¹²¹ Bálint *yūyār yaboji*, lit. “by which means”.

¹²² Bálint *Yandayadu*, cf. the footnote below.

¹²³ Bálint *Yandaya bakči*, Toponym Yandyky in Astrakhan district.

¹²⁴ Bálint *tarimar (tarimāl) modondu*.

¹²⁵ *Manuscript* p. 7–8.

disturb your rest, but I hoped to talk with you about a little affair. It was hard to explain about it in a letter.¹²⁷ I am really happy that you came [to me]. If I have time, I will help you further.¹²⁸ I am really thankful for the help of your housekeeper¹²⁹ who introduced me to his own physician. I personally will also thank it, [because] he introduced me to you. All my family members remember your previous visit to us. But they are angry with you, that you do not come to us any more. I do not have any time at all. When I will have time again, I will go to you with pleasure. I do not like at all to listen to such words from your family members. These days my affairs take me to Yandagha. For this reason I am not able to go to you. After returning [from Yandagha], when times are quieter, I would like to go to you.¹³⁰

THE EVERYDAY TALK AND CONVERSATION IN BÁLINT'S MATERIAL

The chapter devoted to the conversation, to the vernacular Kalmyk is rather a collection of sample sentences of colloquial speech arranged approximately into a thematic structure. Some major subjects return in more subchapters, such as:

- the family (members, relation, honouring the parents)
- illness – health-care,
- school-matters (studying, taking examination)
- objects used by the school-boys (ruler, pen, ink, pieces of clothing)
- vacations and amusements

Besides these themes there are matters such as smoking a pipe, veneration of the Buddha, moralistic teaching, visiting a cobbler to have one's shoe mended, sewing (repairing cloth), thanking one's support appear as well. The above list of topics clearly refers to the interest, everyday activity and engagement of Bálint's main informant, the schoolboys and students in the Kalmyk secondary school of Astrakhan.

In respect to grammatical structures, Bálint carefully collected sentences representative of various linguistic moods: indicative, interrogative and imperative, nevertheless they are unrepresentative of compound sentences with numerous *adverbia* characteristic for Mongolian languages are rare among the examples.

In a follow-up study I plan to undertake a comparative study between Bálint's material and later Conversation books. The repertoire of conversational subjects from the mid-19th century dialogues and a contemporary conversation books¹³¹ will provide an interesting insights from a socio-linguistic point of view.

PERSONAL LETTERS AND OFFICIAL SUBMISSIONS

(No Kalmyk subtitle is given to this chapter by Bálint)¹³²

Bálint was very thoroughgoing in collecting various language materials. He did not forget to record such specimens as individual letters and official submissions to the administration. He asked his informants – judging by the topics, style and contents of the letters, presumably the students of the school he frequently

¹²⁶ Bálint *tūn'i itegeji medekiūn tōlā irebe-bi*.

¹²⁷ Bálint *bičigār cāilyaji kelekči*, cf. Kalm. *cālyaj bičxe* “reinschreiben, deutlich ausschreiben” (R. 425), *cālyx* 1. “ob“jasnjat”, *pojasnjat*” (Mun. 628).

¹²⁸ Bálint *cākn'i bolxon'i bi tandi tusta bolu mōn bi*

¹²⁹ Bálint *ezendū*.

¹³⁰ Bálint *tanādu irekü tcektā-bi*.

¹³¹ For this purpose I choose the following conversation booklet: Bardajev, E. Č. – Kirjuhajev, V. L.: *Russko-kalmyckij razgovornik*. Elista, Kalmyckoje knižnoje izdatel'stvo 1988. Interesting examples of school-book is offered in: Kara, György (ed.): *Early Kalmyk Primers and Other Schoolbooks. Samples from Textbooks 1925–1930*. (The Mongolia Society Special Papers, Issue 13) Bloomington, The Mongolia Society 1997, which seems to be a reliable source for the study of language usage similar to that of Bálint's informants'.

¹³² *Manuscript* pp. 172–177.

visited – to write sample texts on behalf of and to various persons, such as son to parents, father to son, brother to brother. Being an educated lawyer,¹³³ he also included among his texts official submissions on the topic of inheritance and the frequently emerging matter of stealing livestock, besides the personal letters.¹³⁴

“Following the tales [I recorded] proverbs, riddles and samples of letters and official documents.¹³⁵ Concerning these last ones I [should] mention that the Kalmyks turn with their frequent complaints to the leadership and government always in writing and in both the Russian and Kalmyk languages quoting the particular titles and articles of the highest edicts issued to them with the skilfulness of a lawyer. In fact the Kalmyks like to take legal action.”¹³⁶

Bálint included three letters in the sample texts of the *Grammar* that only partly tally with the unpublished Kalmyk letters of the *Manuscript*. His translations issued only in the *Grammar* (with some additional notes), not incorporated in the *Manuscript*, are represented in the chapter *Addendum*, along with folk songs missing from the Kalmyk *Manuscript* as well. Four texts of the *Manuscript* follow below. Concerning the previously issued publications on Kalmyk epistolography, two bulky monographs devoted to corpuses of Kalmyk correspondence (one from the mid 18th century¹³⁷ and the other from the beginning of the 19th century)¹³⁸ and some articles dealing with particular letters are at my disposal.¹³⁹ The connection of the corpuses and some further stylistic conclusions are outlined at the end of the present chapter devoted to some problems of Kalmyk epistolography.

Translation

TO [MY] VERY BENEVOLENT MOTHER AND FATHER
(Bálint *Ači yeketä ejī āba xoyortu*, Kalm. *Ač ikt ej āw xoyrt*)¹⁴⁰

[172] I was so happy getting the letter sent by post¹⁴¹ to learn that all of you live in peace and calm without any trouble thanks to the benevolent Buddha's protection, and receiving the ten Rubbles. It was as if a poor man had found an inexhaustible treasury mine.¹⁴² As for me, I also live without any

¹³³ Cf. his biography and all the bibliographical references in *Grammar* pp. X–XI.

¹³⁴ Cf. the texts “*On the Taking an Oath among the Kalmyks and the Horse Racing, Wrestling, Stealing*.”

¹³⁵ In *Grammar* Bálint calls this corpus “Writs”.

¹³⁶ “A mesék után jöttek a példabeszédek, a talányok, levelek és ügyiratokból való mutatóványok, a mely utóbbiak alkalmából megemlitem, hogy a khálmikok gyakori panaszuat mindig irásban és pedig khálmik és orosz nyelven szokták a főnökséghez és igazgatóságához fölterjeszteni, egész ügyvédes ügyességgel idézvén a számukra kibocsátott legfelsőbb rendeletek illető czimét és pontját, a khálmikok általában perlekedni eskedni nagyon szeretnek.” Bálint: *Jelentése*. p. 12.

¹³⁷ Gedejeva, D. B.: *Pis'ma namesnika Kalmyckogo Hanstva Ubaši (XVIII. v.)*. Elista, Rossijskaja Akademija Nauk, Kalmyckij Institut Gumanitarnyh Issledovanij 2004.

¹³⁸ Krueger, John R. – Service, Robert G.: *Kalmyk Old-Script Documents of Isaac Jacob Schmidt 1800–1810. Todo Biciq Texts. Transcription. Translation from the Moravian Archives at Herrnhut*. (Asiatische Forschungen 143) Wiesbaden, Harrassowitz 2002. The general introduction to the letter collection in Berlin: Krueger, John R. – Rozycki, William – Service, Robert G.: *An Oirat-script Collection of Letters in the Staatsbibliothek zu Berlin*. In: *ZAS* 29. (1999) pp. 109–136.

¹³⁹ Krueger, John R. – Rozycki, William – Service, Robert G.: Two Kalmyk letters requesting free passage. In: *Mongolian Studies*. XXI. (1998) pp. 43–47; Krueger, John R. – Rozycki, William – Service, Robert G.: Two Oirat-script letters of German authorship. *Zentralasiatische Studien*. 25. (1995) pp. 116–130; Krueger – Rozycki – Service: *An Oirat-script Collection of Letters*.

¹⁴⁰ *Manuscript* pp. 172–173. Kalm. *Ač ikt ej āw xoyrt*; a letter entitled similarly in the *Grammar* (pp. 199–200) differs from this text, cf. *Addendum*.

¹⁴¹ Bálint *postarar bičiksen bičigāsū*. Kalm. *postār bičsn bičgēs*, lit. “by the letter the letter written by post”, the form *postarar* is probably misspelling of *post* + *-ār* (instrumental).

¹⁴² Bálint *ūrjan sang*, cf. Kalm. *ūrxā, urxā* “Grube zum Aufbewahren, Proviantkeller” (R. 454). *ūrxā* “kopy, rudnik, priiski; istočnik, načalo; *ūrxan sang* neisčerpaemoje bogatstvo, sokrovišče” (Mun. 542). Khal. *ūrxai* “mine” (Bawden 392). On the Buddhist notion of this phenomenon: Bakajeva, E. P.: *Legenda ob Uurxan sang burxane: k probleme etničeskoj specifiky kalmyckogo buddhizma*. In: *Buddijskaja tradicija v Kalmykii v XX veke. Pamjati O. M. Dordžijeva (Tugmjud-gavdži) 1887–1980*. Elista, KIGI RAN 2008. pp. 13–25.

trouble, in health, thanks to the benevolent Buddha's protection. I reverently greet all of you and [let you know that] I have become accustomed to my studies properly.¹⁴³

My very benevolent mother and father, this is further information¹⁴⁴ concerning you: please remember that I will definitely come after a month.¹⁴⁵ The reason is that in seven-eight days I take my exam¹⁴⁶ and return [home]. Further, I am distressed by my elder brother Nadbid.¹⁴⁷ Concerning its reason, he was here in the city I live in and he was trading here, [but] he has not visited my study place to meet me. [173] I have heard about it from others. Give my greetings to my elder sister, Bayaskhalang,¹⁴⁸ my elder brother Nadbid and my younger brother (?) Naran.¹⁴⁹

Me, your faithful¹⁵⁰ and humble son Badma wrote it.

On the first day of the dog month (= August) of this metal ape year.

TO [MY] FAITHFUL SON MUSHKA

(Bálint *Itegeltä ǖr Muškadu*, Kalm. *Itglt ǖr Muškād*)¹⁵¹

[174] I am very happy to hear from your letter written to me that you are in health without trouble and fulfil your deeds properly¹⁵² thanks to the protection of the defending high Buddha and the three precious treasures.¹⁵³ Well, as for me, I also live in health without trouble fulfilling my deeds.

Herewith I kindly ask you to forgive me, my faithful son, for my failure. The reason is that I was about to write you, but I was suffering with malaria (Bálint *beregār*)¹⁵⁴ and I was not able to write you a letter.

Now I am looking forward to your visiting me until spring whatever happens. Well, being in good health, let us talk when meeting personally. Here in my town there isn't any special¹⁵⁵ news to inform you of.

TO THE ADMINISTRATION OF THE TRIBE ERKETEN

(Bálint *Erketen nutugīn parbalengdū* (*parablendū*))¹⁵⁶

Huiusdem Traibus [?] Gentis (seu Curiae) Kharnūt dictae curioni Sangghadsh (filio) Neke-s subditi Otschir-is (filii) Zambae

¹⁴³ Bálint *dasaxu zöbtä nomān dasaji*, read Kalm. *dasx zöwtä nomdān* (dative), instead of *nomān* (accusative).

¹⁴⁴ Bálint *ün' i darū künükēi min' i*, the lexeme *künükēi* is not identified yet.

¹⁴⁵ Bálint *nēge sarāsu*, Kalm. *neg sarās*.

¹⁴⁶ Bálint *šūlgegān*, Kalm. *šūlgn* "Examen" (R. 372).

¹⁴⁷ Bálint Nadbid, Kalm. Nadwid or Nadmid (?) male proper name; the Letter Nr. 85. is addressed to a certain Nadmid (Krueger – Rozyczki – Service: *An Oirat-script Collection of Letters*. p. 134).

¹⁴⁸ Bálint Bayasxalang, Kalm. Baysgling "Joy" male and female proper name.

¹⁴⁹ Bálint *dū* Naran "Sun" can indicate both male and female person. According to Basangova (Bordžanova) here a brother is referred.

¹⁵⁰ Bálint *tan' i ügār boldok*, Kalm. *tanī ügār boldg* lit. "being according to your saying".

¹⁵¹ *Manuscript* p. 174, Kalm. *Itgltä ǖr Muškd*.

¹⁵² Bálint *dāxu zöbtä ǖlān*, Kalm. *dāx* here "to carry out".

¹⁵³ Bálint *yurban erdeni*, Kalm. *yurwn erdn'*, cf. Skr. *triratna*: Buddha, Dharma and the Saṃgha, Mong. *yurban erdeni* (Burqan, Nom, Quwaray).

¹⁵⁴ Bálint *beregār*, Kalm. cf. *bezgeg* "Fieber, Malaria" (R. 43), *bežg* "malarija, lihoradka" (Mun. 93). The Danish Physician accurately enumerated the illnesses he was faced with during his stay among the Kalmyks, but malaria is not mentioned, not even among the rare maladies. Kaarsberg, Hans S. Dr.: *Among the Kalmyks of the Steppes on Horseback and by Troika. A Journey Made in 1890*. Transl. and ed. Krueger, John R. with the collaboration of Dr. Arash Bormanshinov. (Publications of the Mongolia Society. Occasional Papers Nr. 19) Bloomington, Indiana 1996. pp. 111–117.

¹⁵⁵ Bálint *sāin zānggi*, Kalm. *sān zāng*, lit. "good news".

¹⁵⁶ *Manuscript* p. 175, *Grammar* pp. 202–203, Kalm. *Erktm nutgīn parwlengd* (?). There are only minor differences between the two variants, e. g. in marking the genitive case in the text of the *Grammar* and in writing some names, cf. below in the footnotes. The expression *parbaleng*, *parablen(g)* is rightly explained by Lajos Gy. Nagy that it is a Russian loanword: *pravlenije* "administration, administrative governance" Nagy, Louis J.: A Russian Loanword in Kalmuck. In: *Études Slaves et Roumaines*. I. (1948) pp. 48–49.

Instantia:

On the 14th of (the month) May of the last year we had after the manner of the Khalmys betrothed to our son the daughter of the man called Gharai¹⁵⁷ (son of Tshidshibi¹⁵⁸ subject to the chieftain (zaisang¹⁵⁹) of the clan Merket¹⁶⁰ of our tribe (Erketen).¹⁶¹

Now recently I heard a man called Zamba (son of) Arghaba¹⁶² of the same clan with Gharai, has taken with force the daughter of the same Gharai and married to his son.

(Therefore) I am by informing humbly requesting the Administration of this¹⁶³ tribe, to get summoned the above mentioned Gharai (son of) Tshidshibi and Zamba (son of) Arghaba to make inquisition and to levy upon that which will be found guilty my expenses made at the mentioned occasion [and time]¹⁶⁴.

TO THE ADMINISTRATION OF THE TRIBE KHOSHUUT¹⁶⁵
(Bálint *Xošūt nutugīn parbalendū*)¹⁶⁶

Statement of Ülümjīn Ochir,¹⁶⁷ subject of the Chichib¹⁶⁸ area¹⁶⁹ of division chieftain¹⁷⁰ Doyolud¹⁷¹ of the present territory [i. e. the Khoshuud].

On the seventh of this month the peasant (*mužik*)¹⁷² called Kavril Sarancob¹⁷³ from Öndör seleng¹⁷⁴ and his companions, thirteen persons, came to my camp and drove my thirteen horned cattle away. When I asked 'Why are you driving my cattle away?', the [above] mentioned Sarancob responded 'The traces of twelve cattle stolen from me come to the surroundings of your camp and here disappear. Find those of my cattle and take back your cattle [instead].'

In addition, I would say that when the above mentioned peasants came to my camp, I had just come back from the Kalmyk market.¹⁷⁵ The reason why I went there was to sell my own five kinds of

¹⁵⁷ Bálint Garai, Kalm. Garā (?), according to Basangova (Bordžanova) male proper name.

¹⁵⁸ *Grammar* Čijibīn Farai, Bálint (*Manuscript*) Čiji Farā, Kalm. Čijiwīn Farā (?), father's name (the genitive suffix lacks in the *Manuscript*) and given name (male proper name), Basangova (Bordžanova) gave further information on this name appearing also as family name, cf. Čidžijev.

¹⁵⁹ Cf. note to Song Nr. 16.

¹⁶⁰ Clan name Merkid cf. Schorkowitz, Dittmar: *Die soziale und politische Organisation bei den Kalmücken (Oiraten) und Prozesse der Akkulturation vom 17. Jahrhundert bis zur Mitte des 19. Jahrhunderts*. Frankfurt am Main – Bern – New York – Paris, Peter Lang 1992. passim.

¹⁶¹ Territorial unit Erketen cf. Schorkowitz: *Die soziale und politische Organisation bei den Kalmücken*. passim.

¹⁶² *Grammar* Aryaban Zamban, Bálint (*Manuscript*) Aryaban Zamban, Kalm. Aryawīn Zamb/Zambn (?), cf. Khal. Ĵamba (from Tib. Byams pa) "Maitreya (next buddha), kindness, love, benevolence, friendliness, mercy, loving-kindness"

¹⁶³ *Grammar* cf. ene. Bálint (*Manuscript*) ūn'i.

¹⁶⁴ *Grammar* nerādeksen caktān, Bálint (*Manuscript*) caktān.

¹⁶⁵ Kalm. xošūd, an Oirat ethnic group, cf. Schorkowitz: *Die soziale und politische Organisation bei den Kalmücken*. passim.

¹⁶⁶ *Manuscript* pp. 176–177.

¹⁶⁷ Bálint Ülümjīn Ochir, Kalm. Ülmjīn Ochir father's name (in genitiv case) and male proper name; Ülmj (from Mong. *ülümji* "abundance") Ochir (from Skr. *vajra* Thunderbolt, "sceptre").

¹⁶⁸ The area must be identified involving further sources.

¹⁶⁹ Bálint *aimek*, Kalm. *āmg* "territorial division based on blood relationship originally. Cf. Schorkowitz: *Die soziale und politische Organisation*. pp.286–288. Kalm. *āmag*, *āmeg* "Clan, Volksabteilung, Stamm, Provinz, Bezirk" (R. 26), *āmg* "rod, plemja" (Mun. 62).

¹⁷⁰ Bálint *āngi-zāiseng*, Kalm. *ānggi zāsng*. For the unit *āngi* cf. "Daneben gab es einen privaten aristokratischen Erbanteil am Nutuk, der 'āngi' genannt wurde. Zumeist hatte die Aristokratie hier für sich die besten Weide- und Jagdgebiete reserviert." Schorkowitz: *Die soziale und politische Organisation*. p. 292. Kalm. *ānggi* "Teil, Stück, Abteilung, Stamm (des Volkes)" (R. 23), "rod, plemja" (Mun. 68).

¹⁷¹ On the clan Doyolud, cf. Schorkowitz: *Die soziale und politische Organisation bei den Kalmücken*. pp. 122–123.

¹⁷² Bálint indicated the accused person with the Russian expression *mužik*.

¹⁷³ Bálint Kavril Saroncob, cf. Russ. Gavril Saroncov.

¹⁷⁴ Bálint Öndör Seleng is a toponym; its whereabouts needs further research. Basangova (Bordžanova) identified it with Öndör Selo in the vicinity of Astrakhan.

¹⁷⁵ Cf. note in the Introduction, where Bálint's stay in Astrakhan is discussed.

cattle,¹⁷⁶ two horses and three camels. I got it enlisted into the register of purchasing [the livestock] of the Kalmyk market. In addition, the book-keeper¹⁷⁷ himself might witness that I spent two nights in his (?) yurt.

This is the reason why I humbly turn with this [request] and statement to the administration of this territory.

Sending this request¹⁷⁸ to the great and high officials, I kindly ask for the return of the livestock driven away from me randomly by Sarancob and for the severe punishment¹⁷⁹ of the peasant (mužik) Sarancob who drove my livestock away arbitrarily.

THE LETTERS RECORDED BY BÁLINT IN THE CONTEXT OF THE KALMYK EPISTOLOGRAPHY

Kalmyk epistolographical items have been investigated by a few scholars who focused on the translation and also on some philological elaboration of particular groups of letters. As mentioned above in the introduction to the texts of the letters, John R. Krueger, William Rozyczki and Robert G. Service published a collection of Kalmyk letters in Oirat script kept in the Berlin State Archive, consisting of 87 items, written from 1773 to 1882.¹⁸⁰ The same team elaborated and published with English translation the Kalmyk letters in Oirat script of the Moravian Archives at Herrnhut (Unitas Fratrum), including 82 items from the time period 1801–1809¹⁸¹ and studied by Erich Haenish as well.¹⁸² Gedejeva released the letters written by Ubaši Khan with Modern Kalmyk and Russian translations, and are kept in the National Archive of the Kalmyk Republic; the collection consists of 33 items and covers the years 1763–1769.¹⁸³ Besides, studies on particular letters have appeared as well.¹⁸⁴

The letters discussed in the above mentioned studies had been created prior to Bálint's records and are items of real correspondence. Bálint's letter were definitely recorded from the students of some of the schools visited by him and could be comprehended as "sample-texts" similar to those written for educational booklets or grammar-books, i. e. as models for the students of proper letter-writing. All the letters are accurately compiled according to the epistolographic etiquette and style and meet the requirements of the generally accepted letter-structure. Hereafter the structure of Bálint's records is examined in the context of the traditional epistolographic scheme with some parallels from other collections.

¹⁷⁶ A reference on the five kinds of livestock, which is unusual because the Kalmyks raise four kinds of livestock. Cf. text and notes of the chapter *About how the Kalmyks Pasture their Livestock*.

¹⁷⁷ Bálint *bodokčín*, read *bodgčín* (genitive) (?) cf. Kalm.D. *bodāč* "Schätzer, Taxator, Rechner" (R. 48), Kalm.D. "sčjotčik, taksator, ocenščik" (Mun. 103), cf. *bodgč* "sud'ja" (Mun. 103).

¹⁷⁸ Bálint *ene tuski učirīgi* lit. "about this reason".

¹⁷⁹ Bálint *cajila xaryūlxuigi*, Kalm. *cajlā* (committative) *xaryūlxīg* lit. "to make him meet with the law".

¹⁸⁰ Krueger – Rozyczki – Service: *An Oirat-script Collection of Letters*. pp. 109–136.

¹⁸¹ Krueger – Service: *Kalmyk Old-Script Documents*.

¹⁸² Haenish, Erich: Kalmykische Fragmente. In: *UJb* 25. (1953) pp. 283–294.

¹⁸³ Gedejeva: *Pis'ma namestnika Kalmyckogo Hanstva Ubaši*.

¹⁸⁴ The following bibliographical items were not yet accessible while preparing the *Manuscript* for publication: Rozyczki, William: Shaming the Germans: A Kalmyk Mongolian letter from 1780. In: *Jinbunshakai kagakukenkyū* [Journal of Humanities and Social Sciences]. 42. (2001) pp. 65–70. Susejeva, D. A.: *Pis'ma Ajuki hana i jego sovremennikov (1714–1724): Opyt lingvosociologičeskogo issledovanija*. Elista 2003. In the bibliographical list of William Rozyczki there are three papers introduced at various conferences devoted to some chosen letters from the above collections, however, these are not at my disposal currently.

ADDRESSING OF LETTERS

Private letter (to family members)	Samples from other collections Private letter (to a friend)
<i>Ači yeketä ēji āba xoyortu</i> , Kalm. <i>Ač ikt ēj āw xoyrt</i> “To [my] very benevolent mother and father”	<i>itegeltei inaq šimedtü</i> “To my dear friend Schmidt” (Herrnhut p. 11.)
<i>Itegeltä ūr Muškadu</i> , Kalm. <i>Itglt ūr Muškād</i> “To [my] faithful son Muchka”	<i>Mini onca itegeltei inaq mini sarabta balyasuni labkiyin zalu šimed</i> “My specially faithful friend, Schmidt the Shopkeeper in Sarepta city” (Herrnhut p. 77.)
Official letter	
<i>Erketen nutugīn parbalengdū (parablendū)</i> “To the administration of the tribe Erketen”	
<i>Xošūt nutugīn parbalendū</i> “To the administration of the tribe Khoshuut”	

The address to the recipient in private letters is followed immediately by greeting and wishing good health in Buddhist style Occasionally there is thanksgiving for a previous letter or some other goods sent.

Private letter (to family-members)	Private letter (to a friend)
I was so happy getting the letter sent by post to learn that all of you live in peace and calm without any trouble thanks to the benevolent Buddha’s protection, and receiving the ten Rubbles. It was as if a poor man had found an inexhaustible treasury mine. As for me, I also live without any trouble, in health, thanks to the benevolent Buddha’s protection. I reverently greet all of you and [let you know that] I have become accustomed to my studies properly.	<i>burxan tenggeriyin ibelēr cuyār mendüsen bayiqsanitan morin sarayin arban dolōndu bičiqsanten üzēd sedkel mani yekedü bayasabi. bida čigi mendü bayinai biden</i> (Herrnhut p. 11.) “Our spirits greatly rejoiced having learned from your letter written on the seventeenth of the Horse-Month that, through the grace of God and Heaven all you have been in good health. We also are well.” (Herrnhut p. 12.)

A further example of Buddhist-style good-wishes (thanking the Buddhas for the protection of the addressee’s and the sender’s health).

Private letter (to family members)	Official letter
I was so happy getting the letter sent by post ¹⁸⁵ to learn that all of you live in peace and calm without any trouble thanks to the benevolent Buddha’s protection, and receiving the ten Rubbles. It was as if a poor man had found an inexhaustible treasury	<i>burxani xayirār yeke örsöltü dēdū ezeni xayiran-du kürteji zūra xāluyadu čilal ügei mendü amar irebü ta. ende bi čigi dēdū ezeni örsöl xayirār mendü bayiba</i> (Ubaši p. 32.) “Po blagoslaveniju boga ot vsemlostivejšija

¹⁸⁵ Bálint *postarar bičiksen bičigāsü*, Kalm. *postār bičsn bičgēs*, lit. “by the letter the letter written by post”, the form *postarar* is probably misspelling of *post* + *-ār* (instrumental).

mine. As for me, I also live without any trouble, in health, thanks to the benevolent Buddha's protection.

gosudaryni vysočajšuju milost' poluča, v obratnom proезде s pokojem i v dobrom li zdravii pribyt' izvolili? A o sebe Vam ob"javljaju, čto ja i zdes' pod pokrovitel'stvom milostivoj gosudaryni nahodilsja zdorov." (Ubaši p. 34.)

The main text body contains the actual matter of letter writing. The fragment below refers to a typical school matter: taking an examination and going home, but a slightly more private and personal subject also emerges from the letter written otherwise in a formal style: the sender seems to be offended for being neglected by a relative (his elder brother) who visited the city (Astrakhan) he is studying in without meeting him.

Private letter (to family members)	Private letter (to a friend)
My very benevolent mother and father, this is further information concerning you: please take notice that I will definitely come after a month. The reason is that in seven-eight days I take my exam and return [home]. Further, I am distressed by my elder brother Nadbid. Concerning its reason, he was here in the city I live in and he was trading here, [but] he has not visited my study place to meet me. [173] I have heard about it from others.	In the Herrnhut collection there are various topics beginning with requests to do or get something for the sender to the sending of gifts and reporting about stealing.

The conclusion of the letters includes greeting and wishing good health for persons other than the addressee(s):

Private (to family members)	Private letter (to a friend)
Give my greetings to my elder sister, Bayaskhalang, my elder brother Nadbid and my younger sister (?) Naran.	<i>tani balyasanai tanidaq ulustu cuyärtu mörgöji bayinai bi</i> (Herrnhut p. 11.) "I pay my respect to everyone I know among the people of your city." (Herrnhut p. 12.)"

The signature is placed to an honorific sentence

Private (to family members)	Private letter (to a friend)
Me, your faithful and humble son Badma wrote it.	<i>ürgüljidü itegeltei bayiqči J/ügünei dgelong</i> (Herrnhut p. 11.) "Ever faithfully, Jügünei dGe-slong"

Dating the letter in Kalmyk or Russian or both styles:

Private (to family members)	Private letter (to a friend)
On the first day of the dog month (= August) of this metal ape year.	<i>eme modon quluḡuna jiliyin xonin sarayin dolōn-dü piyitertü bičibe</i> (Herrnhut p. 12.) "Written at Petersburg on the seventh of the Sheep Month in the Female Wood-mouse-year [1804]" (Herrnhut p. 12.)

SOME REMARKS ON THE STYLE

The texts abound in the proper use of honorific forms, the elegance of the vocabulary and the precise adherence to the obligatory structure in all the items. All the letters – including the private and the official ones – are written in quite formal style, parallels of which can be found in the earlier collections as well. Bálint's informants – the students – mastered the epistolary language and acquired the etiquette of the 19th century Kalmyk culture of epistolarity. Whether the person be a family member or an official of an administrative office, the respect and honour is the main lineament of the letters recorded by Bálint. The writs submitted to the administration are characterised by the accuracy of the description of the cases (a case of inheritance and a case of stealing).

On the example of Bálint's records I have shown a possible approach to the study of the Kalmyk letter-corpus in the brief analysis above. This short investigation model does not aim at a complete elaboration, even of Bálint's material consisting of seven items (four in the main text-body and three in the Addendum), but hopefully opens the way for further detailed research in the field of Kalmyk epistolography.

FOLKLORE GENRES

RIDDLES

(Bálint *Täilyätä tūli*, Kalm. *tālwrtā tūl'*)¹⁸⁶

Bálint recorded twenty-three riddles and included them in his *Manuscript* under the title *täilyätä tūli* (Kalm. by Kotvič *tālytā tūl'*)¹⁸⁷ which differs from the usual Kalmyk genre designation *tālwrtā tūl'* (by Kotvič also *tālwrtā axr tūl'*).¹⁸⁸ In addition Lörincz listed the following designations, although these do not appear in Kalmyk text-collections as terms that designate *tālwrtā tūl'*: *onsixa* “Rätsel, listig zusammengesteckte Worte” (R. 286) and *tāmag* Kalm.D. “erfinderisch, leicht erratend”, Kalm.D. “id. od. Rätsel zu erratendes, Annahme, Mutmaßung” (R. 386).¹⁸⁹ *Tūl'* or *bātarlag tūli* has the basic meaning: “narration, heroic narration” in Khalkha, Oirat and many Inner Mongolian languages and dialects and designates the long “heroic epics” (cf. Kalm. *dūlwr*, *bātrlg tūl'*, *ayistē tūl'*, Bur. *ül'ger*). The attributive member of the expression is derived from *tā-* “open, reveal, interpret”: *tāl-* + *-ly* (deverbal noun suffix) + *-tā* denominal noun suffix (formally identical with the sociative case marker),¹⁹⁰ the contemporary Kalmyk form is: *tāl-* + *-wr* (deverbal noun suffix)¹⁹¹ + *-tā* denominal noun suffix (as above). The genre designation literally means “explaining, revealing narration”. Similar to the heroic epics, tales and proverbs, the genre of the riddle has various names in Mongolian languages: Kalmyk *tālwrtā tūl'* lit. “narration with explanation”,¹⁹² Mong. *onisqa*, Khalkha *on'sogo* “guessing” Ordos *onisxo üliiger* “case of guessing” Bur. *tābari* “guessing”.¹⁹³

On the recording of the riddles, Bálint made the following remark:

“Following the tales [I recorded] proverbs, riddles and samples of letters and official documents, ...”¹⁹⁴

Here must be mentioned that confusion occurs in the numbering of the particular items: Nr. 12 appears twice, the first text under Nr. 12 is inserted after Nr. 7.

¹⁸⁶ *Manuscript* pp. 9–11.

¹⁸⁷ Kotvič, V. L.: *Kalmyckie zagadki i posloviy.* St. Peterburg 1905; Kotvič, V. L.: *Kalmyckie zagadki i posloviy.* Elista, Kalmyckoje knižnoje izdatel'stvo 1972. p. 7.

¹⁸⁸ Kotvič: *Kalmyckie zagadki.* p. 8.

¹⁸⁹ Lörincz, I.[ászól]: La terminologie du folklore Kalmouck. In: *AOH XVIII.* (1965) pp. 149–158, on pp. 157–158.

¹⁹⁰ Szabó p. 57.

¹⁹¹ Szabó pp. 43–44.

¹⁹² Derivatives and expressions of *tā-* in W.Oir. *tayilaxu* “otgadat”, *tayilbur* ob”jasnenije” (Pozd. 179), cf. Zwick 275, too and in Kalm. *tālwrtā* “Lösung, das Lösen, *tālwrtē tūl'* “Geschichte mit Lösung, Kalm.D. Rätsel, Kalm.Ö. Fabeln mit der Nutzenanwendung”, *tālyan* “Lösung: Erklärung eines Wortes od. Ausdruckes” (R. 388), *tālx* “razgadyvat”, otgadyvat”; *tūl'* *tālx* otgadyvat’ zagadki”, *tālwrtā tūl'* (Mun. 484). Bitkejev translated *tālwrtā tūl'* as “skazki s otgadkami” (Bitkejev, N. C.: *Svod kalmyckogo fol'klora* – Original'noje izdanije pamjatnikov narodnogo tvorčestva. In: *Kalmyckij fol'klor.* Ed. Bitkejev, N. C. Elista, Kalmyckij Naučno-Issledovatel'skij Institut Istorii, Filologii i Ekonomiki pri Sovete Ministrov Kalmyckoj ASSR 1985. pp. 3–16, on p. 11.).

¹⁹³ For further genre typology cf. Kara, G[yörgy]: Mongol Uriankhai Riddles. In: *AOH XLI.* (1987) pp. 15–39; Mészáros, Csaba: Trópusok vagy jelek? (A mongol találósok osztályozásának lehetőségei). In: *Bolor-un gerel. Kristályfény. The Crystal-Splendour of Wisdom. Essays Presented in Honour of Professor Kara György's 70th Birthday.* I–II. Ed. Birtalan, Ágnes – Rákos, Attila. Budapest, ELTE Belső-ázsiai Tanszék – MTA Altajisztikai Kutatócsoport 2005. pp. 517–534. [Tropes or signs? Possible classifications of Mongolian riddles].

¹⁹⁴ “A mesék után jöttek a példabeszédek, a talányok, levelek és ügyiratokból való mutatóványok, ...” Bálint: *Jelentés.* p. 12, Zágoni p. 151.

[9] 1.

On the island of bowl size
There are ten black ducks.
Tracing their traces
There is a fast black duck.
What is it? (to write)

2.

The ankle bone that is in the chest,
No one knows which side [it falls] on its *alc*-side.¹⁹⁵
What is it? (the foetus in the [mother's] womb)¹⁹⁶

3.

On the leafy tree
A golden saddle is mounted.
What is it? (the hand with a ring)

4.

There are three things in the world that are white.
What are they? (smiling the teeth are white, getting old the hair is white
in death the bones are white)

5.

Going upon the felt cover of the yurt's smoke hole
It calls its companions.
What is it? (the gopher)

6.

Upon becoming red, it becomes vertical.
What is it? (fire rake)¹⁹⁷

7.

From the mountain
A thread is hanging.
What is it? (the rope attached to the nose peg of the camel)

¹⁹⁵ Kalm. *alc* „eine Seite des Spielknochens *šayā*; die entgegengesetzte Seite ist *tā*, die konvexe ist *bök*, die konkave *čox*” (R. 8), “*alca* (boleje rovnaja storona alčika)” (Mun. 28), the meaning differs to some extent from Pozdnejev: *alča* “*nerovnaja storona alčika*” (Pozd. 8). In other riddles *alc* and *tā* figure together (cf. below in demonstrating the parallel materials). The names of different sides of the astragal in various Mongolian languages and dialects, cf. Birtalan, Ágnes: A csigacsont szakrális szerepe és a csigacsontjátékok. In: *Mongol játékok és versenyek*. Ed. Birtalan, Ágnes. (Kőrösi Csoma Kiskönyvtár 27.). Budapest. Akadémiai Kiadó 2006. pp. 24–73. [The sacral role of the astragal and the astragal games In: Mongol games and competitions], for the Kalmyk terminology and games cf. Nebol'sin pp. 140–141, Žiteckij p. 39, Ernjānā pp. 146–152, 158, Erdnijev p. 248, Omakajeva. E. U.: Narodnye igry. In: *Kalmyki*. (Serija Narody i Kul'tury). Ed. Bakajeva, E. P. – Žukovskaja, N. L. Moskva, Nauka 2010. pp. 364–374, on pp. 365–370.

¹⁹⁶ This explanation is incomplete, in the parallel texts the solution usually indicates that the gender of the foetus is not known (cf. below).

¹⁹⁷ Bálint *šilābir*, Kalm. *šilēwr* “Feuerschürer, Schüreisen” (R. 357), *šilāwr* “kočerga” (Mun. 672), Pürbān p. 123.

12. [sic!]

(The blue bull is hard, the mottled bull stands straddle legged,
the bull with a short tail butts).¹⁹⁸

What is it? /the gun/) ¹⁹⁹

8.

Saying khad, khad, ²⁰⁰

It leaves with an uplifted dagger.

What is it? (the dog goes out with a raised tail)

[10] 9.

It makes two people lovers.

What is it? (the heart)

10.

In the flap of the gown filled with ankle bones

There are two red dice. ²⁰¹

What are they? (the Sun and the Moon)

11.

This one makes
the distant place close.

What is it? (the horse [as valuable as the] jewel)

12. [sic!]

On the tree dried rotten

The rain does not remain.

What is it? (the horn of the cattle)

13.

The solitary tree sways, ²⁰²

The earth and water make the sound *shug*, *shug*. ²⁰³

What is it? (the churn-staff)

14.

It went, went [but] without traces

It stung, stung [but] without blood.

What is it? (the ship)

¹⁹⁸ Bálint *ol' iād yarād oči* lit. "starts to butt".

¹⁹⁹ Bálint put this item into brackets.

²⁰⁰ Bálint *xad xad* is an onomatopoeic word, cf. Kalm. *xab-xab gixe* "vorčat" (Mun. 561), *yang gixe* "vizg sobaki" (Mun. 157), Khal. *xaw, xaw* the sound of barking.

²⁰¹ Bálint, Kalm. *sax* "der Würfelknochen, Spielknochen mit dem man wirft" (R. 308), *sax* "bitok (dlja vybivanija al'čikov)" (Mun. 443), for further details cf. the literature listed under the above note applied to explanation of *alc*.

²⁰² Bálint *yanar yanar geji*, cf. the Kalm. onomatopoeic expression *yanr* = *yanng*, *γans*; *γans*, *γans gexe* "schwankend einherschreiten, sich schütteln, schaukeln" (R. 143), and Kalm. *yangxx* "kačat'sja, kolebat'sja, kolyhat'sja, šatat'sja" (Mun. 157).

²⁰³ Bálint *šug, šug geji*, cf. Kalm. onomatopoeic expression *šug* "onom. für Geräusche; *šug šug gexe* Kalm.D. rauschen = *šūgixa*" (R. 367).

15.

On the bridge²⁰⁴
There are five geese.
What is it? (the five fingers)

16.

Behind five mountains
There is a hunting dog's litter.
What is it? (the palm)

17.

On the anvil
There are four geese.
What is it? (the four teats of the cow)

18.

The sack made of thin leather²⁰⁵ sticks out (?)²⁰⁶
The beautiful girl is majestic (?)²⁰⁷
What is it? (tears)

19.

It is no dog, but it smells [so]
It is no bird, but it has wings.
What is it? (the burrowing dung beetle)²⁰⁸

20.

Even if one eats the tail of the white lamb
It is not eaten up.
What is it? (the snow)

[11] 21.

On the lumpy tree
Hang buds.²⁰⁹
What are they? (the earrings)²¹⁰

²⁰⁴ Bálint *takta*, Kalm. *takt* "Brücke; Laufbretter; Balkon" (R. 375), *tagt* "most" (Mun. 472), "*burm*, most" (Monran 146), W.Oir. *taqta* "Brücke, Damm" (Zwick 277), Munijev quotes the same riddle: *tagt dēr tawn ʔalun* "na mostu pjat' gusej" *ʔarin tawn xurʔn* "pjat' pal'cev ruki".

²⁰⁵ Bálint *sārisun*, Kalm. *sār'sn* "haarlose Haut, gegerbte od. ungegerbte weiche Haut, dünnes Leder" (R. 319), "1. ovčina (obrabotannaja), 2. koža (tonkaja)" (Mun. 446).

²⁰⁶ Bálint *sert geji*, an ideophonic expression, Kalm. *sert* "onom. für das Aufrechtstehen der Ohren od. das Lauschen; *sert geji āxa* die Ohren spitzen und scheu werden" (R. 326), cf. *sertāx* "vystupat', torčat': otopyrivat'sja (ob ušah)" (Mun. 451).

²⁰⁷ Bálint *melt geji*, an ideophonic expression, cf. *sert geji* in above note. Cf. Kalm. *meltger*, Kalm.D. *meltyar* "schweigend, feierlich, majestätisch" (R. 261), however the stem *melt-* might also be considered in the interpretation (e. g. Khal. *meltger*, *meltix*, *melrex*, *meltgenex*) that means the "brimming, glistening (eyes); to shimmer, to glimmer; to well up, to brim, to be full to overflowing" (Bawden 223) and in Kalm. *meltxr* "polnyj, napolnennyj, perepolnennyj: *meltxr nul'msta niidn*" (Mun. 349).

²⁰⁸ Lat. Geotrupidae, cf. Kalm. *cokc xorxā* "Mistkäfer" (R. 429), *cogc xorxa* "navonyj žuk" (Mun. 635).

²⁰⁹ Bálint *bōrō ölgātā* read *bōr ölgātā*, lit. "a kidney is hung up", cf. Kalm. *modna bōr* "počki na derevje" (Mun. 115). Structurally and semantically similar riddle: *Segrkā modnd/Semjn ölgātā. Utan, ur.* (Bukšan – Macga: *Xal'mg ülgürmüd*. p. 262) "Nad redkim lesom visit sal'nik. Dym." (Mun. 446.).

22.

Even if the grey ewe
Is not able to stand up, it gets fat.
What is it? (the ash)

23.

[His] mouth said *dobor, dobor*,²¹¹
He ate the food of others with trickery and left.
What is it? (a Buddhist monk of *gelng* rank).

BÁLINT'S KALMYK RIDDLES

The following brief account will endeavour to review the available Kalmyk text-collections and demonstrate some peculiarities of the Bálint-corpus in the wider context of Kalmyk riddles.

Despite the quite extensive publication of riddle-collections during the 20th century,²¹² thorough investigations have been the exception. The first comprehensive, detailed cataloguing of Mongolian riddles was undertaken by Archer Taylor.²¹³ More recently Csaba Mészáros²¹⁴ has surveyed material in the Mongolian text corpora and applied new approaches for the analysis of Mongolian material. Bitkejev has outlined a framework for classifying the diverse range of riddles according to content and structure.²¹⁵ These studies emphasise that, although the recording and research of Kalmyk riddles is well-established, a multilateral systematisation has not yet been carried out.

More than three decades after Bálint's field work, a series of researchers visited the Kalmyks and recorded riddles, usually in tandem with other folklore genres: at the beginning of the 20th century G. J. Ramstedt²¹⁶ and V. L. Kotvič.²¹⁷ In her synopsis of C. B. Selejeva surveyed the foreign and native history of the research and publication of Kalmyk riddles. She mentioned Bálint's material in highly appreciative terms, but regretted that this essential collection is not accessible.²¹⁸ Besides referring to Bálint's collection, she discussed Kotvič's and Ramstedt's data and also in detail the Russian and Kalmyk text-collections and studies of Nomto Očirov, C. D. Nominhanov, I. I. Kravčenko, N. C. Bitkejev, G. B. Basanga, T. G. Bordžanova. Probably the most comprehensive collection, arranged in alphabetical order, of Bukšan Badma and Macga Ivan is cited by her as well.²¹⁹ It is important to remember that although riddles as a genre were taken with some seriousness, -competitions among groups of adults were

²¹⁰ Bálint *sūike*, Kalm. *sik* "Ohrgehāng, Ohrring" (R. 328), W.Oir. *sūike, siyike* "serjožka" (Pozd. 160) the phonetic form of this lexeme offers more evidence of Bálint's usage of the written version of his texts as well.

²¹¹ Bálint *dobor dobor gegäd*, Kalm. *dowr, dowr ge-* ideophonic expression, imitating the Tibetan recitation of the monks: in dictionaries deest. Bordžanova suggested to interpret as *dūwr-dūwr ge-* "bormotat", cf. Kalm.Ö. *dūwrxe* "(selten) lärmern, trampeln, traben (z.B. ein Pferdeherde, eine große Menschenmenge) (R. 106), *dūwr* "Lärm, Getöse" (R. 107).

²¹² For the bibliography: Kara: *Mongol Uriankhai Riddles*. passim.

²¹³ Taylor, Archer: An Annotated Collection of Mongolian Riddles. In: *Transactions of the American Philosophical Society*. Vol. 44. Part 3. Philadelphia 1954.

²¹⁴ Mészáros, Csaba: *A mongol találosok*. (MA-thesis) Budapest, Eötvös Loránd Tudományegyetem 2007. [The Mongolian riddles].

²¹⁵ "1. zagadki povestvovatel'nyje, 2. zagadki voprosy, 3. zagadki-zadanija v epičeskijh proizvedenijah, 4. čislovnye zagadki: a. zagadki-tirady, b. zagadki-povtory, c. zagadki-dialogi." Bitkejev: *Svod kalmyckogo fol'klora*. p. 12.

²¹⁶ Ramstedt, Gustaf John: Kalmückische Sprichwörter und Rätsel. Aufgezeichnet von G. J. Ramstedt. Ed. Aalto, Pentti. In: *Suomalais-Ugrilainen Seura* 58/2. (1956) pp. 1–38.

²¹⁷ Kotvič, V. L.: *Kalmyckie zagadki i poslovicy*. St. Peterburg 1905; Kotvič, V. L.: *Kalmyckie zagadki i poslovicy*. Elista, Kalmyckoje knižnoje izdatel'stvo 1972. Further publication on Kalmyk riddles: Birtalan – Rákos: *Kalmükök*. pp. 139–140.

²¹⁸ Selejeva, C. B.: K istorii sobranija i publikacii kalmyckijh narodnyh zagadok. In: *Mongolovedenije*. No. 3. Sbornik naučnyh trudov. Elista 2004. On internet: http://kalmyki.narod.ru/projects/kalmykia2005/html/papers/Seleeva_2004.htm (2010).

²¹⁹ Bukšan, Badm – Macga, Ivan (ed.): *Xal'mg ülgürmüd boln tälwrtä tül's*. Elst, Xal'mg ASSR-in degtr yaryač 1960. [Kalmyk proverbs and riddles]. As mentioned in the subchapter of Proverbs, it was not possible to go thorough the voluminous material of the Turkestan Oirats and Kalmyks (Todajeva, B. H.: *Poslovicy, pogovorki i zagadki kalmykov Rossii i ojratrov Kitaja*. Ed. Pjurbejev, G. C. Elista, RAN KIGI 2007.).

organised with the defeated party undergoing humiliating or humorous punishments²²⁰ -riddles also constitute part of the children's folklore. For educational purposes numerous riddles are included in schoolbooks and anthologies for children as too were proverbs.²²¹ However, although Mongolian proverbs usually transmit ethical-moral messages of behaviour whereas riddles mainly developed logical thinking, both helped to memorise particular phenomena in the social and natural environment and to transmit a social norms within the ethnic group.

Riddles or fragments of riddles occur in almost all other folklore genres, heroic epics, tales, songs, and ritual texts as well.²²² One riddle of Bálint's collection is taken from the ritual repertoire of wedding ceremonies, from a blessing (Kalm. *yörāl*, Khal. *yöröl*).²²³

Nr. 11.

The distant place
Makes close.
What is it? (the horse [valuable as the] jewel)

During a discussion of the material with Csaba Mészáros, he kindly drew my attention to the peculiarity of a prominent structure, namely the repeated question at the end of each item: *Yūn būi?* (Kalm. *Yūmb?*) "What is it?" According to Mészáros, this does not appear in other riddle-corpus. After checking the Kalmyk material at my disposal, it became evident that researchers collecting riddles indeed did not add this formula. Mészáros makes the conjecture that the presence of the ending formal might have been interpreted as Bálint's addendum as a marker of the genre. Alternatively, the informant attached it to each text to make the peculiarities of the genre more understandable for Bálint. More generally it cannot be excluded that Bálint followed the 19th century custom of ending riddles with a question-formula. Enquiring Kalmyk folklore researchers (Tamara B. Basangova (Bordžanova) and Baira B. Gorjajeva) they testified me the possibility of presence of such an ending formula in Kalmyk corpus, even if the variants do not show it.²²⁴ This problem – concerning the present-day tradition – might be solved during a field work concentrating on this peculiar phenomenon.

A special group of riddles is the genre of "triads" lit. "the three ones of the world" (Kalm. *orčlŋggin yurwn*, Mong. *yirtinčü-yin yurban*, Khal. *yertöncin guraw*).²²⁵ Bálint recorded only one triad, the item Nr. 4. the "Three whites". In my opinion it is doubtful whether the triads are riddles or form a separate genre group, especially as that the solution is preliminarily included into the main text body. But considering the emic approach, the majority of the informants from Mongolian ethnic groups would place the triads into the corpus of riddles, as Bálint's informants did. The Kotvič-collection contains a few triads: "Three whites", "Three reds" and "Three darks". Bordžanova discussed this genre among the Kalmyks in details in her comprehensive work.²²⁶

A part of the twenty-three riddles are known from the Kalmyk text collections. Below some examples are demonstrated as variants, parallel texts to Bálint's corpus.

²²⁰ Kara: *Mongol Uriankhai Riddles*. p. 15.

²²¹ *Bičkdüdin amn ügin bilgin antolog*. Ed. Okonov, B. B. Elst, Xal'mg degtr yaryač. 1990. [An anthology of oral poetry for children]; Basangova, T. G.: *Detskij fol'klor kalmykov*. Elista, KIGI RAN 2009, cf. also Selezjeva: *K istorii sobranija i publikacii kalmyckih narodnyh zagadok*.

²²² Bitkejev: *Svod kalmyckogo fol'klora*. p. 11. In a previous study I surveyed the riddles in shamanic invocations and other related texts. Birtalan, Ágnes: *Darkhad Shamanic Texts (Genres, Performer, Communication)*. (Manuscript).

²²³ This riddle appears with some other riddle-fragments in the ritual texts of proposing to the maid, cf. Sampildendew, X.: *Mongolčüdin xurimlax yos*. Ulānbātar, Šinflex Uxānī Akademīn Xel Joxiolin Xürēlen 1997. pp. 23–25.

²²⁴ Cf. above Bitkejev's suggestion for classification of riddles: "2. zagadki voprosy". Bitkejev: *Svod kalmyckogo fol'klora*. p. 12.

²²⁵ Sodnom, Č.: Mongol ardın yertöncin guraw, döröwın tuxai. In: *Mongolin sudlalın jarım asıdlal* IV. (1964.) pp. 10–21, 175–200. [On the Mongolian folklore genre of triads and quads]. Bordžanova, T. G.: *Orčlŋggin yurwns*. Elista 1987.

²²⁶ Bordžanova: *Orčlŋggin yurwns*.

Nr. 1.

Āyin činān arlas
Arwn xoyr nuysn nisč,
Ardasn' or yancxn
Xongxta nuysn nisč.
*Üzg, bičg bičx.*²²⁷

From the island of bowl size
twelve ducks fly.
From their behind
a single duck with bell flies.
Pen [and] writing.

Nr. 2.

Awdrt bāsn šayan
Alc tāyin' es medj.
Gesnd bāsn kōwün kūkin' es medj.
Awdr dotrk yumig
Alc tāyin' medj es bolj.
Gesn dotork kūkn kōwüg es medj bolj.

Ne uznat' v nahodjaščesja v sunduke babke,
jamkoj li ona ležit ili bugorkom.
Ne uznat', nahoditsja li v utrobe materi mal'čik ili
devočka.²²⁸

Nr. 3.

Araljn-saraljn modnd
Altn emāl toxata.
Bilcg

Na mnogostvol'nom dereve
nadeto zolotje sedlo.
Kol'co²²⁹

Arwyr-sarwyr modn
Altn emāl toxātē.
Bilceg.

Ein dicht belaubter Baum mit einem goldenen
Sattel beladen.
Ring am Finger.²³⁰

Nr. 4.

Orčlŋgd yurwn yumn cayan.
Ükxlā yasn cayan,
Inäxlā šüdn cayan,
*Köksrxlā üsn cayan.*²³¹

There are three things in the world that are white:
in death the bones are white,
smiling the teeth are white,
getting old the hair is white

Nr. 5.

Awdr dēr yarad
Ad'yayan dūdj.
Zurmn.

Vzobraljsja na sunduk
i zovjot svojego djadju (Ad'jana).
Suslik.²³²

Nr. 7.

Ūlas
utsn unjĭ.
Temänä burntg

S gory
svešivajetsja nit'.
Vožži u verbljuda²³³

Nr. 8.

"Og" giyäd

Kriknul "ok" i,

²²⁷ Bukšan – Macga: *Xal'mg ülgürmüd.* p. 197, *Bičkdüdin amn ügin bilgin antolog.* p. 30.

²²⁸ Kotvič: *Kalmyckie zagadki.* p. 17, Mun. 38, Ramstedt: *Kalmückische Sprichwörter und Rätsel.* p. 31, Bukšan – Macga: *Xal'mg ülgürmüd.* p. 196.

²²⁹ Kotvič: *Kalmyckie zagadki.* p. 22, Bukšan – Macga: *Xal'mg ülgürmüd.* p. 197.

²³⁰ Ramstedt: *Kalmückische Sprichwörter und Rätsel.* p. 33, *Bičkdüdin amn ügin bilgin antolog.* p. 24, Bukšan – Macga: *Xal'mg ülgürmüd.* p. 197.

²³¹ Bukšan – Macga: *Xal'mg ülgürmüd.* p. 255, *Bičkdüdin amn ügin bilgin antolog.* p. 37.

²³² Kotvič: *Kalmyckie zagadki.* p. 35. The riddle differs from Bälint's text only in some Motif-elements. Ramstedt: *Kalmückische Sprichwörter und Rätsel.* p. 34, Bukšan – Macga: *Xal'mg ülgürmüd.* p. 197, Basangova, *Detskij fol'klor.* p. 36.

²³³ Kotvič: *Kalmyckie zagadki.* pp. 30–31, *Bičkdüdin amn ügin bilgin antolog.* p. 29.

Ōlyan örgäd yarč.

Noxa sülän örgäd yarč.

Xan

Xanĵalan örgäd yarw.

Noxa sülän örgäd yarw.

Nr. 12 [sic!]

Kök bux köšĵ,

Alg bux alcaĵ,

Oytr bux ōlyad yarad oč.

*Bu xax.*²³⁵

Alg bux alcaĵ,

Kök bux köšĵ.

*Bu xax.*²³⁶

Kök bux köšĵ,

Oytr bux ōl'ĵ.

*Bu xax.*²³⁷

Nr. 12.

Xumxa modnd

Xur es togtĵ.

*Ükrin öwr.*²³⁸

Nr. 13.

Γancxn modn γanyr-γanyr giĵ,

Γazr-usn šug-šug giĵ.

Čigä bülx.

Ganc modon gānar gānar ginā,

Gajar usan šir, šir ginā.

Årag bülxe.

Nr. 14.

Yowb – mör uga,

Xatxw – cusn uga.

Ongyc; sūdr.

Yowb, yowb – mör uga,

Kerčw, kerčw – cusn uga.

Ongyc; sūdr.

Yowxla – mör uga,

podnĵav svoj topor (oli) vyšel.

Sobaka vyšla, podnĵav hvost.

Han vyšel,

podnĵav kverh kinžal.

Sobaka vyšla, podnĵav hvost.²³⁴

The blue bull is hard,

the mottled bull stands straddle legged,

the bull with a short tail butts.

Shooting.

The mottled bull stands straddle legged,

the blue bull is hard.

Shooting.

The blue bull is hard,

the bull with a short tail butts.

Shooting.

On the tree dried rotten

The rain does not remain.

The horn of the cattle.

Odinokoje derevo šatajetsja,

zemlja i voda šumjat.

Prigotovljat' kumys.²³⁹

The lonely tree sways and sways again.

The land and water bubble and bubble again.

Kumis making.²⁴⁰

Idjot – sleda net,

koljot – krovi net.

Lodka; ten'.

Idjot, idjot – sleda net,

režet, režet – krovi net.

Lodka; ten'.²⁴²

There is no traces while it goes,

²³⁴ Kotvič: *Kalmyckie zagadki*. p. 32. The first riddle differs in some motif-elements from Bálint's text, the second one contains a semantically closer, but concerning its motif-elements still differing text to the same solution. *Bičkdüdin amn ügin bilgin antolog*. p. 29.

²³⁵ Bukšan – Macga: *Xal'mg ülgürmüd*. p. 243.

²³⁶ Bukšan – Macga: *Xal'mg ülgürmüd*. p. 200.

²³⁷ Bukšan – Macga: *Xal'mg ülgürmüd*. p. 238.

²³⁸ *Bičkdüdin amn ügin bilgin antolog*. p. 28.

²³⁹ Kotvič: *Kalmyckie zagadki*. pp. 22–23.

²⁴⁰ This was the only item from the Uriankhai corpus that appears in Bálint's material. Kara: *Mongol Uriankhai Riddles*. p. 19, the explanation to the ext: p. 30, Bukšan – Macga: *Xal'mg ülgürmüd*. p. 219.

Xatxxla – cusn uga.
*Us yatlx.*²⁴¹

there is no blood while it stings.
To get across.

Nr. 15.

Tag dēr
Tawn yalun.
Tawn xuryn.

Na vešalke [sic!]
pjat' gusej.
Pjat' pal'cev.²⁴³

Nr. 16.

Tawn ūlin cād bīd
Tāgn noxan kewtr.
Al'xn, imk.

Po tu storonu pjat' gor – logovišče sobaki.
Ladon'; jamočka pozadi bol'šogo pal'ca ruki.²⁴⁴

Nr. 17.

Döš dēr
Dörwn yalun.
Ükrin dörwn kökn.

Na nakoal'ne
četyre gusja.
Četyre soska u korovy.²⁴⁵

Nr. 18.

Särsn ūt särd giĵ,
Sāxn kūkn meld giĵ.
Gū sāx.

The sack made of thin leather sticks out,
The beautiful girl is majestic.
Milking a mare.²⁴⁶

Nr. 22.

The following two examples are not exact parallels, differences appear at the semantic level.

Borgč xön
*Bosj es čadltan*²⁴⁷ *tarylĵ.*
Ig.

Seraja ovca žirejet do togo,
čto ne v sostojanii vstat'.
Vereteno.²⁴⁹

Bor dāyn
Bordxla tarylĵ.
1. *Igtä utsn.*
2. *Ümsn.*

Seryj dvuhletnij žerebjonok
žireet, kogda kormjat.
1. Vereteno i nit'ju.
2. Zola.²⁵⁰

Kökwr xan
Kewtn bāĵ tarylw.
*Ümsn.*²⁴⁸

The bluish Khan
gets fat lying.
Ash.

²⁴¹ Basangova: *Detskij fol'klor.* p. 37.

²⁴² Kotvič: *Kalmyckie zagadki.* pp. 38–39. The first variant is identical with Bálint's text, but there are two solutions for the riddle. The second one is semantically identical, differing at the level of lexemes (using a synonym) and similarly to the first variant has two solutions as well. Cf. further Ramstedt: *Kalmückische Sprichwörter und Rätsel.* p. 31. The solution here is the same as by Basangova (cf. the above note) *us yatlx* "Wasser überschreiten." Ramstedt repeated the same riddle (differing only in reduplication of the predicate) on p. 34 and gives the more common solution: *ongyc* "Boot". *Bičkdüdin amn ügin bilgin antolog.* p. 24, Bukšan – Macga: *Xal'mg ülgürmüd.* p. 237.

²⁴³ Kotvič: *Kalmyckie zagadki.* p. 20, Ramstedt: *Kalmückische Sprichwörter und Rätsel.* p. 35, Basangova: *Detskij fol'klor.* p. 37, *Bičkdüdin amn ügin bilgin antolog.* p. 16.

²⁴⁴ Kotvič: *Kalmyckie zagadki.* p. 21, *Bičkdüdin amn ügin bilgin antolog.* p. 16, Bukšan – Macga: *Xal'mg ülgürmüd.* p. 267.

²⁴⁵ Kotvič: *Kalmyckie zagadki.* p. 31, Ramstedt: *Kalmückische Sprichwörter und Rätsel.* p. 33, Basangova: *Detskij fol'klor.* p. 35, *Bičkdüdin amn ügin bilgin antolog.* p. 28, Bukšan – Macga: *Xal'mg ülgürmüd.* p. 227.

²⁴⁶ *Bičkdüdin amn ügin bilgin antolog.* p. 30, Bukšan – Macga: *Xal'mg ülgürmüd.* p. 261. In both variants the solution is similar, but differs from Bálint's item: "milking a mare" vs. "tears".

²⁴⁷ Read *čadltan* "being able to do something" cf. Bálint *yatlan, yadatalan* "being not able to do something".

²⁴⁸ Bukšan – Macga: *Xal'mg ülgürmüd.* p. 240.

²⁴⁹ Kotvič: *Kalmyckie zagadki.* p. 30. The riddle is the same, the solution differs.

PROVERBS

(Bálint *üliger*, Kalm. *ülgür*)²⁵¹

Surymǰig – ämtnäs awdg.
Uxag – ülgürmüdäs awdg.
“The teaching comes from people.
The idea comes from the proverbs.”²⁵²

Most of the twenty-one proverbs recorded by Bálint have an ethical-moral emphasis, focusing on proper, honest behaviour and the importance of education. This apparently reflects the social status of his student informants and possibly those of teachers, at the educational institutions he worked with. However, some proverbs might be part of the (wider) oral heritage as well as those included in the school books of that time. Some proverbs about knowledge and ignorance might be derived from Buddhist religious-moral teaching and from parables such as the four-lined verses of the *Subhāṣitaratnanidhi* or other parabolic teachings of Indo-Tibetan origin.

Unfortunately, Bálint did not specify the circumstances of recording the proverbs or riddles, merely noting briefly in which sequence he recorded the folklore material.

“Following the tales [I recorded] proverbs, riddles and samples of letters and official documents.”²⁵³

Translation

- [12] 1. A man who has escaped from danger will be faced with danger.
2. A man who has eaten his bread alone will raise his bag²⁵⁴ alone.
3. A man who knows a lot makes a lot of mistakes.
4. A man who knows the way well will not get tired.
5. The strongly [flowing] water strains the canal, the deeds performed strain their performer.
6. While caressing one’s braid (*kükül*), one cuts off one’s neck.
7. After the Buddha has seen someone, even the wolf won’t eat him.²⁵⁵
8. A man who has caused suffering to others will suffer himself too.
9. Do not tell everything you read, tell only what you know.
10. The wolf’s mouth is red no matter whether it has eaten [something] or **it has eaten nothing**.
11. When the enemy comes, take your goods into consideration.
12. Good milk brandy and a beautiful girl are in fact tasty poisons.
13. If love happens, it happens to the lame and blind as well.
- [13] 14. To a person with good nature gather many people, to the [water] with good sea grass gather the fish.
15. The yellow butter does not remain in the dog’s stomach.
16. Learning the knowledge²⁵⁶ is bright light, ignoring the knowledge is bluntness [and] darkness.

²⁵⁰ Kotvič: *Kalmyckie zagadki*. p. 30. The second solution is that of Bálint’s, but the riddle differs concerning its motif-elements and syntactic structure.

²⁵¹ *Manuscript* pp. 12–13.

²⁵² Bukšan, Badm – Macga, Ivan (ed.): *Xal’mg ülgürmüd boln tãhwrtã tül’s*. Elst, Xal’mg ASSR-in degtr yaryač 1960. [Kalmyk proverbs and riddles] p. 76.

²⁵³ “A mesék után jöttek a példabeszédek, a talányok, levelek és ügyiratokból való mutatványok, ...” Bálint: *Jelentés*. p. 12, Zágoni p. 151.

²⁵⁴ Bálint *eberän’i acayān ɣakčāran örgödek*, Kalm. *ewrān acān ɣaɣčār örgdg*, Bálint *acayān* cf. Kalm. *acān* “Bürde, Last” (R. 18), *acan* “gruz, pokljaža, багаж” (Mun. 58).

²⁵⁵ Bálint *Kügi burxan’i xāl’äksän xöinö čono čigi idedek ügä.*, Kalm. *Küg burxn n’ xalāšn xōn, čon čig iddg ugä*. I. e. If the gods protects someone, there is no further danger to threat him.

²⁵⁶ The lexeme *nom* denotes “religious doctrine, religion” and “knowledge, learning” as well. Here, I prefer this later meaning as the informants were presumably schoolboys. Kalm. *nom* “Heilige Schrift, Religion, Buch religiösen Inhalts”, *nom ügä kün* “Atheist” (R.

17. The knowledge²⁵⁷ is tastier than sugar and honey.
18. The rich man who acts as a poor man is stupid indeed.
19. The man who has got little money has little to suffer.
20. If the horse is slaughtered the saddle remains, if [one] dies his name wins fame.
21. Do not become the companion²⁵⁸ of a bad and stupid man, but get learning from a good one.

REMARKS ON BÁLINT'S PROVERBS

The oratory style of the earlier generations is also evident for the contemporary Mongols. They (still) enthusiastically apply many of the stylistic techniques, such as hendiadys, onomatopoeic words and proverbs, used by their predecessors. Accurate composition of the subject matter, i. e. the selection of appropriate words characterises the speech and the various folklore genres of Mongols. Present-day Mongols of different ethnic groups name the proverbs by various terms (as in the case of other folklore genres): the Kalmyk *ülgür*²⁵⁹ has the meaning "example, model", as the W.Oir. *üliger*.²⁶⁰ In Khalkha the proverb is called *cecen üg* "wise word, wise saying", *jür üg* "example-word, example-saying", in Buryat *on'hon üge* "felicitous words, appropriate saying". All these designations imply that despite their brevity proverbs carry serious instructive content. Concerning their origins, Kalmyk proverbs can be divided into two separate groups: first, common Mongolian inheritance and second, borrowings from the neighbouring Kypchak Turkic groups and Russians. The proverbs – similarly to the riddles and the lyric genres – are structurally built on the framework of syntactic and semantic parallelism. In some cases, as in folk songs, the parallelism contains an external image (nature, social environment) followed by an internal image (human behaviour, feelings, judgement, views).²⁶¹ At the time of completing the present analysis, I had at my disposal only a few text collections and studies of Kalmyk proverbs²⁶² which offered some variants to Bálint's records. Further field research might uncover other similar items, but undoubtedly the present rarity of variants emphasizes the uniqueness of Bálint's early material.

Variant of Nr. 5.

Kesn ül ezän temcdg,
kecin usn yūyan temcdg.

Soveršennoje dejanije imejet tjagotjenije k hozjainu
(dejstvujščemu licu),
a voda pokatosti stremitsja v loščinu.²⁶³

279), "nauka; gramota, učjoba; učenije, kanon; kniga" (Mun. 380–381), W.Oir. *nom* "otvlečjonnoje ponjatije predmeta, otvlečjonnyj, duhovnyj, svjaščjonnyj, svjaščjonnaja kniga, svjaščjonnoje učenije". *nom ügei* "bez božij" (Pozd. 69) also (Zwick 126), but cf. Bálint's use in the *Manuscript*, in chapter *Conversation* pp. 1–8, where the lexeme bears the meaning "(sub)chapter".

²⁵⁷ Cf. the above note.

²⁵⁸ Bálint *nögöce*, cf. Kalm. *nökce* "sich befreunden, assoziieren, vereinigen" (R. 280), W.Oir. *nököčökü* "družít'sja, podružít'sja, sdelat'sja tovariščem" (Pozd. 70).

²⁵⁹ Lörincz, L[ászló]: La terminologie du folklore Kalmouck. In: *AOH* XVIII. (1965) pp. 149–158, on pp. 155–156.

²⁶⁰ Pozd. 58, Zwick 105.

²⁶¹ On the structure of parallelism in Mongolian folk songs, cf. Birtalan, Ágnes: Dsakhchin (West-Mongolian) Folksongs with Buddhist Content. In: *AOH* 61. (2008) pp. 415–429.

²⁶² Studies: Badmajev, Andrej: *Kalmyckaja dorevoljucionnaja literatura*. Elista, Kalmyckoje knižnoje izdatel'stvo 1984. pp. 11–12; Bitkejev, N. C.: Svod kalmyckogo fol'klora – Original'noje izdanije pamjatnikov narodnogo tvorčestva. In: *Kalmyckij fol'klor*. Elista 1985. pp. 3–16, on p. 13; Birtalan, Ágnes – Rákos, Attila: *Kalmükök – Egy európai mongol nép*. (TEXTerebess 1.) Budapest, Terebess Kiadó 2002. [The Kalmyks – A Mongolian people of Europe] pp. 138–140. Text collections: Ramstedt, Gustaf John: *Kalmückische Sprichwörter und Rätsel*. Aufgezeichnet von G. J. Ramstedt. Ed. Pentti Aalto. In: *Suomalais-Ugrilaisen Seuran Aikakauskirja / Journal de la Société Finno-Ougrienne*. 58.2. (1956) pp. 1–38; Kotvič, V. L.: *Kalmyckie zagadki i poslovicy*. St. Peterburg 1905; Kotvič, V. L.: *Kalmyckie zagadki i poslovicy*. Elista 1972. pp. 63–91; Bukšan, Badm – Macga, Ivan (ed.): *Xal'mg ülgürmüd boln tälvrtä tül's*. Elst, Xal'mg ASSR-in degtr yaryač 1960. [Kalmyk proverbs and riddles] pp. 17–192; *Bičkdüdin amn ügin bilgin antolog*. Ed. Okonov, B. B. Elst, Xal'mg degtr yaryač 1990. [An anthology of oral poetry for children] pp. 40–68; Ambekova, B. C.: *Cecn bulg. Rodnik mudrosti*. Elista, Aor "NPP Džangar" 2006. pp. 123–146. Unfortunately I did not have the possibility to go thorough the voluminous material of the Turkestan Oirats and Kalmyks (Todajeva, B. H.: *Poslovicy, pogovorki i zagadki kalmykov Rossii i ojratoj Kitaja*. Ed. Pjurbejev, G. C. Elista, RAN KIGI 2007.) as I have received it upon the closing the present analysis, but the careful study of that corpus might reveal further connections of Bálint's records.

²⁶³ Kotvič: *Kalmyckije zagadki*. p. 76; *Kesn ül – ezän temcdg, kecin usn – yūyan temcdg*. "id." Bukšan – Macga: *Xal'mg ülgürmüd*. p. 57.

Variant of Nr. 6.

*Küklin' iljāyād,
küzüyin' tār̄x.*²⁶⁴

While caressing one's braid,
cuts off one's neck.

Variant of Nr. 10.

*Čonin amn idw čign ulan,
es idw čign ulan.*

U volka, jest li on ili net,
past' krasnaja.²⁶⁵

Variant of Nr. 14.

*Zamg sātād zayšn cuglrdg,
zang sātād kūn xurđg.*

Ryba sobirajetsja gde horošaja tina;
ljudi – gde horošije nrawy.²⁶⁶

Variant of Nr. 15.

Noxan gesnd šar tosn es togtđg.

V živote sobaki ne zaderživajetsja korov'je
maslo.²⁶⁷

Variant of Nr. 17.

*Nom – šikr balas ämtäxn.*²⁶⁸

Knowledge is tastier than sugar and honey.

Variant of Nr. 20.

*Zayšn ükxlä – yasn' üldđg,
zalu ükxlä – nern' üldđg.*²⁶⁹

If the fish perishes, its bones remain,
if a man dies, his name remains.

BLESSINGS, FELICITATIONS

(Bálint, Kalm. *Yörāl*)²⁷⁰

“Blessings” (Mong. *irügel*, *irüger*, Khal. *yöröl*, Kalm. *yörāl*) belong to the lyric genres of Mongolian folklore that are organised in a catalogue-structure, i. e. enumerate the characteristic features of the main topic (e. g. consecration of a new yurt, preparing new felt, first cutting of a child's hair, consuming festive

²⁶⁴ *Bičkdüdin amn ügin bilgin antolog.* p. 62.

²⁶⁵ Kotvič: *Kalmyckije zagadki.* p. 82.

²⁶⁶ Kotvič: *Kalmyckije zagadki.* p. 64; *Sānd – kūn xurđg, zamgt zayšn xurđg.* Bukšan – Macga: *Xal' mg ülgürmüd.* p. 99.

²⁶⁷ Kotvič: *Kalmyckije zagadki.* p. 81; *Noxan gesnd šar tosn zokđg uga.* Bukšan – Macga: *Xal' mg ülgürmüd.* p. 112.

²⁶⁸ Bukšan – Macga: *Xal' mg ülgürmüd.* p. 26.

²⁶⁹ Bukšan – Macga: *Xal' mg ülgürmüd.* p. 46. This variant is somewhat different concerning the external image, cf. Bálint: a horse, in present variant: a fish. Cf. a further variant: *Aldr kūn ükw čign, nern' martgddg uga.* *Bičkdüdin amn ügin bilgin antolog.* p. 46.

²⁷⁰ *Manuscript* p. 14, Bordžanova mentions Bálint's records in: Bordžanova, T.: *Magičeskaja poezija kalmykov. Issledovanie i materialy.* Elista, Kalmyckoje knižnoje izdatel'stvo 1999. p. 65. For the literature on the genre of blessings and text corpuses cf. Očirov, N. O.: Jorely, haraly i svjazannyj so vtorym obrjad “hara kele utulgan” u kalmykov. In: *Živaja starina.* XVIII./II-III. (1909) pp. 84–87; Badmajev, Andrej: *Kalmyckaja dorevoljucionnaja literatura.* Elista, Kalmyckoje knižnoje izdatel'stvo 1984. pp. 13–15; Bordžanova, T. G.: K probleme obrjadovoj poezii kalmykov. In: *Kalmyckaja narodnaja poezija.* Elista, Kalmyckij Naučno-Issledovatel'skij Institut Istorii, Filologii i Ekonomiki pri Sovete Ministrov Kalmyckoj ASSR 1984. pp. 74–97; Habunova, Je. E.: Svadebnaja obrjadovaja poezija kalmykov. In: *Kalmyckaja narodnaja poezija.* Elista, Kalmyckij Naučno-Issledovatel'skij Institut Istorii, Filologii i Ekonomiki pri Sovete Ministrov Kalmyckoj ASSR 1984. pp. 96–132; Ovalov, E. B.: Blagopoželanija (jorely) – žanr kalmyckogo fol'klora. Voprosy sistematizacii i publikacii. In: *Kalmyckij fol'klor.* Elista 1985. pp. 109–125; Bitkejev, N. C.: Svod kalmyckogo fol'klora – Original'noje izdanie pamjatnikov narodnogo tvorčestva. In: *Kalmyckij fol'klor.* Elista, Kalmyckij Naučno-Issledovatel'skij Institut Istorii, Filologii i Ekonomiki pri Sovete Ministrov Kalmyckoj ASSR 1985. pp. 3–16. on pp. 13–14; *Bičkdüdin amn ügin bilgin antolog.* Ed. Okonov, B. B. Elst, Xal' mg degtr yaryač 1990. [An anthology of oral poetry for children] pp. 70–82; Bordžanova: *Magičeskaja poezija.* pp. 65–110, 157–182; Ambekova, B. P.: *Cecn bulg. Rodnik mudrosti.* Elista, AOr “NPP Džangar” 2006. pp. 109–112; Bordžanova, T. G.: *Obrjadovaja poezija kalmykov (sistema žanrov, poetika).* Elista, Kalmyckoje knižnoje izdatel'stvo 2007. passim; Birtalan, Ágnes – Rákos, Attila: *Kalmükök – Egy európai mongol nép.* (TEXTerebess I.) Budapest, Terebess Kiadó 2002. [The Kalmyks – A Mongolian people of Europe] pp. 122–126.

food, greeting the Lunar New Year, first milking of a mare and a great variety of other phenomena).²⁷¹ The *yörāl* ends with a short formula requesting blessing for the person, the community, the object or the work process to whom or to which it is addressed. This formulaic ending of the blessing is the essential part of the text and exists independently as well, as a separate folklore genre called *belge demberel-ün üge* (Mong.), *beleg demberlīn üg* (Khal.) “good wish”, lit. “words of good omen” (from Tib. *rtēn* ‘*brel*). This later genre is supposedly identical with the Kalmyk *axr yörāl*²⁷² mentioned in Badmajev’s and Bordžanova’s studies. The *yörāl* is generally performed by a professional expert (Kalm. *yörālč*, Khal. *yörōlč*) at more formal, festive events and addressed to a larger group such as a family or a community. In contrast, a good wish is usually more informal: it might be said by anybody on certain occasions occurring by chance (e. g. when a crow croaks, when someone sneezes, when someone unintentionally meets a group of people preparing felt, when a child’s tooth falls out and many other similar occasions).²⁷³ The researchers of Kalmyk folklore, such as Bordžanova and Badmajev regard the blessings as one of the liveliest genres among contemporary Kalmyks. However, concerning earlier text corpora, blessings (original Kalmyk texts or translations) were recorded comparatively later than other genres, such as tales (Bergman, Jülg) and folk songs (Pallas).²⁷⁴ As regards structure, blessings²⁷⁵ are related to panegyrics (Mong. *maytaɣal*, Khal., Kalm. *magtāl*), curses (Mong. *qariyal*, Khal., Kalm. *xarāl*) and spells (Khal. *dom šiwšleg*, cf. below); all these genres are built on parallelism and their ending formulae activate the spirits and supernatural forces in order to help to designate the place of the blessed phenomenon in the social life of the community. In linguistic terms, the blessings end with a verb bearing the marker of a type of imperative mood. Commonly used in ending formulae are, e.g., *boltxa* (Mong. *boltuɣai*) “let it be, become a ..., into a ...; may it be ...”, *kürtgä* (Mong. *kürtügei*) “let it get ..., may it get ...”.²⁷⁶ At feasts the formula-ending verb is often provided with an infix of cooperative action (Kalm. *-cxā-*, Khal. *-cgā-*) and a volutative suffix (Kalm., Khal. *-yā³*, *-ī*) that invites the participants to have enjoyment together: e.g., *jiryacyāy(ā)*, *jirya-* + *-cyā-* + *-y(ā)* “let us have fun together”, Kalm. *jiryxāi*.

Among Bálint’s records there are three texts under the chapter title *yörāl*. The first gives the impression that it belongs to another folklore genre, the so called *dom sibsilge-yin üge* (Mong.), *dom šiwšlegin üg* (Khal.), *šebšelge* (Bur.) “magic spell, incantation”, which is performed in numerous and various occasions in order to influence the spirits’ world or the natural phenomena. The Kalmyks distinguish it with the genre designation *tārni* used also among other Mongolian people (Mong., Khal. Bur. *tārni* from Skr. *dhāraṇī*). Fragment(s) of this genre might be included in a longer blessing, and with respect to its communicative role, it is close to a *belge demberel-ün üge*, too, as it contains a wish, a request. Bálint’s text is devoted to the slaughtered sheep and is performed when the community has already consumed its meat during the feast. It includes a spell for the fertility of the herd and the better rebirth for the sheep’s soul in one of the Buddhist paradises, the Sukhāvātī.²⁷⁷ Since this text is incorporated in the *Grammar*, Bálint’s translation is demonstrated below. In the *Manuscript* a title is also attached to the text *Xöinä maxa ideksenī sūldü* (Kalm. *Xōnā maxn idsnī sūld*) “After consuming mutton”.

²⁷¹ Detailed list of such events and further literature: Bordžanova: *Magičeskaja poezija*. passim; Bordžanova: *Obrjadovaja poezija*. passim.

²⁷² Badmajev: *Kalmyckaja dorevoljucionnaja literatura*. pp. 14–15; Bordžanova: *Magičeskaja poezija*. pp. 68–69, cf. also Vladimircov, B. Ja.: *Obrazcy mongol’skoj narodnoj slovesnosti (S-Z. Mongolija)*. Leningrad, Izdanije Instituta živyh vostočnyh jazykov imeni A. S. Enukidze 1926. pp. 8–9.

²⁷³ Detailed description of occasions and further literature: Bordžanova: *Magičeskaja poezija*. passim; Bordžanova: *Obrjadovaja poezija*. passim.

²⁷⁴ Beginning of the 20th century: Bordžanova: *Magičeskaja poezija*. pp. 65–67.

²⁷⁵ Concerning the generic typology of blessings, cf. Badmajev: *Kalmyckaja dorevoljucionnaja literatura*; Ovalov: *Blagopoželanija (jorely) – žanr kalmyckogo fol’klora*; Bordžanova: *Magičeskaja poezija*; Bordžanova: *Obrjadovaja poezija*.

²⁷⁶ Imperative Sg., Pl. 3.

²⁷⁷ Bálint Sūki-bodin, “the place of Great Bliss, the paradise of dhyani Buddha Amitābha”, Skr. Sukhāvātī, in other Mongolian languages also Diwājīn (from Tibetan Dbe ba can). Bordžanova draws attention to the occurrence of this expression from the nineties of the 20th century, as the evidence of inheriting archaic texts or motives, cf. Bordžanova: *Obrjadovaja poezija*. p. 355.

In the *Grammar* Bálint provides a genre designation “prayer” (Mong. *jalbaril*, Khal. *jalbiral*)²⁷⁸ that is missing in the *Manuscript* and is not identical with the genre *yörāl*. The second text is the essential part of a presumably longer blessing performed for the prosperity and wealth of the community on the occasion of the Lunar New Year, the Cagān sar. The third fragment is not a blessing but seems to be a short conversation between mother and son upon his entering into the *sangha*, i. e. the monks’ assembly. If it is a part of a folklore genre, it might belong to a kind of *qolboya* (Mong.), *xolbō* (Khal.) i. e. “a verse”, a kind of a poetical conversation, but usually performed as a monologue and presented “to display one’s eloquence”.²⁷⁹

Prayer for the soul of the killed sheep²⁸⁰

May thy flesh and blood
be to us like a feast of immortality!
May thy soul be regenerated
in the land Sukhavati!
(And) may thy herd be increased
to a hundred thousands.

The White Moon²⁸¹

Let your White [Moon] become blessed,
Let the white way be adhered to
Even though we feast this way this year,
Let it become better in the next year,
Let us meet personally,
Let us grasp a short glass of drink and
Let us become happy this way!

[CONVERSATION]²⁸²

Referring to the Buddhism of the Kalmyks in his fragmentary diary, Bálint quoted this short text and added (compared to the text version in the *Manuscript*) a somewhat extended translation for it.²⁸³

“Since the Oirat-Mongols – known by the sobriquet Kalmyk, Kalmak, Kalmuck – migrated west around 1660, the connection of their Lamas (Buddhist monks) with the Tibetan Lamas broke off, and a Kalmyk Lama became rather the conductor of the ceremonies. It is known for everybody as

²⁷⁸ On the variety of folklore genres and their connection to the written genre typology, cf. Birtalan, Ágnes: Mongolian Shamanic Texts. Text Collections and Monographs on Mongolian Shamanic Texts. In: *Shamanism. An Encyclopedia of World Beliefs, Practices, and Culture*. Ed. Namba Walter, Mariko – Neumann Fridman, Eva Jane. Santa Barbara, California – Denver, Colorado – Oxford, England 2004. pp. 586–593.

²⁷⁹ *Mongolian Folklore. A Representative Collection from the Oral Literary Tradition*. Ed. Gombojab Hangin, John et alii. Indiana, Bloomington 1998. p. 125.

²⁸⁰ *Manuscript* p. 14. *Grammar* p. 198. Bordžanova mentioned Bálint’s record in her *Obrjadovaja poezija*. pp. 355–356.

²⁸¹ *Manuscript* p. 14. *Cayan sara*, Kalm. *Cayān sar*.

²⁸² There is a title to this text but it is crossed out; only some words can be restored ... *gegäd* ... *keleji iräd yaboji odba* (?) ... saying ... said and coming back left (?).

²⁸³ “Minthogy az 1600 körül Dzungariából [sic!] nyugatra vándorolt, s gúnynevéen Kálmak, Kálmik, Kálmuk nevű irat [sic!] (őred)-mongol nép lámái (buddhista pap) és a tibeti lámák között az érintkezés jó idő óta teljesen megszűnt: mondhatni a kálmik láma csupán ceremóniamester. Ezt már a nép is tudja, mert amikor az özvegyasszony fia vonakodik *mándsi* (lámaklerikus) lenni, így buzdítja őt: ‘Hát miért nem akarsz *mandsi* lenni, mikor az emberek téged mint papot a *türebe* (a sátorban a főhely az ajtóval szemben) ültetnek, s te a tejnek fölét, a húsnak a javát eszed meg, s mindezt csak néhány *bobor*, *bobor* (mormogó) szóval fizetsz.’” Zágoni. p. 38.

well. When a widow's son withstands (his mother's wishes) to become a *manj* (Lamaic novice),²⁸⁴ she encourages him the following way: "Why don't you want to become a *manj*? People shall seat you – as a priest [sic!] – on the *türe* (the main place of the yurt opposite to the door),²⁸⁵ and you shall eat the best part of meat and the cream of the milk. And for that you pay only with some (muttered) *bobor-bobor*²⁸⁶ words."

- I shall turn my child into a Buddhist novice.
- Mother, I will not become a Buddhist novice.
- Why will you not become a Buddhist novice? The man who becomes a Buddhist novice sits at the people's highest place and eats the best part of good food.

ON THE CONTEXT OF BÁLINT'S RECORDS

Below, only the parallel-motifs from longer blessings are provided to Bálint's texts. The motifs of the first text, devoted to consuming mutton, appear in contemporary Kalmyk blessings performed over meat (served on feasts) and also recited as spells by other Mongolian ethnic groups (such as the Khalkhas) during the castration of rams.²⁸⁷

Fragment of *Maxn yöräl*

...
Idsn maxn' madnd
Aršan boltxa!

Jorel mjasu

...
 S'jedennoje nami mjaso
 Pust' stanet aršanom.²⁸⁸

Fragment of *Xürmd irsn maxna xotin yöräl*

...
Awč irsn xotn'
Mand aršan bolj.
Ut nasta, bat kišgtä bāj,
Malin ijlín' tüm küc,
 ...

Jorel mjasu privezjonnomu na svad'bu

...
 Pust' privezjonnaja vami pišča
 Stanet nam aršanom,
 Pust' vsje ljudi
 Živut dolgo i sčastlivo,
 Pust' budet u skota mnogo pastbišč²⁸⁹
 ...

Farysn malin sümsn'
Sükbodin ornd törj,
Maxn' madnd aršan boltxa!

Pust' duši životnyh
 Dostignut raja Sukhavati,
 A ih mjaso
 Stanet nam aršanom.²⁹⁰

²⁸⁴ Bálint, Kalm. *manj* "novice", in details cf. Birtalan – Rákos: *Kalmükök*, pp. 44–46.

²⁸⁵ Bálint *türe*, Kalm. *türü* (?) "in front, ahead, fore", cf. Kalm. *xōmr* "der hintere Teil in der Jurte, der Ehrenplatz (hinter der Feuerstelle)" (R. 194), "perednij ugol, krasnyj ugol (počotnoje mesto dlja gostja)" (Mun. 603), "baran" (Monran 182).

²⁸⁶ Bálint *bobor-bobor* is an onomatopoeic word; in dictionaries deest, cf. Kalm. *bōwa-bōwa* "baju-baj" (Mun. 105), *būwā* "1. kolybel', 2. ubajukivanije" (Mun. 231). Among the riddles (Nr. 23.) appear the a similar phrase:

"[His] mouth said *dobor, dobor*.

He ate the food of others with trickery and left.

What is it? (a Buddhist monk of *gelng* rank)."

In the riddle: *dobor dobor* egged. In the chapter *Riddles*, a detailed reference is given on the possible explanation of this ideophonic expression, imitating the Tibetan recitation of the monks.

²⁸⁷ Texts and further sources, literature, cf. Birtalan, Ágnes: *Hagyományos mongol műveltség (szöveggyűjtemény)*. Budapest, ELTE Bölcsészettudományi Kar, Belső-ázsiai Tanszék 1996. [Traditional Mongolian Culture (Text Book)]. passim.

²⁸⁸ Bordžanova: *Obrjadovaja poezija*, p. 354.

²⁸⁹ Suggestion for a different translation "let its herd (lit. companions) reach ten thousand".

²⁹⁰ Bordžanova: *Obrjadovaja poezija*, p. 355.

Fragment of a *Maxna yöräl*

...

Maxn' aršan bolad,

ljln' oln bolad,

*Nār awč ir.*²⁹¹

Fragment of *Dotrin yöräl*

...

ljln' oln bol,

ldsn maxn' madnd

*Aršan boltxa.*²⁹³

Blessing to the meat [= mutton]

...

Its meat has become nourishment.

Its herd²⁹² has become numerous,

Bring [the meat] here.

Blessing to the chitterlings

...

Let its herd become numerous

And meat, consumed [by us],

Become nutriment!

Bálint's second text is devoted to the greeting of the Lunar New Year,²⁹⁴ to receiving the new and sending off the old. This feast is one of the most important occasions in the life of the Mongolian ethnic groups both for the families and for the religious communities as well. The Kalmyks consider this feast to mark the beginning of spring and spring work such as the dropping of the young and the migrating to the spring camp. Both texts recorded by Bálint – the good wish for the White Moon²⁹⁵ and the previous good wish on the occasion of consuming mutton – might have been performed during the Lunar New Year festivities (that Bálint witnessed in winter 1872).²⁹⁶

“In February was the great feast of the Kalmyks, called *cayān sar* (White Moon). They identify it with the Russian New Year. Even the teacher could not tell me why it is called White Moon. A *gelong* (Lama or priest)²⁹⁷ came and sprinkled the lads with the *aršān*,²⁹⁸ [a kind of holy] water with saffron, possessing miraculous effect, while he muttered a certain *bobor bobor*.²⁹⁹ It was the entire religious service.

In the evening all the pupils of the Kalmyk girls' school – the Russian government provided such one as well – wearing entire Kalmyk [national] cloth came to the lads wearing Russian wear. They prepared and brought

²⁹¹ *Bičkdüdin antolog.* p. 81.

²⁹² *ljln'* lit. “its companions, its herd”.

²⁹³ Ovalov: *Blagopoželanija (jorely)* – *žanr kalmyckogo fol'klora*. p. 117; *Bičkdüdin antolog.* p. 82.

²⁹⁴ Due to the lack of space the Lunar New Year can not be discussed here in detail. For further facts and literature cf. Bordžanova: *Obrjadovaja poezija*. pp. 315–326 (with references on Pallas' and Bergman's and other older records); Bakajeva, E. P.: *Kalendarnyje prazdniki kalmykov: problemy sootnošenija drevnih verovanij i lamaizma (XIX – načalo XX veka)*. In: *Voprosy istorii lamaizma v Kalmykii*. Ed. Žukovskaja, N. L. Elista, Kalmyckij Naučno-Issledovatel'skij Institut Istorii Filologii i Ekonomiki pri Sovete Ministrov Kalmyckoj ASSR 1987. pp. 71–87; Bakajeva, E. P.: *K voprosu o specifičeskoj kalmyckoj kalendarnoj*. In: *Cybikovskije čtenija. Tezisy dokladov i soobščений*. Ulan-Ude 1989. pp. 19–22; Ambekova: *Cecn bulg.* p. 111; Birtalan – Rákos: *Kalmükök.* pp. 96–98.

²⁹⁵ Further texts to the Lunar New Year: Bordžanova: *Magičeskaja poezija*. pp. 79–81, 164; *Bičkdüdin antolog.* p. 74.

²⁹⁶ “Februárban volt a kálmikoknak *cagan szára* (fehér hónap) nevezetű nagyünnepük, amelyet ők az orosz újévvel azonosítottak, hogy miért nevezik fehér hónapnak, azt még a tanító sem tudta megmondani. Eljött egy *gelong* (láma vagy pap) s valami *bobor bobor* (mormogás) mellett az *arsan* nevezetű és csodáhatású sáfrányos vízzel meghintette a fiúkat, s ezzel elég volt téve a vallásnak. Este a kálmik leánynevelőének, mert ilyenről is gondoskodott az orosz kormány, összes növendékei teljes kálmik öltözetben eljöttek az orosz öltözetű fiúkhoz, s a maguk sütötté, s magukkal hozott kálmik süteményt kiosztották ezek között. Ezután egy pár örmény muzsikusz zenéje mellett kezdődött a tánc, amely abból állott, hogy a fiú megfogva a leány kezét biccentek előre, hátra; majd meg szólót táncoltak kálmik dalok mellett.” Zágoni. pp. 38–39.

²⁹⁷ Kalm. *gelng* (Mong. *geleng*, Khal. *gelen* from Tib. *dge slong*) “fully ordained monk” on the hierarchy in the Kalmyk Buddhist monasteries cf. Birtalan – Rákos: *Kalmükök.* pp. 44–46.

²⁹⁸ Kalm., Khal. *aršān*, Mong. *rasiyan* from Skr. *rasāyana* “blessed water, mineral water, elixir used during religious rituals and also for curing maladies”.

²⁹⁹ Cf. above.

Kalmyk pastry³⁰⁰ and distributed them among [the lads]. Then began the dance to the music of some Armenian musicians; the lads holding the maids' hand 'limped' backwards and forth. Then they danced solo accompanied by Kalmyk songs."

Cayanla täwdg yöräl

...

Enjl edü kewärän

Eldw, bairta cayaľj ...

Esrngdän enünäsn ülü

Erül-mend sedkl tarγn,

³⁰¹
...

Yorel v čest' Cagan Sar

...

V etom godu

Budem radostno prazdnovat' Cagan Sar,

A na buduščij god

Budem prazdnovat' ješčjo lučše

...

SONGS

(Bálint, Kalm. *dün*)³⁰²

Among the Kalmyks, Gábor Bálint began his lore-collecting activity by recording folk songs. As the structure and content of the folk songs of Mongolian ethnic groups are based on parallelism, the sentence structures of the stanzas are repeated and are usually less complicated than those of the prosaic genres.

"Here I started this work [i. e. the collecting activity] with recording folk songs, as the sentences in songs are usually shorter and the prosaic length with participles and gerundial structures is missing, so they are more easily understood."³⁰³

Bálint provided some insights into his methods of recording folklore texts among the Kalmyks and a brief but profound summary of his ideas on the poetics of East-Mongolian (Khalkha) and Kalmyk folk songs.

"The older lads put down for me folk songs in Kalmyk script for a token payment and I went over them with the help of my teacher. I transcribed the better ones and I asked my teacher or the informant to explain them. I even learnt three or four songs from the better sounding ones that had a characteristic [Kalmyk] melody. One can imagine how pleased the young Kalmyks were when I sang together with them!

All twenty-five songs recorded by me, just like all other songs and poems of the East- and West-Mongols, are alliterative, i. e. the lines of a strophe begin with the same letter [i. e. sound], however, sometimes end rhymes also appear as [in the following stanzas]:

³⁰⁰ Ambekova provides a whole list of the various Kalmyk pastries prepared for the new year: *Cayana börcgin yanz* (Ambekova: *Cecn bulg.* p. 108).

³⁰¹ Bordžanova: *Magičeskaja poezija.* pp. 165–166.

³⁰² *Manuscript* pp. 15–35, *Grammar* pp. 188–197.

³⁰³ "Ezen munkát itt is a dalok gyűjtésével kezdettem meg azért, mert a dalokban a mondat-szerkezet általában rövidebb és így könnyebben érthető, nem lévén meg benne a participium és gerundiumokkal szerkesztett prózai hosszúság." Bálint: *Jelentése.* p. 11.

Értelme [Its meaning]:

<i>Csiktünyi</i> ³⁰⁴ urghukszon salúgi	A vizenyös helyen nőtt csádét
<i>Csinyin</i> töle khadla bi;	Te számodra kaszáltam;
<i>Csi</i> mana khojorági	Téged engem kettőnket
Zajan <i>csigi</i> kharghulkhús.	A sors még sem hoz össze.
<i>Ulaszond'</i> urghukszon alymígi	A jegenye fán termett almát
<i>Ujkhon</i> csamdan ögle bi;	Kedvesem neked adtam;
<i>Ujkhon</i> csamdan ögbő csig	Jóllehet neked adtam
<i>Urdin</i> zajan kharghulkhús. stb. ³⁰⁵	A sors még sem hoz össze. stb. ³⁰⁶

A song typically consists of multiple strophes, a strophe of two or four lines and a line of seven and some more [additional] syllables; the accent produces the poetic meter that falls mainly at the end of the word³⁰⁷ [sic!]³⁰⁸

In his *Report*, Bálint mentioned that he had recorded twenty-five songs, the *Manuscript* contains sixteen items, and the following six are included in the *Chrestomathy* of the *Grammar*:³⁰⁹

<i>Manuscript</i>	<i>Grammar</i>
Nr 3.	Nr. 1.
Nr. 5.	Nr. 4.
Nr. 9.	Nr. 5.
Nr. 12.	Nr. 6.
Nr. 15.	Nr. 3.

Five songs were published in a supplement to his *Report*,³¹⁰ and two stanzas of the love-song referred to above can be found in the very text of the *Report*; as parallel material Bálint's songs were mentioned in Gustaf J. Ramstedt's Kalmyk song-edition elaborated by Pentti Aalto.³¹¹ Gyula Lajos Nagy offered a short survey of Bálint's songs and translated three stanzas from two items (cf. Seventh song stanza 1, Eleventh

³⁰⁴ The alliterative words were marked by Bálint with italics.

³⁰⁵ The Hungarian transcription reveals that Bálint was wholly aware of the Kalmyk vernacular, but at some points it also reflects the influence of the written language or probably the forms as the Kalmyks dictated him the text: such as the use of *b-* in positions of bilabial *w-*, *khadla bi*, cf. Kalm. *xadlaw*, or the appearance of the written form of the accusative *alymígi*, cf. Kalm. *al'mig*.

³⁰⁶ The sample text will not be repeated in the footnote. For further remarks and the English translation cf. Eleventh song.

³⁰⁷ This statement appears to be a misprint. It is well-known that the accent in Mongolic languages falls on the first syllable, however some emphatic accents might appear at the end of the words, especially in the final position of the sentence.

³⁰⁸ "A korosabb ifjak nem nagy díjért összeirtak khálmik betűkkel népdalokat, melyeket én tanítóm segítségével átolvasván a használhatóbbakat belőlök átírtam és azután értelmeztettem tanítóm vagy a leíró által. Három-négy jobbhangzású és jellemzőbb dallamu dalt be is tanultam; képzelhetni, minő volt a fiatal khálmikok öröme, midőn velők együtt dalolok vala! Az általam gyűjtött huszonöt dal mindenike ép úgy, mint általában a nyugoti és keleti mongolság összes dala és versezete kezdőrímes – alliteratios azaz a rimelés abban áll, hogy ugyanazon vers-szakban a verssorok ugyanazon betűvel kezdődnek, noha olykor végrímes is jönnek elé mint [in the original here follows the sample verse quoted above in the main text]. Egy dal rendszeren több versszakból, egy versszak két és négy sorból s egy sor hét és ezen felül néhány szótagból áll; a mértéket leginkább a hangsúly képezi, mely jobbára a szó végén nyugszik." Bálint: *Jelentése*. pp. 11–12

³⁰⁹ From Bálint's twenty-five songs, seventeen have remained in his manuscript heritage. Further research might uncover the others in the depths of the archives. The 2nd Song, published only in the *Grammar* with Bálint's translation, is included in the *Addendum* of the present book.

³¹⁰ *Tábun khálmik dún. Öt khálmik dana*. In: Bálint: *Jelentése*. without page numbering. These five songs will be referred to as parallel texts at particular songs.

³¹¹ During the editorial process, György Kara gave some advices to Pentti Aalto concerning the translation of the songs and mentioned in some cases when any of Bálint's songs were relevant. Ramstedt, Gustaf John – Balinov, Š. – Aalto, Pentti: *Kalmückische Lieder*. In: *JSFOu* 63. (1962) pp. 1–127, on pp. 106–107.

song stanza 1–2).³¹² György Kara republished one song transcribed into modern Kalmyk Cyrillic script with Russian translation in his article devoted to Bálint's fieldwork among the Mongols (cf. Sixth song).³¹³ One song of the *Manuscript* (cf. Sixth song) and one of the *Chrestomathy* to the *Grammar* (not included in the present Manuscript) have been translated into Hungarian by György Kara and Sándor Weöres and presented in the anthology of Mongolian literature.³¹⁴

First song³¹⁵

The grey [horse] with a ram-like nose
is more and more³¹⁶ unique when it runs fast.
With you, fortunate Dunggügür³¹⁷
I will live³¹⁸ together for ever.

Among the cherry and jujube trees³¹⁹
grow cherry fruits.³²⁰
Let the fate
lead us to meet each other.³²¹

On the sunny red hill³²²
lives [my] friend Gamgar.³²³
When I think about my friend Gamgar
I feel pain for ever.

Second song³²⁴

The dark chestnut [horse] with pointed ears
has its companions in Delger's³²⁵ herd.
The young man Dedä³²⁶ having a lot of mates everywhere³²⁷
decided to leave quickly [?].³²⁸

³¹² Nagy, Louis J.: G. Bálint's Journey to the Mongols and his Unedited Kalmuck Texts. In: *AOH IX*. (1959) pp. 311–327, on pp. 317–318.

³¹³ Kara, G.: O neizdannih mongol'skih tekstah G. Balinta. In: *Narody Azii i Afriki I*. (1962) pp. 161–164, on p. 164.

³¹⁴ *Szép rókaavörös lovam*. "My nice fox-red horse" translated by György Kara and Sándor Weöres; *Asztraháni kalmük diákok dala* "The song of schoolboys from Astrakhan" translated by György Kara, cf. *A mongol irodalom kistükre. Antológia a klasszikus és mai mongol irodalom és népköltés műveiből*. 2. kiadás. Budapest, Európa Könyvkiadó 1971.² [The little mirror of the Mongolian literature. An anthology of the Mongolian classical and contemporary literature and folklore] pp. 174–175, pp. 159–160.

³¹⁵ *Manuscript* p. 15.

³¹⁶ Bálint *tutuman*, Kalm. *dutm* (auch *tutm*) "immer mehr, immer weiter, nie genug" (R. 103), *dutmān* "je mehr, immer mehr, für jedes Mal" (R. 104), *dutm* "čem ..., tem" (Mun. 216), *dutman* "čem ..., tem" (Mun. 217).

³¹⁷ Bálint Dunggügür, according to Basangova (Bordžanova) Kalm. Dunggür; it is a proper name (there is no further available data at my disposal). Concerning the proper names hereafter I use a simplified transcription of Bálint's forms in the English translation.

³¹⁸ Bálint *sūya* probably *sūyā*, *sū-* + *-yā* (nom. imp.) "living" or *sū-* + *-y(a)* (voluntative).

³¹⁹ Bálint *či čibya*, Kalm. *či, čiwγ* (?), *či* "Kirsche, *či modn* Kirschenbaum" (R. 448), *či* "višnja" (Mun. 647); *čiwγ*, Khal. *čawag* "jujube, plum" by Ramstedt and Munijev *deest*. *Či čiwγ* can be interpreted as a hendiadys-expression as well.

³²⁰ Bálint *či temsn*, cf. Kalm. *temsn* "Frucht, Obst, Jahresfrucht" (R. 391), "frukty, plody, jagody, ovošči" (Mun. 492).

³²¹ Bálint 2cd *Či namā xoyorāigi / zayān tanlāran xargūltuγa! Tanlār[ā]n*, cf. above First song 1c. The context is not clear; the lexeme suggests the appearance of third agent(s) besides the singing EGO and the RECEIVER to whom the EGO sings. The expression in 1c seems to be denoting an honorific addressing to the RECEIVER.

³²² Bálint *naran' i ulān*, Kalm. *narnū/narnā* (gen.) *ulān*.

³²³ Bálint *Γamyar*, according to Basangova (Bordžanova) Kalm. *Γamyar*; it is a proper name (there is no further available data at my disposal).

³²⁴ *Manuscript* p. 16.

³²⁵ Bálint Delger, Kalm. Delgr "ample, abundant" is a proper name for both sexes, cf. Khal. Delger.

³²⁶ Bálint Dedä, Kalm. Dedä/Dēdä is proper name, according to Basangova (Bordžanova) used for both sexes. She drew my attention to the corresponding family name: Dedejev.

³²⁷ Bálint *delgūdān*, Kalm. *delgū* "weit, ausbreitet" (R. 86), *delgūdān* "povsjudu" (Mun. 196).

The caftan made of Russian Nankeen³²⁹
has its unique features upon entering and leaving.
The young man Dedä having a lot of mates among people
decided to become a Russian.

On the bank of the Khurkhataan river³³⁰
I left behind my two cows.³³¹
To you Ölzeta³³² having a pale face
how could I come back in the future?³³³

Third song³³⁴

*The flowth of a narrow river³³⁵
flows meckly [sic!] and gently;
If one prays to the genius of religion,
will always (in his age) be safe.*

*The long maned gray horse
looking at its herd neighs;
To the mother settling at the Volga
let us like male falcon fly (arrive)!*

*The gray horse with the tendon of a young camel³³⁶
looking to (the Mountain) Bodgo neighs;
To the mother settling at Bogdo
let us like sparrow fly (arrive)!*

Fourth song³³⁷

Your quiet grey horse
is pulling its woollen leading reins.

³²⁸ Bálint *degdereji*, Kalm. *degdr-* “stolpern (von Pferden), flattern (von Vogeljungen), nicht gehen od. fliegen können; sich heben (mit Ansatz zum Fliegen)” (R. 84); by Munijev a different meaning is given: “trjasti, trjastis”; idti melkimi častymi šagami” (Mun. 192). Here the context indicates the meaning “to leave, to go away or to depart”.

³²⁹ Bálint *lanka bišemüd*, cf. Kalm.D. *langka*, Kalm.T. *längke* “Nanking” (R. 251), Kalm.T. *nangk* “nanka (materija)” (Mun. 368); for the cultural context in the traditional material culture cf. Kalm. *büšmüd*, *bišmüd* in: Pürbän p. 132; Bakajeva, E. P.: *Odežda v kul'ture kalmykov: tradicii i simbolika*. Elista, GU Izdatel'skij dom ‘Gerel’ 2008. pp. 63–65.

³³⁰ Bálint *Xurxatañ yol*, Kalm. *Xurxātīn* (?) *yol*, Basangova (Bordžanova) suggested: *Xorxātīn yol*; its location is not identified yet.

³³¹ Bálint *xoyurxan üküräsü xoljila-bi*, Kalm. *xoyrxn ükräs xoljlāw*; a parallel text by Ramstedt: *bürütei ükerēsen xoljibei* “verlor seine ein zweijähriges Kalb führende Kuh” (Nr. 2. stanza 2d. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 20–21), [*y*]urban *ükürēs xulčibabi* “verlor ich drei Kühe” (Nr. 12. stanza 17d. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 38–39).

³³² Bálint *Ölzeta* “Lucky”. Kalm. *Ölzätä* is here a female proper name, cf. Khal. *Öljit* “id.”.

³³³ Bálint *xoran* (*xoiran*) read *xōrān*, also *xōrn* “hinterwärts, weiter weg, zurück; künftighin; (mit. Abl.) nach, ab” (R. 192), *xōran* 2. “nazad, obratno” (Mun. 597).

³³⁴ Manuscript p. 17. Bálint’s translation of Song Nr. 1. in *Grammar* p. 188. If Bálint offered a translation to the songs included in the *Grammar* as well, I have taken it from its Chrestomathy marked with italics. I think it is extremely important to show how he understood a particular text. When he translated his records for the *Grammar*, less than a decade after his field work, he must have consigned a great deal of additional information to memory. His solutions or remarks in the wordlists added to the songs in the *Grammar*, definitely contain a lots of facts that otherwise might remain unidentified. Where I have another suggestion for the interpretation of a particular passage, it is indicated in the footnotes.

³³⁵ Bálint *Närin yol* “Narrow river”, the location of this river is not revealed yet.

³³⁶ Bálint *batuxan bürbütä boron’i*, *Grammar*-text *botoghon börbötäi boron’i*; Bálint indicated *botoghon* as “the young of camel” in his wordlist added to the song in the *Grammar* (p. 188). Here I suggest a different translation from Bálint’s one – according to the lexeme given in the Manuscript: “The grey [might be interpreted as brown too] horse with a hard tendon”, *bat* + *-xan* (diminutive suffix), *bat* means “hard, firm, solid, strong”.

³³⁷ Manuscript p. 18; stanzas 1–2 with Hungarian transcription and melody *Nomghon bora* cf. Bálint: *Jelentése*. Without pagination.

Jojaa³³⁸ who likes³³⁹ her nobleman
is taken away on a trotting horse³⁴⁰ as soon as the grass turns green.³⁴¹

Your shirt³⁴² made of thin hemp
is sewn kindly (?).³⁴³
Jojaa, who is friendly
is taken far away from her friend Namjir.³⁴⁴

Your dress with underlining of three fingers.³⁴⁵
is sewn thirty-three times.³⁴⁶
Jojaa, who is thirty-three years old³⁴⁷
is taken away³⁴⁸ on a trotting horse by three [men] (?).³⁴⁹

Fifth song³⁵⁰

*The boat of this harbor is coming
by making turns and beating;
Just six lads³⁵¹ are coming
by equalizing their shoulders.*

³³⁸ Bálint Jojá. Kalm. Jūjā, Jōjā is a female proper name cf. also the family name Jujinov (information from Tamara Basangova). The name appears in Ramstedt's collection as well, cf. Juji / Jujan (Aalto spells as Džudža (Juja) in his German translation), e. g. Nr. 11–12. stanzas 17–18. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 38–39; in detail cf. the note to stanza 3c. In a later song collection this name is attached to a nobleman who participated in the war against Napoleon's army in 1812–1814 (a beloved topic in Kalmyk folklore and belles-lettres).

Mana noin Jūja

Our nobleman Juuja

Mosku temcād mörlnā.

sets forth to Moscow.

Söm xamrta parncs "Frenchmen with span-long noses" stanza 2cd. *Törskn yazrin dud. Xal'mg ulsin kezängk boln ödgä caga dud.* Ed. Okna. B. Elst. *Xal'mg degtr yaryač* 1989. [The songs of the motherland] p. 41.

³³⁹ Basangova (Bordžanova)'s interpretation: "počitajet".

³⁴⁰ Bálint *šukšüülād* from Kalm. *šugš-/šogš-* + *-ül-* (causative) + *-ād* (adv. imperfecti) "make somebody or something jog, trot", cf. Kalm.Ö. *šokši-* "traben, trotten" (R. 364). Further phonetical and also semantical variants: *šowši-* "leicht traben, faul laufen" (R. 366), *šowš-* "jehat' ryscoj" (Mun. 678). Kalm.Ö. *sowši-* "in schwerem Trab reiten, mit kurzen schritten hetzig traben" (R. 332), *sowš-* "jehat' melkoj rys'sju" (Mun. 453).

³⁴¹ Bálint *noyona türünlän* 'i. Kalm. *noyānā türünlā n' ~ noyānā türünd n' (?)* "at the appearance of the first grass" (?); the expression needs further specifying. Basangova (Bordžanova) suggested to translate the sentence with the lexeme *šugšx* "nadryvno plakat' " (Mun. 682).

³⁴² Bálint, *kilig*. Kalm. *kīlg* for the cultural context in the traditional material culture cf. Kalm. *kīlg* (Pürbän 134).

³⁴³ Bálint *nägin* 'i *olj* lit. "finding the friendly way [to sew]" (?); Kalm. *nā* (?) + *-g* (accusative) + *n'* (enclitic demonstrative particle); Kalm. *nā* "Freundlichkeit, Freund" (R. 273), *nā* 3. "tščatel'no" (Mun. 370). Basangova (Bordžanova)'s interpretation: "akkuratno".

³⁴⁴ Bálint Namjir is a proper name. cf. Khal. Namjil form Tib. *rnam rgyal* "victorious, complete victory" http://www.nitartha.org/dictionary_search04.html.

³⁴⁵ Bálint *yuru köbötā*. Kalm. *yur/yurān köwētā*; Basangova (Bordžanova)'s interpretation.

³⁴⁶ Bálint *yučin yurbuta*, Kalm. *yučn yurwntā* (a multiplying numeral, cf. Benzing, Johannes: *Kalmückische Grammatik zum Nachschlagen*. Wiesbaden, Otto Harrassowitz 1985. p. 97; Kotwič, Vl. L.: *Opyt grammatiki kalmyckogo razgovornogo jazyka*. (Manuscript) 1929. p. 124.

³⁴⁷ The age of thirty-three is either a misunderstanding of the text or a joking allusion to a real event in the informant's milieu. By Ramstedt the attributes attached to the proper name are: *yuljing kūkün Juji, segelen kūken Jujan* "tempestuous maid, segelen maid"; by Aalto: "das sich hin und her drehenden Mädchen Džudža; segelen Džudža". Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 1–127, on pp. 38–39. The attribute might also be governed by the rules of the alliteration. In the song devoted to the defeat of Napoleon's army at Moscow, where Kalmyks vigorously participated as well (cf. above also the note to stanza 1c), the same appears as attribute to a Kalmyk nobleman and is a more reliable use of this attribute than one ascribed to a beloved maid or to a bride.

Iučn yurwta Cern Jawn'

The thirty-three years old Tserenjaw

Iundlta kewär šawtv.

regrettably became wounded.

Mandlj yarsn narn "The rising sun" stanza 2cd. *Törskn yazrin dud.* p. 42.

³⁴⁸ Bálint *damjiülji*, Kalm. *damjülj*, lit. "transmitting, passing on".

³⁴⁹ Bálint *yurbudār n'*, Kalm. *yurwdār n'*, cf. Kalm. *yurwvār* "zum drittenmal, beim dritten Male" (R. 156), *yurwadar* "po tri" (Mun. 170). The above translation is based on the meaning given by Munijev.

³⁵⁰ Manuscript p. 19, Song Nr. 4. in *Grammar* p. 193.

³⁵¹ Bálint *nāiman zalū*, Kalm. *nāmn zalū* "eight lads", *Grammar-text zurghān zalū* "six lads".

*The boat of the treasury harbor³⁵²
is coming by beating and making noise;³⁵³
Six round lads³⁵⁴ are coming
by combing their long hair.³⁵⁵*

*A knife case made by sewing
in on the hip (haunche) [sic!] of me, who am young;
If you ask what be the reason of it
(it is) for being in its every sewing stitched.³⁵⁶*

*A fire steel-case³⁵⁷ made by stitching
is in the pocket of me, who am slender;
If you ask, what be the reason of it,
(it is) for being in its every stitch sewed.³⁵⁸*

Sixth song³⁵⁹

My nice chestnut horse
plays with the moon light.³⁶⁰
With you, my benevolent brothers
I will celebrate for a month.

My slim chestnut horse
plays with the sunlight.
With you, my brothers living in joy
I will celebrate for all my life.

My chestnut horse that became lean, sinewy³⁶¹
grazes the sedge³⁶² grass at the river.
My very gentle³⁶³ brothers
I will embrace³⁶⁴ you from my deepest heart.³⁶⁵

³⁵² Bálint *šangya piristinā* “governmental harbour”, Kalm.D. Kalm.Tw. *šang* “Staatsmacht, Krone, Regierung” (R. 349).

³⁵³ Bálint *šaryjaŋi*, Grammar-text *šarghadši*, read Kalm. *šaryj* “being happy”.

³⁵⁴ Bálint *šaldik näimen zalū*, Kalm. *šaldg nāmn zalū* “eight chosen lads”, Grammar-text *zurhān zalū*, cf. note to line 1 c.

³⁵⁵ Bálint, Kalm. *šalū* “Stirnfransen, Stirnhaar, die Haarbüschel an den Schläfen, kleine Zöpfe an den Schläfen” (R. 347), “lokony” (Mun. 663).

³⁵⁶ Bálint *urdāsa beleglen ögöksen* “earlier it was given as a present”, Grammar-text *uyudal bolghondān shaglasutai* as it is indicated in the above translation.

³⁵⁷ Bálint *ketā*, Grammar-text *ketetshi*, cf. Kalm. *ket* “Feuerstahl, Feuerstahl und Flinte, Feuerzeug” (R. 228), “ognivo” (Mun. 296), *ketepči* “Beutel für den Feuerstahl, Feuergerät” (R. 228), *ketwč* “kiset dlja ogniva” (Mun. 296), *ketč* “košel’jok” (Mun. 296).

³⁵⁸ Bálint *saglasun*, Grammar-text *shaglasun*, cf. Kalm. *šaglx*.

³⁵⁹ Manuscript p. 20. Kara published this song in modern Kalmyk Cyrillic script with Russian translation: Kara: *O neizdannyyh*. p. 164. Hungarian translation: *Szép rókaörös lovam*. “My nice fox-red horse” Kara: *A mongol irodalom kistükre*. pp. 174–175.

³⁶⁰ Bálint *Säixän zërde mörin min’i saraïn gerellā nādāna*. Kalm. *Säxn zërd mörn min’ sarin gerllā nādn*. Parallel motif by Ramstedt: *Očin bolsan xongyor oqtorjān odolai nādanai*. “Der funkenähnliche hellbraune Pferd spielt mit den Sternen des Himmels.” (Nr. 6. stanza 1ab. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 24–25).

³⁶¹ Bálint *yom* “mit eingedrücktem Leib” (R. 150), “krepkij; uprugij, elastičnyj” (Mun. 166), “vdavljonnyj (o živote, brjuhe)” (Todajeva 245). In the translation I followed the meaning given by Ramstedt and Todajeva. Kara translated this lexeme similarly (“podžaryj”) Kara: *O neizdannyyh*. p. 164.

³⁶² Bálint *šūrā*, Kalm. *šūrā*, *šūrā* “irgendein hohes, grobes Gras, das an den Ufern und auf feuchtem Boden wächst, Segge” (R. 370), *šūra* “osoka” (Mun. 684). Lat. Cyperaceae, German Sauergrasgewächse or Riedgrasgewächse. Kara translated as “gustuju travu”. Kara: *O neizdannyyh*. p. 164.

³⁶³ Bálint *yol yolšik*, the reduplication of the first syllable could be comprehended as the emphasising of the quality, cf. First Song 2 ab. Kara translated this expression as “ljubeznye”: Kara: *O neizdannyyh*. p. 164.

³⁶⁴ Bálint *bärlcaya*, Kalm. *bār* ‘- + -le- (cooperative) -i (voluntative), lit. “let us embrace each other”.

My high chestnut horse
grazes the sedge grass on the meadow.
In my orphaned young age
the laudation and support attract me.³⁶⁶

Seventh song³⁶⁷

In the three yurts on the edge
is Khalaga³⁶⁸ wearing a cap with tassels.³⁶⁹
The nearness of Khalaga wearing a cap with tassels
flavours the smells of mace.³⁷⁰

In the three yurts at the ravine
is the stubborn small Khalaga.
The nearness of the stubborn small Khalaga
flavours the smells of melon.

In the yurts among the willows
is Khalaga wearing a sable cap.
The nearness of Khalaga wearing a sable cap
flavours the smells of pepper.

In the yurts at the shore
is Khalaga with hair reaching her shoulders.
The nearness of Khalaga with hair reaching her shoulders
flavours the smells of thyme.

Eighth song³⁷¹

I ride my galloping grey [horse]
and loaded on my leather sack.³⁷²
All the deeds I have fulfilled
the Buddhas and gods should be aware.

³⁶⁵ Bálint: *yoltaxan zürkārān*, Kalm. *yol* + *-tā* (sociative) + *-xn* (diminutive) *zürk* + *-ār* (instrumental) + *-ān* (possessive), lit. “with my heart having an aorta”, cf. by Kara: “vernymi serdcami” Kara: *O neizdannyyh*, p. 164.

³⁶⁶ Bálint *örgömji bulimji tatudana* Kalm. *örgmj* “das Aufgehobensein, das Gestütztsein, Schutz, Hilfe, Erziehung” (R. 299), “voshvalenije, vozveličivaniye; vdohnovenije; pomošč’, podderžka” (Mun. 424), *bul’mj* “Aufmunterung, Begeisterung, Lob, ruhmvolle Zuredete” (R. 65), “voshvalenije; obodrenije” *būl’mj* (Mun. 123); *tatudana* from *tat-* “to pull, to attract” + *-ād-* (adv. perfecti ?) + [*bā-* “to be” ?] *-na* (future-present tense). The stem of the copulative verb disappeared. Cf. Kara’s translation: “Mojej junosti sirotlivoj / Pomošči i uhoda ne hvatajet.” Kara: *O neizdannyyh*, p. 164.

³⁶⁷ *Manuscript* p. 21; stanzas 1–2 with Hungarian transcription and melody *Zákhán ghurbun* cf. Bálint: *Jelentése*. Nagy offered the translation of the first stanza, cf. Nagy: *G. Bálint’s Journey*, p. 317.

³⁶⁸ Bálint *Xalaya*, Kalm. *Xāly* is a proper name for both sexes. It is given to children who are born (Kalm. *xāly*) during a journey or nomadising, moving Basangova (Bordžanova)’s personal communication). The name appears in other folk songs as well: *Xāly. Törskn yazrin dud*, p. 96 (for the whole song see below among the parallel texts to Bálint’s songs) and *Uwšin köwün Xāly*, “Khaalg, son of Uwsh” p. 129. While the content of Bálint’s song suggests that it is sung about a girl, the name is attached to a lad in this later song.

³⁶⁹ Bálint *zalata maxalata Xalaya*, Kalm. *zalāt(ā) maxlāt(ā) Xaly (?)/Xāly*. The cap with tassels is a usual motif in the Kalmyk songs, cf.

zalātai maxalaiyān ögönei bi gebe ich meine Mütze mit Troddel.
(Nr. 39, stanza 2d. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*, pp. 76–77).

³⁷⁰ Nagy translated improperly Kalm. *zat* “mace” as “musk”.

³⁷¹ *Manuscript* p. 22.

³⁷² Bálint *daling*, Kalm. *dāl’ng* “Reitsack, Sattelsack, Doppelsack (wird zu beiden Seiten herabhängend auf den Sattel gelegt)” (R. 81), cf. Khal. *dālin* “(xōrōgnī) rectangular snuff-bottle pouch; case” (Bawden 113).

On the edge of the Yellow ridge
 the grey goose³⁷³ birds gather.
 Let the ten young men who rode away as chosen ones
 come back without any trouble.

An ash-cloud appeared,
 it became the sign of winter.
 Let the ten men who rode away as companions
 come back here in health and vigour.

The rib [shaped] moon appeared,
 it became the mark of spring.
 Let the ten men who rode away together
 come back home in health and vigour.

Ninth song³⁷⁴

*On the back of my fair isabelcolored racer³⁷⁵
 I have grown up;
 In the arms of my good-natured³⁷⁶ mother
 I have grown up.*

*At a racing horse
 the bit and the reins are the support;
 In the feeble young age (youth)
 the mother and the father are the support.*

*At horse fastened for resting's sake
 the cord and the string are the support;
 In the jestful³⁷⁷ young age (youth)
 the mother and the father are the support.*

*The support of a small house (or tent)
 is the mass of movables and the sofa,³⁷⁸
 In the age of childhood
 the support are the parents.*

*The support of a large house (tent)
 are the laths of roof and the lattice wall,³⁷⁹
 In the feeble youth
 the parents are the support.*

³⁷³ Bálint *šangšaba*, Kalm. *šangšim* (*galün*), *šangšimag* (*galün*) "irgendeine Gänseart, viell. Graugans" (R. 349), *šangšm* "seryj (dikij) gus'" (Mun. 665).

³⁷⁴ *Manuscript* p. 23, Song Nr. 5. in *Grammar* pp. 194–195.

³⁷⁵ Bálint's note in the wordlist added to the present song: "an ambling horse" (*Grammar* p. 194).

³⁷⁶ Bálint *öbör dērn*'i, *Grammar*-text *öbör dēren*'i, Kalm. *öwr dēr n*' lit. "on the breast".

³⁷⁷ Bálint *ali*, Bálint's note in the *Grammar* "*ali* pron. *äl'ä* 'jesting, joking, playful'" (p. 195).

³⁷⁸ Bálint, *Grammar*-text *barān bakas* "*barān bags*" Bálint added a longer note to explain the ethnographical background of the song: "The reason for the contrast between a *bagha ger* (a small tent) and an *ike ger* (a large tent) is that a poor Mongolian has all his goods, consisting of chests, boxes, bags (all these called *barān*) and sofa or couche, in the same small tent where he lodges too; while a rich Mongolian has separate tent for lodging and a separate one for his stores." (*Grammar* p. 194). *Grammar*-text *bakas* "the head part of a sofa" (*Grammar* p. 195). On *barān* as a folklore motif cf. Fourth tale.

³⁷⁹ Bálint *termen*, *Grammar*-text *termān*, read Kalm. *term* + *n*' (demonstrative particle).

Tenth song³⁸⁰

The dagger with a handle of one span
becomes Baasangiin Choka.³⁸¹
The small maid, Jojaa³⁸²
I abducted from her hope chest (?).³⁸³

Let the cover of
your high white tent³⁸⁴ collapse.³⁸⁵
Jojaa with beautiful face
I abducted from his³⁸⁶ chest.

The herd with the dark chestnut stallion
I drove out to the steppe.
Jojaa of the tender character³⁸⁷
I abducted from his feet.

The fast grey mare
I rode, because it is fast.
The grey Khutsaan Arshi³⁸⁸
I followed, because he is strong.

Eleventh song³⁸⁹

I mowed off for you
the sedges³⁹⁰ that grew on the wetland.
Nor did fate allow us to meet,
you and me.³⁹¹

³⁸⁰ *Manuscript* p. 24, stanzas 1–2 with Hungarian transcription and melody *Berim iste* cf. Bálint: *Jelentése*.

³⁸¹ Bálint Basangiin Čoka, Kalm. Bāsngin Čokā (?) is a male proper name; it is rare among Bálint's texts that both the father's name and the given name appear, cf. also 10. 4c. Cf. Khal. Bāsan from Tib. *pa sangs* "Venus", Čokā or probably Čukā might be a nickname as in Khalkha Čukā is the abbreviated form of Čulünbātar, etc.

³⁸² Bálint Jojā is here a female proper name; in details cf. the note to Fourth song stanza 1c.

³⁸³ Bálint. Kalm. *barān* figures frequently in folklore texts especially in tales, it is a principal place where many actions happen, cf. a note to the Fourth tale and also Pürbān pp. 112–113 and note to Ninth song 4b.

³⁸⁴ Bálint *jolma*, Kalm. *jolm* "jurta iz žerdej i košmy" (Pürbān 114).

³⁸⁵ A curse form, for typology of curses (Kalm. *xarāl*, Khal. *xarāl*, Mong. *qariyal*) cf. Bordžanova, Tamara: *Magičeskaja poezija kalmykov. Issledovanie i materialy*. Elista, Kalmyckoje knižnoje izdatel'stvo 1999. pp. 49–64, 151–156. Further curses concerning the collapsing of the felt tent: *Xaračn' xamxrtxa!* "Da polomajetsja matica jego jurty!" (Bordžanova: *Magičeskaja poezija*. p. 151; Bordžanova, T. G.: *Obrjadovaja poezija kalmykov (sistema žanrov, poetika)*. Elista, Kalmyckoje knižnoje izdatel'stvo 2007. pp. 141–165; and some Khalkha examples in: Gādamba, Š. – Cerensodnom, D.: *Mongol arāin aman joxiolin dēj bičig*. Ulānbātar, Ulsin Xewlelin Gajar 1978. [The Best of Mongolian Folklore] pp. 103–104.

³⁸⁶ Supposedly it refers to the maid's bride-groom or husband.

³⁸⁷ Bálint *kelā zangta*, cf. Kalm. *kil zangē* "mild, sanft, anspruchslos (von Charakter)" (R. 231).

³⁸⁸ Bálint Xucān Arši is a male proper name, similarly to Tenth song 1b, the father's name is indicated here too; *xuc* "ram", *arši* is probably not identical with the Skr. *ṛṣi* "sage, seer", but with the Tibetan *bkra shis* "fortunate, lucky, etc.", cf. the name of the renowned Kalmyk scholar, Arash Bormanshinov and Khal. Raši, Daši.

³⁸⁹ *Manuscript* p. 25, stanzas 1–2 with Hungarian transcription *Csiktünyi urghukszon* and melody cf. Bálint: *Jelentése*. This song is mentioned as a parallel text in Ramstedt's collection edited by Aalto: Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 106–107. The entire text cf. in the section: Parallels to Bálint's Texts from Later Song-collections. The first two stanzas are mentioned and English translation is also added in Nagy's introductory article mentioned above: Nagy: *G. Bálint's Journey*. pp. 317–318.

³⁹⁰ Bálint, Kalm. *šalū* "Segge, Riedgras, š. őwsn id." (R. 347), *šalu* "lokony" (Mun. 663), Lat. "Cyperaceae". Ramstedt translates both the *šūrā* and *šalū* with the same terms, cf. Sixth song 3b.

³⁹¹ Nagy's translation of the lines 1cd: "... / and yet both you and I / are not brought together by fate." Nagy: *G. Bálint's Journey*. p. 318.

I gave you, the graceful, the apple³⁹²
 that grew on the poplar tree.
 Although I gave it to you who are graceful
 the previous destiny³⁹³ did not allow [us] to meet.³⁹⁴

The flower that grew leaning,
 why does it dry in the sun?
 How could you make me forget you in my [whole] life
 You, who called me [your beloved]?³⁹⁵

The light bay³⁹⁶ horse
 I rode, because it is said to be fast.
 Let the later [fate] meet³⁹⁷
 you, who have a pale³⁹⁸ face, [with me]

Your sandal trees³⁹⁹
 lean towards bending.⁴⁰⁰
 My young soul
 leans towards its thoughts.

Twelfth song

(*Khoshūda noyon Tseren-Dshab Tümen'i öngöröksön tsaktu gharghaksan dün*)⁴⁰¹
A song issued at the death of the Prince of the tribe Khoshūt by name of Tseren-Dshab Tümen

³⁹² The apple, as a motif element appears in numerous Kalmyk folk songs, its context seems to be – in most cases – unfulfilled love or disappointment. Cf. e. g. *Sawyr deltä sārī* “Dark chestnut horse with bushy mane”, *Bulnggin sadin al'mn* “Apple from the garden at the corner”. *Törskn yazrin dud.* pp. 90, 91.

³⁹³ Bálint *uridāin zayan*, Kalm. *urđin zayān* “previous destiny, i. e. an earlier rebirth”.

³⁹⁴ Nagy's translation of the lines 2cd: “... / and though I've given it to you, darling / the former fate does not bring us together.” Nagy: *G. Bálint's Journey*: p. 318.

³⁹⁵ Bálint *Namāigi geksen čamāigi / nasundān martaxu bolyoba-či?* Gorjajeva suggested a parallel text fragment: *Namāgān gesn čamāgān nasnī turšār martšgōw*.

³⁹⁶ Bálint, *xō xongyor*, Kalm. *xō xongyr* is a hendiadys expression, *xō* “bleichgelb, isabellfarbig (von Pferden, Wolle, Haar)” (R. 191), *xo* “svetlo-ryžij” (Mun. 591) figures as the first of the synonym-pair, cf. *xō zērd*, *xō xul*, etc. (R. 191), *xo zērd mörn* (Mun. 591) that in the interpretation of some ethnic groups might change the meaning of the second member of the compound expression. Kalm. *xongyar* “hellbraun, gelblich braun (Pferdefarbe)” (R. 185), *xongyr* “savrasyj (o masti lošadi)” (Mun. 596).

³⁹⁷ Bálint *xoinöni čigi xaryültuŋa*, Kalm. *xōn n' čig xaryültxā* “let [us] meet later, too”.

³⁹⁸ Bálint *xōxan*, Kalm. *xō + -xn* (diminutive) is the same lexeme as in the line 4a used also to express the paleness of face (for the dictionary data cf. Mun. 597).

³⁹⁹ Bálint *zandaninten čiryaŋn'i*, Kalm. *zandnīntn čirya n' (?)*, lit. “the *chirgaa*-tree of your or among your Sandal tree(s)”; Kalm.Ö. *čirya* “(modn) irgendein Baum od. Strauch” (R. 442), Mun. deest.

⁴⁰⁰ Bálint *zangyaraksan talan uyadana*, lit. “leans to bending (?)” cf. Kalm.D. *zangyar*, *zangyraktē modn* “razmašistoje derevo” (R. 467), *modn zangyrjana* “derevo raskačivajetsja” (Mun. 241); the expression is still somewhat obscure.

⁴⁰¹ *Manuscript: Xošūda noyon Tümen'i Czeren-Jabin önggööröksön caktu yaryaksan dün* p. 26, Song Nr. 6. in *Grammar* pp. 196–197. This is the only song in the collection that has a title. This song belongs to special generic subgroup, to the wailing songs *yundl dün*.

*His three isabelcolored horses
stay harnessed before the door of the governor's;
Our prince⁴⁰² acquainted with the governor,
what has ordered us to do?⁴⁰³*

*The governor of that time has gained
his sword with a gilt grip;
I do not grieve for his sword devolved upon another
but I grieve for the life of my prince.*

*Of the cap adorned with red ribbons
make use the magnats of the people;
For his cap devolved upon another I don't grieve,
but I grieve for the life of my prince.*

*I have put (my son) Mandshi who is eleven years old
into the school of Astrachan;⁴⁰⁴
(And) when I have put him thereto
I have told him, that he shall (once) rule his subjects.*

*The yellow mottled yurt-palace⁴⁰⁵
emerges like the stairs.
Our honoured lord,⁴⁰⁶ who has acquaintance in Saratov
what did he order us to do?*

⁴⁰² Bálint *āka*. Kalm. *āk* is an honorific address; Bálint explained as follows: “*āka* prince, chief, cf. *akha* elder brother” (*Grammar* p. 196). Kalm. *āk* “obraščenije k staršim rodstvennicam; Kalm.D. obraščenije k matery; Kalm.T. obraščenije k otcu ili starščemu bratu” (Mun. 18), “id.” (Pürbän p. 139); “Mutter, Tante, Frau des älteren Bruders. Wenn die Großmutter mit den Enkeln lebt, nennen diese ihre eigene Mutter *āk*, und die Großmutter wird von ihren Kindern und Enkeln *ēj* genannt” (R. 20); also in Aberle, David F.: The Kinship System of the Kalmuk Mongols. In: *University of New Mexico Publications in Anthropology* 8. Albuquerque, New Mexico 1953. pp. 3–48, on pp. 30–31. In Bálint’s text the Torgut meaning, quoted by Munijev is relevant. Bálint’s text on Kalmyk weddings also contains reference on the use of the term: “That daughter-in-law calls his husband’s mother and father “mother and father” or “dear father and dear mother”.” For the context of the fragment, cf. chapter *The Wedding of the Kalmyks (Oirats)*.

⁴⁰³ Similar lines appear in a song collected by Ramstedt among the Torguts in Turkistan in 1905; stanzas 5–6 d lines: *namā yayataxā gesn bolwa – šok*. Ramstedt, Gustaf John – Aalto, Pentti: Torgutische Lieder. In: *JSFOu* 62. (1961) pp. 1–14, on p. 6.

⁴⁰⁴ The school in Astrakhan is mentioned in other folksongs as well, cf. *Aidarxani suryalin* [sic!] *köbüdigi arbadār tabadār cuqlulād* [sic!]. “Die Knaben der Schule von Astrachan wurden in Gruppen von 5 und von 10 gesammelt.” (Nr. 15. stanza 5ab. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 42–43). Some stanzas are quoted as parallel text to the Second song of the *Grammar* included in the Addendum of this book.

⁴⁰⁵ This stanza is not included in the version published in the *Grammar*.

⁴⁰⁶ Cf. the note above Twelfth Song 1c.

Thirteenth song⁴⁰⁷

The river called Manyč⁴⁰⁸
is a beautiful foggy [or bluish]⁴⁰⁹ river.
Our mother, who bore us
fits into the skirt of Maitreya.⁴¹⁰

The river called Jurg⁴¹¹
is a beautiful river with mirage.⁴¹²
Our father who reached a hundred years [of age]
fits into the skirt of Tsong kha pa.⁴¹³

The river called Volga
is apparently a beautiful river.
Our mother who brought us up with love
fits into the skirt of the Great Ones.

⁴⁰⁷ *Manuscript* pp. 27–28.

⁴⁰⁸ Bálint Manca, Kalm. Manc, cf. Russ. Manyč river. “Manyč (mä’nich), two rivers, SE European Russia. The Western Manyč, c.200 mi (320 km) long, rises near Stavropol in the N Caucasus and flows NW through Lake Manyč-Gudilo into the lower Don River. The Eastern Manyč rises in a marshy area and flows c.100 mi (160 km) east to a system of salt lakes and marshes c.75 mi (120 km) W of the Caspian Sea, but it reaches the sea only in rare spring floods. In spring the Western and Eastern Manyč join in the center of the Manyč Depression, a broad, valleylike lowland extending c.350 mi (560 km) southeast from the lower Don to the Caspian Sea. A variant spelling is Manich.” In: Columbia Encyclopedia. <http://www.answers.com/library/Columbia%20Encyclopedia-cid-2289062> (Mai 2010). Cf. also Manca “der Fluss Manytsch (zwischen den Astrachanschen und Stavropolschen gouv.)” (R. 256). Manyč – besides Ijl (Volga), Zā (Ural), Kum/Küm (Kuma) and Ergn (Ergene) – figures in other Kalmyk folk songs as well, cf.

*mancasin šara toxai dundu
maral-ni xuraži xaburjilne*

Inmitten der gelben Flusswiese des Manyč
verbringen die versammelten Hirschkühe den Frühling.

Nr. 30. stanza 3ab. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 66–67. Crossing the Manyč as the external image of songs (paralleled with the internal image of love to mother or homesick) appears in other Kalmyk songs too, cf. *Mangyda bor mörn* “The grey Tatar horse” stanza 1, *Manc yatlad yarxn’* “Crossing the river Manyč” stanza 1. *Törskn yazrin dud*. pp. 107, 108. The description of the territory: Kostenkov, K. I.: *Kalmückaja step’ Astrahanskoj gubernii po izsledovanijami* [sic!] *Kumo-Manyčskoj ekspedicii*. Izdanie Ministerstva gosudarstvennyh imuščestv. S.-Peterburg. Tipografija V. Bezobrazova i K. 1868.

⁴⁰⁹ Bálint *manuraksan*, cf. Kalm. *manurx* “neblig werden, sich benebeln” (R. 256); *manurtx* “zastilat’sja tumanom, tumanit’sja: golubet’ sinet’” (Mun. 342).

⁴¹⁰ Bálint Madiri, Khalm. Mădr, Khal. Maidar, Skr. Maitreya. On the cult of Maitreya among the Kalmyks, cf. Maidari burchan in: Pallas II. pp. 84–85. The phrase indicates that people with proper moral behaviour will be reborn under the protection of various Buddhas or important personalities of the Buddhist Faith. Cf. 1d, 2d, 3d. The names of the mentioned gods or historical persons are also governed by alliteration. The skirt of the caftan or gown (Kalm. *xormā*, *xormā*) can also be used to carry things and its symbolical meaning is to be under the protection of somebody, cf. *xormad bagtx* “vospityvat’sja v obščestve, v kollektive”, *aldr Jangyrin xormad bagtad amr sāxn jiryād sūw* “i zažil v sčast’e i blagopolučii v obščestve slavnogo Džangara” (Todajeva 460).

⁴¹¹ Bálint Jürük, Kalm. Jürj is the name of a river; its location requires future identification. The hydronym appears in Ramstedt’s collection as well, but without further reference:

Juruq gedeq yolın

Der Džuraq genannte Fluss

jungyaran baiži [sic!] *dünggēgēd*,

ist in der Ferne schimmernd kaum sichtbar.

Nr. 45. stanza 4. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 90–91.

⁴¹² Bálint *jungyaraksan*; both Bálint’s and Ramstedt’s texts show that *jungyr-* /*jungyār-* is a verbal stem as well. Despite its appearance in Ramstedt’s folksong collection, it was not included in his dictionary, which otherwise contains numerous examples from folksongs. In Munijev only the nominal stem appears: *jungyar* “miraž, marevo” (Mun. 233).

⁴¹³ Bálint Zungkabā, Kalm. Zunkw/Zunxw, Khal. Junxaw, Tib. Tsong kha pa, for the cult of Tsong kha pa as deity of the Buddhist pantheon among the Kalmyks cf. Sunkaba, Sauwanchaba by Pallas: *Sammlungen*. II. 102–103.

The river called Kuma⁴¹⁴
 is a beautiful lumbering river.
 Become our mother who brought us up feeding with her milk,
 [one] the foremost of people!

Ulaan⁴¹⁵ who reached the age of ten
 has a nice gait.⁴¹⁶
 In my young age
 how could I [forget ?] the best⁴¹⁷ of my elder brothers?

The little red dark chestnut horse
 has a nice dancing⁴¹⁸ gait.
 In my little young age
 how could I [forget ?] any of my younger brothers?

Fourteenth song⁴¹⁹

Going up on the hill
 there blows a chilly wind.
 To you my silent Bürgür Sempüs⁴²⁰
 I gave a gift [made of] the horn of a wild goat.

Going upon the mountain
 seems o be seen red and yellow.⁴²¹
 For the maid Sempüs having a ruby face
 I gave a present earlier.

On the *dombra* with five strings
 I let [one] to play.⁴²²
 I am not the lad who will let to go
 the maid Sempüs whom I don't even know [personally].

⁴¹⁴ Bálint Kümü, Russ. Kuma "The Kuma (Russian: Кума) is an 802 km (498 mile) long river in southern Russia. Its source is in the northern Caucasus, in the republic Karachay-Cherkessia, west of Kislovodsk. It flows in northeastern direction, through Stavropol Krai (towns Mineralnye Vody, Zelenokumsk, Budyonnovsk, Neftekumsk) and through Dagestan. The Kuma flows into the Caspian Sea near the border between Dagestan and Kalmykia." [http://www.search.com/reference/Kuma_River_\(Russia\)](http://www.search.com/reference/Kuma_River_(Russia)) (Mai 2010). Kuma appears in other folk songs as well, cf.

küman šara toxai duudu Inmitten der gelben Flusswiese der Kuma
kükütei (?) maral-ni namarjilne verbringt die Hirschkuh mit ihrem Kalb den Herbst.
 Nr. 30. stanza 1ab. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 64–65.

⁴¹⁵ Bálint, Kalm., Khal. Ulān "Red" male and female proper name.

⁴¹⁶ Bálint *alčingnaksan säixān yabodangta*, cf. Kalm. *alčā-, alcā-, kölān alčāly-, alčālk-* "(seine Beine) ausspreizen" (R. 9), *alcax* "rasstavljat', zadvigat' (napr. nogi ...)"; *alcylzx* "idti široko rasstavljaja nogi" (Mun. 38).

⁴¹⁷ Bálint *axanarīgān xoborigi*, lit. "the rare[st]/the rarity of my brothers".

⁴¹⁸ Bálint *biliksen*, Kalm. *bil-* + *-sn/-gsn* (nomen perfecti) of "to dance".

⁴¹⁹ *Manuscript* pp. 29–30.

⁴²⁰ Bálint Bürgür Sempüs, Kalm. Bürgür Sempüs, Semwüs (?) is a female proper name in the context of the song.

⁴²¹ Bálint *manjiürād*, Kalm. *manrxā* "neblig werden, sich benebeln ..." (R. 256), *manrx* "zatumanivat'sja podjorgivat'sja mgloj" (Mun. 341); *manurtx* 2. "golubet', sinet' (vdali)" (Mun. 342), W.Oir. *manuraji tunuxu* "zatumanivat'sja" (Pozd. 229).

⁴²² Bálint *Tabun berenā domborigi tangna-mangna tašülād*. Kalm. *Tawn berni* [or *bernt*] *dombrīg tangna-mangna tašülād*. As an explanation Bálint inserted (*tagna-magna*) in brackets, are iconic expressions, hendiadys-constructions referring to the intensity (?) of the playing *dombra*; its exact meaning is not clear yet. Kalm.D. *berne* "Querleiste am Griffbrett der Gitarre [sic!] und ähnl. Instrumente (s. *dombr*, *towšür*, *dodroma*, *xūr*, *yatxan*)" (R. 42–43). As parallel for this motif cf. *Dolōn berentē yataxaigi dundaki (?) bernin daraya*. "Dem Jatagan mit sieben Querleisten die mittelste Querleiste will ich drücken." (Nr. 10. stanza 6ab cf. also 7ab. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 32–33). Bálint *tašülād*, Kalm. *taš-* + *-ül-* (factitive) + *-ād* (adv. perfecti), lit. "to make someone hit it". Goršajeva explained as: "prišljopyvat' jazыkom".

The mottled horse with fine back⁴²³
neighs⁴²⁴ while [we] move⁴²⁵ to another camp.
Looking at the place one has moved to
tears are flowing from the eyes.

The dust [emerging] during racing
is pulled by the fat dark brown horse.
Even after I have got to know [Sempüs]
I will not be the lad who will let her go.⁴²⁶

At the lonely tree at the ford
swirls the smoke of a pipe.⁴²⁷
To you my Sempüs who was sitting alone
I sent my pipe as a present.

The blue [...] ⁴²⁸ belt
[reaches and] hits the feet.
You my dear maid Sempüs
I set in front of my feet.⁴²⁹

Fifteenth song⁴³⁰

[Hei!]⁴³¹ On the shore⁴³² of the sugared lake
is the Crystal-Garuda palace;
Kharla Shishä⁴³³ is sitting, looking⁴³⁴
for and shaking.

⁴²³ Bálint *nürü bitä*, Kalm. *nurü bitä* (?), lit. "with a body [having] a back".

⁴²⁴ Bálint *kürjengnäd*, Kalm. *kürjngxe* "brüllen. lärmern" (R. 247), "'grohotat', klokotat', gudet', rokotat' " (Mun. 327).

⁴²⁵ Bálint *nüdüldundun*'i, Kalm. *nüdl dund n'*

⁴²⁶ Cf. Fourteenth song 3c

⁴²⁷ Bálint *Fataḷyan*'i *yacca modondu* / *yanzān utan bürgünä*. Kalm. *Fatḷyān yaḷc modnd* / *yanzān utān bürgn*. This line-pair is a usual external image in Kalmyk songs. Cf.

Fatḷyna yaḷc modnd n' At the lonely tree at the ford

Fancarn petnäyän bārlāw. I took my *petnä* alone.

Stanza 1ab. *Xal'mg dun. Sbornik kalmyckih pesen*. Ed. Krueger, John R. (The Mongolia Society Special Papers 12). Bloomington, Indiana, The Mongolia Society 1993. p. 44. The lexeme *petnä* is not identified yet.

⁴²⁸ Bálint *pangs*; the meaning of this lexeme is not clear, but refers in all probability to a kind of textile or a kind of silk from which the belt is made.

⁴²⁹ A similar motif appears in another song, where the keyword of the external image is not the belt, but the thimble.

Kökl tömr xuruwčn' The blue metal thimble

Ködlx dutman šargna. rings at each move.

Körk bičkn Embäškig The dear, little Embäšk

Kölin ömn sögdülnä. (5 cd) I make kneel in front of my feet.

Embäšk "Embäšk" stanza 5cd. *Törskn yazarin dud*. p. 40.

⁴³⁰ Manuscript pp. 31–32, Song Nr. 3. in *Grammar* pp. 191–192, stanzas 1–2 with Hungarian transcription and melody: *Sikirte nürin* cf. Bálint: *Jelentése*.

⁴³¹ The exclamation *Ê!* of the present manuscript does not occur in the *Grammar*.

⁴³² Bálint *köbödü*. *Grammar*-text *köbädü*, Kalm. *köwäd*.

⁴³³ Bálint *Xarla Šišä*. *Grammar*-text *Kharla Shishä* is a female proper name.

⁴³⁴ Bálint *šil önggötä* (*Grammar*-text *šilbilzeksən*) *Xarla Šišä melmelzeji sūdik büi*. The suggested translation of the *Manuscript*- and the *Grammar*-text "Kharla Shishä having glass-colour is sitting (*Grammar* "glimpsing and") sobbing (i. e. with tears in her eyes)." Bálint explained the lexeme *melmelze-* as "to shake, wave, tremble" (*Grammar* p. 192), however in Kalmyk: *melmlze* "voll sein; voller Tränen sein (das Auge)" (R. 260), *melmlz* "blestet", *navjortyvat* 'sja (o sljzoh): perepolnjat' sja (židkost'ju)" (Mun. 349).

[Hei!] If (one) looks at her through the roof-opening
she has the appearance of a girfalcon;
If (one) is sitting embracing her,
she is softer than the down.⁴³⁵

[Hei!] If (one) looks at her through the opening
above the door, she has the appearance of a peafowl;⁴³⁶
If she is sitting leaning on her elbows⁴³⁷
she is softer than the silk.

[Hei!] If she is sitting combing her hair
(it is like as if) she would draw the rainbow of the cloud;
The so⁴³⁸ beautiful Kharla Shishä
is sitting in a shaking manner.⁴³⁹

[Hei!] Her combed hair
covers her sitting place;
The so⁴⁴⁰ beautiful Kharla Shishä
is sitting and looking for.⁴⁴¹

[Hei!] At the splendid white lake
she has scattered her raisin⁴⁴² and sugar;
“Khān (king) Dshanamgha⁴⁴³ will come”
saying she is sitting looking for.

[Hei!] On the shore of the large lake
Khān (king) Dshanamgha, the graceful,
who had (set) let loose his nine hawks
is coming to search his (hunting) birds.⁴⁴⁴

[Hei!] “Girl Kharla Shishä
pray, give (me) my birds!”⁴⁴⁵

⁴³⁵ The suggested translation: “softer than feather”; Kalm. *örwlg* “feather”.

⁴³⁶ Bálint *togoston*, Grammar-text *toghoston*, in the wordlist added to the song in the *Grammar* “*toghos*, *toghoston* a peafowl” (*Grammar* p. 192), cf. Kalm. *D togostn* “Pfau”, Kalm. *Ö togs* “Pfau” (R. 397), *toystn* “pavlin” (Mun. 501).

⁴³⁷ Bálint *toxaildoji süxin* ‘i, Grammar-text *tokhaldudshi sükhun* ‘i, Kalm. *toxäldj süx n*’, cf. Kalm. *Ö toxäldxa, toxäldxa* “sich auf den Ellbogen stützen: sich mit dem Ellbogen durchdrängen” (R. 397), *toxaldx* “opirat” sja loktem, oblokačivat” sja” (Mun. 510).

⁴³⁸ Bálint *eime* “this kind”, Grammar-text *teime* “that kind”, cf. Kalm. *im, tim*.

⁴³⁹ Cf. 1d, “sobbing”.

⁴⁴⁰ Cf. 4c.

⁴⁴¹ Cf. 1d, 4d “sobbing”; Bálint *melmelzeji*, but Grammar-text *kharalkhaji*, Bálint’s explanation of the song in the *Grammar*: “*kahralkha-*, *khar-la-* frequ. of *khara-* to see, to look” (*Grammar* p. 192). By Ramstedt: *xarlxa* 2. “angewöhnen, üble Gedanken hegen” (R. 169).

⁴⁴² Bálint *casan šikirān asxarūlād* “scattering the sugar snow[like?]”, Grammar-text *üzüm shikirān askharūlād*, Kalm. *üzüm* “raisin”.

⁴⁴³ Bálint *Janamya*, male proper name, cf. *Janama* (Schorkowitz 621).

⁴⁴⁴ The motif of the man who searches his lost hunting bird at a woman’s living place appear in the folk tales as well. Cf. Twelfth tale (*Manuscript* pp. 97–98):

“The khan’s son went to hunt with his falcon⁴⁴⁴ and let it catch a bird; but his falcon sat on the smoke hole covering felt of Ulaadaa Baatr’s yurt. [98] Thereafter the khan’s son [also] arrived and said:

– Ulaadaa Baatr, are you at home? Give me my falcon! – Thereafter Ulaadaa Baatr’s wife said:

– Ulaadaa Baatr is not at home. – Thereafter the khan’s son looking at the wife and seeing her amazing beauty forgot to return home.”.

⁴⁴⁵ Bálint *šobūgi-m*’, Grammar-text *shobūgi-m(in* ‘i).

*If thou doest not give my birds
I will return and inform my king against (thee). "*

*[Hei!] "Inform as many times as thou wilt!"⁴⁴⁶
should he be informed what imperts it me!
Thy king whom thou wilt have informed,
will have thy feet when returned made wry. "⁴⁴⁷*

Sixteenth song⁴⁴⁸

Be *zäsng*⁴⁴⁹ Muuchk⁴⁵⁰ of the Bukhush clan⁴⁵¹
led by the wrong way.
Let your⁴⁵² virtuous, blessed Udwl⁴⁵³
come back quickly.

Be Muuchk having an upstanding moustache
driven handcuffed by the soldiers.
Let your Udwl who has been chosen⁴⁵⁴
come back from the nearby place.

May the black pockmarked Muuchk die
by means of stabbing.⁴⁵⁵
Let your Udwl, who has become the most friendly [maid]
come back here.

⁴⁴⁶ Bálint *medülkäsü medülä* the suggested translation: "Inform if you want to"; cf. Kalm. *medülwās* (adv. concessive), *medül* (imperative).

⁴⁴⁷ Bálint *kölän dot'lyäd*, Grammar-text *kölän tot'ilghäd*. Bálint's explanation *totilgha-* to make wry, to distort" (Grammar p. 192); despite Bálint's remark this expression remains obscure and needs further investigation; in R. and Mun. deest.

⁴⁴⁸ Manuscript pp. 33–35.

⁴⁴⁹ Bálint *zäsang*, Kalm. *zäsng* "Die untere aristokratische Ebene der *zajsan* (*zäsng*) setzte sich aus Erb- und Verdienstaristokratie zusammen. ... Dem *zajsan* oblag die administrative Verwaltung eines *ajmak*, der aus 150 bis 300 Kibitka bestehen konnte." Schorkowitz, Dittmar: *Die soziale und politische Organisation bei den Kalmücken (Oiraten) und Prozesse der Akkulturation vom 17. Jahrhundert bis zur Mitte des 19. Jahrhunderts*. Frankfurt am Main – Bern – New York – Paris, Peter Lang 1992. pp. 275–276. On the administrative system of Kalmyks cf. further: Maksimov, Konstantin N.: *Kalmykia in Russia's Past and Present National Policies and Administrative System*. Budapest – New York, CEU Press 2008. pp. 142–143, passim. The *zäsng* is a frequent figure in the songs and probably mostly appear as a result of improvisation or creating song according to the current situation, in details cf. below Bálint's *Songs in the Kalmyk Corpus*. By Ramstedt the title of *said* "official, minister" also appears, but in a positive context: cf. *aimeyaseni suldaqsan saidüdigi ašidani dedes öršēteyai*. "Den von ihrem Stamme getrennten Edelleuten mögen die Höchsten Geister ewig gnädig sein!" Nr. 28. stanza 6cd. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 64–65.

⁴⁵⁰ Bálint *Müčka*, Kalm. *Müčk* male proper name, cf. the name of Bálint's informant: *Mučk/Müčk Baldr*, Grammar p. XIII. On the semantics of this name cf. Bitkejeva, G. C.: Social'nyje aspekty nekotoryh imjon u kalmykov. In: *Onomastika Kalmykii*. Ed. Bardajev, E. Č. – Monrajev, M. U. – Očir-Garajev, B. E. Elista, Kalmyckij Naučno-Issledovatel'skij Institut Istorii, Filologii i Ekonomiki 1983. pp. 85–95, on p. 88.

⁴⁵¹ Bálint *Buxuša*, Kalm. *Buxš* an ethnic component (a clan) of the Bag-Dörwd left wing.

⁴⁵² The expression *č'in'* can be comprehended either as a possessive pronoun (Sg.2.) or as a demonstrative particle. In present translation the possessive meaning will be used.

⁴⁵³ Bálint *Udbul*, Kalm. *Udwl* from Skr. *utpala* "water lily" is a female proper name.

⁴⁵⁴ Bálint *šinjlži* [sic!] *abuksan*, Kalm. *šinjlj awsn*, lit. usually comprehended as "has been examined"; this expression refers probably on the "examination" of the maid whether she is appropriate to become a bride. Cf. chapter *The Wedding of the Kalmyks (Oirats)*.

⁴⁵⁵ Bálint *xadxalang gemār*, cf. Kalm. *xadxlng (?) gemār*, read *xadx + l* (emphatic particle) *n'* (emphatic particle) (?) lit. "through the sin of stabbing". Though Bálint, having a very sensitive ear to differentiate sounds would not misunderstand a velar *n* (*ng*) versus a palatal *n'*. Until an appropriate solution will be found, the lapsus calami can not be excluded, as well. Cf. Kalm. *xadxa-* 2. "festschlagen, einschlagen, (einen Nagel), einstecken, stecken" (R. 158). "pribivat', prikolačivat', vbivat'" (Mun. 567).

If the taken wife is kidnapped,
 one stays behind crying.
Zääsng Khartsag can not do anything [and],
 he makes his drinks from milk brandy.

Out of two, two wives
 one stays poor and quiet.⁴⁷⁰
Zääsng Kharcag who is the son-in-law of the Khoshuuds
 makes his drinks from twice distilled milk brandy.

At the base of the Ergene projections⁴⁷¹
 the youngs from Erketen became stronger.⁴⁷²
 Let a dagger be stuck into the liver
 of the evil minded Muuchk.

At the uncountable projections
 the Torgud youngs became stronger.
 Let a dagger be stuck into the head
 of the alluring⁴⁷³ Muuchk.

The shy Udwl
 is proposed to by official Begäälä.⁴⁷⁴
 Let your Udwl go who became proposed to
 as she deserved for it!⁴⁷⁵

Muuchk from the Baga-Dörwöd
 wants to take a wife.
 All the livestock he had,
 he has squandered for the wife.

Be Muuchk, the son of Kirw⁴⁷⁶
 driven to a cold place.
 Be your good fortune torn off
 by the skilful⁴⁷⁷ Udwl.

⁴⁷⁰ Bálint *toxorād*, Kalm.Ö. *toxrx* "sich beruhigen, gesetzt werden, zur Ruhe gelangen, sich legen" (R. 398), *toxrx* "ustanavlivat'sja, uporjadočivat'sja: osvaivat'sja, privykat'" (Mun. 510).

⁴⁷¹ Bálint Ergenän sīr, cf. Kalm. Ergene "die frühere Uferwand des Kasp. Meeres; die südliche Fortsetzung des Bergufers der Wolga. *Ergene ergenēn gučīn gurwn sīr* die 33 Vorsprünge der Ergene" (R. 251–252). Cf. also: Borisenko, I. V.: Toponimija Ergenej (dorevoljucionnyj period). In: *Onomastika Kalmykii*. Ed. Bardajev, E. Č. – Monrajev, M. U. – Očir-Garajev, B. E. Elista, Kalmyckij Naučno-Issledovatel'skij Institut Istorii, Filologii i Ekonomiki 1983. pp. 35–51.

⁴⁷² Bálint *čangyadād*, lit. "to fasten", cf. Kalm. *čangyadxa* "stramm, hart gespannt sein" (R. 437), *čangyadax* "krepiť, ukrepljat', usilivat', natjagivat', delat' tugim" (Mun. 645).

⁴⁷³ Bálint *toson keletä*, Kalm. *tosn keltä*, lit. "having a fatty tongue".

⁴⁷⁴ Bálint *zubčilād*, Kalm.D. *zöčl* "werben (um ein Mädchen)", Kalm.Ö. "zu Gaste sein (und dabei Geschenke geben)" (R. 477). The *zubčil*- / *zobčil*- stem appears among Ramstedt's songs as well, cf. p. 9, song Nr. 18. pp. 46–49.

⁴⁷⁵ Bálint *zurum*, read Kalm. *zurm* + *-är* (? instrumental), cf. *zurm yosn* (?) "Vorschrift, Norm, Sitte, Gesetz" (R. 481).

⁴⁷⁶ Bálint Kirbi, Kalm. Kirw (?) is supposedly a male proper name. Basangova (Bordžanova)'s suggestion: Kirwän.

⁴⁷⁷ Bálint *kilimek*, *kitimek*, cf. Kalm.D. *kilmg* "fleißig, emsig" (R. 231), *kilmjā* "staratel'nyj, priležnyj, userdnyj" (Mun. 300); *kilimek*, *kitimek* seems to be an iconic hendiadys expression with poetic function.

Be Muuchk who has a mind similar to a steed⁴⁷⁸
hit by the thunderbolt.
Let your Udwl who left playfully⁴⁷⁹
come back in the future.

BÁLINT'S SONGS IN THE KALMYK CORPUS

The Kalmyk corpus has obviously preserved the common poetic features of the folk songs of the Mongolian cultural area and variants of Kalmyk songs can still be traced among the Altai- and Xinjiang-Oirats. Nevertheless, the influence of the Russian cultural environment is fairly apparent in Kalmyk folk song-collections – including Bálint's texts as well. The first records of Kalmyk folk songs were written down by the team of Peter Simon Pallas' expedition. Out of the seven songs (Pallas defines them as "verliebte und Klaglieder") five are regrettably given only in German translation and two love songs, also in the Kalmyk language, in a fairly good transcription that follows the rules of German pronunciation.⁴⁸⁰ These two songs have been extensively analysed by me with regards their linguistic features, especially structure, genre and poetics.⁴⁸¹ Concerning Bálint's material, the most important corpus is Ramstedt's collection of folk songs edited and published by Pentti Aalto. The items of *Kalmückische Lieder* were recorded in Astrakhan in 1903, where Ramstedt collected 22 tales, 90 riddles, 105 proverbs and 40 songs.⁴⁸² Numerous songs were noted down and handed to Ramstedt by the Baga-Dörböt (Kalm. Bay-Dörwd) princess Ölzete Tudutova, which Ramstedt transcribed with Oirat letters into his field diary.⁴⁸³ Some of Ramstedt's songs emerge in Rudnev's collection as well, while some of Tundutova's songs are included only in Rudnev's collection.⁴⁸⁴ An interesting corpus of folk and revolutionary songs was published by M. Trituz in 1934 and republished by John R. Krueger in 1993. The booklet contains some stanzas and motifs that can be paralleled with Bálint's songs (cf. below).⁴⁸⁵ A thematic song-collection with a detailed introduction was also published in 1989 and devotes itself to representing the most famous songs by genre and historical period (pre-revolutionary and post-revolutionary times).⁴⁸⁶ A description of the thematic framework used for the classification of the songs follows.

Attempts to classify the archival and newly collected songs have been made by Kalmyk folklorists. Songs belonging to the repertoire of rituals and wedding performances are treated either separately (even if they show the characteristics of lyric or epic songs and not the features of the ritual poetics),⁴⁸⁷ or are discussed in the genre system of lyric and epic songs – this dichotomy of interpretation is evident in the

⁴⁷⁸ Bálint Aranzal. Kalm. Arnzl is a mythical horse, frequently figuring in epics (tales and heroic epics), in detail cf. Fifth tale. Basangova (Bordžanova) interpreted that he is "quick minded".

⁴⁷⁹ Bálint *alilji*, cf. Kalm. *äl'wlx* "Spaß treiben, mutwillig sein: spielen (die Katze)" (R. 22), *äl'lx* "koketničat', žemančivat'" (Mun. 18). Khal. *alialax* "to lark about/around, to play the fool, to joke" (Bawden 13).

⁴⁸⁰ Pallas, Peter Simon: *Sam[m]lungen historischer Nachrichten über die mongolischen Völkerschaften*. I. St. Petersburg, Kaiserliche Akademie der Wissenschaften 1776. pp. 153–157, besides the love songs there are two unique historical songs remembering the return of the Torguts to their homeland in 1771 and one conversation song between a dying soldier and his beloved girl; the analysis of the two song written also in Kalmyk, cf. Birtalan, Ágnes: Zwei kalmückische Volkslieder aus dem 18. Jahrhundert. In: *AOH* XLI. (1987) pp. 53–74.

⁴⁸¹ Birtalan: *Zwei kalmückische Volkslieder*.

⁴⁸² Ramstedt, Gustaf John – Balinov, Š. – Aalto, Pentti: *Kalmückische Lieder*. In: *JSFOu* 63. (1962) pp. 1–127. on p. 6.

⁴⁸³ Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. p. 6.

⁴⁸⁴ Cf. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. p. 6, and Rudnev, A. D.: *Melodii mongol'skih plemjon*. In: *Zapiski Imperatorskago Russkago Geografičeskago Obščestva po otdeleniju Etnografii*. XXXIV. (1909) pp. 395–430.

⁴⁸⁵ *Xal'mg dun. Sbornik kalmyckih pesen*. Ed. Krueger, John R. (The Mongolia Society Special Papers 12). Bloomington, Indiana, The Mongolia Society 1993.

⁴⁸⁶ *Törskn yazrin dud. Xal'mg ulsin kezängk boln ödgä caga dud*. Ed. Okna, B. Elst, Xal'mg degtr yaryaç 1989 [The songs of the motherland].

⁴⁸⁷ On the features of the structure of various lyric genres, cf. Birtalan, Ágnes: *Syntactic features as means in the identification of Mongolian lyric folk genres. On the example of Oirat folk songs collected by B. Ya. V'ladimirtsov* (manuscript).

summarising typological and methodological surveys of Kalmyk folklore (cf. below).⁴⁸⁸ There are further publications of Kalmyk folklore including songs, such as: *Narodnoje tvorčestvo Kalmykii*. Ed. Kravčenko, I. Stalingrad – Elista 1940 that was not at my disposal while working on Bálint's material. Others such as the collection of Ambekova's repertoire⁴⁸⁹ or books dedicated to the children's folklore⁴⁹⁰ – offering a number of parallels for blessings, riddles and proverbs – do not contain material relevant to Bálint's songs.

Gyula Lajos Nagy almost rightly remarked in his article devoted to Bálint's Kalmyk texts that, compared with other folklore collections, he did not find any parallel material either among Vladimircov's song collected from the Altai Oirats or among the stanzas inserted into Ramstedt's tales. "Yet this chapter of our manuscript is precious enough for we do not find any of these pieces in other works of the same sort."⁴⁹¹ At the level of motifs some similarities can be found with the songs in Pozdnejev's and Vladimirtsov's Oirat collections,⁴⁹² the songs of the Ramstedt-corpus⁴⁹³ and also in the present-day Kalmyk song-books at my disposal. Entirely identical texts, however, are rare even at the level of stanzas. Below, similarities between Bálint's songs and examples of later collections will be demonstrated. These are far from being complete and are included only with the aim of illustrating corpus evidence of some common features recorded at various times.

As it can be concluded from the above fifteen songs of the *Manuscript* and a further song published only in the *Grammar* (cf. Addendum) recorded by Bálint, the following common characteristics of Mongolian folk songs can be traced as typical features:

1. four-lined stanzas constitute the songs (for the Mongolian cultural areas it is the most typical; rarely two-lined structures, or even more seldom five or more lines compose a stanza but they do not appear among Bálint's songs);
2. the presence of parallelism (inside a stanza and also between stanzas) as the main structure forming factor;
3. concerning the content, parallelism emerges between the external (nature, social environment) and internal (the singing EGO's emotions, feelings) worlds;
4. the presence of alliteration as the main poetic factor of songs.

The etic classification of Kalmyk folk songs (Kalm. *dün*)⁴⁹⁴ is built mainly on content and historical periodisation of the appearance of songs:⁴⁹⁵

⁴⁸⁸ Cf. *Kalmyckij fol'klor*. Ed. Bitkejev, N. C. Elista, Kalmyckij Naučno-Issledovatel'skij Institut Istorii, Filologii i Ekonomii pri Sovete Ministrov Kalmyckoj ASSR 1985, and above all Bitkejev's summarising introduction and articles devoted to specific genres: Bitkejev, N. C.: Svod kalmyckogo fol'klora – Original'noje izdanije pamjatnikov narodnogo tvorčestva. In: *Kalmyckij fol'klor*. Ed. Bitkejev, N. C. Elista, Kalmyckij Naučno-Issledovatel'skij Institut Istorii, Filologii i Ekonomii pri Sovete Ministrov Kalmyckoj ASSR 1985. pp. 3–16; Bordžanova, T. G.: O žanrovom sostave obrjadovoj poezii kalmykov. In: *Kalmyckij fol'klor*. Ed. Bitkejev, N. C. Elista, Kalmyckij Naučno-Issledovatel'skij Institut Istorii, Filologii i Ekonomii pri Sovete Ministrov Kalmyckoj ASSR 1985. pp. 28–37; Bordžanova, T. G.: K probleme obrjadovoj poezii kalmykov. In: *Kalmyckaja narodnaja poezija*. Ed. Bitkejev, N. C. Elista, Kalmyckij Naučno-Issledovatel'skij Institut Istorii, Filologii i Ekonomii pri Sovete Ministrov Kalmyckoj ASSR 1984. pp. 74–97; Habunova, Je. E.: Voprosy publikacii materialov svadebnoj poezii kalmykov. In: *Kalmyckij fol'klor*. Ed. Bitkejev, N. C. Elista, Kalmyckij Naučno-Issledovatel'skij Institut Istorii, Filologii i Ekonomii pri Sovete Ministrov Kalmyckoj ASSR 1985. pp. 38–51; Habubova, Je. E.: Svadebnaja obrjadovaja poezija kalmykov. In: *Kalmyckaja narodnaja poezija*. Ed. Bitkejev, N. C. Elista, Kalmyckij Naučno-Issledovatel'skij Institut Istorii, Filologii i Ekonomii pri Sovete Ministrov Kalmyckoj ASSR 1984. pp. 96–132.

⁴⁸⁹ Ambekova, B. C.: *Cecn bulg. Rodnik mudrosti*. Elista, AOR "NPP Džangar" 2006.

⁴⁹⁰ *Bičkdüdin amn ügin bilgin antolog*. Ed. Okonov, B. B. Elst, Xal'mg degtr yaryač, 1990. [An anthology of oral poetry for children]. Basangova, T. G.: *Detskij fol'klor kalmykov*. Elista, Učreždenije RAN, KIGI RAN 2009.

⁴⁹¹ Nagy, Louis J.: G. Bálint's Journey to the Mongols and his Unedited Kalmuck Texts. In: *AOH IX*. (1959) pp. 311–327, on p. 317.

⁴⁹² Pozdnejev, A.: *Obrazcy narodnoj literatury mongolskich plemjon. Narodnyja pesni mongolov*. S.-Peterburg, Tipografija Imperatorskoj Akademii Nauk 1880; Vladimircov, B. Ja.: *Obrazcy mongol'skoj narodnoj slovesnosti (S-Z. Mongolija)*. Leningrad, Izdanije Instituta živyh vostočnyh jazykov imeni A. S. Erukidze 1926.

⁴⁹³ Ramstedt, Gustaf John – Balinov, Š. – Aalto, Pentti: Kalmückische Lieder. In: *JSFOu* 63. (1962) pp. 1–127 and also Ramstedt, Gustaf John – Aalto, Pentti: Torgutische Lieder. In: *JSFOu* 62. (1961) 1–14.

⁴⁹⁴ Lőrincz, L.[ásztló]: La terminologie du folklore Kalmouck. In: *AOH XVIII*. (1965) pp. 149–158, on pp. 150–151.

- *kezängk dud* “songs of old times”;
- *patriotičesk boln graždansk dānā caga dud* “songs of the patriotic (1812) and civil (1917–1923) wars”;
- *šin jirylin dud* “song of the new happy life”;
- *törskn orn-nutgan xarsltin tusk dud* “songs devoted to the defence of the motherland”;
- *xal’mgudig tülgsna tusk dud* “songs about the Kalmyks’ exile”;
- *ödgä cagin dud* “contemporary songs”;
- *dombrt bīln keldg dud boln šawašmud* “dance songs accompanied by *dombr* and other jocular short songs”.

The emic distinction by any Mongolian ethnic group concerning the performing technique is known among the Kalmyks as well: *ut dun* “long song” (Khal. *urtin dū*) and *axr dun* “short song” (Khal. *bogino dū*). Thematically to the “long songs” belong songs about the family, the motherland, usually sorrowful love, and Buddhist teaching, historical events. The “short songs” chant about the joyful love. Among the Oirats and the Kalmyks improvisatory mocking songs, jocular songs are particularly popular.

Another classification of Kalmyk songs – although it is unmarked in Bálint’s collection – is based on the political milieu of the 1930s, according to which the songs before the 1917-revolution could be divided into two groups: songs of the oppressing class, the nobles, and songs of the depending class, the poor herdsmen etc. This categorisation reflects the retrospection prevalent in the historical environment of that period. A well-known genuine emic genre-definition also appeared in this collection: the so-called *častr dūn* (Oir. *šaštr dū/dūn*, Khal. *šaštir/šaštir dū*) that denotes the songs of historical or religious content.⁴⁹⁶

1. The classification attempts in typological or methodological surveys are the followings:
2. korotkije ljubovno-liričeskije pesni (o ljubvi i razluke, o sčast’je i toske)
3. geroičeskije [pesni]
4. protjažnyje zastol’nyje pesni.⁴⁹⁷

Another approach of thematic classification of songs:

1. protjažnyje pesni⁴⁹⁸
2. liričeskije pesni: ljubovnyje, semejno-bytovyje, gostevyje (zastol’nyje), pljasovyje (šutočnyje).⁴⁹⁹

Most of Bálint’s songs are typical concerning the above introduced structural and poetical peculiarities; they belong to the purely lyrical genre,⁵⁰⁰ i. e. epic and dramatic features are missing from or are less significant in their structure.

The overview below is a preliminary attempt to identify Bálint’s songs in a generic system concerning their content and themes.

⁴⁹⁵ E. g. *Törskn yazın dud*. Here I presented the author’s system without any changes. This kind of classification can not be comprehended as a genre system due to its mingled nature (elements of content, performance and the time of appearance are combined into one structure).

⁴⁹⁶ *Xal’mg dun. Sbornik kalmyckih pesen*. pp. 3–8. “kezänäke častr dūd cugtān noin – lamnrig, bain zäsnggudig maktj yarysn dūd bilä”. *Xal’mg dun*. p. 3. The term – quoted also by Vladimircov – is discussed by me in my monograph devoted to Oirat songs: *Gattungen und Sprache der Volkslieder der Vladimircov-Sammlung*. (manuscript).

⁴⁹⁷ Badmajev, Andrej: *Kalmyckaja dorevoljucionnaja literatura*. Elista. Kalmyckoje knižnoje izdatel’stvo 1984. pp. 19–20. To the last category, Badmajev remarked that these songs are performed at wedding and other celebrations.

⁴⁹⁸ Here the songs of historical content were meant.

⁴⁹⁹ Bitkejev: *Svod kalmyckogo fol’klora*. pp. 10–11.

⁵⁰⁰ On the attempt to create a generic hierarchy of Mongolian songs, cf. Birtalan, Ágnes: *Đsakhchin (West-Mongolian) Folksongs with Buddhist Content*. In: *AOH* 61. (2008) pp. 415–429, with a detailed bibliography on genres of Mongolian songs.

I. Pure Lyric songs

1. Love

- i) love, desire: 1st song, 2nd song, 4th song, 8th song, 10th song, 11th song 14th song
- ii) love, praise: 5th song, 7th song.

2. Family

- i) mother and father: 9th song
- ii) mother: 3rd song
- iii) family, parents, brothers: 13th song
- iv) brothers: 6th song

3. Religion: 3rd song

4. Mourning Song (Kalm. *yundl*): 12th song

II. Lyrico-dramatic song (a dialogue song): 15th song

III. Improvisatory song (with motifs of curses, exclamations and references on the actual situation): 16th song

Due to space restriction, a more detailed structural and poetical analysis of the songs is not possible within the pages of the present monograph, so here I will touch upon only two phenomena. First through the role of the *zāsng*, I will briefly refer to the improvisatory spontaneous characteristics of songs created *in situ*, secondly I will offer a collection of parallel texts to particular stanzas of Bálint's songs.

The frequent use of various proper names refers to the spontaneous character of some songs improvised partly on the spot, but additionally the singers also use well-established motifs, motif elements, poetical passages, solutions typical for the community they live in. The names were recognisable in narrow communities and indicate well-known events for people singing the particular song. Although the actual situations might have been familiar for the people who informed Bálint, some allusions are hard to interpret now with the passing of time (cf. Sixteenth song). Elaborating Ramstedt's Kalmyk songs Aalto came to a similar conclusion: "Einige andere behandeln Ereignisse aus der Umgebung des Dichters, oft spöttischem Ton, so vor allem das Lied von dem priesterlichen Astrologen, der sich in ein Mädchen verliebte."⁵⁰¹

Besides the proper names the improvisatory songs tell about misdeeds of the members of the community; the affairs of people familiar to the singer are revealed in the lines of the songs. Another typical person in the Kalmyk songs of Bálint and in Ramstedt's collection is the *zāsng* "hereditary nobleman of lower rank" who is usually a negative figure, described as a mischief, a drinker and a womanizer. In Ramstedt's, however, he also appears in a neutral or positive role:

nijēd nijēd aqtaigēn
neren tölei tabalanai,
neretei töröltei zaisanggūd
nigen kürtelēn züdkeldēd.

Die Reitpferde werden einzeln und einzeln
wegen des Ruhmes trainiert.
Die Stammältesten mit Ruhm und Abstammung
strengen sich bis zum letzten Mann an.⁵⁰²

tergeni yurbun zerdēn
tendēsīn xalxaīn temdeqtēi (?),
temdeqtēi zaisang Jowā Doržin [sic!]
tenggerīn orondu oži (?). [sic!]

Die drei rehfärbigen Wagenpferde
haben einen Stempel an der dortigen Seite.
Der mit Medaille dekorierte (?) Stammälteste Džowā Dordži
ist nach dem himmlischen Orte gegangen.⁵⁰³

⁵⁰¹ Aalto, Pentti: Ausdruckformen in kalmückischen Liedern. In: *Aspects of Altaic Civilisation. Proceedings of the Fifth Meeting of the Permanent International Altaic Conference Held at Indiana University, June 4-9 1962*. Ed. Sinor, Denis. (Uralic and Altaic Series 23) Bloomington Indiana, Indiana University – The Hague, The Netherlands, Mouton & Co. 1963. pp. 67–74, on p. 67. Cf. Nr. 43. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 78–81.

⁵⁰² Nr. 21. stanza 5. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 50–51.

Two *zāsngs* are mentioned in Bálint's Sixteenth song. The first appears in Muuchk son of Kirw from the Bukhsh clan of the Bag-Dörwd, the negative figure who seems to act improperly against a woman called Udwl and who he has probably kidnapped.⁵⁰⁴ She is adorned with many positive properties: she is "virtuous and blessed", "friendly" and "skilful". The singer wishes Muuchk an unfortunate fate as a punishment for his misbehaviour and wishes the return of Udwl from a nearby place (not identified closer). Muuchk is described as someone whose appearance and behaviour are unpleasant: he has an upstanding moustache, pockmarked face, he has an evil mind; he should be destined to the many possible curses as: driven handcuffed by the soldiers, killed by stabbing, a dagger should be stuck into his liver, be driven in a cold place, be hit by the thunderbolt. Another *zāsng*, called Khartsag appears in the song as the loser, ("is considered [to be] a fool and condemned"). He seems to have lost Udwl, but it is not clear whether he was married to her or not. He escapes into drinking (he "makes his drink from milk brandy", "he makes his drinks from twice distilled milk brandy"). Besides the curses called upon Muuchk, the singer wishes that his bad fate will strike him through Udwl: "Be your good fortune torn off by the skilful Udwl." A fourth person, a certain official Begäälä also appears in the song as the possible suitor (?) of Udwl (without any further reference). Despite the common motif-elements familiar from other songs as poetic factors, e. g. "the caftan sewn by your love", "the Tatar brown horse", or "the base of the Ergene projection," the whole text is built on the improvised narration of an event known within the informant's community. Further some examples are listed to demonstrate the *zāsng*'s figure in other Kalmyk songs.

In the songs collected during the twentieth century the *zāsngs* and other layers of the Kalmyk elite have been portrayed with even darker colours, as betrayers of their nation and oppressors of the working folk, who will perish in the new, socialist order.

*Teskgr*⁵⁰⁵ *noin zāsn [sic!] bayang*
*Tengsīn gūnd čiwegsn.*⁵⁰⁶

The stout nobles, *zāasngs* [and] rich people
drowned in the depth of the sea.

Or even more evidently in the song on the Red flag (*Öndr ulan tug*):

Noin zāsng gidign'
*Noylad yunggad yowsmb [?]*⁵⁰⁷
Nom uga xarčudig
Noxala yungād [sic!] düngcūlsmb?

The ones called noble and *zāasng*
why did they govern [others]?
The illiterate commoners
why did they equal with dogs?

"*Tenggr*" *yozurta noin-zāsnggig*
Tömr sumar dariya,
Tömr bat xarčudar
Töriḡän medülx bolyi.

Let us oppress with metal bullets
the nobles and *zāasngs* of heavenly origins.
Let us hand over the power
To the commoners who are strong as the metal.⁵⁰⁸

The cursing of people who acted improperly appear in Kalmyk songs. Bálint's Sixteenth Song enumerates an entire series of curses against the *zāasng* whose deeds have been obscured by the passage of time. In

⁵⁰³ Nr. 46. stanza 1. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 90–91.

⁵⁰⁴ Cf. the stanzas

⁵⁰⁵ In Ramstedt's dictionary: *teskger* (R. 394); this lexeme might be a dialectal form.

⁵⁰⁶ In this collection the modified transcription of the Latin script used by the Kalmyks between 1930 and 1938 is utilised. *Jangyrčnrin yöräl* "Blessing of bards performing Janggr epic", stanza 11cd. *Xal' mg dun. Sbornik kalmyckih pesen*. p. 24. Further example: 1916-*gč jilä dun* "Song of 1916" year" stanza 4cd. *Xal' mg dun. Sbornik kalmyckih pesen*. p. 39, on p. 7 is the estimated Russian translation.

⁵⁰⁷ Cf. also:

Noin, zāsng gidgn'
Noirxad yunggad yowsmbi?

The ones called noble and *zāasng*
Why did [others] govern?

Öndr ulan tug "High red flag" stanza 2ab. *Törskn yazrin dud*. p. 118.

⁵⁰⁸ *Öndr ulan tug* "High red flag" stanzas 2–3. *Xal' mg dun. Sbornik kalmyckih pesen*. p. 26.

the song collection from the thirties a person indicated also by his name is cursed for selling his dependants (*xarčüdiyän*; the use of *köwüdiyän* “his sons” in stanza 6 is probably also a reference to his dependants as well).

Xarčüdiyän xuldgsn
Denznä Bowgaš (ginä).
Xalun, xalun gemärn'
Ükx ginä boltxa!

The [man] called Denzn's Bowgash
sold his dependants.
For his warm, warm sin
should he die!

Oluln cuyarn
Mend, mend irxn',
Öšg zürkičn'
Amarčn' awxwdn.

If we all come back
in health, in health,
we will tear his
lungs and heart through his mouth.⁵⁰⁹

Köwüdiyän xuldsn
Denznä Bawgaš [sic!] (ginä).
Künd, künd gemärn'
Ükx' boltxa!

The [man] called Denzn's Bawgash
sold his sons.
For his serious, serious sin
should he die!⁵¹⁰

A genuine curse is inserted into another song:

Xala dēwrtä modn gern'
Xamxrad unx boltxa!
Xar ulan Badm-Ara zāsng
*Xagdad ükx boltxa!*⁵¹¹

Be the wooden house with tin cover
collapse and fall down!
Be the black-red Badm-Ara *zāsng*
die by being shot.

Some parallels to Bálint's texts from Kalmyk song-collections

In the footnotes above, I quoted brief parallel text-fragments to particular motifs or motif-elements. Here whole stanzas will be demonstrated in order to show the similarities and differences with Bálint's texts and help locate the correct place for Bálint's songs in the Kalmyk corpus.

Bálint's Sixth song:

Säixän zērde mörin min'i
saraĩn gerellä nādana;
säixašik zangta axanar tanlāran
saraĩn turšār jirγaya!

My nice chestnut horse
plays with the moon light.
With you, my benevolent brothers
I will celebrate for a month.

Närixän zērde mörin min'i
narana gerellä nādana;
näirleji süksun axanar tanlāran
nason'i turšār jirγaya!

My slim chestnut horse
plays with the sunlight.
With you, my brothers living in joy
I will celebrate for all my life.

Ƣom bolokson zērde min'i
yolĩn'n šūrāigĩn'i xazana;;

My chestnut horse that became lean, sinewy
grazes the sedge grass at the river.

⁵⁰⁹ It is an allusion to the traditional division of booty, the Mong. *jegülde*, and on the animistic belief in the blood and organs connected to the breathing and blood circulation, cf. Birtalan: *Die Mythologie*. p. 1002.

⁵¹⁰ Denzna Bawgaš stanzas 2, 4, 6. *Xal' mg dun. Sbornik kalmyckih pesen*. pp. 6, 43.

⁵¹¹ *Öräsn öwrtä ulan ükr* “Red cow with only one horn” stanza 3. *Törskn yazın dud*. p. 69.

*yol yolşik axanar tanlāran
yoltaxan zürkārān bārılcaya!*

*Öndör zērd mörin min'i
ölnggīn şūrāigin'i xazana;
önčin baya nasundān.
örgömji bulimji tatudana.*

Parallel text to the song:

*Sāxn zērd mörn
Sarninn' köllä nādna,
Sāxlj sūsn mana axnr
sarin turşar jiryi.*

*Nārxn zērd mörn
Narn' köllä nādna,
Nārlād sūsn mana axnr
Nasnann' turşar jiryi.*

*Öndr zērd mörn' [sic!]
Ölnggīn şūradn' tarylna,
Ūrlād sūsn mana axnr
Ūrgljīnān turşar jiryi.*

*Go zērd mörn
Golin şūradn' tarylna,
Go-yol' şg mana axnr
Goltk ügān kūdī.⁵¹²*

Bálint's Seventh song:

*Zaxan yurbun germüdtü
zalata maxalata Xalaya;
zalata maxalata Xalayān öirāsü
zat'in ünür küngkünād.*

*Gūgin yurbun germüdtü [sic!]
yuljing bičiken Xalaya;
yuljing bičiken Xalayān öirāsü
yūgin ünür küngkünād.*

*Bura dotorki germüdtü
bulyun maxalata Xalaya;
bulyun maxalata Xalayān öirāsü [sic!]
burušin ünür küngkünād.*

My very gentle brothers
I will embrace you from my deepest heart.

My high chestnut horse
grazes the sedge grass on the meadow.
In my orphaned young age
the laudation and support attract me.

The nice dark chestnut horse
plays in the moon light.
Brothers, living well!
Let us celebrate for a month!

The slim dark chestnut horse
plays in the sun light.
Brothers, living in joy!
Let us celebrate for all our life!

The high dark chestnut horse
becomes fat [grazing] the sedge grass on the meadow.
Brothers, living together friendly!
Let us celebrate for ever!

The high chestnut horse with straight [back?]
becomes fat [grazing] the sedge grass at the river.
Brothers, who are polite and straight!
Let us talk our hearty words!

In the three yurts on the edge
is Khalaga wearing a cap with tassels.
The nearness of Khalaga wearing a cap with tassels
flavours the smells of mace.

In the three yurts at the ravine
is the stubborn small Khalaga.
The nearness of the stubborn small Khalaga
flavours the smells of melon.

In the yurts among the willows
is Khalaga wearing a sable cap.
The nearness of Khalaga wearing a sable cap
flavours the smells of pepper.

⁵¹² *Sāxn zērd mörn* "The nice dark chestnut horse" stanzas 1–4. *Törskn yazrin dud.* p. 88.

*Erge dērki germüdtü
ēmcägän üsütä Xalaya;
ēmcägän üsütä Xalayān öirāsü
erbenggīn ünür küngkünād.*

Parallel text to the song:

Xāly

*Zaxin yurwn germüdtñ'
Zalata maxlata Xāly,
Zalata maxlata Xālyin öiräs
Zatin ünür kangknna.*

*Γūyin yurwn germüdtñ'
Γul'jnggar ösgsn Xāly,
Γul'jnggar ösgsn Xālyin öiräs
Γūyin ünür kangknna.*

*Tolya dērki germüdtñ'
Toryn büšmüdtä Xāly,
Toryn büšmüdtä Xālyin öiräs
Tol'wnggin ünür kangknna.⁵¹³*

Bálint's Ninth song 1–3. stanzas⁵¹⁵

*Sayak säixän sārālinin
säiri dēren'i ösölä-bi;
säixašik zangta ējinän
öbör dēren'i ösölä-bi.*

*Uruldan'ī mörindü
ūda jola tüšilgen;
uyun baya nasundu
ēji āba tüšilgen.*

*Arxalan'i mörindü
arjamji dēsün tüšilgen;
ali baya nasundu
ēji āba tüšilgen.*

Parallel text to the stanzas:

In the yurts at the shore
is Khalaga with hair reaching her shoulders.
The nearness of Khalaga with hair reaching her shoulders
flavours the smells of thyme.

Khaalg

In the three yurts on the edge
is Khaalg wearing a cap with tassels.
The nearness of Khaalg wearing a cap with tassels
smells of the flavour of mace.

In the three yurts at the ravine
is Khaalg who grew up wilfully/stubbornly(?).
The nearness Khaalg who grew up stubbornly(?)
smells of the flavour of melon.

In the yurts on the hill
is Khaalg wearing a silk gown.
The nearness of Khaalg wearing a silk gown
smells of the flavour of *tol'wng*.⁵¹⁴

I grew up on the back
of the beautiful grey [horse].
I grew up in the arms
of my benevolent mother.

For the racing horse
the bit and the reins are the support.
In the tiny young age
the mother and the father are the supports.

For the fastened horse
the cord and the string are the support.
In the young age
the mother and the father are the supports.⁵¹⁶

⁵¹³ *Xāly* “Khaalg” stanzas 1–3. *Törskn yazrin dud.* p. 96.

⁵¹⁴ The meaning of this lexeme has been not identified yet

⁵¹⁵ Here the text in the *Manuscript* is quoted, as it is more precisely transcribed; cf. *Manuscript* p. 23, and Song Nr. 5. in *Grammar* pp. 194–195.

⁵¹⁶ Here a new translation is provided and not Bálint's is repeated.

*Saig sǎxn sǎrlinn’
Sār dērn’ öslāw,
Sǎxn zangta ējinā
Öwr dērn’ öslāw.*

On the back of the nice brown [horse]
I grew up.
On the breast of the benevolent mother
I grew up.

*Urldana mörndn’
Olng tatur tüšän,
Uin bay nasndn’
Ēj, āw tüšän.*

For the racing horse
the saddle-girth and the crupper are the supports.
In the tender little age
the mother and the father are the supports.

*Arxlanı mörndn’
Arımj yarsn tüšän,
Arm bay nasndn’
Aw ēj tüšän.⁵¹⁷*

For the fastened horse
the tether [...] is the support.
In the young little age
the father and the mother are the supports.

Bálint’s Eleventh song 1. stanza:

*Čiktün’i urıuqsun šalūgi
Čin’inän tölä xadala-bi.
Či manā xoyorāgi
Zayan čigi xaryūlxuš.*

I mowed off for you
the sedges that grew on the wetland.
Nor did fate allow us to meet
you and me.

Parallel texts to the stanza:

*čiqdeni urıasan salaigi [sic!]
čınayan baratala xadalai bi,
či mini xoyorāgi
zayan yūnda xaryūldaq bī.*

Gerade wachsendes Riedgras
habe ich gemäht, bis meine Kräfte erschöpft wurden.
Dich und mich, uns beide,
warum hat das Schicksal zusammengeführt?⁵¹⁸

*čiqdeni urıuqsan šalūgi
činegen baratala xadalai,
činegen baratala xataxalārān [sic!]
čibeteysērēn belegen ögölēbi.*

Gerade gewachsenes *šalu*⁵¹⁹
mähete ich, bis meine Kraft ausgeschöpft wurde.
Sobald ich, bis meine Kraft ausgeschöpft wurde, mähete,
gab ich ... als Gabe.⁵²⁰

Bálint’s Eleventh song 2. stanza:

*Ulasandu urıuksun alimaigi
uyaxan čamdān öglä-bi;
uyaxan čamdān ögbö čigi
uridaın zayan xaryūlxuš.*

I gave you, the graceful, the apple
that grew on the poplar tree.
Although I gave it to you who are graceful
the previous destiny did not allow [us] to meet.

Parallel text to the stanza:

*ulasandani urıasan alimigi
uyaxašaq čamadān ögüle bi,
uyaxašaq bičikin čamaigi
uxāyan daxani bolyalai bi.*

Den auf der Pappel gewachsenen Apfel
habe ich dir, meine Zarte, gegeben.
Dich, meine zarte Geliebte,
habe ich dazu gebracht, meinem Sinn zu folgen.⁵²¹

⁵¹⁷ *Saig sǎxn sār* “Good nice dark chestnut” stanzas 1–3. *Törskn yazrın dud*. p. 87.

⁵¹⁸ Nr. 16. stanza 3. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 44–45.

⁵¹⁹ For the meaning of this lexeme cf. the note to Eleventh song 1b.

⁵²⁰ Nr. 12. stanza 16. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 38–39.

⁵²¹ Nr. 16. stanza 1. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 44–45.

Bálint's Thirteenth song 1–2 stanzas:

*Manca gedek yolon'i
manuraksan sāixān yol búi.
manīgi yaryaksan ējin'i
Maidirinān xormādun'i baktana.*

The river called Manyč
is a beautiful foggy [or bluish] river.
Our mother, who bore us
fits into the skirt of Maitreya.

*Juruk gedek yolon'i
jungyaraksan sāixān yol búi;
zū kürüksen aban'i
Zungkabān'i xormādun'i baktana.*

The river called Jurg
is a beautiful river with mirage.
Our father who reached a hundred years [of age]
fits into the skirt of Tsong kha pa.

Parallel text to the stanzas:

*manca gedeq yolīn
manuraži [sic!] dünggēgēd,
manaigi yaryaqsan ejīgi
mādarīn gegen öršatayāi [sic!].*

Der Manyč genannte Fluss
schimmert in der Ferne, von Nebel bedeckt.
Der Mutter, die uns geboren hat,
möge der erleuchte Maidari gnädig sein!

*juruk gedeq yolīn
jungyaran baiži [sic!] dünggēgēd,
zuru yoboqsan axanarīgi
zungkuwīn gegen öršatuyai.*

Der Džuraq genannte Fluss
ist in der Ferne schimmernd kaum sichtbar.
Den halbwegs auf der Reise seienden älteren Brüdern,
möge der erleuchte Tsongkhapa gnädig sein!⁵²²

An even closer parallel text has been published in the representative collection of Kalmyk songs recorded in various times of the national history.

*Manc yol mini –
Manursn sāxn yol.
Manig yarysn-la āw-ēj
Mādrin xormad bagttxa.*⁵²³

My Manyč river
is a foggy and beautiful river.
Let [our] father and mother who bore us
fit into the skirt of Maitreya.

Parallel text to the Second song included only into the corpus of the *Grammar* (Bálint's text cf. in Addendum):

*tabin (?) silata (?) čonjini
tasarxai öndör čonji,
taltayar ösöqsen köbüdgi
tabādār arbādār cuqlurād.*

Die Kirche mit den 50 (?) Fenstern,
(ist) eine hohe Kirche mit vielen Zinnen.
Die in Freiheit aufgewachsenen Knaben
sammelten sich in Gruppen von 5 und von 10.

*casan xailaxain caqta
cayān idēn sanaqdanai,
cayān idēn sanaqdaxīn aldandu
cangya (?) biyeni suldanai.*

Zur Zeit des Zerschmelzens des Schnees
kommt der Brantwein einem in den Sinn.
Sobald der Brantwein einem ist den Sinn kommt,
wird der stramme Körper schlaff.

*xabar bolxain aldandu
xara yazar kökөрөnei,*

Sobald es Frühling wird,
wird die schwarze Erde grün.

⁵²² Nr. 45. stanzas 3–4. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 90–91.

⁵²³ *Manc yol mini* "My Manyč river" stanza 1. *Törskn yazrin dud*. p. 71.

*xara yazar kökörökīn aldandu
xamaq inigūd sanaqdanai.
(xamaq inigūd sanaqdaxalāran
xamaq gesen suldanai.)*

Sobald die schwarze Erde grün wird,
kommen einem alle Freunde in den Sinn.
Sobald einem alle Freunde in den Sinn kommen
werden einem die Eingeweide schlaff.

*öböl bolxain aldandu
üzedeq suruḡali dasaya,
üzedeq suruḡali dasaxalāran
üye bolḡanayan (?) suldanai.*

Sobald es Winter wird,
wollen wir uns an die sichtbare Lehre gewöhnen.
Sobald wir uns an die sichtbare Lehre gewöhnen,
werden uns alle Glieder schlaff.

*aidarxani surḡalīn köbūdigi [sic!]
arbadār tabadār cuqlulād,
arbadār tabadār cuqlulabčigi
āmidani (?) medesen yoboltayai.*

Die Knaben der Schule von Astrachan
wurden in Gruppen von 5 und von 10 gesammelt.
Wenn sie auch in Gruppen von 5 und von 10 gesammelt wurden,
mögen sie lebendig und gesund wandern (?)!

*kökö širētei gerni
kōrkei bičikin köbūdēn,
kōrkōi bičikin köbūdigi
kökö tengger örešexai bolḡayai.*

Das Haus ist mit blauen Sitzen versehen
die kleinen Knaben sind bemitleidenswert.
Den kleinen bemitleidenswerten Knaben
möge der blaue Himmel gnädig sein!

*önder cayan čonji
örön bolḡan küngenei,
öbör bičikin köbūdigi
öršēdeq burxad örešexai (?) bolḡoyai.*

Die hohe weiße Kirche
tönt dumpf früh jeden Morgen.
Den lieben kleinen Knaben
mögen die barmherzigen *Burxan* gnädig sein!⁵²⁴

TALES

(Bálint *Utu tūli*, Kalm. *Ut tūl'*)⁵²⁵

Mongolian tales have the notional meaning of: “a tale told by the story-tellers of any Mongolian ethnic group”; the types, the style and the circumstances in which the tales are told are fairly uniform within the Mongolian population (among the Mongols in China, the Mongolian Republic and the Kalmyks and Buryats in the Russian Federation). But the tales, similar to other folklore genres, have different genre designations among various ethnic groups such as Kalm. *tūl'*, *ut tūl'*,⁵²⁶ Khal. *ülger*, Mong. *üliger*, Bur. *ontoxo*.⁵²⁷ Mongolian tales have been systematically and comprehensively studied with regard to their genres, motives,⁵²⁸ the possible typologies of their heroes' (protagonists' and antagonists') features, the stylistic and poetic aspects and techniques and the connection between the tales and heroic epics. Although the publication of the first comprehensive records of Mongolian oral folk tales in translation date back only to the 19th century,⁵²⁹ there are traces of tale-motives, tale-heroes in another genre, namely in the

⁵²⁴ Nr. 15. stanzas 1–7. Ramstedt – Balinov – Aalto: *Kalmückische Lieder*. pp. 42–45.

⁵²⁵ Bálint *Manuscript* pp. 36–139.

⁵²⁶ In Lörincz's terminological survey: *tūl'*. Lörincz, L[ászló]: La terminologie du folklore Kalmouck. In: *AOH XVIII*. (1965) pp. 149–158, on p. 156.

⁵²⁷ The designation *domay* (Mong.), *domog* (Khal.), *domg* (Kalm.) is a special genre of epic narration: “aetiological myth” will not be discussed here.

⁵²⁸ Lörincz, László: *Mongolische Märchentypen*. (BOH XXIV, Asiatische Forschungen 61). Budapest, Akadémiai Kiadó 1979; Heissig, Walther: *Motive und Analysen mongolischer Märchen*. (Asiatische Forschungen 146). Wiesbaden, Harrassowitz Verlag 2003.

⁵²⁹ Cf. the comprehensive tale translations and publications of original written versions by Benjamin Bergmann, A. Potanin, A. Pozdnejev, and Bernhard Jülg among others.

historical chronicles.⁵³⁰ The Indo-Tibetan and Chinese written tale tradition has only gained its representation among the Mongols since translations of Buddhist scriptures emerged (cf. sujets of Indian tale-treasure in the *Subhāṣītaratnanidhi* (Mong. *Sayin üge-tü erdeni-yin sang subhašida kemegdekü šastir*) and other tale-cycles,⁵³¹ transmitted into the Mongolian literature via translations from the Tibetan and to a lesser extent the Chinese languages. These didactic tale-cycles were popular among the commoners as well and permeated the folk literature, establishing folk tales with a predominant Buddhist content. In the frame of the present study it is not possible to go into details on the recording and researching of Mongolian folk tales,⁵³² only a short overview will be offered on the Kalmyk folk tales to show the context of Bálint's materials.⁵³³

The Oirats migrating to their new homeland had brought their Mongolian oral folk tradition and the common heritage of the Mongolian written sources with them. The best-known among the Mongols and, indeed, the most widely spread tale-cycle, “*Tales of the Bewitched Corpse*” (Skr. *Vetālapañcaviṃśatikā*, Mong. *Siditü kegür-ün üliger*), formed an integral part of the tradition and ethos of the Volga-Oirats, who later became known as Kalmyks. A German translation of thirteen Kalmyk tales from this collection have been published in the encyclopaedic work on the Kalmyk life, recorded and elucidated by Benjamin Bergmann in 1804–1805.⁵³⁴ In 1860, the noted scholar of Kalmyk and Oirat languages and culture K. F. Golstunskij transcribed the Bergmann's version into Oirat script (W.Oir. *todo bičiq*, Mong. *todo bičig, todo üseg*). In 1866 Bernhard Jülg⁵³⁵ published the written Kalmyk original and the German translation. Chronologically, Jülg's publication should follow Bálint's collection. Bálint's records differ considerably from the “*Tales of Bewitched Corpses*” written origins, concerning the sujet, the motives and primarily their language (closely to the everyday speech). Following him, Gustaf J. Ramstedt published a collection of Kalmyk tales using the academic transcription developed by him.⁵³⁶ Furthermore, in the second half of a 20th century numerous Kalmyk anthologies appeared either in Kalmyk or in Russian translation.⁵³⁷

NOTES ON THE GENRE

The following is the usual classification for Mongolian tales:⁵³⁸

1. animal fables
2. heroic tales
3. magic tales
4. anecdotic tales or tales on everyday life

⁵³⁰ It is commonly known that the first long language-monument, *The Secret History of the Mongols* shares numerous features of epic folk tradition, appearing later in folk epics and folk tales. Similar tendencies have also emerged in the renewed buddhicised chronicle-writing since the 17th century, on one hand as the legacy of the 13th century tradition, and as Tibetan folk tradition enlarged with Mongolian elements on the other hand.

⁵³¹ Laufer, Berthold: Skizze der mongolischen Literatur. In: *Keleti Szemle* VIII. (1907) pp. 227–229.

⁵³² The history of recording, translating and researching Mongolian folk tales is summarised in detail with a large number of basic references: Taube, Erika: *Volksmärchen der Mongolen*. Aus dem Mongolischen, Russischen und Chinesischen übersetzt und herausgegeben von Taube, Erika. München, Biblion Verlag 2004 with rich bibliographical references.

⁵³³ Lörincz: *Mongolische Märchentypen*; Taube: *Volksmärchen der Mongolen*.

⁵³⁴ Bergmann, Benjamin: *Nomadische Streiferein unter den Kalmücken in den Jahren 1802 und 1803*. I–IV. Riga 1804–1805. I. pp. 249–351. On the further fate of the tale-collection cf. *Volksmärchen der Mongolen*. p. 347.

⁵³⁵ Jülg, Bernhard: *Die Märchen des Siddhi-Kūr. Kalmückischer Text, mit deutscher Übersetzung und einem kalmückisch-deutschen Wörterbuch*. Leipzig, F. A. Brockhaus 1866; Jülg, Bernhard: *Kalmückische Märchen. Die Märchen des Siddhi-Kūr oder Erzählungen eines verzauberten Todten* [sic!]. Ein Beitrag zur Sagenkunde auf buddhistischem Gebiet. Aus dem Kalmückischen übersetzt von B. Jülg. Leipzig, F. A. Brockhaus 1866.

⁵³⁶ Ramstedt, Gustaf John: *Kalmückische Sprachproben. I. Kalmückische Märchen*. 1–2. Ges. u. hrsg. von G. J. Ramstedt. (Suomalais-Ugrilaisen Seuran Toimituksia = Mémoires de la Société Finno-Ougrienne. 27/1–2) Helsingfors 1909–1919.

⁵³⁷ The publications at my disposal: Džimbinov, B. (ed.): *Kalmyckie skazki*. Moskva, Gosudarstvennoje izdatel'stvo hudožestvennoj literatury 1962; *Xal'mg tül's*. II. Elst, Xal'mg degter yaryaç 1968 [Kalmyk tales]; *Xal'mg tül's*. III. Ed. Musova, N. N. – Okonov, B. B. – Mučkinova, E. D. Elst, [Xal'mg degter yaryaç] 1972 [Kalmyk tales]; *Xal'mg tül's*. IV. Ed. Bitkejev, P. C. – Uljumdžijeva, Z. B. Elst, [Xal'mg degter yaryaç] 1974 [Kalmyk tales]; *Xal'mg tül's*. Ed. Budžalov, E. A. Elista, Kalmyckoje knižnoje izdatel'stvo 1979 [Kalmyk tales]; Basangova, T. G.: *Sandalovyj larec. Kalmyckije narodnye skazki*. Elista, Kalmyckoje knižnoje izdatel'stvo 2002.

⁵³⁸ The standard taxonomy of Mongolian tales according to which the items in anthologies are systematised.

5. comic tales, jokes
6. etiological tales.⁵³⁹

The Kalmyk emic classification, according to which Bálint specified his collection is: *axr tül'* "short tale" and *ut tül'* "long tale".⁵⁴⁰ On the basis of Basangova (Bordžanova)'s arrangement: "*axr tül'* (bytovaja, satiričeskaja i skaza o životnyh); *ut tül'* skazka dlinnaja, bol'saja po ob'jomu povestvovajja"⁵⁴¹ Bálint classified all his tales as *ut tül'*, but according to Basangova's (Bordžanova) categorization the animal tales (such as the cumulative tale about the sparrow) belong to the short tales. However, the others are appropriately designated as Long tales according to their solemn content and structure.

THE TALES (BÁLINT *UTU TŪLI*) IN BÁLINT'S MANUSCRIPT⁵⁴²

The tales constitute more than the half of the manuscript and offer a very rich source of material concerning 19th century Kalmyk vernacular language and to a lesser extent formal language.⁵⁴³ Bálint also refers to a personal collection of folklore texts in Kazan which included tales, but as it was explicated in the *Introduction* its fate is unknown.

"After living two and a half months in Kazan I mastered the spoken Kalmyk tongue so that I speak and write in it. After listening I collected words, folk tales, folk songs, riddles, materials representing the purest folk tongue for a little Chrestomathy."⁵⁴⁴

On The recording of tales in Astrakhan Bálint commented as follows:

"After the folk songs followed the recording of tales with more difficult [syntactic] structure. These [tales] were written down in Kalmyk script by young Kalmyks from various tribes, some of them visited the secondary school, some the surgical school, and others the elementary school and were considered to be good story-tellers. These tales written down in Kalmyk script were told sentence by sentence for me by my instructor according to the people's pronunciation. This way we prepared the transcription that I read out to him and corrected [the parts] in the case if I heard improperly. The grammatical analysis and the interpretation of the tales followed thereafter. My tale collection prepared this way contains fifteen shorter and longer folk tales written down with Kalmyk letters and in an abbreviated Hungarian

⁵³⁹ This subgroup is rather a kind of myth, i. e. etiological myth (Mong. *domay*, Khal. *domog*, Kalm., Oir. *domg* and should be comprehended rather as the basic genre of Mongolian mythology. Certainly, because no such written mythological tradition existed among those peoples who had a longer tradition of using script, the mythological sujets are sporadically scattered throughout the various genres. However, the various *domogs* providing the origin-explaining sujets compose a loose system of mythology that belongs to the common heritage of the Inner Asian nomads and the aboriginal Siberian hunters (these two legacies are combined in the pre-Buddhist Mongolian tradition). In detail cf. Birtalan: *Die Mythologie*. According to my suggestion for the classification of the etiological tales, stories should not be listed in the genre classification of tales. I propose to treat the *domogs* as an independent genre group: the "myth" (definitely, these narratives can not be comprehended as myth in the classical Greco-Latin sense).

⁵⁴⁰ This genre distinction is similar to that of the Mongolian folk songs (cf. Chapter Songs).

⁵⁴¹ Basangova: *Sandalovjy larec*. p. 3.

⁵⁴² Motives and formulae typical for the Kalmyk tales will be discussed in the notes attached to particular tales, however, a comprehensive analysis of this aspect requires a separate study.

⁵⁴³ *Manuscript* pp. 36–139.

⁵⁴⁴ "I harmadfél hónapi Kazánba lételem alatt magamévá tettem a kalmik népnelyvet annyira, hogy rajta beszélék és írok; gyűjtöttem egy kis Chrestomathiára való anyagot, mely áll tulajdon hallomásom után följegyzett szók, népmesék, népdalok és talányokból, a lehető tiszta népnelyven." *Jelentés az akadémiához*. pp. 244–245 (cf. Kara: *Bálint Gábor keleti levelei*.).

transcription. All the texts recorded from the Kalmyk tongue are transcribed in both ways [i. e. in Kalmyk script and in translation].”⁵⁴⁵

Bálint named all his tales as *utu tūli* “long tales” and marked them with numbers without giving any titles. A tentative list of titles is provided below, referring either to the protagonist or the main event of the sujet in accordance with the motif-catalogue of László Lőrincz. These pseudo-titles might help the reader to find further parallel material and also identify the sujets with tales of Mongolian or any other ethnic groups.

- First tale *Bojšry* “The sparrow” pp. 36–38.
- Second tale *Köwūn moyā xoyr* “The boy and the snake” pp. 39–41.
- Third tale *Kūnē zayā* “Human’s fate” pp. 42–45.
- Fourth tale *Moyā köwūn* “The snake lad” pp. 46–50.
- Fifth tale *Tarwǵ xān* “The Steppe-eagle khan” pp. 51–55.
- Sixth tale *Zul-šar Arslǵn bātr* “The Lampe-yellow Lion hero” pp. 56–61.
- Seventh tale *Mīs, noxā, xulǵn* “The cat, the dog and the rat” pp. 62–67.
- Eighth tale *Ačit köwūn* “The benefaction of the son” or *Öwgnā ǵurwn köwūn* “The old man’s three sons” pp. 68–74.
- Ninth tale *Önčn köwūn* “The orphan boy” pp. 75–81.
- Tenth tale *Ördǵn Bayǵn xān ba Erlǵ nomǵn xān* “Oirats’ Rich khan and Erlǵ, the Khan of the Holy Teaching” pp. 82–88.
- Eleventh tale *Čulūn xar bātr* “Stone-black hero” pp. 89–95.
- Twelfth tale *Ulādā bātr ba Čon-bawǵā* “Ulaadaa hero and the Wolf-wife” pp. 96–104.
- Thirteenth tale *Xānī kūkn ba zāsngǵn köwūn* “The khan’s daughter and the nobleman’s son” pp. 105–114.
- Fourteenth tale *Jirǵlčn Ulān Xačir* “The Glad Red-faced [hero]” pp. 115–125
- Fifteenth tale *Kecū Berk bātr* “Hard Solid hero” pp. 126–139

Translation

FIRST TALE
(Bálint I. *Utu tūli*)⁵⁴⁶

[36] Once a sparrow came and sat down on a mugwort.⁵⁴⁷ That mugwort stung the [bird’s] rear. Thereafter the sparrow went to the sheep and told it about the grass:

⁵⁴⁵ A dalok gyűjtését követte a nehezebb szerkezetű népmeséké, melyeket részint a gymnasiumba, részint a sebészeti tanodába, részint pedig az elemi iskolába járó és jó mesélőknek tartott, különböző törzsű, fiatal khalymikok irtak össze khalymik írással. Ezen khalymik írású meséket tanítóm a népkiejtés szerént nekem mondatolta és így láttuk el átirással; ezen átirást azután én fölvastam és a netán roszul hallottakat kijavított, erre következett a mese nyelvtani fejtegetése és értelmezése. Az így eszközölt mesegyűjteményem 15 hosszabb és rövidebb népmesét tartalmaz khalymik betűkkel és rövidített magyaros átirással. A khalymik nyelvből gyűjtött anyag mind ilyen kettős írásu.” Bálint: *Jelenlése*. p. 12.

⁵⁴⁶ *Manuscript* pp. 36–38. Lajos Nagy provided an accurate transcription (based on Ramstedt’s system) and a translation of this tale in his article devoted to Bálint’s unedited manuscripts. Present translation does not follow Nagy’s text which is in many respects correct, but is not free of mistakes. Nagy, Louis J.: G. Bálint’s Journey to the Mongols and his Unedited Kalmuck Texts. In: *AOH IX*. (1959) pp. 311–327, on pp. 324–327. According to its content this tale belongs to the animal-tales and its structure to the cumulative tales. For further analysis, cf. Lőrincz Nr. I. Nr. 7. (AaTh 2034. *A The wormwood does not want to rock the sparrow*) in: Lőrincz: *Mongolische Märchentypen*. p. 17. Parallels: *Xal’mg tūl’s*. II. pp. 227–228. *Kalmyckije skazki*. pp. 135–136. Among Kalmyks it is a well known tale having more variants, such as *Bor bogšada* (recorded by N. Očirov in 1908), *Bogšada* (recorded by A. C. Bembejeva from story-teller Manjin Sanj/Sandzi Mandžikov in 1964), *Šarada šar bogšurya* (recorded by B. B. Mandžijeva from story-teller Š. V. Boktajev in 2001). Mandžijeva compared the above mentioned three variants from the point of view of the cumulative character of tale and came to the conclusion that three tales examined by her preserved the during nine decades the plot and the main motives. I can add to her investigation that Bálint’s tale offers an earlier variant and of the same plot and regarding the chain of motifs only the episode with the cat – being present in the three later variants – is missing from Bálint’s record. Cf. Mandžijeva, B. B.: *Kumuljativnaja skazka u kalmykov (Sinoptičeskij analiz raznovremennyh tekstov)*. (Manuscript).

– Don't mention eating that sheep of yours, I myself ate one of the khan's stallions and now I am afraid of the horse-keepers. – Thereupon the sparrow said:
 – I'll go to the horse-keepers to tell about you! – The sparrow arrived at the horse-keepers and said:
 – There's a wolf here, go and kill that wolf! – Thereupon the horse-keepers said:
 – Don't mention killing that wolf of yours, we have lost the black-brown ambler stallion the khan used to ride. Now we are afraid of the khan. – Thereafter the sparrow said:
 – I'll go to the khan to tell about you. – [The bird] said and left. The sparrow arrived to the khan and said:
 – Khan, your horse-keepers have lost your the black-brown ambler stallion you used to ride and now they are afraid of you. Go and beat them! – [37] Thereupon the khan said:
 – Don't mention going and beating them, I myself can't carry my own fat. – Thereafter the sparrow said:
 – You miscreant being unable to carry your own fat, I'll go to the rat to tell about you! – [The bird] said and left. [The sparrow] arrived at the rat and said:
 – There's a khan here, go and eat his fat! – Thereupon that rat said:
 – Don't mention going and eating your [khan's] fat, I myself am afraid of boys.
 – I'll go to the boys to tell about you. – [The bird] said and left. [The sparrow] arrived at the boys and said:
 – There's a rat here, go and kill it. – Thereupon the boys said:
 – Don't mention killing that rat [of yours]! We ourselves let the cows be mated and now we are afraid of our mother[s]. – Thereupon the sparrow said:
 – You miscreants having let the cows be mated, I'll go to your mother[s] to tell about you! – [The bird] said and left. The sparrow arrived at the boys' mothers and said:
 – Your sons have let the cows be mated; now they are afraid of you, go and beat your sons! – Thereupon the wives [sic!] said:
 – Don't mention going and beating them, we can't slam our own wool. – Thereupon the sparrow said:
 – You miscreants being unable to beat your wool, I'll go to the whirlwind to tell about you! – [The bird] said and left. The sparrow arrived at the whirlwind and said:
 – There are a lot of wives [sic!] who are being unable to beat their wool, go and blow their wool away!
 [38] Thereafter the whirlwind blew off their wool, the wives pursued their sons, the boys pursued the rat, the rat ate the khan's fat, the khan beat his horse-keepers, the horse-keepers pursued the wolf, the wolf ate the sheep, and the sheep ate the grass. Seeing them our sparrow laughed (so much) and [because of laughing] its aorta burst and [the sparrow] perished.⁵⁴⁸

SECOND TALE

(Bálint 2. *Utu tūli*)⁵⁴⁹

[39] Once there lived⁵⁵⁰ a rich old woman and an old man. That old woman and old man had neither a son nor a daughter.⁵⁵¹ Later on a son was born. At [that] night a snake came and taking the boy it ran

⁵⁴⁷ Bálint *šaraljin*, Kalm. *šarljin* "Name verschiedener großer Steppenpflanzen" (R. 350), "bur'jan" (Mun. 666), lat. *Artemisia vulgaris*.

⁵⁴⁸ There is an illegible crossed expression at the end of the tale. It is uncertain if it is the name of the informant

⁵⁴⁹ *Manuscript* pp. 39–41.

⁵⁵⁰ Bálint *Báidek sánji bolna*. "There have lived". On the starting formulae of tales cf. Gorjajeva, Baira Basangovna: *Sjužetnyj sostav i hudožestvenno-stilevaja struktura kalmyckoj volšebnoj skazki*. (Dissertacija) Elista 2006 (Manuscript) pp. 92–96.

⁵⁵¹ The inserted phonetical variants cf. the photocopy of the texts.

away. Thereafter the old man pursued it riding his fast piebald⁵⁵² horse. Chasing the snake, he caught up with it and put it down, hitting it ten times ten million times from behind and ten times ten million times from the front. Thereafter the snake flung itself up into the air and fled into a big hill there.⁵⁵³ The old man continued chasing it, caught up with it and beat it with his staff. [But] the old man did not beat the snake; he beat and broke his horse's leg. The snake escaped; thereafter the old man arrived home. The snake took the boy into its hole. Thereafter the female snake said:⁵⁵⁴

– Please, hang this boy behind [in the hole], let us eat another man! – Thereupon the male snake said:

– Although he is small, he has tortured me. [So] we eat him now. – Thereafter the male and the female snakes went to the boy and sucked [his blood].⁵⁵⁵ While [his blood] was being sucked the boy cried:

– God has not created me to have this fate! What shall I do?⁵⁵⁶ – And the snakes on either side of him fell off [from him]. Thereafter the boy came out and put two pieces of stone the size of two oxen' at the mouth of the hole and went away.

[40] While running [home] a [cloud] of dust was coming behind him. The boy went into a hole and lay down. The two snakes passed by him. They went [ahead for a while] and then returned back to their home.⁵⁵⁷ As soon as they had left, the boy [came out of the hole] and started to run.⁵⁵⁸ While running he arrived at a friend of his father. Arriving at the yurt of [his father's] friend, [the boy] put on a nice dress and made a feast for seven days. Thereafter a man was sent to the boy's father.

– Go as well and tell him that his son has arrived. – And [the man] was sent. That young man went to the old man and said:

– Your⁵⁵⁹ son has arrived. – The old man said:

– From where could my son come?! – and stayed [at home]. Another messenger was sent [to him]:

– Go and tell [him that his son has arrived]. – Thereafter the old man arrived [at his friend]. When the old man glanced at his son, he fainted.⁵⁶⁰ Someone poured water on him and he was set on his feet again. Thereafter the old man made there a seven times seven, forty-nine days' feast. At the end of the feast the old man's son told the friend's son:

– Let us go and kill those two snakes! – Thereafter they both left. Our boy left riding his father's fast piebald horse.⁵⁶¹ Thereafter the friend's son said:

– I am scared. – And returned [home] after halfway. [41] The old man's son went on alone. On his way he arrived at the two snakes' place. The boy hobbled tightly his horse and ran into [the hole]. Upon entering [the hole, he realized that] the male and female snakes were in their hole. The boy killed immediately the two snakes and let out all the people who were in the hole. Those people having been counted, they were one thousand and one. From among those thousand [sic!] people one boy said:

⁵⁵² Bálint *alik*, Kalm. without palatalisation *aly* "bunt (schwarz, braun od. a. Farben mit weiss" (R. 6), *alg* "pjostryj. polosatyj; belokuryj; pegij (o masti)" (Mun. 33).

⁵⁵³ Bálint *nēge ike toloyā kād*; this expression needs further explanation.

⁵⁵⁴ Bálint *keleji bāidak bolna*. Kalm. *kelj bādg boln*; such verb-complexes emphasise the narrative character of the tales.

⁵⁵⁵ Bálint *irād šimibe*, Kalm. *irād šimw* lit. "came and sucked".

⁵⁵⁶ Bálint *Tengger namāigi eigeji zayaxār zayal ügā bāixū yayana*; *zayaxār* read *zayāxār*. Lit. "this way has not destined [me]" i. e. I was not destined to this. Gorjajeva's translation "Tengri lučše by mne ne daval žizn', čem predopredeljat' takuju sud'bu'". To the lexeme *yayna* "how to do, how to act" the personal pronoun [bi] "I" should probably be added. The expression needs further investigation.

⁵⁵⁷ Bálint *gerādān* appears parallel with *gertān* in Bálint's texts. According to Gorjajeva and Bordžanova *gerādān* is a Torgut dialectal form. On the linguistic features of Bálint's corpus a separate study will follow in the future.

⁵⁵⁸ Bálint *gūgād yarba*.

⁵⁵⁹ Bálint *köbūnten*, Kalm. *köwūntn* "your son" is expressed in a very polite form.

⁵⁶⁰ Bálint *xaryaca xaryād odba*, cf. Kalm. *xaryacā xaryād odw* "fiel in Ohnmacht", *xaryacxa* "in Ohnmacht fallen, schwindlig werden", *xaryacād unād odw*, x. *kisēd odw* "fiel ohnmächtig zur Erde", *xaryācā*, *xaryaca gem* "Schlag, Apoplexie, Schwindel, Ohnmacht" (R. 169), *xarycx* 2. "podat' v obmorok, terjat' soznaniye; *xarycad unx upast'*, poterjat' soznaniye" *xarychlyn* "1. obmorok; 2. pristup epilepsii, epileptičeskij pripadok" (Mun. 579).

⁵⁶¹ Bálint *xurdn alik gedek mörīgi*, Kalm. *xurdn alg gedg mörīg*, lit. "the horse called fast mottled".

– Taking these thousand people let me race with you up to your yurt. – The old man’s son said:
 – How did you get into this frightening snake[’s] mouth? – He said well, and they⁵⁶² started to race.
 That boy arrived at the yurt along with [the old man’s son]. After sending them [= the thousand people] home, the old man’s son stayed at [the old man’s] yurt and they lived there peacefully in joy.⁵⁶³

THIRD TALE

(Bálint 3. *Utu tūli*)⁵⁶⁴

[42] Once there lived⁵⁶⁵ a khan who got lost in the fog.⁵⁶⁶ Once that khan went to hunt and as it was foggy he got lost. While going he arrived at two⁵⁶⁷ yurts. Upon reaching those two yurts, he unsaddled his horse and sat down outside one of the yurts. Thereafter one daughter-in-law cooked tea for the khan.⁵⁶⁸ Thereafter they⁵⁶⁹ said:

- Young man, please come in and sleep in [our] yurt! – Thereupon the khan said:
- No, I will sleep outside looking after my horse. – At night a creature⁵⁷⁰ coming from the south ran into⁵⁷¹ the southern yurt. Thereafter the khan, seeing it, went [to that yurt] and said:
- Who is this? Come out! – Thereafter that man⁵⁷² said:
- I am the fate spirit⁵⁷³ of this old man’s⁵⁷⁴ son. This old man’s son will die⁵⁷⁵ on the night of his wedding.⁵⁷⁶ – Thereafter the khan said to the fate spirit:
- Who will marry my daughter? – Thereupon that fate spirit said:
- An old woman sitting on a cart will arrive from the direction of the rising Sun and her son in her belly will marry your daughter. – Thereafter in the morning the khan was about to go home, when the old man, the owner of that yurt said:
- Young man, what is your name? – Thereupon the khan said:
- I am the ruling⁵⁷⁷ khan. – Thereupon the khan added:
- Old man, send your son to me when he is going to marry! – Thereafter the khan arrived home and lived his life. While living [so at home, once] a lad arrived. [43] The khan asked that lad:
- What a lad are you? – The lad said:
- I am the son of that old woman and old man whose yurt the khan visited and where he spent a night not long ago; the khan told me to come, and I have arrived [here]. – Thereafter the khan followed

⁵⁶² Bálint *N’e sáin gēd*, cf. Kalm. *n’ē, n’ē* “Gut!, nun und dann” (R. 275), *nā* 2. “soglasen, ladno” (Mun. 370).

⁵⁶³ On the closing formulae of tales cf. Gorjajeva: *Sžužetnyj sostav i hudožestvenno-stilevaja struktura kalmyckoj volšebnoj skazki*. p. 97.

⁵⁶⁴ *Manuscript* pp. 42–45.

⁵⁶⁵ The tale starts with the usual formula; the verbal component is: *bäidak sänji bolna*.

⁵⁶⁶ Bálint *budundu tōridek (tōirdek) xān*, Kalm. *budnd tōrdg xān* is an attribute and not a name referring probably to a type of hero – who usually got lost in fog – in the plot of other tales.

⁵⁶⁷ Bálint *nēge xoyur*, if the lexeme *nēge* precedes a numeral, it indicates “certain, some”.

⁵⁶⁸ On the receiving and entertaining the guests among the Kalmyks, cf. Dušan. pp. 121–122. The young people of the visited yurt should help the guest to unsaddle, to hobble his/her horse and then invite him/her into the tent, where tea and pipe are offered to them.

⁵⁶⁹ Bálint *teden* i. e. “people in the yurt, the family”.

⁵⁷⁰ Bálint *nēge yūmun* lit. “one thing”.

⁵⁷¹ A strange creature in human, animal (frequently a cat, a fox or a mouse) or in a theriomorphic (monster) form that runs into the yurt, is in the most cases the sign of bad-luck. It is seen only by particular persons (but not only shamans are able to see them). In the Mongolian folk genre, the *xūc yariya* “reminiscence-narration, saying” a common motif is that “it happened to me” i. e. to the narrator who witnessed the intruding being, running in or climbing into the yurt.

⁵⁷² Bálint *kūn* lit. “man, person” no other expression indicating some kind of spirit is used here.

⁵⁷³ Bálint *zayāči*, Kalm. *zayāč* “fate spirit” in detail cf. Birtalan: *Die Mythologie*. pp. 1001–1002, 1070.

⁵⁷⁴ i. e. “the yurt’s owner’s son”.

⁵⁷⁵ Bálint *ükükü*, Kalm. *ükx*; the informant did not use any taboo-expression for dying; cf. Bordžanova, T. G.: *Obrjadovaja poezija kalmykov (sistema žanrov, poetika)*. Elista, Kalmyckoje knižnoje izdatel’stvo 2007. p. 262.

⁵⁷⁶ Bálint *gerān abaksan sōdān*.

⁵⁷⁷ Bálint *oro ezeleksen xān*, Kalm. *orn/or ezlsn xān; or ezlekči xān* “der Kaiser, Herr des Reiches” (R. 129).

by a great number of monks [of *gelng* rank] arrived at the old woman's and old man's [place]. Thereafter the old woman's and old man's son married and fell asleep at [that] night. While he was sleeping, the monks encircled his yurt sitting and prayed.⁵⁷⁸ They prayed until dawn but meanwhile the old woman's and old man's son died. Thereafter the khan told the old woman old and man:

– A man cannot escape from his predestined fate.⁵⁷⁹ – And [he] went home.

Thereafter the khan was watching for the old woman who was supposed to come from the direction of the rising Sun. Meanwhile that old woman arrived. The khan caught that old woman, bound a rope round her neck and tied the other⁵⁸⁰ end of the rope to his horse's tail and dragged [her] along. He dragged her along in a hurry⁵⁸¹ and then burnt [her]. Thereafter the khan said:

– Well, I will see [her son] marrying my daughter! – The old woman's son in her belly fell out while [his mother] was dragged. Thereafter the khan went to war. That boy who fell out was found by the khan's official⁵⁸² who made him his own son. That boy played together with the khan's daughter. Meanwhile they fell in love with each other.⁵⁸³ [44] Thereafter the khan's wife sent a letter to the khan.

– Your daughter has fallen in love with the official's son. – So she wrote⁵⁸⁴ [in her message]. The messenger⁵⁸⁵ arrived at the khan and gave that message letter. The khan asked that man:

– What kind of a son has the official? – Thereupon that messenger⁵⁸⁶ said:

– The official found a boy on the ground and made this boy his own son. – Thereafter the khan grew angry and sent a message back to his wife.

– Divest the official of his rank!⁵⁸⁷ – He wrote in his message and [gave it to the messenger]. That young man took the message and left. While he was going, there were two yurts [on his way]. That young man arrived at the yurt on the northern side and dismounted there. While picking lice on his head, the wife in that yurt put him asleep. She unfolded his robe on his chest and looked into it. Upon looking into it, she found that message letter there. She read that message and tore it and burnt it. She wrote another message instead. She wrote in the message as follows: “Please wed⁵⁸⁸ the official's son with my daughter and erect two-three white yurts. Settle servants⁵⁸⁹ on its northern side; settle an assembly of monks on its southern side.” [Such a message] she wrote. Thereafter the young man got up and left. For that matter, the yurt's owner wife was the official's daughter. Thereafter that young man gave the message to the khan's wife. The queen read it and erected several white yurts. [45] On the southern side she settled several assemblies of monks,⁵⁹⁰ on the northern side she settled servants.

Thereafter the khan was nearing home from the war. He arrived close to the yurts. A woman collected dung for fuel [there] and the khan asked her:

– What are these many white yurts? – Thereupon the woman said:

– The official's son and your daughter ... – Upon hearing that woman's words the khan cut her in two and with the fastest sprint of his horse arrived home. He flung the [felt] door upon the [roof] of the yurt:

⁵⁷⁸ Bálint *nom umušād* (*ungšiād*), Kalm. *nom umšād*.

⁵⁷⁹ Bálint *uridañ tābiksen xubiāsū*, Kalm. *urāñ tāwsn xūwās*.

⁵⁸⁰ Bálint *nēge* lit. “one”

⁵⁸¹ Bálint *čirād doptolji orkād tūimürdāji orkoba*, Kalm. *čirēd dowlj orkād tūmrđj orkw*.

⁵⁸² Bálint *tūšimül* (*tūšimel*), Kalm. *tūšml*.

⁵⁸³ Bálint *Neilād bāibe*, Kalm. *Nilēd bāw*. Lit. “united, become united, became friends” here: “fell in love with each other”.

⁵⁸⁴ Bálint *ilgāgād orkoba*, Kalm. *ilgāgād orkw* lit. “sent”.

⁵⁸⁵ Bálint *tere kūn* lit. “that man”.

⁵⁸⁶ Bálint *tere zalū* lit. “that young man”.

⁵⁸⁷ Bálint *Tūšimülā gekü nereñ n' i tasalād orko!*, Kalm. *Tūšml gix nerē n' taslād ork!* lit. “Stop naming him an official”.

⁵⁸⁸ Bálint *neildülād*, cf. Kalm. *nilūlx* (R. 278, Mun. 377).

⁵⁸⁹ Bálint *caxār*, Kalm. *caxr* “die dienenden Kalmückenfamilien, die in der nähe des Fürsten (od. Klosters) wohnen; die Handwerker, Arbeiter (Fleischer, Schuster etc.) vgl. *čaxar*” (R. 420).

⁵⁹⁰ I. e. “sanctuaries, temples”.

– Wife, are you here? I will kill you! – [He] said. The queen threw the message letter on the flap of his robe. The khan read and saw that it was written “Do this way!”; it was similar to his own writing. Thereafter the khan asked the official:

– Where did you get this boy from? – Thereupon the official said:

– I found this boy on the ground. – For that matter, this boy was the one who fell out of that certain old woman’s belly. Thereafter the khan said:

– A man cannot overcome the predestined fate. – He said and lived on [in peace].

The official’s son married the khan’s daughter and they lived peacefully in joy.

FOURTH TALE

(Bálint 4. *Utu tūli*)⁵⁹¹

[46] Once there lived an old man and an old woman, and they had a yellow spotted cow.⁵⁹² That old woman and old man prepared food from the milk of their yellow spotted cow. One day that yellow spotted cow went grazing and did not come back in three days. The old man left to look for the cow. While going [he found] the cow grazing but there was a something yellow in colour beside it. As the old man came closer to the cow, [he saw] that there was a big snake that would not let the cow go. The old man became frightened and did not move. The snake said:

– Father, please do not be afraid, take your cow!⁵⁹³ – Thereupon the old man took his cow and left. Upon leaving, the snake said:

– Father, I will come to your place at night. – The old man went home and said to the old woman:

– Next⁵⁹⁴ night a big snake will come [to us]. – Upon hearing the old man’s words the old woman was close to dying.⁵⁹⁵ Thereafter the old woman and old man were very much frightened and lay hiding among the goods on the honoured place.⁵⁹⁶ The snake arrived and said:

– Father and mother, why are you frightened? – Thereupon the old woman and the old man stood up and the snake got into their bed. [47] Thereafter in the morning the snake said:

– Father, go to the khan’s daughter and [propose to her] for me! – The old man mounted one of his poor fallow horses and rode away. Upon arriving at the khan’s he stood in front⁵⁹⁷ of the khan.

– Khan, khan, your daughter and my son ... – He said and ran away. Thereafter the khan said:

– Bring that old man to me: let me kill him! – Many young men pursued the old man and catching him brought him back. Thereafter the old man said to the khan:

– A snake came to my yurt and told me [to propose] for him to the khan’s daughter. – The khan became frightened and decided to give⁵⁹⁸ his daughter. Thereafter he said to the old man:

– In order to be able to take my daughter, make a golden bridge, a silver bridge, a copper bridge and a brazen bridge from your yurt’s door up to my yurt[palace]! Further, grow fruit trees on both sides of the bridge so that a rider going over the bridge could taste it quietly to his heart’s content!⁵⁹⁹

⁵⁹¹ Manuscript pp. 46–50. This text is the variant of the Kalmyk tale *Moyā köwün* “Snake-lad”, on its genre typology and motifs cf. Gorjajeva, Baira Basangovna: *Sjužetnyj sostav i hudožestvenno-stilevaja struktura kalmyckoj volšebnoj skazki*. (Dissertacija) Elista 2006 (manuscript) pp. 52, 112.

⁵⁹² Kalm. *ükr* means “cow”, cf. Khal. *ünē* “id.”, “γurwnas ülü nasta kükn bod mal; korova” (Pürbän p. 73).

⁵⁹³ Bálint *ükrän yaboji ab-ton* read *ükrän aboji yabtan*, Kalm. *ükrän awē yawtn*.

⁵⁹⁴ Bálint *cač’in* ‘i read *cāč’in* ‘ from *cā-* “far side, next, coming” + *-č’in* ‘ (demonstrative particle).

⁵⁹⁵ Bálint *äji ükün aldaba*, Kalm. *äj ükn aldav*. Cf. *öwgn ükn aldād irwā* “der Greis war schon halbtot od. beinahe tot” (R. 6).

⁵⁹⁶ Bálint *barānān* ‘i *šuyundu*, Kalm. *barānān šuyünd* is a usual motif-element in folk tales, the place where the hero hides or is hidden from the enemy or an undesirable encounter. Kalm. *barān* “Pelze, Filze und anders, was in der Jurte unter den Kisten (*abdr*) zusammengefaltet liegt, die beste Stelle, Ehrenstelle des Hauses (in der Nähe der *burxan*), Vermögen, Reichtum des Hauses” (R. 33). Kalm. *šuyū* “Winkel od. die Stelle zwischen dem Kasten und dem Bette; *derin šuyū* id., syn. *barānē köndē*” (R. 367).

⁵⁹⁷ Bálint *nādu biyedün* ‘i, Kalm. *nād bīd n* ‘ lit. “on this side [= nearer to the agent]”.

⁵⁹⁸ Bálint *ökü*, read *ökkü/ögkü*, Kalm. *ögx*.

⁵⁹⁹ Bálint *tabārān*, Kalm. *tawārān* “to one’s wish, desire, in comfort”.

Further, grow [such] a big garden⁶⁰⁰ besides the [bridge] that the rising Sun could not be seen until noon! Further, turn your yurt into a yellow mottled palace!⁶⁰¹ Further, prepare a home for my daughter and my son-in-law, make a separate yellow mottled palace!⁶⁰² – [The khan] said.

– Then I will give my daughter. – [The khan] said. Thereafter the old man went crying home. The snake asked the old man:

– Father, what has happened to you? – Thereupon the old man said:

– The khan ordered⁶⁰³ me to do so and so. – [48] Thereupon the snake said:

– Well, it is nothing.⁶⁰⁴ [It can be done] within a day and a night. – Thereafter when the old man and the old woman were about to get up, everything was as it had been ordered [by the khan] and they were lying inside a big soft bed.⁶⁰⁵ Well, thereafter the khan gave his daughter [to the snake]. The snake came home and lay there. At night the khan's daughter arrived as well, she came up to the bed and lay down. That maid was deadly frightened. Thereupon the snake said from behind⁶⁰⁶ the curtain:

– Light this pipe! – And gave her [his pipe]. – The girl lit the pipe. While giving it back she glimpsed under the curtain. Upon looking [inside] she saw a handsome⁶⁰⁷ lad with white face and black hair lying there.⁶⁰⁸ Thereafter in the morning that lad made a horse from gold and took it to the khan as a present. The khan had two more daughters. Those two girls looked at that lad and both went to his home and asked their younger sister:

– Tell us where is the thing that turns your husband into a snake! – Thereupon the younger sister said:

– I do not know. – Those two [sisters] looked for it and found it, and finding it⁶⁰⁹ they burnt it. The lad disappeared [immediately] while he was sitting at the khan's. Thereafter the khan's daughter left saying "I'll go after my husband and die.". On the way there was a white yurt close to a tree. [49] The girl entered that yurt. Upon entering [she saw that] a Lama was sitting there. Thereafter the girl told the Lama her whole story. After she had finished, the Lama said to the girl:

– Your husband is a man living in the sky above. – He said.

– Now, go from here. There is a meadow southwards. Go to that meadow and lie down. There is a maral deer that comes to play in that meadow. While [the deer] is playing so, [try] to touch its antler and it will let you get to the over world. – Thereafter the girl went to the meadow and lay down. Meanwhile a maral deer came and played there; it touched that girl with its antlers and she got onto the sky above close to three yurts. Thereafter the girl entered the yurt on the western side and sat down. A girl lived [there]. That mistress of that yurt asked the girl:

⁶⁰⁰ Bálint *örün yaracson naran üdü kürtül ese üzgededek ike bakca urya*, Kalm. *örün yarsn narn es üzgddg ik bagc ury*, Kalm. D. *bakc* "Garten, kleiner Garten für Gemüse" (R. 30).

⁶⁰¹ Bálint *bäšing*, Kalm. *bäšing* lit. "building".

⁶⁰² The building of a bridge between the dwellings with a magic garden between is a familiar motif in Kalmyk tales, cf. "Маңһоуу өрүндән эврәннь герин үүднэс авн мана герин үүдн күртл алтн болн мөңгн тагт тогтатн, тиигэд терүнэ хойр амар зер-земш урһаһад, мөртә күн һарарн таслж идэд йовх, йовһн күн амарн таслж идэд йовх – гижэнэ, дэһэд эмгнләрн эдл зун эмг аваһ ир. өвгнләрн эдл зун өвг аваһ ир. бийнь бийләрн эдл зун көвү дахулж иртн. (Завтра утром от дверей своего дома до дверей нашего дома золотой и серебряный мост сотвори, по двум сторонам их вырасти фрукты, чтобы конный всадник срывал руками и ел, пеший ртом срывал и ел, еще приведи сто старух, похожих на твою старуху, приведи сто стариков, похожих на твоего старика, сто юношей, похожих на тебя приведи) (ХТ – IV, с. 12)." Gorjajeva: *Sjužetnyj sostav i hudožestvenno-stilevaja struktura kalmyckoj volšebnoj skazki*. pp. 119–120.

⁶⁰³ Lit. "told".

⁶⁰⁴ Bálint *Ker-ügä* (*kerek-ügä*), Kalm. *ker-ügē* (R.), *kerggo* (Mun.) lit. "not necessary".

⁶⁰⁵ Bálint *uluba*, Kalm. *ulwa* "Daunen, Flaum, Daunenkissen ..." (R. 449), *ulw* "tjuřjak, matrac; opora" (Mun. 531), *ulba* "perina, tjuřjak" (Pozd. 51).

⁶⁰⁶ Bálint *doroyār*, Kalm. *dorāyūr* "unten, entlang" (R. 96), *dorayur* "v, pod" (Mun. 207).

⁶⁰⁷ Bálint *ulān*, lit. "red", here "handsome".

⁶⁰⁸ Bálint *xalxa cagān. üsütā xara. ulān zalū* read *xalx cagān. xar üstā, ulān zalū* or *xalx cagān. üs xartā, ulān zalū*. There seems to be a little confusion in the grammatical markers of the expression. The supposedly correct version might be *xalx cagān*, the epithet is appositional, *xar üstā* the epithet is prepositional, possessing a grammatical marker –*tā* "having something.". Another solution might be the case when both epithets are postpositional and the last one bears the grammatical marker: *xalx cagān, üs xartā*.

⁶⁰⁹ There is no further explanation what this "thing" was like.

– What a girl are you? – Thereupon the girl told [the mistress] her whole story from the beginning to the end. Thereupon that yurt’s mistress said:

– That [lad] is our younger brother. These three yurts belong to your husband’s elder sisters, to us.

– She said. – Your husband comes to greet us three times [a day] in the morning, at noon and in the evening. – Thereafter the eldest sister put nice clothes on the girl and hid her among the goods on the honoured place. [50] In the morning [the lad] arrived to the eldest sister, took the chess set and sat down. While playing this way the lad⁶¹⁰ said:

– Check! – Thereupon his sister said:

– Yes, yes, it is check, but would you take your wife⁶¹¹ if she arrived from the underworld continent? – Thereupon that lad:

– You are saying unnecessary words. – He said and joining⁶¹² the flap[s] of his gown left. [The elder sister] sent the girl to the middle sister. She hid her among the goods on the honoured place, similarly [to her previous sister]. At noon that lad arrived, took the chess and sat down. He played again and said:

– Check! – Thereupon his sister said:

– Yes, yes, it is check, but would you take your wife⁶¹³ if she arrived from the underworld continent?

– You are saying unnecessary words. – He said and joining both flaps of his gown left. In the evening the [middle sister] sent the girl to the little sister’s yurt. She hid her among the goods on the honoured place similarly [to her previous sisters]. In the evening that lad arrived, greeted his sister,⁶¹⁴ took the chess and sat down. Thereafter he played again and said:

– Check! – Thereupon his sister said:

– Yes, yes, it is check, but would you take your wife if she arrived from the underworld continent? – Thereafter the lad stood up and said:

– I will take [her].

– Get up [and come] hither! – Said [the sister] and helped her to stand up. Thereupon her younger brother could do nothing but take [his wife]. Thereafter they lived there peacefully in joy.

FIFTH TALE

(Bálint 5. *Ut tūli*)⁶¹⁵

[51] Once there lived an old woman and an old man. That old woman and that old man got their food by throwing a hook into the water and catching fish. Meanwhile a lame Steppe Eagle⁶¹⁶ arrived to them and got some leftovers from the old man’s and old woman’s food. Thereafter one morning the old man and the old woman were waking up and they [saw that they] were lying in a big soft bed⁶¹⁷ inside a yellow spotted building. The black lame Steppe Eagle had become a handsome⁶¹⁸ lame young man and was preparing his tea mingling it.⁶¹⁹ Thereafter the handsome lame young man said:

⁶¹⁰ Bálint *kūn* lit. “man”.

⁶¹¹ Bálint *kūkān* lit. “your girl; your bride”.

⁶¹² Bálint *sačiji*, read Kalm. *sā-* + *-či-* (infix possessing intensive meaning) + *-ji* (adv. imp.); *sā-* 2. “näher ziehen, an sich ziehen, abkürzen” (R. 317).

⁶¹³ Bálint *babayān*, Kalm. *bavyāgān* “your wife”.

⁶¹⁴ This motif-element did not appear above.

⁶¹⁵ Manuscript pp. 51–55.

⁶¹⁶ Bálint *tarbaji*, Kalm. *tarwaji* “kleiner schwarzer Adler” (R. 381), *tarwj*, “orjol belohvostyj” (Mun. 478), Khal. *tarwaji būrged* “Tawny Eagle; Lat. *Aquila Rapax*” (Bawden p. 332), but in all probability Steppe Eagle (Lat. *Aquila Nipalensis*).

⁶¹⁷ Bálint *uluba*, cf. 4th tale.

⁶¹⁸ Bálint *ulān*, cf. 4th tale.

⁶¹⁹ Bálint *samaraji*, Kalm. *samrx*, Khal. *samrax* is the typical movement used to prepare boiled milk tea: taking the milk tea with a ladle, one pours it back from above.

– I am the khan named Steppe Eagle khan having seventy-two metamorphoses.⁶²⁰ I transformed into a commoner Steppe Eagle,⁶²¹ and when I was returning [home], a bullet hit me and broke one of my legs. Now you two will live happily this way until your death. But before you die a son will be born to you. Please send that son to me, telling [him] that there is a Steppe Eagle khan living in the direction of the setting sun. – And saying so [the Steppe Eagle khan] left. Thereafter the old woman and the old man lived that way happily for a while when a son was born. Thereafter the old woman and the old man said to their son:

– There is a khan named Steppe Eagle khan [living] in the direction of the setting sun, go to him. – [52] Upon saying it the old woman and the old man died. Thereafter the lad left running in the direction of the setting sun, to the Steppe Eagle khan. Running, he arrived at the khan's. When he came there, Steppe Eagle khan was standing outside of his yurt. Upon the [lad's] arrival the khan asked him:

– What a lad are you?

– I am the son of the old woman and the old man whom the khan met that time.⁶²² Thereafter the khan gave a nice dress to the lad and in addition he gave him a golden box and said:

– After you've left my dependants' [territory], put this box of mine under your head and fall asleep.

– Thereafter the lad went beyond the dependants' territory and putting [the box] under his head, slept. Having slept, upon getting up he was laying inside a yellow spotted building. There was nobody else near him. Meanwhile a wolf entered, and upon entering it said [to him]:

– A khan is going to marry off his daughter here, go and take that girl for me, if you don't take her, I will eat you. – Thereafter the lad left. While going he met the above mentioned Steppe Eagle khan. Thereafter the lad told the khan what had happened to him. Thereafter the [Steppe Eagle] khan said:

– A big group of caravaneers are coming hither. I will turn into a ram with golden wool [53] and golden horns. Go driving me and when the caravaneers ask you whether you sell your ram, tell them that yes, you will sell it. If they ask you for what you will give it, tell them that you'll sell it for the chestnut horse harnessed to the last cart. – Thereafter the lad went driving his ram. While driving [the ram], he met the caravaneers. The caravaneers asked the lad:

– Will you sell your ram?

– I will sell it. – Said [the lad].

– For what will you sell it? – [They] said. Thereupon the lad said:

– I will sell it for the chestnut horse [going] behind. – They gave their horse and took his ram. Thereafter he left riding that horse. That horse was an Arnzl,⁶²³ a miraculous horse. Thereafter the lad rode far away. The ram turned into a hare and arrived back running [to the lad]. Thereafter the khan said:

– This khan, who is going to marry off his daughter, does not have a [proper] gown. I will turn into a fine-looking gown. Sell me to them! If they ask for what you will sell [the gown], tell them that you'll give it for the grey horse that [lies] in the dung.⁶²⁴ – Thereafter the lad took that gown and arrived [at the khan]. The khan asked the lad:

– Lad, will you sell this gown?

– I will sell it. – Said [the lad].

– For what will you give it? – Asked [the khan].

– I will give it for the grey horse [lying] in the dung. – Said [the lad]. – [54] Thereafter the khan got that gown giving his grey horse [to the lad]. That horse was an Arnzl. Thereafter the lad took that horse

⁶²⁰ Bálint *dalin xoyur xubilyātā Tarbaĵi xān gedek xān bi*, Kalm. *daln xoyr xūwilyata Tarwĵ xān gedg xān bi*. This expression seems to be the epithet of this type of tale-hero. According to Basangova (Bordžanova) and Gorjajeva there is no variant to this tale in available Kalmyk tale heritage.

⁶²¹ Bálint *alaptān (albatān) tarbaĵi bolĵi*, read probably Kalm. *alwtm tarwĵ bolĵi*.

⁶²² Bálint *xāgi teġgeĵi yaboxu cak*, Kalm. *xāg tīg yawx cag*, lit. "while the khan was going or living that way ..."

⁶²³ Bálint Aranzal, Kalm. Arnzl "legendary kon' (neobyčno rezvyj, vynoslivyj i umnyj)" (Pürbän p. 39.). The designation Arnzl for the horse with magic abilities appears frequently in Kalmyk and also in Oirat tales and epics; on this motif: Todajeva 193.

⁶²⁴ Bálint *bastu bäiksen boro mörinäsü ögönä bi*, Kalm. *bāst bāsn bor mörnās ögnāw*; *bas* read *bās* "dung".

and went away. Thereafter the khan was upon putting on that gown but his [hands] were empty and he pulled only at his [gown's] collar.⁶²⁵ Thereafter [the Steppe Eagle khan] turned into a hare and returned running to the lad. Thereafter the Steppe Eagle khan said:

– Now, I will turn into a fine-looking mirror;⁶²⁶ take it⁶²⁷ close to the khan's daughter. Thereupon the khan's daughter will ask you whether you will sell it. Tell her that you will sell it. Thereupon that girl will ask you “What kind is it?”⁶²⁸ And she will look at [it]. While she looks at [it], I will slip out of her hands and fall down. People chased [them]. While she bends forward⁶²⁹ trying to catch [the mirror], seize her by her belt and escape! – Thereafter the lad took that mirror and went close to the khan's daughter. Thereafter the khan's daughter saying:

– What kind is it? – Looked at [the mirror]. While she was looking at it, it slipped from her hand and began to fall. While the girl was bending to catch it, the lad grasped her by her belt and escaped. While [people] chased [them] from behind, they escaped without being caught. Thereafter the Steppe Eagle khan said:

– I will turn into a beautiful girl, similar to the khan's daughter. Put the khan's daughter behind and me in front [in your saddle]. Then the wolf will ask “Which is my girl?” Say “This girl.” and show the girl behind you!

[55] Thereafter the lad came to the wolf, upon his arrival the wolf asked:

– Which is my girl?

– This one! – Said the lad and showed the girl behind him. Thereupon the wolf said:

– Why do you give me the wrong girl? – And took the girl [sitting] in front. Thereafter at night the girl said to the wolf:

– I am afraid of your eyes. – Thereupon the wolf said:

– Glue it with glue! – The girl glued [the wolf's eyes] with glue. Thereafter the girl said:

– I will not lie on your chest! – She scratched [the wolf's] face, left and went back to the lad. After arriving [the Steppe Eagle khan] said:

– Now, I will turn into a Lama. Come to me and make a complaint! – Thereafter in the morning the wolf arrived and said to the lad:

– You have not brought me the girl, you brought me a demon.⁶³⁰ – Thereupon the lad said:

– Did I tell you to take the girl [sitting] in front. Did I? You said you'd take the girl in front and took her! – Thereafter they both went to the Lama to make a complaint. Thereafter the lad said:

– I brought two girls. I told [him i. e. the wolf]: “Take the girl sitting behind!” Upon my saying so, [the wolf] said: “No, I will take the one in front.” And (the wolf) took the one [sitting] in front. – Thereafter the wolf said:

– This [lad] did not bring me a girl, but brought a demon. – Thereafter the Lama said:

– The creature called wolf is a swindler.⁶³¹ – And he hit [the wolf] with his staff and killed him. Thereafter the Steppe Eagle khan turned into his usual form and said to the lad:

– Now, live here happily! I will now return. – And [he] returned home. Then the lad lived there peacefully in joy.

⁶²⁵ Bálint *xōson eberän 'i zaxān tatād xocorba*, Kalm. *xōsn ewrānā zaxān tatād xocrw*.

⁶²⁶ Bálint *nūr üzedek ger*, Kalm. *nūr üzdg ger* “mirror”, cf. Khal. *toli*.

⁶²⁷ Bálint *namāigi*, Kalm. *namāg* lit. “me”.

⁶²⁸ Bálint *Āliki büi?* Kalm. *āl 'ki, āl 'kn 'i* “welche (von Mehreren)” (R. 22), Kalm. T. *ālk* “kakoj, kotoryj” (Mun. 65).

⁶²⁹ Bálint *ökügād (ökögād)*, Kalm. *ökixe* “sich vorwärts lehnen od. biegen” (R. 293), *ökär* “naklonjat'sja, klonit'sja; nagibat'sja vperjod” (Mun. 413).

⁶³⁰ Bálint *šulmu*, Kalm. *šulm*, Khal. *šulmas, šulam*, Mong. *simnus, silmus*.

⁶³¹ Bálint *bulxāci*, Kalm. *bulxāč*, cf. Kalm. *bulxā, bulxā* “abstreitend, verneinend, verleumderisch, Verleumder” (R. 60), Khal. *bulxaič* “cheat, swindler” (Bawden 67).

SIXTH TALE

(Bálint 6. *Utu tūli*)⁶³²

[56] It happened a long time ago.⁶³³ There lived a sixteen-year-old hero called Zul-shar ArsIng, son of the eight thousand-year-old man,⁶³⁴ Namjil-tsagaan.⁶³⁵ His miraculous horse was a fast red Arnzl horse.⁶³⁶ That horse:

Is tethered to the young Sandal tree,
Has a shadowy place at the old Sandal tree,
Has food on the grass of the blue plateau,
Has drink from the water of the cold spring.

The number of the lad's dependants reached one hundred thousand. Without father and mother, he lived alone in his yurt. Thereafter one night the lad had a nightmare while sleeping:

His one hundred thousand dependants have been driven away along a pathway,

His Buddha-like white head⁶³⁷ has been buried at the door of the yurt.⁶³⁸ Having had such a nightmare he mounted his horse and rode away.

He rode for several years,
He rode immeasurably [much].

Then he pulled [at his horse's muzzle] and stopped, but he was still close to his yurt. Thereafter also

He galloped for several years,
He galloped immeasurably [much].

Then he pulled [at his horse's muzzle] and stopped and was [still] halfway among⁶³⁹ his dependants. Thereafter also

He galloped for several years,
He galloped immeasurably [much].

Then he pulled [at his horse's muzzle], stopped and he was just leaving his [57] dependants' [territory].⁶⁴⁰ Thereafter the lad said: "This is the land⁶⁴¹ of my parents." He launched his arrow,⁶⁴²

⁶³² *Manuscript* pp. 56–61.

⁶³³ Bálint *Kezānā sānji bolna*. Cf. 2nd tale.

⁶³⁴ Bálint *abaya*, Kalm. *awy* "uncle, old man, senior, man". In his study of Kalmyk kinship terminology David Aberle determines *awy* as follows: "In ascending generations all collaterals are distinguished from all lineals, *abaga*, col. *abaganar* for males, *gagaa*, col. *gagaanar* for females." Discussing the addressing terms he does not mention this lexeme. Aberle, David F.: *The Kinship System of the Kalmuk Mongols*. In: *University of New Mexico Publications in Anthropology* 8. Albuquerque, New Mexico 1953. pp. 3–48, on pp. 16, 30–34.

⁶³⁵ Bálint *Näimen mingyan nasuta Namjil-cayān abayān köbün arban zuryan nasuta Zulu-šara Arsalang gedek batur*, Kalm. *Nāmn mingyn nast Namjil cayān awgān köwūn arwn zuryn nast Zul šar ArsIng gidg bātr*. The epical names contain long epithets. In order to preserve the atmosphere, in the present tale and in the further texts long names are only partly translated in the texts. English equivalents are given to the age, kinship affiliation (whose son or daughter he or she is, who is his or her father or mother) and such words as khan, hero, prince, etc. The essential parts of the names – including colour designation – are rendered in simplified transcription. At the first occurrence of the name – besides the transliteration of Bálint's record – the reconstructed contemporary Kalmyk form and a verbatim translation of the whole attributive expression is given in the notes. Namjil is of Tibetan origin, cf. Tib. *rnam-rgyal*. "victorious, complete victory, mystic", Namjil-cayān means "Namjil-white", Zul-šar ArsIng means "Lampe-yellow Lion".

⁶³⁶ Bálint *Aranzalın xurdun zērde gedek möritä sānji bolna*, Kalm. *Arnžlin xurdun zērd gidg mör't sānj boln*. For Arnzl cf. Fifth tale.

⁶³⁷ Bálint *burxan cayān toloyai*, Kalm. *burxn* here means "saint, holy, blessed" cf. in *Ĵangyr* epic: *burxn cayān mangnadan* "k svojemu božestvenno-belomu lbu" (Todajeva 226).

⁶³⁸ Bálint *Burxan cayān toloya gerin'i üden xorodu bululokson bolji*, Kalm. *Burxn cayān tolyā gerin n' üdn xōrnd bulülgsn bolj; xorodu*, Kalm. *xōrnd; bululokson*, Kalm. *bulülgsn*. This dream-motif contains an allusion on the belief concerning the door as the manifestation of boundary between sacred and profane worlds. Burying the head of the hero at such a place refers probably to the intermediate status of his departed soul if he will be killed.

⁶³⁹ Bálint *tal dundun'i*, Kalm. *tal dund n'*, i. e. "in the middle of his domain"; a hyperbolic descriptive tale-motif of the hero's environment, cf. the next passage, too.

⁶⁴⁰ Bálint *alaptāsun šineken yarči yabodik bolna*, Kalm. *alwtñās šinkn yarč yawdg boln*, cf. the previous note.

⁶⁴¹ Bálint *zōre*, Kalm. *zōr* '2. "Last, Besitz, Eigentum" (R. 479).

⁶⁴² Bálint *sādagin sum*, Kalm. *sādgīn sumn* "arrow for bow". *Sumn* indicates both bullets and arrows; with the epithet *sādgīn* "of arrow" the story-teller emphasised that he is talking about an arrow.

pursued it on his horse and caught it without letting it fall down to the ground. Thereafter the lad laughed chuckling⁶⁴³ and said:

– My parents' land seems to be huge. – And he left. He went, went for a long [time], then climbed on a hill and stopped there. While he was standing there, a big dust was gathering from the direction of the sunrise. He also galloped towards it. Thereafter two horses came face to face and [the lad] stopped. The other [rider] said:

From where and to where are you going, little lad,
You, who has become the sun[s]hine that reaches into the head of the yurt-wall,⁶⁴⁴
Who has become the light of the lotus candle,
Who has become the sun[shine] entering through the lintel?⁶⁴⁵

Thereupon the lad said:

– And you yourself, from where to where are you going? – Thereupon that [man] said:

– I am going to kill the sixteen-year-old hero called Zul-shar Arslng, the son of the eight thousand-year-old man Namjil-tsagaan living in the western direction, and to drive away his dependants. – Right thereafter they dismounted, hobbled their horses [and started to] wrestle [with each other]. [The other man] caught Zul-shar Arslng, hit him and put him down.

– Have you [other] tricks? I will kill you! – Thereupon Zul-shar Arslng said:

– Catch me firmly!⁶⁴⁶ [58] There are still three good rounds.⁶⁴⁷

– Go on with the [next] round. – Said [the other].

He threw him down so many times as there are stars in the sky,
But he was still in good condition and did not lose his balance.⁶⁴⁸

He threw him down so many times as there are blades of grass on the ground,
But he was still in good condition and did not lose his energy.

He threw him down so many times as there are fish youngs in the waters,
So he lost his consciousness.⁶⁴⁹

Thereafter Zul-shar Arslng stood up, caught that lad and beat him. While beating he knocked him into the ground one span [deep].

– Have you [other] tricks? I will kill you! – Thereupon Zul-shar Arslng said:

– Catch me firmly! There are still three good rounds.

– Go on with the [next] round. – Said [the other].

He threw him down so many times as there are stars in the sky,
But he was still in good condition and did not lose his balance.

He threw him down so many times as there are blades of grass on the ground,
But he was still in good condition and did not lose his energy,

He threw him down so many times as there are fish youngs in the waters,
But he did not lose his consciousness.

– Well, have you got any more tricks? – Said [Zul-shar Arslng].

– No, I do not have any [more] tricks. – Said [the other]. [Zul-shar Arslng] killed him immediately, put the horse on two spits and planned to sleep for seven days. He slept for long, and as he got up, the [horse]meat was ready.⁶⁵⁰ He ate the meat and left. Thereafter

⁶⁴³ Bálint *angyar angyar iniägäd*, Kalm. *angyr angyr inägäd*. Onomatopoetic expression Kalm. *angyar* = *angyarxä*, *a. a. in 'ëyäd* “mit offenem Mund lachend” (R. 11), *angyr* “otkrityj, raskrytyj” (Mun. 45), cf. Khal. *angar, angar* “opening and shutting” (Bawden 20).

⁶⁴⁴ Bálint *bakcar*, Kalm. *bagc* + *-är* (instrumental), cf. Khal. *xanin tolgoi*. This expression refers to the “yurt-clock”: the nomads count the passing time according to the angle of incidence of the sunshine through the roof ring. In details, cf. Jurtaóra [Yurt clock]. In: *Material Culture* (DVD) [Yurt-clock].

⁶⁴⁵ Bálint *totxar*, Kalm. *totx* + *-är* (instrumental).

⁶⁴⁶ Bálint *Batělji bäreji bä!* Cf. Kalm. *Batlj bäre!* “Greife kräftig an!” (R. 36).

⁶⁴⁷ Bálint *tulilyan*, cf. Kalm. *tül xa; köwüd tül'j nädj-ën* “die Kinder spielen und suchen einander zu Boden zu werfen” (R. 413).

⁶⁴⁸ Bálint *tegeš säindän*, this expression is somewhat obscure. Kalm. *tegeš* means “straight, plain, even”. The suggested interpretation is “the hero still was able to stand and fight without falling down”.

⁶⁴⁹ A hyperbolic description, a typical formula of heroes' fighting.

He galloped for several years

He galloped immeasurably [much].

Then he went on the top of a hill. He looked southwards; there were the dependants of the [defeated]⁶⁵¹ young man. [59] Thereafter the lad arrived at the khan's yurt,⁶⁵² dismounted there and was about to enter the yurt. The yurt's [felt] door-keeper did not let him enter, so he took and threw the door-keeper away and entered [there]. There was

A brass and silver throne

It was impossible for people to approach it (?).⁶⁵³

He went there and sat in it. The queen stood up immediately.⁶⁵⁴

– Stand up quickly! I've killed your husband and come to take you and drive away your dependants. – He said. The queen answered:

– Let me tell you a word.

– Tell me! There is no man in the sunny world who could overcome me. – Said [the lad]. Meanwhile a boy entered the yurt. He did not have any pants on; he was naked and stepped into the ground up to his knees; he came in and sat down. Thereafter Zul-shar ArsIng asked that boy:

– What a boy are you? – Thereupon the boy said:

– I've heard that the sixteen-year-old hero called Zul-shar ArsIng, the son of the eight thousand-year-old man Namjil-tsagaan is coming. I was quickly born from my mother's belly and cut my navel string with a red stone the size of oxen.⁶⁵⁵ I've come to become sworn brothers with you. – [Zul-shar ArsIng] became with him sworn brothers.⁶⁵⁶ Then the queen said:

– Let me tell you a word.

– Tell me! What a man could overcome me in the sunny world in the four directions? – Thereupon the queen said:

– The fallow bald venomous snake is taking your bride. – [60] Thereafter the younger sworn brother said:

– I will ride [there].

– No, I will ride [there]. – Said the elder [sworn] brother. So both of them rode away. The younger sworn brother's horse ran ahead, the elder sworn brother followed him. He reached the younger sworn brother and caught up with him. Zul-shar ArsIng told his horse:

It's time that the *döng*⁶⁵⁷ red hole dug for seven years fall in,

It's time that the seven-year-old snake perishes.

If [the snake] doesn't drop [the girl] at the mouth of the hole

I'll [cut] your back and belly and deprive you of your life.⁶⁵⁸

The horse said:

⁶⁵⁰ The eating the enemy's horse after defeating him seems to be a frequent motif.

⁶⁵¹ Bálint *odāki*. Kalm. *odāk* lit. "the previously mentioned".

⁶⁵² The khan, i. e. the previously defeated person.

⁶⁵³ Bálint *kümün kürädügä* "people do not approach to it (?)" this expression needs further investigation.

⁶⁵⁴ Bálint *šineken erbegäd bosoji baidek*. cf. Kalm. *erwēxe* "lebhaft sein, flattern, sich eifrig bewegen, schaukeln (Blätter, Schmetterlinge)" (R. 127), by Munijev a different meaning is given: *erwāx* "popravljat'sja, vyzdaravlivat'" (Mun. 701).

⁶⁵⁵ For the epic motif of miraculous birth and the connection of stone and cutting the umbilical cord of the hero cf. Heissig, Walther: Felsgeburt (Petrogenese) und Bergkult. In: *Fragen der mongolischen Heldendichtung* II. (Asiatische Forschungen 73). Wiesbaden, Otto Harrassowitz 1982. pp. 16–36.

⁶⁵⁶ On the motif of sworn brother alliance in Mongolian folklore and its historical context, as well the literature cf. Birtalan, Ágnes: A Western-Mongolian Heroic Epic: Ülġ Tiw. A Story About the Sworn Brotherhood. In: *CAJ* 48.1 (2004) pp. 8–37; Birtalan, Ágnes: Rituals of Sworn Brotherhood (Mong. *anda bol-*, Oir. and, *ax düü bol-*) in Mongol Historic and Epic Tradition. In: *Chronica. Annual of the Institute of History, University Szeged*. 7–8. (2007–2008) Szeged pp. 44–56.

⁶⁵⁷ Bálint *döng*: might be an emphatic particle but needs further investigation, Basangova (Bordžanova) explained as *yal ulān* "fire red".

⁶⁵⁸ Bálint *Nükün'i amen dēre ese aldülji ögdök bol, xon čin'i doru čini āmī čin'i alana bi. Xon*, cf. Kalm. *xong* "Steiß, das dicke Fleisch am Rückenende" (R. 185), Khal. *xongo* "the back side of the tight" (Bawden 447).

– Put two sacks with mud on my both sides equally. If white foam appears behind my ears, cut off the two sacks with mud and throw them away. – Thereafter he put two sacks with mud on the horse's both sides equally and galloped away. Thereafter as the white foam appeared behind the horse's ears, he cut off the two sacks with mud, threw them away and galloped. Thereafter the horse sprang out of the dust and ran away. The eyes to see with got darkened; the ears to listen with got deaf. When the snake arrived at its hole, the lad hit it and the snake dropped the girl and disappeared in the hole. Thereafter Zul-shar Arslng asked the girl to hold the horse and ran into [the hole]. On one side [of the hole] there were a lot of boys and girls tied up. On the other side [of the hole] there were a lot of boys and girls tied up. In the bottom of the hole there were the male and the female snakes. The male snake was wriggling on a red five hundred kilogram (?)⁶⁵⁹ stone the size of an ox. He shot [61] into the [male] snake's very heart and [his arrow] came out at its shoulder blade and tacked it immediately to the sky. He shot into the female snake's very bladder and tacked it to the ground. Then he pulled both bodies [out of the hole]. He cut both into six pieces and sat down. Meanwhile his younger [sworn] brother arrived. He said to his younger sworn brother:

– Khan Gärdi⁶⁶⁰ lives here. Go and show yourself to [Khan Gärdi] and run back without being caught. – His younger [sworn] brother left. The lad went to Khan Gärdi, showed himself and fled. Khan Gärdi pursued him. The lad arrived without being caught. Zul-shar Arslng said to [Khan Gärdi]:

– You angry rascal!⁶⁶¹ Stop here! I called you hither that you eat these two snakes. – Khan Gärdi said:

– I was hatching my eggs on a poplar tree. No other poplar is able to carry me. These two snakes coiled around my poplar tree and ate it. But as I am very big, I was not able to grasp [them]. Besides, I did not fit into their hole. – Saying it, he ate the [snakes' bodies] and left. Thereafter the two [lads] took the girl and left. They arrived back in the [territory] of the previously killed khan and got all [his people] moved [and told them]:

– [I drew a map for you], where I marked with a long line, spend the noon, where I marked with a circle, spend the night and then go.⁶⁶² – They both [the elder and younger sworn brothers] arrived ahead [of the others]. Thereupon the dependants who moved [after them] arrived and settled down. Zul-shar Arslng made the girl who was dropped from the snake's mouth his wife.⁶⁶³ He married a nobleman's daughter to his younger sworn brother.

Then, thereafter they both lived peacefully in joy.

SEVENTH TALE

(Bálint 7. *Utu tūli*)⁶⁶⁴

[62] Once upon a time⁶⁶⁵ there lived⁶⁶⁶ an orphan boy. That boy ate⁶⁶⁷ three times a day [what he received] for alms.⁶⁶⁸ That boy had a black orphan calf, too. [He] rode his orphan calf. One day he was

⁶⁵⁹ Bálint *tabun zūn bolod kelān ūkūrīn* This expression needs further investigation.

⁶⁶⁰ Bálint *Xān yāride*. Kalm. *Xān Gärdi*, Mong. *Farudi*, *Ġardi*, *Qanyarudi*, *Kahl*. *Garid*, *Xangarid* from Skr. *Garuḍa*. The mythical bird of Indian origin overcomes harm and evil. It figures frequently in Mongolian folk tales as supporter (adviser, mount) of the hero and as a messenger as well. For the mythical role of the *Garuḍa* in the Mongolian folk religion, cf. Birtalan: *Die Mythologie*. p. 987.

⁶⁶¹ Bálint *urta elemer bilä čir*; according to Basangova (Bordžanova)'s suggestion: *ūrt elmr* "angry rascal".

⁶⁶² Typical motif in Kalmyk tales.

⁶⁶³ Bálint *xatān*, lit "his queen", cf. Kalm., Oir. *bawgā* as "wife".

⁶⁶⁴ *Manuscript* pp. 62–67.

⁶⁶⁵ Bálint *Kezānā sānji bolna*. Cf. 2nd tale.

⁶⁶⁶ Bálint *bāidek sānji bolna*. Kalm. *bādg sānj boln* "there have lived".

⁶⁶⁷ Bálint *yūl'iya ūdik*, cf. Kalm. *xotān ū-*, *xōl xotān ū-* "essen, speisen" (R. 454).

⁶⁶⁸ Bálint *yūl'iya*, Kalm. *yūl'yan* "Bitte, Werbung, Anbetung, die Almosen" (R. 157), *yūl'*, *yūl'yn* (Mun. 171), Khalkha *guilga tüileg* "begging" (Bawden 100).

going to get alms, when [he saw that] a large group of novices⁶⁶⁹ were about to kill a cat. The boy arrived [to them] and said:

– Novices, novices! What did this cat do to you? – Thereupon the novices said:

– This cat steals, that is why we are going to kill it. – Thereafter the boy said:

– Please give me this cat! – And so they set [the cat] free. Thereafter he went further. While he was going, [he saw that] a large group of women were about to kill a dog. The boy arrived [to them] and asked:

– Women! What did this dog do to you? – Thereupon the women said:

– This dog steals, that is why we are going to kill it. – Thereafter the boy said:

– Please, do not kill this dog! Please, give it to me! – He asked and so they set [the dog] free. Thereafter he went further. While he was going, [he saw that] a large group of boys were about to kill a rat. The boy arrived [to them] and said:

– Boys, boys! What did this rat do to you? – Thereupon the boys said:

– This rat has broken the whip.⁶⁷⁰ – [63] Thereafter our boy asked them and they set [the rat] free. Thereafter the boy went further. While he was going, he met a running snake half of whose body was on fire. The boy took that snake and threw it into water. Thereafter he went further and a handsome young man was coming to him, who said:

– Boy, you have saved me from death, come to [visit] us.⁶⁷¹ – Then the boy went further. While he was going, he saw a fleeing fox.⁶⁷² The boy pursued and reached it. Thereafter the fox said:

– Will you take advice from my mouth or will you take my palm-size skin off?⁶⁷³ – The boy said:

– I will take advice from your mouth. – Thereupon the fox said:

– Now, you will go to the great hermit Lama. Upon your arrival seventy novices will hold your horse;⁶⁷⁴ seventy novices will open the door. Also seventy novices will come and offer you food in a bowl.⁶⁷⁵ Thereafter the great hermit Lama will tell you: “Boy, what do you [wish to] take from me?” Thereupon say: “I wish [to take] the golden ring⁶⁷⁶ from your chest.” – Thereafter the boy went further. He arrived at the great hermit Lama. Upon his arrival seventy novices held his horse, seventy novices opened the door. Upon his entering and sitting down, seventy novices came and offered him a bowl full of food. He ate his food and was sitting. Thereafter the great hermit Lama said:

– Well boy, now what do you [wish to] take from me? – Thereupon the boy said:

– I [wish to take] the golden ring from your chest. – [64] Thereafter the Lama looking left cried, looking right smiled and gave [the ring].⁶⁷⁷ The boy took the ring and arrived home. After sleeping the boy got up and [recognised] that he was lying in a [soft] bed.⁶⁷⁸ He looked upwards [and he recognised that] his yurt had turned into a yellow spotted building. When he looked to the right, there were a large group of young men who were preparing bows and arrows. When he looked to the left, there were a

⁶⁶⁹ Bálint *manjirmūd*, cf. Kalm. *manji* “Klosterjunge, Knabe der im Kloster lebt od. zum Lama erzogen wird, Schüler” (R. 355), *manj* “učenik (v kalmyckom monastyre)” (Mun. 341), *manji* “1-ja stepen’ monašeskago posvjaščeniya” (Pozd. 229); the additional *-r-* of the plural suffix appears only in some cases (cf. *babaya* + *-rmūd*), the suffix is discussed by Ramstedt in his dictionary (R. XVI) and by Benzing (Benzing, Johannes: *Kalmückische Grammatik zum Nachschlagen*. Wiesbaden. Otto Harrassowitz 1985. p. 82).

⁶⁷⁰ Bálint *šilbürtä ed xayaläd bāinā*, “whip or broom”, cf. Kalm.D.T. *šilwūr* “eine lange Peitsche (mit langem Stiel und klatschender Schmitze), Schafhirtenpeitsche”; Kalm.Ö. “Kehrbesen”, vgl. *širwūl* (R. 357), *šilwūr* “knot, bič” (Mun. 672).

⁶⁷¹ Although this is a usual motif in folk tales, here it is not elaborated and remained incomplete. On the motif in Mongolian tales, cf. Taube pp. 438–439.

⁶⁷² On the role of the fox in the folk tales and in the mythology: Birtalan, Ágnes: A Survey of the Fox in Mongolian Folklore and Folk Belief. In: *Der Fuchs in Kultur, Religion und Folklore Zentral- und Ostasiens*. I. Ed. Hartmut Walravens. Wiesbaden. Harrassowitz Verlag 2001. pp. 35–58.

⁶⁷³ The appearance of fox that gives advice is a frequent motif in the Kalmyk tales. Cf. the above note.

⁶⁷⁴ There is a motif-corruption here, the boy rode a calf initially and not a horse.

⁶⁷⁵ Hyperbolic formula for emphasising the strength of the main hero.

⁶⁷⁶ On this motif cf. Taube p. 438.

⁶⁷⁷ Usual formula in Kalmyk and other Mongolian folk tales.

⁶⁷⁸ Bálint *uluba*, cf. the note in the 4th tale.

large group of women who were skinning up silk[like ?] sable⁶⁷⁹ and sewing something. Among those women the boy's wife was [also] sitting. That wife was so beautiful that in her light it was possible to work and in her radiance it was possible to guard the stud.⁶⁸⁰ Thereafter the boy got up and went out. The boy's black orphan calf was [grazing] with his companions, their number reaching a thousand. Thereafter the boy lived this way happily.

On the southern side of the boy's [territory] there was a sea. On the southern side of that sea there lived a khan. There was no similarly rich khan to him in the sunny world. But our boy became richer than that khan. Thereafter the khan living on the southern side of the sea said:

– That orphan boy has become richer than me. One should try to find out the thing that made him rich. If an old woman brings it to me, I will make her my own mother. If a boy brings it to me, I will make him my own son. If a young man brings it to me, I will make him [65] my own younger brother. If an old man brings it to me, I will make him my own father. – Thereafter an old woman [said]:

– I am able to bring [that thing]. – She said. Thereupon the khan said:

– Upon your bringing [that thing] I will make you my own mother. – Thereafter the old woman made a ship from the rind of a watermelon and made a paddle⁶⁸¹ from reed and crossed over the sea. Thereafter the old woman arrived to our boy's wife and asked her:

– How have you become rich? – Thereupon the wife said:

– I don't know. – Thereupon the old woman said:

– Ask your husband! – The wife asked her husband:

– How have we become rich? – Thereupon her husband said:

– We became rich due to the golden ring on your hand. – Thereafter the wife went to the old woman and said:

– We became rich due to this golden ring on my hand. – Thereafter the old woman stole the ring while they were sleeping at night. She brought it to the khan. Upon getting up in the morning our boy was lying in a poor grass hut. His black orphan calf remained alone [without its companions]. The above mentioned cat, dog and rat which the boy saved when they were about to be killed were at his side. Thereafter the cat, the dog and the rat [66] said:

– We will find the way. – And they went away. The cat sat on the back of the dog, the rat slipped into the dog's ear and they crossed the sea. After they had crossed the sea and arrived outside the khan's yurt. The rat said:

– You dog stay outside, you cat sit on the covering felt piece of the yurt. – The rat ran into the yurt. When the rat entered, the oil lamp was burning.⁶⁸² Thereafter the rat found out that the ring was in the old woman's mouth and dug a hole near the oil lamp. Digging [the hole] the rat dipped its tail in the ash and stuck it also into the grease of the oil lamp. After doing so, [the rat] came running at the old woman and stuck rolling [its tail] into the old woman's nose. The old woman sneezed and half of the ring came out. [The rat] stuck rolling [its tail] again [into her nose] and the ring fell down on the ground. The cat sitting on the felt cover of the yurt snapped it up without dropping it on the ground.

⁶⁷⁹ Bálint *torjo bulaya šulād*, Kalm. *šulx* “sdirat’ (kožicu, koru), skoblit’ ” (Mun. 683). cf further the possible use of Kalm. *šulax* “das Tuch, den Anzug zerreißen; (von oben bis unten oder der Länge nach) zerspalten” (R. 370).

⁶⁸⁰ Usual formula in the Mongolian and Kalmyk tales, cf. Gorjajeva, Baira Basangovna: *Sžužetnyj sostav i hudožestvenno-stilevaja struktura kalmyckoj volšebnoj skazki*. (Dissertacija) Elista 2006 (Manuscript) p. 107. “«Герлднь аду манм, гегэнднь үүл бэрм» («В свете ее можно стеречь табун, в сиянии ее – рукодельничать») (ХТ – I, с. 91) встречается с некоторыми лексическими вариациями и перестановками частей, не меняющими смысла формулы. Например. «Гегэнднь мал манм, герлднь үүл бэрм» («В сиянии ее можно стеречь скот, в свете ее – рукодельничать») (Архив КИГИ РАН, ф. 5, оп. 2, ед. хр. 80, с. 69); «Герлднь үүл уйм, гегэнднь аду манм сээхи» («Красивая настолько, что в свете ее можно вышивать, в сиянии ее – стеречь табун») (ХТ – II, с. 178); «Гегэнднь үүл бэрм, герлднь мал манм» («в сиянии ее можно рукодельничать, в свете ее – стеречь скот») (ХТ – III, с. 178, 179).

⁶⁸¹ Bálint *xaibe*, Kalm. *xāwir* “Ruder” (R. 181), *xāw* “vjosla, veslo”, but *xāwr* “poisk, rozisk” (Mun. 585), *xaiba* “veslo” (Pozd. 73); Ramstedt's lexeme is probably wrongly translated.

⁶⁸² Bálint *šam šatalyata*, Kalm. *šam šatlyāt*, Kalm. *šatalyn* “zažiganije, obžig” (Mun. 667).

Thereafter the cat, the dog and the rat left. Again the cat sat on the back of the dog, the rat slipped into the ear of the dog and they went away. They were halfway across the sea, when the dog said:⁶⁸³

– I am more beneficial than you.

– For what reason would you be more beneficial? – Asked the cat. The dog said:

– I am taking you across the sea. – Thereupon the cat said:

– No, I am more beneficial. – Thereupon the rat said:

– For what reason would you be more beneficial? – Thereupon the cat said:

– I snapped up [the ring] without dropping it on the ground. – Thereafter the rat said:

– I am more beneficial.

– For what reason are you more beneficial? – [67] Asked the dog. Thereupon the rat said:

– Without me, how could you get the ring? – Thereafter they three had a mighty tiff with each other and the dog dropped the cat from its back into the water, and dropped the rat as well into the water and left. At that time the golden ring was in the rat's mouth. As soon as the rat fell into the water, it dropped the ring into the water. Thereafter the rat swam out to the sea shore and called the fishes of the water:

– A dragnet is nearing behind you,⁶⁸⁴ I will build a yurt⁶⁸⁵ for you. – It said and all the fish came out together. The rat looked at all of them and said:

– Aren't there any other fish except you? – Thereafter all the fish said:

– There is a blind black abramis,⁶⁸⁶ it is not here.

– Bring it here! – Said [the rat] and sent a fish for it. The blind black abramis arrived with two nice eyes. The rat asked it:

– Where did you get your two eyes from? – Thereupon the abramis said:

– Something beautiful fell down from above, as I caught and ate it and both my eyes grew back. –

Thereafter the rat took⁶⁸⁷ that ring. Thereafter [the rat] brought [the ring] and gave it back to the boy. The boy became [so rich] as he was before. Thereafter the boy sent for the old woman, got her two eyes put out, got her arms cut off and buried her in the ground.

Thereafter the boy lived peacefully in joy.

EIGHTH TALE

(Bálint 8. *Utu tūli* Fable (long tale))⁶⁸⁸

[68, Grammar 214]⁶⁸⁹ *Once upon a time an old man and an old wife lived. Those old couple had three sons and two daughters. They married their daughters, two daughters to two [yellow] giants.⁶⁹⁰ After that the old wife died. After that the old man being at the point to die said to his three sons:*

⁶⁸³ In other tales the cat is the mischief (Taube p. 439).

⁶⁸⁴ Bálint *catan šügül ašina*: *catan* from *cād tan* 'Kalm. *cāt*, *cād* "der hintere oder andere" (R. 424). Kalm.D. *šügül* "Netz, Zugnetz" (R. 372), *šügül* "nevod, set" (Mun. 687).

⁶⁸⁵ The expression is used in the meaning of a "shelter".

⁶⁸⁶ Bálint *cūba*, Kalm. *cūva* "Brassen" (R. 435), *cūw* "lešč" (Mun. 642), Lat. Abramis.

⁶⁸⁷ Bálint *erā bāiji* is an unidentified expression.

⁶⁸⁸ *Manuscript* pp. 68–74. Bálint translated this tale for the *Oirat Chrestomathy* of his *Grammar*: under the title *Fable (Long tale)* pp. 214–221 (Bálint's pagination: pp. 193–200). Here Bálint's translation will be introduced with some minor corrections. The two texts are almost identical, a longer passage – added below – is missing in the *Manuscript*. A few Kalmyk sentences of the version in the *Grammar* – marked at the required place – have not been translated by Bálint. Beyond the mentioned corrections some minor divergences also occur between the two texts, such as missing words in any of the variants, but they are not significant. On the motifs of the present tale, cf. Gorjajeva, Baira Basangovna: *Sjužetnyj sostav i hudožestvenno-stilevaja struktura kalmyckoj volšebnoj skazki*. (Dissertacija) Elista 2006 (*Manuscript*) pp. 115–117.

⁶⁸⁹ The numbers indicate the page numbering of the *Manuscript*. The brackets in the text have been inserted by Bálint, while the square brackets have been inserted in order to correct some errata appearing in the *Grammar*.

⁶⁹⁰ Bálint used both the written form *mangγus* and oral form *mūs* "monster" of this lexeme in both text variants. On the phenomenon *mūs*, cf. tale Nr. 9.

– If I shall be dead, ye three guard me for three following nights one after the other. – Thus having spoken the old man died. His sons took him and buried him; at night the two elder brothers sent their younger brother to guard. While the younger brother at night was sitting and watching the father appeared and said:

– Take this hair of a yellow brown horse. If though wilt singe it, a yellow brown horse bridled, saddled together with a whole dress strapped to the saddle will to thee appear. – In the morning the son returned home. On the following day at night the two elder brothers prevailed upon their younger brother and sent again to keep watch. At night while he was sitting and watching, the father appeared, gave him the hair of a black brown horse and said: [Grammar 215]

– Take this hair and when thou wilt singe it [69,] a black brown horse bridled, saddled together with a complete dress strapped to (the saddle) will to thee appear. – In the morning the boy returned home. Again at the night of the following day the two elder brothers forced their younger brother leaving to go to keep watch. At night while he was sitting and watching the father appeared and said:

– Why do thy two elder brothers not come and watch?

– They have – replied the boy – beaten me and sent to keep watch.

– Well if it be so, take the hair of the blue grey horse when thou wilt singe this hair a blue grey horse bridled, saddled together with a complete dress strapped to the saddle will to the[e] appear. – The boy took that hair, returned home and remained there. While this happened the king would marry his three daughters. (For that purpose) he made a proclamation, that he will marry his three daughters to those men who (on horse back) will be able to take a token from the daughters sitting each with an apple, on a high tree. The two elder brothers of the boy went to the king's palace and the boy remained at home. Upon this the boy singed the hair of the black brown horse [Grammar 216] and the black brown horse bridled and saddled together with a complete dress strapped to the saddle has appeared. The boy put on the dress mounted the horse and went away. He arrived at the king's place and at the point of his arriving many people try to make leap their up horse, but they fail to reach to. [70] The boy coming on quietly, makes leap his horse comes near the three girls, takes the apple from one and went away. The boy returned home. Concealed the apple, put away the horse and lay down. In the meanwhile his brothers come home and spoke:

– We must go tomorrow too.

– I will also go. – Said the younger brother.

– May rest thou at home. – Said the two elder brothers. Then in the morning of the following day the two elder brothers went away. The boy singed the hair of the yellow brown horse and the yellow brown horse appeared. The boy put on his dress and went away. The boy arriving made leap his horse and coming near the three girls took the apple from one and went away. [Grammar 217] The boy got home hid the (his) apple, got loose the (his) horse and lay home. While this being so his two elder brothers arrived at home.⁶⁹¹ On the following day the two elder brother[s] went away again. After that the boy singed the hair of the blue grey horse, and the blue grey horse was at hand. The boy put on the dress and went away. He made leap (his) horse again and coming near the three girls took the apple of one of them and went away. Arrived at home he got loose the horse and lay down. In the mean time (as he was lying so) his two elder brothers arrived and were (prepare) speaking:

– Tomorrow morning we must go to the wedding of the king's daughters and see those three bridegrooms. – Hereupon their younger brother said:

– I was those three men you are speaking of.

– Such a luck. – Replied his two brothers. – Where could be for thee? – [71] Hereupon took out the boy the three apples and three rings and showed them to his brothers. [Gramamr 218] The boy then

⁶⁹¹ The next six sentences are missing from the *Manuscript*, the text further will be given in reconstructed Kalmyk transcription. *Dakād mangydr xoyr ax n' bas yawūlj odw. Tūnāsn' kōwūn kök bor mör'nā n' kilysn untx gād okw. Kök bor mör'n kürād irw. Kōwūn xuwcsān ūmsād yarād yaww. Bas yarādūlād yurwn kūknā ōr oči[j] tusād neg kūknāni al'mi n' awād yarād odw. Gertān irēd mōrān tāw'j okād kewtw. (Grammar p. 217).*

gave two horses to his two elder brothers and mounted himself the third horse and they three married the three daughters of the king. While they were thus living, it came to pass that, a yellow giant with a single eye on his vertex and riding a six legged yellow horse appeared (arrived) and begged of the eldest brother to allow him to pass the night at him, but he refused the request of the giant.⁶⁹² Then went the giant to the elder brother, but this has also refused to allow the giant to pass the night at him.⁶⁹³ After that the yellow giant went to the younger brother and said:

– I will pass the night at you.

– Well. – Replied the younger brother. – Do (if you are pleased). – At midnight the yellow giant took the wife of the young man and ran off and although (the young man) pursued him; he went away without being overtaken. On the following day the young man prosecuted and took his wife from the house of the yellow giant, but while running off (with her) the yellow giant perceived and overtaking them he beat down the young man self together with his horse to the ground, [Grammar 219] took his wife and went away. Then went the young man to the two yellow giants, who had married his two elder sisters and complained to them of being his wife [...] by a yellow giant with a single eye on his vertex. [72]

– That (giant thou speakst [sic!] of) – replied the two giants – is a thing able to kill us too. – Thereupon went the young man once more to his wife and when arrived, behold! His wife was brought to bed of a child. The young man – we speak of – said to her [sic!]⁶⁹⁴ wife:

– Find and tell me where from this yellow giant is taking his riding horse? – After that the wife – if the yellow giant was coming – made the little child weep by beating him. The yellow giant asked:

– What for does this child weep?

– He weeps – replied the wife – anxious for as what he could do without horse (to save himself) if in the present situation (prop. thus being), somebody would have killed his father. – Thereupon told the yellow giant that he has hundred horses who are eight footed or six footed. kept by the hundred sons of an old man and wife who live in such and such a place (prop. here); [Grammar 220] and if somebody will go to take horse, must go by taking with himself three kinds of things, which cast among the herd. The horse hit there by must be taken. On the following day the wife has told the young man of all this. He took the three kinds of thing[s] [73] and went away; when arrived at the old man and wife told them that he would take a horse. These told him to go farther to their sons and take horse from them. Then went the young man to the horse-herd (and saw) the hundred horses were kept by hundred boys. After greeting one another the young man told them of having come to take a horse. The young man after being by them allowed to take a (horse) cast out the three kind[s] of thing[s] among the horse herd and hit a six legged black horse. He mounted that horse and went away. Arrived at his wife he took her and went away. While he was going the yellow giant perceived and crying out:

– Behold. He carries away his wife whom he cannot part with. – Went to pursue (them). [Grammar 221] The young man ran off but was near to be overtaken, then spoke his horse while going to the yellow giant's horse:

– Though we two are not issued from one mother, yet are we not of the same herd, thou are carrying one man while I carry two, is it not? Why doest [sic!] thou overtake me? [74] May throw off thy master by prancing make his single eye blind and killing him come (with us) – Thus speaking he, disappeared. Hereupon the yellow giant's horse threw off by prancing his master. Blinded his single eye and killed by crushing him. Then ran (the horse) after the young man and overtook him. The young man laid hold of that horse carried his wife home and lived quiet and joyfully.

⁶⁹² There is an abbreviation in the translation. The missing text is similar as indicated below:

– I will spend the night at you. – Said.

– No, I do not let you to spend a night. – Said [the eldest brother].

⁶⁹³ The same text as above is missing from the translation.

⁶⁹⁴ Read "his".

NINTH TALE

(Bálint 9. *Utu tūli*)⁶⁹⁵

Once upon a time⁶⁹⁶ there lived a seven thousand seven hundred-year-old man,⁶⁹⁷ [called] Dösh Khar.⁶⁹⁸ His wife⁶⁹⁹ was six thousand six hundred years old. They did not have any daughters or any sons. Meanwhile a son was born. That son was supposed to die when he became seven years old. If he did not die at the age of seven years, he would not be overcome by anybody in the sunny world. Meanwhile his mother and father died. Thereafter the boy lived alone at home. While living this way, the boy reached the age of seven. Once the boy was lying in his bed, when the furniture of the yurt collapsed.⁷⁰⁰ Thereafter the boy:

– It's so, when one is an orphan! – He said crying and climbed on the yurt.

– Why didn't my parents leave a horse for me?! – He said and when he looked around,⁷⁰¹ there was a horse tethered close to his yurt. The boy took that horse. He entered into the yurt and opened one of his chests; there was a saddle [in it]. He put that saddle on his horse. He opened another chest; there was a sword of nine spans in length and three spans in width in it. The boy took it and girt it. He opened another chest; there was whip in it. Its outer surface⁷⁰² was made of the skin of eighty oxen, its handle⁷⁰³ was made of fifty oxen [76]; its strap⁷⁰⁴ was made of the skin of five oxen. The boy took that whip. He opened another black chest; there were clothes. He took one of the dresses and put it on. He closed the yurt,⁷⁰⁵ and left. The boy made his horse gallop for a long time, then pulled at his horse's mouth and stopped. He looked around and [recognised] that he was standing halfway [of his domain] among his dependants.⁷⁰⁶ The boy shouted:

– Old women who are similar to my mother, old men who are similar to my father live in health until my return! – And the boy galloped off. All his dependants bowed behind him and said:

– Come back in health! – Thereafter the boy galloped for a long time, arrived on a hill, pulled at the mouth of his horse and stopped there. As he looked southwards, there were two mountains to be seen. Thereafter his horse said to the boy:

– [One of those] two mountain-like things is a man that is coming to fight with you. One mountain-like [thing] is [the enemy] himself, the other mountain-like [thing] is his horse. Thereafter the boy galloped off and arrived [at them]. The boy arrived and compared his horse to the [enemy's] horse, and they were alike; compared his body to [the enemy's] body, and they were alike; compared his weapons to [the enemy's] weapons and they were alike. Thereafter the boy said:

– His strength might also be like that of mine. – And he fell asleep by his side [77]. When they both got up, they laughed heartily⁷⁰⁷ and started to wrestle bang, bang.⁷⁰⁸ They wrestled for long⁷⁰⁹ and they

⁶⁹⁵ Manuscript pp. 75–81.

⁶⁹⁶ Bálint *kezänä sänji bolna*.

⁶⁹⁷ Bálint *abaya* lit. "uncle, elder man", cf. this lexeme in notes to the Sixth tale.

⁶⁹⁸ The whole name, containing all the attributive expressions is: Bálint: *dolān mingyan dolān zūn nasuta Döš Xara abaya*, Kalm. *Dolān mingyn dolān zūn nast Döš xar awy* "Seven thousand seven hundred-year-old Anvil Black uncle".

⁶⁹⁹ Bálint *emegen* lit. "old woman, grandmother".

⁷⁰⁰ Bálint *cacagda-*, cf. Kalm. *cac-* "besprengen, besprühen, streuen, auseinander-spritzen" (R. 423).

⁷⁰¹ Bálint *endān tendān xālāji*, lit. "looked here and there", cf. Kalm. *end-tendān xarx* "smotret' po storonam" (Mun. 699).

⁷⁰² Bálint, *yadar*, Kalm. *yadr* "die äußere Seite" (R. 141).

⁷⁰³ Bálint *yol*, lit. "axis".

⁷⁰⁴ Bálint *saldryā*, Kalm. *saldryan* "kurzer Haltriemen od. Haltschlinge an der Peitsche od. Zeltstang; der Kehlriemen der Mütze od. des Halters" (R. 309), *saldry* "remjonnaja zastjožka (pod uzdoj)" (Mun. 437), Khal. *sagaldraga*.

⁷⁰⁵ Bálint *önisölji*, Kalm. *onislxa* "mit einem Schloss zuschließen, verschließen; zuriegeln" (R. 286), *on'slxa* "zamykat', zapirat'" (Mun. 398).

⁷⁰⁶ Bálint *alaptain'i tal dundun'i zoksoji*, Kalm. *alwtān n' tal dund n' zoksĭ*, tale formula, a hyperbolic expression depicting the heroes' domain. Cf. notes to Sixth tale.

⁷⁰⁷ Bálint *angyar angyar iniägäd*, cf. 6th tale, for the formula, cf. Sixth tale.

⁷⁰⁸ Bálint *taš baš bärildäd* cf. Kalm. *taš baš geĭ nöldw* "klatsch-platsch rangen sie" (R. 382), *taš-baš bärldx* "svatit'sja v borbe, načat' borot'sja" (Mun. 483).

⁷⁰⁹ On the wrestling among the Kalmyks cf. chapter *Horse racing, wrestling, robbing*

were not able to grab each other. While [wrestling] so, they grabbed each other by their joints, tore up immediately each other's aorta and both died immediately. Both of them were healed by the Buddha⁷¹⁰ and made [sworn] brothers. That other man's name was the eight-year-old hero called Bogd, son of the eight thousand and eight hundred-year-old Nariikhñ Shar uncle.⁷¹¹ Our boy's name was the seven-year-old hero called Bogd, son of the seven thousand and seven hundred-year-old Dösh Khar uncle.⁷¹² Thereafter the seven-year-old Bogd said:

– There are no parents left behind me, let us go to your parents and make them happy! – Thereafter they both went away. The horse of the seven-year-old Bogd galloped, but the other's horse was not able to follow it at such a speed. Thereafter the seven-year-old Bogd became eight years old, the other, [the eight-year-old Bogd] became nine years old [while galloping]. Thereafter the son of the Dösh Khar uncle, the seven-year-old [sic!]⁷¹³ Bogd said:

– Well, I became eight years old [because of the delay], what could I do with you? – He put him [i. e. the nine-year-old Bogd] and his horse hither and thither and went playing this way.⁷¹⁴ [78] While going playing so,⁷¹⁵ he put [the nine-year-old Bogd] into one of his side bags,⁷¹⁶ and his horse into the other side bag and made his horse gallop. When he went close to the territory of the [eight-year-old Bogd's] dependants, took out [the eight-year-old Bogd] and his horse from his side bags and they both went further side by side. They galloped and came to the parents of the nine-year-old [Bogd]. Upon their arrival [the parents] said:

– It is a good fortune for you that you became [sworn] brothers with the seven-year-old hero called Bogd, son of the seven thousand and seven hundred-year-old Dösh Khar uncle. – And they embraced and kissed their son. They also embraced and kissed our boy.

The both lived there for a while and then said: “Let's go and get to know the world.” and left. While they went for long, a fine red dust [cloud] appeared from the south. A young man arrived at them. Upon his arrival they greeted each other.

– Young man, from where to where are you going? – Asked [the sworn brothers]. Thereupon that young man said:

– Here lives the yellow demon khan, Birmen.⁷¹⁷ He said that “Here [must be] the seven-year-old hero called Bogd, son of the seven thousand and seven hundred-year-old Dösh Khar uncle. Where is he?” – Thereupon they both asked:

– What are you going to do [with him]? – Thereupon he said:

– That yellow demon [khan] Birmen had sent me to catch⁷¹⁸ and bring that seven-year-old Bogd to him. – Thereupon they both said:

⁷¹⁰ It is an incomplete motif here, cf. Healing in Heissig, Walther: *Erzählstoffe rezenter mongolischer Heldendichtung* I–II. (Asiatische Forschungen 100.). Wiesbaden, Otto Harrassowitz 1988. passim.

⁷¹¹ Bálint: Näimen mingyan näimen zün nasuta Nārixen šara abayāin köbün näimen nasuta Bogdo; Kalm. Nāmn mingyn nāmn zün nast Nārxñ šar awyān köwün nāmn nast Bodg. Nārxñ šar “Slim yellow”, Bogd can be interpreted as “saint”.

⁷¹² Bálint: Dolān mingyan dolān zün nasuta Dōš xara abayāin köbün dolān nasuta Bogdo; Kalm. Dolān mingyn dolān zün nast Dōš xar awyān köwün dolān nast Bodg. On the name Dōš “anvil”, cf. Bitkejeva, G. C.: Social'nyje aspekty nekotoryh injon u kalmykov. In: *Onomastika Kalmykii*. Ed. Bardajev, E. Č. – Monrajev, M. U. – Očir-Garjajev, B. E. Elista, Kalmyckij Naučno-Issledovatel'skij Institut Istorii, Filologii i Ekonomiki 1983. pp. 85–95, on p. 86.

⁷¹³ Concerning his age, here and also further the original epithet of the hero's name appears regularly.

⁷¹⁴ Bálint *mōritā biyetāgin 'i ende tendān tabiād nādād yaboba*.

⁷¹⁵ Bálint *nāci*, i. e. *nādji*, consonant-assimilation at the juncture (adv. imp.) in the pronunciation.

⁷¹⁶ Bálint *xaptaya*, Kalm. *xaptaxa* “Tasche, große Seidentasche” (R. 167). Due to the peculiarity of the Kalmyk dresses (having no pocket originally) the translation with the meaning “bag, side bag” is preferable.

⁷¹⁷ Bálint Šuluman Šara Birmen gedek xān, Kalm. *Šulmān* (gen.) šar Birmn (?) gidg xān. For the group of demons called *šulm(n)* (Kalm.), *simnus*, *šumnus* (Mong.), *šulam*, *šulmas* (Khal.), *šolmo*, *šolmos* (Bur.) cf. Birtalan: *Die Mythologie*. p. 1043–1044. Birmen cf. Krueger, John R.: Sanskrit Loanwords in Kalmyk. In: *Kalmyk-Oirat Symposium*. (Kalmyk Monograph Series 2.) Philadelphia, The Society for the Promotion of Kalmyk Culture 1966. pp. 181–189, on p. 184.

⁷¹⁸ Bálint *kele bāriād asaraji aca*, cf. Kalm. *keln* “2. Sklave, Gefangener; (xara kele awxa) Gefangene machen (im Krieg)” (R. 224), cf. Khal. *amid xel* “prisoner taken for investigation” (Bawden 487). Although this phrase preserved the original expression (Mong. *kelen*), its primary meaning “to capture somebody for investigation” is blurred and it is used simply for capturing, catching

– That [Bogd] is here. [79] We are scared and don't go close to [that Bogd]. – They said and thereafter that young man left. These two [heroes] went towards the yellow demon [khan], the Brimen's [place]. They went for a long while and arrived at the place of the yellow demon [khan] Birmen and dismounted. They both entered the yurt and sat down. The yellow demon [khan] Birmen said:

– You dogs of miserable fate from where to where are you going? – Thereupon the eight-year-old [hero] said:

– Do not ask anything from anybody! You are a dog, [you] mischief.⁷¹⁹ – And he struck him into the ground seven spans [deep]. Above [him] he stamped some mud. That yellow demon [khan] Birmen had a son. [They] became [sworn] brothers with that boy. Thereafter they made a feast and the two elder brothers told their little younger [sworn] brother:

– Stay here, we will go away and later we'll come back. – They went for long and once a huge thing neared flying from the direction of the setting sun. A bird arrived at them and fluttered above them.⁷²⁰ That bird was the Khan Gardi.⁷²¹ Thereafter our two boys asked the Khan Gardi:

– From where to where are you going? – Thereupon the Khan Gardi said:

– Here, in the direction of the setting Sun lives a khan called Badm Tsetsg.⁷²² A yellow monster⁷²³ is going to get that khan's daughter by force. That khan's daughter said "The seven-year-old hero called Bogd, son of the seven thousand and seven hundred-year-old Dösh Khar uncle [80] is in the direction of the rising sun, bring him here." So I came to take him. – Thereafter the seven-year-old Bogd said:

– When will that maiden be given? – Thereupon that Khan Gardi said:

– Now, after twenty-two days she will be given. – Thereafter that boy asked:

– How far is that place from here? – Thereupon the Khan Gardi said:

– Well, starting from here, a man can reach that place in one year. – Thereupon the Khan Gardi asked:

– Where is the yurt of the seven-year-old Bogd? – Thereupon the boy said:

– I am the seven-year-old Bogd. – Then the boy said to the Khan Gardi:

– Come behind us, we will go ahead. – Thereafter the seven-year-old Bogd put the nine-year-old Bogd and his horse into his side bag and galloped away. After galloping he arrived two days before the marrying of the girl. He arrived and dismounted his horse at the khan's place. The khan and the queen were bound to a cart.⁷²⁴ Both [boys] entered and sat down in the yurt where the girl was. A huge yellow monster was going around⁷²⁵ the girl, mocking [her]. Thereafter the yellow monster said:

– What did the astrologer say? Who will make [the girl] bow?⁷²⁶ – Thereupon the seven-year-old Bogd said:

somebody. For the Turkic and Hungarian connections of this expression cf. Ligeti, Lajos: Nyelvet fogni. In: *Magyar Nyelv* XXXII. (1936) pp. 45–46. [To capture somebody for investigation].

⁷¹⁹ Bálint *Künäsü ügü surulügä bāiji, noxā gedek elmer!* The precise meaning of this sentence needs further research.

⁷²⁰ Bálint *keisād odba*, cf. Kalm.D. *kīs-* "umfallen, stürzen, zur Erde fallen, Kalm.Tw. mit dem Winde fliegen, *kīsč od-* austürmen, anfallen" (R. 234). Despite the majority of the listed equivalents suggested in the dictionary the word here has merely the meaning of the Tw. Dialect "fly, flutter". The context also implies that the Garuda rather floated above the heroes not falling down.

⁷²¹ Skr. Garuda, Mong. I'arudī, I'ardi, Qanyarid, the mythical bird, that overcomes harm and evil, figures frequently in Mongolian folk tales as supporter (adviser or mount) of the hero and as a messenger as well. For the mythical role of the bird, cf. Birtalan: *Die Mythologie*. p. 987.

⁷²² Bálint Badma Cecek, Kalm. Badm Cecg "Lotus flower".

⁷²³ Bálint *mangas*, Kalm. *mangys, mūs*, Mong. *mangyus*, Khal. *mangas*, Bur. *mangaxai* "monster" that appears in a great variety of forms, usually with 15, 25, 95, etc. heads. Cf. Birtalan: *Die Mythologie*. pp. 1009–1010.

⁷²⁴ Bálint *Xān xatun xoyurāgi tergenlā külād orkokson bāidak. Tergenlā read iergendā* (?) "to the cart" as a fix point in the steppe (Gorjajeva's explanation), cf. also Thirteenth tale.

⁷²⁵ Bálint *kükünā ende tenden'i yarči*, lit. "went on the girl's this and that side".

⁷²⁶ Cf. the chapter on Kalmyk wedding.

– The astrologer told me to make [the girl] bow. [81] – And he got up. Thereafter the boy grasped with one hand the monster’s gorge and got the girl bowed with the other hand; he himself bowed and did not let the yellow monster bow. Thereafter the yellow monster said:

– [Hey] boy, why have you done it? – Thereupon the boy said:

– This is the way of bowing as the astrologer said. – Thereafter his elder [sworn] brother sitting at the door⁷²⁷ said:

– His [...] like a hat, throw him firmly!⁷²⁸ – Thereupon the seven-year-old Bogd said:

– I will know the throwing, you should know the seizing.⁷²⁹ – Saying so, he caught the yellow monster and threw him towards the door.⁷³⁰ The eighth-year-old Bogd sitting at the door seized [the monster] and tied him firmly to the door.⁷³¹

– Punch him when he gets into [the yurt] and punch him when he gets outside. – He said. [They] punched him when he got into [the yurt], and hit him when he got outside [the yurt] until he died. His bones were smashed and scattered.⁷³²

Thereafter both [sworn] brothers took the girl to their home and lived in health⁷³³ and joy.

TENTH TALE

(Bálint 10. *Utu tūli*)⁷³⁴

Once⁷³⁵ there lived⁷³⁶ a rich man called Oirats’ Richman.⁷³⁷ That rich [man] had goods of nine elbows size,⁷³⁸ his livestock filled his land. [But] he did not have any sound of a crying child.⁷³⁹ Thereafter the old man [sic!] went to the fate spirit.⁷⁴⁰ Arriving at his fate spirit, he said:

– You have blessed us with such a lot of goods and livestock. Now, bless us with the sound of a crying child, please! – Thereupon the fate spirit said:

– Although I could bless you with a child, but no son⁷⁴¹ will stay [alive]; that is why I do not have anything to bless you with.⁷⁴² – Thereupon the old man said:

– If it is true that the Oirats’ Richman will have a child, grant [him] the pleasure and bless [him] [with a child].⁷⁴³

⁷²⁷ Bálint *ūdñ xorondun* ‘i, cf. Kalm. *ūdñ xōrñd n’*.

⁷²⁸ Bálint *Kündükün maxala kebtä batelji xaya!* This expression needs further investigation. It refers supposedly to a kind of ball game: the heroes play by throwing the monster’s body through the yurt’s door (cf. below). *Kündükün* can be analysed probably as word stem *künd(i)k* + *-n* (demonstrative particle). The meaning of the word *kündük* is not clear.

⁷²⁹ A possible allusion to a certain ball game.

⁷³⁰ Bálint *ūdñüñdñü*, cf. Kalm. *ūdññd* “at the door” (double declension).

⁷³¹ Bálint *ūdñüntä tak kēd külād orkoba*, Kalm. *ūdññd tag gēd külād okw*.

⁷³² The smashing and scattering of the bones prevent a living being’s rebirth and reviving. This is a usual practice with the bones of the fox, considered to be a harmful creature and appears in heroic epics and folk tales as a motif of annihilation of enemies. Cf. Birtalan, Ágnes: A Survey of the Fox in Mongolian Folklore and Folk Belief. In: *Der Fuchs in Kultur, Religion und Folklore Zentral- und Ostasiens*. I. Ed. Walravens, Hartmut. Wiesbaden, Harrassowitz Verlag 2001. pp. 35–58; Birtalan, Ágnes: Ritualistic Use of Livestock Bones in the Mongolian Belief System and Customs. In: *Altaica Budapestinensia MMIII. Proceedings of the 45th Permanent International Conference Budapest, Hungary, June 23–28, 2002*. Ed. Sárközi, Alice – Rákos, Attila. Budapest, Research Group for Altaic Studies HAS – Department of Inner Asian Studies, Eötvös Loránd University 2003. pp. 34–62.

⁷³³ The closing formula: *säixen mende säin jiryād bäibe*, Kalm. *säxn mend säñ jiryād bāw*.

⁷³⁴ *Manuscript* pp. 82–88.

⁷³⁵ Bálint *kezāñä*, the initial formula is shorter than in other tales of the *Manuscript*.

⁷³⁶ Bálint *bäidek sänji bolna* “there have lived”.

⁷³⁷ Bálint *Ördin bayın*, Kalm. *Ördññ bayññ*.

⁷³⁸ Bálint *Yisen toxā turşu edtä, maln’i yazarār dūring sänji bolna*, Kalm. *Yisñ toxā turş edtä, mal n’ yazarār dūñg sänj bolñ*. Epic formula expressing the richness of the hero; however the epithet *yisñ toxā turş* “nine elbows long” is somewhat unusual.

⁷³⁹ Typical formula in Kalmyk tales.

⁷⁴⁰ Bálint *zayāci*, cf. the notes of the Third tale.

⁷⁴¹ Bálint *köbün küküd*, Kalm. *köwün kükd* refers to the male children and not for both sexes, cf. *köwün kükn* “sons and daughters”.

⁷⁴² Bálint *zayadik min’i ügä*, Kalm. *zayādg min’ ugā* “I do not have anything to bless you with”.

⁷⁴³ Bálint *Ördin bayanyäsu köbün yarba gekü neren boltoya zayaton*, Kalm. *Ördññ bayñgäs köwün yarw gex nern boltxä zayātñ*. The lexeme *nern* “name” is ambiguous in the sentence; read probably *nern* (?) “in fact, in truth”.

– Well, return [home]! I will bless you with a son. That son will go into the water and die. After him I will bless you with another son that will die under the legs of horses. After him I will bless you with another son, but that son will die in the war. – Thereafter the old man returned home. The son, who was destined to die in the water, was born. That old woman and that old man kept him away from water. While they were protecting [their son from water], once the old woman and the old man were preparing and drinking milk brandy exactly at noon⁷⁴⁴ and without pouring out the water for the milk brandy they fell asleep. While they were lying, their son crawled and fell into the water of the milk brandy and died. Thereafter the son, who was destined to die under the legs of horses, was born. That old man and the old woman went to a place where there were no horses. That son was walking holding on to the yurt's wall. While he was walking this way, a stallion came [to the yurt] and trod the boy that was walking grasping the yurt's wall dead from outside [the tent's wall]. [83] Thereafter the son, who was destined to die in the war, was born. Thereafter the old man put his son into a nine elbow [deep] pit dug under the goods on the honoured place,⁷⁴⁵ and scattered besides him a lot of fruits and fed him [there]. Thereafter the boy was there until he reached the age of seventy years.

Earlier The Oirats' rich khan and Erlg, the khan of the Holy Teaching⁷⁴⁶ were once discussing [the following]:

– If a good lad is born from among your dependants and if a good lad is born from my dependants, let us make them fight. – For this reason Erlg, the khan of the Holy Teaching sent a letter to the Oirats' rich khan: “A good lad was born from among my dependants. If there is a good son born from among your dependants, send him to me!”⁷⁴⁷ Thereafter the Oirats' rich khan opened his yellow book⁷⁴⁸ that does not fail [the truth]⁷⁴⁹ and looked at it. In the book there was the following: “The man who will fight with Ulaadaa hero,⁷⁵⁰ having a yellow spotted horse the size of a mountain,⁷⁵¹ is the seventy-year-old [son]⁷⁵² of the Oirats' Richman. Thereafter the khan sent five warriors and ordered them to bring the Oirats' Richman's son. The five warriors arrived and said:

– The khan ordered to give your son to him! – Thereupon the Oirats' Richman said:

– What a son could I have? – The five warriors returned to the khan and said:

– He said that he had no son. – Thereupon the khan said:

– If the man can be unreliable, a book can be unreliable, too. – And opened the book to look at it again. [84] It was in that book: “The man who will fight with Ulaadaa hero having a yellow spotted horse the size of a mountain is the seventy-year-old [son] of the Oirats' Richman. That boy is in a nine elbow [deep] pit dug under the goods on the honoured place.” – Thereafter the khan sent twenty-five warriors and ordered them:

– Turn his yurt upside down and bring [the boy] here! – The twenty-five warriors arrived, and rummaged the honoured place. The Oirats' Richman said:

– Instead of taking my son, take from my goods. – The twenty-five warriors went to the goods [of the Oirats' Richman] to take some of them instead of taking the boy. Thereafter the Oirats' Richman's son said [to his father?]:

⁷⁴⁴ Bálint *ike üdlä* read kalm. *ik üdlä*, i. e. around 12 o'clock. Cf. Kalm. *yal üd* “gerade um 12 Uhr” (R. 455), *narn üd* “polden” (Mun. 545), Khal. *jın üd*, *ix üd* “high noon” (Bawden 398).

⁷⁴⁵ Bálint *baranan' i doro*, Kalm. *barānā n' dōr*; it is a usual motif in the Kalmyk tales: the honoured place is the hiding place of heroes, cf. 4th tale.

⁷⁴⁶ Bálint Erlek nomīn xān, Kalm. Erlg nomīn xān, Mong. Erlig nom-un qan, Khal. Erleg nomīn xān is the ambivalent ruler of the underworld or in the Buddhicised mythology of the hells. In details cf. Birtalan: *Die Mythologie*. pp. 981–983.

⁷⁴⁷ Bálint *naran* read *nāran*.

⁷⁴⁸ Bálint *bičik*, Kalm. *bičg* lit. “writing”.

⁷⁴⁹ Bálint *šam gesegig*, is an incomprehensible expression, the correct interpretation needs further investigation. In the square brackets a logical interpretation complementing the sentence has been given.

⁷⁵⁰ Bálint Ulada bātur, read Kalm. Ulādā bātr, cf. Khal. Ulā dai (?). Cf. Bordžanova, T. G.: Antroponimija kalmyckih narodnyh skazok. In: *Onomastika Kalmykii*. Ed. Bardajev, E. Č. – Monrajev, M. U. – Očir-Garajev, B. E. Elista, Kalmyckij Naučno-Issledovatel'skij Institut Istorii, Filologii i Ekonomiki 1983. pp. 96–100.

⁷⁵¹ Bálint *ulān düngä* read Kalm. *ulān dünggä*.

⁷⁵² There is a gap in the original text.

– It will bring ill fame, send that twenty-five warriors. – And [his father?] sent them away. Thereafter the boy rode his blood-coloured chestnut and led his brown horse with eight wings. While he was going his chestnut horse he was riding stopped. Thereafter the boy left his chestnut horse and rode his brown horse. While he was going, his chestnut horse was coming from behind with a man wearing a gown and a naked man without a gown on its back. Upon arriving those two men said to the boy:

– Have you given this horse of yours to me wearing a gown or to him without a gown? – The boy said:

– I give it to you wearing a gown. – And he gave it to the man wearing a gown. Thereafter those two men left and disappeared. The boy went further and opposite him there was sitting a man with hair and a man without hair holding his horse. Thereafter they said:

[85] – Will you give this your horse to me having hair or to him without hair? – The boy said:

– I will give it to you having hair. – And he gave his horse. Thereafter the man without hair disappeared. That one without hair was a demon,⁷⁵³ the one with hair was a man. That man said:

– I am the fiddler of Erlg, the khan of the Holy Teaching. Now, go away from here. While you go for seven days and seven nights, there will be a dark black fog. While the fog stays, two armies will fight [there] in front of you. Between those two armies will stay the man you are going to fight with. Shoot into the right eye of that man, so that man will die. Thereafter that man's younger sister will run to her yurt and will try to escape. Then pursue that girl, catch her and rush in the direction of the Sun rise. A hole will be in front of you, kill that maid and throw her into the hole. If you run away [from that place], I will be again at the gap of that hole. – Said [that man] and disappeared. Thereafter the boy went away. While going, seven days and seven nights passed and there was a dark black fog. There was a fog there and there were two armies fighting [in the fog]. Between those two armies Ulaadaa Hero was standing. Thereafter the boy shot him in the right eye. That man died. That man's younger sister ran to her yurt and escaped. [86] The boy pursued her from behind and caught her. Having caught her he ran further. There was a hole in front of him. He arrived at the hole and he was not able to kill at all, because she was so beautiful. Thereafter his horse said:

– Kill her immediately! – The boy killed her and ran away. In front of him at the gap of the hole the previous young man was standing. Thereafter that young man turned the boy's horse into an anklebone and threw it away, put the boy himself into his bag and left.

Erlg the khan of the Holy Teaching said:

– He killed Ulaadaa hero and his younger sister. Is there anybody who could kill him and bring his soul⁷⁵⁴ here? To the man who will bring that boy I will give half of my dependants. – Thereafter two demons said:

– We two will bring him here.

– How will you two bring him here? – Thereupon they said:

– When that good young man who overcame his enemy returns, we both will transform into two nice arrows and lie [on his way]. He will pick us up in order to put us into his quiver,⁷⁵⁵ and thereupon we will kill him.

– Well, it's good. – And [the khan] let them go. Thereafter the fiddler came out [of Erlg's place] and asked the boy:

– Have you heard these words? – The boy said:

– First, I don't know their language, [87] secondly [I heard only] your fiddle's tune. – Thereupon the fiddler told him everything.

⁷⁵³ Bálint *šulmus*, Kalm. *šulm*, *šulms*, in detail cf. Ninth tale.

⁷⁵⁴ Bálint *sümsün* 'i, cf. Kalm. *sünsn*, *sümsn*, Mong. *sünesün*, Khal. *süms* one of the souls of living beings, the most commonly used expression for soul; in details, cf. Birtalan: *Die Mythologie*. pp. 1038–1039, 1045–1046.

⁷⁵⁵ Bálint *biyedän dörükü*, Kalm. *bīdān dūrx*, lit. "put it on his body".

– Take those two arrows, break them and run here to me. – Thereafter the boy left. While he was going, there were two nice arrows lying [on his way]. The boy took those two arrows, broke them and ran back. That young man was standing at the hole-gap. Again he put the boy into his bag. Thereafter those two [demons] arrived one week later. They arrived with broken legs and arms. Thereafter Erlg khan also said:

– Now, who will bring him [to me]? – Saying, he looked for somebody.

– We will bring [him to you]. – Said a demon woman who arrived with her daughter.

– How will you bring [him]? – Said [the khan]. Thereupon these [demons] said:

– That good young man who overcame his enemy will return home. His mother sewed for him a fine gown, his father prepared for him a dish called *tüü*.⁷⁵⁶ We both will go into the gown and the food and kill him.

– Well, it's good. – Said [the khan] and sent [them] away. Thereafter the fiddler appeared and said to the boy:

– Have you heard it?

– Yes, I have heard it.

– Now, return home, collect nine white pieces of felt of the yurt, set a big fire, throw into it the gown and the food [88] and look at it. Meanwhile those two [demons] will transform into a horsefly and a fly⁷⁵⁷ and they will try to fly away. That time catch them both, give them to the dogs Khasr and Basr⁷⁵⁸ and come back. – The boy left. He arrived home, collected the nine white pieces of felt of the yurt, set a big fire, threw into it the gown and the food and looked at it. Meanwhile those two [demons] transformed into a horsefly and a fly and flew away. The boy caught them both, gave them to the two dogs and ran back. The previously mentioned young man was standing at the gap of the hole. He threw away the boy's horse in the shape of an anklebone and put the boy himself into his bag / pocket. Those two [demons] arrived burnt in fire. [Erlg khan] said:

– Well, what can I do now? That boy didn't do anything against me, his destiny was to go and die in a war. Well, now I will bless him with a long life. – Thereafter the fiddler came out and said:

– Well, now return home. [The khan] blessed you with a long life. – Then the boy became [sworn] brothers with that fiddler. That fiddler married his younger sister to our boy. Thereafter our boy arrived home, married and lived peacefully in joy.

ELEVENTH TALE

(Bálint 11. *Utu tūli*)⁷⁵⁹

Once upon a time⁷⁶⁰ there lived⁷⁶¹ a hero, called Chuluun Khar Baatr.⁷⁶² He had a horse called Fast brown. This horse had not neighed since it was born.⁷⁶³ That khan [sic!] had a wife, Shikir Tsagaan,⁷⁶⁴ who revealed the [events of] the future for ninety-nine years and knew without forgetting the past for eighty years.⁷⁶⁵ While living this way once the Fast brown horse that had not neighed till that time, neighed [now] three times. Thereafter the khan asked his queen:

– Why did this horse neigh? – Thereupon the queen:

⁷⁵⁶ Bálint *tüü* there is not such lexeme in the dictionaries or in parallel texts; its meaning needs further research.

⁷⁵⁷ Typical appearance of the soul. Birtalan: *Die Mythologie*. p. 1038.

⁷⁵⁸ Bálint Xasar, Basar, Kalm. Xasr, Basr, or Asr, Basr two dogs frequently occurring in the Mongolian epic tradition, usually appear as destroyers of the hostile forces, cf. Birtalan: *Die Mythologie*. p. 945.

⁷⁵⁹ *Manuscript* pp. 89–95.

⁷⁶⁰ Bálint *Kezānā sānji bolona* “It happened once upon a time”.

⁷⁶¹ Bálint *bāidek sānji bolona*. “There have lived”.

⁷⁶² Bálint: Čölün Xara Bātur. Kalm. Čölün Xar bātr. “Stone Black Hero”.

⁷⁶³ Bálint *Tere mörin 'i mörin bolsonāsu nāran incayāyād ügā sanji bolona*. Kalm. *Ter mörn n' mörn bolsnās nārn incāyāyād ügā sanj boln*. Lit. “That horse had not neighed since it became a horse.”.

⁷⁶⁴ Bálint Šikir Cayan. Kalm. Šikr Cayān “Sugar White”.

⁷⁶⁵ Bálint *irādügā yiren yisen jiligi āildeji mededek, önggöřäd odokson nayin jiligi martal ügā āildeji mededek*.

– Ükr Khar Baatr,⁷⁶⁶ having a yellow spotted horse the size of a mountain, is coming to take your life. – Thereafter the khan left. As he was going, there was a man lying asleep in front of him. Thereafter Chuluun Khar Baatr arrived [at him] and knocked him down (hit)⁷⁶⁷ him seventy-two times and left. Thereafter the Ükr Khar Baatr said:

– Is it a louse that bites⁷⁶⁸ me or is it a flea⁷⁶⁹ that bites me?⁷⁷⁰ – And he stood up. Chuluun Khar Baatr said:

– I hit you.– Thereafter Ükr Khar Baatr said:

– Now I will hit you. [90] – He hit Chuluun Khar Baatr, he hit him and his horse and cutting them in two killed them. He roasted [Chuluun Khar Baatr’s] horse and slept for seven times seven, forty-nine days.⁷⁷¹

Thereafter a son was born from Chuluun Khar Baatr’s wife. That son asked his mother:

– What happened to my father? – Thereupon his mother said:

– Your father has been killed by Ükr Khar Baatr having a yellow spotted horse the size of a mountain. – Thereafter the son asked his mother:

– Do we have a horse stud? – His mother said:

Under the moon

we have got one million and one thousand one hundred horses.

Under the sun

we have got eight times ten thousand horses.

– Thereafter the boy went to the stud. Arriving at the stud, he asked his groom:

– Catch and give me a good horse! – The groom caught and gave him a black brown ambler.

Thereafter the boy arrived home and mounted a poor saddle [on the horse], took a poor sword and a poor whip and left. Thereafter the boy

Galloped for several years,

Galloped immeasurably much⁷⁷² pulled [at his horse’s mouth] and stopped. Upon looking around, [he found that] in front of him there appeared Ükr Khar Baatr having a yellow spotted horse the size of a mountain, sleeping after having killed his father and roasted his horse. [91] Thereafter the boy went to him and said:

– Get up! – And hit him.

– Are naughty lice eating me?⁷⁷³ – Saying so, he got up. Thereafter Ükr Khar Baatr said:

– Will you die on your father’s bones or will you die at other place? – Thereupon the boy said:

– It is not me, who will be killed here.⁷⁷⁴ – Thereafter the Ükr Khar Baatr said:

– Should I, the old[er] strike [first] or should you, the young strike [first]? – Thereupon the boy said:

– I will not strike you, the old one.⁷⁷⁵ – Then Ükr Khar Baatr arrived at the greatest speed of his yellow spotted horse the size of a mountain and hit [the boy]. That blow was for the boy just like a flea bite and did not feel it. Thereafter the boy said laughing:

⁷⁶⁶ Bálint: Ükür Xara Batur. Kalm. Ükr Xar Bātr “Ox Black Hero”. The epithet: *ūlain dūngge šara cōxor moritā*, Kalm. *ūlān dūnggā šar cōxr mōrtā*.

⁷⁶⁷ Bálint’s interpollation: *darād (cokād) yarād odba*.

⁷⁶⁸ Bálint *ideji bānā*. Kalm. *idj bān* lit. “[it] eats”.

⁷⁶⁹ Bálint *būrge*. Kalm. *būrg* “flea”.

⁷⁷⁰ Typical formula in Kalmyk tales.

⁷⁷¹ It is an allusion on the Bardó. cf. chapter *The Death among the Kalmyks*.

⁷⁷² For this motif cf. Sixth tale.

⁷⁷³ Bálint *Xorta idedek bōsōn bī?*, Kalm. *Xortā iddg bōsn bī?* Lit. “Is it a venomous louse?”.

⁷⁷⁴ Bálint *Ündü čigi aladik biši bi.*, Kalm. *Ünd čig alūldg* (causativ ?) *bišw*. Lit. “Neither here will I be killed.”.

⁷⁷⁵ Bálint *Kōksin ta čigi cokodik, ūgā bi.*, Kalm. *Kōksn tand* (dativ ?) *čig cokūldg* (causative) *ūgā w*.

– I recognised that the good noble uncle's⁷⁷⁶ whip is heavy. But it seemed to be light. – Thereafter the boy galloped [on his horse] and hit him and his horse. Thereafter the boy collected his father's bones, revived⁷⁷⁷ him and sent him back home. The boy himself went to Ükr Khar Baatr's dependants. While he was going, a tiny red dust [cloud]⁷⁷⁸ neared him from behind. Thereafter the boy stopped and waited for it; the man approaching was the son of our boy's sister. [92] Thereafter they went away [together]. They arrived at Ükr Khar Baatr's yurt and dismounted. Ükr Khar Baatr's wife had given birth to a son. They were upon to kill that boy, when he said:

– Don't kill me; let's become [sworn] brothers! – They became [sworn] brothers with that boy. Thereafter they made Ükr Khar Baatr's dependants move and left. After making them move, they settled them near their yurt. The boy⁷⁷⁹ said to both his younger brothers to play close [to his yurt] and left to see his elder sister. While he was sitting at his sister's [home], there was some whispering. He went out and saw that Ükr Khar Baatr's son took his elder sister's son and ran away. Thereafter our boy pursued him from behind. But the pursued one was not to be caught up with. Thereafter the boy left his horse, and pursued him on foot and came closer to him within a fathom's distance.⁷⁸⁰ He killed Ükr Khar Baatr's son and went home with his sister's son. Thereafter our boy married the daughter of the Ulaadaa⁷⁸¹ khan having long grey horse. He was not able to find a wife for his younger brother. Thereafter our boy heard the fame that the Küklt Khan living in the direction of the Sun rise⁷⁸² was going to marry his daughter and went there.

He galloped for several years

He galloped immeasurably much and

arrived at the Küklt Khan. [93] Thereafter the boy hobbled his horse, entered into the khan's home and sat down. While he was sitting there, the khan said:

– Give some milk brandy to this boy! – [The boy] drank seventy five times from a bowl that could be barely lifted by seventy people and asked again. He drank further, now twenty five times.⁷⁸³ After drinking a hundred bowls of milk brandy he said:

– As you are going to marry your daughter, I've come⁷⁸⁴ to compete for her. – Thereafter the khan said:

– To compete for my daughter one should identify and find her among one hundred girls. If you don't find her, we will kill you. – Thereafter the boy ran to his horse. Upon his arrival his horse said:

– The khan told me to find his daughter from among one hundred girls and then take her. – Thereupon the horse said:

– Those one hundred girls are dressed equally, they are a hundred similar girls. Go from one end [of the row] to the other end and look at them. Above the khan's daughter there flies a yellow midge⁷⁸⁵ that is hardly visible for people. You look at it and recognise it.⁷⁸⁶ – Thereafter the boy went to identify the khan's daughter. Upon his arriving, there were one hundred similar girls standing in one row. [94] Thereafter the boy went from one end [of the row] to the other end and looked at them. While looking at them there flew a small yellow fly above the khan's daughter. Thereafter the boy, saying "This is the girl." pulled her out [of the row] and returned [with her to the khan]. The girl was indeed [the khan's

⁷⁷⁶ Bálint *Axa sayin bābān mal'āgi kündü yumun geji medlä bi*. Kalm. *Ax sǎn bābān noyn mal'āgi künd yumun geji medläw*. Cf. Kalm. *bābā* "father's brother" (Aberle: *The Kinship System*. p. 31).

⁷⁷⁷ Reviving of the dead protagonists is a typical motif, but here it is rather short and approximate.

⁷⁷⁸ Typical motif in Mongolian tales.

⁷⁷⁹ I. e. the main hero.

⁷⁸⁰ Bálint *aldı gazartı / gazartan gülgül ügä kücäd bārād abba*, Kalm. *ald yazrtı / yazrtān gülgül ügä kücäd bārād aww*.

⁷⁸¹ Bálint *būrl mōritā Ulada gedek xān*, Kalm. *būrl mōritā Ulādā gidg xān*, cf. Tenth tale.

⁷⁸² Bálint *Naran yarxu üzüktü bāidek Kükültü xān gedek xān*. Kalm. *Narn yarx üzgt bādḡ Küklt xān gedg xān*. "Khan having a Braid living in the direction of the Sunrise".

⁷⁸³ Hyperbolic motif of Mongolian tales.

⁷⁸⁴ Bálint *yabola bi*, Kalm. *yawlāw* lit. "I went".

⁷⁸⁵ The soul transformation of a living being, cf. Birtalan: *Die Mythologie*. p. 1038.

⁷⁸⁶ Bálint *Či boljaji xāl ā*. This expression needs further investigation.

daughter]. After the boy's arrival at the khan's, they made some festivity for seven days, and taking the girl he left. After arriving home he married the girl to his elder sister's son. Thereupon the wife of our boy bore a son. That son's body was pure iron.

That boy⁷⁸⁷ grew up and his father went to seek father-in-law and mother-in-law⁷⁸⁸ [for him]. That boy's bride was the fifteen-year-old Aragn'i Dängn' i,⁷⁸⁹ the daughter of Abersn khan⁷⁹⁰ living in the direction of the falling Sun. That girl was proposed to be his bride. Thereafter the elder sister's son and the bridegroom left. Our boy stayed at home. As those two were going, there was a mountain in front of them. They went close to that mountain and fell asleep. As they were about to get up after sleeping for a long while, they were encircled by a big army. [95] Thereafter they got up and one sabred one side [of the army], the other sabred the other side [of the army]. Both of them sabred for long, killing them all and went away. While they were going away, there was a tiny red dust [cloud] coming in front of them. Thereafter the elder brother⁷⁹¹ said:

– That dust is a rabid wolf. That wolf will enter into my heart and leave through my shoulder blade. That time try to catch me without dropping me from my horse. If you can't catch me, I will die. – The wolf arrived at them, entered into his heart and left through his shoulder blade. The younger brother caught him without dropping him. Thereafter he killed that wolf and they went away. Thereafter they arrived at Abersn khan and sat down. Thereafter the khan said:

– You two dogs, from where to where are you going?

– [First] give me some drink, then ask me about the reason! – After drinking they said:

– If the khan gives his daughter, he should say that he gives her.⁷⁹² If you don't give her, we will kill you and take your daughter.⁷⁹³ Thereafter the khan could do nothing, he gave his daughter. Thereafter they took the girl and left. After arriving home the girl was married to the younger brother.⁷⁹⁴

Then they lived there peacefully in joy.

TWELFTH TALE

(Bálint 12. *Utu tūli*)⁷⁹⁵

[96] It happened once upon a time⁷⁹⁶: there lived⁷⁹⁷ a hero, called Ulaadaa Baatr.⁷⁹⁸ He had

Two thousand horses and

Two good grey horses.

The two good horses were hobbled one after the other at the yurt and he went every week to see the stud. After a week he went to the stud and upon looking at it, one thousand horses with the other good horse had been eaten up by a wolf. The trail the wolf left was a good way on which no pack camel was

⁷⁸⁷ From this point of the tale the hero's son is called *kōbūn*, Kalm. *kōwūn* "boy, son".

⁷⁸⁸ I. e. to seek a bride.

⁷⁸⁹ Bálint arban tabun nasuta Aragn'i Dängn'i, Kalm. arwn tawn nast Arg'n'i Dängn.

⁷⁹⁰ Bálint Naran sūxu üzütü Abarsan xān gedek xān, Kalm. Narn sūx üzüg Awrsn (?) gidg xān. The meaning of lexeme Awrsn needs further investigation.

⁷⁹¹ I. e. the hero's sister's son.

⁷⁹² Bálint *Xān kūkān ökūn'i ökān kele!*, Kalm. *Xān kūkān ögx n' ögxān kel!* The sentence is somewhat obscure and needs further clarification.

⁷⁹³ The subject changed in the sentence: khan (Sg.3.) → you (Sg.2.).

⁷⁹⁴ I. e. the main hero's son.

⁷⁹⁵ *Manuscript* pp. 96–104. There was a title attached to this tale, but it is crossed out. On the role of wolf in the mythology of Kalmyks: Bičejev, B. A.: *Deti neba – Sinije Volki. Mifolgo-religioznye osnovy etničeskogo soznanija kalmykov*. Elista, Izd. KalmGU 2005.

⁷⁹⁶ Bálint *kezānā sānji bolna*.

⁷⁹⁷ Bálint *bāidek sānji bolna*. "There have lived".

⁷⁹⁸ Bálint: Ulada Batur, Kalm. Ulādā Bātr. in detail cf. Tenth and Eleventh tales.

to be seen.⁷⁹⁹ Thereafter Ulaadaa Baatr chased the wolf from behind. He went for long and got to the hole's mouth. Thereafter he hobbled his horse and taking his sword went into the hole. Upon his entering there were a lot of wolves lying behind a curtain made of various fine silks. Thereafter Ulaadaa Baatr put his sword on his shoulder and stood in the middle [of the wolves].⁸⁰⁰ Thereafter the wolves got up and put various foods to Ulaadaa Baatr. While they were feasting, an old wolf said:

– Your bride is our daughter. [We supposed] that you were not able to find us, so we ate one thousand of your horses with the good grey horse. [97] The one thousand horses with the good grey horse should be the advance payment for your bride.⁸⁰¹ – Thereafter Ulaadaa Baatr feasted there and was upon leaving. Thereafter the old wolf gave a small wolfling to Ulaadaa Baatr. Thereafter Ulaadaa Baatr beat that small wolfling and ran away. No matter how fast the good grey horse ran, the small wolf reached him and did not let him leave. Thereafter Ulaadaa Baatr took that wolf home and left it alone. Thereafter when people were asleep, that wolf turned into a beautiful woman

By whose one could guard the stud,

By whose radiance one could do one's work.⁸⁰²

Thereafter once Ulaadaa Baatr said:

– Wife, stay in this shape during the day time. – Thereupon the wife said:

– It won't be easy for you if I stay in this shape. – Thereupon Ulaadaa Baatr said:

– No, nothing will happen. Remain in this shape! – Thereafter the wife stayed in her beautiful shape night and day. Once Ulaadaa Baatr went to the stud. The khan's son went to hunt with his falcon⁸⁰³ and let it catch a bird; but his falcon sat on the smoke hole covering felt of Ulaadaa Baatr's yurt. [98] Thereafter the khan's son [also] arrived and said:

– Ulaadaa Baatr, are you at home? Give me my falcon! – Thereafter Ulaadaa Baatr's wife said:

– Ulaadaa Baatr is not at home. – Thereafter the khan's son looking at the wife and seeing her amazing beauty forgot to return home. Thereafter Ulaadaa Baatr's wife said:

– It's going to be night above you,⁸⁰⁴ please return [home]. – Thereafter the khan's son left for home and told his father:

– Ulaadaa Baatr has a beautiful wife, bring me that wife! – Thereafter the khan summoned Ulaadaa Baatr and told him:

– There is a sea here, go [there] and visit the winter camp, the spring camp and the autumn camp close to the sea and come back. – Thereafter Ulaadaa Baatr came back to his wife and said:

– The khan sent me to see such and such a place and then come back. – Thereupon his wife said:

– That sea is a [place] to soak [everything] from seven days' distance.⁸⁰⁵ – Thereafter his wife said:

– Stay at home and go to the khan when the khan told you to go to him [again]! – Thereafter his wife said:

– [Tell the khan the following]: When I went to look around in the winter camp, there was a teal⁸⁰⁶ eating⁸⁰⁷ its food on the wide sea shore. [99] That teal's food was taken and eaten by a pike. Thereafter upon seeing me the teal said: "This pike takes and eats my food." Thereafter I did not favour the pike that can find and eat food from everywhere, I favoured the poor teal. Tell it [him] this way. Thereafter

⁷⁹⁹ Bálint *xalyan' i acata temän üzükdēši ügä zamo ulān xalya tatād*, Kalm. *xaly n' acātā temēn üzgdšgō zam (?) ulān xaly tatād*. Although the approximate meaning is given above, this syntactic unit needs further investigation.

⁸⁰⁰ Bálint *üldān emdād tal dundun' i zoksoba*, Kalm. *üldān emdād tal dund n' zoksw*; *emdād* read *ēmdēd* "auf den Schultern tragen, mit der Schulter stützen; an der Schulter festhalten" (R. 130).

⁸⁰¹ Cf. chapter: The Wedding of the Kalmyks (Oirats).

⁸⁰² For this motif cf. Seventh tale p. 64.

⁸⁰³ Bálint *šobū*, Kalm. *šowū*, lit. "bird", for the falconry among the Kalmyks cf. chapter: About how the Kalmyks Hunt with Birds.

⁸⁰⁴ Bálint *dēr ten sō bolj yabona, xärixän-ten (xärixün-ten)*.

⁸⁰⁵ Bálint *Tere dalatan, dolān xonoya yazarāsu sorji abadik dala*, Kalm. *Ter dalām, dolān xongyān yazrās [yumn ?] sorj awdg dalā*. This must be a known motif in the Kalmyk tales, for its elucidation further parallel data are required.

⁸⁰⁶ Bálint *šörgö*, Kalm. D. *šörgö nuyusn* "eine Entart, Krickente" (R. 366–367) I.at. *Anas crecca*.

⁸⁰⁷ Kalm. *meng* "Lockspeise; Speise, Fressen wilder Tiere (= *zem*) *neg čono meng xāyād yowj* ein Wolf ging und suchte etwas zu fressen" (R. 261).

[say the following]: When I went to look around in the spring camp, there was a bird called white-tailed eagle⁸⁰⁸ eating its food on the top of a high tree. Its food was taken and eaten by a goshawk. Thereafter the bird called white-tailed eagle said upon seeing me: “This goshawk takes and eats my food.” Thereafter I did not favour the goshawk that finds and eats food everywhere; I favoured the white-tailed eagle. Tell it this way. Thereafter [say the following]: When I went to look around in the autumn camp, there was a poor fox of three fathom length eating its food. Its food was taken and eaten by a wolf. Thereafter the fox said upon seeing me: “This wolf takes and eats my food.” Thereafter I did not favour the wolf that finds and eats food everywhere; I favoured the poor fox of three fathom length. Tell it this way. – Thereafter Ulaadaa Baatr went to the khan on the day he was supposed to go. [100] Thereafter the khan greeted him and asked:

– Which place is good which or bad?

– It’s not bad, it is good. – Thereafter Ulaadaa Baatr told everything that his wife had told him. Thereafter the khan told Ulaadaa Baatr to return and sent him home. Thereafter the khan’s son told his father again to take Ulaadaa Baatr’s wife. Thereafter the khan summoned Ulaadaa Baatr to come to him. Ulaadaa Baatr arrived. The khan said:

– Once I threw my hook[s] in the sea on the southern side. Then a pike took a hundred of my hooks. Bring back that hook(s) of mine! – Thereafter Ulaadaa Baatr went to his wife and said to her [everything]. His wife said.

– That is right. Now go and strike the shore of the sea! Then a taimen⁸⁰⁹ will pursue you streaming with water.⁸¹⁰ If your horse is fast at that time, you will not be caught. Even if the taimen pulls you into the water, it will not be able to flood you.⁸¹¹ Then you yourself should know [what to do]. – Thereafter Ulaadaa Baatr left. Upon arriving on the sea shore, he [started] to strike the shore. Thereafter the taimen streaming with water pursued Ulaadaa Baatr. Ulaadaa Baatr was not to be caught. Even when [the taimen] pulled him into the water and thrashed about itself, [Ulaadaa Baatr] remained standing [there].⁸¹² Thereafter the taimen said to Ulaadaa Baatr:

[101] – Let me [back] into the water! – Thereupon Ulaadaa Baatr said:

– Get all the fish in the water to come out; thereafter I will let you [back] into the water. – Thereafter the taimen said:

– Well, good, let me go back! – Thereafter Ulaadaa Baatr pushed and let [the taimen back] into [the water]. The taimen tossed and turned⁸¹³ and all the fish in the water came to the shore. Thereafter Ulaadaa Baatr saw that a hundred hooks are in the belly of a pike and took the hundred hooks from the pike’s belly. Ulaadaa Baatr brought those hundred hooks to the khan. Thereafter Ulaadaa Baatr went home and lived further, [but] the khan’s son said again to his father:

– Bring me Ulaadaa Baatr’s wife! – Thereafter the khan called Ulaadaa Baatr to come to him and said:

– Once I left a yellow spotted cow on the island of the sea in the direction of the rising sun.⁸¹⁴ From that one cow there must be one hundred cows now. Bring me those cows! – Thereafter Ulaadaa Baatr went to his wife and said:

⁸⁰⁸ Bálint *gekse*, Kalm. *gekse* “Weißgeschwänzter Adler” (R. 132).

⁸⁰⁹ Bálint, Kalm. *tul*, Lat. Hucho Taimen.

⁸¹⁰ Bálint *Tan’igi usu orülād kökü.*, Kalm. *Tanīg us orülād köx.*

⁸¹¹ Bálint *Usun xorān tataxula, tulu xäirdād yaboji cadaxu ügä.* Kalm. *Usn xōrān tatxulā, tul xargidād yawj čadxgō.* Kalm.Ö. *xārgi* “Stromschnelle, Wasserfall” (R. 177); further *xārdx* “melet’ ” (Mun. 587).

⁸¹² Bálint *Usun xorān tataxula, tulu xäirdād zoksād bāibe.*, Kalm. *Usn xōrān tatxulā, tul xārgidād/xārdād (?) zoksād bāw.* The above given approximate translation needs further specifying.

⁸¹³ Bálint *nēge tül’ād*, Kalm. *neg tül’ād*, cf. the Kalm. *tül’xa* in the dictionaries refers actually to the movement of horses; “den Reiter abwerfen (das Pferd), sich hinundherwerfen, um etwas von sich abzuwerfen” (R. 413); *tül’x* “sbrasyvat’ (vsadnika), brykat’sja” (Mun. 521).

⁸¹⁴ Bálint *nāran* read Kalm. *naran*.

– The khan told me [the following]: ‘There is sea in the direction of the rising sun, once I left a yellow spotted cow on the island of the sea. From that one cow there must be one hundred cows now. Bring me those cows!’ – [102] His wife said:

– That is right. No leave and go around that sea. While going [around the sea] a path will become visible for you. Go along that path and throw a lasso on that yellow spotted cow. Pull it and as that cow comes out, the others will follow it. – Thereafter Ulaadaa Baatr left. He arrived at that sea and went around it. While going [around that sea] a path became visible for him. Ulaadaa Baatr went along that path, threw a lasso on the yellow spotted cow and caught it. The other cows also followed it. Ulaadaa Baatr brought them to the khan. Thereafter he called his son, seated them beside him and said to him and Ulaadaa Baatr:

– You two, listen to me! Did I send Ulaadaa Baatr to see the winter camp, the spring camp and the autumn camp? – Thereupon his son said:

– It is true.

– Did he say, that ‘When I went to look around in the winter camp, there was a poor teal⁸¹⁵ eating its food on the wide sea shore? That teal’s food was taken and eaten by a pike.’?

– That is true. – Said his son.

– That wide sea is me, the poor teal is this Ulaadaa Baatr, [103] his food is his wife and the one called pike are you, my son. Whatever happens, you are the khan’s son, and you can find a wife everywhere, can’t you? – And [the khan] smacked him in the face.

– Did he say ‘When I went to look around in the spring camp, there was a bird called white-tailed eagle eating its food on the top of a high tree. Its food was taken and eaten by a goshawk.’? – Thereupon his son said:

– That is true.

– That high tree is me, the bird called white-tailed eagle is this Ulaadaa Baatr, his food is his wife and the goshawk are you, you my son. Whatever happens, you are the khan’s son, and you can find a wife everywhere, can’t you? – And [the khan] smacked him in the face.

– Did he say ‘When I went to look around in the autumn camp, there was a poor fox of three fathom length in the reed⁸¹⁶ eating its food? Its food was taken and eaten by a wolf.’? – Thereupon his son said:

– That is true.

– That reed is me, the fox of three fathom length is this Ulaadaa Baatr, his food is his wife and the wolf are you, you my son. Whatever happens, you are the khan’s son, and you can find a wife everywhere, can’t you? – And [the khan] smacked him in the face.

[104] Thereafter the khan chased away his own son and made Ulaadaa Baatr his son [instead of him] and they lived peacefully in joy.

THIRTEENTH TALE (Bálint 13. *Utu tūli*)⁸¹⁷

[105] Once upon a time⁸¹⁸ there lived⁸¹⁹ a khan. He had a daughter. That maid was called fifteen-year-old Aragn’i Dagn’i maid.⁸²⁰ If there was somebody who came to propose to his daughter, the father

⁸¹⁵ Bálint here *šörökä*, cf. above.

⁸¹⁶ In the previous passage about the fox this lexeme is missing from the epithet.

⁸¹⁷ *Manuscript* pp. 105–114.

⁸¹⁸ Bálint *Kežānā sānji bolona*.

⁸¹⁹ Bálint *Bāidek sānji bolna*. “There have lived”.

⁸²⁰ Bálint *Arban tabun nasār bāidek Aragn’i Dagn’i*, Kalm. *Arwn tawn nasār bādḡ* (cf. also *arwn tawn nastā*) *Aragn’ Dagn’i* “Aragn’i. Fairy who was fifteen years old”. The use of the instrumental (*nasār bādag*) refers to the process of living; the typically used expression is *nastā* (sociative) and refers to a more static situation. For parallel texts cf. Thirteenth, Fourteenth tales.

killed him. As he killed people, he gained the name Killing Butcher Khan.⁸²¹ There was a nobleman⁸²² among the khan's dependants who had only a few yurts (territories).⁸²³ That nobleman had a son. Once that son said to his father:

– Father! Let us go close to the khan and settle (move)⁸²⁴ there. – The father hearing his son's saying, arrived and settled close to the khan's [territory]. Thereafter the boy said to his father:

– Father! Go, and propose to the khan's daughter. – His father mounted a light bay horse and rode to the khan. After arriving at the khan's, he was sitting for a long while from morning to evening and then left. The next day he was likewise sitting for a long while and then returned. When on the next day he was also sitting for a long while, the khan said to him:

– Old man, what are you looking for? – The old man did not say a word. Thereafter the khan said:

[106] – Old man, I will give you what you want to take. – Thereupon the old man said:

– The khan has but a single order.

The goshawk has a single swoop.⁸²⁵ – And taking off his hat he flung it down:

– I came to propose to your daughter for my son. – Thereafter the khan could do nothing but give [his daughter]. The khan said to the old man:

– In order to take my daughter, one has to bring me such and such things and then take [her]. The old man went to his son and said:

– The khan ordered to bring such and such things to him and then to take his daughter. – Thereafter the lad who had a friend brought the things the khan had asked for together with that friend and took the khan's daughter. Thereafter his friend said to our lad:

– Now, at a distance of four-five days from here the khans' five hundred sons whose fathers have been killed by this khan, are arriving. They will tell you [the following]: "There are two monsters⁸²⁶ here, the coarse black monsters with twenty-five heads, and the wrinkled black monster with fifteen heads. Those two monsters have got fine horses. Let us go and drive away them." When they say so, tell them: "I will not go." Then they will say: "You took the Killing Butcher khan's daughter. [Now] you can't leave her?" [107] When they say so, tell them: "Well, I will go [with you]." Then while going [there] come to me! – At a distance of four, five days from the lad's yurt,⁸²⁷ the khans' five hundred sons whose fathers had been killed by this khan [arrived and] said to the lad:

– There are two monsters here, the coarse black monster with twenty-five heads, and the wrinkled black monster with fifteen heads. Let's go and drive away their horses. – Thereupon the lad said:

– I will not go. – Thereupon they said:

– You took the Killing Butcher khan's daughter, the fifteen-year-old⁸²⁸ Aragn'i Dagn'i. [Now] can't leave her? – The lad waited for a while and said:

– Well, I will go [with you]. – He led the fox⁸²⁹ red horse his father used to ride and rode his grey horse he used to ride and left. The lad went for a long while and then said:

⁸²¹ Bálint *kū ala bāiji alāci maxači xān*, Kalm. *kū alj bāj alāc maxč xān*.

⁸²² Bálint *zaiseng*, Kalm. *zāsng* "title of Kalmyk (Oirad) clan-heads, noblemen", in detail cf. Sixteenth Song.

⁸²³ Bálint *cōkōn örōktā (āimektā)*, Kalm. *cōkn örkā (āmgtā)*. The expression *āmgt* is inserted in brackets by Bálint indicating that he added this lexeme as an explanation: *örk* "yurt, yurt-place, family", *āmgt* "territory where dependants of a noble live" are, however, not synonyms.

⁸²⁴ Bálint's interpolation as explanation.

⁸²⁵ Proverb, cf. *Xarxə šowun neg šūrlýtä, Xan kün neg zärlgtä*. "Jastreb raz napadajet (ne promahivajetsja), han raz prikazyvaet." Kotvič, V. L.: *Kalmyckie zagadki i poslovice*. Elista, Kalmyckoje knižnoje izdatel'stvo 1972, p. 74; *xān kün neg-l zarl'iktē, xarxə šowun neg-l šūrlktē*. "Der Chan befiehlt nur einmal, der Habicht greift nur einmal an." Ramstedt, Gustaf John: *Kalmückische Sprichwörter und Rätsel*. Aufgezeichnet von G. J. Ramstedt, Ed. Aalto, Pentti. In: *Suomalais-Ugrilaisen Seuran Aikakauskirja / Journal de la Société Finno-Ougrienne*. 58.2. (1956) pp. 1–38, on pp. 26–27. Cf. also chapter: About how the Kalmyks Hunt with Birds.

⁸²⁶ Bálint, Kalm. *mūs, mangys*. in detail cf. Eighth tale.

⁸²⁷ Bálint *Köbün gerän abād ...* Kalm. *köwünä (?) geräs (?) awād* "from the lad's yurt" (?).

⁸²⁸ Bálint here *arban tabuta*, Kalm. *arwn tawt*, cf. also above.

⁸²⁹ Bálint *arāt*, read Kalm. *arāt (?)* "fox".

– There is a man here; after meeting him I will come back. – Without making his companions meet him,⁸³⁰ [...] ⁸³¹ left. They went for a long while and arrived at the two monsters' stud. On the closer side⁸³² of the stud there was a big wooden corral; they⁸³³ could not find any entrance into it. Thereafter our lad said:

– My father used to say: “There is a narrow path into this wooden corral.” – Saying it he galloped around [the corral]. [108] While going around, he found the path. Thereafter the lad said:

– I will drive out this stud and drive it to you. That time the two monsters will arrive with a large army. I will drive this stud to you, and [then] I will put my horse across the path and we will shoot at each other [with the monsters' soldiers].⁸³⁴

– When I flee, please saddle for me the fox red horse my father use to ride! – Thereafter the lad went into [the corral] and drove out the stud. Both monsters followed him with a big army. The lad stopped his horse across the path and they shot at each other. The lad shot and killed the whole army. Upon looking at his horse, a lot of arrows got into one of its sides. He rode his horse and fled. Upon arriving at his companions,⁸³⁵ he said:

– Please quickly saddle for me the fox red horse my father use to ride! – They fled without giving him the horse. While going away the man who led the fox red horse said:

– Have fun with the two monsters, while⁸³⁶ we have fun with the fifteen-year-old Aragn'i Dangan'i. – And without giving him his horse they left. The horse the lad rode perished. The two monsters arrived, hit [the lad], bound him up and took him home. [109] Bringing the lad [home] they tied him firmly to an iron cart.⁸³⁷ After tying him, the two monsters said:

– Hit him when he comes in, hit him when goes out!⁸³⁸ – They hit him upon coming in, they hit him upon going out, and the lad's face became more and more handsome. Thereafter the wrinkled black monster with fifteen heads said:

– He seems to be a good lad, don't hit him! – And he undid his ropes. Thereafter the monster said to the lad:

– Well, now we will summon the thousand fathers of the thousand men you have killed. I will ask them whether they will set you free. If yes, I will set you free, if not I will give you to those people. – [The monster] convoked the fathers of the dead young men, entertained them with milk brandy and said:

– He seems to be a good lad. Let's not kill but set free the good lad. – Half of those people said: set him free, the other half said: don't set him free.

– We don't set him free. – They said [finally]. Thereupon the monster said:

– If you don't set him free, take that lad! What you will do with him is your choice.⁸³⁹ – Those one thousand old men took the lad and left. They took and sold him to a rich Cherkes. That rich Cherkes did not have any sons or any daughters. Our lad became the son of the Cherkes. [110] After being

⁸³⁰ Bálint *öiröki nöködn'i xaryaldülul ügä*, Kalm. *örxîn nöködt* (dative) *n' xaryüldüllgö*, lit. “without making his close companions (i. e. the five hundred khans' sons) meet him (i. e. his friend).”

⁸³¹ Bálint *čikidün'i abād yaboba*, Kalm. *čiknd n' awād yaww*, lit. “left putting [his friend] into his ear (?)”. Turning the companion and his horse into anklebones is a frequent motif in Bálint's and Ramstedt's tales. This motif could be a vestige of this motif-variant. Further development of this motif, however, is lacking from the tale. This fragmentary syntagm remains obscure and needs further investigation. Basangova (Bordžanova)'s suggestion: *čigt n' “po pravilam”*.

⁸³² Bálint *aduna nāda biyār'n'i*, Kalm. *adūnā nād biyēr n'*, lit. “on the closer [to the protagonist's] side of the stud”.

⁸³³ i. e. the five hundred khans' sons.

⁸³⁴ Bálint *edntā xalcād bāisu-bi*, Kalm. *edntā xalcād bāisw*, i. e. with the monsters' warriors.

⁸³⁵ i. e. to the five hundred khans' sons.

⁸³⁶ Bálint *cacayan*, read Kalm. *cacūxan* “beinahe od. ganz gleichesburtig, von demselben Alter” (R. 423).

⁸³⁷ To the motif of tying to a cart cf. Ninth tale.

⁸³⁸ In the Ninth tale the monster was tied to the wooden frame of the yurts door and hit from inside and from outside, like a kind of ball game. Even if the text might be incomplete (lacking the tying to the door-frame) the hitting from outside and from inside refers to it. To this motif cf. Ninth tale.

⁸³⁹ Bálint *yayana-ta, kegenā-ta*, Kalm. *yagnt, kēnt*, lit. “how will you act, [what] will you do”, both verbs bear the personal suffix of honorific addressing (-t).

seven months at the [Cherkes' home], the daughter of his [adoptive] Cherkes father's relative was going to marry to the khan's elder official's son. Thereafter the lad said to his father:

– I will ride to that girl's bridal. – Thereupon his father:

– Go. – He said. [Then] he let him go to [his] big stud and said:

– Take and ride the horse that you wish. – While the lad was going among the horses, there was a grey horse similar to the one he used to ride. The lad took that one and rode that grey horse. Taking and riding that horse he arrived at that girl's bridal. Thereafter our lad took a saddle pillow from that girl's place and fled. Thereafter the lad put⁸⁴⁰ that saddle pillow on the croup his horse and disappeared. From behind several [riders] on racing horses pursued him, but he left without kicking up the dust. Our lad returned to the official. The official looked at the lad:

– You evil⁸⁴¹ Kalmyk, you brought conflict and quarrel [to us]!⁸⁴² – He said and beat [the lad]. Thereafter the lad arrived home and said to his father:

– The official beat me, because my horse won. – Thereafter the lad's father said:

– Even if one is a khan likes booty. – [111] He filled the flaps of his son's gown with money and said:

– Go and meet [him]. – And he sent [the lad back]. The lad arrived at the khan and said:

– I came according to your custom to the bridal. In the horse race my horse won. Then your official saying “You evil Kalmyk, your horse has won.” beat me. – Thereafter the khan got the official brought [to him] and told the lad:

– He is an old man, will you set him free or will you revenge yourself on him? – Thereafter the lad said:

– Because he is an old man, I will set him free. I will only take the wound that is in his braid.⁸⁴³ – Thereafter the khan said:

– Well, take it. – The lad told the old man:

– Please stay looking away! – The old man stood [there] looking away. The lad hit the old man with his whip; the old man became cut in two.⁸⁴⁴ He smashed that poor devil⁸⁴⁵ and pounded him into the ground a span deep⁸⁴⁶ and [then] he was hardly able to pull [back] his whip. Thereafter that khan made this lad his own son. The khan commended his dependants to the lad who did not have any dependants before and he himself, being old, was lying at home. Our lad occupied the Cherkeses' land.

There was a Kalmyk who was caught once by a Cherkes. That Kalmyk took one thousand “lioned” banknotes⁸⁴⁷ from a Cherkes. That Cherkes said:

– Give me my money! – [112] That Kalmyk did not have any money to return, he thought inside: “One of our Kalmyk men became the khan, didn't he? Won't he approve countenance me?”. He said to the Cherkes:

– I did not take money from you. – Thereupon the Cherkes said:

– I will go to the khan and report.⁸⁴⁸ – Thereupon the Kalmyk:

– Well, let's report. – He said and left. They both reported to the khan. The Cherkes said first:

– This Kalmyk took one thousand “lioned” banknotes from me and he does not give it to me. – Thereupon the Kalmyk said:

⁸⁴⁰ Bálint *cokoji*, lit. “hitting”, from *cok-* “hit”.

⁸⁴¹ Bálint *kaper* and folklore texts at my disposal and in dictionaries *deest*, but according to the context it is an abusive expression. The above suggested translation is “evil”, but it needs further research.

⁸⁴² Bálint *ata marja abči irebe-čín*, Kalm. *atā marjān awč irw čī*.

⁸⁴³ Bálint *zūk gijgedān bāiksen šarxān* 'i *orom abna-bi*, Kalm. *zūg gijgndān bāsn šarxān orm awnw*.

⁸⁴⁴ Bálint *öbögön* 'i *xoyr änggi šu tusād*, Kalm. *öwgnig* (accusative) *xoyr ängg šu tusād*.

⁸⁴⁵ Bálint *dosok*, cf. Kalm. *Kökšn doskō*! “Du alter Lump!” (R. 97).

⁸⁴⁶ Bálint *cān* 'i *dosokigi xamxa cokād nēge arčim yazartu orūlon cokād*, Kalm. *cān n' doskīg xamx cokād neg arčm yazrt orūln cokād*.

⁸⁴⁷ I. e. Rubbles.

⁸⁴⁸ Bálint *zarya bāri*, cf. Kalm. *zaryad orxa* “zum Gericht geben, einen Prozess führen” (R. 467).

– I have not taken any money from him. He lies [saying] “You took money from me.” – Thereupon the khan countenanced his Kalmyk and did not countenance the Cherkes. That Cherkes told in each yurt he entered “The evil Kalmyk countenanced his evil Kalmyk.” These words were heard by the old khan. The old khan called to him that Cherkes cut into eight and got [his body parts] carried in the eight directions by eight men.

– Afterwards I will do the same to those who say “evil Kalmyk” – And sent [the eight men]. The Cherkes khan had a daughter. That girl was thirteen years old. Our lad went in that girl’s yurt. He entered that girl’s yurt and while he was talking with her about various things, the girl said:

– We know that you married [113] the Killing Butcher Khan’s daughter, the fifteen-year-old Aragn’i Dagn’i. – Thereafter the girl asked the lad:

– Will you return home now?

– Yes, I will return. – Said [the lad]. Thereafter the girl gave him a bag:

– Please give this bag to your spouse, on behalf of me. – She gave a bag to the lad. Thereafter the lad left together with the [Kalmyk] man who reported [him about stealing the Rubbles]. While they were going, they arrived at a place where the lad slept and the Kalmyk prepared food. The lad was sleeping for a while and when he got up, he realised that the Kalmyk who followed him had taken his horse and left back to the Cherkeses’ place. Thereafter the lad went on foot further. While he was going, he ran across a territory full of blood. While he was going, he met an old man who was pasturing sheep. The lad asked that old man:

– What blood is this? – Thereupon that old man said:

– There were once two brothers. The younger brother was captured by the Cherkeses. Then the elder brother looking for his younger brother went to fight with the Cherkeses. – Thereafter the lad went further. While he was going, he found [...] ⁸⁴⁹ of his grey horse he used to ride. Then he came to the skin and bones of the fox red horse his father used to ride and he could hardly go further. ⁸⁵⁰ The lad’s friend arrived riding those two horses. The lad greeted him and said:

– Brother, brother from where and to where are you riding, torturing these horses? – Thereupon that young man said:

– Once my younger brother was caught by the Cherkeses. I was looking for my younger brother and defeated most ⁸⁵¹ of the Cherkeses, but I did not find out anything. Now I am training these two horses and I am going to fight once again. – Thereafter they both recognised each other and went further. While they were going, they reached the lad’s yurt. The lad arrived, he and his parents recognised each other and he and Aragn’i Dagn’i recognised each other and they made a seven days’ feast. After feasting the lad summoned the five hundred khans’ sons to come to him. When they arrived, he gave them milk brandy and said:

– I was feasting with the two monsters, while you were feasting with my fifteen-year-old Aragn’i Dagn’i. – There was nobody to say a word. Thereafter the lad hit what was to be hit, killed what was to be killed. ⁸⁵²

Then the lad lived peacefully in joy.

⁸⁴⁹ Bálint *ámisxäldun’i Kalm. ämsxld n’* means supposedly “in breathing”, but meaning of the syntagm is not clear, needs further investigation.

⁸⁵⁰ Bálint *kürexen ärä xatarajı yabodık bolna*, Kalm. *kürsn ärä xatarj ywdg boln*; the approximate meaning of this syntagm is indicated above, but the proper translation needs further research.

⁸⁵¹ Bálint *şerkeşigi ike zügin’i*, Kalm. *şerkşin* (genitive) *ik zügi n’* lit. “the big hundreds of the Cherkeses”.

⁸⁵² Tale formula.

FOURTEENTH TALE
(Bálint 14. *Utu tūli*)⁸⁵³

[115] It happened once upon a time that there lived a khan⁸⁵⁴ called Khan Toortsog having a galloping black horse; his younger brother was Glad Ulaan Khachir having a magnificent fast chestnut horse,⁸⁵⁵ his younger sister was Ginjin Tsagaan.⁸⁵⁶ They⁸⁵⁷ had a little⁸⁵⁸ larch forest. Glad Ulaan Khachir defeated the distant enemies; the little larch forest defeated the close enemies (?). Then while one morning Glad Ulaan Khachir went shooting wild birds, a hare jumped and ran in front of him. Thereafter Glad Ulaan Khachir pursued that hare from morning until evening but was not able to reach it. Thereafter he said to his horse:

– If you don't reach that hare until evening when the sun sets,

I will make bowls from your four black hooves,

I will make a leather bag from your square pelvis.

Upon hearing this, his horse sped so that its two front legs stretched to its jaws and its two back legs reached its tail. In the evening towards to the sunset something was sticking out⁸⁵⁹ under the four hooves of the horse. [Glad Ulaan Khachir] beat that sticking thing, but as it did so, the sticking thing seemed to be the hare they had been hunting after. Thereafter Glad Ulaan Khachir took that hare home and while he was skinning it, a piece of brown paper fell out of its right ear⁸⁶⁰. He took that paper and read what was upon it, it was a letter sent by the fifteen-year-old [116] Aragn'i Dangan'i who was the most beautiful [girl] in the world⁸⁶¹ to Glad Ulaan Khachir: "Come quickly, take part in the in the competition for me" – So she wrote. Thereafter Glad Ulaan Khachir saddled with the adequate saddle]⁸⁶² his magnificent fast chestnut horse, and rode towards that maid's place. Thereafter

He galloped for several years

He galloped immeasurably much and⁸⁶³

Went on a high hill, and looked

With the eyes [like those] of a four-year-old eagle

That does not look at what is closer than four years' [distance]⁸⁶⁴

And there was

An unspotted white yurt-palace

Without straps and belt to be seen.⁸⁶⁵

He arrived at that yurt-palace and upon his entering there was a beautiful woman sitting and sewing boots.

⁸⁵³ *Manuscript* pp. 115–125.

⁸⁵⁴ Bálint Xataralči xara mōritā xān Torcok gedek xān, Kalm. Xatrlj xar mōrtā xān Tōrcg "Khan [called] Tōrcg-hat, having a galloping black horse". Xān Torcok, read Kalm. Xān Tōrcg: "Khan Hat", *tōrcg* "round cap worn by men and women".

⁸⁵⁵ Bálint Jibxalanggin xurdun zerdetā Jiryalčin Ulān xacir [sic! only at the first occurrence], Kalm. Jawxlngin xurdn zerdetā Jargalcin Ulān xacir "Glad Red Faced [man] having a magnificent fast chestnut horse". Analyse of the main motives: Heissig, Walther: *Jigūrtū boro moritai – Jiryaltu-yin ulayan qačar*. In: *Motive und Analysen mongolischer Märchen*. (Asiatische Forschungen 146). Wiesbaden. Harrassowitz Verlag 2003. pp. 76–90.

⁸⁵⁶ Bálint Ginjin Zagan [sic!], Kalm. Ginjin cagān "Chain white".

⁸⁵⁷ Bálint xoyūron, Kalm. xoyr n' "both [brothers]".

⁸⁵⁸ Bálint bak, Kalm. bay (?) "small".

⁸⁵⁹ Bálint *erbes gebe*, Kalm. *erws gexe*, cf. *erwyr* "stojačij, živoj, podvižnyj" (Mun. 701); cf. Kalm. *irws kexe* "(lautlos, für sich lachen)" (R. 210). This expression is an onomatopoetic unit, its proper meaning needs further investigation.

⁸⁶⁰ Bálint *xulxāsu*, Kalm. *xulxa, xul'xa* lit. "ear wax", cf. Khal. *xulxi* "ear-drum, ear-wax, ear".

⁸⁶¹ Bálint *yazar dērxe ügā sāixan arban tabuta Aragn'i Dangan'i kūkün*, Kalm. *yazr dēr ügā sāxn arwn tawt Aragn'i Dänggn' kūkn*, cf. Eleventh tale.

⁸⁶² Bálint *tabin'i olji toxād*, cf. Kalm. *tawin' olxa* "das richtige (das geeignetste) finden, richtig anpassen" (R. 373).

⁸⁶³ Usual motif for the hyperbolic description of a horse's speed, cf. Sixth tale.

⁸⁶⁴ Bálint *dōrbōn jilāsū nāran yumu širtād ügā, dōnōn bürgūdīn nūdāren ömnān xāl'ān gekūn'i*, Kalm. *dōrwn jilēs nārn yum širtād ügā, dōnn bürgūdīn nūdār n' ömnā n' xāl'ān gex n'*.

⁸⁶⁵ Typical motif of the description of hero's or the enemy's dwelling in the Mongolian epic tradition.

– It’s a lucky sign. – He said and touched [the boots (?)].⁸⁶⁶ He was sitting for a long time and then said:

– Sister, give me some food and then I will leave. – Thereafter the woman said:

– Leave after spending a night here. – Thereafter our man took his saddle off, let his horse graze on the grass and spent a night there. The next day in the morning he was upon leaving when [the woman] gave him a handful of ash:

– Ahead, you will meet a camel bull. That camel bull will pursue you. When it almost catches you, sprinkle this handful of ash. – Said [the woman]. Thereafter Glad Ulaan Khachir left. While he was going, there was another white yurt to be seen on his way. He went there and upon his entering there was a little daughter-in-law sitting and combing her hair.

– It’s a lucky sign – He said and sat down. He was sitting for a long while and then said: [117]

– Sister, give me some food and [then] I will leave. – Thereafter the woman gave him some food and in addition a golden ring.

– Throw this golden ring into the sea you will find on your way. A golden bridge⁸⁶⁷ and a silver bridge will appear and you will be able to cross [the sea] on those two bridges. – Thereafter he left. While he was going, there was another yurt to be seen on his way. He arrived and upon his entering there was a little maid gathering the fat from the kumis. Then he entered the yurt, sat down and said:

– Sister, give me some food and [then] I will leave. – Thereafter the little maid gave him some food and in addition a silk carpet.

– When you sit on this silk carpet, you can get to any place you wish. Thereafter Glad Ulaan Khachir left. While he was going, [he saw] ten old men coming towards him. Our lad went to them and said:

– Are you all in health? From where and to where are you going?

– We were strong and mighty young men like you. We went [to participate in] the Aragn’i Dagn’i’s wedding. Now, not being able to get there, we are going back. Where are you going? – They said.

– I’m going there, [too]. [118] Return [home] in health. – He said and left. While he was going, he met one hundred old men coming towards him.

– Are you in health? – He said.

– We are in health. – They said.

– From where and to where are you going?

– We went [to participate in] the Aragn’i Dagn’i’s wedding. [But that place] is too far and not being able to get there, we are going back. – They said.

– Return [home] in health. – He said and left. While he was going further, he turned his horse into a yellow anklebone⁸⁶⁸ and put it into his pouch. He himself sat on the silk carpet and arrived at the girl’s place. Upon arriving he erected a tent close to the well where one gets water from and slept. While he was sleeping close [to the well], the fifteen-year-old Aragn’i Dagn’i arrived [there] escorted by other maids. While they were coming close to him playing, [she] said to one maid:

– Go and try to wake up that sleeping lad! – Then that maid went close to him, woke him up and ran back hiding herself. Then our lad stood up, saddled his horse, went to the maid’s yurt and sat down at the door.⁸⁶⁹ While he was sitting there, he stole and drank the milk-brandly that was to be served according to the custom. Thereafter the maid, not knowing who the lad was, told the son-in-law, Külük Bök, the younger brother of the Tögö Bük⁸⁷⁰ who was sitting beside her:

⁸⁶⁶ *Bálint yar kürçi orkād sūba*, Kalm. *yar kürč okād sūw* lit. “touched upon [with] his hand and sat”. The syntagm is somewhat ambiguous, needs further investigation.

⁸⁶⁷ *Bálint burum*, Kalm. *burm* “bridge”, in other tales usually “*tagl*”. cf. Fourth tale.

⁸⁶⁸ *Bálint šarang šaya*, Kalm. *šarng šayā*.

⁸⁶⁹ *Bálint üdün xorundu*, Kalm. *üdn xōrnd* lit. “between the door[jambs]”.

⁸⁷⁰ *Bálint: Tögö Bükīn dū Külük Bökö*, Kalm. *Tögö bökīn dū Külg Bök* “Heroic Wrestler, the younger brother of Round [faced ?] Wrestler”.

– Stand up, strike him in the face and throw him out! – Thereupon Glad Ulaan Khachir embraced the lad who was going to strike him in his face, tossed him onto the maid’s bosom and left. [119]. As he left the yurt, a boy came, he had a two-year-old colt with

A belly the size of an ox, and

Thighs the size of grasshoppers and said:

– Dear⁸⁷¹ elder brother, I will hold your horse’s reins. – Thereupon Glad Ulaan Khachir said:

– No, you are not able to hold it.

– Yes, I am. – Thereupon:

– Well, hold it! – Thereafter they together [said]:

– Let’s compete for the maid. – One competition is the horse race, one competition is wrestling, and one competition is shooting with gun. Who wins in these three competitions will get the maid. – They talked so. Thereafter:

– The horse race is [won by the one] who grasps and brings three red apples from a distance of forty-nine shouts.⁸⁷² – And they started the horse race. Then “I will ride,” said the boy, sprung on our lad’s horse and galloped away. The other man sent a scrubby old woman with a copper nose,⁸⁷³ reedy shin and eyes the size of a well. After the race started, a thin red dust [cloud] appeared. Then the owner of the old woman said:

– The fisherman should prepare the hook, the hunter should prepare the gun, and the man who throws the lasso should prepare the lasso, because our old woman whom we have put in the race is coming. – Meanwhile our lad’s horse was coming. Then they won the horse race and said:

– We’ve won one competition. – Thereafter everybody together said:

– You’ve won. – Thereafter [comes] the competition of shooting with gun: one has to hit a cartilage of an ox’s tail,⁸⁷⁴ the strap of a bundle of firewood,⁸⁷⁵ then a fire with nine tongues of flame [120] must be set and then the bullet must be caught [marksman’s] hand and [finally] put in the maid’s hand. Well, these [other competing people] shot, shot and could not hit [the target]. Then our lad shot his bullet, hit the strap of the bound-up wood for fuel on an oxen cart, the cartilage of an ox’s tail, grasped it with his hand and put it in the maid’s hand.

– We’ve won two competitions. – He said. Thereafter [came] the wrestling; they⁸⁷⁶ prepared a big black cart that was pulled by nine black horses and a big man sat into it. Then our man’s [sic!] groom, the previous poor boy, said:

– I will wrestle. – Then his master said:

– Wrestle! – Then that big man in the cart said without getting off the cart:

– Which is the one who will wrestle with me? – Our poor boy came running and said:

– I am the one who will wrestle with you. – Thereupon that man said:

– Will you grasp me?⁸⁷⁷ – He said and was about to come back. – Thereupon our boy ran at him and

Struck him in the right cheek and

He lost his mind,⁸⁷⁸

Struck him in the left cheek,

He made him rave.⁸⁷⁹ Thereafter that man:

⁸⁷¹ Bálint *bāxan*, Kalm. *bāxn* lit. “little”.

⁸⁷² Bálint *döc’in yisen dünā yazar*, Kalm. *döc’in yūsūn dünā yazar* a typical measuring of the distance among the Kalmyks. Cf. chapter: *About how the Kalmyks Hunt with Birds*.

⁸⁷³ An allusion on the demonic being Mong. *mayu sibayun*, cf. Birtalan: *Die Mythologie*. pp. 1007–1008.

⁸⁷⁴ Bálint *ükürin sūlin üyen’i*, Kalm. *ükürin sūlin üyn n’*.

⁸⁷⁵ Bálint *ürüktä tülän’i dēsün’i*, Kalm. *ürgtā tülän dēs n’* lit. “the strap that fastens the loaded fuel wood”.

⁸⁷⁶ I. e. the enemies.

⁸⁷⁷ Bálint *Nama nada bārin-ta?*, Kalm. *Namā nāda (?) bār’nt?* The lexeme *nāda* “on this side, hither” seems to be superfluous.

⁸⁷⁸ Bálint *yariktä gād orkoba*, cf. Kalm. *gariktē kūn* “ein Blödsinniger, wahnsinniger Mensch” (R. 145.). *yārgtā* “durnoj, glupyj” (Mun. 163–164).

– You are a fretful nerd. – Then they wrestled bang-bang.⁸⁸⁰ – They were wrestling and our boy grasped him and while he was striking him [that big man] died. Then he won three competitions and made the maid his wife. They lived this way [for a while] when his horse said:

– You have man’s relatives, stay here, I have earth’s relatives and I long for my earth. – Then his master said:

– Get lost! – Thereafter his horse came in the middle of the night and said [it again]. [121] And the same way “Get lost!” said [Glad Ulaan Khachir]. Thereafter [his horse] came in the morning and said [it again]. And the same way “Get lost!” said [Glad Ulaan Khachir]. Thereafter the horse held up his tail and said:

– Even if you don’t go, I will go. – And left. Upon [the horse’s] leaving his master decided to leave [as well]. Thereafter he turned his horse into an anklebone and taking his groom and his house, he sat on the silk carpet and left. As he arrived at his camp,

There was not any orphan to be asked,

There was not even any stray dog [there].⁸⁸¹

Thereafter the lad said:

– My elder brother is Toortsog Khan, why didn’t he leave anything for me? – While he was going around his territory, he found a piece of paper lying [on the ground]. When he took it to see and read it, there were the following words written on it: “Don’t come after me! I became defeated and captured by the three yellow monster brothers.⁸⁸² I am not alive,⁸⁸³ if you come [after me] you will be killed, too.” Thereafter Glad Ulaan Khachir

Drank the second extraction of milk brandy

And became drunk,

Drank the third extraction of milk brandy

And became drunk.⁸⁸⁴

He was not able to stay [at home] and left. He left behind his wife and the poor groom boy. While he was going, he met in front of him a man who was pasturing many horses. He arrived at that man and said:

– Are you in health?

– Yes, I am. – Said that man. Thereafter the lad asked:

– Whose horses are these?

– Once they belonged to Toortsog Khan, having a galloping black horse. Now [122] they belong to the three yellow monster brothers. – [The herder] said. [The lad] asked again:

– Was the Khan Toortsog good or are the three yellow monster brothers good?

– I was a mischievous groom at the time of Toortsog Khan, but when the three brothers arrived, I became a really good groom. – Thereafter [the lad] thought “You [will get yours]!” and went further.

While he was going, he met in front of him a man who was pasturing many camels. He arrived at that man and said:

– Are you in health?

– Yes, I am. – Said that man. Thereafter the lad asked:

– Whose camels are these?

– Once they belonged to Toortsog Khan. Now they belong to the three yellow monster brothers. – [The herder] said. [The lad] asked again:

⁸⁷⁹ Bálint *zūlūk gem ögād orkoba*, cf. Kalm. *zūlg* “im Schläfe redend, irre redend, Fieberkrank” (R. 485), *zūlūn*, *zūlx* “vyživat’ iz uma, terjat’ soznanije, bredit’”, *zabljudit’sja*, *sbit’sja s puti*” (Mun. 261).

⁸⁸⁰ Bálint, Kalm. *taš-baš*, onomatopoetic expression, cf. Ninth tale.

⁸⁸¹ Typical motif in Mongolian epic tradition, cf. Jangyr: *ölig noxā, öncin köwü üldēlūgē tūwā* “Nicht einmal die Straßenhunde oder die verwaisten Kinder zurücklassend, alles trieb er mit sich fort” (R. 294).

⁸⁸² Bálint *axa dū yurbun šara mangyus*, Kalm. *ax dū yurwn šar mangys*, cf. Eighth tale.

⁸⁸³ Bálint *amin’i biyedün’i ügā*, Kalm. *ām’ n’ bīd n’ ügā* lit. “the soul or the life is not in the body”.

⁸⁸⁴ Bálint: *arza ūji aman’i xalād, xorzo ūji xoton’i muxar xalād*.

– Was the Toortsog Khan good or are the three yellow monster brothers good? – Thereupon that man said crying:

– Do you talk about Toortsog Khan, how could we find a khan similar to him? – Thereafter [the lad] thought and said:

– Well, live in health! – And he went further.

While he was going, he met in front of him a man who was pasturing many cows. He arrived [at that man] and said:

– Whose horned cattle are these?

– Once they belonged to Toortsog Khan. Now they belong to the three yellow monster brothers. – [The herder] said. [The lad] asked again:

– Was the Khan Toortsog good or are the three yellow monster brothers good? [123] – Thereupon [that man said]:

– How could Toortsog Khan be compared with anything [sic!]? – Thereafter [the lad] went further and arrived at those three [monsters'] territory. He himself turned into a poor boy, and turned his horse into an anklebone, put it into his bag and went into the kitchen yurt.⁸⁸⁵ He lived there for a while, when one day at noon he asked some soup and meat from the chief cook of the three monsters. Then the chief cook said:

– Look! This bad guy is going to eat the best part of the khan's food. – Thereupon the lad pulled with force that chief cook's male organ (?),⁸⁸⁶ then he ate all the meat. The fellows of that food-steward ran together to the khan and said:

– A bad guy came, killed the chief food-steward, robbed and ate the food. – The khan got the boy to be taken to him and asked:

– Why have you killed the chief cook and eaten the meat? – Thereupon the lad said:

– I didn't kill the chief of the personnel at all, [do you think] I can get flowing blood even from a rat's nose? – Thereupon the khan said:

– Get out! – And pursued him. Thereafter that lad saw that his younger sister, Ginji Tsagaan, who was married to the three monsters' younger brother. Thereafter the lad took his younger sister and asked [her]:

– Where is the soul⁸⁸⁷ of your husband? – Thereupon the maid said:

– A boy was born from me. I will prick him with a puncheon and ask [the monster] about his soul. Then the wife pricked her son with a thin puncheon at night. [124] The boy cried and his father asked:

– Why does this boy cry? – His wife answered immediately:

– He cries [because he wants] to put the soul in a [good] place. – Thereupon his father said:

– There are twelve goats with an old man in the direction of the sunrise. A huge wild boar comes and eats those goats' kids. My soul is in that wild boar. – Thereafter the wife showed the soul to her elder brother. Thereafter the wife's elder brother went the next day in the morning to that old man in the direction of the Sunrise. Upon his arriving the old man asked him:

– What a lad are you? – Thereupon the lad said:

– I am going to become the son of a childless man. – The old man took the lad into his yurt. Thereafter the lad told his father [sic!] one morning:

⁸⁸⁵ Bálint *zama gertii*, Kalm. *zam gert*, cf. Kalm. *zam* "Koch (des Klosters) Tib. *ja-ma*" (R. 466). In the glossary to Balykov's story compiled by Arash Bormanshinov the expression interpreted as the follows: "*zaman* – lamasery kitchen by the Buzava and the Torguts and *zam* by the Derbets". Balykov, Sandji B.: *A Maiden's Honour. A Tale of Kalmyk History and Society*. Translated from the Russian by David Chavchavadze, Notes and Glossary by Arash Bormanshinov. (Mongolia Society Occasional papers 15.) Bloomington, Indiana, Indiana University 1990. p. 198. With the help of this information it might be probably concluded that this tale was told by a Dörböt informant.

⁸⁸⁶ Bálint *arcik xoronduyärn'i sü tatäd orkoba*, cf. Kalm. *arcg* "die Geschlechtsteile (sowohl der Männer wie der Weiber), die Sehnen zwischen Anus und Geschlechtsteilen), Kalm. D. *ārcg*" (R. 15). Kalm. *xōrndāyūr* "in der Mitte zwischen, zwischen" (R. 192), cf. Khal. *xōrondūr* "along, between".

⁸⁸⁷ Bálint *sümüsün*, Kalm. *sünsn*, *sümsn*, cf. Tenth tale.

– Father, I'll graze these goats today. – Thereupon his father said:
 – Graze them! – Thereafter the lad drove the goats and as he arrived at the steppe, a huge black wild boar appeared running and ate three-four goats' kids. The lad saw it, ran at it and cut that huge black wild boar in two. As he cut it in two a wooden case fell out from its inside. That black wild boar itself said:
 – One rests this way (?)⁸⁸⁸ – And ran away. Thereafter that lad opened that wooden case, there was a silver case inside of the wooden case, there was a golden case inside of the silver case, and there were three little nestlings in the golden case. [125] Those three nestlings flew away. Thereafter the lad lit a fire in his both hands and pulled a whirlwind⁸⁸⁹ so that the three nestlings were pushed down [by the whirlwind] and flew back [to him]. The lad caught and put them into the flap of his garment and returned. After he returned home to his father, gave the goats to him and went to the three yellow monsters. When he arrived, he killed those three monsters' soul-nestlings and those three monsters died as well. Thereafter the lad took all his dependants, got them moved and returned home.
 After returning home, he lived in joy peacefully as before.

FIFTEENTH TALE⁸⁹⁰
 (Bálint 15. *Utu tūli*)

[126] Once there lived a Hero called Ketsüü Berkh⁸⁹¹
 Who defeated the people of one country
 When he was one year old,
 Defeated the people of two countries
 When he was two years old,
 Defeated the people of three countries
 When he was three years old,
 Defeated the people of four countries and in addition
 Converted four khans to the [Buddhist] religion⁸⁹²
 When he was four years old,
 Defeated the people of five countries
 When he was five years old,
 Destroyed the brass [palace?] of Tangsal khan⁸⁹³ and
 Tried a fall⁸⁹⁴ with Erlig the ruler of the Hell.⁸⁹⁵

He had a wife, Namjil Ulaan,⁸⁹⁶ who knew [what would happen] in the coming ninety-nine years, and who revealed without making any mistake [about the happenings] of the past eighty years. She had

⁸⁸⁸ Bálint *eigeji amardik ma*, Kalm. *īgī amrdgm*, cf. Khal. *amardag yum*; usual contraction in the spoken Mongolian idioms.

⁸⁸⁹ Bálint *nādaki biyedün 'i šurya tatji orkoba*, the above approximate translation needs further elaboration.

⁸⁹⁰ *Manuscript* pp. 126–139.

⁸⁹¹ Bálint Kecü Berke, Kalm. Kecü Berk “Heavy Hard”.

⁸⁹² Bálint *dörbön üzūgīn xāgī nomdān orūlokson*, Kalm. *dörwn üzūgīn/xūgīn xānīg nomdān orūlsn* is a typical expression in the *Jangyr* epic, cf. Basnaga, B. B. (ed.): *Jangyr. Xal'mg bātrlg epos*. Elst 1990. [Jangar. Kalmyk epics].

Dön orgē nasndan

In his four year old age

Dörwn ik bārin am ewdī

He defeated the people of four great countries

Dördng ik šar mangys xāg nomdan orulsn. Converted to the religion the great, robust, yellow Monster khan.

Converting to the religion is comprehended as converting to Buddhism (Kalm., Khal. *nom* “book, teaching, religion”).

⁸⁹³ Bálint *Tangsal xān 'i kürül ebdeksen*, cf. *Tangsl xānī kürī ewdsn*. Kalm. *kürī* “brass” the attributed lexeme is missing from the syntagm: *kürī örgā* (?) “brazen palace (?)”. However this solution needs parallel texts to be proven. Tangsal resembles the name of the grandfather of the main hero of *Jangyr* epics: *Tangsg xānī ač* “The grandson of Tangsg Khan”. *Jangyr*.

⁸⁹⁴ Bálint *tengsel bulaldaksan*, Kalm. *tengsl bulāldgsn*, cf. Kalm. *tengxe* “einander prüfen (ob man gleich od. ebenwürdig ist), vergleichen, untersuchen” (R. 392).

⁸⁹⁵ Bálint *Erlek nomīn xān*, Kalm. *Erlg nomīn xān*, the ruler the hell. Cf. notes to Tenth tale.

prayer[texts]⁸⁹⁷ of [the load of] three camels. She burnt those prayer[text]s of [the load of] three camels three times in the morning and in the evening. She was upon to burn them one morning, when the prayer[texts] slipped out of her hands and fell down three times. Thereafter the khan asked his queen:

– Why did these prayer[texts] fall down? – Thereupon the queen said:

– The Sokhor Khar Hero having a blunt black sword⁸⁹⁸ is going to kill you and move off your dependants. – He had got a black dog that has a clawing⁸⁹⁹ mouth. If that black dog with the clawing mouth gets angry with somebody, that man becomes faint for three years, if it bites somebody, he will suffer⁹⁰⁰ for twenty years and then die. Thereafter the khan said:

– Bring and saddle my fast mottled⁹⁰¹ horse! – Thereafter the khan left. [127] He went up the Grey Hill of the encounters⁹⁰² and stopped there. While doing so, a thin red dust [cloud] was nearing from the direction of the rising sun, from the side of faraway Namjil-land.⁹⁰³ Sokhor Khar Hero, having a blunt black sword arrived and said:

– You, knave to whose [...] dried a [...],⁹⁰⁴

In whose palm it caught fire,

Who became a lost bull,

Who became a whistling arrow⁹⁰⁵ that missed its target,

From where to where are you going? – Thereupon the khan said:

– You are the one to whose [...] dried a [...],

You are the one in whose palm it caught a fire,

You are the one who became a lost bull,

You are the one who became a whistling arrow that missed its target,

From where to where are you going? – Thereupon that [Sokhor Khar] said:

– Are you the one who sets his camp in the uninhabited Artemisia-white land⁹⁰⁶ or are you the one who sets his camp where daughters-in-law and girls play?

– I am the one who sets his camp in the uninhabited Artemisia-white land. – He said and they went away [to fight]. They pulled at each other from the saddle strongly⁹⁰⁷ until the hooves of their horses got entangled,⁹⁰⁸ they pulled at their princely⁹⁰⁹ silk belts the value of a two-years-old camel until it

⁸⁹⁶ Bálint. Kalm. Namjil Ulān, Namjil Ulān “Victorious red”, from Tib. *rnam rgyal* “victorious, complete victory”.

⁸⁹⁷ Bálint *yurbun temān jodobuta*, Kalm. *yurwn temān jodvṭā*; the expression refers to the quantity of written prayer texts. Kalm. *jodw, dorji jodow* “n. eines Gebetbuches” (R. 114), from Tib. *rjod pa* “say, recite, pronounce, utter, announce, promulgate, enumerate, set forth, treat a subject in writing”. http://www.nitartha.org/dictionary_search04.html.

⁸⁹⁸ Bálint *muxur xara üldütä Soxor Xara Bātur*, Kalm. *muxr xar üldtä Soxr Xar Bātr* “Blind Black Hero having a blunt black sword”.

⁸⁹⁹ Bálint *xabal*, cf. Kalm. *xawl-* 2. “festnehmen, ergreifen, erraffen (mit dem Munde und Händen)” (R. 174).

⁹⁰⁰ Bálint *dīnerād*, lit. Kalm. *dīnrxe* “verblüßt, verduzt, betäubt werden; nicht mehr denken od. sagen können” (R. 92).

⁹⁰¹ Bálint *xaltar*, Kalm. *xaltr* “braun mit hellem Maul od. weißer Mähne” (R. 163), Khal. *xaltar* “brown with lighter markings” (Bawden 422).

⁹⁰² Bálint *Borzatīn boro ūla*, Kalm.D. *borzāt = bolzātē; borzātīn boro towxan* “der graue Kampfhügel wo die Kämpfenden sich begegnen” (R. 52), *bolzātē* “verabredet, bestimmt, gegenseitig versprochen” (R. 51), cf. Khal. *Boljōtīn bor tolgoi*. Ramstedt noted that this expression would be a typical Dörböt expression therefore this tale might be recorded from a Dörböt informant. The “grey hill of encounters” is a typical motif-element in Mongolian epic tradition.

⁹⁰³ Bálint *Namjil ködä*, Kalm. *Namjil ködä*. *Namjil* from Tibetan *rnam rgyal*, see a note above.

⁹⁰⁴ Bálint *älādān ālā xataksan* remains a quite obscure expression for me as long as no parallel text is found. As this “salutation” is a series of humiliating personifications – which is usual in Mongolian and also Kalmyk folk tales, cf. here the Ninth tale – the first syntagm without doubt carries a similar connotation. I tried to explain it from Kalm. *āl ān* “Müsssieggänger, Spitzbube, scherzend, spielend” (R. 22) or on the basis of *āl* “männliche Geschlechtsteile, männliches Glied” (R. 6), however, none of them is decisive.

⁹⁰⁵ Bálint *tošokson yodoli*, Kalm. *tošxa* “gleiten, rutschen; (lautlos) traben, laufen (das Kamel)” (R. 403.), by Munijev a further meaning is added: *tošx* “uhodit” neizvestno kuda (napr. o byke proizvodetle) (Mun. 511). This last meaning might be applied to the whistling arrow, too.

⁹⁰⁶ Bálint *ejigä Erem cayān ködä*, Kalm. *ejigē Erm cayān ködā*, the “uninhabited Artemisia-white land” is a typical place in Kalmyk folk tales.

⁹⁰⁷ Bálint *tongxo (čangyar)*, Kalm. *tonggā* “nach unten, köpflings, im Bogen nach unten; *t. tatxa* (vom Sattel herabziehen)” Ramstedt quotes a fragment from the Jangyr epics: “*ölkēdeksn xoyr külgīn nām turū söl wldn tongyā tatldād odw* (Dž. 151, 13) indem die achte Hufe ihrer sich bäumenden Pferde sich zwischen einander einschoben suchten sie (die Reiter) der eine den anderen aus dem Sattel zu werfen” (R. 400). Bálint’s interpolation in brackets indicates that he understood it as “firmly”.

⁹⁰⁸ Bálint *sol’iboldatala*, Kalm. *sol wldxa* “durcheinander sein, sich verwickeln, verwickelt sein” (R 331).

became torn off, grasped the black flesh of their thighs until they tore out black flesh of bowl size and threw it away. The dogs and birds that came in the morning became sated until noon, the dogs and birds that came at noon became sated [with their flesh] until evening.⁹¹⁰ Thereafter Ketsüü Berk said:

– Not to torture the livestock that belong to the grass-community,⁹¹¹ let us compete with our manly bodies. – Thereafter they both dismounted and

They hobbled their horses with the best metal,
They fastened their horses with the best of the iron, and
Tethered them with iron tethers.
They rolled up their trousers made of bull skin
Until [it pressed] their muscles,
They rolled up their trousers
Until [it pressed] the hollow of their knees.
[128] They jumped as the calves
They butted at each other as the bulls,⁹¹²
They seized each other across mountains
They pranced across rivers⁹¹³
They wrestled bang, bang.⁹¹⁴
They wrestled for several years,
They wrestled beyond measure.

Thereafter Ketsüü Berk said:

– Since I was born from my mother, I have not seen anybody who [could] stay on [...] hip.⁹¹⁵ –
And he threw him off.

– I will kill you! Have you [other] tricks?– Thereupon that one said:

– Catch me firmly!⁹¹⁶ There are still three good rounds.

– Go on with the [next] round. – Said [the other].

He threw him down so many times as there are stars in the sky,
But he was still in good condition and did not lose his balance.⁹¹⁷
He threw him down so many times as there are blades of grass on the ground,
But he was still in good condition and did not lose his energy.
He threw him down so many times as there are fish young in the waters,
So he became in bad condition and lost his consciousness.

They wrestled again bang, bang.⁹¹⁸ Sokhor Khar Hero threw [Ketsüü Berkh] behind⁹¹⁹ seven hills
but he came running back looking at [Sokhor Khar Hero]. They wrestled again bang, bang. Thereafter

⁹⁰⁹ Bálint *tāji torjon*, read *tājīn* or *tājīn* (genitive ?) Kalm. *tāji* “prince” (?).

⁹¹⁰ Typical motif in Mongolian epic tradition.

⁹¹¹ Bálint *öbsön kütä mal*, cf. Kalm. *öwsn küt; kī* “Stamm, Gemeinde” (R. 234), *kī* “obščina” (Mun. 298), if the suggested interpretation is correct this expression is an euphemistic designation of horses “the livestock that belong to the grass-community”.

⁹¹² Bálint *bürünägär mekšeldäd, buxanayar olıldäd*, Kalm. *bürüngär (?) bürügär (?) mekšildäd, buxar ol'ıldäd*. Kalm. *mekšixe* “hüpfen, springen” (R. 260), *olixa* “mit Hebestange heben (und drehen) mit den Hörnern stoßen (= mörgöxe)” (R. 285).

⁹¹³ Bálint *ula yacäsü šürüldäd, usun yacäsü degeldäd*, Kalm. *ül yacäs šürldäd, usn yacäs degldäd*. Kalm. *yac* “die andere Seite, Jenseits” (R. 147), *yacs* “über, hinüber, durch, hinterher, *ül yacs* Über den Berg weg” (R. 147). In den vocabularies *šür-* + *-ld-* + *äd*, and *deg-* + *-ld-* + *äd* belong to the terminology connected to various movements of animals, but they are used in this tale in a wider sense. Cf. *šürxe* “haschen, sich über etwas stürzen (die Raubvögel), in der Luft mit den Krallen festnehmen” (R. 373), Kalm.Ö. *degxe* “sich ein bisschen auf die Hinterfüße erheben und so zu laufen suchen” (R. 85).

⁹¹⁴ Bálint *taš-baš*, cf. notes to the Ninth tale.

⁹¹⁵ Bálint *enggel-mönggn tašan dērēn kümü toktaji*, Kalm. *enggl-mönggn tašan dēr n' kümü toytj* (?), the syntagm is obscure and needs further investigation; the probable meaning is definitely connected to wrestling: *taša* > *tašā* (?) “hip”, to stay on the opponent's hip while wrestling (?).

⁹¹⁶ For the following passage cf. Bálint Sixth tale; some minor differences appear between the two tales, e. g. Sixth tale: *batelji bārijī bāi*, Fifteenth tale: *batlas geji bārijī bāi*.

⁹¹⁷ Bálint *tegeš säindän*, this expression is somewhat obscure, Kalm. *tegeš* means “straight, plain, even”. The suggested interpretation is “the hero still was able to stand and fight without falling down”.

⁹¹⁸ Cf. Ninth and Fourteenth tales.

Sokhor Khar Hero took and hit him. He broke his thigh bone and knocked him [into the ground] a span [deep].

– Have you [other] tricks? – Said [Sokhor Khar].

– Catch me firmly! There are still three good rounds.

– Go on with the [next] round. – Said [the other].

He threw him down so many times as there are stars in the sky,

But he was still in good condition and did not lose his balance.

He threw him down so many times as there are blades of grass on the ground,

But he was still in good condition and did not lose his energy.

He threw him down so many times as there are fish young in the waters,

He did not lose his consciousness.

Then [129] fighting [Sokhor Khar Hero knocked Ketsüü Berkh into the ground] four spans [deep].

– Well, now have you [other] tricks? – Thereupon Ketsüü Berk said:

– Let us become [sworn] brothers.

– [Why] become [sworn] brothers, when I knocked you [into the ground] four spans [deep]? – The queen learnt [what had happened] and sent quickly their black dog with the *xabal* muzzle and said:

– Well, someone is going to kill your master. – That dog seeing their silhouette ran there, but its leg went into a hole on a hill, it fell down through it,⁹²⁰ broke its [leg], tore up its aorta⁹²¹ and perished. Thereafter Sokhor Khar Hero killed the khan and when he was upon to get up, he lost his [...].⁹²² He [was sleeping] for three years as if he had lost his consciousness. After doing so, he woke up as a man (?).⁹²³ Thereafter he thought: “What did I do here? Alas! I didn’t kill here Ketsüü Berkh. Did I?” he looked for his horse and found it. Then he rode his horse as fast as possible, arrived and cut off the straps of [Ketsüü Berkh’s] yurts:

– Move quickly [from here]! – He said and went away. Thereafter the queen thought: “How could I leave the yellow spotted [yurt]palace with empty base?” and putting a red stone of oxen size on her liver, she forced the khan’s five-month-old son to be born. “How could I leave the platform of the golden well empty?”⁹²⁴ – She said and putting a red stone of oxen size on the liver of the mottled ambler mare, the foremost [horse] of the khan, she forced the five-month-old foal to be born. As she was crossing a hill, [she heard] the child crying. She returned and gave the breast to him. [130] As she was crossing two hills, [she heard] the child crying. She returned and gave the breast to him then put him to sleep. Doing as before⁹²⁵ she crossed eight hills, and was upon to cross the ninth hill, when she [heard] the child crying. “Now I have no means. The khan’s order is hard.” she said and left.

Thereafter the boy lived there and grew up. He made arrows from ribs, string from pea shrub,⁹²⁶ he shot the sparrows living in that land and fed himself [this way]. He threw a hook into the water and caught fish. He shot the ducks living in the water and fed himself [this way]. One night he was laying turning⁹²⁷ when something uttered his father’s name on⁹²⁸ the felt-cover of the yurt:

– Ketsüü Berkh defeated the people of five countries when he was five years old, destroyed the brass [palace?] of Tangsal khan and tried a fall with Erlig the ruler of the Hell. – And [the caller] left. The boy jumped up. He looked around, but there was nothing. The next day the boy was sitting

⁹¹⁹ Bálint *dolān toloya yadaca*, Kalm. *dolān tolyā yac*, cf. above.

⁹²⁰ Bálint *alas abči unād*, cf. Kalm.D. *als* “quer über” (R. 8), “čerez” (Mun. 36).

⁹²¹ Bálint *yol n’i tasrād*, cf. *yol suds, sudcn* “Aorta”.

⁹²² Bálint *ürügān aldāji orkoba*, cf. Kalm. *ürg* (?) “Bürde. Last (auf dem Rücken)” (R. 461). An expression with the connotation referring to losing one’s consciousness would be reasonable at this point of the story.

⁹²³ Bálint *sereksen kūn kebtā serebe*, lit. “woke up in a woken man’s form”.

⁹²⁴ Bálint *kerdek* “the stand, the platform of the well”, cf. *About how the Kalmyks pasture their livestock*.

⁹²⁵ I. e. she returned home after crossing a hill (all together eight times).

⁹²⁶ Bálint, *xaryn*, Kalm. *xaryn* Lat. Caragana cf. R. 169.

⁹²⁷ Bálint *erek-dürek geji kepieteln’i*, is an iconic hendiadys expression, cf. Kalm. *ergixe* “sich drehen, wenden” (R. 124), *ergxe* “kružiti’sja, vrašati’sja, krutiti’sja” (Mun. 702).

⁹²⁸ Bálint *deregürn’i*, probably *dägürn’i* “above”.

without sleeping. While he was sitting so, something entered through the felt-cover whispering.⁹²⁹ A black red young man with a white⁹³⁰ face entered. He stopped in front of the boy:

– Famous brother,⁹³¹ noble lord⁹³² are you in good health? – [The young man] coming to him, kneeled.

– Yes, I am [in health].

– Which khan’s son are you? – Thereupon the boy:

– I do not know which khan’s son I am. – Thereupon the lad said:

– You are the son of a man called Ketsüü Berkh. Your father has been killed and his dependants have been moved by Sokhor Khar Hero having a blunt black sword. Now let us go! There is a khan, a friend of your father, living in the south. Go to him. – [The lad] said. – [131] I am your fate spirit. – Saying it he was upon to leave, when the boy said:

– How can I find him?

– Tomorrow I will tie two tethers to the two doorjambs, follow them running. – The next day the boy got up and looked around, there were two way-red paths⁹³³ leading from the two door[jamb]s.⁹³⁴ The boy ran along those two ways. He ran seven times seven, forty-nine days and arrived. Thereafter the boy said:

– How could I enter a khan’s yurt naked? – And he slung on his shoulders the black felt piece⁹³⁵ that lay in the field and entered [the yurt] running, kneeled at the right leg of the trivet⁹³⁶ and said:

– Famous brother, noble lord, are you in good health? – Thereupon the khan said:

– You, knave to whose [...] dried a [...],

In whose palm it caught fire,

Who became a lost bull,

Who became a whistling arrow that missed its target! – And he hit the boy in the face. Thereafter the boy said:

– I am the son of Ketsüü Berkh, – and he fell down.⁹³⁷ Thereupon the khan and the queen brought a silk and sable skin, covered him and said:

– Instead of coming in thinking your purpose in your heart,⁹³⁸ you should have come in keeping your purpose in your mouth.⁹³⁹ – The khan made [him] his own son. Thereafter when the boy reached the age of fifteen years, he told his father:

– My father, I will go and kill Sokhor Khar Hero having a black blunt sword. – Thereupon the khan said:

– Stop,⁹⁴⁰ wait! Your age is too small. – [132] Thereafter the boy reached the age of eighteen years and said it again. [The khan] said again, that “Your age is still small.” Thereafter the boy reached the age of twenty years and said it once again. Thereupon the khan said:

⁹²⁹ Bálint *sar sar gēd*: onomatopoetic expression, Kalm. *sar sar gexe*, *sar sir gexe* “zittern, pfeifen (z. B. ein Papier im leisen Winde)” (R. 313).

⁹³⁰ Bálint *xalak cagān* (*xalxa cayan*) *üstā*, cf. Fourth tale.

⁹³¹ Bálint *alder axa*, Kalm. *aldr ax* “Herr, mein Herr (als Anrede wie r[ussisch] *barin*)” (R. 6).

⁹³² Bálint *nojin bāba*, Kalm. *āka*, *ax nojn bāw* “väterlicher Beschützer, mein guter Onkel” (R. 38).

⁹³³ Bálint *zama ulān xalya*, Kalm.D. *zam ulān xālyā* “die große braune Landstrasse” (R. 466), Kalm. *zam ulan xāly* “trakt, stolbovaja doroga” (Mun. 239).

⁹³⁴ Bálint *xoyur üdenāstü*, lit. “from two doors”.

⁹³⁵ Bálint *xurmuš ködörād*, Kalm. *xurmš* “alte zerrissene und vom Rauch schwarze Filzlappen” (R. 199).

⁹³⁶ Bálint *tulyān širedü*, Kalm. *tūlyān šir* “die (vier) Füße des (mongolischen) Dreifusses” (R. 409).

⁹³⁷ Bálint *erād unād odba*, Kalm. *erād unād odw*, *erxe* “hoffen, wünschen, fragen, wollen, verlangen, begehren; *tanā amri-in erej* Ihnen Gesundheit wünschend, Sie begrüßend” (R. 125). The passage is presumably about the hero greeting the khan and the queen cf. the last meaning of the lexeme.

⁹³⁸ Bálint *cējidān* lit. “in your breast”.

⁹³⁹ Bálint *Saxadaya cējidān sanād orād irekār*, *amandān züyād orād ireken čin’i*. Although the lexeme *saxadaya* is not identified yet the approximate meaning of the sentence is understandable: the lad should have said who he was instead of keeping it in secret. The passage needs further research.

⁹⁴⁰ Bálint *bāize zokēi* read Kalm. *bājā zogs čī* “Stop! Stay!”, cf. *bājā* “postoj že” (Mun. 89).

– Well, go! – Thereafter the boy got to his
 Million times ten thousand horses
 Living under the feet of the Moon.
 But he did not find a horse to mount.⁹⁴¹ He went to his
 Eight times ten thousand horses
 Living under the feet of the Sun.

Neither there did he find a horse to mount. The boy looked around, caught a black chestnut horse and tried to ride it. The horse was not able to carry him, its back broke and the horse perished. He rode many horses, none of them was able to carry him and [all of them] perished. The boy tried to ride a yellow chestnut horse and that horse was able to carry him. He made that horse carry him⁹⁴² and returned. Thereafter the boy took a saddle from the chest⁹⁴³ and saddled the horse. He was about to leave, when the side-board⁹⁴⁴ of the saddle seceded.⁹⁴⁵ Meanwhile his horse's back broke and the horse perished. Thereafter the khan said:

– There is not any horse for you to ride. There is a wild⁹⁴⁶ black horse at the platform⁹⁴⁷ of your golden well, there is not any other horse good for you. Thereafter the boy took a tether made of a man's sinew and of the sinew of a mount, pulled it over his shoulder blade and ran away. The khan said:

– When the top of the yellow mottled palace is seen, crawled as a [...].⁹⁴⁸ – The boy ran away. [133] The top of the yellow mottled palace became visible and he arrived crawling as a [...]. He went to the platform of the golden well and lay down. The horse ate grass and came to drink water, lifted up its head, looked around⁹⁴⁹ and galloped away.⁹⁵⁰ It happened for three nights and three days that [the horse] did not drink any water. Thereafter the boy shouted:

– Either this platform of the golden well will collapse,
 Or this black wild horse will perish! – So shouted he.

Thereupon the horse came and drank water. Meanwhile the boy came out [from his hide-out] and shouted. The horse galloped away. The boy threw [the tether] and [the tether] got [on the horse].⁹⁵¹ [The horse] pulled the boy and jumped to and fro.

[The horse] kicked rocks,
 Pulled him and broke [the rocks].
 [The horse] kicked the bushes,⁹⁵²
 Pulled him and he (?) got [his foot] dislocated.⁹⁵³

⁹⁴¹ Bálint *unuxu tasta möri*, the lexeme *tasta deest* in dictionaries. The meaning of the passage is clear from the context: “a horse fit for riding”.

⁹⁴² Bálint *ürbüläd*, cf. Kalm. *ürül-* “auf dem Rücken tragen lassen” (R. 462), “zastavljat’ nosit’ na spine” (Mun. 558).

⁹⁴³ Bálint *ambarār*, Kalm. *ambr* + *-ār* (instr.).

⁹⁴⁴ Bálint *emälin xapcusun*, Kalm. *xaptsn* “die zwei Seitenbretten des Sattels” (R. 167).

⁹⁴⁵ Bálint *tas tusād xamxarād bäina*.

⁹⁴⁶ Bálint *xangyan xara möri*; *xangyan*, cf. Khal. *xangal* “wild untamed”. Another possible reading: Kalm. *xangya* “gromadnyj, ogromnyj” (Tod. 446).

⁹⁴⁷ Bálint *kerdeg*, in detail cf. chapter: *About how the Kalmyks pasture their livestock*.

⁹⁴⁸ Bálint *šarang jögürü*, *deest* in dictionaries; the possible explanation: a kind of crawling animal (?), cf. Bálint *šarang*, Kalm. *šarn* “gelblich” (R. 351).

⁹⁴⁹ Bálint *önggeji*, Kalm. *önggēxe* “sich erheben, sich aufraffen; noch hoffen” (R. 297), *önggāj xälāx* “smotret’ sverhu, vytjanuv šeu” (Mun. 418).

⁹⁵⁰ Bálint *xād buxād yarād odna*, Kalm. *buxxa* “unsinnig, eigensinnig sein, den Zügeln nicht gehorchen, galoppieren (vom Pferde)” (R. 58), *buxx* “brykat’ sja, byt’ uprjamym, ne slušat’ sja; bežat’ zakusiv udila (o lošadi)” (Mun. 125), *buxx* 1. “zūtix, jolayan es daxx, ceglx; ne slušat’ sja povoda, brykat’ sja; 2. *amyayan zūj gūx bežat’ zakusiv udila*” (Pürbän 40).

⁹⁵¹ Bálint *orād odba*, Kalm. *orād odw*, lit. “went in, got in”.

⁹⁵² Bálint *xada iškilād tataba, xamxačiād odba, butu iškilād tataba bulukčiād (bulyačiād) odba*; cf. *bud* 1. “in Märchen Parallelwort zu *xad* Fels, viell. = *but* Gebüsch” (R. 57).

⁹⁵³ Bálint *bulyačiād odba*, Kalm. *bulyčxa* “(stark, heftig) verrenken” (R. 60), *bul’glx* “*tongyrcglx, tūl’x*; často vzbrykivat’, pytajas’ sbrosit’ sedoka; *degc dolan mingy bul’ylad odw* [kon’] vysoko podnimaja zadnje nogi, podprygnul sem’ tysjač raz podrjad” (Pürbän 40).

It pulled him that he got stuck into the earth up to his waist, he? pulled out.⁹⁵⁴ It pulled him that he got stuck into the earth up to his neck. The tether⁹⁵⁵ [on the horse] once loosened and once remained. [Then] The horse said:

– Are you [my] owner?

[Or] are you a demon?⁹⁵⁶

Are you the proper person to ride on me?

Aren't you the proper person to ride on me?

Tell me if you are the proper person to ride on me [otherwise] I am able to tear your tether and kill you. – Thereupon the boy said:

– I am the proper and right person to ride [on you]. – Thereafter the horse opened its mouth in order that the boy could bridle it and bent its back so that he could ride on it.

They ambled so that the

Thick grass did not bow

They ambled so that the

Thin grass did not bend;⁹⁵⁷ and arrived.

[The boy] himself cut a thick black tree and made a saddle. Thereafter he took a sword from the chest, [134] brandished with it, but it broke in two and fell down. As he did so [several times],⁹⁵⁸ the swords ran out. Then the khan got angry:

– There is not any sword for my destined son to take in the war! – He went to the demesne and stirred an enormous black fog.⁹⁵⁹ Thereafter the khan's daughter, the thirteen-year-old Aragn'i Dagn'i⁹⁶⁰ said to her mother:

– What made our father so angry? – Thereupon her mother said:

– He got angry because there is no [proper] sword to go to war for your brother destined [to us] by fate. – The girl said:

– There is the hidden⁹⁶¹ sword of the late Ketsüü Berkh. Will my father get angry if [I] give it to [my brother]? – Her mother said:

– Your father will calm down, won't he? – Thereupon the girl took and gave [the sword to him]. The boy tried to fling it, it was the proper one [for him]. There was a bow in the chest, he pulled it,⁹⁶² but it broke in two and fell down. Thereafter the khan said:

– There is not any bow for my destined son to take to war! – He went among his yurts and stirred an enormous black fog. Thereafter the girl asked her mother:

– What made our father angry? – Thereupon her mother said.

– He got angry because there is not any [proper] bow to go to war for your brother destined [to us] by fate. – The girl said:

– There is the hidden bow of the late Ketsüü Berkh. Will my father not quarrel if I give it to [my brother]? – His mother said:

⁹⁵⁴ Bálint *sönggö tatād*, Kalm. *söngg* 2. "auf, in die Höhe", s. *taxa* "nach oben ausrissen, herausziehen" (R. 333), cf. *söngglx* "vyrivat' s kornem, vytjagivat'" (Mun. 457).

⁹⁵⁵ Bálint *arjamaľjīn*, Kalm. *arjmi* "Strick, (auch durch Fehlsprechen (?) *amyalji* und *armľji*" (R. 13), *arjmi* (Mun. 49). In the dictionary of traditional culture the form appears without an inserted *-l-*: *arjmlx* "*arjmj dēsār arlx* privjazvyvat' arkanom; calmar mör bärx lovit' lošad' arkanom" (Pürbän 39); concerning the lexeme the above discrepancy appears in the same text: p. 127. *arjamjār*.

⁹⁵⁶ Bálint *erlek* "harmful spirit, evil spirit", Cf. note to the Tenth tale.

⁹⁵⁷ Bálint *närin öböšö näxelülül ügä joralād kürād irebe*; cf. *närn öwsig näxlüll uga* "[mčitsja kon'] ne poševeliv kopytami i melkije travki" (Tod. 342).

⁹⁵⁸ Trying the swords.

⁹⁵⁹ Bálint *bolši ügä xarangyu xara budu tatād orkoba*, Kalm. *bolšgö xarngyö xar budn tatād okv*.

⁹⁶⁰ Bálint Aragn'i Dagn'i female proper name, appears frequently in Bálint's tales. E. g. Eleventh Tale.

⁹⁶¹ Bálint *dürültä*, Kalm. *dürülxe* "einem etwas am Sattel festbinden und vor sich haltend mitnehmen lassen" (R. 107); but here probably the verb *dūr-* + *-ül-* (factive) is used here "hineinstecken, wegstecken" (R. 105), "vkladyvat', prjatat', zasovyvat'" (Mun. 220).

⁹⁶² Bálint *deľeji*, Kalm. *Ö. delx* "(einen Bogen) spannen" (R. 86), *delx* "rastjagivat', natjagivat', razdvigat'" (Mun. 198).

– Your father will calm down, won't he? – [135] Thereupon the girl took and gave [him the bow]. The boy tried to pull it, it was the proper one [for him]. The boy set forth, pulled his horse's mouth to the right⁹⁶³ and said:

– Live all in health! – Thereafter the boy
Made his horse run
Made it run beyond measure.

On his way there was a man pasturing a lot of horses. The boy turned his horse into a two-year-old skinny chestnut foal,⁹⁶⁴

From his own (?) body he made a
[...]⁹⁶⁵
From his body he made
a body eaten by worms, he became such a boy.
He whipped snip-snap (*šab-šab*)⁹⁶⁶
He galloped rat-a-tat (*dab-dab*) and arrived.⁹⁶⁷

– Do you live in health? – The boy said.
– Yes I do. From where to where are you going, boy?
– I have lost the nine white camels of the khan, now I am nine-ten days on the way and I am hungry. Please give me a horse! – Thereupon that young man said:

– If it was the former Ketsüü Berkh's time, I would give [one] to you! Now I can't give any to you.
– The boy said:

– Please give me [one]! – The young man caught a fierce, untamed horse and gave [the boy]. The boy grasped the horse by its ears, took his tether, stuck ten prods into the rear of the horse, stuck ten prods into the mouth of the horse and ate [the horse]. Then [the boy] left. That young man stayed [behind] wandering. Thereafter he went further and met an old man pasturing a lot of camels.

– Old man, do you live in health? – The boy said.

– Yes I do. Boy, what are you looking for?

– I have lost the nine white camels of the khan, now I am looking for them [and I am] hungry. Please give me a camel! – [136] Thereupon the old man said:

– If it was the former Ketsüü Berkh's time, I would give [one] to you! Now it is not possible to give any to you. – The boy said:

– Please give me [one]! – [The boy] asked. The old man caught and gave him a castrated fierce camel. The boy stuck ten prods into the mouth of the camel, stuck ten prods into the rear of the camel and ate [it]. Then he left. That old man stayed [behind] wandering. Thereafter the boy went further and met again an old man pasturing a lot of cattle.

– Old man, do you live in health? – [The boy] said.

– Yes I do. Boy, what are you looking for?

– I have lost the nine white camels of the khan, now I am going [after them and I am] hungry. Please give me a cow! – Thereupon the old man said:

– If it was the former Ketsüü Berkh's time, I would give [one] to you! Now it is not possible. – [The boy] said:

⁹⁶³ Bálint *barün ama tatād*, i. e. the right corner of the horse's mouth.

⁹⁶⁴ Bálint *xuxuta zērd*; cf. Kalm. *xūxta* "zahudalyj", *ocl kök yalznan xūxta kök dāy kāyād ...*; "(Džangar) prevrativ svojego lenivogo Lysko v zahudalogo žerebjonka ..." (Mun. 616), "zahudalyj" (Tod. 467), *xūxta dāyn*; *čidl-činān uga mu dāyn* "zahudalyj, paršivij lončak" (Pürbän 62).

⁹⁶⁵ Bálint *örö cübürüsen* unidentified expression, needs further investigation.

⁹⁶⁶ Bálint *šab šab cokād*, Kalm. *šab* "onom. 1. das Knipsen (mit den Fingern); 2. das Klatschen, Zuschlagen (mit der Peitsche usw.) *šab gej cokxa* klatschend zuschlagen, einen Hieb geben" (R. 343), "1. podražanije zvuku častyh i drobnih udarov kap-kap: 2. podražanije (čmokajuščemu zvuku)" (Mun. 658), "*šab-šab* hljupat' (napr. o grjazi)" (Mun. 658).

⁹⁶⁷ Bálint *dab dab xatarād*; cf. Kalm. *dāyn*; *dāyan unad. daw-daw giyād, bāšng temcād yarw* "sev verhom na svojego lončaka, on truskoj pojechal k dvorcu (Džangar)" (Pürbän 42), also *dew dew giyād xatrx; adylgo, ürwād gūx* "bežat' ne speša, trusit' " (Pürbän 43).

– Please give me [one]! – [The boy] asked. The old man caught and gave him a castrated fierce ox. The boy stuck again ten prods into the mouth of the ox and ate [it]. Then he left. The old man thought looking at him: “Well⁹⁶⁸ his sitting is [similar] to Ketsüü Berkh’s.” – He said.

– He might have recognised me. – Saying that [the boy] left quicker⁹⁶⁹ than before. Again he met an old man pasturing a lot of sheep.

– Old man, do you live in health? – [The boy] said.

– Yes I do. Boy, what are you looking for?

– I spent nine-ten days on the way, now I am hungry. Please give me a sheep! – The old man said:

– If it was the former Ketsüü Berkh’s time, I would give [one] to you! Now it is not possible.

– Please give me [one]! – [The boy] asked. [The old man] caught and gave him a sheep. The boy stuck again ten prods into the mouth, stuck ten prods into the rear of the sheep and ate [it]. Then he left. The old man thought to himself, looking at him [137]: “Well, his sitting is [similar] to Ketsüü Berkh’s.”.

– He might have recognised me. – Saying that, he left quicker than before. Thereafter he went further and took on his usual form. While he was going on the other side of a hill [he saw] an old woman who pastured a lot of calves, led a mottled ambler mare, threw⁹⁷⁰ a lot of sacks⁹⁷¹ on the other side [of her horse] and collected dung. While going, the old woman told her horse:

– I had a dream that my son whom I had left in the depth of the yellow mottled palace, became a hero-like⁹⁷² strong man, and as in his baby-age, he sucked my breast. – Thereupon her horse said:

– I also had a dream that my foal that I had left at the platform of the golden well⁹⁷³ became a wild black horse and as in its young age, it sucked my milk. – The boy heard it and came galloping from the top [of the hill].

– Are you in health? – He said.

– Yes I am. – Said [the woman].

– Mother, mother what did you say? – Thereupon [she]:

– I have not said anything.

– Mother, I am your son. – He said.

– Don’t humble me, I am collecting dung. – She said.

– No, I am really that [son of yours]. – He said.

– Don’t humble me; [actually he should be] as nice as you are. – [She] said.

– Mother, what kind of sign did your son have? – [He] said. Thereupon the old woman said:

– When he was born, he had a red birthmark the size of a nail-moon⁹⁷⁴ on his right shoulder. That has supposedly become now the size of the base of an eight-walled yurt. – [She] said. Thereupon the boy dismounted in front of her, took off his clothes and showed [the birthmark]. The old woman lost her consciousness. [138] The boy sucked his mother’s breast. Thereafter they left. They arrived at the Artemisia-white meadow and found [their] palace there. His mother turned into her previous form, Namjil Ulaan, who knew [what would happen] in the coming ninety-nine years, and who revealed without making any mistake [about the happenings] of the past eighty years. Thereafter the boy told his mother:

⁹⁶⁸ Bálint *ča basa*, Kalm. *čā-was! čā-was!* “Schade! Schandel!” (R. 438). “(mežd. vyražajet žalost’, sočustvije, sožalenije, oščajanije)” (Mun. 644).

⁹⁶⁹ Bálint, Kalm. *müyār* (instr.). i. e. “in a bad [manner], the expression alludes here to the speed of the hero’s moving”.

⁹⁷⁰ Bálint *alas cokoji*, lit. “hit through something”, cf. Kalm. *als xayxa* “auf die andere Seite hinwerfen” (R. 8), *als* “čerez”, *als tāwx* “perevernut’ čto-l.”, *als xaix* “perekinut’ ” (Mun. 36). The women probably threw the sacks on the other side of the horse.

⁹⁷¹ Bálint *mišik ūta*, Kalm.D. *mišeg* “Sack” (R. 263), *mišg* “mešok, kul’ ” (Mun. 353); a hendiadys expression consisting of a Mongolian lexeme and a Russian loanword (Russ. *mešok*).

⁹⁷² Bálint *arbas*, Kalm. *arws* (syn. *bātr*) “Held, *arws kūn* (G.) (R. 16.)”, “silnyj, *ter arws ädl čidlā kūn* on očen’ silnyj čelovek” (Mun. 48).

⁹⁷³ Bálint *saba alten xudugīn*, Kalm. *saw alin xudgīn* (?) lit. “of the vessel-gold well”.

⁹⁷⁴ Bálint *xumsun tölīn činēn*, cf. Kalm. *töl* “Stern (an der Stirn) (R. 408)”, “beloje pjatno, zvjozdočka napr. na lbu životnyh” (Mun. 513).

– Mother, mother, I will go and kill Sokhor Khar Hero having a blunt black sword. – Thereupon his mother said:

– Don't go! The man who had killed your father, will kill you. – The boy left without listening to his mother's saying. When Sokhor Khar's palace was to be seen [for him] the craftsmen [living] there began to tremble. When he arrived there, he moved the palace and the craftsmen were turned upside down. The boy arrived, [took] the corners on the four sides of the palace and threw it away.

– Sokhor Khar Hero having a blunt black sword, are you here? Come out here! – [The boy] said. He came out running:

– [My] son, save my life!⁹⁷⁵ – He said and falling on his knees⁹⁷⁶ he embraced his legs. [The boy] threw [him]⁹⁷⁷ on the mane of his horse and left. While taking [him the boy] said:

– Show me my father's bones! – Then [Sokhor Khar] took him to his father's bones. [The boy] collected the bones, jointed them⁹⁷⁸ and said:

– Well, isn't this the palace where my father lay for many years? I will put you in his place. – [The boy] killed him, cut off his flesh and scattered it in all directions.⁹⁷⁹ [139] He bound his father's bones into a yellow mottled kerchief, took them home and put them on the bed in the right order. Then he smeared them with white remedy⁹⁸⁰ and revived him. He moved his own and Sokhor Khar Hero's dependants and left. After having moved them, he settled them as before. The boy made his former [adopting] father's thirteen-year-old daughter Aragn'i Dagn'i his wife.

Then they lived peacefully in joy.

⁹⁷⁵ Bálint *Kūkūn eime abira!* cf. Kalm. *Kūkn/Kūkm āmī[m] awar!* Kalm. *ām awrx* "spasat' žizn' komu-l." (Mun. 66).

⁹⁷⁶ Bálint *kisād odba*, Kalm.D. *kīsx* "umfallen, stürzen, zur Erde fallen" (R. 234), "padat', svalivat'sja, otvalivat'sja" (Mun.299).

⁹⁷⁷ Bálint *kömölji abād*, Kalm. *kömlxe* "nach unten gebogen, etwas von der Erde aufheben (beim Reiten) syn. *šūrxe*" (R. 239), *kömlx* "shvatyvat' na hodu (sidja na kone)" (Mun. 315).

⁹⁷⁸ Bálint *yumu salyl-ügä olji abād*, Kalm. *yumn salyl-gō olj awād*, lit. "found them not falling apart". This means that his father's bones are complete and he can be revived, on this phenomenon cf. Birtalan, Ágnes: Ritualistic Use of Livestock Bones in the Mongolian Belief System and Customs. In: *Altaica Budapestinensia MMII. Proceedings of the 45th Permanent International Conference Budapest, Hungary, June 23–28, 2002*. Ed. Sárközi, Alice – Rákos, Attila. Budapest, Research Group for Altaic Studies HAS – Department of Inner Asian Studies, Eötvös Loránd University 2003. pp. 34–62.

⁹⁷⁹ Opposite to the above statement, the enemy's bones – being scattered – cannot be revived.

⁹⁸⁰ Heissig, Walther: De Heilung mit der "Weissen" Arznei in der mongolischen Heldendichtung. In: *Heilen und Schenken. Festschrift für Günther Klinge zum 70. Geburtstag*. Ed. Franke, Herbert – Heissig, Walther. Wiesbaden, Otto Harassowitz 1980. pp. 30–35.

ETHNOGRAPHICA CALMYCICA

In addition to recording Kalmyk and East-Mongolian folklore, Bálint was interested in documenting the material culture, folk customs and other remarkable facts of every day Kalmyk life. Unfortunately he did not provide particulars on his ethnographic collection in his letters and reports cf. only:

“The last passage of my collection comprises the articles demonstrating the main features of the Kalmyk life, written by Muchka Baldir the best student of the upper level at secondary school and my teacher, the surgeon for me for [some] presents and the teaching help I offered the Kalmyk pupils at secondary school in learning Latin, Greek and French languages.”⁹⁸¹

These concise accounts contain valuable information on various aspects of the Kalmyks' social and cultural environment and provide supplementary material to other well-known reports noted down by earlier travelers and researchers (as Pallas, Bergman, Nebol'sin, Žiteckij, Kostenkov, Dubrov, Dušan etc.)⁹⁸² and later ethnographic and folklore publications (Erenjānā, Erdnijev, Bordžanova, Habunova).⁹⁸³ The ethnographic accounts do not form a cohesive body of information in contrast to the folklore genres, they are scattered within, the *Manuscript*. Nevertheless with regards to their subject matter, these texts deserve to be brought together and will be discussed in this chapter irrespective of their sequence in the *Manuscript*. The accounts that will be discussed in the frame of *Ethnographica Calmycica* are the following:

⁹⁸¹ “Gyűjteményem záradékát képezik a khálýmik életet főbb vonásaiban ismertető czikkek, melyeket a felgyrnasiumi tanulók legkitűnőbbje Mucska Baldir és tanítóm a sebész irtak számomra ajándék, de azon segítség fejében is, melyet én a gymnasiumi khálýmik tanulóknak a latin, görög és francia nyelv tanulásánál nyujték.” Bálint: *Jelentése*. p. 12. On Baldrin Műčka cf. chapter *Introduction*.

⁹⁸² Some of the major works: Schnitscher, Johann Christian: *An Account of the Kalmyk Land Under Ayuki Khan*. Stockholm 1744. (Publications of the Mongolia Society, Occasional Papers Nr. 20.) Ed., transl. Krueger, John R. Bloomington, Indiana, The Mongolia Society 1996; Pallas, Peter Simon: *Sam[m]lungen historischer Nachrichten über die mongolischen Völkerschaften*. I–II. St. Petersburg, Kaiserliche Akademie der Wissenschaften 1776, 1801; Bergmann, Benjamin: *Nomadische Streiferein unter den Kalmücken in den Jahren 1802 und 1803*. I–IV. Riga 1804–1805; Nebol'sin, Pavel: *Očerki byta kalmykov hošovovskago ulusa*. Sanktpeterburg, Tipografija Karla Krajja 1852; Kostenkov, K. I.: *Kalmyckaja step' Astrahanskoi gubernii po izsledovanijami [sic!] Kumo-Manyčskoi ekspedicii*. Izdanije Ministerstva gosudarstvennyh imuščestv. S.-Peterburg, Tipografija V. Bezobrazova i K. 1868; Žiteckij, I. A.: *Očerki byta astrahanskij kalmykov. Etnografičeskija nabljudenija 1884–1886*. (Trudy etnografičeskago Otdela T. XIII. vyp. 1.) Moskva, Tipografija M. G. Volčaninova 1893; Dubrova, Ja. P.: *Byt kalmykov Stavropol'skoj Gubernii*. (Izvestija Obščestva arheologii. istorii i etnografii pri Imperatorskom, Kazanskom Universtitete XV 1–2). Kazan, Tipo-litografija Imperatorskago Kazanskago Universiteta 1899; Kaarsberg, Hans S. Dr.: *Among the Kalmyks of the Steppes on Horseback and by Troika. A Journey Made in 1890*. Transl. and ed. John R. Krueger with the collaboration of Dr. Arash Bormanshinov. (Publications of the Mongolia Society. Occasional Papers Nr. 19.) Bloomington, Indiana 1996; Dušana, Ūlmj: *Xal'mg ulsin yorlyn, sejglyn boln mu bäre bād*. Mosku, SSSR-in Keln ulsin ax izdatel'stv 1931. [Ormens and taboos of the Kalmyk people]. On the travelogues recorded among the Kalmyks cf. Birtalan – Rákos: *Kalmükök*. pp. 47–51.

⁹⁸³ On the recent (second half of the 20th century) relevant ethnographic publications cf. Erdnijev, U. E.: *Kalmyki. Istoriko-etnografičeskije očerki*. Elista, Kalmyckoje knižnoje izdatel'stvo 1985.³; Erenjānā, Konstantin: *Cecn bulg*. Elst, Xal'mg degtr yaryaç 1980 [The wise spring]; Erendženov, Konstantin: *Zolotoj rodnik. O kalmyckom narodnom tvorčestve, remeslah i byte*. Elista, Kalmyckoje knižnoje izdatel'stvo 1990; Habunova, Je. E.: *Fulmt. Xal'mgudin ämdrlin ergcin zang-ül boln amn üdäwr./Očag Obrjady i obrajdovyy fol'klor žizennogo cikla kalmykov*. Elst/Elista, Kalmyckij gosudarstvennyj universitet Kafedra kalmyckoj literatury 2005; Bordžanova, T. G.: *Obrjadovaja poezija kalmykov (sistema žanrov, poetika)*. Elista, Kalmyckoje knižnoje izdatel'stvo 2007. Other works, specialised in a particular topics will be quoted in the appropriate subchapters.

Rites du passages

- The Wedding of the Kalmyks (Oirats) (Bálint *Xal'imigīn* (öirädīn) ger abalyan, Kalm. *Xal'mgīn* (ördīn) ger awlŷn)⁹⁸⁴
- The Death among the Kalmyks (Bálint *Xal'imigīn* ükül, Kalm. *Xal'mgīn* ükl)⁹⁸⁵

Customs

- Horse racing, Wrestling and Stealing (Bálint *Uruldan, nōldan xulxa*, Kalm. [*Mördīn*] *urldān, nōldān, xulxā*)⁹⁸⁶
- About the Oath taking among the Kalmyks (Bálint *Xal'imigīn šaxa abdigīn tuski*, Kalm. *Xal'mgīn šaxā awdgīn tusk*)⁹⁸⁷

Nomadic way of life

- The Nomadising of the Kalmyks (Bálint *Xal'imigīn nūdūl*, Kalm. *Xal'mgīn nūdūl*)⁹⁸⁸
- About how the Kalmyks Pasture their livestock (Bálint *Xal'imiyūd yayaǰi malān xāriūldēk tuskin'i*, Kalm. *Xal'myūd yāǰ malān xārūldg tusk n'ŷ*)⁹⁸⁹
- About the Milk of the Domestic Animals of the Kalmyk(s) (Manuscript *Xal'imigin malīn üsünā tuski*,⁹⁹⁰ Grammar *Khal'imagin malīn üsünāi tuski*, Kalm. *Xal'mgīn malīn üsnā tusk*)
- About how the Kalmyks Shear the Sheep. (Bálint *Man'i xal'imiyūd yayaǰi xōiŷān xāičiledek* (kirŷadik) *tuski*, Kalm. *Manā xal'myūd yāǰ xōgān xāčldg* (kirŷdg) *tusk*)⁹⁹¹
- About how the Kalmyks Hunt with Birds (Bálint *Xal'imiyūd yayaǰi šobūŷār angŷučildigīn tuski*, Kalm. *Xal'myūd yāǰ šowūŷār angŷučldg tusk*)⁹⁹²

As it is apparent from the above list, not all these areas of folk life – more commonly portrayed in various travelogues and other reports –, can be found among Bálint's texts. Concerning the traditional sequence of the *rites du passages*, birth and its associated rituals and the haircutting ceremony (which is a characteristic event in the cycle of life for all Mongolian ethnic groups), are missing in the records. Some fields of the traditional material culture, such as food and drink (with the exception milk products), typical Kalmyk garments are also unrepresented. It is difficult to assess whether these topics simply did not attract Bálint or that he made records which were subsequently lost.

As the limited space in the present book does not allow a thorough analysis of this treasury of data, I plan to issue the Kalmyk and Khalkha ethnographica⁹⁹³ in a separate volume introducing it in the larger context of early (19th century contemporaries) and present day accounts. Here I can only highlight a selection of interesting facts and data and present them in a wider context, in form of brief essays attached to the translations.

⁹⁸⁴ *Manuscript* pp. 140–146.

⁹⁸⁵ *Manuscript* pp. 181–184.

⁹⁸⁶ *Manuscript* pp. 170–171.

⁹⁸⁷ *Manuscript* pp. 178–180.

⁹⁸⁸ *Manuscript* pp. 147–148.

⁹⁸⁹ *Manuscript* pp. 149–153.

⁹⁹⁰ *Manuscript* pp. 154–161.

⁹⁹¹ *Manuscript* pp. 162–164.

⁹⁹² *Manuscript* pp. 165–169.

⁹⁹³ The tentative title of the issue planned: *Kalmyk and Khalkha Ethnographica in Gábor Bálint of Szentkatolna's Records (1871–1872)*.

THE RITES DU PASSAGES IN BÁLINT'S MATERIAL

THE WEDDING OF THE KALMYKS (OIRATS)

(Bálint *Xal'imigīn (öirādīn) ger abalyan*, Kalm. *Xal'mgīn (ōrdīn) ger awlŷn*)⁹⁹⁴

[140] First, when a Kalmyk man is going to marry,⁹⁹⁵ he goes secretly in the yurt where people having daughter(s) live and examines maid(s). If a maid attracts him, he asks the family members about the maid's age and year,⁹⁹⁶ appearance, working and speech. Thereafter he goes home and visits the astrologer [Lama] (Bálint *zurxāci*, Kalm. *zurxāč*) and asks about the maid's and his own age and year, whether they fit (Bálint *ibegel*, Kalm. *iwāl*) to each other or do not fit (Bálint *ibegel biši*, Kalm. *iwāl biš*) to each other. That time the astrologer looks up in the astrology book (Bálint, Kalm. *zurxān nom*) and tells whether their years fit or not. If the years fit to each other, some milk brandy (Bálint *ārki*, Kalm. *ārḱ*) is sent from the lad's place⁹⁹⁷ to the maid's place. In fact the first two milk brandies sent previously to the maid's place are drunk without telling the reason why they have been sent.⁹⁹⁸ When the third milk brandy is sent, the lad's [people] give their consent [to the wedding].⁹⁹⁹ That time the maid's parents, brothers and sisters tell all this to their close relatives.¹⁰⁰⁰ If they all approve [of the proposal],¹⁰⁰¹ they drink the third milk brandy, and let the people who brought the milk brandy go home. If the relatives do not approve [the proposal] [the people who brought] the milk brandy are chased back without drinking it. [141] If the people getting the approval return, they visit the maid's place a fourth time and introduce the son-in-law¹⁰⁰² [to the maid's family]. That time a few people bring milk brandy, [boiled] mutton, tea and fruits¹⁰⁰³ from the lad's place. Thereafter, following this [event] two-three people come again from the son-in-law's place to the maid's parents and ask the details (Bálint *učir zūgīn'i surduk*, Kalm. *učir zūgī n' surdg*), when they would give their daughter. If the maid is under age, they wait for four-five years. When the suggested time (Bálint *bolzokson cak*, Kalm. *bolzgsn cag*) is approaching, all the necessary things and goods for the son-in-law's marrying (Bálint *kürgünä ger abalyan*, Kalm. *kürgnä ger awlŷn*) and the maid's giving (Bálint *kūkī ögölgen*, Kalm. *kūkīn öglgn*) are brought to the yurt of the maid's parents. All these goods are called *xuld*.¹⁰⁰⁴

⁹⁹⁴ Manuscript pp. 140–146.

⁹⁹⁵ Bálint *ger aba-*, Kalm. *ger aw-* "to marry (from a male point of view)", lit. "get a yurt". Below the termini technici of wedding will be selected from Bálint's record and explained in the notes added to the first occurrence in the text. On the sequence of the wedding ceremonies: Pallas II. 235–241; Nebol'sin pp. 66–80; Ernĵānā pp. 81–130; Erdnĵev pp. 184–188; Habunova: *Gulmt.* pp. 45–63; Birtalan – Rákos: *Kalmükök.* pp. 83–86; Batmajev, M. M.: *Sem'ja i brak v tradicijah kalmykov.* Elsitā, GU Izdatel'skij dom "Gerel" 2008.

⁹⁹⁶ Bálint *jil nasun*, Kalm. *jil nasn*. The combination of the twelve years, the five colours, the five elements gives the characteristics of a person. There is a strict rule what kind of pairs might fit together. About these rules among the Kalmyks, cf. "Nunmehr erkundigt sich man bei dem Geistlichen Astrologen ob die jungen Leute, nach ihren Horoskopen, für einander passen? ... Nach der Geburtsjahre des jungen Paares kann es sich zutragen, dass sich deren elementarische und andere Eigenschaften schnurstracks entgegen sind, und keine Ehe, ohne viele Gegenanstalten, glücken kann. Pallas II. pp. 236–237.

⁹⁹⁷ Bálint *köbünä yazarāsu kūkūnā yazartu*, Kalm. *köwünä yazarās kūknā yazrt*. Here *yazr* means not only "the camp and territory" of the bridegroom or the bride, but also the "his or her side, i. e. his or her family, relatives, friends" who are involved in the preparation of the wedding. Kalm. *köwünä yazr* lit. "the lad's place", cf. Khalkha usually: *xürgeṇi tal* "the son-in-law's side".

⁹⁹⁸ I. e. that the milk brandy has been sent in order to propose to the girl in her family.

⁹⁹⁹ Bálint *zöb zūgān keledēk*, Kalm. *zöw zūgān keldg*, lit. "say their approval".

¹⁰⁰⁰ Bálint *ēberān'i šiderlekči elgen sadudan*, cf. Kalm. *elgn sadn* that is a usual term for the relatives of both maternal and paternal sides, the word *šiderlegči* "being close" indicates the relatives who live close to the family. For the kinship terminology among the Kalmyks and Mongols, cf. Aberle, David F.: The Kinship System of the Kalmyk Mongols. In: *University of New Mexico Publications in Anthropology* 8. Albuquerque, New Mexico 1953. pp. 3–48; Gongor, D.: *Xalx mongolčūdīn urag törlīn togtolcōn*. In: *Studia Mongolica* IV. (12)/8. (1976) pp. 185–258. [The kinship system of the Khalkha Mongols] on p. 11; Vreeland, Herbert H.: *Mongol Community and Kinship Structure*. New Haven, Human Relations Area Files Press 1962.

¹⁰⁰¹ Bálint *zöbīn'i ögād*, Kalm. *zöwī n' ögād* lit. "give their approval".

¹⁰⁰² Bálint *kürgü*, Kalm. *kürgn*; from this part of the text instead of the "lad" the lexeme "son-in-law" is used.

¹⁰⁰³ Bálint *ārki, xöinā maxa, cāi, zer zemeštā ododdok*, Kalm. *ārḱ, xōñā maxn, cā, zer zemsitā oddg*. These are the items of the gift.

¹⁰⁰⁴ Bálint *xuldu* Kalm. *xuldān* "Handel, Verkauf und Kauf", (R. 196), *xuld* "pokupka" (Mun. 608). In the dictionaries there is no reference to this special term of wedding, only its basic meaning is given: "to sell, to buy". The expression indicated in Bálint's text

Together with the goods (Kalm. *xuld*), the festive food [called] *šayāt*¹⁰⁰⁵ is also brought.¹⁰⁰⁶ The festive food contains boiled beef and mutton, some gourds of milk brandy and some packets of tea.¹⁰⁰⁷ If the son-in-law is rich, this festive food is ample; if he is poor it is scanty.

When the maid is taken, a similar gift (Kalm. *xürm*)¹⁰⁰⁸ to the previous[ly mentioned] festive food is brought. Seven-eight days before the delivery of this festive food (Kalm. *šayāt*), several old men, women, daughters-in-law, children¹⁰⁰⁹ and young men come together. [142] People coming from the son-in-law's place send two young men ahead with three sacks of milk brandy and the boiled meat of a whole sheep (Bálint *bolyokson xöinä maxatāgi*, Kalm. *xōnā bolysn maxtāg*) to the maid's parents before their arrival at the destined place. While the gathered people eat the meat and drink the milk brandy that was brought, [people] who brought the gift (Kalm. *xürm*) sit outside and wait for what the maid's father or brother say [concerning the wedding]. If one of them¹⁰¹⁰ says to them: "Please let them enter!", they are allowed to enter the yurt. But before they enter the yurt, some daughters-in-law and children hide half of the milk brandy in another yurt. The people who brought the gift enter the yurt and sit down according to their age; but the son-in-law sits last, at the end.¹⁰¹¹ All the food is brought by the son-in-law for the people who gathered in the yurt. After seven or eight days the wedding celebration¹⁰¹² takes place. If the son-in-law is ashamed at the celebration and does not dance¹⁰¹³ and sing, the daughters-in-law and the children hit him with pieces of wood or whips and force him in this way to dance and sing. [People] from the maid's place [sit] on the right side [of the yurt] and all the maid's goods are also collected separately [there]. For the taking of the maid, one person should first touch her and her goods. [143] That person – not [only] the son-in-law – who touches the maid first should match her concerning the year of birth. Then at the time the astrologer said was proper to take the maid, the person touches [first] the maid's goods and thereafter the people who arrived from the lad's place pack them on camels. Meanwhile the children and the daughters-in-law hit [them] with pieces of wood and whips. Meanwhile he enters the yurt where the goods are, takes her goods and packs them on camels. While he packs [the goods] on camels, the children and the daughters-in-law hit him and get the camels to stand up as well and [try] not to let him pack [the camels]. [But] meanwhile he packs the camels. After the pack[ed camels] depart, the man that should touch the maid touches her and the son-in-law's people together kidnap the maid (Bálint *kūkūgi bulādik*, Kalm. *kūkīg bulādg*).¹⁰¹⁴ While the maid is being kidnapped, children and daughters-in-law hit the young men while others [try] not to give the maid yet. Before talking the maid, the son-in-law's people ask the astrologer about the colour of the horse the maid should be set on. A strong man sits on

is definitely derived from this meaning. This term can be found in the description of Kalmyk wedding rituals and ceremonies cf. Habunova: *Fulmt*. pp. 51–53.

¹⁰⁰⁵ Bálint *šayāta*, Kalm. *šayāt* lit. "with shine-bone"; Kalm. Ö. *šayāt* "Hochzeit", cf. *šayāt xür'm* (R. 344), *šayāt xürm* "svadebnyj pir (v dome u otca ženiha)" *šaya čing bārūlx* "vručit' maluju bercovuju kost' (svadebnyj obrjad)" (Mun 661). This is one of the most significant symbols of Mongolian and particularly Oirat wedding rituals, for the semantics of this phenomenon cf. Szykiewicz, Slawoj: On Kinship Symbolics among the Western Mongols. In: *Religious and Lay Symbolism in the Altaic World and Other Papers. Proceedings of the 27th Meeting of the Permanent International Altaistic Conference Walberberg, Federal Republic of Germany June 12th to 17th, 1984*. Ed. Sagaster, Klaus in collaboration with Eimer, Helmut. Wiesbaden, Otto Harrassowitz 1989. pp. 379–385. Further detailed description on the phenomenon: cf. Pallas II. p. 240; Nebol'sin pp. 69, 73.

¹⁰⁰⁶ "Diese Verlobung nun, welche bey der Braut mit Zuziehung beiderseitiger Eltern und Verwand[t]schaft in Schmausen und Lustbarkeit feierlich begangen wird, heißt wegen der dabei unentbehrlichen Schafkeule, *Schagaitu*." Pallas II. p. 236.

¹⁰⁰⁷ Bálint *činād bolokson ükürä, xöinä maxa ... bederä ärki ... büküle cāi ...*, Kalm. *čanād bolsn ükrān, xōnā maxn ... bedrān ärk ... bükü cā*.

¹⁰⁰⁸ Bálint *xorim*, Kalm. *xürm*, *xür'm* means the "wedding celebration" and the previously to the wedding given "gift" from the bridegroom's side, as well as the "gift" contributed previously to the wedding given by the bridegroom's side. Cf. Pallas II. p. 239; Habunova: *Fulmt*. p. 49.

¹⁰⁰⁹ Bálint *kūkūd*, Kalm. *kūkūd* "children" or "maids"; here the more general meaning, that includes both sexes, is used.

¹⁰¹⁰ I. e. the father and the brother of the bride are meant here.

¹⁰¹¹ Bálint *ämütāin sūldü*, Kalm. *ämtnī sūld*. The place is closest to the yurt's door and is less honoured. This is a kind of prostration gesture on the bride-groom's side for the bride's relatives.

¹⁰¹² Bálint *nāir jiryal*, Kalm. *nār jirył* lit. "feast and enjoyment".

¹⁰¹³ Bálint, Kalm. *bıl-*.

¹⁰¹⁴ Cf. Nebol'sin p. 80.

the croup of the horse. Then when people lift the maid [144] that young man sets her in the saddle and leaves [with her]. After she is taken away, her parents, sisters and brothers and all the daughters-in-law and children who are close [to her] cry after her together. While the maid is covered by a gown (Bálint *lapsig*, Kalm. *lawšg*) on the way [to the bridegroom] a curtain is pulled in front of her.¹⁰¹⁵ When they are nearing to the yurt, there is a competition called competing up to the smoke hole of the yurt.¹⁰¹⁶ A red mottled kerchief with a piece of white silver bound¹⁰¹⁷ in its corner is offered to the horse that wins. Until these people arrive at the camp,¹⁰¹⁸ a white yurt is erected for the lad behind his father's yurts. The goods coming from the maid's place are collected in that yurt. After the maid is taken monks come and perform blessing rituals.¹⁰¹⁹ After the monks return, the lad's tea is cooked. When the tea is ready, the son-in-law's parents, brothers and relatives¹⁰²⁰ are called and offer the tea. After the tea the many gowns made of various silks¹⁰²¹ are put on them. Thereafter the children and the daughters-in-law gather in the lad's yurt and amuse themselves. At night a sheep is slaughtered in the lad's father's yurt and offered to the fire.¹⁰²² The maid is called to come to the lad's father's yurt, where a white rug (Bálint *širdeg*, Kalm. *širdg*) is laid at the door.¹⁰²³ [145] The maid is set down on the felt rug, a curtain is pulled in front of her and she is given a bowl with fat cut into small pieces (Bálint *bičixän bičixänär utuluksun āyata ōkō*, Kalm. *bičkn, bičknär utlsn āgtā ōk*). Thereafter the man who was supposed to touch her and her goods [for the first time] makes her bow (Bálint, Kalm. *ber mörgül-*)¹⁰²⁴ as follows. That man takes the maid's head [and says]:

– [You] bow to the Buddha. – He makes the maid bow and she throws a piece of fat into the fire. Thereafter:

– Live well with your husband!¹⁰²⁵ – He makes the maid bow again and [she] throws a piece of fat into the fire. Thereafter:

– Respect your husband's¹⁰²⁶ parents, elder and younger brothers and relatives!¹⁰²⁷ – He makes her bow again. Thereafter, when the maid arrives at the lad's yurt, some wives send the little children and boys to say: "Her [i. e. wife's] hair will be prepared." (Bálint *ūsü xagal-*, Kalm. *üs xayal-*)¹⁰²⁸ The maid's hair is plaited into two [parts] and the decoration¹⁰²⁹ is put on it. Thereafter the pillows are joined¹⁰³⁰ and they both go to bed together. On the next day the people who accompanied the maid, return. After their return home the maid's coat (?) (Bálint *bürkg*) is not taken away for three days. After these three days the coat (*bürkg*) is taken away. Thereafter she is treated as the small daughter-in-law (Bálint *bičixän bere*, Kalm. *bičkn ber*). That small daughter-in-law is treated by the son-in-law's

¹⁰¹⁵ Bálint *ömnögärn'i köšige tatād yabodok*, Kalm. *ömnär n' köšig tatād yawdg*, cf. "... und zwey neben ihr reitende halten einen seydnen oder baumwollenen Schleyer über ihren Kopf, womit sie so lange bedeckt auf dem Pferde sitzen bleibt, bis das für sie bestim[m]te Zelt aufgeschlagen, und das Hausgerät in Ordnung gestellt ist." Pallas II. p. 237.

¹⁰¹⁶ Bálint *xaračidu*, Kalm. *xarāčd* (dative) "the smoke hole on the top of the yurt". This refers probably means that the guests compete up to the yurt of the bridegroom's parents.

¹⁰¹⁷ Bálint *boyād* read *bōyād* from *bō-* "to bind".

¹⁰¹⁸ Bálint *xoton*, Kalm. *xotn*.

¹⁰¹⁹ Bálint *yasalya, daralya kēdek*, Kalm. *yasly, darly* refer to purification and blessing rituals, cf. Kalm. *yas-* cf. Khal. *jas-*, *jasal* "purificatory rituals", lit. "correction", Kalm. Khal. *dar-* "press down", here "oppressing evil forces". Kalm. *yasalgn yaslna* "Gebete" (Pallas II. p. 238.).

¹⁰²⁰ Bálint *töröl sadu*, Kalm. *törl sadn*, cf. Aberle: *The Kinship system*. pp. 10–11.

¹⁰²¹ Bálint *cemgen, yašlim toyon debelmūd*, Kalm. *cemgn, yašl, toryn dewlmūd*, Kalm.Ö.D. *cemgn* "wollenes dickes Tuch" (R. 426), *yašl, yašl* "Atlas (Seidenanzug)" (R. 217).

¹⁰²² Bálint *yal tai-*, Kalm. *yal tā-* "fire offering"; in detail, cf. Batmajev: *Sem'ja i brak*. pp. 224–226.

¹⁰²³ Bálint *ūden xorodu*, Kalm. *ūdn xōrnd*; this place is significant as the location of sacred and other important actions.

¹⁰²⁴ Detailed description of the ritual: Pallas II. pp. 238–239, Habunova: *Fulmt*. pp. 59–61.

¹⁰²⁵ Here also the son-in-law (Bálint *kürgü*) expression is used.

¹⁰²⁶ Bálint *kōbūn* lit. "lad".

¹⁰²⁷ Bálint *töröl sadu*, cf. above.

¹⁰²⁸ More details: *Berlin üs xuralyn*. in Habunova: *Fulmt*. p. 61.

¹⁰²⁹ Bálint *šiberlek*, Kalm. *šiwrlg*, cf. Pürbän p. 138; illustrations: cf. Syčev, D. V.: *Iz istorii kalmyckogo kostjuma. Očerki s priloženijem materialov iz dokumentov, dnevnikov i sočinjenij putešestvennikov, učjonyh i služityh ljudej*. Elista, Kalmyckoje knižnoje izdatel'stvo 1973.

¹⁰³⁰ Bálint *dere neilül-*, cf. Khal. *der nīlül-* lit. "to join the pillows" is a taboo-expression for sleeping together.

parents, elder brothers and their wives and relatives according to the in-laws [custom].¹⁰³¹ [146] The in-laws [custom] is as it is written below.¹⁰³² That daughter-in-law calls his husband's¹⁰³³ mother and father "mother and father"¹⁰³⁴ or "dear father and dear mother".¹⁰³⁵ The brothers and their wives and other relatives call the daughter-in-law and the husband by their names name following the in-laws [custom]. The daughter-in-law calls them mother and father [sic!].¹⁰³⁶ When these many relatives (in-laws) come to visit [her] yurt, that daughter-in-law stands up and until her death she does not say their names,¹⁰³⁷ what is more, she is ashamed and tries to hide herself from them. That is why our Kalmyks used to say that earlier many old men died without seeing their daughter-in-laws. Now it is not so, these many relatives¹⁰³⁸ consider their daughter-in-law as their own daughter.

RITES DU PASSAGES 1. WEDDING: LOOSING AND TYING

Weddings are one of best documented areas of early and present day Kalmyk life. The majority of the wedding's ceremonial segments – as a research discipline – can be examined without major difficulties and outsiders are also welcomed to participate in most of its different stages (contrary to the birth and funerals). Compared with the reports of Pallas, Bergman, Nebol'sin and Žiteckij and later works,¹⁰³⁹ Bálint's informant gives a less detailed narration, but nonetheless, one which is very unique concerning its terminology.

The 19th century Kalmyk wedding traditions and the present day Oirat customs show typological similarities. To demonstrate the correspondence of Kalmyk wedding with the series of events of wedding ceremony as they have been preserved in the Kalmyks' original homeland of Turkistan, one segment of the Oirat nuptial ceremony follows. The ritual of "making the bride bow" among the Turkistan-Oirats (in Xingjian) is demonstrated in a more detailed way, but the basic structure has remained the same since their migration to the Volga-region even in the Russian and Turkic environment.

Ber mörgülx "Making the bride bow"¹⁰⁴⁰

In the evening when the bride arrived to the yurt of the parents-in-law, a white felt rug will be spread out and in front of it a curtain will be pulled. Then all the elder, respected relatives, to whom the bride should pay homage, will come to get to know the new daughter-in-law. Everybody will be called by name and the bride bows before them. The parents-in-law saying blessings give the young couple garments or support them with the "five kinds of livestock". The new daughter-in-law should not mention the names of her parents-in-law, should not go to the honoured place in their yurt, she should not be seen by them without head kerchief or barefooted. These prescriptions she has to keep all life long.¹⁰⁴¹

¹⁰³¹ Bálint *xadamana-*, Kalm.D. *xadmla-* "die Wörter und Namen verdrehen od. durch Synonyme ersetzen, wie es die junge Frau tun muss, die Frauensprache sprechen (vor den Schwiegereltern und ihren Verwandten)" (R. 158). The custom is discussed by others as well: Pürbän p. 148, Dušan pp. 24–25.

¹⁰³² This statement is a piece of evidence that Bálint asked to write down the texts he collected.

¹⁰³³ Bálint *kürgü*, Kalm. *kürgn*.

¹⁰³⁴ Bálint *ēji*, *āba* "mother and father", the usual neutral expressions for the parents. Cf. Aberle: *The Kinship System*. pp. 30–31.

¹⁰³⁵ Bálint *bāba*, *āka* respectfully calling expressions for elder male (*bāba*) and female (*āka*) relatives, not only mother and father-in-law. Aberle: *The Kinship System*. pp. 30–31.

¹⁰³⁶ Bálint *eke*, *ecige* "mother and father", cf. above. Aberle strictly declared in his article devoted to the kinship system among the Kalmyks that these two terms can not be used as addressing. Cf. Aberle: *The Kinship System*. p. 31.

¹⁰³⁷ On the name taboo cf. Aberle: *The Kinship System*. p. 34.

¹⁰³⁸ Bálint *xadamadūd* "all the relatives of a husband's side".

¹⁰³⁹ Pallas II. pp. 235–241; Bergmann III. pp. 145–152; Nebol'sin pp. 70–83; Žiteckij ...; Kara, György (ed.): *Early Kalmyk Primers and Other Schoolbooks. Samples from Textbooks 1925–1930*. (The Mongolia Society Special Papers, Issue 13) Bloomington, The Mongolia Society 1997. pp. 72–73; Habunova: *Fulmt*. pp. 45–63; Batmajev, M. M.: *Sem'ja i brak v tradicijah kalmykov*. Elsita, GU Izdatel'skij dom 'Gereļ' 2008; Bordžanova: *Magičeskaja poezija kalmykov*. pp. 87–92, 176–180; Birtalan – Rákos: pp. 83–86 and many others.

¹⁰⁴⁰ The above account is taken from the *Oyirad-un jang ayali*. Ed. N. Basang. Kökeqota, Öbör Mongyol-un Arad-un Keblel-ün Qoriy-a 1990. [The Customs of the Oyirads] pp. 238–243. Hereafter the spoken Oirat form of terms will be quoted.

¹⁰⁴¹ Cf. the taboos for the bride in Bálint's text.

For the ceremony *ber mörgülx* the new daughter-in-law has to bring a felt rug, a pot of tea, a plate of pastry and a ceremonial *xadg* called *ölge* (it is a usual white *xadg* with a red piece of silk, sewn on it) all of those things will be put before the Buddha in the parents-in-law's yurt. During the ceremony mutton will be served to the guests by the parents of the bridegroom. A special¹⁰⁴² person from the bridegroom's side will be asked to conduct the ceremony. This person asks the daughter-in-law first: "Did you bow before the Buddha?" while the elder daughters-in-law make the bride make kowtow and say: "She bowed before him." Then a person says a blessing:

"Buddhas protected you
granting hundred thousand years on your back,
granting grey hair on your head,

be a meritorious child!" – Then [they] make the bride grasp an anklebone asking "Did you bow before the anklebone that is like the yellow Sun?" and when the bride answers "I bowed before him." Then a blessing will be told:

"Be like the yellow Sun of morning,
spread like the reddish-yellow flower,
live under the shine of yellow Sun,
be as strong as you grasp [now] the anklebone,
have numerous relatives,

live in peace and calmness!" – After the next question "Did you bow before the protector spirit of the parents?"¹⁰⁴³ and the answer "I bowed before him." follows the next blessing:

"Protector spirit of gracious parents protected you
granting hundred thousand years on your back,
granting grey hair on your head,

be a meritorious child!" – After putting some food on the right flap of her garment the new daughter-in-law will be introduced – to the dog. It means that the bride became a member of the family. Then the new daughter-in-law bows before all the relatives one after the other and at last her father-in-law giving her a name presenting her five kinds of livestock:

"Zee! Be your bowed head eternal,
have silver and gold,
live eternal,
being lucky
on the black ground,
on the blue grass!
Live long
because you bowed before me!
You will be lucky
as you bowed before Buddha!
Because you bowed before the law
you will be stronger than iron!
Have seat, when you sit down,
have settlement, when you settle down,
settle down on the settlement of heroic father,
sit down on the seat of meritorious mother.
Shine like offering [statues],
grow in bushes like crop!
Let grandchildren step

¹⁰⁴² For the role of this person cf. Bálint's Ninth tale.

¹⁰⁴³ Cf. Bálint's text.

on the front flap of your garment,
 let lambs step
 on your back flap of garment!
 Herd your sheep
 on the spot without wolves,
 build your yurt
 on the place without stones,
 pull your tether on wide place,
 build your yurt on high place.
 Let your wind horse¹⁰⁴⁴ fly in the wind,
 let the merit spread,
 have a large family!
 You my child, who bowed before us
 have eternal settlement,
 live long, live in peace and calmness!” – Then the ceremony of *ber mörgülx* will be finished

with name giving for the daughter-in-law and presenting to her the five kinds of livestock.

Translation

THE DEATH AMONG THE KALMYKS

(Bálint *Xal'imigīn ükül*, Kalm. *Xal'mgīn ükl*)¹⁰⁴⁵

[181] The Kalmyks have strong bodies, so if they become ill,¹⁰⁴⁶ they do not seek curative treatment (Bálint *emnülkü*, Kalm. *emnülx*) they simply try to recover using home practice (Bálint *gerīni arɣayar edgekü*, Kalm. *gerīn arɣār edgx*). If they fall dangerously ill¹⁰⁴⁷ they employ the physician's [help]. The Kalmyk family members respond to a mortal sickness by sending his/her family members send for a physician and monks of *gelng*-rank. Its purpose is to ask [the monks] to pray (Bálint *mörgöl ungšituya*, Kalm. *mörgl ungštxā*) beyond the healing treatment. When they arrived, the physician and the monk[s] diagnose that patient's illness by [examining] his/her urine and beating of pulse (Bálint *šāsār'n'i bolon sudusun'i cokolyār medād*, Kalm. *šēsār boln sudsni cokltār medēd*) and they prescribe what kind of remedy is necessary for him/her. Then in addition to praying, the *The Book of the Dead*¹⁰⁴⁸ will be read above the sick person's the head. The monks use to say that if the *The Book of the Dead* is read above the head of an ill person, the sickness (Bálint, Kalm. *gem*) will improve, that is why our Kalmyks are keen on it, if the [monks] read that *The Book of the Dead* when they are sick.

If a sick Kalmyk dies (Bálint *ükü-*, Kalm. *ük-*)¹⁰⁴⁹ many monks will be called. Then the astrologer monk (Bálint *zurxāči geleng*, Kalm. *zurxāč gelng*)¹⁰⁵⁰ looks at that person's heart and touches the

¹⁰⁴⁴ Ritual flag usually with a figure of magic horse carrying the *cintāmaṇi* jewel, Mong. *kei mori*, *kimori*, Tib. *rlung rta*. In details cf. Kelényi, Béla: "... May They Here Increase! May All Gather Together!" A Woodprint and its Inscriptions from the Mongolian Collection at the Ferenc Hopp Museum of Eastern Asiatic Arts. In: *Ars Decorativa* 21. (2002) Budapest pp. 79–102.

¹⁰⁴⁵ *Manuscript* pp. 181–184.

¹⁰⁴⁶ Bálint *icākülären*, cf. Kalm. *ecklārān* seems to be a taboo expression on becoming ill, lit. "getting tired". Kalm. *ecxe* "mager, kraftlos werden, abfallen, müde sein (Menschen und Tiere)" (R. 129), *ecx* "hudet", tošat" (Mun. 705).

¹⁰⁴⁷ Bálint *āimšiktā kūčiar gemtā bolxulāran* seems to be an explanatory expression and not a term.

¹⁰⁴⁸ Bálint *Züradīn sudur gedek dekter*, Kalm. *Zürdīn sudr* or *Zürdīn nom*, the Mongolian translation of the Book of the Tibetan "Book of intermediate state" (Tib. *bar do thos grol*), a version is kept in the Oriental Collection of the Library of the Hungarian Academy of Sciences (Mong. 230) Kara, György: *The Mongolian and Manchu Manuscripts and Blockprints of the Hungarian Academy of Sciences*. Budapest, Akadémiai Kiadó 2000. p. 292. In details: Krueger, John R.: *The Great Doctrine of Liberation by Hearing*. (*Sonusuyad yekede tonilyayci*). Mongolian text of the Tibetan Book of the Dead (Bar-do thos-grol). (The Mongolia Society Special Papers 1.). Bloomington, Indiana 1964. In all probability the texts were recited in Tibetan even if the Mongolian translation existed.

¹⁰⁴⁹ Bálint's informant did not use any of the numerous taboo-words for dying, the lexeme he refers to "to die and death" is the most vulgar known among Mongolian ethnic groups, cf. some Kalmyk taboo expressions: *sāyān xāj* "he/she looks for a better [rebirth]", *cogcān sol'j* "he/she changes his body" *nasān naslj* "he/she fulfills his life", *ām̄n yarč* "his/her soul has departed" *xuwcsnā tō člij očj* "ended up the amount of his/her clothes"; for further expressions cf. Bordžanova: *Obrjadovaja poezija kalmykov*. p. 262.

¹⁰⁵⁰ On the astrologists' activity in the monasteries and during the funerals, cf. Bergmann II. pp. 260–261, III. 153–157.

corpse (Bálint *yasaĩn'i köndädek*, Kalm. *yasĩg n' könddg*),¹⁰⁵¹ too. [The monk] also designates the burial place (Bálint *orošiũlxu yazar*, Kalm. *oršālynā yazar*), and further more instructs what kind of cloth [the corpse] must be dressed in.¹⁰⁵² [Then tells] whether [the corpse] must be washed or not (Bálint *uyaxu ese uyaxun'i*, Kalm. *uyāx es uyāx n'*). Then he reads the blessing of intermediate state.¹⁰⁵³ At that time a horse will be saddled and bridled. [182] That saddle does not have any saddle pillow.¹⁰⁵⁴ A silk gown will be fastened to the saddle thongs of the saddle with a rope¹⁰⁵⁵ and [the horse] will be tethered.¹⁰⁵⁶ Thereafter the *jangya*¹⁰⁵⁷ and the *danjik* books¹⁰⁵⁸ are read above the corpse (Bálint *yasa dēren'i*, Kalm. *yasn dēr n'*)¹⁰⁵⁹ of that person. After finishing these books, if that person's brothers and [other] relatives are [born] of the same year (?),¹⁰⁶⁰ they ask about their year¹⁰⁶¹ from that man [i. e. that monk]. If he [i. e. the deceased] is told to be buried in a nice cloth, [the corpse] will be washed with hot water and a cloth worn by him when he was healthy will be put on [him]. If there is not a coffin (Bálint *xāircāk*, Kalm. *xārcg*)¹⁰⁶² to put the corpse in, it will be put into a chest (Bálint *abder*, Kalm. *awdr*), then taken and buried. After the person was buried, a white kerchief of four spans size¹⁰⁶³ will be cut into four pieces and on each piece [Buddhist prayers] will be written. [Further] four [pieces] of wood will be punched out and the four pieces of kerchief [with the prayers on them] are bound one by one to [the pieces of wood]. These [pieces of] woods will be driven into the ground at the four cardinal directions around the corpse.¹⁰⁶⁴ These four [pieces] of wood with the kerchief are called *mān'i* "prayer [woods]".¹⁰⁶⁵ For the merit¹⁰⁶⁶ that dead person his/her remaining family members offer [to the monks ?] much of livestock and money. After the monks have buried the corpse, they return and through praying purify (Bálint *ariũldik*, Kalm. *arũldg*)¹⁰⁶⁷ his/her home. Further the astrologer monk tells when the [so called] "period of the deceased" [up to the next ritual] will end.¹⁰⁶⁸

¹⁰⁵¹ Bálint *yasaĩgi köndädek*, cf. Kalm. *köndēxe* "bewegen, von der Stelle schieben od. heben; berühren" (R. 239); is a taboo expression for taking care of the corpse.

¹⁰⁵² Bálint *yamārān xupcānāsu ūmūskekūĩn'i*.

¹⁰⁵³ Bálint *zūradĩn yōrāl ungšidok*, Kalm. *zūrdĩn yōrāl*, this refers probably also to Tibetan text-recitation as above in the case of *The Book of the Dead*, though Mongolian texts, as translations of the Tibetan origin (e. g. a Bardo prayer Nr. Mong. 64, referred by Kara: *The Mongolian and Manchu Manuscripts*, p. 88.) and more over folklore genres (Kalm. *yōrāl*) also existed, cf. Bordžanova: *Obrjadovaja poezija kalmykov*, pp. 267, 284–285.

¹⁰⁵⁴ Bálint *köpcök ūgā*, on the role of saddle pillow in folk customs, cf. Thirteenth Tale (13. *Utu tūli*).

¹⁰⁵⁵ Bálint *arjamlaji yāsa* read Kalm. *arjmljās* (?).

¹⁰⁵⁶ Bálint *sōgād orkodok*; cf. Kalm. *sōxe* (?) "ein Pferd festbinden, um es nach dem Ritte abzukühlen, od. um es für eine längere Reise zu trainieren" (R. 335).

¹⁰⁵⁷ Bálint *jangya*; Pallas provided a detailed description on the ceremony transcribed by him s *Dshanga* "Seelmesse" (Pallas II. p. 293), cf. Kalm. *jangya* "Glocke (Musikinsrument)" (R. 108). *Jangya* refers probably on the texts recited during the above ceremony.

¹⁰⁵⁸ Bálint *danjik gedek nom*, this phenomenon needs further investigation; conceivably the referred texts might be in connection with the *danšig*-ceremony (Tib. *brtan-bžugs*, Mong. *dangsuy*, translated as *batu orusil* into Mongolian) the *maṇḍala*-offering to the high ranked Lamas. In details: Pozdnejev, A.: *Očerki byta buddijskih monastirej i buddijskogo duhovenstva v Mongolii v svjazi s otnošenijami sego poslednego k narodu*. Sanktpeterburg, Tipografija Imperatorskoj Akademii Nauk 1887. pp. 254–257.

¹⁰⁵⁹ Bálint *yasa dēren'i*

¹⁰⁶⁰ Bálint *ōtā yaboksan bolxulā*, cf. Kalm. *ō* 1. "Jahr, Jahrgang" (R. 303); 3. *ōtē kūn* "gewandter, geschickter Mensch" (R. 303); the translation of this expression is uncertain and needs further research. It is widely known that people born in certain years which do not fit the year of the deceased might not take part in the ceremony.

¹⁰⁶¹ Bálint *ōgin'i nomār surulji*; cf. Kalm. *surulx* "zastavljat' sprašivat', podvergat'sja oprosu" (Mun. 463).

¹⁰⁶² Bálint *ūkūsen kū tāibidek xāircāk*; lit "a coffin to put the deceased in"; as the lexeme *xārcg* has other meanings the informant explained the meaning for Bálint.

¹⁰⁶³ Bálint *kenčir*, Kalm. *kenčr* refer to the *xadg* (from Tib *kha btags*) ritual kerchief used in both Buddhist and shamanic offerings.

¹⁰⁶⁴ Bálint *tere kūnā dōrbōn ūzüktūĩn'i*, Kalm. *ter kūnā dōrwn zūgt n'*, lit. "to the four directions [from] that person".

¹⁰⁶⁵ Bálint *mān'i*, Kalm. *mān'*, commonly used expression among Mongolian folk groups in the sense of a "Buddhist prayer" form the Skr. *maṇi* (lit. "jewel") from the *mantra* formula *Om maṇi padme hūm*). Here the word refers also to the "wind horse flag" (in detail cf. above, in subchapter *Ber mörgūlex*), cf. Pallas II. pp. 285, 304, Bergmann III. p. 157.

¹⁰⁶⁶ Bálint *kūnān'i buyindu*, Kalm. *kūnā n' buyind* "for the merit of the [deceased] person".

¹⁰⁶⁷ Bálint *ariũldik*

¹⁰⁶⁸ Bálint *ōnggōrōksen kūn'i xonokn'i kezā kūcūkūĩn'i*, Kalm. *ōggrsn kūnā xong n' kezā gūcx n'* lit. "when the day[s] of the deceased will expire".

After the mentioned days have passed, the fire offering will be undertaken (Bálint *yal täidik*, Kalm. *yal täädg*).¹⁰⁶⁹

[183] If a monk of *gelng* rank or a novice (Bálint *geleng manji*, Kalm. *gelng. manj*)¹⁰⁷⁰ dies, the same will be undertaken [as above], but the *mān* 'i prayer wood will be made of red or yellow [painted wood]. If a monk, a master monk, a nobleman, a *zääsng* or a monk of *gelng* rank of good fame and activity¹⁰⁷¹ dies, they are not buried as the commoners,¹⁰⁷² they will be cremated (burnt).¹⁰⁷³ The place of cremation is a hill. On the top of the hill of the cremation, stones will be heaped up to the height of a sitting person. To this place – where the stones were heaped up – a few monks of *gelng* rank carry the corpse on their shoulders to this place. Some monks of *gelng* rank walk playing on instruments that are played in the monastery, such as trumpets, flutes and trumpets made of a human thigh-bone (Bálint *büre, biškür, yadama*, Kalm. *bürē, biskür, yadm*).¹⁰⁷⁴ The cremation proceeds as it is written below here. On the above mentioned stones a lot of fat will be placed and on the four cardinal direction from the stone [heap] fuel will be put. Then the corpse [dressed up] in a silk gown will be sat on the fat and burnt up. Thereafter a small square house¹⁰⁷⁵ will be erected from stones or wood on that place and later will be named after the dead person. That house is called *cac*.¹⁰⁷⁶ The objects inside of the *cac* are: a [Buddhist] image¹⁰⁷⁷ and a candle burning night and day.¹⁰⁷⁸ Kalmyks living there and going nearby throw some money into a box.¹⁰⁷⁹ All this money goes towards the [costs] of that *cac*. [184] If a person died of smallpox¹⁰⁸⁰ there will not be prayers for his/her merit on that day. [The ceremony] will be carried out after forty-nine days.¹⁰⁸¹ Until these forty-nine days have ended, the family members do not go to others' homes.

Our Kalmyks bury their deceased people this way.

RITES DU PASSAGES 2. THE LAST TRANSFORMATION

Deaths and funerals always attract the attention of the external observer, such as travellers, ambassadors, foreign guests, specialists or even captives. Foreign observers feel the necessity to record a particular event, a costume they have witnessed and probably comprehended to be strange and even frightening. Nevertheless, people who spend only a short period of time among a group of people they not belong, can only gain superficial knowledge with this particular topic, since it is surrounded with a set of taboos,

¹⁰⁶⁹ The offering to the fire plays an important role in the funeral rituals of all Mongolian ethnic groups, both Pallas and Bergmann devoted a significant part in discussing the details of the funerals. For the ritualistic context of Kalmyk fire offerings, cf. Dumas, Dominique: *Aspekte und Wandlungen der Verehrung des Herdfeuers bei den Mongolen. Eine Analyse der mongolischen „Feuergebete“*. Bonn 1987.

¹⁰⁷⁰ On the Kalmyk Buddhist clergy in the 19th century cf. Bergmann III. pp. 73–90, Schorkowitz, Dittmar: *Die soziale und politische Organisation bei den Kalmücken (Oiraten) und Prozesse der Akkulturation vom 17. Jahrhundert bis zur Mitte des 19. Jahrhunderts*. Frankfurt am Main – Bern – New York – Paris, Peter Lang 1992. pp. 411–414.

¹⁰⁷¹ Bálint *säin neretä töretä geleng*; Kalm. *sān nert tört gelng*.

¹⁰⁷² Bálint *yirīn xara ulusla*, Kalm. *yirīn xar ulslā*.

¹⁰⁷³ Bálint *činderledek (tüledék)*, Kalm. *čindrlxe* “einen Leichnam verbrennen (und die Asche beerdigen)”, Kalm.Ö. *čindr* “Feuerflamme, von den Feuerflammen vernichteter Leichnam, Leichenasche, Leichnam” (R. 441).

¹⁰⁷⁴ On the musical instruments of Buddhist ceremonies, cf. Pallas II. passim; *yadm* is probably identical with Khal. *gandan*, Mong. *yangdang* from Tib. *rkang dung* “tighbone trumpet”.

¹⁰⁷⁵ Bálint *dörböljin kebtä bičixān ger*, Kalm. *dörwljīn kewtā bičkn ger* is an explanation added to the term.

¹⁰⁷⁶ Bálint *caca*, Kalm. *cac* “Grabmal, Grabtempel, Gedächtniskapelle auf dem Grabe” (R. 428); a very detailed description with illustrations is provided by Pallas II. pp. 296–306.

¹⁰⁷⁷ Bálint *šūten*, Kalm. *šūtēn* 2. “der Gegenstand der Andacht, der Hingabe, Gott, Götterbild” (R. 372).

¹⁰⁷⁸ Bálint *ödör sō tīgä ürgüljidü šatād bāidek zula*.

¹⁰⁷⁹ Bálint *činderetä bičixān xāirec*, Kalm. *čindtrā bičkn xārcg*, cf. the use of the lexeme: *xārcg* above.

¹⁰⁸⁰ Bálint *cecek gem*, Kalm. *ceceg öwēn* “Pocken (Krankheit)” (R. 428). “Smallpox (variola) is, as stated, the most feared illness in the steppe. ... The ill persons were often left helpless in the steppe People would flee, horror-stricken, from these unfortunates.” Kaarsberg, Hans S. Dr.: *Among the Kalmyks of the Steppes on Horseback and by Troika. A Journey Made in 1890*. Transl. and ed. John R. Krueger with the collaboration of Dr. Arash Bormanshinov. (Publications of the Mongolia Society. Occasional Papers Nr. 19.) Bloomington, Indiana 1996. p. 115.

¹⁰⁸¹ Bálint *döčin yisen xonok*, Kalm. *döčn yesn xong* is the usual time in the Bardo before the new rebirth.

prohibitions, secrets. This was my own experience during the fieldworks among various ethnic Mongolian groups. Even those records on the Mongols' funerals that seem to be the fullest and most detailed do not contain all the details of the costumes connected to the funeral. There are informants who give particulars to the researcher, however other members of the community would like to keep it in secret or are afraid to talk about it, however, we had the possibility to record valuable material from some of our Oirat friends in the Mongol Altai area. Pallas, Bálint, Bergman, Nebol'sin and other travellers and researchers also found proper informant who revealed some aspects of this topic.¹⁰⁸² It is a significant reflection on Bálint's research success that his records are so comprehensive (also form among the Khalkhas).

Below I offer a concise summary of published material concerning these topics in order to create a cultural background, perspective for Bálint's record necessary for the uninitiated readers reveal some hardly understandable particulars. In the present monograph there is sadly not enough space to show and analyse all the existing records of death and funeral rites among the Mongols, only some comprehensive studies will be referred to. The death and its rituals appear in written sources (in Buddhist and Buddhiscised folk religious ritual texts, cf. Charles Bawden's studies in this respect).¹⁰⁸³ Concerning contemporary fieldwork there are two main approaches: 1. recording the traces of old traditions still practiced and remembered;¹⁰⁸⁴ 2. documenting the transition (socialist and post socialist period, changes according to the political requirements).¹⁰⁸⁵

Unsurprisingly, the versatile scholar P. S. Pallas was interested in recording and revealing the funeral rites among the Kalmyks. In his usual sarcastic style, he introduced his records as belonging to customs whose aims are the delusion of poor Kalmyk folk by the Buddhist clergy. Nonetheless, his special standpoint did not hinder him from providing very precise descriptions of funerals and moreover, detailed translations from religious books recited over the deceased.¹⁰⁸⁶ Both Pallas and Bergman mention other kinds of funerals (known also among other Mongolian ethnic groups), namely: burying (entombing), cremating, water burial and the most frequent, according to their estimation, the putting out in the steppe. Bálint's informant withheld information on the manner in which funerals might be unusual or even shocking for a foreigner. He dealt with burial in the ground (in a coffin or in a chest) and the cremation of high ranked Lamas and noblemen. The practise of putting out into the steppe or among other Mongolian groups is the most customary and is in accordance with the Buddhist concept of the nature and cyclic perception of life. Bergmann provides particulars on the astrological context of funerals – according to his informants, the twelve year cycle zodiac also influence the funeral (the year of death determines the method of burial).¹⁰⁸⁷ In Bálint's text, in concordance with the accounts of Pallas and Bergmann, an emphasis is laid on the textual tradition during the funerals. Bálint's predecessors discuss meticulously the text called *Altan Saba* "The Golden Vessel" (Pallas provides a translation as well), while Bálint's informant mentioned several kinds of texts (some of which can not be identified as yet). All three discussed sources that emphasise the differences between the burial of a commoner and the funeral ceremony of a Lama. Bálint's data completes the information of Pallas and Bergman concerning the

¹⁰⁸² Pallas II. pp. 249–306; Nebol'sin pp. 96–99; Erdnjev pp. 190–191; Ernĵana pp. 171–172; Guĉinova, E.-B.: Transformacija pogrebal'nogo obrjada Kalmykov. In: *Problemy sovremennykh etniĉeskikh processov v Kalmykii*. Elista 1985. pp. 90–97; Habunova: *Tulm.* pp. 64–71; Bordĵanova, T.: *Magičeskaja poezija kalmykov*; Bordĵanova, T. G.: *Obrjadovaja poezija kalmykov (sistema ĵanrov, poetika)*. Elista, Kalmyckoje kniĵnoje izdatel'stvo 2007. 260–286; Birtalan – Rákos: *Kalmükök*. pp. 86–87.

¹⁰⁸³ Bawden, Charles R.: *Confronting the Supernatural: Mongolian Traditional Ways and Means. Collected Papers*. Wiesbaden, Harrassowitz Verlag 1994.

¹⁰⁸⁴ Sárközi, Alice: Halottkultusz, őstisztelet. In: *Őseink nyomán Belső-Ázsiában. Tanulmányok a mongol népi hiedelemvilágról*. I. Ed. Birtalan, Ágnes. Budapest, Nemzeti Tankönyvkiadó 1996. pp. 91–118. [The cult of dead and the veneration of ancestors. In: On the traces of our ancestors. Studies on Mongolian folk belief].

¹⁰⁸⁵ Humphrey, Caroline: Rituals of Death as a Context for Understanding Personal Property in Socialist Mongolia. In: *The Journal of the Royal Anthropological Institute*. 8./1. (2002) pp. 65–87.

¹⁰⁸⁶ Pallas II. pp. 249–306, Bergmann III. pp. 153–159 and further.

¹⁰⁸⁷ Bergmann III. 153–155.

edifice (Kalm. *cac*) erected above the ashes of the noted person, primarily a Lama. All sources provide data on the prayer flags¹⁰⁸⁸ raised in the cardinal points around the grave the corpse is put out.

U. E. Erdnijev and E.-B. Gučinova discussed the contemporary costumes and rites. While Erdnijev describes the transition and changes during the period of socialism, Gučinova tried to discern the relicts in recent customs. Bordžanova recorded numerous ritual texts concerning death and funerals and published these in two issues which are core reading for the studies of Kalmyk traditions.¹⁰⁸⁹

CUSTOMS

Translation

HORSE RACING, WRESTLING AND STEALING

(Bálint *Uruldan, nöldan xulxa*, Kalm. [*Mördän*] *urldän, nöldän, xulxā*)¹⁰⁹⁰

[170] The Kalmyks like horse racing, wrestling and stealing. When they want to race, people who have a stud ride their own racing horses (Bálint *xurdun möriän*, Kalm. *xurdn mörān*). About a hundred people gather and race from a distance between two camps (Bálint *būri*, Kalm.B. *Ö. būr*).¹⁰⁹¹ [People] bet on¹⁰⁹² whose horse will arrive first, and [the owner] will be given a horse, a silk gown and [some] money.

When [the Kalmyks] want to wrestle, they select¹⁰⁹³ all the wrestlers (Bálint *bökö ulusīgi*, Kalm. *bök ulsīg*) of the area and make them wrestle (Bálint *nöldöldik*, Kalm. *nöldöldg*) with each other. Whoever becomes the strongest of all those people will be regarded as an honoured wrestler (Bálint *erken bökö*, Kalm. *erkn bök*) in his own area. Thereafter, he is made to wrestle with Russians or with people from other places. [People] bet on who will be the winner of the two, [the winner] will receive a big [reward]. The people of that person's area also give something to [the winner], one gives a horse, one gives some money, one gives a camel [and] one gives a silk gown.

When the Kalmyks are going to steal something, about twenty people gather or about ten people gather and then drive away some horses, camels or horned cattle belonging to the black Tatars, the Cherkesses and Kazakhs and also from some other places other than their own [Kalmyk] place. If the owner notices the driving away of the cattle, he pursues them. If he [and his companions] decides to catch them while pursuing them, five-six persons stand in front of the [pursuers] in order to hold them up. If the pursuers get frightened by the opponents, [171] they stop. If they are not frightened by them, they pursue the withstanding people. They shoot and kill the pursuing peoples' horses or hit the riders with a huge stick (?)¹⁰⁹⁴ pushing them off [their horses] and taking their horses. If the pursuing people catch one of the thieves, they beat him almost to death,¹⁰⁹⁵ tie him up and then take him to their home. Then the people who took the livestock send two-three persons to the owner of the livestock: "Take your livestock and give back our man!" The owner of the livestock says [to them]: "Give me [back] my livestock and such things in addition!" and does not give back that captive. Then the thieves give the things they are required to give in addition to the [returned] livestock and take the captive.¹⁰⁹⁶ If

¹⁰⁸⁸ Pallas II. p. 285, Bergmann III. p. 157.

¹⁰⁸⁹ Bordžanova: *Magičeskaja poezija kalmykov*. passim; Bordžanova: *Obrjadovaja poezija kalmykov*. pp. 260–286.

¹⁰⁹⁰ *Manuscript* pp. 170–171.

¹⁰⁹¹ Bálint *xoyur būrin yazarāsu*, Kalm. *xoyr būrin yazrās*, cf. *neg būrin yazr* "Jurtenplatz od. (gewöhnl.) eine Wegstrecke, wo man einmal absteigt und übernachtet, d. i. zwei Tagereisen" (R. 70). The context of Bálint's record, however, suggests that his informant counted this distance shorter than it is indicated by Ramstedt.

¹⁰⁹² Bálint *tere mörindü maryān gegäd*, Kalm. *ter mör'nd maryān kegēd*, lit. "to bet on that horse". Kalm.D. *maryā*, Kalm.Ö. *maryā* "Wette, Wettspiel, Wettpreis", Kalm.Ö. *maryān* "Wette" (R. 257), *maryān* "sostjazanije, konkurs; turnir; spor, pary" (Mun. 343).

¹⁰⁹³ Bálint *šūji abdik*, Kalm. *šūj awdg* lit. "check, choose".

¹⁰⁹⁴ Bálint *dobumayār (šürügār)* (instrumental) in dictionaries *deest*, the supposed meaning is a "stick, stab"; cf. Russ. *dubina* "id." (?).

¹⁰⁹⁵ Although the expression *ükütül'n' i gübdād* (Kalm. *üktl n' güvdād*) indicates to be beaten to death, the following text refers to an exchange of the captive (i. e. still alive person) and the stolen livestock.

¹⁰⁹⁶ Bálint *kügān abdik*, Kalm. *kügān awdg*, lit. "take their man".

none of the thieves is caught, they return home and they follow on seven-eight traces. They take the livestock from the camp the traces lead. If there are not any traces, the livestock is [considered to be] lost (Bálint *maln'i üräd baidak*, Kalm. *mal n' üräd bādg*). The thieves distribute the livestock they have taken.

COMPETITION OF HORSES (INCLUDING THE STEALING LIVESTOCK) AND COMPETITION OF STRENGTH (WRESTLING)

Although the three famous competitions (Mong. *er-e-yin yurban nayadum*, Khal. *erīn gurwan nādam*, cf. Kalm. folklore *bātrmūdīn yurwn maryān*) are quite popular among the Mongols of various ethnic groups, Bálint devoted only a tiny chapter to these activities. Besides the two main endeavours of confirming whose horse is the best and to which family and clan belong the strongest man, the third, the proof of marksmanship (Kalm. *sumār xarwx*) is missing from the informants' data. Furthermore, these amusements of steppe nomads – otherwise meticulously described in the 18–19th century travelogues and later fieldwork accounts¹⁰⁹⁷ – are only superficially mentioned here.

As Bálint spent only the cold seasons among the Kalmyks, his possibility to observe horse racing and wrestling were reduced, and also life in a big city (as opposed to the countryside) probably hindered him from seeing amusements more related to steppe life and festivities. It is also remarkable but not entirely surprising that Bálint's informant grouped together the theft of livestock with the historically established tradition of male trials of strength and fastness of the closest companion of the Mongols – the horse. Since inner sources are available (13th century) on the Mongols, driving away livestock and obtaining back the stolen property belonged to the virtues of men folk. This notion led Bálint's informant to range of theft of livestock with the amusements and virile competitions.

In the above sample text horse racing has been introduced at its most simplistic level, a similar example is also mentioned in the chapter on wedding ceremonies, where the wedding process provides several possibilities for competing on horseback.¹⁰⁹⁸ In the present fragment the distance (*xoyur būrīn yazarāsu*) and the prize (a horse, a silk gown and [some] money) are determined, but concerning the participants and rules only approximate data is mentioned.

Translation

ABOUT THE OATH TAKING AMONG THE KALMYKS

(Bálint *Xal'imigīn šaxa abdigīn tuski*, Kalm. *Xal'mgīn šaxā awdgīn tusk*)¹⁰⁹⁹

[178] A man whose livestock has been stolen looks for the trail of the stolen livestock [by thief] among the people of his neighbouring families. If traces of the livestock are found, the owner of the livestock accompanied by his numerous fellows follow these traces. Then, if the trail they followed leads to somebody's camp, they send one of them there to say to that camp's people: 'There are [livestock] traces coming here, please [come and] see!' Those people go to see the traces and they give as many [animals] from their camp, as there are trails of stolen livestock leading there. In the instance that there are no traces of any livestock and livestock had been stolen from them as well, they say to the livestock's owner:¹¹⁰⁰

¹⁰⁹⁷ On Kalmyk horse racing cf. Erdnjev pp. 251–252, Ernjänä pp. 178–179; Birtalan – Rákos: *Kalmükök*, pp. 90–93. On wrestling cf. Erdnjev, p. 251. ... A recent survey of the contemporary sports and games of Mongols, based on field research with rich bibliography: *Mongol játékok és versenyei*. Ed. Birtalan, Ágnes. (Kőrösi Csoma Kiskönyvtár 27. Ed. Ivanics, Mária). Budapest, Akadémiai Kiadó 2006. [Mongolian Games and Sports].

¹⁰⁹⁸ Cf. "When they are nearing to the yurt, there is a competition called competing up to the smoke hole of the yurt. A red mottled kerchief with a piece of white silver bound in its corner is offered to the horse that wins."

¹⁰⁹⁹ *Manuscript* pp. 178–180.

¹¹⁰⁰ This sentence is obscure and needs further investigation. In the present text there are other ambiguities that provide material for further analysis.

– We have not stolen your livestock, believe us. Announce it and look [further]; and we will do our best to try to find them without hiding them. – The livestock’s owner believes them and later he returns home. After a while, one man from the people to whose [camp the traces] led into,¹¹⁰¹ will come:

– I have heard news about your stolen livestock. Well, give me some money! – Then he gets the money and tells clearly all about the theft, how many people came [to steal the livestock], the colour of the horses they rode, and then he leaves.

Upon hearing this news the owner of the livestock goes to the court, [the court] summons the thief [or thieves] and forces a confrontation.¹¹⁰² [179] The thief [or thieves] are defamed [and argue(s)].¹¹⁰³

– Bring your witnesses! – If the man who informed about the theft agrees ‘Yes I will tell you[about what has happened],’ it is likely he will be called as a witness. If not or the owner of the livestock says ‘I will not give [his name],’ the [thief or thieves] can take an oath.¹¹⁰⁴

– I will get an oath from one of the thieves. – He says. A ritual object of veneration is put in public view, a candle is lit, and the supposed thief says a severe oath:¹¹⁰⁵

– I have not taken your livestock. – He bows to the Buddha and puts out the candle.

There is another kind of oath as well. People who stole something important are supposed to undergo that oath ritual, or those who have polluted something pure must take this oath. For this great oath a black bald ox is killed. The skin and the heart of the slaughtered ox are necessary [for the oath]. At the time of the taking of the oath, someone plays on a stringed instrument (*cengelge*),¹¹⁰⁶ a candle is lit, and the wet skin of the ox is spread between the doorjambs.¹¹⁰⁷ The heart is put close to the burning candle. Between the doorjambs two men stand carrying guns filled with dry gunpowder. The man who will take the oath should take off all his clothes except for his pants and then enters the place.¹¹⁰⁸ When he enters all the trumpets and flutes are blown, [the monks] pray and the two persons who are at the door fire their guns. That man goes over the skin, bows to the image of veneration, extinguishes the candle, [takes the heart into his mouth] and without leaving any trace of his teeth must bring it out to the people who are gathered for the oath. [180] If there are some traces of his teeth in the heart, that man [is guilty] and should pay the penalty. One looks at it and if there are no traces of [his] teeth, [he is considered to be innocent]. If he becomes scared before entering [the place] or he leaps on the ox skin, then one pays [for the aggrieved party] according to the loss.

¹¹⁰¹ Bálint *orúluksan*, Kalm. *orül-* “to let in” this lexeme refers probably to the traces that were followed before by the livestock’s owner(s).

¹¹⁰² Bálint *nürceji*, Kalm. *nürce-* “Abrede treffen (wegen Schulden u. a.)” (R. 283); “vsterčat’sja na očnoj stavke s kem-l.” (Mun. 390).

¹¹⁰³ Bálint *gördäd*, cf. Kalm. *görd-* “etwas als Lüge od. Verrat ansehen, leugnen, nicht eingestehen; Ränke schmieden, mit jmdm anbinden” (R. 138); “ne soznavat’sja, otvergat’ obvinenije” (Mun. 147).

¹¹⁰⁴ Bálint *andayarān ögöksen*, Kalm. *andyrān ögsn* “took an oath”. The terminology of oath, swearword and vow among the Mongols comprise a variety of different lexemes. In my articles devoted to the “sworn brotherhood” I investigated the root *and*, its use and its historical and folkloric background. Birtalan, Ágnes: A Western-Mongolian Heroic Epic: *Ülġ Tiw. A Story About the Sworn Brotherhood*. In: *CAJ* 48.1 (2004) pp. 8–37; Birtalan, Ágnes: Rituals of Sworn Brotherhood (Mong. *anda bol-*, Oir. and, *ax düü bol-*) in Mongol Historic and Epic Tradition. In: *Chronica. Annual of the Institute of History, University Szeged*. 7–8. (2007–2008) Szeged pp.

¹¹⁰⁵ Bálint *tamlaya xaral tābiji*, Kalm. *tamly xarāl tāwj*, both expressions denote folklore and shamanic genres and indicate “calling the spirits” (*tamly*) and “cursing” (*xarāl*). The use of these words emphasises the solemnity of the ritual. On the shamanic and folklore genres, cf. Birtalan, Ágnes: Mongolian Shamanic Texts. Text Collections and Monographs on Mongolian Shamanic Texts. In: *Shamanism. An Encyclopedia of World Beliefs, Practices, and Culture*. Ed. Namba Walter, Mariko – Neumann Fridman, Eva Jane. Santa Barbara, California – Denver, Colorado – Oxford, England 2004. pp. 586–593. On the Kalmyk curse and cursing ritual, cf. Očirov, N.: Jorely, haraly i svjazannyj so vtorym obrjad “xar kele utulgan”. In: *Živaja starina* II–III. (1909) pp. 70–78; Bordžanova: *Magičeskaja poezija kalmykov*. pp. 49–64, 99, 151–156; Birtalan – Rákos: *Kalmükök*. pp. 128–130.

¹¹⁰⁶ Bálint *cengelge*, Kalm. *cengglgen* “das Saiteninstrument” (R. 427).

¹¹⁰⁷ Bálint *üden xorundu delgäd*, Kalm. *üdn xörnd delgäd*, similar action is carried out during the wedding ritual, when a wet sheep-skin is put between the doorjambs and the relatives seat the bride on it. In details cf. Pallas II, p. 239.

¹¹⁰⁸ Bálint *örgö*, Kalm. *örgä* “palace, yurt palace,”. Bergman reports about a kind of tent (cf. below).

ŠAXĀ, A WAY OF JURISDICTION¹¹⁰⁹ (JURAMENTUM ASSERTORIUM OR REVELATORIUM “REVELATORY OATH”, LITIS DECISORIUM “DECISIVE OATH”)¹¹¹⁰

A description of a remarkable procedure of Mongolian jurisdiction is preserved in Bálint's *Manuscript*: the *šaxā* (Mong. *siqayan*), i. e. a way of oath-taking as a trial by ordeal i. e. a kind of demonstration of innocence or guilt. The verb *šax-* means “to press, to push something, to force somebody to do something” and the meaning “oath, trial by ordeal” is derived from this semantic field, “to push, to force somebody to take an oath in order to testify his /her or someone else's innocence or truth”. The expression is apparently a *nomen verbale*, derived from the stem: *šax-* + *-ā* (*nomen imperfecti*). The lexeme *šaxā* is interpreted in several ways in dictionaries:

Kalm. *šaxān* “prisjaga, *šaxān-du oroxu prinimat*’ prisjagu, *šaxān-yēn örgöji prinjos svoju prisjagu*”, *šaxaxu* 3. “privodit’ k prisjage, *mör orūlxula ayiliyin axayini šaxa* jesli sled budet podvedjon, dolžno privesti k prisjage staršinu kočevja”¹¹¹¹ (Pozd. 162); *šāxā*, *šaxān* “1. Bedrängnis, das Drängen, Zwingen, 2. Eid, Ehrenwort, syn. *andayar*; *šaxāyān ögn-či* Kannst du darauf schwören? Gibst Du dein Ehrenwort? *šāxānd orxa* zum Ablegen des Eids herbeigerufen werden” (R. 344); *šaxan* “1. nasilije, prinuždenije; *šaxa üzülx (yaryx)* primentit’ nasilije; 2. kljatva, prisjaga; *či šaxayan ögč čudaxwč?* možeš’ li ty pokljast’jsa?; 3. zažim; pritesnenije prinuždenije” (Mun. 668).

Mong. *siqayan* “Type of an oath taking which consists of a person's going under ‘unclean’ objects (such as the underwear of a woman in her menstrual period) in order to prove his innocence.” (Lessing 721).

Khalkha *šaxā(n)*, *šaxān* “an ordeal (by which an accused person, or persons in a dispute, would be made to pass under a line on which were suspended unclean objects, such as a human hip-bone, a woman's underclothes stained with menstrual blood, or an old leather hobble, and then take an oath), *šāxānd orūlax*, *šaxānd šurgūlax* to make (someone) undergo an ordeal, *šaxānd šurgax*, *šaxānd orox* to pass under a *šaxā*, to undergo an ordeal” (Bawden 538).

Bur. *šaxā(n)* 1. kljatva, prisjaga; *šaxā tangarig*, *tangarig šaxān* kljatva, *tangarig šaxā abaxa* brat’ kljatvu s kogo-l.” (Čeremisov 724).

On the ways and means of the procedure *šaxā* among the Kalmyks there is only sporadic data in travellers' accounts and researchers' studies. Pallas and Bergman mentioned this type of jurisdiction in detail and issued their observances from the late 18th and early 19th centuries.¹¹¹² As an example of the possible approaches of Bálint's data in a broader context will be demonstrated here below, highlighting some aspects of the ritual circumstances during the *šaxā* procedure, as the person who takes the oath, the ritual-place and the objects arranged for the ritual. Bálint's informant gave an especially detailed explanation of the ritualistic environment, action and ritual objects.

The person who is asked – not forced – to take an oath.

Pallas and Bergman emphasised that the person who undergoes a *šaxā*-ritual usually comes from the aggrieved party, and is a venerated member or leader of the community or is an honoured monk. Bálint's informant did not give any details in respect to this. Bálint's report partly repeats the data in his predecessor's accounts, but in some respects also complements them (cf. below).

¹¹⁰⁹ Studies devoted partly or entirely to the *šaxā*: Mitirov, A. G.: Obyčai i obyčnoje pravo kalmykov v trudah dorevoljucionnyh issledovatelej Rosii. In: *Kalmykovedenije. Voprosy istoriografii i bibliografii*. Elista, Kalmyckij Naučno-Issledovatel'skij Institut Istorii, Filologii i Ekonomiki pri Sovete Ministrov Kalmyckoj ASSR 1988. pp. 83–93; Heuschert, Dorothea: Die Entscheidung über schwierige Rechtsfälle bei den Mongolen des 16.–19. Jahrhunderts. Zum Beweismittel des *Siqaya(n)*. In: *ZAS* 26. (1996) pp. 49–83; Batbayar, Bayanbatar: “*Ix cāj*”-in *ex bičgīn sudalgā*. Ulānbatar, MUIS-in Xūl' jūin surgūl' mongolīn tör, erx jūin tūxīn sudalgānī tōw 2008; a recent review of numerous sources: Gulyás, Gábor: *Az eskü szerepe a mongoloknál*. (MA-thesis) Budapest, ELTE Belső-ázsiai Tanszék 2005. [The role of the oath among the Mongols].

¹¹¹⁰ For a more detailed interpretation of this way of jurisdiction a researcher of legal history will be needed. Here only a few aspects will be discussed.

¹¹¹¹ Source: *Mongolo-ojratskije zakony 1640-go goda* K. F. Golstunskago SPB 1880. p. 12. (quoted by Pozdnejev p. 162.)

¹¹¹² Pallas: *Sammlungen*. I. pp. 219–220; Bergmann: *Nomadische Streifereien*. II. pp. 42–43. The text fragments are quoted also by Heuschert: *Die Entscheidung über schwierige Rechtsfälle*. pp. 65–67.

The ritualistic surroundings (the place and the objects used during the procedure):

1. The place for the ritual is indicated in Bálint's text only indirectly: one learns that at the door (doorjambs) of a (temporary?) yurt and not a temporary tent (made of stocks and pieces of felt) an object is put (the wet skin of the black ox) and an action is carried out (two men stand there with guns and shoot with them). So the *šaxā* in Bálint's account is carried out in a yurt (without closer identification). By Pallas and Bergman a ritual "tent" is erected at a place not defined more closely.

"Im freyen Felde wird mittelst einiger in eine Pyramide zusammen gelehnter Stöcker und eines darüber gehängten Filzmantels eine Art von Zelt formirt [sic!]..." (Pallas I. p. 219.)

"so wird bloss eine kleine Hütte von drey Stäben aufgerichtet; mit einem Filzmantel umhüllt ..." (Bergmann II. p. 42.)

2. The image is introduced only very briefly in Bálint's text: the oath-taking person bows in front of the image of veneration (Bálint *šaxan'i sūtäigi*, in accusative, cf. Kalm. *šaxānī šūtān*) and no further detail is given. The temporary "tent" or the yurt is supplied with various objects by Pallas and Bergman. The sources place emphasis on the presence of Buddhist images, apparently pictures (probably scroll paintings, i. e. *thagkha*).

"... über demselben [i. e. the table] aber entweder das Bildnis eines der schrecklichen Götzen (Naiman dokschin)¹¹¹³ aufgehängt, oder eine Figur des obersten der guten Götzen, Schakschamunih,¹¹¹⁴ aufgestellt wird." (Pallas I. 219.)

"... und die Vorderseite [i. e. of the tent] mit einem Götzenbilde behängt." (Bergmann II. 42–43.)

There is a table in the temporary tent or yurt that serves as an altar, with a [tallow] lamp and also further objects on it.

"... unter welchem [i. e. the tent] ein Tischchen und darauf eine brennende Butterlampe (*Sullā*)¹¹¹⁵ mit einem aus Grasshalm und Baumwolle gewickelten Tocht gesetzt, ..." (Pallas I. 219.)

"Eine Laterne steht vor dem Bilde angezündet." (Bergmann II. 43.)

The lamp is mentioned by Bálint as well: the lamp is lit and extinguished and the ox heart is put close to the burning lamp.

Here only a few peculiarities have been discussed, the topic will be studied separately in another article.

NOMADIC WAY OF LIFE

The Kalmyks who migrated from Jungaria to the steppes on the right shore of Volga preserved their nomadic way of life and in some respects have done so up to the present day. The cattle breeding animal husbandry undertaken during the timeframe of this migration of migration was still an essential part of the

¹¹¹³ Kalm. *Nāmn dogšd*, Mong. *Nayiman doyšid* "the eight wrathful gods, the Dharma-protectors".

¹¹¹⁴ Buddha *Šākyamuni*.

¹¹¹⁵ Kalm. *zul*.

Kalmyk way of life , when Bálint stayed among them in 1871–1872. As mentioned in the *Introduction*, Bálint's direct experiences of nomadic life were limited; he did not live with the nomads in Yurts nor travel with them. Instead, he obtained detailed information on their way of life from the schoolboys and his language tutors or other informants not mentioned in his accounts. Probably, this is the reason his texts do not cover more aspects of Kalmyk nomadism. As with other nomadic Mongolian ethnic groups, the Kalmyks have herded more, usually four (cf. Bálint's data) or five arts of livestock: sheep (*xõn*), horse (*mörn*), horned cattle (*ükr*) and camel (*temān*). The fifth one – the goat (*yamān*) is missing from Bálint's records. The most comprehensive data concerns sheep breeding, particularly the pasturing, the watering, the milking the shearing, the dropping of young, but there is no reference to such important labours with the livestock as castration, putting on property marks or slaughtering the livestock. The topics of milking the livestock and preparing milk products occupy more than half of the material. These chapters have been translated by Bálint and are included in this volume with some minor corrections. The texts and their translations on milking the livestock incorporated into the *Chrestomathy* of the *Grammar* differ only slightly from the texts of the *Manuscript* with the exception of milking the sheep (Manuscript *Xõinā üsün*), as this part of the *Grammar* is combined with information given in the chapter *About how the Kalmyks Pasture their Livestock* of the *Manuscript*.

Concerning the Kalmyk terminology , these brief descriptions of the nomadic way of life are very valuable,. All the significant terms will be quoted in the text body and not in footnotes (as was followed in other chapters devoted to various folklore genres).

Translation

THE NOMADISING OF THE KALMYKS

(Bálint *Xal'imigīn nūdül*, Kalm. *Xal'mgīn nūdül*)¹¹¹⁶

[147] All our Kalmyks have got a felt tent (Bálint *išigā ger*, Kalm. *išgā ger*). The supporting frame¹¹¹⁷ for the building of the tent [consists of the following things]: six or eight or ten or twelve lattice walls (Bálint *tērme*, Kalm. *term*), a roof ring (Bálint *xarāči*, Kalm. *xarāč*), sixty, seventy, eighty or ninety rafters (Bálint *unin*, Kalm. *un'n*) and a threshold (Bálint *erken*, Kalm. *erkn*). The lattice walls are joined to each other. All the joints consist of a rope (Bálint *xošolong*, Kalm. *xošlng*) and strap[s] (Bálint, Kalm. *büč*); with these rope and strap[s] are [the lattice walls] bound. The four wall-covering felt pieces (Bálint *tūrya*, Kalm. *tūry*), the two roof-covering felt pieces (Bálint *dēber*, Kalm. *dēwr*) and the six edge-covering felt pieces (Bálint *irgepči*, Kalm. *irgwč*) have straps. The reason why they have straps is so that they can be bound to the lattice wall[s] when the frame built. In spring when the Kalmyks move from the winter camp (Bálint *übülzeng*, Kalm. *üwlzng*) [to the spring camp], there is an interesting matter. It is caused by the livestock who start to give milk that at that time.¹¹¹⁸ The newborn lambs, sheep bleat (Bálint *malildād*, Kalm. *mālxa*), the cattle and the calves low (Bálint *möreldād*, Kalm. *mörxe*), the camels bellow (Bálint *bulildād*, Kalm. *bül'xa*), the black soil turns green, and people get tired,¹¹¹⁹ [because] they have had many¹¹²⁰ different livestock with young. When moving from the winter camp, the family head, the wife, the daughter[s] and son[s] who know [how to do it] and the friends present take apart the tent (Bálint *gerān cucadik*, Kalm. *gerān cucdg*). The family head then goes ahead(of the others) to see the base of the tent of the [spring] camp, driving with him cattle, sheep, or horses. If there are not many family members, the wife and the husband load the parts of the tent (Bálint *gerān ačidik*, Kalm. *gerān ačdg*) [on camel]. When this works is done, young people [148] ride horses, whilst the wives sit on the pack-camels (Bálint *ačita temān*, Kalm. *ačtā temān*), smoke

¹¹¹⁶ *Manuscript* pp. 147–148. For the contemporary nomadising and pasturing of the five kinds of livestock among the Oirats and Khalkhas, cf. Birtalan, Ágnes: Nomadism. migration. moving. changing campsites (*nüdel*, *nüx*, *nutag selgex*) and Birtalan, Ágnes: Five kinds of livestock (*tawan xošū mal*) and pertinent activities (*mal mallaga*). In: *Material Culture*. (DVD).

¹¹¹⁷ Bálint *döngnödök*, Kalm. *döngnx* "stützen, unterstützen, etwas tragen" (R. 99), *döngnx* "operet'sja, upirat'sja" (Mun. 210).

¹¹¹⁸ Bálint *mal ekelji šime gekülegsen*, the above translation is only approximate, the expression needs further investigation.

¹¹¹⁹ Bálint *kümün uyadaxu mete*, Kalm. *kümn uydx met*. lit. "people seem to be tired".

¹¹²⁰ Bálint *ábiri* is an obscure word that needs further investigation. Cf. Kalm. *ärwn* (?) "many".

pipes (Bálint *tämkīān nereji tatād*, Kalm. *tämkān nerj tatād*) and progress talking with each other [to the spring camp]. Well, the maids with plaited hair (Bálint *gijigetä kūkūd*, Kalm. *gijgtā kūkd*)¹¹²¹ mount and ride [horses with] silvered saddle and bridle (Bálint *mönggötä emäl xazar toxād*, Kalm. *möngn emäl xazār toxād*). Upon nearing a camp or the base of a tent, the young men and the maids with plaits the horse race starts.¹¹²² They compete with or without betting. A *zāsng*-nobleman¹¹²³ [moves] followed by his accompanying persons he competes with them. As for the *zāsng*-nobleman's wife's suit, she is followed by maids. They compete similarly to the young men. When they arrive at the camp, they build the yurt together. After building it, they cook tea. The tea having been prepared, it is strained and the best part of it is poured into a little cup (Bálint *cökēidü*, Kalm. *cөгcd*) and placed at the honoured place [of the tent] (Bálint *dēdū biyedān*, Kalm. *dēd bīdān*).¹¹²⁴ Then some tea is scooped up with a ladle for drinking, it is sprinkled through the door as an offering for the spirits (Bálint *zuluk*, Kalm. *zuly*).¹¹²⁵ [...] ¹¹²⁶ Moving from the spring camp to the winter camp is the same as described above. But all kinds of the livestock do not drop [young in winter time] unlike [the description] above [concerning the spring time].

I have written a few words about the Kalmyks' nomadising. Well, I wrote this writing from start to finish in order to provide an interesting read for a person from a foreign country.

ABOUT HOW THE KALMYKS PASTURE THEIR LIVESTOCK

(Bálint *Xal'imiyūd yayaǰi malān xāriūldēk tuskīn'i*, Kalm. *Xal'myūd yāǰ malān xārūldg tusk n'*)¹¹²⁷

[149] We Kalmyks have got four kinds of livestock (Bálint *dörbön züsñ*, Kalm. *dörwn züsñ*): sheep, cattle, camel and horse; these four ones (Bálint *xöin, ükür, temān, mörin*, Kalm. *xön, ükr, temān, mörn*). When the Kalmyks pasture sheep during the three seasons, in spring, summer and autumn, three girls or three boys go with the sheep. They get up with the yellow morning light and drive sheep (Bálint *xöiyān tūyād*, Kalm. *xōgān tūyād*) to the pasture with good grass. They [the herd] graze from morning up to noon. Then at noon they drive [the herd] home and let it lie and rest for a while. Meanwhile [the shepherds] eat their food at home. Then three men drive the sheep to the well (Bálint *xuduk*, Kalm. *xudg*) for water (Bálint *xöiyān usulna*, Kalm. *xōgān usln*). Two of those three men go to the head of the well and put the trough (Bálint *ongyoc*, Kalm. *ongyc*) for watering the sheep on an elevation (Bálint *dender*, Kalm. *dendr*)¹¹²⁸ made of clay at the head of the well. The height (*dendr*) is a square clay heap similar to a chest. The trough (*ongyc*) is similar to a chest [too], but it is longish in comparison [to a chest]. In addition, there is a bucket (Bálint *utuxur*, Kalm. *utxūr*)¹¹²⁹ attached to the end of a pillar (Bálint *sūrug*, Kalm. *šūrg*).¹¹³⁰ This bucket is called *utxc* (Bálint *utxuca*, Kalm. *utxc*) "well-bucket"¹¹³¹ by the Kalmyks. One person takes that bucket and stands on the steps (Bálint, Kalm.

¹¹²¹ I. e. girls wear braids before getting married (cf. chapter: *The Wedding of the Kalmyks (Oirats)*).

¹¹²² In details cf. chapter: *Horse racing, Wrestling and Stealing*.

¹¹²³ Bálint *zāisang*, Kalm. *zāsng*, cf. Song Nr. 16.

¹¹²⁴ The honoured place of the yurt referred in many texts (including Bálint's tales) as the *barān*; cf. note to the Fourth tale.

¹¹²⁵ Bálint *zuluk*, Kalm. *zuly örgexe* "den Himmelsgöttern Tee als Opfer darbringen (der Opfernde tritt mit einem Fuß über die Schwelle des Zeltes und spritzt mit den Fingern aus Napf den Tee nach außen)" (R. 480).

¹¹²⁶ Bálint *uru tataksan caktān*, this expression needs further investigation.

¹¹²⁷ *Manuscript* pp. 149–153. For the contemporary pasturing of the five kinds of livestock among the Oirats and the Khalkhas, cf. Birtalan, Ágnes: Pasture (*belčēr*), grazing (*mal belčēr*, *mal xariulax*, *malin xariulga*) and Birtalan, Ágnes: Five kinds of livestock (*tavan xošū mal*) and pertinent activities (*mal mallaga*). In: *Material Culture*. (DVD).

¹¹²⁸ Bálint, *dender*, Kalm. *dendr* "Erdehöhung (z. B. unter dem Sauftrog od. unter der Feuerstätte)" (R. 87) "zemplanoje vozvyšenje (na k.-rom razvodjat kostjor)" (Mun. 199).

¹¹²⁹ Bálint *utuxur*, Kalm. *D. utxūr* "ein lederner Eimer für Milch od. Wasser, Kalm.Ö. Kübel, Brunneneimer" (R. 453), *utuxur* "vedro (kožanoje)" (Mun. 540).

¹¹³⁰ Bálint *sūrugīn üzürtü*, read *šūry, šury* cf. Kalm. *D.Ö. šūray, šuruy* "Stange (womit z. B. die Filzdecke des Rauchlochs von Innen gehoben wird) vgl. *baxna*" (R. 370), *šūray* "id." (Mun. 684).

¹¹³¹ Bálint *utuxuca*, read *utxc* Kalm. *utxac* "Brunneneimer" (R. 453), *utxc* "čerpak, čerpalka" (Mun. 540).

kerdeg)¹¹³² of the well and scoops water from the well with that bucket. Another person takes the water that has been scooped and pours it into the trough. Thereafter when the trough is full, the person who divides (Bálint *xöi tasalji*, Kalm. *xön taslj*) the sheep [herd into smaller groups] is called: “Bring the sheep!” (Bálint *xöi täbi*, Kalm. *xö täw*) [150] The person who stands far from the well, divides the sheep [herd] by ten according to the amount of water in the trough and lets them run [to the trough]. After the three persons have watered the sheep, they drive the [herd] back home again and spend the early afternoon there. After spending the noon [at home] three boys or three girls mix some water with *boz*¹¹³³ and pour this drink called *čidm* (Bálint *čidem*)¹¹³⁴ into a vessel. Taking it with them, they drive the sheep (Bálint *xäriülji*, Kalm. *xärülx*) to graze until the evening when the sun sets. As soon as the sun starts to set, they drive the sheep quickly¹¹³⁵ back home also grazing [on the way home]. By the time the sun is setting they arrive home and the sheep are kept there [overnight]. When they have tied up the livestock,¹¹³⁶ the sheep are left to rest in the corral (Bálint *xöiyän xotondän orülji*, Kalm. *xöyän xotndän orülj*). Further, [the sheep] are watched (Bálint *manüldik*, Kalm. *manüldg*) at night in order [to protect them] from wolves and thieves. In spring the sheep are milked (Bálint *xöi säxulārān*, Kalm. *xö säxlār n*) and then joined with the lambs (Bálint *xuryundun*’i *neildülād*, Kalm. *xurydīg n*’ *nildülād*) at noon and are pastured until evening. In the evening [the herd] is driven home and the lambs are separated from their mothers (Bálint *ekenāsüni yilyaji abād*, Kalm. *eknās n*’ *yilyj awād*) and tied to the lamb-rope;¹¹³⁷ or just set free in a corral (Bálint *sitem* Kalm. *sitm*).¹¹³⁸ These [sic!] are called sterile [sheep] (Bálint *suburxa*, Kalm. *suwrxā*), the sheep having a lamb [sic!] are called *suwā* (Bálint *süve xöid*) “infertile sheep”.¹¹³⁹

[151] Our Kalmyks get up early, untie the cattle from the rope (Bálint *kerägäsün*’i *tailād*, Kalm. *kerēgēs n*’ *tālād*)¹¹⁴⁰ and drive them to the pasture. But the calves are left at the yurt and they are watched by children until the cows¹¹⁴¹ come back. The cattle graze from morning until noon and then come back by themselves at noon. If they do not come by themselves, someone from the yurt goes¹¹⁴² and drives them home. Then, when the cows come back, the calves are taken and tied to the rope (Bálint *zēlāsü uyufi*, Kalm. *zēlēš uyf*). When the cows come near the calves on the rope, a girl from the family lets the calf to go the cow. Then, after the calf [has sucked] and the milk is let down,¹¹⁴³ the head of the family or a girl milks [the cow]. For milking both flaps of the gown are turned up, both

¹¹³² Bálint *kerdek*, Kalm.D. *kerdeg* “Treppenansatz, Balkon” (R. 226), *kerdäg* “stupen’ka” (Mun. 295). Cf. a motif-element in the 15th tale: the stair of the well is a significant place where the horse of the future hero was born and where the hero catches the horse while it goes to drink.

¹¹³³ Bálint *boza*, Kalm. *boz* a drink prepared from boiled milk product, such as *čigēn* “kumis” or *cagā* “the residue left after the distillation of kumis”. Cf. Tartsák, András: *White food (cagān idē)*. In: *Material Culture* (DVD).

¹¹³⁴ Bálint *čidem*, Kalm. *čidm*, *čidm* “Gemisch von Wasser und *boz* (als Trunk)”, s. *čidm*” (R. 428, 443), *čidmg* (Mun. 648).

¹¹³⁵ Bálint *delskūlji*, read *delsūlj* (causative) from Kalm. *dels-* “jehat” bystro, bežat’, idti bystro” (Mun. 198).

¹¹³⁶ Bálint *malān kerekse caktu*, here the use of expression *mal* “livestock” refers to the general evening activity with the livestock and not only with the sheep.

¹¹³⁷ Bálint *köngnō*, Kalm. *kōgn* (Ramstedt), *kōngnā* (Munijev) “1. ein Strick zum festbinden der Kälber id. Lämmer” (R. 336), “petlja, privjaz s petlej dlja molodnjaka životnyh” (Mun. 317), cf. Khal. *xōgn* “id”. The diverse phonetic structure of this lexeme in various sources shows dialectal differences.

¹¹³⁸ Bálint *ergenā sitem*, cf. Kalm. *ergn* “okrestnost’ ” (Mun. 702); Bálint *sitem*, Kalm.D. *sitm* “geflochtener Zaun, Flechtwerk, Zaun für de Schafe, Schafställe” (R. 361).

¹¹³⁹ Bálint *Nādkī suburxa xöidgi xurgudtaigin*’i *süve xöid geji nerādedek*. This sentence is probably incomplete. Both lexemes mentioned in the sentence designate barrenness of the livestock. Cf. Meserve, Ruth, The Expanded Role of Mongolian Domestic Livestock Classification. In: *AOH* 53/1–2 (2000) pp. 23–45; Birtalan, Ágnes: Terminology connected to the age, gender, special features and behaviour of the livestock. In: *Material Culture*. (DVD). Khal. *suwai* is “a female that did not produce young for a year”, Kalm. *suwrxa* “jalovjy” (Mun. 459), *suwrxā* Kalm.Ö. “steril od. jeder zweite Jahr trüchtig”, Kalm.D. *sowrxā*, *suwā* (R. 339), Ö. T. *suwā*, *suwā* “gelt, steril, ohne Junge (Kuh, Stute, Kamelkuh, Henne) (R. 338). Cf. also Khal. *xusran* “barren (grown barren) female”, *xar suwai* “sterile female”.

¹¹⁴⁰ Bálint *kerägäsü*, read Kalm. *kerēgēs*.

¹¹⁴¹ Bálint *eke* “mother”. In all his texts Bálint refers to the cow with the general word for the horned cattle *ükür* (Kalm. *ükr*) that means mostly “cow” indeed.

¹¹⁴² Bálint *nayāsün*’i read *nāgās n*’ lit “from here”.

¹¹⁴³ Bálint *ibekülān*’i, cf. Kalm. *iwlx* “die Kuh (Ziege) zum zweiten Mal melken, nachdem das Kalb (Zicklein) schon gesogen hat” (R. 212), *iwlx* “1. davat’ moloko, doitsja (napr. o korove posle podpuski teljonka), 2. projavlenije moloka (u korovy)” (Mun. 262).

sleeves are also turned up and a flask sewn from cattle skin similar to a pail (Bálint *šūlyā bāideltā bortoxān*, Kalm. *sūly bādliā bortxān*) is put between the person's thighs [and milk the cow].¹¹⁴⁴ After finishing the milking, the calf is joined again with the cow. Then the calf is tied again, a bowl or a pail taken and [the cow] is milked. That milk is called *xōt iwlcen* (Bálint *xōitō ibelcen*) "late, next milking". From a good milking cow one gets a pail or leather flask of milk. From a bad milking cow one gets a half pail or a half leather flask of milk. After milking the cattle is watered and driven to the [grazing] place. The cattle go by themselves [to the pasture] and come back in the evening when the sun sets. They are milked again when they come back.

[152] Our Kalmyks get up early, untie the camels from the rope, water them at the well and give them for grazing to the person who pastures them. The man who pastures the camels is called *temēč* (Bálint *temāči*, Kalm. *temāč*) "camel-herder". That camel-herder takes a lot of *čīdm* drink (with him) in the hot season and pastures [the camels] from morning until the evening darkness. When it has got dark, he takes [the camels] home. After he has driven [the camels] home, their owners pick their camels and tie them turning [their heads] down.¹¹⁴⁵

[153] Our Kalmyks water their horses (Bálint, Kalm. *adūyān*) in the morning and water them at noon and after darkness. For watering, some people collect and drive the horses from the meadow to the well and water them in separate groups. A few people drive back the horses that have already drunk to the destined [pasturing] place.¹¹⁴⁶ Well, the mares (Bálint *gūgi*, Kalm. *gūg*) are milked.

ABOUT THE MILK OF THE DOMESTIC ANIMALS OF THE KALMYK(S)

(Manuscript *Xal'imigin malin üsünä tuskī*,¹¹⁴⁷ Grammar *Khal'imagin malin üsünäi tuskī*,¹¹⁴⁸ Kalm. *Xal'mgin malin üsnā tusk*)

[Manuscript 154; Grammar 205] *What are the Khalmyks making with the milk in the season of the spring? The cattles of the Khalmyk(s) suckle commonly in the first month of the spring (i. e. in February). The Khalmik-man is that time rejoicing at the abundance. The cows (prop. the milk of their own cattle) milk commonly the daughters of the Kalmiks; when milking they tuck up their both skirts, turn up their both sleeves and putting the milking vessel (bortokha) – made by sewing out of the (hairless) skin of cattle and having the shape bucket – between their feet, milk. A good milking cow gives a bucket milk and a bad one gives half a bucket, The Khalmik girls after having put the (milked) milk into a narrow mouthed and three [...] vessel (arkhad, arkhat) made out of the (hairless) skin of camel and smoked, churn and make it turned. The turned or soured milk is called airak (pron. äirek). After that they churn it yet for the time of milking a mare thrice and while churning the butter will be separated, They gather the separated butter with a ladle, put it on a plate and by beating it with the hand express its butter-milk. [Grammar 206]*

The milk, which after having been taken away its butter, remains in the vessel, is called tshigān (butter milk). They pour that butter-milk into the large kettle used to distil spirit which they put upon the iron trivet (having three feet). This done, they cover the kettle with a wooden lid consisting of two halves. That wooden lid of two halves has two square apertray (holes); to the one of them they put stopper and to the other one they adapt a distilling pipe (tsorgho) and damb with paste (so as to make

¹¹⁴⁴ Bálint *arcik*, Kalm. *arcag*, "die Geschlechtsteile (sowohl der Männer wie auch der Weiber, die Sehnen zwischen Anus und Geschlechtsteilen)" (R. 15), Kalm. D. *ārcag* Geburtsteile, die Sehnen zwischen Anus und Penis, die Schamteile, das Fleisch zwischen der Schenkeln" (R. 21), by Munijev it designates simply "promeznost'" (Mun. 19), cf. Khal. *ārcag* "pelvis" (Bawden 2).

¹¹⁴⁵ Bálint *ürü xālālyaji keredek* lit. "tie them having them look downwards".

¹¹⁴⁶ Bálint *tere yazar talan'i* lit. "towards that place".

¹¹⁴⁷ Manuscript pp. 154–161.

¹¹⁴⁸ Grammar pp. 205–213. In this chapter Bálint's translation from the Grammar will be provided. The text in the Grammar is almost identical with the one in the Manuscript, however the sequence of passages differs occasionally. A major divergence arose only in the subchapter on Ewe milk, as the text in the Grammar is combined with the description of subchapter: *About how the Kalmyks Shear the Sheep*. NB! I have not changed Bálint's spelling.

it airtight). The thing called tsorgho (pipe) is made of a curve wooden piece cut in two halves hollowed out. [Manuscript 155] Then fitly joined, firmly bound with thread and inserted with horse gut washed cleanly, which all they dry well on the sun. The distilling pipe used to be two arshin long. 1 ½ span thick in its outer circumference and 1 span wide in its inner circle. To the one end of the so made pipe they put a smaller kettle with a round lid, under this very kettle (the receiver) they place square through filled with cold water (the refrigeratory). [Grammar 207] That (round) lid (of the receiver) has a larger and smaller hole; to the larger one they adapt the distilling pipe and dam it; by means of the smaller hole it will be known whether the distillation of the spirit, when fired under the (larger) kettle, does proceed or not. (As there is no wood for fire, the Khalmiks use for fuel the dried dung of cattle which is called arghasun [E. Mong. arghal]. They gather the dung of cattle, horse, sheep, camel and goat, unite these all knead and make keitesü pron kütse). If the distillation proceeds (prop. the spirit goes) vapor is seen (known) go out by the small hole. Whether the spirit is right (prop. ripe) or not, it will be known by the taster. The tasting instrument (amsūr) is made of the neck hair of camel (attached to a handle made of medlar and other kind of tree. [Manuscript 156] In tasting. In tasting (the spirit) they thrust in the kavied end of the taster by the smaller hole of the receiver when the vapor comence to go out. They then pull out the taster and by pressing the dipped hair tuft upon a small cup they get a draught of spirit and know thereby whether the spirit is strong or mild. [Grammar 208] The properly distilled spirit is of milk taste, white, the unripe distilled one is of bitter taste. The spirit being ready, they taste off the lid of the receiver (prop. spirit) and get out the spirit. After that they used to sprinkle of the spirit firstly to the fire and then toward the sky whereas they pray: '(Ye) blue colored blue sky, though we have this year distilled spirit but in this quantity, let us distill in future (hereafter) the more!' Thus having prayed they sprinkle toward the domestic goods, (barān). This done they sprinkle toward the door. After that the husband (the lord of the home) speaking to his wife: 'Wife go and call the old men of the hamlet!' sends her (his wife) out. [Manuscript 157] If they pour milk to the warm or hot bozo, the milk when mingled with the bozo becomes thick. [Grammar 209] They call the milk curdled by ming up with hot bozo, makhan idmek (flesh meat); and drink the cold bozo mingled with milk which they call khoirmak, (pron. khöirmik). They then get the bozo cooled, put it into a bag made by sewing of canvas (linen) and hang up on the top of the lattice wall of the tent. The watery part (prop. water) straining through (the bag) is called whey, and the remained thick part is called admak (pron. admik curd ?) of which they make (gripe) shürmük morsels of curd. When making the shürmük they firstly spread a white (piece of canvas or in w[...]t of such a one a trush-mat [?] and upon that they squeeze out the curd with the hand, and when this squeezed out curd is dried on the sun is called shürmük. They mix up dried curd morsels in the spring with fresh butter (cow yellow butter) and eat instead of bread. In the spring they prepare plenty of such curd put into bags of sheep skin the mouth of which will be sewn up and lay by in the chest of goods. [Manuscript 158] Then in the winter they add from it in the pap to make it (more) savory.

MARE'S MILK

(Manuscript, Grammar *Gūnā üsün*; Kalm. *gūnā üsn*)¹¹⁴⁹

[Manuscript 160; Grammar 210] If the Khalmiks will milk the mares, they firstly extend a rope (called zel) which they make by twisting of wool or horsehair. Both ends of his rope are provided with bow or knot to take up the [...] which they drive – while fast extending the rope – into the ground by beating with a wooden [...] so as not to be after pulled up. Then they attach to that (extended) rope short pieces of rope (called tshikta) which they twist of wool. To the end of the tshikta they attach (a small piece of) wood which will be put into the knot of the halter put on the head of the foal. The halter is made of wool in likeness of a bridle [sic!]. The mare is milked a day six times and the milk drawn too

¹¹⁴⁹ Grammar p. 210–211.

by the daughters of the Khalmik is put in the bucket and churned. They put water to that mare's milk and churn again. This churned mare's milk drink the old men, women and the young people. The man having large horse herds sends the mare's milk into the convent and the priests drink it instead of spirit (brandy). [Grammar 211] If cow milk is added to the churned mare's milk, it is called biserek, and the spirit distilled from biserek is called arza. Will the arza be again mixed with cow milk and be again distilled, (the new spirit is called khorza). At the season of the spring the young people herd the horse herd, which they water daily three times; [Manuscript 161] by night fearing for thieves and wolves they guard it. In the winter after being the hay out, the old men and young people drive their horse herd looking after places where the grass was in the spring left unmown; and it often happens that for the intensive coldness of winter and snowstorm being not able to find their home they perish together with their herd buried under the snow-drift. If the Khalmik have in winter no water, they melt snow and preparing therewith their food eat it (prop. drink). In winter they do also not water the cattle, but these when dry [...] themselves their thirst with snow.

EWE-MILK

(Manuscript *xöinä üsün*, Grammar *Khöinäi (khoini) üsün*, Kalm. *xōnā üsn*)¹¹⁵⁰

[Manuscript 159; Grammar 212] In the spring the daughters or sons of the Khalmik used to herd the sheep. For that purpose (pr. in order to tend) they rise at dawn and driving their sheep to good gassy places tend them from moving till midday. At midday they drive their sheep home and let them lie. They then go themselves home and drink their liquid food which done. Three men drive the sheep to the well to water them. One of those three men dips water from the well, the other one puts the water dipped out into a trough, the third of them stopping the sheep (somewhat) far from the well and dividing the by ten drives them. After having these three men watered the sheep drive them home. Bind them two by two together and three or four girls sitting behind the sheep milk them. They put the drawn milk into a large kettle and adding to it rennet boil it from morning till evening. When that boiled milk thickens become *ezegä* (curdle). The watery part (prop. water) remaining under the curdle in the kettle is called whey (the yellow water of *ezegä*). [Grammar 213] In the spring the Khalmiks used to mow grass for their cattle and heap it up at the wintering place and in winter give it to the cattle. As the Khalmiks live on a ground which is mere sand without water and wood. If they also would in the winter build some shelter for their cattle cannot for having no materials (shelter making wood) and therefore they keep them (let lie) at night amidst the tents. If the gathered hay is out, the householder early rises, drives the sheep looking for places, where the grass was in the spring left unmown and it happens some times that while driving his sheep loses the way and aring [sic!] without food (*khoto kholo*) perishes frozen by the strong cold of winter and snow storm.

ABOUT HOW THE KALMYKS SHEAR THE SHEEP

(Bálint *Man'i xal'imiyūd yayaĭi xöiyān xäičiledek* (*kiryadik*) *tuski*, Kalm. *Manā xal'myūd yāĭ xōgān xāčldg* (*kirydg*) *tusk*)¹¹⁵¹

[162] The time when our Kalmyks shear (Bálint *xöiyān xäičiledek*, Kalm. *xōyān xāčldg*) the sheep is the middle month of summer and the first month of autumn. The sheep wool (Bálint *noso*, Kalm. *nōs*)

¹¹⁵⁰ Grammar pp. 212–213.

¹¹⁵¹ Manuscript pp. 162–164. For the contemporary pasturing of the five kinds of livestock also among the Oirats, cf. Halász. Ádám: Schur (*nōs*, *nōlūr xyargax*) and Birtalan, Ágnes: Felt making (*esgī xīx*, *esgī tatax*). In: *Material Culture*. (DVD). This chapter contains not only the shearing of sheep, but also the preparing of felt which is a well documented part of the life of any nomadic Mongolian ethnic group. All the sources from the earliest up to the contemporary at my disposal offer at least a short description of the unique way how the Kalmyks make felt. Cf. Pallas I. pp. 141–142; Ernĵanā pp. 35–39; Erendženov, Konstantin: *Zolotoj rodnik. O kalmyckom narodnom tvorčestve, remeslah i byte*. Elista, Kalmyckoje knižnoje izdatel'stvo 1990. pp. 30–33; Erdnjev. pp. 134–135.

shorn in autumn is called *möčr*¹¹⁵² (Bálint *möčir*) “short wool”, the wool shorn in the summer month is called *ut* (Bálint *utu*) “long”. Before shearing, the Kalmyks choose the sheep to be shorn from the [herd]. The sheep that are chosen are bound by rope (Bálint *zeldü kögnäd*, Kalm. *zeld kögnäd*), or a corral (Bálint *šitem*, Kalm. *sitm*)¹¹⁵³ is built and the [sheep] are led there. The man who shears the sheep takes his scissors (Bálint *xäiči*, Kalm. *xäč*), takes a sheep from the group of sheep [to be shorn], drops it [on the ground], and ties its four legs crosswise (Bálint *soliji köläd*, Kalm. *sol’j köläd*). One person builds the corral and puts the shorn wool into it. After the shearing is finished, (Bálint *nōsoīg sabana*, Kalm. *nōsīg sawn*) two-three pieces of weaves (Bálint *tērme*, Kalm. *term*)¹¹⁵⁴ are laid out, in order to loosen that wool. On the weaves either ox or whatever [animal] skin is laid out. This skin is called by our Kalmyks *adsy* (Bálint *adasxa*) “rough skin”. For the time of wool loosening a lot of boys, girls, and wives are taken there.¹¹⁵⁵ To loosen [the wool] a pair of thin sticks are taken by each person and they loosen [the wool]. [163] This stick is called *modn saw* (Bálint *modon saba*) “wooden stick”. Into that loosened wool some lamb’s wool is mixed.¹¹⁵⁶ That loosened wool is called *saw nōsn* (Bálint *saba nōson*) “wool [of the] stick”. When the loosening of the wool is finished, the wool is spread out in layers (Bálint, Kalm. *zulj*) and a lot of old women and wives are gathered in order to make felt (Bálint *iškā kenä*, Kalm. *iškā kīn/kēn*). To lay out the wool, [for this purpose] two-three bars (Bálint *xāca*, Kalm. *xāc*)¹¹⁵⁷ are jointed and bound together. Two pieces of felt are laid out between the bars and [the wool] is distributed [on it]. When they are filled with wool, the afore mentioned two pieces of felt are folded alongside and taken outside. Then water in two-three big pots (Bálint *xäisän*, Kalm. *xāsñ*) is warmed, the pieces of felt are laid out again and the warmed water is sprinkled [on it]. After sprinkling the water, the pieces of felt are folded again, tied with ropes (Bálint *aryamaljiär köläd*, Kalm. *arymjār köläd*) and put on the top of many pieces of weaves. After the preparation is finished, about twenty people are called: “Come to the felt [preparing]!” The people who have been taken there arrive and in order to start felt [making] turn their pants up to their thighs and sit in a row. They take the rope the felt is tied with, lift it onto their knee and hit the felt on the pieces of weave one thousand five hundred times. [164] That felt is then separated from the other¹¹⁵⁸ felt, the people who take part in felt [making] stretch their legs, and put the bars on them. Then they put the new felt on the bars and sprinkle water on it. Then that felt is taken fifty times (?) turned on its white coloured [side]. They seize it seven times this way. The people who were sitting with stretched legs kneel up again and press [the wool] with their elbows (Bálint *toxoldäd*, Kalm. *toxäldäd / toxäldäd*) hundred and fifty times and make [the felt].

¹¹⁵² The explanatory terms given by Bálint’s informants are inserted into the text in the reconstructed Kalmyk form, while Bálint’s transcription is given in brackets. Bálint *möčir*, Kalm. *möčr nōsn* “kurze Herbstwolle = Kalm.Ö. *axr nōsn*” (R. 267), *möčr* “korotkij (o šersti osennej strižki)”, *möčr nōsn* “šerst’ osennej strižki” (Mun. 361).

¹¹⁵³ Bálint *šitem*, Kalm. *sitm* “geflochtener Zaun, Flechtwerk, Zaun für de Schafe, Schafställe” (R. 361).

¹¹⁵⁴ Bálint *tērme*, Kalm. *terme*, *term* I. “dünner wollenes Gewebe” (R. 393).

¹¹⁵⁵ Bálint *nāra* lit. “here”.

¹¹⁵⁶ Bálint *eke geji*; the meaning of this expression needs further research.

¹¹⁵⁷ Bálint *xāca*, Kalm. *xāc* “das Geschlossensein; etwas zugeschlossenes; Verbot, das Zuschließende; Damm, Teich, Abgedämmt” (R. 175), “izgorod’, ukritije, zagon (dlja skota)” (Mun. 561).

¹¹⁵⁸ I. e. the old felt.

ABOUT HOW THE KALMYKS HUNT WITH BIRDS

(Bálint *Xal'imiyūd yayajī šobūyār angyučildigīn tuski*, Kalm. *Xal'myūd yāf šowūyār angyučldg tusk*)¹¹⁵⁹

[165] The birds Kalmyks hunt with are: goshawk,¹¹⁶⁰ Saker falcon,¹¹⁶¹ falcon (?),¹¹⁶² peregrine falcon (?),¹¹⁶³ and eagle.¹¹⁶⁴ If the Kalmyks wish to hunt with birds, they catch the bird while it is a nestling (Bálint *yūjimal*, Kalm. *yūjmūl*). As it is caught, its both legs are fastened at the shinbone, hobbled firmly with a long thin strap and a hood (Bálint *maxala*, Kalm. *maxlā*) is put on its head. It is possible to make this hood from thick leather or red morocco (Bálint *satiyāgār*, Kalm. *sār'sār*).¹¹⁶⁵ Both [of the bird's] eyes are covered in order that the bird could not see; a small pointed hood on its head [serves this purpose]. The hood is put on to cover [the bird's] sight. Its reason is that if the bird is with uncovered eyes, it looks around,¹¹⁶⁶ and jumps to and fro. Seeing some meat, it bounces and breaks its leg. That is why [the bird] is kept with covered eyes until its eyes get acclimatised. Under that bird there is a board¹¹⁶⁷ similar to a [small] table.¹¹⁶⁸ The [bird] is put on that board hobbled by its both legs permanently to that board on the end of the above mentioned long strap. That table-like board is called *tor*.¹¹⁶⁹ [166] The food given to the bird is palm-size meat twice or three times a day. When a bird is caught newly, it is kept this way [i. e. with a cap on its head] until it gets accustomed [to his owner] (Bálint *ijldükü*, Kalm. *ijldx*). Thereafter the hood is taken from the bird's [head]; although it is not taken off permanently; sometimes it is put on [its head]. The food given in the evening is bound to the lure (Bálint *dalaba*, Kalm. *dalwā, dalwag* (?) and when it is shown to the bird, it tries to swoop down (Bálint *šūrjī*, Kalm. *šūrj*) [on the meat]. After swooping this way four or five times, the piece of meat will be given [to the bird]. The reason why it is made so is that [the bird] must get accustomed to swooping on the lure. While [the bird] gets accustomed to the swoop on the lure, it gets accustomed to swooping on another bird, too, as the lure is similar to a bird. If one asks what kind of thing it is [i. e. the lure], it is [made of] the whole wings five-six black birds. The wings are bound together into a bunch. So they look like a bird. The newly caught and trained bird is taken out [of the yurt] every evening after the sunset, and all kinds of birds and other things are shown it in order to make it accustomed to them. When it gets accustomed, it is put on the board. This way [the bird] is put [there] every evening, [then] it is set free. For a while they make the bird fly back [to its owner] who shouts and waves with the lure. When shouting [167] the owner does not cry straight (?), but shouts [...].¹¹⁷⁰ When the lure is shown to it, the flying bird perceives it as the above mentioned meat and swoops

¹¹⁵⁹ *Manuscript* pp. 165–169. For the contemporary hunting with birds: Uray-Köhalmi, Katalin: Die Jagd (*an, an görō, an agnax*). In: *Material Culture*. (DVD) and further bibliography in her article.

¹¹⁶⁰ Below I tried to identify the species of birds, however, there are more possibilities and some names are used for general designation. Bálint *xarcaga*, Kalm. *xarcxā. xarcxā* “Habicht” (R. 170), *xarcx* “jastreb” (Mun. 581), W.Oir. *xarčaya* “jastreb”, *xarčaya šubūn nige šūrlūgetei* “u jasterba odin napadajuščij udar” (Pozd. 89), *xarčagang* “der Habicht” (Zwick 187), Lat. *Accipiter gentilis*.

¹¹⁶¹ Bálint *itelge*, Kalm. *itlyā, itlyan* “ein Raubvogel. Geierfalke?, (weiblicher) Würbfalke” (R. 211), *itlg* “balaban” (Mun. 274), W.Oir. *itelge* “balaban ptica (samka)” (Pozd. 24), “der Falke” (Zwick 56), Würbfalke? Lat. *Falco cherrug*.

¹¹⁶² Bálint *songxor*, Kalm. *songxr* “eine Falkenart”, *načn š.* “der große Jagdfalke” (R. 364), *songxr* “krečēt, sokol” (Mun. 679), W.Oir. *songxor* “krečēt” (Pozd. 172), *songyor* “ein Raubvogel. Falke” (Zwick 396).

¹¹⁶³ Bálint *načn songxor*, Kalm. *načn šonxar, načn* “Falke” (R. 272), *načn* “sokol” (Mun. 370), W.Oir. *načn* “sokol” (Pozd. 64), “eine Falke” (Zwick 115).

¹¹⁶⁴ Bálint *bürged*, Kalm. *bürgd*, Kalm.Ö. “grosser schwarzer Adler”, Kalm.D. *bürkd* (R. 67), “berkut” (Mun. 128), W.Oir. *bürküđ* “čjornyj orjol” (Pozd. 140), *bürgüd* “der Adler” (Zwick 166).

¹¹⁶⁵ Cf. W.Oir. *satiya* “saf'yan” (Pozd. 145), “id.” (Zwick 378). The use of the written form instead of the spoken variant (Kalm. *sār'sn*) refers to the presence of the written text (cf. the end of the chapter where Baldrīn Mūška's name is mentioned as the informant who provided this text in written form).

¹¹⁶⁶ Bálint *šilbikād*, Kalm. *silwxc* “ozirat'sja (po storonam), tarašit' ” (Mun. 672), but cf. also Kalm. *šilwēxe, šilwēxe* “starren, sich umdrehend die Augen auf etwas ruhen lassen” (R. 357).

¹¹⁶⁷ Bálint *dos[=]jka* a loanword from Russ. *doska*: was originally written with *sz* according to Hungarian pronunciation.

¹¹⁶⁸ Bálint *usztul*, a loanword from Russ. *stol*; also written according to the Hungarian pronunciation with *sz*.

¹¹⁶⁹ Bálint *tor*; in the dictionaries this lexeme has different meanings from the above indicated one: Kalm *tor* 3. “Käfig” (R. 401), *tör* “kletka, setka (dlja lovli ptic)” (Mun. 506).

¹¹⁷⁰ Bálint *darū darūn'i dūyān sonoxu dūngēgār*; the syntagm is obscure and needs further research.

straight on it. So [the bird] is given the previous [amount] of meat. The meat is given this way every day, and when [the bird] has got accustomed to it, two days are spent [without feeding], then [the meat] is given again. When this bird flies and swoops on the lure without forgetting it, it is kept this way for some days and then [the bird of prey]¹¹⁷¹ is let first on a bird [of booty]. A hood made of morocco leather is put on the head of a domestic goose. Its two eyes are left uncovered. On the top of the hood meat with sugar (?) is attached. That goose is hit with a thin strip on its feet. Behind [the goose] the bird of prey is let free from a distance of “six shouts”.¹¹⁷² A horseman gallops behind the bird of prey. The bird catches this goose two-three times and when it catches [the goose] last time, the goose is cropped (?)¹¹⁷³ and its heart given to the bird of prey. The bird of prey trained this way catches later wild geese (Bálint *zerlek ɣalūn*, Kalm. *zerlg ɣalū*) and ducks (Bálint *nuys*, Kalm. *nuysn*) and swans (Bálint *xung*, Kalm. *xun*) and other birds flying in groups.¹¹⁷⁴

Our Kalmyks hunt with birds of prey (Bálint *šobūčilana*, Kalm. *šowūčlan*) in autumn months and look for birds. While going for hunting [the Kalmyks] ride a fast horse, take the lure and the whistle (Bálint *dūlxu*, Kalm. *dūlx*), and the bird is set on the right hand. Possibly not on a bare hand, but on a glove made of morocco leather (Bálint *zuzān sārīsār kēksen xurɣunā bēlā*, Kalm. *zuzān sārīsār kēsn xurɣnā bēlā*). One carries the bird of prey wearing the gloves, otherwise it will harm with the claws of its hobbled legs. While one carries [the bird] this way and a [wild] bird is to be seen, [the bird trained] is let behind as if tossed above. Then [the bird trained] chases it and upon catching it pushes it on the ground and kills it [with its beak] until the owner comes. The owner comes quickly on his horse and takes the booty.¹¹⁷⁵ Right thereafter the bird is given some meat at that very place in order to train it for catching [booty]. If there is a group of birds, the bird of prey catches one from above and lets it on the ground; then chases it further and catches it. A goshawk swoops only once from above and catches the bird. If the goshawk cannot catch it swooping once, it will not chase it any more. That is why our Kalmyks have a proverb: “The Khan has three (one)¹¹⁷⁶ order, the goshawk has an only swoop.”¹¹⁷⁷

The Kalmyks obtain much booty from falconry. The reason is that a destitute Kalmyk might hunt ten swans¹¹⁷⁸ in seven days and these seven swans earn him ten horses. The reason is that if he presents these ten swans to ten rich Kalmyk noblemen, he, the destitute [person] gets a horse [in return]. If a presented swan was caught by this bird of prey, he gets a horse and above it ten or fifteen “Lion” Rubbles¹¹⁷⁹ or sometimes even more. Additionally there are rich Kalmyks who hunt with birds. A long time ago, when the Tatars and our Erketens¹¹⁸⁰ lived in peace, our falconer (Bálint *šobūči*, Kalm. *šowūč*) Kalmyks dressed in a [nice] gown, rode their fast horses and presented a bird of prey to the Tatar officials and put money [received in return] into the pocket and came back. The Tatar falconers also dressed in a [nice] gown, rode their fast horses and presented a bird of prey to the Kalmyk officials and put money [received in return] into the pocket and came back. Nowadays it is not so. The reason is that they steal each other’s livestock, kill each other’s people and are very hostile.

Our Kalmyks hunt with birds and get booty this way, as it is written here.
(Baldariin Muushka)¹¹⁸¹

¹¹⁷¹ Hereafter I use the lexeme “bird of prey” for the birds trained, in order to distinguish from birds of booty. The Kalmyk texts uses for both the designation *šowū*.

¹¹⁷² Bálint *zurɣan dūnā ɣazrāsu*, Kalm. *zurɣan dūnā ɣazrās*, the expression refers to the usual measurement of distance, indicates a space where a shout is to be heard. Here: “a distance of six shouts”. “Stimmweite auf 500 Klafter” Cf. Bergmann II. p. 181.

¹¹⁷³ Bálint *šalād*.

¹¹⁷⁴ Bálint *xung*, Kalm. *xun*, “swan” is a bird tabooed for hunting, however Bergmann and Dušan mention its hunting.

¹¹⁷⁵ Bálint *šobūɣan*, lit. “the bird”.

¹¹⁷⁶ Bálint’s supplement.

¹¹⁷⁷ On the proverb cf. Thirteenth tale.

¹¹⁷⁸ NB! Hunting swans is tabooed, cf. above.

¹¹⁷⁹ In detail cf. Thirteenth tale.

¹¹⁸⁰ Erktin is a clan designation, in detail cf. notes to Song Nr. 16.

¹¹⁸¹ Bálint Baldariin Mūška, one of his main informants, in detail cf. *Introduction*.

ON BÁLINT'S ACCOUNT ABOUT HUNTING WITH BIRDS

Although Marco Polo writes with highly praising words about the royal falconry in Kubilai's court, this art of hunting almost disappeared with the centuries from the tradition in the Mongolian cultural area. In contemporary Mongolia the Kazaks in Bayan-Ölgii district practice the raising of hunting eagles, utilise them in hunting and as tourist attraction during summer festivals. From the 18–19th century accounts Pallas¹¹⁸² and Bergmann¹¹⁸³ gave detailed descriptions of falconry. In Pallas' work one also finds terminology (names of birds) and the description of training the bird. Bergmann reported about the process of hunting and the booty. Their data complemented with Bálint's records might serve as the basis of a unique account on this way of hunting already forgotten by the Mongols.

ON THE PRESENT-DAY CONTEXT OF BÁLINT'S MATERIAL

As pointed out in the introduction to this chapter, some characteristic phenomena of traditional ways of life are absent, such as descriptions of costume, fishing (that became essential for the Kalmyks in the vicinity of the Volga) and the preparation and consumption of meat products. The migration process and the felt tent including the felt making are described in details. As a member and leader of the Hungarian-Mongolian Expedition, I had the opportunity to visit Oirat and Khalkha nomadic families regularly over several years. One achievement of this long lasting fieldwork is the DVD which introduces the contemporary nomadic way of life on the basis of current materials recorded by the expedition. Checking the materials of various cross-referencing of materials from travelogues, early reports and the situation today, further emphasises the importance of Bálint's material, as his short texts are fairly accurate and are endowed with excellent terminology in Kalmyk. As it has been stated in the *Introduction*, a separate volume is planned for the Kalmyk and Khalkha *Ethnographica* recorded by Bálint, to be presented in the context of 18th and 19th century travelogues. Here, merely parallel material is offered from the present day life of the Altai Oirats and Khalkhas, taken from the DVD devoted to the material culture of the Mongols, in order to demonstrate the broader context of Bálint's data. First an article on the various works with the livestock, in order to show parallels to and highlight omissions in Bálint data. In addition, a concise presentation of felt making among the Oirats and Khalkhas will be provided as the context to the method of preparing felt among the Kalmyks. Finally general information about the felt tent will be discussed, showing the similarities between 19th century and present day practices on the basis of our team's field research.

FIVE KINDS OF LIVESTOCK (*TAWAN XOŠŪ MAL*) AND PERTINENT ACTIVITIES (*MAL MALLAGA*)¹¹⁸⁴

For Mongols, the basis of existence is the five kinds of livestock. Nearly all areas of the economy, society and culture, and all activities – be they ordinary, festive or sacral – are related in some way to livestock. Domestic animals also appear in every unit of this publication aimed to introduce the material culture of the Mongols.

Livestock is generally called *mal*, a term also denoting horned cattle in particular. Mongols breed five kinds of livestock called *tawan xošū mal*: sheep, goat, horse, horned cattle (and yak), and camel. The main aim of animal husbandry is to acquire meat and dairy products, as well as leather and wool for their own needs and also for commercial purposes. Besides, the livestock provide the saddle, pack and draft animals needed for transport and migrating. Each pastoral family does not usually possess all five kinds of livestock; climatic conditions and vegetations determine the kind of animals they keep. Yaks are mainly bred in cooler northern areas and camels in drier regions of the Gobi. From among small-sized livestock,

¹¹⁸² Pallas I. pp. 147–148.

¹¹⁸³ Bergmann II. pp. 182–190, also Dušan pp. 112–114.

¹¹⁸⁴ Birtalan, Ágnes: Five kinds of livestock (*tawan xošū mal*) and pertinent activities (*mal mallaga*). In: *Material Culture* (DVD).

either sheep or goats are predominant, depending on the kind of produce (dairy products, mutton, cashmere) the family trades in. Even families who are not horse breeders have a few horses, first of all for riding (*unalgīn mori*) and rarely to draw carts.

On the basis of millennium-old observations, the five kinds of livestock are categorized by the Mongol herders in various ways.

1. Large-sized (*bod mal*) and small-sized (*bog mal*) livestock. The size of the animal is important for both breeding customs, the implied work processes and for utilisation. Horses, cattle and yaks and camels are large-sized animals or *bod mal*, sheep and goats belong to *bog mal*, or small-sized livestock.

2. Warm-muzzled (*xalūn xošūt mal*) and cold-muzzled (*xüiten xošūt mal*) livestock. This is not merely a physiological differentiation, but it also alludes to the relationship between herders and livestock. Warm-muzzled are the animals that the nomads regard as the essential stock for their subsistence: horses and sheep. The horse helps people meet (i. e. the horse is the mount) and is the ornament – “forehead” – of festivities, games, races, weddings; the best part of mutton is served up for the guests at festive meals and the wool of sheep is used to make the felt for the dwelling. The camel, cattle and goat have less central roles; hence they are ranged as cold-muzzled creatures. NB! Horned cattle are also placed in the group of the warm-muzzled livestock.

3. Another determining factor in keeping animals is to see which kinds can be grazed simultaneously and which successively, and how far each kind must be driven to pasture. Livestock grazed in nearby pastures is called *oir belčērīn mal*, those grazed at faraway pastures are *xol belčērīn mal*.

Unlike e. g. in Hungarian in which groups of various livestock have different names, in Mongolian all are called *süreg*: *adūnī süreg* “horse herd”, *üxrīn süreg* “cattle herd”, *sarlagīn süreg* “herd of yaks”, *temēn süreg* “herd of camels”, *xoninī süreg* “herd of sheep”, *yamān süreg* “herd of goats”.

Among the work processes required by keeping animals, some are permanent, e. g. grazing (cf. Pasture, grazing), others are seasonal, e.g. propagation, castration, accustoming the livestock to saddle, bridle, harness, shearing (cf. Felt making), branding (cf. Property marks), penning (cf. Penning), slaughtering.

Pasturage (*mal xariulax*) is done in the pastures (*belčēr*) belonging by traditional proprietary right to the pastoral family, usually sharing chores with other related families. Watering places are also used by several families to water the livestock (*uslax*). One form of pasturing is to separate reserve pastures (*otor*) and graze the stock on them. In winter and spring they help the livestock to gain strength (*ond orūlax otor*); in summer and autumn they serve its fattening (*targa xüčnī otor*).

SEASONAL DIVISION OF PASTORAL WORK PROCESSES

In winter (*öwöl*) the most essential task is to protect the livestock (*ond orūlax* “to pull through”, lit. “to admit them into the [new] year”). The danger of perishing (*jud*; plague, natural calamity) of the livestock caused by harsh weather conditions is great in this season. Even the survival of a nomadic empire could be jeopardized by recurrent extreme weather and loss of livestock. The ethnic group that had lost its livestock moved away from its native area to acquire new pastures and animals. It may also happen in our days that there is too much snow and the livestock cannot scratch out the vegetation from below the frozen crust (*cagān jud* “white plague”), but when there is too little snow, the livestock may thirst (*xar jud*, “black plagues”). Foraging is also spreading in Mongolia. Some kinds of pasture are used as hayfields (*xadlan*) in the summer and the hay is transported to the winter camp to feed the animals (*tejēx*). Giving birth to the young begins in late winter (*mal töllūlex*, *töl tosox*, *töl cagālax*), goats and sheep yearn from February, March. Penning (*mal xotlūlax*) is particularly important in this period because harsh weather easily kills the young. Mainly in windy areas herders erect pens (*xašā*, *xor*). The young are sometimes moved into the yurt and tied to ropes on the man’s side (*xurga išig xögnöx* “tie up lamb, kid”, *xögīn töl* “young bound to a rope”). When an animal drops its young later than the rest, the little one (*xenj* “late offspring”) is often kept as a pet around the yurt. Some sheep and camel mothers refuse to accept their young (*golonxoi*). In

such cases *toig* and *xōs* rituals are held to get the mother nurse its offspring (cf. Encouraging a female to nurse its young).

Though the weather is warmer and ice and snow begin to melt in spring (*xawar*), there are enormous wind storms that also endanger the young. The emaciated, weak livestock have to be strengthened. It is important to make the right choice about the greenery cropping up from under the snow and to divide the livestock into groups lest the pastures should be exhausted too early. It is pastoral wisdom that *xawar tenxreltendē, jun targalaltandā* “spring is for strengthening, summer for fattening”. Reproduction continues in the early summer: the large-sized livestock – cows, yaks, camels and horses drop their young. Parallel with that, the making of white (milk) food begins.

In summer (*jun*), the main goal is to fatten the livestock. In choosing summer pastures, the alkali content of the soil (*xuǰir*) is important, since it is indispensable for the development of the livestock. Grazing on sodic soil is called *xuǰirlax*. An important job is milking and making dairy products (both for immediate use and for conservation). Castration (*agtlax*) and branding (*tamaglux, imnex*) are usually in summer, but their date may change occasionally and regionally. Shearing (*nōs xyargalt, xyargax*) is in summer and autumn, as is the processing of wool and hair and partly the making of felt. Saddle-breaking and preparing the mounts for the race also take place in early summer (*soilgox*).

The main objective in the autumn (*namar*) is to maintain the energy reserves accumulated in the summer, thus preparing for the winter. The production of milk food ends in autumn and felt-making (*esgī xīx*) takes place in late summer and autumn. Mating (*orō*) is in autumn using fathering animals (*ecceg mal*) carefully selected at the time of the castration. Slaughtering on a mass scale (*mal gargax*) takes place in late autumn, early winter, together with the preparation and conservation of meat products.

FELT MAKING (ESGĪ XIX, ESGĪ TATAK)¹¹⁸⁵

Felt (Mong. *esegei*, Khal. *esgī*, Bur. *heyē*, Oir. *iškē*) is used for the cover of the dwelling of the Inner Asian nomads, the round tent or *ger*, for beddings (*dewsger*) and rugs (*širdeg*), various sacks and bags (*ūt*), and to mention garments worn by the Mongols, for the socks (*oims*) worn in the leather boots. Some Central Asian nomadic groups, e.g. the Khazaks and Kyrgyz make other garments such as their headgear out of felt.

Traditionally, the time of felt-making is the late summer and early autumn. Presumably, the greatest feast of the nomads, the new year, also received its name (“White Month”, *cagān sar*) from the white colour of the felt and the milk products. Felt making is beyond the traditional labour division within a single family, since often several households (*ail*) do it together, but of course there are families who make felt separately. Felt making consists of three phases:

1. Shearing of the sheep (*xoni xyargax*) carried out on a sunny day at a place sheltered from the wind. A few days prior to the scheduled day, a “herald” is dispatched to inquire at the neighbouring camps who would come and help with shearing. The required tools are: a pair of sharp scissors (*xaič*; everyone brings their own), ropes to tie the legs of the sheep (*xōlīn bōlt*), and sacks (*ūt, dūnxū*). Everyone takes part in the preparations and the shearing: the children round up the sheep (*xoni erex*, lit. “search”), young people catch the sheep (*xoni barix*), the women tie up their legs (*xoni xolbōx*). A few men whet the shears (their tools are: *guranj* “whetstone”, *bilū* “grindstone”, *alx* “hammer”, *dōš* “anvil”). Experienced shepherds shear a sheep in five minutes. The following well-wishing rhyme is recited by those arriving for the sheep-shearing: „May your shears be sharp, may it be plentiful what is scanty.” Shearing ends with a feast the main dish of which is a boiled sheep or goat (cf. Meat products).

2. Beating the wool (*nōs sawax*). The aim is to free the wool from dirt (*jungag*) and soften the fibres. A piece of old hind (*aris*) or the skin of a large-sized animal (*adsaga*) is laid out on level ground (*dewjē*) at a place fenced from wind and the wool is heaped up on it. The workers take a pair of long thin straight birch

¹¹⁸⁵ Birtalan, Ágnes: Felt making. In: *Material Culture* (DVD).

(*burgas*) sticks (*sawā*) each and sitting around the wool heap they keep beating at it. The blows send pieces of wool flying “to be aired” and loosened. Those who pass by say the following well-wishing sentence: “May the wool-loosening stick wear off at its end, may your intention be realized.” to which the wool-workers reply: “May your road be straight.” Another greeting formula is: „May the end of the wool-loosening stick wear thin, may the good and bad separate.” (*Sawānī ni ūjūr salbarč bai! Sain mū xoyor ni yalgarč bai!*). A shorter formula of greeting is: “The wool-loosening stick is tough – the wool of long fibres is silk.” (*Sawā ni šandas, ungas ni myandas!*)

3. Felt is usually pulled by a horse or sometimes by a tractor. The working tools include: mother felt (*ex esgī*), axis (*gol*), ballast (*bul*), binding string (*baglax dēs*), towing rope (*čirex sur*), flask or pail (*hortogo, xuwin*). The mother felt is a large piece of felt from the previous year or earlier onto which the loosened wool is laid. The first layer of wool is the finest, it is to be the right side of the felt so the most experienced old felt-makers lay it down, and they sprinkle water over it. Then the rest of the workers lay a finger-thick layer of poorer or darker wool crosswise over the first layer and sprinkle it with water again. When the wool is laid out, the mother felt with the spread wool is rolled up tightly around the axis placed at one end. The edges of the rolled up mother felt are fastened with pieces of sheepskin and the whole roll is tied tightly round with a plaited rope. The ballasts are fastened to the two ends of the pole. When the felt is pulled by horses (usually two castrated horses), they are trained for a few days beforehand. A clean flat stretch of land some 300–350 m in length is chosen and the roll is pulled some 15 times to and fro. Milk is sprinkled over the horses and the wool:

Төлгөн хонины ноосыг
Төө зузаан зулсан
Хурган хонины ноосыг
Хуруу зузаан зулсан
Эсгий чамайгаа мялаа!
Бухын магнаа шиг
Хатуу болоорой!
Буурын хүзүү шиг
Хөшүүн болоорой!
– гэж ерөөнө. Мөн
Яснаас хатуу
Цаснаас цагаан болоорой!
– гэж хэлнэ.

The wool of two-year-old lambs,
Laid out a span thick,
The wool of a one-year-old lamb,
Laid out a finger thick,
Felt, I’m consecrating you!
Be hard like
The bull’s forehead!
Be enduring like
The camel’s neck!
– so they say. Also:
Be harder than bone,
Whiter than snow!
– they add.

The axis is fastened to the rear part of side-board of the saddle (*xawtas*) and fumigated with juniper (*arc*; incense offering), and the horses are made to pull the roll of wool at first at the walk (*alxax*) and later at a slow trot (*šogšix*) (cf, Gaits of horses). This process is called *xūjrūlex*. Then the felt is removed from the mother felt and rolled up again with the wrong side outside and hauled again. The outcome is the son felt (*xū*). In the next phase the felt is pulled again 15 times to and fro by the horses in a gallop (*xatirax*) (the process is called *coxilūlalt*). The ready felt is cleaned of the remaining impurity, straightened and levelled out to dry. In the meantime, another lot of wool is laid out on the mother felt. A community can produce 4–5 pieces of felt a day.

According to a Mongolian saying, no lama, drunken person or dog are allowed to the place of felt making, as they could spoil the quality of the felt. Anyone arriving at the place where felt makers are at work greets them with these words:

“Harder than bone,
Be it whiter than snow.”

YURT, “ROUND TENT” (*GER, ESGĪ GER*)¹¹⁸⁶

The traditional dwelling place of Mongolian people is the yurt (*ger*) also called “felt tent, felt house” (*esgī ger*). Yurt is a word of Turkish origin and primarily designates the whole campsite where the tent is put up. Unlike the yurts of most Turkic peoples, a contemporary *ger* is lower inside because the roof poles (*uni*) are straight (*šulūn*) while, e. g., Kazak yurts have bent (Khalkha *matigar*) and/or longer roof poles (cf. Mongolian Kazaks). Rock drawings found in campsites of ancient Inner Asian nomads also show tents with higher roofs.

The campsite (*gerīn sūri*, *gerīn būri*) for the yurt is traditionally chosen in view of the forces of nature, the relief and the kind of livestock kept in largest quantities. The main guidelines are summed up by a wise saying as follows:

<i>Namrīn cagt šild būj,</i>	In autumn put up the tent on a ridge,
<i>Öwlīn cagt ötögt būj,</i>	In winter heap up dung in your dwelling,
<i>Xawrīn cagt xālt barij,</i>	In spring build a pen,
<i>Jūnī cagt jūlegt bū!</i>	In summer dwell on succulent pasture!

Influenced by Chinese Feng-shui, Mongols also produced manuscripts, woodprints, “the *sutras* of the characteristics of land” (*gajrīn šinj sudar*), in which nomadic knowledge and Chinese tradition are included. Apart from the natural conditions, the quality of land is also determined by former events (illness, disaster), on the basis of which dead and living lands are differentiated (*ūksen gajar*, *amid gajar*).

The main parts of the yurt are: wooden frame, felt covering, ropes (girth, belt, fastening rope).

Components of the wooden frame (*yas mod*): roof ring or crown (*tōno*), roof pole (*uni*), lattice wall (*xana*), supporting column (*bagana*), door (*xāлга*), and – especially in winter – floor (*šal*).

Parts of the felt cover (*esgī būrēs*) (cf. Felt parts of the yurt): felt cover of the crown (*ōrx*), felt cover of the roof (*dēwer*), felt cover of the side walls (*tūrga*) and felt door (*esgī ūd*). The lower edge of the round tent (Khalkha *xayāwč*, Oir. *irge*) may also be of felt, but canvas (*cawag*) is used increasingly frequently.

The felt parts are fastened by internal and external ropes (cf. Fastening ropes of the yurt): girth (*xošlon*), belt (*büslür*), fixing rope (*darūlga*).

During migrating (cf. Migration), along caravan routes, during hunts, or when the livestock is driven to the reserve pasture (*otor*) for fattening, temporary shelters are built. In the 19th century, tents built on the frame of the crown and the straight roof poles *xatgūr ger* were customary. In Western Mongolia a variant with a square crown (*dörwöljin xelbertei xatgūr*) was also known into which roof poles thicker than usual were fastened. This type of temporary dwelling (with a round crown) was known in Eastern Mongolia as well, called *cēj ger* (*cēj* “bosom, breast”) for its shape resembling a bosom. A shelter of a similar construction was the *towi ger*, with the difference that the lower part of the roof poles was bent, allowing more space inside. The wooden frame was covered with the felt panels used for the yurt.

Even in the 20th century there were yurts which were not covered by felt but – owing to the poverty of the owners – only larch (*xar mod*) bark (*xoltson ger*, *xoltos* “bark”), or sheaves of reeds or even grass and twigs were used in its place. These dwellings were also called *šar ger* “yellow round tent”, probably for the colour of the plants paled by the sun.

The above-mentioned dwellings already disappeared by the recent past and the temporary shelter became a regular tent (*maixan*) on shorter trips.

The phases of building a yurt tent (*ger barix*):

¹¹⁸⁶ Birtalan, Ágnes: Yurt (round tent). In: *Material Culture* (DVD).

1. Levelling out of the site (*sūri*, *būri*), strewing dried dung in winter, sometimes gravel which are good insulators. In winter, a floor (*šal*) is also laid down under the tent. The floor is a more recent development, it consists of large boards and is hard to transport, therefore some nomadic families do not use it. The large items of furnishing are also put in place in this phase (cf. Furniture of the yurt).
2. Around the base (or the floor) the lattice wall is erected and the wall sections are fastened together starting from the eastern door post.
3. In the middle of the yurt the roof ring is lifted with the help of the supporting column (*bagana*).
4. 2–3 people go round and stick the roof poles (*uni*) into the respective holes of the roof ring (opposite poles are fixed in place simultaneously; *uni ölgöx*).
5. The crown/roof ring is balanced by the four fixing ropes (*ergūleg*).
8. The interior ropes are reinforced.
9. The felt and canvas covers are put up (*dēwer*, *tūrga*, *cagān bürēs*):
 - 9.1. interior canvas or textile cover (*dotūr cawag*);
 - 9.2. interior cover of the roof (*cawag*), front part;
 - 9.3. rear part of interior roof cover;
 - 9.4. the felt covering the lattice wall (*tūrga*) is put up starting from the western door post;
 - 9.5. front part (*urid esgī*) of the roof felt (*dēwer*);
 - 9.6. rear part (*xoid dēwer*) of the roof felt.
10. Traditionally, 13 ropes were used to fasten the felt cover on the wooden frame, but since a white canvas cover is applied on the round tent only the four ropes fixing the roof felts are used now.
11. With the three belts (*xošlon büslür*) the outside cover is fixed in place starting from the western door post.
12. Finally, the lower edge (*xayāwč*) is wound round the tent. The edge is usually not used in summer.

Phases of pulling down the round tent:

1. The 3 belts and 13 or 4 ropes are removed.
2. The felt cover of the crown is removed.
3. The canvas and felt cover are taken off; starting at the western door post.
4. The roof poles are removed.
5. The main fixing rope is undone.
6. The roof wheel is lifted off.
7. The straps and ropes fixing the lattice wall are undone in east-west direction.
8. The lattice wall is folded; the door is removed and secured.
9. The furnishing is taken out and placed in chests.

All the removed parts are immediately rolled up or folded. When they move in the traditional way with camels or cattle-drawn cart, they load the pieces after removal (e.g. make two piles of the roof poles and tie them on either side of an animal). Since the roof ring is the passageway between humans and transcendental beings, it is particularly respected and placed therefore on top of the luggage. When they move with a lorry, the roof ring is still on top of the load.

EXCURSUS – INSTEAD OF AFTERWORD

Such a treasury of the Kalmyk culture and language, as provided by the mid 19th century records of Gábor Bálint of Szentkatolna, has received only a brief introduction here. However, it is hoped that within the pages of this book the reader has glimpsed at the particular richness of Bálint's material and can recognise the great potential for its further study and elaboration. That Bálint for several reasons was unable to publish his text with German translation – as he indicated in one of his letters – and turned away from his original intention, is a considerable loss for the field of linguistics, and foremost for Mongolian studies as a whole. In addition, it is a considerable loss for the Hungarian academic reputation. The author of the present book, after one hundred and forty years since their preparation, offers an interpretation of Bálint's texts in English and undoubtedly this first attempt will be followed by other interpretations, translations and investigations of various aspects. Indeed, future plans are already in the offing and a brief discussion of the follow-up projects anticipated by the author follows.

LINGUISTIC INVESTIGATION OF THE TEXTS

An immediate analysis of the linguistic features of the texts will be undertaken in the near future in two main areas:

1. Studying the phonetic structure of the texts in the frame of Bálint's recording on the basis of Written Oirat original and after hearing the spoken Kalmyk idiom.
2. Completing a thorough morphological and syntactical analysis of the texts considering its genre-specific features with the help of Bálint's *Grammar* and involving some contemporary and later descriptive grammars (Popov, Bobrovnikov, Kotwicz, Ramstedt).

INVESTIGATION OF THE TEXTS IN THE CULTURAL CONTEXT

The main aim of the present volume was to interpret the texts philologically as precisely as it is possible with the help of the available publications, to create a basic context for each genre-group and to examine the texts according to some investigative aspects. Only some of the possible aspects have been proved due to the space constraints of the present volume. These uninvestigated aspects will be incorporated in further studies. The author of the present book plans to undertake the following studies in the nearest future:

1. A comprehensive research project to identify other parallel material in particular genres and particular texts, involving an inevitable search for all existing items of the text versions (songs, tales, riddles, proverbs, blessing-texts) and to identify the place of Bálint's texts in the Kalmyk and further Oirat or Mongolian cultural heritage. However, this task will most likely require the involvement, of other native researchers.
2. At the present, the author plans an investigation of the brief fragments of the Kalmyk folk life, i. e. the ethnographic texts in the contexts of the 19th and further the present day ethnographic material. This plan will be carried out involving the ethnographica collected among the Khalkhas and issued in a separate volume dedicated to Bálint's ethnographic corpus. The author as the editor of the *DVD Traditional Mongolian Culture I. Material Culture* has experienced field work among various Mongolian ethnic groups with regular research activity – and this background offers the other aspect of the study planned.

In addition, researchers of present and future generations might uncover enough material for many more enlightening studies on the basis of Gábor Bálint of Szentkatolna's precious Kalmyk records.

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ILLUSTRATIONS



Gábor Bálint of Szentkatolna
(by Zsigmond Pollák; *Vasárnapi Újság* 48/1875)



A Kalmyk horseman
(Kostenkov: *Kalmyckaja step'*. 1868)



High ranked monks (*gelng, bagš, gecI*)
(Kostenkov: *Kalmyckaja step'*. 1868)



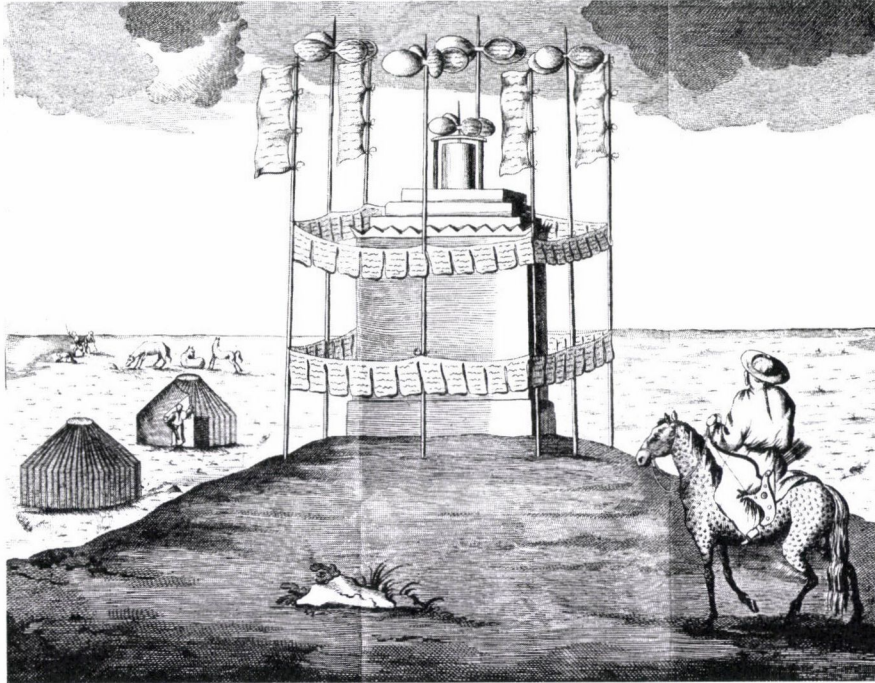
Khoshuut wrestlers
(Kostenkov: *Kalmyckaja step'*. 1868)



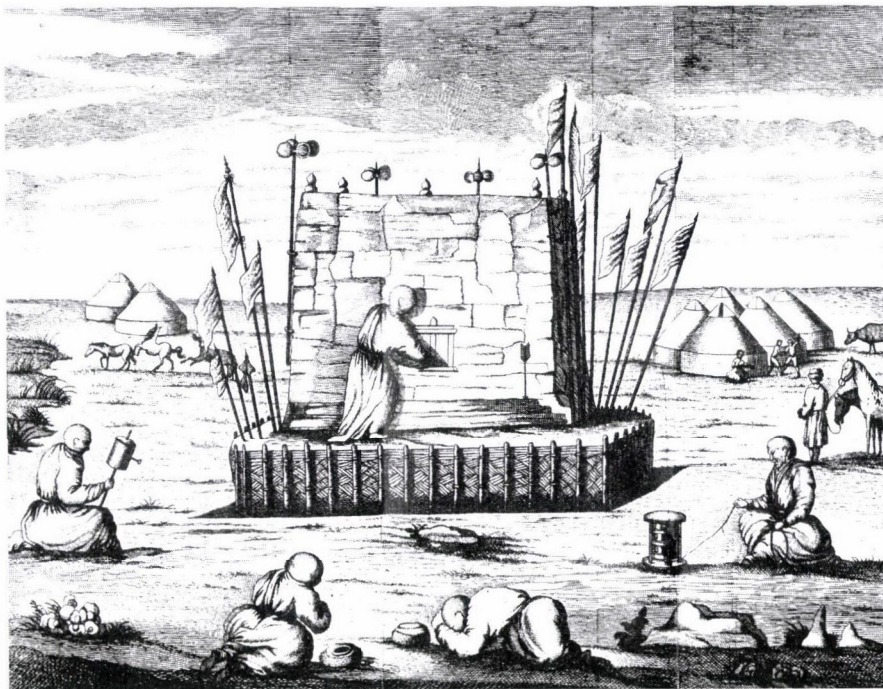
Baga Dörwöd summer camp: Aršan-Zelmen
(Kostenkov: *Kalmyckaja step'*. 1868)



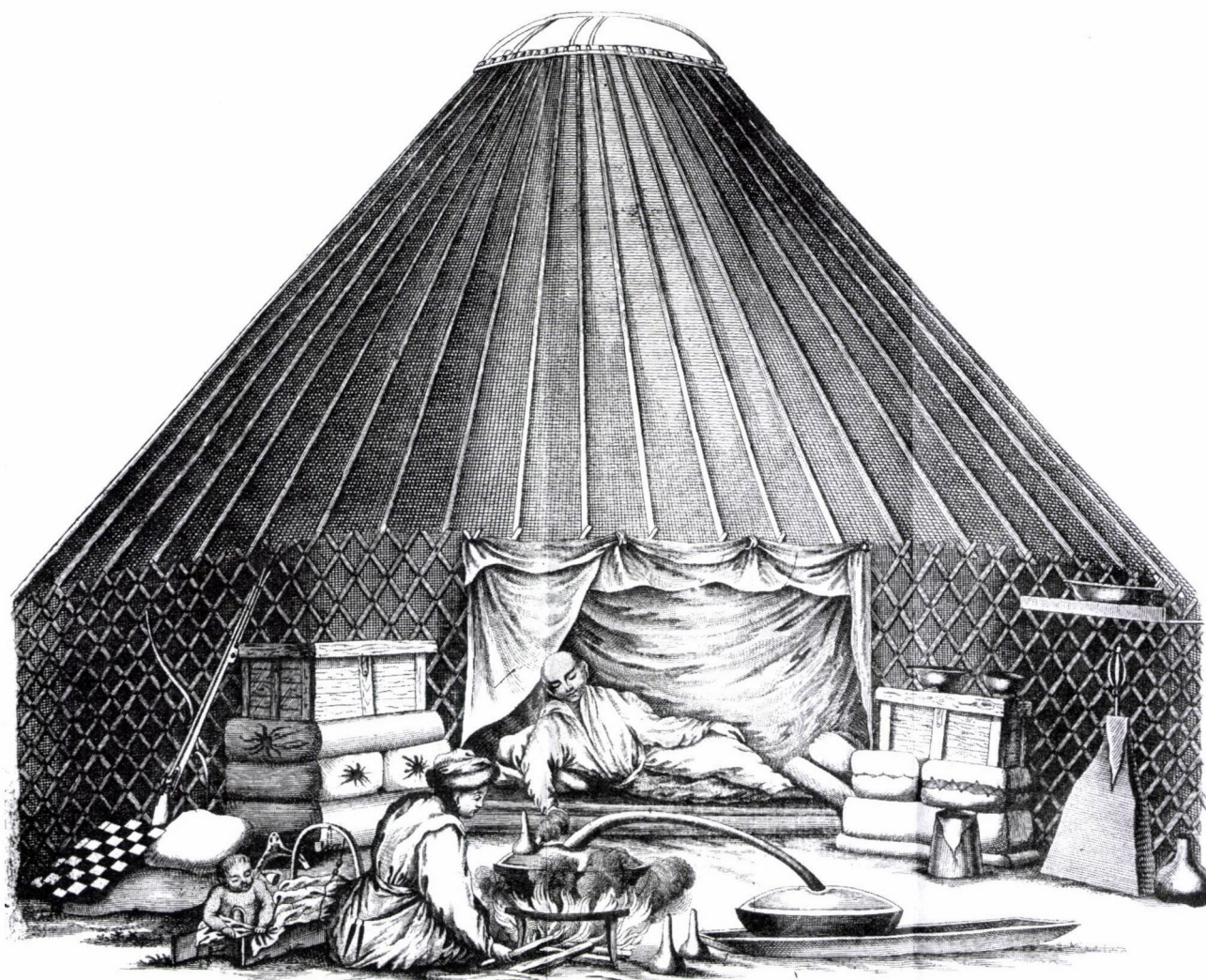
Cremation of a high ranked monk
(Pallas: *Sammlungen* II. 1801)



A cac in the steppe
(Pallas: *Sammlungen* I. 1776)



Funeral ritual at a cac
(Pallas: *Sammlungen* II. 1801)



Preparing milk brandy
(Pallas: *Sammlungen* I. 1776)



Moving and building the felt tent
(Pallas: *Sammlungen* I. 1776)

FACSIMILE OF THE MANUSCRIPT

1. sz. Kézikönyv

Nyugati magyar (Rálmik) szövegek

184 írt oldal.

Gyűjtő: Bráhmik Gábor,

0004

folytatás 39. lapra

A Rövethető betűk szükségessége:

$\alpha, \bar{\alpha}, \check{\alpha} \mid \alpha, \bar{\alpha} \mid \bar{\alpha}, \bar{\alpha} \mid \bar{e}, \bar{e}, \bar{e} \mid$

$\bar{i}, \bar{i}, \bar{i} \mid \bar{o}, \bar{o}, \bar{o} \mid \bar{o}, \bar{o}, \bar{o} \mid \bar{u}, \bar{u}, \bar{u} \mid \bar{u}, \bar{u}$

$\bar{u}, \bar{u}, \bar{u} \mid$

$\bar{k}, \bar{k}, \bar{k}, \bar{g}, \bar{g}, \bar{h}, \bar{j}, \bar{n}, \bar{c}, \bar{g}, \bar{s}, \bar{n}, \bar{t}, \bar{k}, \bar{d},$

$\bar{s}, \bar{c}, \bar{x}, \bar{g}, \bar{n}, \bar{p}, \bar{b}, \bar{v}, \bar{m}, \bar{r}, \bar{l}, \bar{l}'$

0004. lapra

0039

Hal'ümik künden. (Neğesükçi nom)

Burşani adistib. Burşani ibegel. Burşani
suryumşi. Şani işi zakan. Şani yar moto
biçik. Alalakcına zakan biçik. Bakşin
suryumşi. Ecige ekän enkerelge. Ecige
eke kelcegäbä. Köbün sonosba. Ecigeni
zakaba. Aşa mordoşi jaböba. Küken irebe.
Ecigeni durun ügä. Tündü zab ügä. Karan
sürelşi baina. Untu cak bolba. Öri cäi
şi baina. Brosu cak bolba. Şupcusan ümü
şupcula, yar nürän ügä. Tere biçik biçikü
Şani ilgeküş; gemtä bolu kebtä. Çi
mordoşi jabon-çi? Bi çigi yarad jaböşi
baina-bi. Nāda (nanda) ilge. Tere erşi
bişi kebtä. Tündü ilgä. Gertän ügä (uga).
Tere ülişi (uilaşi) baina. Çi biçigä inä!
Tere öcöküldür üküşi.

(Hoşnurdükçi nom)

0005

Yanxadu yal täbi. Tämki ügä. Yanxadu
tämki nere. Nomdän orö. Dekter aca. Üzü
noryoşi aca. Beke ügä. Kimxä abçi ire.
Üzü jasäşi aca. Dekter kimxelşi aca. Şab
xan aca. Tere biçiş baina (biçişänä). Bi
unşina-bi. Çi kelüş aca, bi biçisü-bi. Bakş
irebe. Nom üxekü cak bolba. Nom Aöksöbe.
Jaböşi nādaja. Bi untuna bi. Öçi unta.
Dü şula. Bi bilenä-bi. Tere bilüş baina.
Enä ünän. Tere şudal kelüş baina.

2)

Bi xuruk xuruna-bi. Tere mörgül asaşi
bainä. Tüniği xasaşu, namäği şannaşu.

Yurbudukçi nom.

Baxartu odoja! Tüngkös? Yöso şulduşi ab.
na-bi. Beläs şulduña-bi. Bi basa oşong-bi.
Tere oböşu şuran ügä. Tüni şuran. Ebërän
jayaşi medinä-çi? Nädäcayaja! Du şulaca,
yaja. Şamşan amäşaja. Bi cucuräba-bi. Ci
ürgüläşi bainä. Tere işkeräşi bainä. Ci
biçigä andaşarla. Başm[ä]ği nara ge.
Çiki sü! Tere şoyolşi bainä. Tüni kölni
öbödnä. Tere ärä jaböna. Bi erül bişi-bi.
Şubün-mini öbödnä. Tolöş-mini ergenä.
Türkün-mini köşölnä. Nüdün kökörnä.
Bijäni çiçiränä. Erül bişi kebtä. Oron
şere kepte, Könşitär bürkä. Ketän üzül.
Em ü!

Dörbödükçi nom. 0006

Şudal keleksen içikü bitä şere nül. Bi
küçüs untaksun ügä-bi. Çini nüdün ulayäd
bäşi. Şulfa keleksen säin bişi. Tere degäbet,
tä boşla. Şudal keläki xöb ügä. Uilvü keräk
ügä. Ci degä şudän untaba-çi. Ene şortq
şere säin bişi. Ene usun degä kiten. Nädä
bülän usu aca, nädä saban aca. Mini ki,
lik şamä bainä? Udäl ügä şupculäna-bi.
Mini yöson şamä bainä? Bi şinä yösan
ümüşnä-bi. Mini şüçin yöşöği ökçi
şatşul!

3)

Ken yösöčidu? Misail yösöčidu. Tere möngö
surla. Jundu? Čumadan xaxaksanı tölä.
Jündü kedü möngö ögkü köblä büi? Kücüs
dundur arsalanı möngö surla. Ene Segäč
ünčä; Jündügi manıyadur öründän irege,
ži kele.

Tabudukči nom.

Mende büi-ta? jayaži bänä-ta? Degäč
sain, Segäč mü, Kösörön xanäba-bi, ta jaya-
ba-ta? ~~Müldän~~. Ta genä büi-ta? Teime
erül biši-bi. Jundu jün bolba? Tolö.
xä-mini öbödnä. Tani tabügä-ten čirä.
gärten üxügdenä. Tani gertäğisten
(gertäğisten) jayaži bänä? Kösörön xanä-
babi, cuktan mende. Tani aba balyasu,
näsü xäräži iräbe-jü? Ee, tere öcögül.
Jüs iräbe. Mende bätän! ebäräni get.
te kistäte, näväsü mörgötön. Erke biši.
Bi taniği manıyadur üzäki-jü-bi? Bi
arban častu gertän bätü-bi.

Kusıyadukči nom. 0007

Notoin ömöni sergäč jaboži iräjä. Sain,
Kügär biden xamäran oboja? Xamäran
tani surulaksan tala, näsa cuxar ävėli.
Tani asa bidentä (manlä) jabožu-jü? Ügä,
tere oros nomän üzäži bänä. Surpüliasu
sulüduksan caktan jün gäč nom üxändä?
Ee, tere mete öböč büri (bolxon) bi čigi sur,
duk-bi. Jündü tölä? Surpülišan sain xararäni
abxün tölä.

Teikülä ta kisu cak bicigä öngörülten. ü.
gä, bi tüni ünü medektbi. Ta degäb nerelkehta.

Doladukči nom.

Tani säixän mendeigi uräl bi bajasaži baina-bi.
Kösörön qanäba-bi. Bolqa-čigi, bi tandu täs ügä
Zängi künäkü (keläkü) bolqa-bi. Jün bät? Tani
egěči xobör qučita. Bi tündü segäb yašü.
šana-bi; tünis tereñi jün gem büt? qalun öbö.
čin, tünis gemin učiš medksen caktän, ta
egěčidän urulxu-(urlaxu)-ta. Jün učiš büt?
Tere bijäni depekülärän kiten usu üži bolqa.
Bi tündü segäb urulži baina-bi, bi tünigi
teimäsü olo (olonki), cērüllükseñ (cērülük-
señ) bolok-bi; tündü emči irěži baimü-
jü? Irěži, tere mañigi icäglüži (icäglülži)
baina. Bi tündü mañadur ošfna-bi.

Näimädükči nom.

0008

Ta nāša önlöi qanäba-ta? Ee, qanäba-bi, xü.
gär tani dūšü qanaksan ügä-bi. Tere jü kēbe?
Tere ebērāni nomān ese dasaži. Tünis bicigä
xasak tan, tere mañadur tandu belotkü.
Tani mañaxuñ tölä jün äli čidäxsän kēži
öksübi. Medēnä, ene tusuluñ minis kišigün
töläsü. Tere säin köbün. Tani teime kelär
kelksen caktu nāša segäb tälamži ta bolqa.
Ližidü bicigä urultan tere bijedän xäksan
nomān ese medektü.

5)

Tüniği xasafu xöbta, Kerä tere bijedän xäk-
san nomın xüñü ülü belereksen xqinö. Tanı
nağa sanaksan du bi begäb bay xsäna-bi.

Jisebükkü nom.

Kedü nasütä büi-aa? Nağa udu ügä arban
örbön nasun irekü. Tanı egəcün kedübükkü
nasünı ene büi? Tere oğ arban tabın (taban)
nasütä. Tüni teime kükşin gezi bi sanaksan
ügä bilä-bi. Tandı basa afa-ñü bänü-jü?

Bäinä, tere nağasu yurbun nasun ñü boldok.
Tandı jeke afa baidet boluza? Bäinä, tere
arban dolän nasütä. Kerä nağa arban xojät
nasun ireksen caktu bi gimniëreñü oğsu mön-
bi. Keräğäsü narän tanı ñü surpüliñü büi?
Tere tendü jisen nasütadän odola. Eime
nasundän ekelëzi surpüli suruksan begäb
säin.

Arbasukçi nom.

0009

Nağa xü ucusü xojät öktön. Ta ju ujulu
sanätä büi-aa? Alçür imkeretkü tere tem-
begelnä-(tembeglenä)-bi. Iambas öngötä
ucusun tandu Kerektä? Ulan cayan xojät.
Kerä ta alçürän İusuksun xqinö bi tandu
İubär ködölmös öksü-bi. İün ködölmös?
Könzil İabatı.

6

Arban nēgedükci nom.

Cokoži baina, üde Aäil-tan. Tende ken baina?
 Oro-tan. Kenta Kündä-tä? Ken Aandu Kerek-
 tä? Yarä ende baidok büi? Ee, xügär tere
 gestän ügä. Kelüdükcü častu tünü üxēži
 (ürüži) bolxu? Örüni jisen častu, üden yurbun
 častu, Kösörön xanababi, bi jisen častā ire.
 Kü-bi. Ebērāni xaxaxan üldägā odxu bolura-ta?

[i Mä-ten (bäri-ten), xügär ene Yarä namāžgi
 tanıxas. Mende baiden manıxadur örüni ur-
 ban nēgen častu ireten.

Arban xojurdukci 0010

Bideni sulduylan xojun sarāsu aban ekelēkü.
 Tündü xanan-ta? Bi degāš bajāšana-bi. Sulduk-
 san caktān xama bāixu, büi-ta? Ecige-mini ya.
 xarān abci odxu bāixu qeži bodına-bi. Ene talam.
 žita bolxu, ućirni bi yarā yarar üxükügi kü.
 tünä-bi. Ta oroxaxar kelēži čidāxu büi-ta?
 Čidānā, sulduylanāsu ireksen xojun orox kelēgi
 kilimžilēži surxu icektā-bi. Tanı sulduylan
 jambas utu boldok büi? Xojun sara sundur
 šaxu. Tanı ecige ken büi? Lün-yar arıgın xalı.
 mēk. Tandu mörin baidok büi? Mini ecigeü
 yurban ağırxa adun baina. Tedeni Ken xarıul.
 dāk-büi? Ubağa mini bolon mini axa. Teikülä
 sulduksan caktu tandu degāš sergenāžitä bol-
 xu. Lün gāš? Ta ebērāni möridarān serge-
 ži nāšaxu mön-ta.

7

Ee, ene ünen (ünün), bi emältä möriär serge.
 Ği nädqudu degäd Suräta-bi.

Arban yurbudükci nom.

Namäigi eläge-minij, tañgi manşadur manälä
 (bidetä) jabö-tan geği keleğäd tandu ilğäbe.
 Jambas caktu ta jaböği bänä-ta? Örün este,
 asayan Ğuruktu kürkün tölä. İğyar jaböği
 bänä-ta? Emältä möriär xüğär xarimni
 temägär cigi. Bi eğiäsän surşu-bi. Eği, ta
 namäigi Varan-ta Jandayadu odöşudu täbi.
 Ğü büi-ta? Rezä? Ğün ućiräs? Manşadur
 örün este sergekün tölädü. Od, xük mörinä,
 sü bićigä una! Şanäba-bi eği, xüğär möri emä,
 lär unuği cüdäşek-bi. Ta jabö-tan, biden tani
 arşadu irėkü-biden. Bi öndös belen bolsu-bi.
 Ne, Jandaya bakci tandu jambas bolği üzüg-
 benä? Ürüşkülen-tä, bide tündü eldeb serge-
 be-bide. Biden tärimär (tärimäl) moşondü
 odäd noxan şere şoto übe-biden. Ee, tegäd
 nēge gertü oći üsütä cä üba-biden. Eldeb
 näirelği-ta (näirleği-ta)?

0011

Arban İorbödükci nom.

Bi Rezänä tani gertü otsu gebe cigi, mön-
 Rendü nāda ~~Ğuruktu~~ ^(kütker) jamär bolba cigi nēge
 alşak ~~Lotşır~~ ^(nāmäigi) bürizi xoksädok mön.
 Nāda tañgi Ğüćita geği keleksen bilä.
 Bi tandu, tünit itegeği meşėküin tölä, irėbebi.

Burūgi - mini tääbiten, ^{bi} (tanigi am ar bāiḡāsū
 ḡaya cūlba-bi, xūgār bi tanla nēge bāḡan
 ūilān (ūilein) wārār kūndūsū gezi sanaksan
 bilā-bi, tūni tandu biḡigār cāilyāzi kelekči
 kecū bolād bāiksen bilā. Tanī irekči nāda
 Segāḡ tālamḡita, cakni bolḡoni bi tandu tus.
 ta bolḡu mōn-bi. Bi Segāḡ ḡanāba-bi tanī eren.
 dū, tere namāḡi ebērāni ḡigi emčitā tanil.
 dūluksun tustu. Bi ebērān ḡigi tere mete tūn
 Sōḡ ḡanāba-bi, uārni tere namāḡi tanla tanil.
 dūluksan tustu. Mini gerin bülüs cuktān ta.
 ni tūriūn manādu irekseḡi mōrōḡōzi
 kelcebe, xūgār ~~oḡa~~ tandu ūrulḡi bāi.
 cāyānā, tanī manḡu irēdegān ūruxsun
 tuskastu. Nāda cur zabūḡā, xūgār Kexā
 bolokson cakta bi tandu dūrulḡi irekū bolḡ.
 -bi. Tanī gerin bülüsāsū teime ḡḡā sonosokči
 nāda Segāḡ tālamḡi ḡḡā. Ene oḡormūtū
 ūilān Kereḡār bi Jamḡayakinda ^{oḡōnḡa-bi} ~~oḡōnḡa-bi~~
 At, tere uārār tandu irēzi čidāsi ḡḡā bāiḡūbi;
 ḡāriḡi ireksenī ḡḡiūs eb boloksan cakta
 tanādu irekū irektā-bi.

[ā

0012

Täilyätä tūli.

1. Āyan ċinān araldū arban ɣara nupusun,
teɖeni mörār mördeksen ɣurdun ɣara nupusun,
jün b̥t̥i? — (bičik bičikū).
2. Abd̥ɣtu b̥äiksen šayāiqi alcatašgini
medēkiš, jün b̥t̥i? — (gesendēki ürün).
3. Arboɣor sarboɣor modondu alt̥ɣn emāl toɣata,
jün b̥t̥i? (bilcektā ɣar).
4. Örcilondu ɣurban jūmūn cayan b̥t̥i, jün
b̥t̥i? — (Inäkülä šūdūn cayan, kökširkülä
ūsūn cayan, ükükülä jasan cayan).
5. Örkö dēre ɣarād nöködān šūdažī, jün b̥t̥i?
— (ɣurmun). 0013
6. Ulaɣadu ɣozala orōžī, jün b̥t̥i? — (šilābir).
7. Ūlāsu utūsūn unžīžī, jün b̥t̥i? — (temānā
burunduk).
- 12 (Kökö buɣa köšīžī, alt̥ɣk buɣa alcāižī, oyōtur
buɣa olīād ɣarād oči, jün b̥t̥i? — (bū))
8. ɣad ɣad ɣād, ɣanžalān örgād ɣarči, jün b̥t̥i?
— (noɣa sūlān örgād ɣarči).

20/
x

9. Xojuş kügi inäq bol yodäq jün bñi? - (Zürkün).
10. Xoymayar dürün şayadu xojuş ulän saxa, jün bñi? - (Sara naran xojuş).
11. Xolo yazarēgi öirö keşek jün bñi? - (mörin erdeni).
- ~~Kökön Ab.~~
12. Xumxa modondu xur ese toktozi, jün bñi? - (ükö rin öbör).
13. Yancaşan modon yanar, yanar gezi, yazar usun şug şug gezi, jün bñi? - (bülür).
14. Jaböba, jaböba mör ägä, yatxaba, yatxaba cusun ägä, jün bñi? - (onxoça).
15. Takta şere taban yalün, jün bñi? - (tabun xurjun).
16. Tabun ulän cāš bīdū tāiyan noxān keşer, jün bñi? - (alxan). 0014
17. Dös şere şerbön yalün, jün bñi? - (ükürin dörbön kökön).
18. Şärisun ütū sert gezi, säišan küken melt gezi, jün bñi? - (nülmişün).
19. ~~XX~~ Noxa bisi üniürtä, şubün bişi şibörtä, jün bñi? - (Cokco xoroxa).
20. ~~XX~~ Cayan xurjunı sūliqi idēbe-ägi cilekiş - (Casun).

11
11

21 ~~22~~ Bökön anodonāsu bōrō ölgātā, jün b^gi? -
- (siitke)

22 ~~23~~ Borokč'in dōin bosči jatlan (jāḍāalan) (faryalži, jün b^gi?)
- (ümüsün).

23. Aman do bor do bor gegāḍ, Künä foto mekelēži idēs
jōbōži odba, jün b^gi? (gelen Kün)

0015

Ülger.

1. Ajulāsu zulukstun kūn ajulla qarğađk.
2. Ebērāni ödmögān yakcār^ā idexsen kūn ebērāni
 Olon acağan yakcār^ā örgödek.
3. Olon jümü medexsen kūn olo endürēdek.
4. Qalyān sāinār medexsen kūn cucurāđk ügā
5. Ketü usun yūyān temcedek, kexsen üile exān
 temcedek.
6. Kükülünī ilizi bāiyāb kürügünī kerčikü.
7. Kūgi burxāni qalyāksān xōinö Čono čigi idex
 ügā.
8. Kündü xobōlon ürülüksen kūn ebērān čigi
 xobōlon üzedek.
9. Či xamuk umōiksān bičigā kele, zūgār
 medeksān kele.
10. Čonon amān idēbe-čigi ulān, ese idēbe-
 čigi ulān.
11. Dāisūni caktu ebērāni xamuk ayurāsān
 sanāyār bāri.
12. Sāin ārki, sāin kūken qojur josun amtāfān
 qoron boldok.
13. Setkil tusqalāwan doqolon soqortu čigi tusāđk.

0016

13)

14. *᠊ᠠᠨ ᠰᠠᠢᠲᠦᠳᠦ ᠬᠦᠨ ᠴᠤᠯᠠᠷᠳᠠᠬ, ᠰᠠᠮᠠᠬ ᠰᠠᠢᠲᠦᠳᠦ
ᠰᠠᠶᠠᠰᠤᠨ ᠴᠤᠯᠠᠷᠳᠠᠬ.*

15. *ᠨᠣᠶᠠᠨ ᠭᠡᠰᠡᠩᠳᠦ ᠰᠠᠷᠠ ᠲᠣᠰᠤᠨ ᠡᠰᠡ ᠠᠲᠤᠬᠠᠵᠢ.*

16. *ᠨᠣᠮᠤᠨ ᠰᠤᠷᠤᠯᠠᠨᠢ ᠭᠡᠭᠡᠨ ᠭᠡᠷᠡᠯ ᠮᠣᠨ, ᠨᠣᠮᠠᠨ
ᠮᠡᠳᠡᠬᠦ ᠭᠠᠭᠠ ᠮᠤᠨᠶᠠᠬ ᠶᠠᠷᠠᠨᠶᠤ ᠮᠣᠨ.*

17. *ᠨᠣᠮ ᠬᠡᠮᠡᠪᠠᠰᠤ ᠰᠢᠬᠢᠷ ᠪᠠᠯᠠᠰᠤ ᠠᠨᠲᠠᠶᠠᠨ ᠪᠣᠯᠠᠭ.*

18. *ᠪᠠᠶᠠᠭᠠᠨ ᠪᠠᠢᠲᠡᠯᠠᠨ ᠭᠠᠭᠠᠲᠠ ᠬᠦᠨ ᠮᠡᠲᠡ ᠪᠠᠢᠬᠰᠡᠨ ᠬᠦᠨ
ᠵᠣᠰᠤᠨ ᠮᠤᠨᠶᠠᠬ ᠶᠠᠷᠢᠬᠲᠠ ᠪᠣᠯᠳᠠᠬ.*

19. *ᠪᠢᠴᠢᠶᠠᠨ ᠮᠣᠩᠭᠣᠲᠠ ᠬᠦᠨ ᠪᠢᠴᠢᠶᠠᠨ ᠵᠣᠪᠣᠯᠣᠨᠲᠠ
ᠪᠣᠯᠳᠠᠬ.*

20. *ᠮᠣᠷᠢᠭᠢ ᠠᠯᠠᠬᠤᠰᠠᠨ ᠴᠠᠬᠲᠤ ᠡᠮᠠᠯᠢ ᠤᠯᠳᠡᠳᠡᠬ, ᠰᠦᠭᠠᠷ
ᠤᠬᠦᠬᠦᠯᠠ ᠲᠦᠨᠢ ᠨᠡᠷᠡᠨᠢ ᠠᠯᠳᠠᠷᠳᠠᠬ.*

21. *ᠮᠤᠨᠶᠠᠬ ᠮᠤ ᠬᠦᠨᠲᠠ ᠪᠢᠴᠢᠭᠠ ᠨᠣᠭᠣᠴᠠ, ᠰᠦᠭᠠᠷ
ᠰᠠᠢᠨ ᠬᠦᠨᠠᠰᠤ ᠰᠤᠷᠶᠠᠮᠵᠢ ᠠᠪ.*

0017

Jöräl

Jöinä maſa iſekseni süldü.

Maſan cuſun-čini

manđu arſian boltuſa!

sünäsün-čini ſüki bodin oronđu törötkügä!

ſürük mal-čini miſyan tüme kürtügä!

Cayan Sara.

Cayan-tan ölzätä bolži, cayan ſalyan ſalıaži,

ene žildän eügėži žiryaſu bolbo-čigi,

čöitündän ünäsün orqoni säin bolži, ulan

čirägärän ſaryalcäyaži, čiriktä undan

bärıcäyaži ene mete žiryačäyaži.

~~Alman ƶabot ƶobot qeqäſ, kükäſ ƶobot ƶobot~~
~~itäk ƶabot ƶobot~~

0018

»Kükän manži bolıonq-bi.«

(Eži, manži bolıſı-bi.)

»Iün qıſ manži eſe bolınq-či?»

(Manži bolson küñ, küñä ƶedü bıdü yarçı)

(Süyäſ, säin ƶotoın dēži iſedek.

Xuca qamarta boronı
 xurduşu tutuman janxata;
 Lu Xebitä Dünqügür tanlāran
 ürgülğidän qamta süya bi.
 Ği ğibya monḡondān
 Ği temsen uryuna;
 Ği namā xojorāği
 Zajān tanlāran qaryultuya!
 Narāni ulān tolōğadıni
 Nāği Jamyar sūdğk bti;
 Nāği Jamyarıyān sanāğuni
 nasundān gentä bolna-bi.

0019

Deldeñ čikilä kërni
 Delgerkîn adundu ižiltä;
 delgüñü tanılta Dedä zalä
 degberëži yarxuñän šidëbe.

Oros# lanka bišämüñni
 oröxuñän yarxuñän jañzata;
 olondu tanılta Dedä zalä
 oros# bolxuñän šidëbe.

Qurqatäin yolın köbädü
 xojuşan üküñäsü qolžida-bi;
 qoşan čirätä ölxelä čamdän
 xoran] jayaži kürkü-bi?

7(xoiron)

0020

Närin yolın urusqalñi
 nomõyon dölönär urusna;
 nomın sakūsundu zalbarıñı
 nasundān mende yarıqı bñi.

Jeke Zeltä boronı
 iñilıyān xälñäñi incayāna;
 İzilü nutukta eñidān
 itelge bolñi kürüñä.

Batıñan bürbütä boronı
 Bogdoıyān xälñäñi incayāna;
 Bogdoñu nutukta eñidān
 bokıurıya bolñi kürüñä.

0021

Nomōyon bora mōrin-čini
 nozon la culburīyān unžūlād;
 nofkn dān jāirtā Žožāgi
 nozona tūrūnlāni suksūlād.

Nārīxān kenčir kilīgī-čin'
 nāigini olži saglana;
 nāirsātk baidāllā Žožāgi Li
 nāiži Namžirasūni solžūlād.

Yuru kōbōtā debēli-čin'
 yučin yurbuta saglana;
 yučin yurbuta Žožāgi Li
 yurbudārni damžūlži suksūlād.

0022

Ergeži cokoži ašina
ene piristinä xasna;
ekce näimän xalū
emigān caculži ašina.

Šarjaži cokoži ašina
šaŋya piristinä xasna
šaldax näimän xalū
šalūyan samalži¹⁾ ašina.

Ujūži kekseen utuyan ger
ujūxon mininän tašadu;
u čir jugini surxuni,
urdasa belegen ögöksen.

0023

Šaŋalži²⁾ kekseen ketä tünqürcek
šabdayar mininän xabtayanu;
šaltan jugini surxuni
saqlasun bolxondān ujūdulta.

1) samlazi h.)

2) saqlazi h.

20

6. Lün

Säixän zèrde mörin mini
saraïn gerellä nädäna;
säixäššik zašta ašand tanlāran
saraïn tursār žiryaža!

Närišän zèrde mörin mini
narāna gerellä nädäna;
näirleži süksšn ašand tanlāran
nasōni tursār žiryaža!

Yom bolokson zèrde mini
yolīnin šurāigini qarāna;
yol yolsik ašand tanlāran
yoltašan žurkārān bāridcaža!

Öndör zèrde mörin mini
ölöngin šurāigini qarāna;
önčün baya nasundān
örğön ži bulim ži tatudāna.

0024

4
 Zaxan yurbun germüştü
 xalata maşälata şaläya;
 xalata maşälata şaläyän öiräsü
 xatın ünür kün künäd.

Yügin yurbun germüştü
 yulžin bičiken şaläya;
 yulžin bičiken şaläyän öiräsü
 yügin ünür kün künäd.

Bura dotorki germüştü
 bulyun maşälata şaläya;
 bulyun maşälata şaläyän öiräsü
 burušen ünür kün künäd.

Erge dörki germüştü 0025
 tēm cāgān üsütä şaläya;
 tēm cāgān üsütä şaläyän öiräsü
 erbenğin ünür kün künäd.

Buyuluk boroïyan unūna,
bulğara dalañyan ɣanzayalāḍ;
bolāḍ bütüksün üileïgi
burɣan teñger äildütuya!

Šara šilün köböšü
Šaňšaba šubün cuɣlurna;
Šalyāḍ mordokson arban zalü
Šaltan ügä irētügä!

Ümüsün ülen ɣarba,
übülinten tokon bolbɣ;
ürelāḍ mordokson arban zalü
ende mendesen irētügä!

0026

Šabisun šara ɣarba la,
Šabarinten kemdek bolbɣ la;
Šamtān mordokson arban zalü
Šarizgi mendesen irētügä!

Sajışk säixän sävalinän
 säiri İerëni ösölä-bi;
 säixäşik zañda eşinän
 İbör İerëni ösölä-bi.

Uruldanı mörindü
 üdä žolq tüsilgen;
 ujun baya nasundu
 eşi äba tüsilgen

Arşalanı mörindü
 arşamışi İesün tüsilgen;
 ali baya nasundu
 eşi äba tüsilgen.

Baya gerin tüsilgen
 baran bakas xoşur bñi;
 baya biçiken nasundu
 eşi äba tüsilgen.

İke gerin tüsilgen
 unın Aermen xoşur bñi.
 ujun baya nasundu
 eşi äba tüsilgen.

0027

70

Bärim işitā xanǵal-čini
 Basaŋgim Čoka Junı zokosta;
 bāyan küken **Joǵa**gi
 barānasūni suyučiad abla-bi.

Öndör cayan ǵolmaı-čini
 örköni cömörkü boltoǵai;
 öngöta čiräta **Joǵa**gi
 öbisāsūni suyučiad abla-bi.

Kör aǵıyata adūgi-čini
 kəǵār kəǵad yarla-bi;
 kelä zañta **Joǵa**gi
 kölinän ömnö sūlyula-bi.

0028

Qurduŋ borokči qūgi
 qurduŋ qeqad unūla-bi;
 Boro qucān Ursiǵi
 bökö qeqad ǵasula-bi.

~~Qurduŋ qeqad unūla-bi;~~
~~Qurduŋ qeqad unūla-bi;~~
~~Qurduŋ qeqad unūla-bi;~~
~~Qurduŋ qeqad unūla-bi;~~

H

Čiktüni uryuksun šalūgi
 Čininän tölä qasla-bi;
 Či mana qojraŋgi — Li
 Zajaŋ čigi qaryulŋuŋ

Ulasondu uryuksun alimaŋgi
 ujaŋan čamdān oqla-bi;
 ujaŋan čamdān oqbo čigi
 uridaŋ zajan qaryulŋuŋ.

0029

~~Nax~~ Xälzi uryuksun cecegni
 narandu jundu oğurdek bŋi?
 namāŋgi geksen čamāŋgi — Li
 nasundān maraŋu bolyo bŋi?

Xo qonŋor mörŋgi
 qurduŋ gekülāni unūla-bi;
 xoŋan čirātā čamāŋgi — Li
 qoinŋni čigi qaryultuŋa!

Xandaninten čirjakni
 xanŋaraksan talan ujaŋana,
 Zaluŋik minin čin' setkilni
 sanaksan (san son) talan ujaŋana.

12. Dün

(Doşuda nojon (Czeren. Jabin. Sümenin)
ön göröksön caktu yaryaksan Zün)

Jurbun saraq mörinü
jurburın üdenü sögetä;
jurburta tanılta manala äka
manıyan jayatusya geksen bti?

Altan işitä il dütti
ānan jurbur olzolā;
olxolokson il düdüti zoboşuşı-bi,
lük äkäinen āmindunı zobōnq-bi.

İlān tasmata kartusıgi
ulusın säidüni olzolāna;
olxolokson kartastunı zoboşuşı-bi,
lük äkäinen āmindunı zobōnq-bi.

Arban nēgētä allanžigi
İidärxanı suryulduı oqlā-bi;
Äidärxanı suryuldu okülärän
»albatūyan medētügä» gelä-bi.

İara coşor örgeni
İata bolži dūngenä;
İartadu tanılta manala äka
manıyan jayatusya geksen bti?

0030

13. Dün.

Manca gedek yolöni
 manuraksan säixän yol bñi;
 maniqi yaryaksan eženi
 Madirinän qormādui baktana.

Žuruk gedek yolöni
 žun yaraksan säixän yol bñi
 žū kūrūksen abanñ Li
 žun kabāni qormādui baktana.

İzil gedek yolöni
 ilerkā säixän yol bñi
 iniglen ösököksün eženi Li
 ikesinän qormādui baktana.

0031

Jun Kümü gedek yolöni
 kūrēinğmeksen säixän yol bñi
 kākūlen ösököksün eženi
 kümfinän jēdä boltuyai!

Arba kürüksen llāni
 alčinnaksan säixän jabōd~~at~~; an̄ta
 ali baya nasundu
 aṣanrīgān qoborīgi jaṣubi?

Biččen kēr mörini
 biliksen säixän jabodaṇṭa;
 biččixan baya nasundu
 dūnerīgān ken čigi jaṣubi?

0032

14. Dün.

Jēr Ğere yarǵunı
 serǵıknexsen sätkitä;
 Semen Bürgür Sempüs Ğamdān
 serken öbör belektä.

Ūlan Ğere yarǵunı
 ulān Ğarañı manǵıūrāđ;
 ulān Ğirätä Sempüs kükündü
 urđan belēgān öglä-bi.

Tabun berēnā domborıǵı
 tañna mañna (tağna magna) taşulāđ;
 tañıl bişi Sempüs kükiǵı
 täbiǵek zalū bişi-bi.

0033

Nürü bişä ǵaltarnı
 nūđul dundunı kürǵeñnāđ;
 nūǵāđ ođoksıñ nutuǵıñı üzeñküñi
 nūdünāsün nūlonūsün melteñnā

Tabıñlın dundukın tosuıǵı
 tarǵan küriñ Ğini tatāna;
 tañıldeǵa geksen ǵoñıñ
 täbiǵek zalū Ğini bişi-bi.

yatalyani yakca modonda
 yanzān utan bürgünä;
 yancāran süksün sempüs čamdān
 yanzāran belégän ilgela-bi.

—
 Kökö panra büsüni
 Kölün ürür cokina;
 Körkün Kükün sempüs čamālgı
 Kölümän ömönöni sülγäff-bi.

0034

E! šikirtä nürin köbödü (köbüdü)
 šil yarışta baidışın dü
 šil öngöte qarla šisä
 melmelzeži südişk bñ.

E! Örköin Čölögär xälfiäxün
 ölä šobūni baidelta
 öböröldöži süxun
 örbölqäsü žölökön.

0035

E! totöxain Čölögär xälfiäxün
 toγosto^u šobūni baidelta,
 toqaildo ži süxun
 torγonā su žölökön.

E! üsän samlas süxun,
 üleim solorıγo tatāna;
 eime säixän qarla šisä
 melmelzeži südişk bñ.

E! sam nād orkokson üsün
 süksä^u sürin bütünä;
 eime säixän qarla šisä
 melmelzeži südişk bñ.

E! cäilzar cayan nūr tūri
 cason šikīrān asḡarūlād;
 »ḡān ḡānamya irēküḡogād
 ḡaralaḡi sūdiḡḡ bḡi.

E! ḡeḡe nūrīn ḡaḡiūḡa
 ḡisen šonḡorān tābiḡsān;
 ḡān ḡānamya ḡāirāḡān
 šobūḡan ḡāiḡi ašīna.

E! ḡarla šivā kūḡen
 šobūḡi-min' öḡḡi-či;
 šobūḡi-m' es' öḡün-čini,
 ḡāriḡi ḡānḡān medūlnā-bi.

0036

E! medūlkāsū medūlē,
 medēbe čig' jaḡa bḡi?
 medūleksen ḡān-čini
 ḡāriḡi kōlān dotčlyād.

H.

Bulūša xäisän Mūčikagi

Burū qalyār tūtuya;

bujfinta kisiktä Udbul-čini

bačumdād qariğu boltoğa!

0037

Sivübgür saqalta Mūčikagi

šinžirlād salbasub tūtuya;

šinžilzi abuksan Udbul-čini

šidēräsü qariğu boltoğa!

qara coqor Mūčikagi

qadqalan gemär ükütügä;

qamäyäsü dotoloksan Udbul-čini

qariği iräke boltoğa!

amāragin-ten ujuksoq bišimüdni

Abqanara quruldunı bärigütuya.

amāraqılād abuksan Udbul-čini

ašādunı qariğu boltoğa!

Mañqad tora mörin-čini

Mañlān quruldu bärigütuya,

mañiqi mekelek sen Mūčika xäisän

mañiyān qadqılıq boltoğa!

qurdu qurdu möriqi

qulān tölä qadyalād

xončinar qurur qojurāgi

qulqa mañar tejiäqad.

qam.

/ 13

ʃončinar Buṣuṣ äimčik-čini
 ʃoson ʃocor ʃu boltoṣa!
 ʃzinäsü ireksen Udbul-čini
 ʃogi-čini tasaltu boltoṣa!
 Erketenä zäisän ʃarcäyāigi
 ergü gegäṣ yoloḵson bṣi;
 erlik uṣata Müčikagi
 ere säindüni durälaksan bṣi.

0038

abuksan gergän bulagṣaṣ
 arūdunī uilāṣ üldünä;
 aryanī tasāraksan ʃarcäyazäisän
 ärčkiär undän kēnā.
 ʃojur ʃojur gergenäsü
 ʃosun toṣorāṣ üldünä;
 ʃoṣūda kurgün ʃarcayazäisän
 ʃorāxär undän kēnā.

Ergenän siriṣ ekendü
 Erketenä zalūs čaṣyadāṣ;
 erlik uṣata Müčikadu
 ekendüni ʃanṣal ṣātuya!

To ṣgä siriṣünī
 Toṣūda zalūs čaṣyadāṣ;
 toson kelētä Müčikadu
 toṣadunī ʃanṣal ṣātuya!

Berem sek baidelta udbul-čini
 Begälä zäisän zubčiläs;
 zubčilaksan udbul-čini
 xurum žiryaŋu boltoŋa!

Baya-Dörböä Müčikāni
 babŋa: abŋudān surāta;
 bāiksān xam~~ak~~ maliyān / u
 babŋān töläsü čilāgād.

0040

Kirbün köbün Müčikāni
 kiten yaxaradu rorūltūgā;
 kilimək, ritimək udbul-čini
 kišigi-čini tasalŋu boltoŋa!

Araxatın uŋata Müčikāni
 ajānŋān sumun cokotūŋa!
 alilŋi yaxaraksan udbul-čini
 ašūduŋi xārīŋu boltoŋa!

Kerānā nēge bokšurya (bokšurya) nēge šaralžin
 šere irād sūži. Tere šaralžini šošonyoīni šat.
 šad orkona, tūnāsūn bokšurya tere šošōi
 šoinšū irād kelēbe» ende nēge sām šošōn bāi.
 nā, tūnīgi oči (otči) ide «gebe. Tei kūtā šoin
 kelēbe» tere šošōi-čini idēkü bāitēja, ebērā.
 ni ōkān daži jadāži bāinā-bi «gebe. Tei kūtā
 bokšurya kelēbe» ōkān šāži jadadik elmes,
 čamāīgi čonōdu oči kelēnā-bi! «gād yarād
 jabōba. Bokšurya čonōdu irād kelēbe» ende nēge
 taryan šoin bāinā, tūgi oči ide! «gebe. Tei.
 kūtā čono kelēbe» tere šoigi-čini idēkü bāi.
 tēja, ebērān šāna nēge ažiurya adū idēži or.
 kād adū činarāsu āiži bāinā-bi! «gebe. Tei.
 kūtā bokšurya kelēbe» čamāīgi adūčinar.
 tu oči kelēnā-bi! «gebe. Bokšurya adūčinar.
 tu irād kelēbe» ende nēge čono bāinā, tere
 čonoigi oči alā-tan! «gebe. Tei kūtā adūčinar
 kelēbe» tere čono-čini alāfu bāitēja, šāna
 kölğöldük žora šara kžēr ažiurya gēži
 orkād šanāsu āiži bāinā-biden! «gebe. Tūnāsūn
 bokšurya kelēbe» šanīgi šānda oči kelēnā-bi!
 gād yarād jabōba. Bokšurya šānda irād kelēbe
 » šān, šāni adūčinar-ten šāni kölğöldük žora
 šara kžēr ažiurya-ten gēži orkād šanāsu āiži
 bāinā, šelēnīgi oči cokoton! «gebe.

Teikülä Jan Kelēbe » tesēnigi oči cokosju
 bāitūyā, ebērān ārbīngān dāži jadaži bāi-
 nā-bi! « Tūnāsūn bokšurya Kelēbe » ārtiāngān
 dāži jadažik elmer, Čamāigi qulūpunađu oči
 Kelēnā-bi! « gđ yarād jabōba. qulūpunađu ošad
 Kelēbe » ende nēge Jan bāinā, tūnā ārbīngi-
 ni oči iše! « gebe. Teikülä qulūpuna Kelēbe
 » tere ārbīngi-čini oči iškū bāitūyā, ebērān
 Kōbūdāsū āiži bāinā-bi! « gebe. Čamāigi Kō-
 būttū oči Kelēnā-bi! « gđ yarād jabōba. Kō-
 būttū irād Kelēbe » ende nēge qulūpuna bāi-
 nā, tere qulūpunaigi oči alātan! « gebe. Teikū-
 lā Kōbūd Kelēbe » tere qulūpunaigi alāt
 bāitūyā! ebērān ūkūrān neitūlži orkād ēžiāsān
 āiži bāinā-biden « gebe. Teikülä bokšurya Kelēbe
 ūkūrān neitūlžik elmermūd, taniigi ēžidū-ten
 oči Kelēnā-bi! « gđ yarād jabōba. Bokšurya
 Kōbūdān ekestūni irād Kelēbe » tana Kōbūd-
 ten ūkūrān neitūlži orkād tanāsū āiži
 bāinā, tere Kōbūdān oči cokō-ton! « gebe. Tei-
 külā babājarmūd Kelēbe » tesēnigi oči coko-
 tu bāitūyā, ebērān nōsān sabāži jadaži bāi-
 nā-biden! « gebe. Teikülā bokšurya Kelēbe
 » nōsān sabāži jadažik elmermūd, taniigi Kō-
 dū oči Kelēnā-bi! « gđ yarād jabōba. Kōdū
 bokšurya irād Kelēbe » ende olon babājā nōsān
 sabāži jadaži bāinā, tere nōsoči oči kōske!
 gebe.

0042

Tiēnāsān Xui nōsoini kiskād, babāyarmūd
 Kōbūdān kōgād, Kōbūd qulūyunaigi kōgād,
 qulūyuna Xāna ārbīngīni idād, Xān adučinarān
 cokād, adučinar čonūgi kōgād, Čono Xoiigi idād,
 Xoin otōsō idād bāibe, mana bokšurja tešēn,
 gi nrād ināgāi bāiži yolni tashrād iškūži
 od ba.

~~Šokytėdigin Jābulušan.~~
~~ba iži~~

0043

Kerānā nēge bajin (bajan) emēgen öböğön
 xojur baidex sänzi bolna. Tere emēgen öböğön
 xojur^{Köbün} (kükün (küken)) ügä sänzi bolna. Teige-
 zi baidelnä nēge köbün yarba, tere köbügi
 södüni nēge moyāxi irād abād xulūba. Tün-
 nāsün öböğön xurduñ alik möriñ unād yarād
 köbe. Közi kücäd moyāxi öböğön ardāñ ar-
 ban xova qubdād, ömönāñ arban xova qubdād
 darūba. Tünāsün moyāxi ösörād nēge xile
 soloyāxi kād jabād obba. Öböğön basa ar-
 dāsün kögād kücüzi irād xajaxār cökād
 orkoba; öböğön moyāxi cököl ügä ebērāñi
 möriñāñi köñ cökād xuyulād orkoba, moyāxi
 jabād obba; tünāsün öböğön gertāñ xarizi irē-
 be. Moyāxi köbügi nükünāñ abād irēbe. Tünā-
 sün eme moyāxi kelēzi baidex bolna » ene
 kügāñ carāñ ölgözi orkoton ondan küñ ideje-
 gebe. Teñküñ ere moyāxi kelēbe » biñxen
 baidelāñ, namāxi kobāzi irēbe, obba idēkü
 jumun » gebe. Tünāsün ere moyāxi eme moyāxi
 xojur köbügi irād simibe. Simiksen caktun
 köbün » teñger namāxi eigēzi xajaxār
 xajal ügä bāixū jaxāñ! » gād xāikirād
 orkoba. Xojur talāki moyāxi unād obba.
 Köbün tünāsün yarād nükünāñi aman tere
 xojur ükürin cünāñ xojur çolu orkād yarād
 jabōba.

Güzi jəbətölün ardasını nège tərən yarad
 jəbədik bolna. Köbün nège nükündü orad
 kepebe. Sojor moxəfəzi xəziyəni yarad
 jəbəd odba. Jəbozi odad gedəgən gerəsən
 xəzi jəbədik bolna. Jəbozi oxutəni köbün
 gügəd yarba. Güzi güzi nège ecigəni nai.
 Zin gertü kürəd irəbe; naižini gertü
 irəd sən xupen umısad dolən qonok
 nair xiryal kəbe. Tünəsün köbün ecigə
 dünü nège kü ilgəbe. » Köbün-çini irəbe
 gezi kele gəd jəbüləd orkoba. Tere xalı
 » Köbün-ten irəbe « gəd öböğöndü odad kelebe.
 Öböğön xələn kelebe » min köbün alıdəsü
 Öirəkü büt! « gəd bəiyəd bəibe. Dakəd
 nège elçi ilgəbe, basa oçi kele gəd.
 Tünəsün öböğön kürəd irəbe. Öböğön köbün
 gən üxüzi orkəd xaryaca xaryəd odba,
 öböğön tere ^{usu} kəgə bəizi bəxəd abba. Tün
 nəsün öböğön künən solən solən döçin
 jisen qonoktu nair xiryal kəbe. Tünən
 nair xiryal kəzi bəiyəd öböğön köbün
 naižini köbündü kelebe » Sojuron tere
 Sojor moxəfəzi oçi alija (alaja)! » gebe.
 Tünəsün Sojuron yarad jəböba. Mana
 köbün abaini xurdu alik gedək mösiği
 unad yarad jəböba. Tünəsün xazarin öö.
 ləsü (örölösü) naižini köbün » aizi bəi.
 nā-bi « gəd xəzi odba.

Öböğönä Kōbūn yancārān yarād jabōba.
 Jabōži jabōži qojur moxā^ādu Kūsād irēbe.
 Kōbūn mōriān tak Kēži Kūlēži orKād, qūgād
 orād odba. Orād odon gedek bolxoni ereeme
 qojur moxā^ā nūkūndān bāidek bolna. Kōbūn
 tere qojur moxā^āgi sorōni alāži orKād, nūkūn
 šotošo bāiksen ulusēgi tuktuni yaryād abba.
 Tere ulusēgi tōlād ürūn gedek bolxoni, mīn,
 yan nege Kūn bolži yarba. (Mīn^{ere}yan Kūn šo.
 tōrāsu nege Kōbūn Kelēži bāidek bolna) «Bi
 ene mīn^{ere}yan Kūgi abās tana ger Kūrtūl bi
 tana uruldsu-bi «gebe. Öböğönä Kōbūn
 Kelēži bāidek bolna» eime elmer moxā^ām
 amandū jayāži orokson bār-či? «gebe. Ne
 sāingād urulds yarba. Tere Kōbūn ger
 Kūrtūlni qamdan Kūsād irēbe. Öböğönä
 Kōbūn tedēnēgi gerāšūni qārūlži orKād,
 gertān bāiyād tūndān amuyulon žir yād
 bāibe.

0046

Kerānā nēge budundu tōrīdek (Xan bāidek sānzi
 bolna. Tere Xan nēge caktu anpučilāxi jəbās,
 budun bolxulā tōirās jəbōžxi jəbōžxi nēge xojur
 gertü kürās irēbe. Tere xojur gertü irād möināni
 emālīni abās garīni yarā sūba. Tünāsün nēge
 bere Xandu cāi Čanād. oqəbe, Tünāsün sedon kelē
 be » Xalū gertü orōžxi untuton! « gebe. Teikū.
 lā Xan kelēbe » uga; mörān xālfāxād yarā
 untūna-bi « gebe. Södāni ömönö xatān gertü nēge
 jumun ömönö bijāsü gūžxi irād orād ođba. Tünāsün
 Xan üxād kürči irād » ene Ken-büt? yar! « gebe.
 Tünāsün tere Kün kelēbe » bi ene öböğönä Kö.
 bünāni xajāči-bi, ene öböğönä Köbün gerān
 abaksan södān üküKü « gebe. Tünāsün Xan
 xajāči-bi kelēbe » minis kükü Ken abxu? «
 gebe. Teikülā tere xajāči kelēbe » tañi Kü.
 Kügi (kükegi) narān yarxu ürüK talāsu nēge
 emēgew nēge tergendü süksXn irēkü, tere
 emēgenä gesen Sotoro jəboksan Köbün abxu «
 gebe. Tünāsün Xan öründüni gerādān yarād
 ođon gekülāni tere gerin exen öböğön kelēbe.
 » Xalū, nerem-čini Ken büt? « gebē. Teikū.
 lā Xan kelēbe » Oro exeleksen Xan bix gebe.
 Xan basa kelēbe » öböğön, Köbügān gerān
 abxu caktu narān ilgāžxi orko! « gebe. Tū.
 nāsün Xan gertān irād bāigād bāibe. Teige.
 ži bāitel-ni nēge Köbün kürči irēbe.

Tünäsün qana qatun qandü biçik ilgäbe:
 » ene Kükünt-en tüşimülän köbünlä neñ,
 läd « gääd ilgääd orkoba. Tere Künni qanda
 iräd tere biçigini ögfe. Qan Künäsü surba
 » tüşimülädü jün köbün bilä? « gebe.
 Tei Kula tere xalü Reläbe » Tüşimül ya.
 xaräsu nege köbü olzi abäd, tere köbü.
 gäs köbügän közi abäd bärebe « gebe. Tü.
 näsün qan ürläd gedergen qatundan biçik
 ilgäbe » tüşimülä gekü nereñni tasatäd
 orkougeqäd biçik biçiad ögbe. Tere xalü
 biçik abäd yaräd jaböba. Jabözi jabötölñi
 nege qojur ger bäredek bolna. Tere xalü arü
 xatän gertü iräd büba. Tere gerin babäyänñi tere
 xalügün toloyäzu böso tuzi bäreäd, untulzi
 orkad, öbörñi üdulzi ürläbe. Ürün gedek bolqo.
 ni, tere biçik bäredek bolna; tere biçigini
 umçi (umışçi - umışzi) ürläd, tere biçigini tüläs
 yaldü tüläzi (tüläzi), orkoba, oromdunñi ondan
 biçik biçibe. Tere biçiktän eığezi biçizi bol.
 na » Tüşimülä köbün mini kükün qojurägi
 neiläüläd qojur yurbañ cayan ger bärezi ögö.
 tön; arü bijedünñi laxar bulyuton, ömönö
 bijedünñi qaral bulyuton « gääd biçik biçiad
 orkoba. Tünäsün xalü bosäd yaräd jaböba.
 Tefgen (gekünñi) tere gerin ezen babäyä tüş.
 mülä kükün sänzi. Tünäsün tere xalü biçi.
 gini qana qatundü ögfe. Qatun umçi
 ürläd kesekolon cayan ger bäreüläd

0049

46

Ömönö bijēdūni kesek olon xurul bulyād
 arā bijēdūni cařarmūd bulyād orkoba. Tūnā,
 sūn xān cerēgāsūn gerāvān xārīži ašīdik
 bolna; gerīni ģirō kūrāš irēbe. Nege babā,
 xā kūn aryasu tūži, tere babāxāyasu xān
 sūrba. » ene jūn olon, cayan ger büt? »
 gebe. Teikūlā babāxā Kelēbe » tūsīmūlā
 Kōbūn, tana kūkūn » gebe. Xān babā,
 xāin tere ūgeigi sonōsād tere babāxāigi
 dojur āngi kēd čapčiži orkāš, mōrīnāni
 xurdār gertān Kūrči irād ūdān ger tere
 orkāš » babāxā bāin-či? ami-čīni alāna-bi.
 gebe. Xatunni bičiksen bičigīni oļvi sere,
 ni xajād oģbe. Xān umūšād ūrūn geđek bol,
 [r] doiri teiģetegā geksen bāidek bolna; ebēxāni
 bičiksen bičik ašēli bolād bāidek bolna.
 Tūnāsūn xān tūsīmūlāsū sūrba » ene Kōbū,
 [i] gān alisāsū abla-či? » gebe. Teikūlā tūsī,
 mūl Kelēbe » bi ene Kōbūgi yaxarāsu olži
 abla-bi » gebe. Teiģen gekūni sāki emēge,
 nā gesenāsū unakson Kōbūn sānži. Tūnā,
 sūn xān Kelēbe » urīdān ābiksen xubīāsū
 kūn dabāži bolši ūgā. » gēd bāigād bāi.
 be. Tūsīmūlā Kōbūn xānā kūkū abād amā,
 xulūn sāiķen žirxād bāibe.

Kerānā nēge öböğön emēgen xojur nēge šara
 cōxor ükürtä bāiži. Tere emēgen öböğön xojur
 tere šara cōxor ükürtinen üsärni xoto kē.
 gād bāidek bolnā. Šara cōxor ükürti nēge
 örün öböso idēkār yarči obokson, yurūn
 xonoktu irēdek ügā bolnā. Öböğön ükürtän
 xaiyād yarād jāböba. Jāböži jābōtolni ükü.
 ni öböso idēži bāidek bolnā, nādu bijēdū.
 ni nēge jumun šarālād bāidek bolnā.
 Öböğön ükürtü öirdād iren gešek bolkonı,
 nēge ike moxā ükürti jābüdik ügā bol.
 nā. Öböğön aiyād zoksād bāibe. Moxā
 kelēbe » āba, bičigā āi ten, ükürtän jāböži
 ab-ton! « gebe. Teikülā öböğön ükürtän atād
 jāböba. Jābon gešek bolkonı moxā kelēbe
 » āba, sōdān tandu odnā-bi « gebe. Öbö.
 gön gertān irād emēgendān kelēbe » Ca.
 čini sōdān nēge ike moxā iren geži bāi.
 nā « gebe. Emgeni öböğöninen tere ügei.
 zi sorvōsād āiži ükün alāba. Tünāsūn emē.
 gen öböğön xojur masi ikešān āiži bāiyād
 barānāni šupundū bulād keptebe.
 Moxā irād kelēbe » āba ēži xojur, jūn gād
 āinā-tā? booston! « gebe. Teikülā emēgen
 öböğön xojur bōstā. Moxā emēgen öböğön
 xojurān oron tere keptebe.

Tünäsün öründüni moŷa Kelēbe » äba, şa,
 na Rükündü oči nandü Kelēten. « gebe.
 Öböğön nēge mü şonŷor mörän toŷoŷi unäd
 jabōba. Öböğön şanadu iräs şana nādu
 bijēdünis xoksoŷi bāiyād Kelēbe » şan, şan,
 şana Rükün, mana köbün «... « geŷi Kelād
 şarād kulūba. Tünäsün şan Kelēbe » tere
 öböğöŷi abci irēten aliŷä! « gebe. Olon
 « alūs Rögād öböğöŷi bāiyād abās irēbe.
 Tünäsün öböğön şandü Kelēbe » minis gertü
 nēge moŷa iräs — şana Rükendü oči nandü
 kele-gād bāinä « gebe. Şan āiyād Rükän
 ökü bolba, tünäsün öböğöndü Kelēbe »
 minis Rükü abdik bolŷonis, ebērāni geririsi ü..
 Şün şorönāsu abon minis ger Rükül altān
 taktā, möngün taktā, zes taktā, Rürül taktā
 kē, tegād şerēni tere taktā şegür mörētā
 Rün jabād, tabārān (Mabākön) şojur talāşan
 abās irād jabōŷu xer-xerneş urŷa, basa
 tegād şerēni örün şarakşon novran üşü Rüt,
 tül ese ürügdeşek ike bakca urŷa, basa
 tegād şerēni ebērāni gerān şara cōŷor
 bāişin kē, basa tegād şerēni Rükün Rüt.
 jünä ger Rögād onco basa nēge şara
 cōŷor bāişin kē-gebe, tegād Rükän ögnā-
 bi « gebe. Tünäsün öböğön uilād gertān Rüt.
 ci irēbe. Moŷa öböğönāşu surba » äba,
 jayāba-ta? « gebe. Tei Kütā öböğön Kelēbe »
 namāŷi şan teime teime jumu kē, -gād
 kelēbe « gebe.

0052

Tei Kälä moxā kelēbe » ke, derē-ten ker.
 ügä (kerē ügä) juman, övör sönä jumanı
 ge be. Tünäsün öründüni boson ge dek bolıo.
 ni, cıyār tere kebār baidēk bolna; emēgen
 öböğön qojur ike ulüba sotōro keptedēk
 bolna. Ke tünäsün xān kükün ökü bolāb
 bāibe. Moxā qertān irād keptebe; sö bol
 xulā xāna kükün cıgi irād orōna. ömönö
 irād keptebe. Tere kükün äiyās ükün gēb
 baidēk bolna. Teigezi bāitel, moxā kösiğe
 dorōxār » ene xanrādı yal közi aca! »
 gēb ögēbe. Kükün xanrādıni yal ~~keptēk~~
 kēb ögēbe; ökci orkād kösiğe dorōxār şa,
 xaxār xäljābe. xäljān ge dek bolıoni, şal,
 şacayān üsütä şara ulān xalü keptedēk
 bolna. Tünäsün öründüni tere xalü altār
 möri kēgās belek gēb şanadu abās odba.
 Tere şanadu basa qojur kükün baidēk bolna.
 Tere qojur kükün tere xalügi ürād, qojuron
 odāki xalügin gertü irād. şü kükünäsün
 surba » xalügin cın moxā bolzi şubildēk
 jumanı alıvū bāinā, kelēzi aca! » ge be.
 Tei Kälä dū kükünı kelēbe » bi meşēkşiti
 (meşēkü bişi-bi) » ge be. Tere qojur şäiyä
 bāişi olād abōba, olzi abād yaldu tütās
 orkobā. Tendü şanadu süksēn xalü ügä
 bolād odba. Tünäsün şāna kükün xalü,
 gini ardasu jabōşi ükünä bi gēb şarād
 jabōba. Jabōşi jabōtolni nēge modōna
 öirö nēge cayan ger baidēk bolna.

Tere gertü Rükün orād irēbe; orād iren
gevek bolxonī nēge lama sūdik bolnā. Tū,
nāsūn Rükün lamādu ene tuski učirān
cuktunī Kelēbe. Keleksoni Xvinō lama kū,
kündü Kelēbe » tere Kün-čini dēre tengerü
bāidek Kün se gebe; čī oḡ ūnāsūn jabo, ōmō.
nō bijēšū nēge öböšön bāinā, tere öböšön
dēre čī oḡād Kepte; tere öböšönū nēge
bupu maral irēži nādādik jamun,
teigēži nāčī (mātčī) bāitelni, čī tere bu-
pu maralın öbörä qayalıdā oḡula,
čī sedū orondū oči tusqu-čingebe. Tū,
nāsūn Rükün öböšön dēre irād Keptebe. Tei,
geži bāitelni nēge bupu maral irād nā,
čī bāiyās öbörān tere Rükündü Kürgās
orkoba; Rükün tere tengerin orondū nē-
ge yurbun gerin öirō oḡād tusba. Tünā-
sūn (Rükün barun qayān gertü orād sūba,
nēge Rüküd Kün sūdik bolnā; tere gerin
ezen Rüküd Kün Rükünāsū turba » čī
jūn Rükün bū-čī? » gebe. Tei Rütä Rū-
kūn učirān ekēnāsūni abon (abon) sūl
Rürtülni Kelēbe. Tei Rütä tere gerin ezen
babāyā Kelēbe » tere-čini manā dū, ene
yurbun ger. tere Künä-čini yurbun ekčini
bisen, gebe, tere Kün-čini manā ösün,
üdüle, asāyan yurbundu irēži mendelädeke
gebe. Tünāsūn ike ekčini tere Rükündü
sāin qupcu ümüs Rād barāndān sürüži
orkoba.

[bäinä-

Ö rüñsüni ike ekcidän irēzi mendelāš
 šatar tābiād sūba; teigēzi nāci bāiyād
 tere kün »šā! « gēš orkoba. Tei kūtā ekcīni
 kelēbe » šā mōn, mōn boldik bolbačigi, šordo
 kambān (kambuñ) orōnāsu ireksen kūrān, irē.
 künis, abču bū-či? « gebe. Tei kūtā tere
 kalū » Kerūgā jumu ^{Kelād} ~~bäinä~~ ta « gēš
 šormāyān sāciži orkād yarād jabōži
 ošba. Tere kūrūgi šundu ki ekcīni oğfba.
 Tere kūrūgi basa tere kebār barāndān
 dūrūži orkoba. Üdülesüni tere kalū basa
 irād šatar tābiād sūba, basa nāci bāiyād
 šā gēš orkoba. Tei kūtā ekcīni kelēbe »
 šā mōn, mōn boldik bolbačigi, šordo
 kambān orōnāsu ireksen babāyayān
 , irēkūni, abču bū-či? « gebe. » Kerūgā
 jumu kelād bäinä ta « gēš šojur šormā-
 yān sāciād yarči ošba. Asāyandūni kūrū-
 gi bičičen ekcīni gertū oğfba. Ba-
 sa tere kebār barāndān dūrūži orkoba.
 Asāyandūni tere kalū irād ekcitāgān men-
 delād, šatar tābiād sūba. Tünāsün basa nā-
 ci bāiyād šā gēš orkoba. Tei kūtā ⁿⁱ ekcīni ke-
 lēbe » šā mōn, mōn boldik bolbačigi, šordo
 kambān orōnāsu ireksen babāyayān - irēkū-
 ni - abču bū-či? « gebe. Tünāsün dūni xokci
 (xoksozi) bāiyād » abna-bi « gebe. » Nāsa
 bos! « gēš, bosxād abfba. Teigād tere dūni
 arya ūgā bolād abfba; Teigād tünān amū-
 yul on, sāičen žisxād bāibe.

5500

Kerānā nēge emēgen öbögön qojur bāidek
 bolna. Tere emēgen öbögön qojur usundu
 yaxuli orkād xaxāsu bāriži abād qotān
 težiāqād bāidek bolna. Teigēži bāitelni
 nēge doxolon tarbaži Kürči irād, tere emē-
 gen öbögön qojurān qotoennāi Sabāxartunāi
 Kürsād bāibe. Tünāsün nēge ösün emēgen
 öbögön qojur seren gešek bolxoni, nēge
 Jara cōxor bāisün dotōro ulūba oron tere
 keştedek bolna, doxolon Jara tarbažini
 doxolon utān xatū bolži cāigini samara,
 ži belen Kēži bolna. Tünāsün doxolon
 utān xatū Kelēbe » bi dalin qojur qubil
 xatā Tarbaži xān gešek xān bi, bi alaptān
 (albatān) tarbaži bolži xubilād ergeži jabād, bugin
 sumur xaryād nēge köli-mināi xupulži
 orkola; oḡa da qojur ene Keblān xirxād
 ükükü da, üküküsi ömönān (üküküsi-ten
 ömönö) nēge köbün yarxu; tegād tere
 köbügān naran sūxu üzüktü Tarbaži xān
 gešek xān bāidek qā nārān ilgāži orko-
 son ! « gebe, teigēži Kelād jabōži oḡba.
 Tünāsün emēgen öbögön qojur tere Keblān
 kesek caktān xirxāži bāitelni nēge kö-
 bün yarba. Tünāsün emēgen öbögön qojur
 köbündān Kelēbe » endē naran sūlu üzüktü
 Tarbaži xān gešek xān bāidek, tündü oḡa
 Kelēbe.

7 bāidek

[è

Teigeži Kelād emēgen öböğön qojur ükü,
 ži saba. Tünäsün Rübün naran süku
 ürük Ala Tarbaži xanāgi temēād qūqād
 yarba. qūži qūži Tarbaži xanādu kürād
 irēbe. Iren gedek bolxoni Tarbaži xan
 getinen yarā xokči bāidek bolna. Kürād
 irēkütāni xan surba » Či jün Rübün
 būi-či ! » gebe. » Bi xāgi Teigeži jabōja
 cak, tere emēgen öböğön qojurān Rübün
 bilā » gebe. Tünäsün xan Rübündü sāin
 xupcusu ögād, basa nēge altēn xāircek
 ögād Kelēbe » ene xāircegi » minī alop-
 tāsū (albatāsū) cārān, yarād derēlād un-
 tu ! » gebe. Tünäsün Rübün xana alop-
 tain (albatain) cādu bijēdūni yarād derē-
 lād untuba. Untāb boson gedek bolxoni
 nēge šara cōqor bāišin dotiso kepten
 dek bolna, öirōni kūn āgā bolna. Tei-
 geži bāitelni nēge čono orōži irēbe. On-
 ži irād Kelēbe » ende nēge xan Rükān
 ökči bāinā, tere Rükāni nandū asarā,
 ži aca, ese asarāži ögfōk bolxoni ča-
 māigi idēnā-bi » gebe. Tünäsün Rübün
 yarād jabōba. Jabōži jabōtolni sāki
 Tarbaži xanla xaryalsaba; tünäsün Rübün
 xanūn ene tuskian Kelēbe. Tünäsün
 xan Kelēbe » ündü nēge Resekolon Re-
 räči jabōna, bi nēge altēn nōsōtā

0057

altın öbörtä şuca bolsu bi, ci namäigi
 tıyad jabo; tegad tere kerä ciner keleki
~~şuca~~: ene şucan şulduñ-çi? ~~şuca~~ gekü, Tei.
 Kılä ci kele ~~şuca~~ şulduna-bi ~~şuca~~ gezi kele; -
 jünasu ögönä-çi? gekülä, ci kele: » arä
 xafan tergendü jabokson tere mörinäsi
 şulduna-bi-~~şuca~~ gezi kele » gebe. Tünäsün
 köbün şucan tıyad jabo ba. Tünäsün jabo
 tolui kerä cinerlä şaryaldaba. ~~şaryaldaba~~
 kerä ciner köbünäsü » şucan şulduñ-çi? gezi
 surba. » şulduna-bi » gebe. » Tünasu şulduñ-
 na-çi? » gebe. Tei Kılä köbün keläbe »
 arä xafan tere mörinäsi şulduna-bi »
 gebe. Tere tere möriän ögäd, tere şucan
 ni abba. Tünäsün tere möriñi unad
 yarad jabo ba. Tere möriñi aranzat bol-
 na. Tünäsün köbün şolo yarad orkoba.
 şucunı tula bolad gügäs kürçi iräbe. Tünä-
 näsün şan keläbe » ene küke ökci ^{bäiksen} şandı
 ümüskül ügä bolzi bämä, bi nege säiken se-
 bel bolşu-bi, ci namäigi tendendü şulda,
 jünasu ögönä-çi? gekülä, ci kele: » bastu
 bäiksen boro mörinäsi ögönä-bi ~~şuca~~ gezi
 kele » gebe. Tünäsün köbün tere sebäli
 abad küräd iräbe. şan köbünäsü surba »
 köbün ene debälän şulduñ-çi? gebe. » şul-
 duna-bi » gebe. » Tünasu ögönä-çi? » gebe.
 » Bastu bäiksen boro mörinäsi ögönä-bi »
 gezi keläbe.

8058

Tünäsün xān tere šebēlgi boro mōriān
 ögād abba. Tere mōriñi araxal sänzi;
 tünäsün köbün mōriñi abād yarād jabōzi
 obba. Tünäsün xān tere šebēlgi ümüsün
 gebe, xoson ebērāñi xaxān tabād xocorōba.
 tünäsün köbüñdāñ lula bolād qūgād kürād
 irēbe. Tünäsün farbaži xān kelēbe » oda
 bi nēge sāixen nūr üzēdek ger bolsu-bi
 ci namāigi xāna kükünä öirögār abād
 ine, teikülā-cinñi xāna kükün kelēkü; «
 gāñ xuldun. ci? » gezi kelēkü; «
 ge, teikülā-cinñi tere kükün ali ki bñ?
 yegād qälfaži, tünägi qälfaži bāitelñi, bi
 xartāsünñi aldusād unād ofsu-bi, teikü,
 lā tere ökūgād (ököigād) abāñ gekülā, ci
 büsāsünñi abād yarād xulu! » gebe. Tünäsün
 köbün tere gerāñ abād xāna kükünä öi-
 rögār kürād irēbe, Tünäsün xāna kükün
 » ali ki bñ? « gād qälfaže, qälfaži bāitel,
 xi xartāsünñi aldusād unād obba, kükün
 ökāgād abāñ gebe; köbün büsāsünñi
 abād xulūba. Ardāsünñi ulus köbe, kö-
 sön bijēdünñi kükügöl ügā yarād obba.
 Tünäsün farbaži xān kelēbe » bi ene xāna
 kükündü orōxonñi sāixen kükün bolsu-bi,
 ci namāigi ömönāñ abād jabō, ene kükünñi
 ardāñ büsād jabō, gebe, tegād tere čono
 kelēkü: «
 minñi kükün ali ki bñ? gekülā,
 ene kükün! » gād, ardāñ jabakson kükün
 zāži ög! » gebe.

6500

Tünäsün Rübün Čonōdān Rür Či irēbe,
 irēkūlāni Čono » mini Rükün ālīki bū? »
 geži surba. » Ene! » gēd ardān jabolks on
 Kūkūgi zāzi ōgēbe. Teikūlā Čono Kelēbe »
 Či nandu mi Rükū ōgōdōk-čini jūn bū? »
 gēd ōmōnōki Rükūni abēba. Tünāsün Rū-
 kūn sōdūni Čonōdu Kelēbe » ene nūdūnāsī
 čini āizi būnā-bi » gebe. Teikūlā Čono Ke-
 lēbe » Xusār nāzi orko! » gebe. Rükūn
 Xusār nāzi orkoba. Tünāsün Rükūn » čini
 ōbōrtū Keptekšā-bi » gēd Čirāgini māžiži
 orkād yarād Rōbūndū Rür Či irēbe. Irād Kelēbe
 oḡa bi lama bolsu-bi, ta nandu irēži zar
 Jacaton! » gebe. Tünāsün ōrūndūni Čono irād
 Rōbūndū Kelēbe » Či nandu Rükū asarāži
 ōksōn-čini ūgā, Sulmu asarāži ōk Či-Či »
 gebe. Teikūlā Rōbūn Kelēbe » bi Čamāigi,
 ōmōnōki Rükū ab geži Kelēl-ū-bi? Či, ōmōnō
 Rini abna-bi geži Relāl, abla-Či » gebe. Tū-
 nāsün Jojuron lamādu Xarjacād irēbe.
 Tünāsün Rōbūn Kelēbe » bi Jojus Rükū abči
 irēlā-bi, bi ūnāgi Kelēbe-bi » ene ardaki
 Rükū ab! geži Kelēkūlā mini Rür ūgā, ōmō-
 nō Rini abna-bi ~~gēd~~ ōmōnō Rini abla, gebe.
 Tünāsün Čono Kelēbe » ene nandu Rükū asarāži
 ōksōn jumun ūgā, Sulmu asarāži ōk Či » gebe. Tū-
 nāsün lama Kelēbe » Čono gedek jumun bulkā Či
 boldok » gēd, Tajē yarān lokād alāži orkoba. Tünāsün
 Tarbaži Jān Joson Keptān yarād, Rōbūndū Kelē-
 be » oḡa Či ūndūn žirpād bāi! » bi oḡa Jārīnā,
 bi » gēd Jārīži oḡba. Tegād Rōbūn Tūndān
 amūzulon žirpād bāibe.

0060

Kezänä sänzi bolna, näimen minyan
 nasuta Namzil-cayan abayan Rübün artan
 xurjan nasuta. Qulu-Sara Arsälän gedek
 batur sänzi bolna. Aranaqlin qurdu xende
 gedek mörütä sänzi bolna. Tere mörünis
 zalü xandän modondu aqälata, KökSin
 xandän modon südertä, Kökdebin öböön
 idestä, Kiten buluqın usun unuta baidäk
 sänzi bolna. Tere Rübünä aloptuini (alba-
 tuini) bum Küçüksew sänzi bolna; bijäni
 cke, ecige ügä gertän yakcarın (yaki) baidäk
 sänzi bolna. Tünäsün Rübün nège sö
 untuži köptäd, mün küde züddälgi baidäk bolna.
 bum Küçüksew aloptän nège žimär jabulok
 son bolži, burqan cayan toloyayın gerini
 üden doronda bululokson bolži. Kime mün
 küde züddäläw mörün toqoži unad xatad jabo-
 ba. Resek žildän jabad, Kemzil ügä jabad
 tatad xoksoba: Gerini öirö jaba jabodik
 bolna. Tünäsün basa Resek žildän gulgä,
 Kemzil ügä gulgäw basa tatad xoksoba: alop-
 tinin (abbatainan) Aldunduin jabodik bolna.
 Tünäsün cayan Resek žildän gulgäw, Kemzil
 ügä gulgäw, tatad xoksoba: aloptasun

Kunğılğı!

Şinēken yarēi jābōdik bolna. Rōbūn tūnā-
 sūn » aba, ēži qojurān zōre enebī! « gēd
 sādagin sumān qād orkoba; Rōbūn mōriārēn
 ardasūni Rōqād yarartu inūyal ūgā qabtād
 abād orkoba. Tūnāsūn Rōbūn » aba ēži qojurān
 zōre ike sārzi! « gēd anğar anğar inūgād
 yarād jābōba. Jābōzi, jābād nēge toloğar dōr
 yarād roksoba. Lokēi (roksōzi) bāitel nasān
 yarartu ūzūp tatāsu nēge tōson orkoxodu
 Kunğılğı! Kunğılğı! yarba; Rōbūn ēigi ōmōnāsūni
 doptolād yarba. Tūnāsūn qojur mōriārēn bulut
 cād roksād bāibe. CādāKini Kelēzi bāimā
 » bakcar orkson nasān bolokson, badonazutān
 gerel bolokson, totoğar orkson nasān bolokson
 bičixān kalū ālīdāsū ālīdārān oči jābōna-ēi? «
 gebe. TeiKulā Rōbūn Kelēbe » bičē-ōini
 ālīdāsū ālīdārān oči jābōna-ēi? « gebe. TeiKū-
 lā Terēni Kelēbe » bi ende nasān sūp ūrūktū
 bāidek māimen minğyan nasūta Namğıl-ca.
 yan abāğān Rōbūn arban xurğān nasūta Kulū-
 şara Arsālān gedek bātūrīgi āmīni alād
 aloptīni mūlgezi abāu gezi jābōla-bi « gebe.
 Min Tūnāsūn qojuron būğād qojur mōriārēn
 tūşūzi orkād noldoba; Kulū-şara Arsālān
 gīgi abād cokād darāba: » arğā-ōini bāi-
 nū? āmī-ōini alāna-bi « gebe. TeiKulā Kulū-
 şara Arsālān Kelēbe » batelzi bārūzi
 bāi!

0062

basa čigi yurbun säin tulilyan bänä "gebe. "Tulixarın bolff! "gebe. Tengerin
 odo tölön tulıfäd orkoba; tegeş säindän
 aldäsän ügä; yararın öböso tölön tulıfäd
 orkoba, yapsın säindän aldaksan ügä, usü.
 na ğirmexä tölön tulıfäd orkoba, uk mūdān
 aldād orkoba. Tünäsün Kulu-šara Arsālan
 bosād tere kügi abād cokrād orkoba. Cokrād
 orkoqulārın nēge arām yaxartu orūlon
 cokrād orkoba. "Arxa-čini bänü? äm. čini
 alāna-bi "gebe. "Batelzi bärizgi bāi, basa
 čigi yurbun säin tulilyan bänä "gebe. "Tulix
 arın bolff! "gebe. Tengerin odotgi tölön tulıf
 ad orkoba; tegeş säindän aldaksan ügä. Ya
 rarın öböso tölön tulıfäd orkoba, yapsın
 säindän aldaksan ügä, usūna ğirmexä
 tölön tulıfäd orkoba; uk säindän aldāsan
 ügä. "Ne! arxa-čini bänü? "gebe. "Arxa-
 minı ügä "gebe. Doronı alāzi orkād, mū
 rinı qojur šortān sorolzi orkād, qolān
 konor bolroqlād untuba. Untuzgi untuzgi
 boson gedek bolıonı maşarı bolokson bāi.
 dek bolna. Maşan idezi orkād yarād
 jabōba. Tünäsün Kesek ğildän ğülqād,
 Remizil ügä ğülqād nēge tolōya tere
 yarād irēbe. Ömönän şalfān gedek bolıonı,
 odaki zalugin aloptını bāidek bolna.

0063

Tünäsün Rübün qanani qorini qarani irād
 bāyad, qartu oron gebe. Üdüčini orultuś,
 üdüčini abād şibēzi orkād orād od ba. Kū.
 mün Rürād ügä Rürül, möngön şirā şerēni
 irād sūba. Qaturı şinēkän erbegāw bosōzi
 bāider bolna. » Ötör bos! » alāgi-čini alāzi
 orkād, biye-čini aloptāiqi-čini nülgezi absu,
 gezi jabōla-bi » gebe. Qaturı Kelēbe » tandı
 nege ügü Kelēsü-bi » gebe. » Kele! » narāta
 delkādū namāiqi darāfu Rün ügä » gebe. Te.
 gezi bāitelni nege Möbün orād irēbe: şal.
 bur ügä nücügün qarartu öbdök şagān orād
 irēbe, wāzi irād sūba. Tünäsün Kulu-şara
 Arsālan şere Rübünāsu şurqba » jün
 Rübün bi-či? » gebe. Te. Külü Rübün Kelē.
 be: » bi ende näimen miñyan nasūla Nam.
 şil-cayan Abāyan Rübün, arban cayan nasū.
 ta Kulu-şara Arsālan gedek Rün jabōna
 gekü rāngi sonōsād ekecinän gesenāsu qarān
 ükürin činän ulān čoluyār kisān Rerčiži or.
 kād aya-dū bolsu, » gezi jabōla-bi » gebe.
 Tūtā aya dū qojus bolba. Teigezi bāiyād Qaturı
 Kelēbe » bi tandı nege ügü Kelēsü-bi » gebe.
 » Kele! » » Naran delkā şere dörbön öncöktü
 namāiqi darāfu jün Rün bāifu-bi? » gebe.
 Te. Külü Qaturı Kelēbe » şana abşu Küküşten
 Qortain şo yalzun moşş abči jabōna » gebe.

Xojus

0064

Tünäsün düni „bi mordon-a-bi“ gebe. „Uga, bi
 mordon-a-bi“ gezi ałanı kelēbe. Teigā bāiži ɣo-
 juron mordon-a. Dūgūni mōrin tūrūtāđ ɣarāđ
 jəbāđ odba; ałanı ardāsuni kōgā jəbōži dū-
 gān kucāđ ulāđ ɣarāđ odba. Kulu Sara Arsa,
 laŋ mōrindān kelēži jəbōna dolān žildā
 maltaKson (maltaKsan) dōr ulān mīkūn ürügūn
 ɣūdān kūrbe, dolān nasāta moɣa irēkūlān irē-
 be; mīkūni Amen dēre ese alwālzi oğđöKbol,
 ɣon-čini, dorōčini āmi-čini alāna-bi „Mōrin kelē-
 be“ ɣojur sala-miri ɣojur utā šabar tēime, teigāđ
 čikindā-miri ardāsu cayan kōvōn ɣarāđ irēkūlā, ɣo-
 jur utā šabarān kerčāđ ɣajj! „gebe. Tünāsün
 ɣojur salāni ɣojur utā šabar tēimeži orkād
 ɣūlgāđ jəbōba. Tünāsün čikindāni ara bijāsūni
 cayan kōvōn ɣarāđ irēkūlāni ɣojur utā šabarān
 kerčāđ ɣajj orkoba. Mōrin tünāsün tosonāsun
 ürgūn ɣūgāđ, ürēkūn mūdūn ɣaraŋɣurāđ, sonōs,
 ɣūn čikin dūlarāđ odba. Mīkūnā amen dēre mo-
 ɣagi kucūži irāđ čapčēn gebe, moɣa kūrēgi alwāđ
 mīkūndān orāđ odba. Tünāsün Kulu Sara Arsalān
 mōrindān kūrēndā bāriwālzi orkād ɣūgāđ orāđ
 odba. Nege bijēdūni kesek olon kūrēd, kōbūd
 7bāidek ɣjata] bolna; basa nege bijēdūni kesek olon
 kūrēd, kōbūd ɣjata bāidek bolna. Mīkūnā ~~mu~~
 muɣurta ere moɣa eme moɣa ɣojur bāidek bolna.
 0065 Ere moɣani tabun rūn bolod kelān ükūrūn čī,
 nān ulān čolūndu bülūdūži bāižāđ, žiirKūnāni

ekār qād, dalārni yarqād Aengertü qad[ad] orko-
ba; eme moxanⁿⁱ dabäsiginü ekār qād ta R
yarartu qadad orkoba; Aere bijēni qojurāigi-
ni supu tatād yarā abād irēbe. qojurāiginü
rurjan āngi Kēzi orkād sūba. Teigezi bāi-
selni dūni Kūsči irēbe. Dūdān Kelēbe „ eme
qān yāride bāidek jumun, Aere qān yāride dū
bijān ürülzi orkād, rulād, Kūcügöl ügā ire-
gebe. Dūni yarād jāböba. Kōbūn qān yāride dū
bijān ürülzi orkād, yarād rulūba. qān yāride
Kōbūnā ardāsu Kōgād yarba; Kōbūn Kūcügöl
ügā Kūsād irēbe. Ömönäsünü Zulu-Sara Arsalan
Kelēbe „ urta elēmür bilä-či orkos! gebe, Čamān,
gi eme qojur moxā idētegā gēd nāra gelōi-bi „
gebe. qān yāride Kelēzi bāinā „ bi nēge ulāson
dēre KūKūldōk bilä-bi, Aere ulāsonāsu ordan ulāson
mamāigi dādik ügā bilōi; Aere minü KūKūldōk ulā-
sigi eme qojur moxā orōzi orkād idēck bilä, bi
degād ike bolād sūrād abči jādād bāidek bilä-bi,
gebe, tegād Šērēni bi edēnāi mükündü baktāzi
jādād bāidek bilä-bi „ gebe. Teigezi Kelād abči idēzi
orkād jābözi odba. Tünäsün qojuron KūKūn abād
yarba; Sāki alūldōn qanāda Kūsči irād cakkūni mül-
gād abād yarba. „ Utār Kuruksundu-minü üdükten,
Aögörigār Kuruksundu-minü qonād jāböton „
gebe. qojuron tūrülzi irād bāiyād bāibe. Teigezi bāi-
selni mülgerken aloptunü irād bēcāyaba, Zulu-Sa-
ra Arsalan moxān amēnāru aldūlzi abokson kū-
Rār qatān Kēzi abba; dūdān nēge nojin
Kūnā kūke abči ögfbe. Teigād tünäsün qojuron
amūgulon žirpād bāibe.

0066

Kerānā sānži bolna, nēge oncin Kōbūn bāidek
 sānži bolna. Tere Kōbūn övörtü yurba dakazi yūli.
 Ya üdik sānži bolna. Tere Kōbūndū nēge basa oncin
 kara tujul bāidek sānži bolna; tere oncin tujulān
 unāv jābōdik sānži bolna. Nēge ödör yulija
 yūži jābōtolni nēge Resek olon manžirmūd
 nēge mis alan geži bāidek bolna. Kōbūn Kūrči
 irāv Kelēbe » manžirmūd, manžirmūd! Ene mis
 tandu jū Kēbe? » gebe. TērKülā manžirmūd Kelēbe
 » ene mis qulūka Kēd bāinā, tegād alan geži
 bāinā-biden » gebe. Tūnāsūn Kōbūn Kelēbe » ene
 misān nandu öktön » gēd tēbiülzi orkoba. Tūnāsūn
 carān yarāv jābōži jābōba. Jābōži jābōtolni
 nēge Resek olon babāyarmūd nēge noxa alan
 geži bāidek bolna. Kōbūn Kūrči irāv surba »
 babāyarmūd ene noxa tandu jū Kēbe? » gebe.
 TērKülā babāyarmūd Kelēbe » ene noxa qulūka
 Kēd bāinā, tegād alan geži bāinā-biden » gebe. Tūnāsūn
 Kōbūn Kelēbe » ene noxayān bičigā alātan, nandū
 öktön » gēd surāv tēbiülzi orkoba. Kōbūn Tūnā
 sūn carān yarāv jābōba. Jābōži jābōtolni nēge
 Resek olon Kōbūn nēge qulūpuna alan geži bāi-
 dek bolna. Kōbūn Kūrči irāv Kelēbe » Kōbūn Kō-
 bū! ene qulūpuna tandu jū Kēbe? » gebe. TērKū-
 lā tere Kōbūn Kelēbe » ene qulūpuna tēbiülā
 öktön bāinā » gebe.

0067

Tünäsün mäna Kōbūn Keleñäni sarad täbütü
 okoba. Kōbūn Tünäsün caran yarad jabōba.
 Jabōzi jabōtolni nēge moyan öräsin biñi
 tünmüntü satansın gūzi jabōdik bolna. Kōbūn
 tere moyagı abad usun doñoro şajāzi okoba.
 Tünäsün caran yarad jabōzi jabōtolni, nēge
 säifen kalu küñi iräd Kelēbe » namāgi üñtā
 sü şarşarsın Kōbūn manada ire » gebe. Kōbūn
 caran yarad jabōba. Jabōzi jabōtolni nēge
 arāta yarad kulūba. Kōbūn arāsanı kö
 gād küñi irēbe. Tünäsün arāta Kelēbe » amñ
 säin ügüñi-miñi abon-ñi? ese gezi älñan cınñ
 arāst-miñi abon-ñi? » gebe. Kōbūn Kelēben amñ
 säin ügüñi-ñiñi abna-bi » gebe. Teñküñä arāta
 Kelēzi bāinā » ñi oda arñi ike lamadu odñu
 ñi » gebe, çamāgi odñula-ñiñi dalin manñi mörñi
 çini abñu, dalin manñi üñde sekezi okñi » gebe;
 Tünäsün basa dalin manñi nēge ayatafoto
 abad irēkü, gebe; Tünäsün arñi ike lamma Kelē
 kü » Kōbūn ñi namāsa jñ abna-ñi? » gekñ; Teñ.
 Küñi ñi Kelē: abder doñoro bāiksen altñ
 bilcigñten abna-bi gezi, Kelē » gebe. Tünäsün
 Kōbūn caran yarad jabōba. Arñi ike lamadu
 küñi irēbe; iräd bāiñilāñi dalin manñi
 mörñi abba; dalin manñi üñde sekezi » gebe.
 Orad süñulāñi dalin manñi dñrññ ayatafoto
 abad irēbe. Fotoñi üñzi okād süñq. Tünäsün
 Arñi ike lamma Kelēben » Kōbūn oda ñi na
 dāñu jñ abna-ñi? » gebe. Teñküñä Kōbūn Kelē
 be » abder doñoro bāiksen altñ bilcigñten
 abna-bi » gebe.

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Tünäsün lama buru qälqäzi ulıad, köb
 qälqäzi inuqad oqıbe. Köbün bilciğini abad
 gertän iräbe. Tünäsün köbün untad boson
 gedek bolqonı. Köbün ulıba dotoro Neptedek
 bolna, dērän qälqän gedek bolqonı, qerni
 sara cōqor bāisün boloksonbāidek bolna;
 barun bijedän qälqän gedek bolqonı, Kesekolon
 kalıs sadık surun Kezi bāidek bolna; kün
 bijedän qälqän gedek bolqonı, Kesekolon
 babayarmud Torjo bulıyın şutad jumı qı
 zi bāidek bolna. Tere babayarmudın dotoro
 Köbünä babayarı sadık bolna. Tere babā
 yān gegendünı, üile bārim, qereldünı
 adu manama säifen bolna. Tünäsün Köbün
 bosad yara yarba: Köbünä öncin qara burı
 nı izilärän minya Kürüksün bāidek bol
 na. Tünäsün Köbün teiqad qırqad bāibe.
 Tere Köbünä ömñisün nege dala bāidek
 sänzi, tere dalān ömñisün bijedünı nege qāna
 bāidek sänzi bolna. Tere qān la ädeli nara
 tu delkädä bajın qān ügä sänzi bolna. Te
 re qānda orqonı mana Köbün ulı bajın
 bolad bāibe. Tünäsün dalān ömñisün bijedä bāik
 sen qān » tere öncin Köbün nanda orqonı
 ulı bajın, tere Köbünä bajın boloksonju.
 mügi, emiğen Kün asarāzi ökörin ežän
 Kēnā-bi, Köbün Kün asarāzi ökörin Köbün
 qān Kēnā-bi, Kalı Kün asarāzi ökörin,

düqân Kēnā-bi, öbögin Kūn asarāji ökōni
 ābān Kēnā-bi «gebe. Tünāsün nēge emēgen
 Kūn » bi abci irēzi čadāfu-bi «gebe. Tei Kūn
 lā qān Kelēbe » abci irēdek bolʹon-čini
 eziān Kēzi abna-bi «gebe. Tünāsün emēgen
 carbasin qalisar onʹoca Kēgād, qulusār qāi.
 be Kēd datāiqi qatalāš jəbād od bə. Tünā.
 sün emēgen mana Kōbūnā babāyada irād
 surbā » ta jūnāsu abon bajin bolbā-ta?
 gebe. Tei Kūlā babāya Kelēbe » bi medēkü
 biši-bi «gebe. Tei Kūlā emēgen Kelēbe »
 zalūyāsun surt «gebe. Babāya zalūyāsun
 surbā » biden jūnāsu abon bajin bolbā-
 biden? «gebe. Tei Kūlā xatūni Kelēbe »
 Aere yarta-čini bāiksen altin bilcigāsü
 Kōlsā bajēžiba-bide «gebe. Tünāsün babāya
 emēgendü Kūrci irād Kelēbe » ene miniyar-
 tu bāiksen altin bilcigāsü Kōltā bajin bol-
 bā-bide «gebe. Tünāsün emēgen sōdūni
 untuži odqulanı bilcigini qulqatalāš abād
 orkoba. Abci irād qāndan ögfbe. Mana
 Kōbūn öründüni bosongeder bolʹonı mı
 öböön ger dotōran Repteder bolna. Öm-
 cin Xara bürüni yakcā ~~qān~~ üldäksen
 bāider bolna. Sāki Kōbūnā alan gezi
 bāitelni surgi abokson noʹqa, mis, qulū-
 yun qurbun öiröni bāider bolna. Tünāsün
 noʹqa, mis, qulūyuna qurbun

Lran

0070

»biden nêge arya Rêşû-biden« qêd jêbâd
 odba. Tûnâsûn noxa dêre mis sūyâd, noxan
 çikindû xulûyuna orâd dalâîgi yatalba.
 Dalâîgi yatalzi orkâd, tere xana gerin yarâ
 irâd xulûyuna Kelêbe» Çi noxa yarabâi,
 Çi mis orkê dêre sū! « gebe. Xulûyuna gerin
 tû qûgâd orâd odba. Orâd iren geletk boln
 xi şam şatalyata bairêk boln. Tûnâsûn
 xulûyuna emêgenâ amandû bilcix bairêkîgi
 medâl şamin öirê mûkû maltaba; maltazi bairâd
 sülân ümûsûndû xutûxûji abâd basa şamin toson
 du dîrûji abba. Teîgeji abâd qûji irâd emê
 genâ xamartu moşkâd abba: emêgen maitêxâd
 orkoba, bilcigîn orâlini yarâd irêbe; Dakâd
 nêge moşkâd abba, bilcix xamartu unâd odba.
 Örkê dêre bairê (bairêsen) mis xamartu unûyal
 uqâ xablâd abâd orkoba. Tûnâsûn mis noxa
 xulûyuna xurbûlan yarâd jêboba. Basa
 noxa dêre mis sūyâd, noxan çikindû xulû
 yuna orâd yarâd jêboba. Dalân tal dundû jêb
 zi jêbâd noxa Kelêbe» bi tandin orxoni a çita
 bi « gebe. »Tûn uçirâr Çi a çita boln-çi? «
 gezi mis surba. Noxa Kelêbe» bi taniği
 dalâyâsu yatalyazi jêbona-bi « gebe. Teîkü
 lû mis Kelêbe» uqâ, bi a çita-bi « gebe. Teî
 Kûlânî xulûyuna Kelêbe» Çi jûn uçirâr a ç
 ita boln-çi? « gezi surba. Teîkûlâ mis Kelê
 be» bi xamartu unûyal uqâ xablâzi abla-bi «
 gebe. Tûnâsûn xulûyuna Kelêbe» bi a çita-bi
 « gebe. »Çi jûn uçirâr a çita boln-çi? «

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[an

[öksü

gezi noxa surba. Tei Kula xuluyuna Kelēbe,
 ta namasu biči bilcik jaxaži abqū bilā-ta?
 gebe. Tünäsün xurbulun xorondān Kerelāš
 noxa Tērān bāikson misāgi usunda umyaxi
 yād, basa xuluyunāgi usunda umyaxi orkād
 jabōgi odba. Alsa bilcik tere cakku xulū
 yunān amēndu jabokson sānži bolna. xulū
 yunā usandu unād odlulā bilcigān usunda
 alvād orkoba. Tünäsün xuluyuna usuna Rōbādū
 yarād usuna xayāsēgi dūdūba, catan sügūl
 ašina, bi tandu gē bāriži ~~bi~~ bi gebe.
 Xayāsūn cuxā yarēi irēbe. xuluyuna cuxā
 rēgi xalxāži bāiyād Kelēbe » tanāsūn oñdan
 basa xayāsūn bāidek bolūra » gebe. Tünā
 sūn xayāsūn Kelēbe » nege sōlos xara cubā
 bilā, tere uga » gebe. » Tūgān abēi ire » gēd
 nege xayāsa ilgāgād orkoba. Sōlos xara
 cubāni xojus sāixen nūdūtā bolād yarād irē
 be. Tünäsün xuluyuna surba » xojus nūdū
 ālīdāsū abba-ēi? » gebe. Tei Kula tere cubā
 Kelēbe » dēsāsū mini nege sāixen jumun unād
 irēbe, tere jumūgi abād idād orkoxula mini,
 xojus nūdūn orōba » gebe. Tünäsün xuluyuna
 erā bāiži tere bilcigān abād orkoba. Tū
 nāsūn xuluyuna Rōbūndū abēi irād oğbe.
 Rōbūn omnōkō Rebtān yarād orkoba. Tünäsün
 Rōbūn emēgegi abxulād xojus nūdūni abād,
 xojus yarini abād yarastu bulži orkoba.
 Tünäsün Rōbūn amūxulon xir yād bāibe.

Kezänä sänzi bolna, öböğön emegen xojur
bäidek sänzi bolna. Tere emegen öböğön
xojurdu yurbun Rübün, xojur Rükün bāidek
sänzi bolna. Tere emegen öböğön xojur kü.
Kän nēge xojur šara man^{us}g^{ost} ögöksön
(öksön) sänzi bolna. Teigezi bāigād emegeni
üküzi odba. Tünä xojnōni öböğōni ükūn
gēd irékülären yurbun Rübündän Kelēbe:

»Namāigi ükükülä yurbulan yurbun sō dara,
yar nēžādār (nēžādāgar) manātan « gebe.
Teigezi Kelād ecēgeni ükübe. Rübündän abā
odād oršülzi orkoba. Sōdün xojur ašan
dūgār « oči (otči) mana « gēd ilgäbe. Dün
sō manāzi sūtālani ecēgeni Rürči irād
Kelēbe: »mä čamdu ene šara Rēr mörinä
Rilyasun, ünigi untūxayād orkoşula-čini
šara Rēr mörin emältä qaxartayan, şup.
cusunı yancayälata Rürād irēku « gebe.
Öründün Rübün gerädän qarızi irēbe.

Dakād manıyadur sōdün xojur ašan dū.
gār arıyadād « oči mana « gēd ilgäbe. Sōdün
ni manāzi sūtālani ecēgeni irād şara
Rēr mörinä Rilyasu ögbe: »mä, ene
Rilyasu untūxayād orkoşula-čini şara

Rër mörin emältä, xaxartayan, xupcasuni
 xaxaxälata Küräd irëkügebe. Ö'ründüni
 Rübün, xäriäd irëbe. Dakäd mangadur södü,
 ri xojur ašani dügän gübdäd bāiği » oči mana
 gèd ilgäbe. Tödün manāği sūtäläni eciğeni
 Kürči iräd Kelëbe: » xojur aša-čini jän gèd irëği
 ese manāna?i gebe. » Tere xojuron namāği güb-
 däd - oči mana - gèd ilgägäd bāinä » gebe. » Ne
 tei küni (teiküläni), mä čamdu kökö boro
 mörinä kilyasun, ene kilyasūği untūxayäd
 orkoqula-čini kökö boro mörin emältä xaxarta,
 xan Küräd irëkü » gebe. Tere kilyasūğini abäd
 gertän iräd bāiğäd bāibe. Teigeği bāitelëni
 xan xurbun Rükän kündü ögön geği bāidek
 bolna; tere xurbun Rükän küni nēğägäd
 älīmftä öndör mödöni orqädere sūrsondu
 Kürči Rükän temdek abokson kündü Rükän ög-
 nä-bi » geği xaxartaba. Rübünä xojur ašani
 xānatata odöcayaba, Rübün gertän üldëbe.
 Tünäsün Rübün xara Rër mörinä kilyasa (kil-
 yasu) untūxayäd orkoq. xara Rër mörin
 emältä xaxartayan xupcuni (xupcasuni)
 xaxaxälata Küräd irëbe. Tünäsün Rübün
 xupcasuni ümüsäd möriän unäd yaräd jəbbə;
 xānadu Küräd irëbe, iren gedek bolxoni Resek
 ulus yaräidüläd, yaräidüläd Kürči jadäd
 bāidek bolna.

Kōbūn qur dār ni kürçi irād yārāidūlād
 yurbun Rūkūnā öirā oči tāsād, nēge
 Rūkūnāni älīmāni abād yarād jabād odba.
 Kōbūn gertān kürçi irād älīmān dūrūği
 orkād, mōriān tēbiği orkād keptebe. Tei
 geği bāitelēni qojur aşāni kürçi irēbe. Qojur
 aşāni kelēği bāinā » mañyadur basa odpu
 jumun « gebe. Tei Kūlāni dūni kelēbe: »
 bi basa odpu-bi « gebe. » Uga! (ügä) ger.
 tātān bāi « gebe. Tūnāsūn mañyadur örān,
 dūni qojur aşāni jabōği odba. Kōbūn
 tūnāsūn šara Rēr mōrināni kilyasu untā,
 qayād orkoba. Šara Rēr mōrin Rūrād irēbe.
 Kōbūn qurpeusān ünāsād yarād jabōbā. Kō-
 būn kürçi irād yārāidūlād yurbun
 Rūkūnā öirā oči tāsād nēge Rūkūnāni
 älīmāni abād yarād odba. Kōbūn gertān
 kürçi irād älīmān dūrūği orkād, mōriān
 tēbiği orkād gertān keptebe. Teigeği bāitelē-
 ni qojur aşāni kürçi irēbe; qojur aşāni kelēği
 bāinā » mañyadur örūdān šāna Kūkūdūn abal,
 yandu oči orōpu jumun, tegād bēreni tere
 yurbun Rūrgū oči üxētū jumun « gebe. Tei,
 Kūlāni dūni kelēği bāinā » tere yurbun
 Kūnten bi bilä-bi « gebe. Qojur aşāni kelēbe:
 » teime kisik) şamıya (älide) bāi? « gebe.

Çamdu

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Tünäsün düni yurbun älimän bolon yur.
 bun bilcik yarxād ürülbe. Tünäsün Köbün
 xojur aḡadān xojur möri ögāb, bijēni nēge
 möriñi unād yurbūlan yarād jəbōba. Xāna,
 du irād, yurbūlan xāna yurbun kükü abād
 bāibe. Teigēzi bāiksen cattunı nēge oraḡān
 oro yancāḡan (yakcaḡan) nüdütä Şa^{ra} Mūs kuryan
 költä, Şarya möritä Kürçi irād ike aḡadunı
 Kelēbe » tanadu xonōḡ-bi » gebe. » ŋa,
 xonūlxūši-bi » gebe. Tünäsün Şara Mūs ~~Şara~~
~~Şara~~ dundūki aḡadunı irād Kelēbe » bi tana,
 du xonōḡ-bi » gebe. Teikülä terēni Kelēbe »
 ŋa, xonūlxūši-bi » gebe. Tünäsün Tere
 Şara Mūs biççān düdüni irād » bi ündü
 xonōḡ-bi » gebe. Teikülä terēni Kelēbe » ne,
 xono » gebe. Tere Şara Mūs sōni övālädü Kö.
 bünä babāyagını abād küläba. Ardasını
 kösün biççünı Rücüḡdül ŋa odba. Maḡyadur,
 Anı Köbün nekād Şara Maḡyusın gertäsünı
 babāyān abād yarçi jəbōtolanı Şara Mūs
 üxād Kürçi irād bijēni möritäḡını yarar
 coKozı orKād babāyagını abād jəbōzi odba.
 Köbün Tünäsün xojur ekçiān öḡösön xojur
 Şara Maḡyusın odād Kelēbe » babāyagı minı
 nege oraḡān yancāḡan nüdütä Şara Mūs abçi
 odba » gebe.

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72.

bäidek

Lulfulad

Teikülä tere qojur Sara manqus kelêbe »
 terê-çini manigi alâzi orkoqu ideltä jumun
 gebe. Tünäsün Rübün dakad babayadan ireben
 Iren geküni babayaxasüni nege Rübün xarak.
 son } bolona. Tünäsün Rübün babayadan kelêbe »
 ene Sara müs ene unâzi jabokson möridän
 alidäsü abokson bolona, kügini nandu olzi
 aca « gebe. Tünäsün babaya Sara müsigi
 irekülä, tere biçixen Rübügän cokad ~~qojur~~
 bäibe. Tünäsün Sara müs kelêbe » ene R.
 bün jün gèd ulina? « gebe. Teikülä babä,
 ya kelêbe » egezi baxad abäi-mini Rün
 alâzi orkoqula, mörin uga jaxazi baxu-bi, ~~qojur~~
 gèd ulizänä (ulizi bänä) « gebe. Teikülä müs
 kelêbe » Nandu xün mörin bäidek, tere
 mörid näimen költä, xurxan költä boldik,
 gebe; tere mörid-mini ende nege emögenöb.
 gön qojur bäidek, tere emögen öbögon qojur.
 tu xün Rübün. bäidek, tere xün Rübün qarirul.
 dek, gebe; Tünäsün möri abxar odokson Rün
 qurbun ängi jumu abci odad, tere adün
 dotoro qajad jamaran mörindü tusxutla),
 tere möri abdik jumun « gebe. Tünäsün babaya
 manxadustuni xaludän ene tötägi cuxtuni
 kelêbe. Tünäsün Rübün ^{qurbun} (küsun jumu abad

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yarad jaböba. Köbün emegen öböğön xo-
 justu irad Kelêbe » nege möri abışu gezi
 jaböla-bi » gebe. Tei Külüni öböğöni Kelêbe
 » Catan mana Köbün bairä, Teşenäsü oči
 abışan » gebe. Köbün adundu Rüsäd irêbe.
 Kün adugi Kün Köbün İariülzi baidet
 bolona; Tünäsün mendän surulcad Köbün
 Kelêbe » bi nege möri abışu gezi jaböla-bi »
 gebe. Tei Külü Teşen Kelêbe » abışan » gebe.
 Tünäsün Köbün yurbin züsün jumän
 adün dolıro İajad orkoba; Tere jumani
 nege xurşan Költä İara mörindü tuzıba.
 Köbün tere möriği unad yarad jaböba.
 Babaxadan irad, babaxan abad yarad jabö-
 ba. Jaböği jabötolani İara Mūs irad Kelê-
 be » İälä İarelügi babaxan abai jaböğün!
 gèd yarad Köbe, Tünäsün Köbün yarad kulü-
 ba; İaröi zutad, Köbün ~~ku~~ Kucügün gèd irê-
 be. Tünäsün Köbünä mörin İara Mūsün mörin-
 dü Kelöği jaböna » biden İojuron nege
 ekäsü ese yarbaobiden? bide nege adana
 ese bil-ü-biden? İi nege Kütä jaböğün-ünü
 bi İojur Kütä jaböna bişi-ju ~~Kütäğün~~, namai-
 gi jün gèd Kucünä-İi?

74.

Enē šerēki ezān tūlži unūgajād, nēge
nūdūni; soḡolād, alāži orkād ire u geži
kelād, ūgā bolād odba. Tūnāsūn šara
mūsūn mörin ezān tūlži unūgajād
nēge nūdūni; soḡolād dorōni alāži
orkoba. Teigād Rōbūnā ardāsu gūgād kūsād
irēbe. Rōbūn šere mōriḡi bāriži abād
babāgajān abči irād amūgūl ~~šir~~ žirjād
bāibe.

Loñ

0079

Kerānā sānži bolnā, Bolān mīnjan Bolān
 Xūn nasūtā Dōš Xara abāyā bāidek sānži
 bolnā. Emēgeni xuryan mīnjan xuryan xūn
 nasūtā sānži bolnā. Kūkūd Kōbūd ūgā sān-
 ži bolnā. Teigeži bāitelni nēge Kōbūn yar-
 (an ba. Tere Kōbūdi Bolān nasun dērān (nasūtā-
 Bān) ūKūkū jūn bolnā, Bolān nasundān
 ese ūKūdek bolnā, narātu Selēkādū Aūgi
 darāpū Rūn ūgā bolnā. Teigeži bāitelni ke-
 ecigefti xojurni ūKūži odba. Tūnāsūn
 Kōbūn gertān yakeārān bāiyād bāibe.
 Kōbūn tūndān bāiyā bāiži Bolān nasundān
 rūbe. Kōbūn nēge caktu oron dērān Rep.
 tetelin ger dotorko jumun cacagbād odba.
 Kōbūn Tūnāsūn »önčün gedek ene büt! « gād
 uilād) ger dērān yarba. » Abā eži xojur nan-
 du nēge mōri jayāži ese orkokson büt! «
 gād endān tēndān xālfāži bāixūkhāni ge-
 rini öirö nēge mōrin ujata bāidek bol-
 nā. Tere mōriqi Kōbūn abči irēbe. Ger-
 tān orād nēge abderān sekād orkoba,
 nēge emāl bāidek bolnā. Tere emātiqi mō-
 rindān tofoži orkoba. Dakād nēge abderān
 sekād orkoba, utāran jisen alā, örgären
 (örgönären) yurubun alā ūlds bāidek bolnā.
 Kōbūn abād būsūleži orkoba. Dakād nēge
 abder sekād orkoba; Majin carin arāsār
 yabar Rēksen, tābin carin arāsār yol Rēksen

Tabun carin arāsār salbaryā Rēksen nēge
 mal'd' bāidek bolnā. Kōbūn tere mal'āgi
 abijba. Dākād nēge yarā abder sekāid orko-
 ba; supcunī bāidek bolnā. Tere supcunāsū
 abād ūmūsbe. Gerān xayād, Qūndōlji orkād
 yarād jabōba. Kōbūn qūlgōzi qūlgōzi jabād
 tatād xoksoba, xālān gekūni aloftāini tal
 dundunī xoksozi bāidek bolnā. Kōbūn xā-
 Kirēbe » ēzilā ādēli emōgedūd bolon ābālā
 ādēli obōgōdūd namāgi irētel sāifen mende
 bāiten! « gād xākirēzi orkād carān qūlgād
 yarād jabōba. Ardunī aloftunī (albatu) »
 sāifen mende irētegā! « gād cuxārēn mōrgād
 bāibe. Tūnāsūn Kōbūn qūlgūzi qūlgūzi jabād
 nēge toloyā tere yarād tatād xoksoba. Ōmfo
 nō bijēdān xālān gedek bolxorī, xojur ūla
 ūrūgbādek (ūregdedek) bolnā. Tūnāsūn mōrinī Kō-
 bāndū Kelēbe » tere xojur ūla bolzi bāiksen
 jūmun čamālā bāildēxi Rūn tere! »
 gebe. Nēge ūla bolzi bāikseni bijēni, nēge
 ūla bolzi bāikseni mōrinigebe. Tūnāsūn
 Kōbūn qūlgād Kūrād irēbe, Kōbūn Kūrči
 irād mōrinlāni mōriān cacūlzi ūrēbe,
 ādēli bolād bāibe, bijēlāni bijān cacūlzi
 ūrēbe, ādēli bolād bāibe. Zer-xebēlāni
 zer-xebān cacūlzi ūrēbe, ādēli bolād
 bāibe. Tūnāsūn Kōbūn Kelēbe » čidālīni
 čigi ādēli boln! « gād xerxglād (xerxelād)
 untuba.

Hojuron bosad anjar anjar inälwäd
 tas' bas' bärillwäd nölöba. Nölözi nölö.
 ği biĵe biĵän abči jadalcaš bāibe. Teigēzi
 bāigād Hojuron car mörsön äsün abalcād
 (abalwäd) ulän polän (dolän), sekce tasalcād,
 sekce ükād odba. Tere Hojurāgi burġan
 ešgāgād aġa dū Hojur kladi bolyād orkoba.
 Časāki Künä nerēni näimen miňyan, näi
 men kün nasūtā Nārīxen šara abāyāin
 köbün näimen nasūtā Bogdo gedek bā.
 sur sänzi bolna. Manā köbüniä nerē,
 ni dolän miňyan dolän kün nasūtā
 Dös' šara abāyāin köbün dolän nasūtā
 Bogdo gedek bātur sänzi bolna. Tünäsün
 dolän nasūtā Bogdo kelēbe» mini ardu
 eke ecige uġa, čisi eke ecige čisi oči
 bajertulēja! u gebe. Tünäsün Hojuron
 yarād jaboĵba. Dolän nasūtā Bogdo in
 mörin šatarād jaboĵulāni nādākinin mörin
 ġurdārān šaġaži jaboĵi čadā-üġā (čisadā
 üġā) bolna. Tünäsün dolän nasūtā Bogdo
 näimen nasu nasulād orkoba, nādākini
 jisen nasu nasulād orkoba. Tünäsün Dös'
 šara abāyāin köbün dolän nasūtā Bogdo
 kelēbe» näimen nasun šere mini ġaryak,
 son bolon. čisi, čamāgi jaġu bilä-bi! u
 ġad möritā biĵetāgiini ende tendän täbi,
 ad nādād jaboĵba.

Teigēži nāci jābād, mōriņi nēge šap,
 tazāšdān šaptayātād, bijēni nēge šapta,
 yāvān šaptayātād gūlgād yarba. Tānā
 aloštāini vīrō irād šaptayāsān mōri bije
 šojurāgini yaryād šojūron tērgelād ya,
 rād jābōba. Iisen nasūtāin eke ecige šo,
 jauri omōnāsūni gūgād ašina, Kūrči irād
 Kelēbe » dol^{an} minyan dol^{an} xūn nasūtā
 Dōš šara abāyāin Kōbūn dol^{an} nasūtā Bog,
 dolā ašā dū bolokson-čini ebērān-čini kišik,
 gēd eke ecige šojūron Kōbūgān teberiad ūmā
 be, manā Kōbūgi basa teberiad ūmūstbe.
 šojūron tūndū bāiži bāigād, yazar tanija,
 gēd yarād jābōba. Jābōži jābōtolni omfni
 bijāsūni nārīšen ulān tōson yarba. Nēge
 zalū Kūrād irēbe, Kūrči irād mendān su,
 sulcaba » zalū » alidāsū alidāšrān oči jābō,
 na-ta ? » gebe. Tei Kūtā tere zalū Kelēbe » ende
 Šulūmān šara Birmen gedek šān bāinā, tere
 šān Kelēlā » ende dol^{an} minyan dol^{an} xūn
 nasūtā Dōš šara abāyāin Kōbūn, dol^{an}
 nasūtā Bogdō gedek bātur bāinā gelā, tere
 alidā bāinā ? » geži surba. Tei Kūtā eden
 Kelēbe » jū Kēnā-ta ? » Tei Kūtā tere Kelēbe
 » namāigi Šulūmān šara Birmen » » tere
 dol^{an} nasūtā Bogdōigi kele bāriād asa,
 rāži aca gēd ilgālā » gebe. Tei Kūtā eden
 Kelēbe » tere-ten ende bāinā » gebe.

74. biden aiyā, siderārni jabōdik biden ūgā «gebe.
 Tūnāsūn tere xatū jabād odba. Ene xojūron
 ſulūmān ſara birmenāgi temecād yarba.
 Jabōzi jabōzi ſulūmān ſara birmenā
 yarāni irād būba, xojūron gertū oīd sūba.
 ſulūmān ſara birmen Kelēbe » Kišigā
 (Kišik ūgā) no xās ālīdāsū ālīdārān jabōzi
 jabōna-ta? «gebe. Tei Kūlāni māimen nasū,
 tani » Kūmāsū ūgū surulūgā bāizi, no xā
 gedek elmer! « gā^{ān} dol^{ān} arčim yarartu
 orūlon cokād orkoba, ſērāsūni ſabarār
 ſarād orkoba. Tere ſulūmān ſara birmenā
 nēge Rōbūn bāizi bolna, tere Rōbūtāni
 afa ſū bolba. Tūndān nāir ſiryal Kēzi orkād
 bičixen ſūdān xojūn apani Kelēbe » Či ūn,
 dū bāi, biden xojūron jabōzi jabād irēsū
 biden « gā^{ān} yarād jabōba. Jabōzi jabōtolni
 naran sūfu ūrūk talāsu nēge iko jūman
 nisād ašidik bolna. Tere ſobūn Kūrci irād
 Keisād odba, tere ſobūni xān yāride sānzi
 bolna. Tūnāsūn manā xojūn Rōbūn xān
 yāridāsū surba » ālīdāsū ālīdārān oči jabō
 na-ta? «gebe. Tei Kūlāni xān yāride Kelēbe »
 ende naran sūfu ūrūktū Badma Cecək gedek
 xās bāinā, tere xānā Rūkūni nēge ſara
 mānyus Rūci ūrūlās abci bāinā. Tegā
 tere xānā Rūkūn Kelēlā: xā^{ān} ende naran xā^{ān}
 yar xū ūrūktū dol^{ān} minyan dol^{ān} rān
 nasūba Dōs xara abāyan Rōbūn dol^{ān}

nasütä Bogdo gelek Kün baidet, tünigi abci
ire! Angelä, tegäd absu gezi jabona-bici
gebe. Tünäsün dol^{an} nasütä Bogdo Kelëbe

» tere Küküsten Kelä ögön gezi baina? «
gebe. Teiküläni xan xaride Kelëbe » oda
xorin xojur xonad ögön gezi baina « gebe.

[ba Tünäsün Kōbün surba « ünäsü jamaran
xolo xazar büi? « gebe. Teiküläni xan xaride
Kelëbe » oda ünäsü jabokxon Kün zil bolad
Kürkü xazar « gebe. Xan xaride surba » do-
län nasütä Bogdoın ger alidä baina? «
gebe. Teikülä Kōbün Kelëbe » dolan nasütä
Bogdoton bi büi « gebe. Tegäd xan xaridedi
Kōbün Kelëbe » ta ardasu ireten, biden
türüläd jabosu-biden « gebe. Tünäsün dol^{an}
nasütä Bogdo jisen nasütä Bogdoın
bijeni bolon mörixi xojur xaptayadän
xaptayalazi orkad gülgäd xarba. Gülgäd
Kükü ökäsü xojur ödöi ömönö Kürbe, Kür-
ci iräd xana xara büba. Xan xatur xojur
xägi tergenlä külad orkokxon baidet
bolna. Xojuron Kükünä baidet gesti oda
surba. Nege ike xara marjus Kükünä ende
tendeni xarci soxulzi (xoglozi) baidet
bolna. Tünäsün xara marjus Kelëbe » xur-
xaci kenigi mörgültügä gezi gebe? « gezi
surba. Teikülä dolan nasütä Bogdo Kelëbe
» xurxaci namägi mörgültügä gelä « gezi
bosad oda.

0085

Köbün Tünäsün Şara mañyusin başı.
 Lüräsu nege yararın abad, nege yararın
 Rükügi mörgüläd, ebärän mörgäd, şara
 mañyusigi mörgülküş. Tünäsün Şara
 mañyus Reläbe » Köbün jayazı bäsän
 cini ene büi? « gebe. Teikülä Köbün Reläbe
 » Turıa cın mörgül geksen mörgül ene bilä!
 « gebe. Tünäsün üdün xorondunı süksön
 ağanı Reläbe » Kündükün mafala keftä
 başı jayazı! « gebe. Teikülä Solän nası.
 tä Bogdo Reläbe » bi jayazın medesü bi,
 ci xabalkın mede! « gezi Reläbe Şara mañ-
 yusigi abad üdünädü baş orkoba. Üdün
 xoron süksön näimen nasıta Bogdo
 abad üdün tä Aak Räd Kıläd orkoba »
 Orsonı Aşad (cokad), yarsonı Aşad
 bairten! « gebe. Orsonı Aşad, yarsonı
 cokad bairtel ükäd, jasını xumxarad
 tapad odba. Tünäsün ağanı xojıron Rükän
 gertän abci irad, säixen mende ~~şarın~~ säin
 zirjäd bairbe.

Herānā Ördün bajın gedek bajın baidək sänzi bolna.
Tere bajın jisen toşa tursu edtä, malni yaravär pärün
sänzi bolna. Tere bajın du ulısu kükidän ün ügä sänzi
bolna. Tünäsün öböğön «ajä ci kalan yarad jaböba.
Zajä ci bän iräd Kelēbe» cime ike mal, ed zajābata,
oda nanda nēge ulısu kükidän du «ajä xan-ton»
gebe. Tei külä «ajä cini Kelēbe» cän.ädu «ajasa
gebe cigi, köbün. kükid «oksoši ügän tölädü «aja.
dik-minni ügä» gebe. Tei külä öböğön Kelēbe»

[i]

Ördün bajın yarasa köbün yarba gekü neren
boltoya, «aja-ton» gebe. » Ne, säin xäri, nēge
köbü «ajasa-bi, tere köbün usundu orözi üküki,
tünä darūni basa nēge köbü «ajasa-bi, tere kö.
bün adūna köldü orözi üküki, tünä darūni
basa nēge köbü «ajasa-bi, tere köbün dāi.
nā köldü orözi üküki» gebe. Tünäsün öböğön
gertän xäriži irēbe. Usundu orözi üküki köbün
yarba. Tere emēgen öböğön xojus tere köbügän
usundus cerläd bāibe; teigeži cerleži bāitelni
emēgen öböğön xojus ike üdlä ärfkän nerēži
nyäd ärfkini usünis asxal ügä untäd odba. Un.
tuži Reptetelni köbünis mülközi jabäd tere ärf,
kini usundü untäd üküzi odba. Tünäsün xojnö
ni adūna köldü orözi üküki köbün yarba. Tere
emēgen öböğön xojus adūn ügä yarartu ödäd
bāibe. Tere köbünis terēmäsü bāriäd jabödik bolna,
teigeži bāitelni nēge ažiya adūn kürci iräd,
terēmäsi bāriäd jaböži jabokson köbügi terem
yadzusu iskiläd aläd okoba. 0087

[i]

Tünä darüni dainä Röldü orözi üküü
 Rübün yarba. Tünäsün öbügön tere Rübügän
 baranani doro jisen toxa turşu yazar mallaş
 tere nükündü Rübügän orkād, öiröni Resek
 olon cec-remes aşxād bailyäbe. Tünäsün tere
 Rübün tündän bailyä bailyä arban dol ān na-
 sundu Kürbe. Kerānā Ördin bajın xān, ex-
 lek nomın xān xojus Kelceksen sänzi » Çi-
 ni aloptāsu sän Rübün yarād, minni aloptāsu
 sän Rübün yardık bolqula xojurāgini dail.
 düleje ugeksen sänzi bolna. Tegād tere Aqlāni
 Evlek nomın xān Ördin bajın xāndu biçik
 ilgäzi bolna » minni aloptāsu sän Rübün yar-
 ba, Çini aloptāsu sän Rübün yaraksan bolqoni
 naran ilgä ugeksen baidék bolna. Tünäsün Ördin
 bajın xān şamgesegi ese endedek şara biçigän
 sekād qälqäbe, tere biçiktüni baidék bolna »
 Lü Ulandıgä şara cöşor mörütä Ulaşa Baturta
 dailbeşü Rün Ördin bajına arban dol āta
 gezi baidék bolna. Tünäsün xān şabun
 bätürögi Ördin bajına şala Rübügini abçı ite-
 16 şen qid ilgäksen bolna. Şabun Batur irād
 Ördin bajınāgi Kelēbe » Çamaıgi xān Rübügän
 aca gezi Kelēbe » gebe. Tei Külü Ördin bajın
 Kelēbe » nandun jün Rübün bilä? » gebe. Şabun
 16 Batur irād xāndu Kelēbe » tere şen, nandun Rübün
 ügä genä » gebe. Tei Külü xān Kelēbe » Rün mörü-
 şula, biçik Çigi mürüdik jünün sänzi » qid
 dakād sekād üzübe. 0088

Tere bičiktüni bärdek bolna. Mänšünge
 šara cōxor mōritā Mlada bātuta dāilšefi
 Rūn Ōrdin bajna arban dolāta, tere Rōbūni
 baranāni doro jisen to ša tursu yaxasta bāi.
 nā „geči bärdek bolna. Tūnāsūn šan šorin tabun
 bātūriqi „gerini xamtatād abči irāten „gebe.
 šorin tabun bātus irād barāqini udulād ab.
 ba. Ōrdin bajin Relēbe „mini Rōbū abšār, ene
 mini edāsū abton „gebe. šorin tabun bātus
 unā Rōbū abšār edāsūni abija gēd ed tala.
 ni Risād ošba. Tūnāsūn Ōrdin bajna
 Rōbūn Relēbe „mū neren bolu gēd, tere
 šorin tabun bātūriqi jābōton^{gēd} jābūlži orko.
 ba. Tūnāsūn Rōbūn cusun nerde mōriān unād
 nāimen žibertā boro mōriān Rōšolād yaxād
 jābōba. Jābōži jābōtolni unūži ~~jābōtolni~~ jābōtolni.
 son 12 erde mōriāni zokšād bāibe. Tūnāsūn Rōbūn
 „erde mōriān šajāži orkād boro mōriān unād
 jābōba. Jābōži jābōtolni arđāsūni nerde mō.
 riāni nēge šebeltā Rūn, šebel ūgā mūcigūn Rūn
 šojus unād Rūsči irēbe; Rūsči irād tere šojus
 Rōbūndū Relēbe „ene mōriān šebeltā wandu ögöl-
 či (ögölū-či), debel ūgā iūdū ögöl-či? „gebe. Rōbūn
 Relēbe „debeltā čamādu ögönā-bi „gēd debeltā
 Rūndū ögād orkoba. Tūnāsūn tere šojus Rūn
 ūgā bolād ošba. Rōbūn jābōži jābōtolni om.
 nāni iisūn ūgā Rūn, iisūtā Rūn šojus mōstini
 bārīži sūditi bolna.

0089

Tünäsün Aeden Kelêbe » ene mörîân üsütä nan-
 du özön-ta, üsün ügä ündü ögñä-ta? » gebe. Kö-
 bün Kelêbe » üsütä çamädu ögñä-biagêd ögñe.
 Tünäsün üsün ügä Kün ügä bolâd odba. Tere
 üsün ügä Kün şulmas sänzi, navâkiri Kün sän-
 zi. Tere Mûn Kelêbe » bi Erlek nomîn Xanaşur.
 Çi-bi, gebe, Çi oda ünäsün jabo, jaboği jabo-
 -çini dolân sô, dolân ödöi Xaraşu Xara bu-
 dun bolu, Aere budun zoksoşula ömno-çini xo-
 jus cerek dâilbâd zoksokson baidex bolu.
 » Tere xojus ceregin xoronda tere çamäla dâilbo.
 Xü Kün zokçi (zoksoği) baidex bolu. » Çi Aere
 Künä barün müdärni xad orko, lei Künä tere Kün
 ükâd odju. » Tünäsün tere Künän-çini dü Kükün-
 ni gerâdân yarâd kulûşu, Aere carû Çi tere
 Kükügi Kükâd bariği abâd y maran yarşu ü-
 zük tala doptola, ömno-çini nege nükün baidex
 bolu, Aere nükündü Çi tere Kükügi alâd,
 dakâd doptolşulâ-çini nükünöi amên tere
 Xarşaldaxu-bi » gêd ügä bolâd odba. Tünäsün
 Köbün yarâd jaboğa. Jaboği jabo-
 tohi dolân sô, dolân ödöi Xaraşu Xara budun bolu.
 Budun zoksoşula xojus cerek dâilbâd
 zoksokson baidex bolu. Tere xojus ceregin
 xoronda Ula Bâtar zoksokson baidex bol-
 nu. Köbün Tünäsün tere Künä barün
 müdärni xad orkoba, tere Kün ükâd odba.
 tere Künä dü Kükenni gerâdân yarâd kulûşu.

0090

Rōbūn ardāsuni Rōgād bāriād abba, bāriži
 abād carān yarād doptolba. Ōmnōni nēge
 nūkūn bāidek bolna. Tere nūkūndū irād
 Rōbūn Rūkegi Jeqād sāifendūni alāži
 jadād bāibe. Tūnāsūn mōri ni Kelēbe » otōi
 ala! « gebe. Rōbūn alāži orkād, carān dopto-
 lād yarba. Ōmnōsti nūkūnā aml dōre sāki
 zalū rokči bāidek bolna. Tūnāsūn tere
 zalū Rōbūnā mōri ni šaya Rēgād xayāži
 orkoba; bijeni xayayalāži orkād orād otda.
 Erlek nomūn xān Kelēži bāidek bolna » Ula,
 da tratur dū Rūkūtāgūni alāba, oda tere
 Rūgi alād sūmūstūni asarāži okū Rūn bāin-ū?
 tere Rūgi asarāži okson Rūndū aloptūni
 örātūni oğnā-bi « gebe. Tūnāsūn nēge xojus
 sulmu Kelēži bāidek bolna » biden xojus
 abči irēkū-biden « gebe. Ta xojus jayāži
 abči irēnā-ta? « gebe. Tei Kūlā edēn Kelēbe »
 tere dāigān darakāan sāin Kalū xariži jabō.
 Ju, tūnā ōmnōni biden xojus, xojus sāifēn
 sumun bolād Keptekū-biden, tere mariigi abād
 bijēdān dūrūkū, Rēgād tere caklu biden tū-
 nīgi alāfu-biden « gebe. » Ne sāin « gēd jabū-
 lād orkoba. Tūnāsūn xūsči yarči irād
 Kelēbe » oda ki Kelēksen ügigi sonosba-či? «
 gebe. Rōbūn Kelēbe » nēgedegār bi tedenā
 kele medeksi-bi (medekū-biši-bi),

0091

xojus duxas tana xurin ajis bolna. «gebe.
 Teikülä xurci cuxarigini Kelëzi ögbe.» Çi
 Aere xojus sumiqi abad, xuyulzi orkad na-
 ran doptolad ire «gebe. Tünäsiin Köbün yarad
 jaboba. Jabözi jabotolni, nege xojus säiten
 sumun Reptecek bolna. Köbün Aere xojus
 sumiqi abad xuyulzi orkad, gedergän doptolad
 kiirad irebe. Tere zalü nükü nä amen
 dere xokci baidet bolna. Basa Köbügi xapta
 xaläzi orkad orad odba. Tünäsiin Aere xojus
 dola xonokson caktu kiirci irebe; qar, köl
 ni xuyurokson kiirci irebe. Tünäsiin. Erlek
 xan dakad basa Kelëbe » oda Men tünäzi
 abci irenä « gèd kü xäibe. » Biden abci
 irenä-biden « gèd nege şulmu babäya Rükü »
 tögän xojuron irebe. Tajayäzi abci irenä-ta?
 gebe. Teikülä eden Kelëbe » Aere däigän
 daraksan säin zalü gestän xariftä, Aere Künä
 ežini nege säin debel ujuzi tabixsen bolku,
 abäni nege säin tünd gedek xoto Këzi Ab-
 bixsen bolku, tegäd biden debel xoto xojurän
 orad aläp-biden «gebe. » Ne säin, ilgägäd
 orkoba. Tünäsiin xurci yarci irad Kö-
 bündü Kelëbe » sonosba-çi? «gebe. » Sonos-
 ba-bi «gebe. » Çi oda gestän odad, gerän
 jisen cayan iškigär cugluzi orkad iKyal
 külezi orkad debel xoto xojuragini xajäzi

orkād qälqäzi bāi! tere carku tere xojar
 bökünä batxana xojus bolād nisād qarxu;
 či tere carku tere xojusāgi bāriži abād, xasar
 basar xojus noxadān ökči orkād ire „gebe.
 Rōbūn qarād jabōba. Gestān isād Rōbūn
 gerān jisen cayan işikegār cagluži orkād
 ire yal tülēži orkād debel xoto xojusān yal
 došoro xajāži orkād qälqāyād bāibe. Teigeži
 bāitelni böküni batxana xojus bolād, ni-
 sād qarči jabōdok bolna. Rōbūn tere xojusāgi
 bāriži abād xojus noxadān ökči orkād dopto-
 lād küsād irebe. Saki zalūni mükünä anda
 dēre rokči bāiden bolna. Mörini šaxa
 Rektā xajāži orkād bijāni xaptayalāži
 orkād orād odba. Tere xojusis yalda tülük-
 seu küsči irebe. „Ne, oda jaxu-bi? „geži
 bāiyād Relēbe, tere Rōbūn nandu jumna Reksen
 ügä bilä, tünä ebērāni dāinā Rōldü orōži
 ükükü xūbini bilä, gebe; ne oda tündü
 uşu masu ökü jūmunagebe. Tünäsün xūrci
 qarči isād Relēbe „Ne, oda či xāri, čamān
 du uşu masu ögğbe „gebe. Tegād Rōbūn tere
 xūrcita afa-dü bolba, tere xūrci dü RūRān
 mana Rōbūndü ögğbe; tünäsün mana Rōbūn
 gletān isād tabāyayān abād amūyulon
 žis yād bāibe.

0093

Rezānā sänzi bolōnā, nege Çölün-ğara
 Bātur gedek bāidek sänzi bolōnā.
 Ğurduñ Rēr gedek mörilä sänzi bolōnā.
 Tere mörini mörin bolsonāsu (boloksonāsu)
 nāran incāyāyād ügä sänzi bolōnā. Tere
 Ğān irād ügä jireñ jisen žiltiği äildeži me-
 dedek, öñgörād odokson najin žiltiği mat-
 tal ügä äildeži mededek Ğikis layan Ğatū.
 Aa sänzi bolōnā. Teigeži bāiksen caktūni
 ese incāyādek Ğurduñ Rēr mörini ğurba
 incāyāyād orkoba. Tünäsün Ğān Ğatunāsun
 surba » ene mörin jün gèd incāyābe? «
 gebe. Tei Rülä Ğatun Kelēbe » Tanıgi ulān
 dūrige Ğara cōğos morilä Ükür-ğara Bātur
 ämiten alan geži bāinā » gebe. Tünäsün
 Ğān ğarād ğabōba; ğabōži ğabōtolni, ömñ
 nōni nege Rün untuži Keptedek bolō-
 nā. Tünäsün Çölün-ğara Bātur Kürči irād
 dalin Ğojur darād (coRād) ğarād odba. Tünä-
 sün Ükür-ğara Bātur Kelēži bāidek bolōnā
 » Namāiği bōsōn ideži bāinā, āli büрге
 ideži bāin-ū? « gèd, bosād irēbe. Çölün-ğ-
 ara Bātur Kelēži bāidek bolōnā » bi čamāiği
 cokoba-bi » gebe. Tünäsün Ükür-ğara Bātur
 Kelēži bāidek bolōnā » oda bi čamāiği

0094

[i

cokôva juman gezi Kelâd Çolun-ğara
 Bâtûrêgi cokâd mörîdâ bijetâğini cokâd
 qojur ângi Kêd alâd orkoba; mörîni şarâ-
 zi orkâd dolân dolân dociñ jisen qonok
 bolxâd untuba. Tünâsün Çolun-ğara Bâtû-
 rên babâyayâsün; nege Kôbün yarba; tere
 Kôbün ekâsün surba » mana âbâ jayâ,
 la? » gebe. Teîkûlâ ekêni Kelêbe » ecîgî-âi.
 ni ulâñ dünge şara cöşor mörîdâ Ükür-
 ğara Bâtur alâzi orkoba » gebe. Tünâsün
 Kôbün ekâsün surba » Manadu adun bäs,
 dek-bi? » gebe. Teîkûlâ ekêni Kelêbe » şarâ
 doro saji žusa adun baidex; narâ doro
 näimen tümen adun baidex » gebe. Tünâsün
 Kôbün adun tatân yarâd jabôba. Adundân
 Kûrçi irâd, adûçidân Kelêbe » wanda nege
 säin mörî bariži aca » gebe. Adûçi nege
 žova şara Kêr mörî bariâd oğbe. Tünâsün
 Kôbün gertân irâd nege mû emâl toqâd
 nege mû ulde abâd, nege mû Analfâ abâd
 yarâd jabôba. Tünâsün Kôbün Kesek žibân
 gûlgâd, Kemžil ügâ gûlgezi jabâd tatâd
 xoksoba. Ömžnô bijedân qölğân gekülân
 ulân dünge şara cöşor mörîdâ Ükür-ğara
 Bâtur ecîgîni alâd mörîni şarâzi orkâd
 untuži keptedex bolôn. 0095

Tünäsün Rübün Rürçi iräd»bosa gèd cokād
 orKoba. » Xorta idèdek bösön bi? « gèd bösäd
 irébe. Tünäsün ÜKür-şara Batur Kelézi
 baidék bolóna» ecigāni jāsön dère üKün-çi,
 esegezi ondan yarartu üKün-çi? « gebe.
 TeiKülä Rübün Kelébe » ündü çigalādis
 bişi bi « gebe. Tünäsün ÜKür-şara Batur Kelé-
 be » Köksin bi coköşu-bi? esegezi zalü çi cotan
 çi? « gebe. TeiKülä Rübün Kelébe » Köksin
 4a çigi cotoduk, ügä bi? « gebe. Tünäsün Ü-
 Kür-şara Batur şara cöşor ^{utān dünge} mörinä qurbar
 Rürçi iräd cokād yarād obba. Tere cokolşani
 Rübündü bösön idesew çigi bolzi medegdek.
 sen ügä. Tünäsün Rübün Kelébe » Alā şajin
 bābün malşığı Ründü jumun gezi meşelä.
 bi, giken jumun şanzı, gèd inägäd yarād
 odba. Tünäsün Rübün Gülgezi Rürçi iräd
 ÜKür-şara Baturıgi cokād, mörin bije doju.
 raşini 4as cokād orKoba. Tünäsün Rübün
 ecigāni jāsātini cuglulād abād, ecigān amid.
 orulād gerādūni şariulzi orKoba. Rübünä
 bişeni ÜKür-şara ~~Batur~~ Baturın ~~Alā~~ aloşan tala
 yarād jabōba. Jabōzi jabōtolni ardāsuni
 nēge nārişen ulāşn tōson yarād aşidik
 bolóna. Tünäsün Rübün Külāgād coköşba;
 tere aşitson (aşson) Rüni, mana Rübünä
 Kçinin Rübün şanzı.

Tünäsün qojuron yarad jaboba. Ukür-fara
 bätürin gertü isäd buba. Ukür-fara bätürin
 babajayāsuni nēge köbün yaraksan bäsdek
 bolona; tere köbügiñi alan gekülä köbün
 kelēbe » namāgi bičigai alātan, afañ
 boluñ » gebe; tere köbüta afañ bolba. Tün-
 nāsün Ukür-fara bätürin aloptūñi nülgeñ
 yarad jaboba. Nülgeñi alči isäd, gerini öirö
 bulyañi orkoba. Köbün tünāsün qojur bünğän
 öirän nāči (mañāñi) bāntew, gēd bijēñi ekēi
 talan odba. Ekčindän sütolni nēge jūmun
 čiškād odba; yarad qaññan gedek bolqorñi ek.
 Čiñi köbügi Ukür-fara bätürin köbün abad
 kulad jabödik bolona. Tünāsün mana köbün
 ardāsuni köbe. Köksön bijēñiñi kücügde.
 Dek ügä bolona. Tünāsün köbün möräñ
 qajāñi orkad, jaböyär kögād aldr yaranta
 gülgül ügä kücād bāriād abfba. Ukür-fara
 bätürin köbügi alad, ekčini köbüta qojuron
 qariñi irebe. Tünāsün mana köbün utu
 burul möräñ ulada gedek qāna küke abfba.
 Ekčini köbündän kükü olñi jadad bärebe.
 Tünāsün mana köbün natan qarñu ürüktü
 bäsdek kükültäñ qan gedek qan kükän ökäi
 bāina gekü zāñgi sonvōsād yarad jaboba.
 Nesek žildän gülgād, Rem žild ügä gülgād
 kükültä qanadu küsād irebe. 0097

11

Tünäsün Rübün möriän tušūži orkād, qān aru
 orād saba; orād sušulāni qān Kelēbe » ene
 Rübündü ärke (ärki) Kēži ögi « gebe. Dalin
 Rün ärä geži dādik āyār dalin tabū ūyād
 dakād surād bāibe, basa qorin tabu āba.
 Qun āya ärke ūži orkād Kelēži bāidek bolōnā
 » taniği Rūkān okči bāinā gekulā mōrādū,
 ni orōsu geži jābōla-bi « gebe. Tünāsün qān
 Kelēži bāidek bolōnā » mini Rūkūnā mōrāni,
 mini Rūkū rün Rūkūn dotōrāsu taniği abju
 jumun, » gebe; ese olži abjula, biden čamāigi
 alāži orkokson-biden tere « gebe. Tünāsün
 Rübün mōrindān gūgād Rūrči irēbe, Rūrči
 irād mōrindān Kelēbe » qān namāigi rün
 Rūkūn dotōrāsu-mini Rūkū olži ab, tegād
 mini Rūkū ab, geži Kelēbe « gebe. Ter Rū
 lā mōrin Kelēbe » tere rün Rūkūn-či.
 ni ädēli qupcušasa, ädēli rün Rūkūn
 boldik jumun » gebe; Či Aedēniği nege ūrūrā,
 sūni abād, nege ūrūr Rūrčūl ni qāfāyās
 jābō, qāna Rūkūnā dēreči nege šara
 batāšana nisād bāižu, tere batāšana
 Rūndū ärä ūrūgēdek jumun, Či boljāži
 qāfā « gebe. Tünāsün Rübün qāna Rūkū
 taniğār Rūrād irēbe; iren gedek boljoni
 aün ädēli Rūkūn xergelād xoksād

0098

bäidek bolõnq. Rõbün Tünäsün nêge üsü.
 räsünü abad nêge üsü Rükünü qälqä.
 be, qälqäqün bätelü nêge Rükünä dēēni
 nêge bičixen şara batāşana nisad bāidek
 bolõnq. Tünäsün Rõbün, «ene Rükün ene...
 gād tat ad abad irēbe, tere Rükünü mōn
 bolxi yarba. Tünäsün Rõbün şonāda irād
 dolan şonoktu nāir şiryal Reži otKād,
 Rükünügi abad yarad jabōba. Gertān irād
 Rükünügi ekčini Rõbündä babāş Reži
 oqfke. Tegād dēēni mana Rõbünä babā.
 yarāşu nêge Rõbün yaraksan bāidek bolõnq.
 Tere Rõbünä bičēni melšomōs boldik
 bolõnq. Tünäsün tere Rõbünügi öskülā.
 ü tere Rõbündä ecēgeni şadāmuş (babā
 şa) şāibe. Tere Rõbünä mōn sileni raras
 şulu üriktü Abarsan şan gevek şan bāidek
 bolõnq, tere şana (şāndu) arban şabun nasū.
 şa Aragni-dānni gevek Rükün bāidek bolõnq,
 tere Rükün mōn sileni geži Kelcēgānā. Tū
 nāsün, ekčini Rõbün, Rügün Rõbün şojūron
 yarad jabōba. Mana Rõbün gertān üldēbe.
 şojūron jabōxi jabōtolüni ömşrōni nêge
 üla bāidek bolõnq. Tere üläin öirō irād
 şojūron untuba. Untuxi untuxi boson gevek
 bolşulāni şojurāşini nêge ike cerēk

tūsulāš abād orokson bārdēk bolōnā. Tūn-
 sūn qojūron bosād nēgēni nege talkīni
 čapčiba, bāsa nēgēni nege talkīni čap-
 čiba; qojūron čapčigī čapčigī alāžī orkād,
 carān yarād jābōba. Jābōžī jābōtolni
 omfnāsūni nege nārīxēn ulān tōson
 yarči jābōdok bolōnā. Tūnāsūn afāni
 kelēbe „ene tōson bolokson yalzū čono,
 gebe, ene čono mini xūrkar-mini orād, dala-
 -mini yarqū, gebe, tere cak namāigī čī
 mōrīnāsū-mini unūyal ūgā abči ūre, geb-
 ese abči čādidik bolqula-čīni, bi ūkūžī
 odokson-mini tere „gebe. Čono kūsči irā
 kōbūnā xūrkarīni orād, dalarīni yarād
 odba. Dūni afān unūyal ūgā bārdēk bā-
 be. Tūnāsūn tere čonōigī alāžī orkād cā,
 rān yarād jābōba. Tūnāsūn qojūron Abas-
 san fānādu rūšči irād sūba. Tūnāsūn fān
 kelēžī bāinā „ta qojur noqā alīdāsū
 alīdārān oči jābōna-ta? „gebe. „Undu-
 -mini (undi-mini) oqād, ūgū-mini (učiri-mini)
 surū „gebe. Undū ūžī orkād kelēbe „fān
 rūkār ōkūni, ōkār kele, ese oqōdik bolqon-čīn
 āni-čīni alād rūki-čīni abqū-biden „gebe.
 Tūnāsūn fān arya ūgā bolād rūkār oqbe; Regād
 qojūron rūki-či abād yarād jābōba. Gestān rūči
 irād rūkigī dūdān babāya Rēžī oqād, tūndān
 amūqulon sāixēn žirqād bāibe.

0100

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5

nēge tūmen mörin-čini, nēge säiŋen boro
 mörin-čini Rūkūnā dolik bolŋoya ʔ gebe.
 Tūnāsūn tūndān Ulada Bātur ~~žiryaži~~
 žiryaži orkād xarixū bolōba. Tūnāsūn
 tere kōksūn čono Ulada Bāturta nēge
 bičičen čono ōgbe. Tūnāsūn Ulada Bātur
 tere bičičen čonōgi gūbdeži orkād
 yarād xulūba. Säiŋen boro mörin jamaran
 qurdu bolba-čigi, tere bičičen čono kōzi
 Rucād jabūldik ūgā bolōnā. Tūnāsūn
 Ulada Bātur tere čonōgi gertān abči irād
 xajāži orkoba. Tūnāsūn tere čono, ulus
 untūsunasūn qorān gereldūni adū manama,
 gegendūni ūilū bārimā säiŋen babāya
 bāibe. Tūnāsūn Ulada Bātur nēge caktu
 Kelēbe ʔ čī babāya, ödötū basa ene Rebāren
 bāiyād bāiyūn-čini! ʔ gebe. Teikülā babāya
 Kelēbe ʔ namaŋgi ene Rebār bāifülā, čamādu
 amar ūgā ʔ gebe. Teikülā Ulada Bātur Kelē-
 be ʔ ūgā, jumun bolŋu ūgā, ene Reptān bāi
 gebe. Tūnāsūn babāyanī ödör sō ūgā säiŋen
 Rebāren bāiyād bāibe. Nēge caktu Ulada
 Bātur adūn talān odokson sänzi bolōnā.
 Xāna kōbūn šobūčilāži jabād nēge šobūn,
 du šobūyān tābiād orokson, tere šobūni
 Ulada Bāturin orkō tere sūyād bāibe.

җана Көбүн Түнәсүн Күрәи ирәд « Улада
 Бәтүр гәҗән бәин-әи? Сөбүги-минәи абәи
 аса! » гебе, Түнәсүн Улада Бәтүрүн
 бәбәҗәни Келәбе « Улада Бәтүр гәҗәнәгә »
 гебе. Түнәсүн җана Көбүн бәбәҗәги үрү.
 җи оркәд, дегәд сәйхәндүни җәлҗәҗә бәи.
 җи гәҗән җәриҗән маркәд бәибе. Түнәсүн
 Улада Бәтүрүн бәбәҗәни Келәбе « дәртен
 сә болҗи җабна, җәриҗән-тен (җәриҗүн-тен) »
 гебе. Түнәсүн җән Көбүн җәриҗи ирәбе. «
 җән Көбүн еңгәдән Келәбе » Улада Бәтүр.
 Ан сәйхән бәбәҗә бәинә, тере бәбәҗәги
 нанда абәи өгҗән! » гебе. Түнәсүн
 җән Улада Бәтүрәги нәра геҗи абәд
 Келәбе « енде нәге дала бәидек җуман,
 тере җалән өирөгәрһи үбүлҗингән җарар,
 җабарҗингән җарар болон намаҗингән җарар
 җәлҗәҗи ире » гебе. Түнәсүн Улада Бәтүр
 бәбәҗәдән ирәд Келәбе « намаҗи җән
 тине тине җарар җәлҗәҗи ире гебе » Җе.
 Күлә бәбәҗә Келәбе « тере далаҗар. Болүн
 җонора җарарәсу сорҗи абәдик дала » гебе.
 Түнәсүн бәбәҗә Келәбе « гәҗән бәи-тен,
 Кезә җән ире геҗсен болроктәни өҗҗән »
 Түнәсүн бәбәҗәни Келәбе « үбүлҗингән
 җарар җәлҗәҗи җабәтәл-минәи, өргөн дала Көбәдә
 нәге җөргө мәрә меңнәҗи бәиҗи,

tere şörgötün menigini nege curşu bulayad ıvezi bairi; tünäsün şörgö namaiği urad Keläbe: ene curşu mini ıvezi bairsen şotörni bulayad ıvezi baina, gebe; tünäsün bi alidäsü bolba-çıgi olad ıvekü curşuda zöb ögöksön-mini ügä, mü şörgödü zöb ögfbe-bi, gezi Keläben « gebe. » Tünäsün şabarziñgin yaxar şalfäzi jabötöl-mini indör modöni orö däre gekse gedek şobün men meñnezi bairi, tere menigini nege şar, caya bulayad ıvezi bairi; tünäsün gekse gedek şobün namaiği urad Keläbe: ene şarcaya mini ıvezi bairsen şotör-mi, ni bulayad ıvezi baina, gebe. Tünäsün bi alidäsü bolba-çıgi şoto olad ıvekü şarcayada zöb ögöksön-mini ügä, geksedü zöb ögfbe-bi, gezi Keläben « gebe. » Namar, ziñgin yaxar şalfäzi jabötöl-mini nege yurlan alda mü aräta men meñnezi bairseni nege çons bulayad ıvezi bairi; tünäsün aräta namaiği urad Keläbe: ene çons mini ıvezi bairsen şotör-mini bulayad ıvezi baina, gebe; tünäsün bi alidäsü bolba-çıgi olad ıvekü çonödu zöb ögöksön-mini ügä, yurlan alda mü aräta, du zöb ögfbe-bi, gezi Keläben « gebe. » Tünäsün Ulada Batur şana ire geksen övörtäni oşba.

Tünäsün qan mendeläd surba » jama san
 xaras, säin, mü-ja » gebe. » Mü bişi, säin »
 gebe. Tünäsün Ulada Bätur babäyanı » kele-
 geksen üge (ügü) cuktunı Relébe. Tünäsün
 qan Ulada Bäturıgi qari gèd qariülzi orkola.
 Tünäsün dakäd qana köbän ecägän Ulada
 bäturin babäya abci aca gebe. Tünäsün qan
 Ulada Bäturıgi ire gəgüläd (gelgütäd) abba.
 Ulada Bätur irebe; qan Relézi baina » Kerä.
 nä bi ene ömfnö bijedü nège dalada xafuli
 orkola-bi, tegäd nège curşu xün xafuli mi.
 hi abci odla; tere xafuli-miñi ataräzi
 aca ! » gebe. Tünäsün Ulada Bätur babäyanı
 dän iräd Relébe. Teiküläñi babäyanı Relébe.
 tere hi ünen, oda ta jaboton, dalada odäd
 enğini qübdäd bainten, tünäsün tulu xayasun
 taniğı usu orüläd kökü; tere caktu mörinten
 qurdun bolşula kücüğülügä, usun xorän ta
 tışula, tulu qärdäd jabözi çadışu ügä. Tere
 caktu ebërän meşeten » gebe. Tünäsün Ula-
 da Bätur xaräd jaböba. Dalain köbädü
 kürci iräd enğini qübdäd baine. Tünäsün
 tulu xayasun usu orüläd Ulada Bäturıgi
 köbe; Ulada Bätur kücüğülügä odba.
 Usun xorän tatışula, tulu xayasun qairdäd
 xokäd baine. Tünäsün tulu xayasun Ulada
 bäturın Relébe »

» namärgi usundu orül « gebe. Teikülä
 lä Ulada Batur Keläbe » usundu bäiksen
 « ayaşan yaryäzi aca, tegäd usundu orül,
 su-bi « gebe. Teikülä Aulu « ayaşun Keläbe,
 ne, säin orül « gebe. Tünäsün Ulada Batur
 tülkiäd orülgi orKoba. Tulu « ayaşun nege
 tülkääd orKoba, usuna « ayaşun xuyar Köbä,
 düni yaräd iräbe. Tünäsün Ulada Batur nege
 curxan gesen dotoro bäikseni üzäd, tere
 curxan gesen dotoräsu xün yafuli yaryäd
 abba. Ulada Batur tere xün yafuligi xändu
 asarzi ögfbe. Tünäsün Ulada Batur ger,
 tün iräd bäixäd; xäni Köbün İakäd ecögä,
 dän Keläbe » Ulada Baturin babäyagi
 abči aca « gebe. Tünäsün xän Ulada
 Baturigi ire gelgezi abäd Keläbe » bi
 Keränä ende naran yarıxı ürüktü nege dala
 baidex, tere datän aral dotoro bi nege İara
 coşor üKür okola-bi (orkola-bi); oda tere üKür
 xün bolokson bolqu tere üKürnüdigi nandı
 asarzi aca « gebe. Tünäsün Ulada Batur
 babäyadän iräd Keläbe » namärgi xän Keläbe,
 ende naran yarıxı ürüktü nege dala baidex,
 dex, tere datän aral dotoro nege İara coşor
 üKür okola-bi, oda tere üKür xün üKür bo-
 lokson bolqu, tere üKürnüdigi asarzi aca,
 gezi Keläbe,

Tei Kälä babāyanı Kelēbe » tereñi ünən,
 oda ta ünäsün oda tere Salāıgi er.
 gāb jābō-tow, jābōzi jābōtol-tow nēge
 žim ŋalya ŋaryafu, tere ŋalyār odād, tere
 šara cōfor ükürtü calma ŋajād širād yađtan,
 tere üküŋ yarŋula, nādāki üküŋmüdüri
 čiği daŋād yarād irēkü » gebe. Tünäsün
 Ulada Bātus yarād jābōba. Tere dalada
 Rürči irād, Salāıgi ergād jābōba. Jābōzi
 jābōtolni nēge žim ŋalya ŋaryaldaba.
 Ulada Bātus tere ŋalyār orād šara cōfor
 ükürtü calma ŋajād, bārīzi abād yarba.
 Nādāki üküŋmüdüri basa ŋaŋād yarba; Ulada
 Bātus ŋāndu asarāzi öğbe. Tünäsün ŋān
 Rōbügān ire gelgezi abād, Ulada Bātus
 ebērāni Rōbün ŋojurāgi övran sülyād Kelē-
 be » ta ŋojur sonvōzi bāitew, gebe; bi
 Ulada Bātusıgi übütrüŋgün yarar, ŋabaržin,
 gūn yarar bolon namaržin gūn yarar ŋälŋā,
 ži ire gezi ilgābāi-bi » gebe. Tei Kälä Kō-
 būni Kelēbe » tere ünən » gebe. » Übü-
 trüŋgūn yarar ŋälŋāzi jābōtol-mini örgön
 dalān, Rōbādu nēge mü šöräkā (Kis šörgö)
 men men nezi bāiži, tere men gūni nēge
 arŋu bulayād iŋēzi bāiži gezi Kelēlü? »
 gebe. Kōbūn » Kelēlü » gebe. » Örgön dala
 gedekni bi, mü šöräkā gedekni ene Ulada Bā-
 tus,

56
d

103.

meñni Ulada Baturın babaya, curşu ge-
dekni či miñi Rübün, či či! či jün bol-
ba-čigi qan Rünä Rübün, babaya alidäsü
bolba-čigi olzi abşu bişi-jü-či? qeđ Rübün.
qan nege taşad orKoba. » Sabasziñgün yara-
qalqazi jabotol-miñi öndös modöni orödere
gekre gedek sobun meñ meñnezi bäszi,
tere meñgini nege qaraya bulayad idezi
bäszi gelü? » gebe. Teikülä Rübünä Keläbe
» tere ünən » gebe. » Öndös modon gedekni
biñi, gekre gedek sobun ene Ulada Batur, gebe,
meñni babayani gebe; qaraya gedekni
či miñi Rübün, či či, či jün bolba-čigi qan
Rünä Rübün alidäsü bolba-čigi, babaya
olzi abşu bişi-jü-či? » qeđ, Rübünqan nege
taşad abşu. » Samasziñgün yaras qalqazi
jabotol-miñi şulısuna yarbun alda arata
meñ meñnezi bäsizelni, tere meñgini
nege čono bulayad idezi bäszi gelü? » gebe
Teikülä Rübünä Keläbe » tere ünən gebe.
» şulısun gedekni biñi, yarbun alda arata
gedekni ene Ulada Batur, gebe, meñni bab-
yani, gebe, čono gedekni či miñi Rübün či či,
či jün bolba-čigi qan Rünä Rübün, babaya
alidäsü bolba-čigi olad abşu bişi-jü-či?
qeđ nege taşad orKoba.

0108

~~57~~ 104.
14
B.

Tünäsün Jan Rōbūgān Rōḡi orkād
Ulada Baturār Rōbūgān Rēḡi abād am.
yuluū. sāiḡen ḡiryād bāibe.

0109

Kızānā sänzi bolna, nege xān bāidek
 sänzi bolna; tere xān nege Rūkūā sänzi
 bolna. Tere Rūkūā nerēni arban sabun
 nasār bāidek Aragni Dānisi gezek Rūkūn
 sänzi bolna. Rūkūā ecigēni Rūkūndān
 Rūkūn Kelād irēkūlā, tere Kelēzi ireksen
 Rūgi alād bāidek sänzi; kū ala bāzi alā.
 ci maḡci xān gezi nere abba. Tere xāna
 alopta doktorōni nege cōkōn örōktā (āi,
 mektā) zāisen bāidek sänzi bolna.
 Tere zāisen nege Rōbūtā sänzi bolna. Te-
 re Rōbūni nege caktu ecigēdān Kelēbe «āba!
 xāna öirö oči. büje (aŋje) «gebe. Ecigēni
 Rōbūnāni ūqū sonōsād xāna öirö irēzi
 buba. Tūnāsūn Rābūn ecigēdān Kelēbe «
 āba! xāna Rūkūndū oči kele «gebe. Ecigēni
 nege xōiyor mōriān toḡzi unād xāna
 tala yarād jābōba. xān adu Rūkūā irād
 örūnārū abon asqan (asqan) Rūkūl sūzi sū.
 yād yarāi odba. Maḡyadurtūni basa
 tere Rebār sūzi sūyād xānizi irēbe;
 basa maḡyadurtūni odād sūba. sūzi sū.
 tulni xān Kelēbe «Öböğön jū xāiyād
 jābōna-ta? «gebe. Öböğön dūyarduxa
 bolna. Tūnāsūn xān Kelēbe » 0110

[Ecigēni]

„Öböğön aca geksən jumūten öfsü-bi „gebe.
 Tei Külü öböğön Kelēbe „Xān Rūn nēge
 xārlikā, xarcaya şobūn nēge şürülükā
 (şürülgütā), qād maşalayān abād yarartu co-
 Rād or Kobā. „Tana Kükendü-ten Rübünbān
 Kelēsü, gezi jəbōla-bi „gebe. Tūnāsūn Xān
 arya uqā bolād Rūkān ökü bolba. Xān
 öböğöndü Kelēbe „minis Rūkū ablu bolfois
 wandu teime teime jumū asarāzi ögād abā
 gebe. Öböğön Rübündān irād Kelēbe „Xān
 teime teime jumū asarāzi ögād minis Rūkū
 abā gezi kelbe „gebe. Tūnāsūn tere Rō,
 būn nēge nāizitā sənzi, tere nāizitā,
 xān xojuron Xāna aca geksən jumū asarā,
 zi ögād Xāna Rūkū abba. Tūnāsūn nāizī
 mana Rübündü Kelēbe „oda nēge dōbō
 tabu xonokson caktu-čini ~~kelē~~ ecigān ene
 xāndu atulokson tabun rūn xadūdün kö-
 būd irād čamāzgi Kelēkū „ende xorin
 tabun toloyata xotōxos xara mūs, arban
 tabun toloyata atāxas xara mūs xojur
 bāinā. Tere xojur mustu sāixen adūn bāi.
 mā; tūnāzi dēi Rōje, gekū; Alāgezgi Kelē,
 Rūlāni čī — odus-bi — gēd bāi, gebe; teigezi
 bāizād Aeden Kelēkū: alāčī maşā čī Xāna
 Rūke abād vīrāsūni xarči jādāzi bāin-čī?

geku; teigezi kelëkülâni çi-ne odma-bi-
 gëd bāi, gebe; teigād odulārā nanda irād
 jabō « gebe. Kōbūn gerān abād dōrbō tabu
 konokson cakkuni tabun rün ecigān xānda
 alulokson tabun rün xāna kōbūn irād
 kōbūndü kelēbe » ende xori tabun tolo,
 xata xotxoxara müs, arban tabun tolo xata
 atxas xara müs xojus bāinā; teşenā adū
 oçi Rōje « gebe. Tei külâni kōbūn kelēbe »
 odşî-bi (odşu bişî-bi) « gebe. Tei külâni teşen
 kelēbe » alāçi maşāçi xāna arban tabūta
 dragi dānūtgi abād öirāsünis xarçi jadaşi
 bāin-çi? « gebe. Kōbūn bāşi bāiyād kelē-
 be » ne odna-bi « gebe. Abaini unūdik
 arād ulānigi Rōtölād, ebērāni unūdik bu-
 rül mürān unād xarād jabōba. Kōbūn jabō-
 şî jabād kelēbe » ende nēge Rün bāinā,
 tūnlā xaryād irēnā-bi « gebe. Öirōki nōkōn,
 ni xaryabūlul ügā çikidūni abād jabōba.
 Jabōşijabōşi xojus müsün adūndu kürād
 irēbe; adūna nādā bijāni ike modon xāşā
 bāidek botnā; eden orōşā xazar olşi jadāş
 bāibe. Tūnāsün mana kōbūn kelēbe » Rerā,
 nā mana abā kelēdek bilā: ene modon xata,
 du nēge biçxen şim xalya bāinā, gedek
 bilāşgëd ergād doptolba.

Ergä jabözi tere žim xalya olad abba.
 Tünäsün Rübün Kelēbe » ene adūgi bi ene
 žim xalyar Rögād sandu yaryazi öğsü-bi
 gebe; tere caktu xojus mūs ike cerektā
 Rürād irēkü; bi sandu ene adūgi yarya,
 ži öğci orkād, bi möriān ene žim xalyadu
 Ründölön zokşāzi orkād edentā xalcād bāi.
 sü-bi, ~~ma~~ gebe. » Rerā bi culađ yarakson
 caktu mana abān unūdik Arād ulānigi
 nandu toxoži öğtān « gebe. Tünäsün kö.
 bün orād, adūgi Rögād yaryād orkoba. Ardā.
 suri xojus mūs Resek olon cerektā Rürāvirē.
 be. Rübün möriān Ründölön zokşāzi orkād
 xalcād bāibe. Rübün xaya bāizi ceregini
 cuktun; alad orkoba. Möriāni nege biže
 ni xäljāfūni Resek olon sumun şrad odokson
 bāider bolnā. Möriān unād yarād culađba. Kö.
 Rübān Rūcūži irād Kelēbe » ötöi abān unūdik
 Arād ulānigi toxoži ala « gebe. Tedeni
 möriāni ögölügā culađ jaböba. Teigeži
 jabād Arād ulānigi Rütölzi jabokson Rūn
 Kelēži » či cacayan xojus müsta žirya, bi.
 den arban tabūta Araghi Dān kēlā-čini
 žirxaji-bide « gēd möriāni ögölügā jabād
 odba. Rübünā unūži jabokson möriāni
 üRād odba. xojus mūs Rürāi irād Rübūgi
 cokād Rülād gertān abči irēbe.

5.

109.

Köbūgi abci isād tōmōi tērgenlā sad~~ad~~ Kēd
 Külād orkoba. Kūlēži orkād xojus mūs Kelē.
 be » orōson-ton corād xarson-ton corād bāi-
 sen » gebe. Orōsoni tāsād xarsoni tāsād
 bāiksen bijedūni Kōbūnā čirāni ulum sāi.
 xērād bāidek bolnā. Tūnāsūn arban sabun
 toloḡata. atāfas xara mūs Kelēbe » sāin zalū
 sānži, bičigā corō-ton » gēd tādilād abba.
 Tūnāsūn mūs Kōbūndū Kelēbe » ne oda čini
 sere alās~~at~~ miḡyan zalūgūn-čini miḡyan ecīgi,
 ni abxūlād, bi tēdēnāsū sursu-bi, čamāigi
 seden t abixūlā, t abixūyā, ese t abixūlā, bi
 čamāigi sere ulustu öfči orkōna-bi » gebe.
 Tere üküksön zalūsın ecigūni cuḡlūžī abād,
 ärjki ökči bāixād Kelēbe » ene sāin zalū
 sānži, sāin zalūgi alāžī biši, t abixi
 orkoji » gebe. Tere ulusın öralini t abixi
 geḡūni, öralini -uḡa, t abixu jumun biši,
 gegā bāixi, cuḡar t biden t abixu-biši-bi,
 den » gebe. Tei Kūlā mūs Kelēbe » ese t ab-
 den bollontōn, abton sere Kūḡān, gebe; jayā.
 na-ta, Regānā-ta ebērān-ten duran » gebe.
 Köbūgi sere miḡyan öbögön abāi xarba.
 Abci jabād nēge bajin. šerkištū xulduži
 orkoba. Tere bajin šerkiš Kōbūn Kūken
 ügā sānži bolnā. Mana Kōbūn. šerkišin
 Kōbūn bolād bāibe.

0114

Köbün Aündän dolān sarā bolād orok,
 son caktunī, mana Köbünä ecige šerkešün
 nēge eleginānī (törölīnī) Rūkūnī jāna afa
 tūšimūlīn Köbün aban geži bāidek bolōnā.
 Tünāsün Köbün ecigedān Kelēbe » tere Rūkū
 nā ögölgöndü oči orōnā-bi » gebe. Teikūlā
 ecigēnī » odo » geži Kelād nēge kesek olon
 adun Dotōro vrūlži orkād Kelēbe » durūta
 möriān bāriād unū » gebe. Köbün adun
 dotōroyās jābōžī jābōtolnī ebēsānī unū,
 dik būrul mörinlā ādēli nēge būrul
 mörin jābōdik bolnā. Köbün tere būrul mö-
 riği bāriād unūba; bāriži unād Rūkūnā
 ögölgöndü Rūcēi irēbe. Tünāsün mana
 Köbün Rūkūnā yarāsū Köpcök abči rulūp
 bolba. Tünāsün Köbün Köpcögiği möriği
 arū sāire dēre corōžī orkād ügā bolād
 odbā. Ardāsūnī kesek olon qurdun mö-
 riās Köbün bijēdūnī tōson ögölügā jābād
 odbā. Mana Köbün tūšimūldū Rirād
 irēbe. Tūšimūl köbūgi ürūžī orkād » mū
 kaper šalimik či ata marya abči irēbe-či
 gēd qūbdōbe. Tünāsün Köbün xāriži irād
 ecigedān Kelēbe » namāgi tūšimūl-či
 mörin yarā irēbe-gēd qūbdōbe » gebe. Tünā-
 sün Köbünä ecigēnī Kelēbe » xān Rūn bolba-
 či olzodu durūta boldik » gēd

Rōbūnāni xojus öböcār möngö dürügäi Kelē-
 be » oči xaryaca » gegäi ilgägäi orKoba. Rōbūn
 xāndu iräi Kelēbe » tana jösär eigäi Rūkiünä
 abalyāndu iräi urulda tātiksēndü mihī mörin
 yarči ireksen bilä, tegäi tana tūšimül - mü
 Raper xalimik cūhi mörin yarči irebe - gēd gūb.
 dözi orKoba » gebe. Tünäsün xān tūšimüligi
 abxulāi Rōbūndü xān Kelēbe » Rōksin Rūn
 gegäi tātūzi ögön-či, ese geküni ösāgān abon-či.
 » gebe. Tünäsün Rōbūn Kelēbe » Rōksin Rūn
 gegäi tātūzi ögön-či, rük qizigēdān bāiksen
 šarxaiñi oron abna-bi » gebe. Tünäsün xān
 Kelēbe » nē sān ab » gebe. Rōbūn öbögi
 » cārān xäljāyāi xokči bāiten » gezi Kelēbe.
 Öbögön cārān xäljāyāi xoksād ögfbe. Rōbūn
 maljāyāi ~~ögfbe~~ öbögi cōkād orKokson; öbögi
 xojus āngi šurxasād odba; cāni dosōkigi xam.
 xā cōkād nēge arčim qarartu orulon cōkād
 ebērān bijēni maljāyān äsā gezi tataziab.
 ba. Tünäsün xān tere Rōbūgār ebērāni
 Rōbūgār Rēzi abād bāibe; xāna bijēni alop.
 tān medelügä Rōbūndü medülād bāibe; bijē-
 ni nēge öbögön bolād gertān Reptebe. Mana
 Rōbūn šerkešün oro erälād bāibe.
 Rerānā nēge carku šerkeštü kele bārig-
 deksen nēge xalimik bāidek sänzi bolnā.
 Tere xalimik nēge šerkešäsü mišyan arsa.
 xān möngö abakson sänzi bolnā. Tere
 šerkešni » möngi-mihī aca » gedek bolnā.

111.

0116

Xalimiktu ögfdi mōngōn ügä bolād, tere
 Xalimik dotorān sanāba: mana Xalimikün
 Xān bolzi ese gelū, nandu rōb ese ögdi bi?
 gēd Šerkeštü Kelēbe » Čamāsu mōngō absan
 uga-bi » gebe. Tei Kūlä Šerkeš Kelēbe » Xāndu
 oči rarya bārinā-bi » gebe. Tei Kūlä Xalimik
 » rarya bārije » gēd yarād jāböba; Xojūson
 Xāndu rarya bārije. Šerkešni tūrūlād
 Kelēbe » ene Xalimik namāsu mōngōn arsalan
 mōngō abla, oda ökiš (ökiš biši) » gebe. Tei
 Kūlä Xalimik Kelēbe » bi ünāsū mōngō
 absan-mih uga, ene xudūlatas namāgi
 mōngō abla-či gēd bāinā » gebe. Tei Kūläni Xān
 Šerkeštü rōb ögölügä, ebēsāni Xalimiktān rōb
 ögfe. Tere Šerkes orōson ger bolyondān »
 Raper Xalimik Raper Xalimiktān rōb ögfe »
 gēd Kelād jāböba. Tere ügūni Kōksin Xāndu
 sonōsgdoba; Kōksin Xān tere Šerkešigi
 ire gezi abād nāimen āngi Kēd, nāimen Kūn
 dū ürūlād nāimen ürūktala jābulād orko-
 ba » ünāsūn Xorān Raper Xalimik gezi
 Kelēksiten ene Keḡās Kēkai-bi » gēd jābulād
 orkoba. Tere Šerkešin Xāndu nēge Kūkiūn
 bāideksānzi bolna; tere Kūken arban jur-
 bun nasar bāideksānzi bolna. Tere Kūkiūci
 gertü mana Kōbūn odba. Kūkiūnā gertü
 orād Kūkiūnlā jū biši Kūndūzi bāitelni Kū-
 Kūn Kelēbe » tahiği alāči maḡāči Xāna
 arban tabun nasute Aragzi Dānūziği

a baksiten biden äigi melênä-biden «gebe.
Tünäsün Rükün Rübünäsü surba» geräsän
Xärin-ta? «gebe. «E, Xärinä-bi» gebe. Tünä-
sün Rükün nêge tünğürcek ögğbe» ene
tünğürcegiği namāği ögğbe qêd gerini Rün.
dü ögğtön «gebe; Rübünä bijêdünî nêge tün-
ğürcek ögğbe. Tünäsün Rübün tere xarxacağı
ireksen Rükägän xojuron xarād jabōba. Jabō-
zi jabād nêge xazartu irād, tere xalimik foto
kebe; Rübün untuği odba. Rübün untuği, un-
tuği boson gedek boltoni öiröni datağı jabok.
son xalimikni mörini abād gedergän şerkeş
tala jabōzi o ci. Rübün tünäsün jabō xar
xarād jabōba. Jabād jabōtunî ike cusun xarar
degür tük tünğülād qūqūl jabōdik bolna.
Rübün jabōzi jabōzi nêge xoi xariülüşen
öbögöntä xarxaldaba. Rübün öbögünäsü surba,
» ene jün cusun bi? «gebe. Teikälä tere öbō-
gön kelêbe» Reränä nêge aqadū xojus bāi,
dek sänzi, dünî şerkeştü kele bārigdeksen
sänzi bolna, tegād aqanı dūqān xāiyād şerke-
şığı dāilği jabōna gelä «gebe. Tünäsün
Rübün carān xarād jabōba, jabōzi jabōtolni
ebērāni unūdik tūral mörini āmis xāldünî
xojus dorāni xarxād jabōdik bolna; abāni
unūdik Arād mlāni arıştū jason xojustān
küresen arā xatarāğı jabōdik bolna. Rübünä
nā nāizini tere xojus mōri unukto Rürād
irebe.

10114. Rōbūn mendān surulcād Kelēbe » aḡa, aḡa
ene ʔojus mōriān zobayād ālīdārū ālīdārān oči
jabōna-ta? » gebe. Tei Kūlā tere zalū Kelēbe »
Rezānā nēge dū-minī šerkeštū Rele bārigdeksen
bilōi, tegān tere dūgān ʔāiyān, šerkeštūgi ike
zūgīni dāilād irēbe-bi, jumun medegdeksen ūgā,
oda ene ʔojus mōriān taḡyalūlzi bāiyād, oda
nēge oči dāilnōi-bi » gebe. Tūnārūn ʔojūron tānil,
dād cārān ʔarād jabōba. Jabōzi jabād Rōbūnā
gestū Kūsād irēbe. Rōbūn gestān irād eke ecigē,
tāgān tānildād, basa Aragnī Dānīlāren tānil,
dād tūndār dolān ʔonok nāis ʔiryal Rēbe. Nāis
ʔiryal Rēzi orkād Rōbūn sākī tabun rūn ʔadū,
dūn Rōbūdigi irēsen gelgūlād abʔulba. Tešēni
irēkālāni arʔki ūgāci bāiyād Kelēbe » bi ten,
de ʔojus mūsā ʔiryalzi bāibe-bi, ta minī arban
tabun nasūta Aragnī Dānīlā ʔiryalzi bāibe-
ta! » gebe. Dūyardik Kūn ūgā bolba; tūnārūn
Rōbūn tedēnigi qūbdāgīni qūbdād, alādī
gīni alād tābīzi orkoba. Rōbūn tūndār amū,
yulōn ʔiryal bāibe.

[teḡān]

Aragni Darini Rükün Ğiryalcın Män-Şačırta
 ilğäksen bičik sänzi bolna. » Ötör iräzi min
 marıandı oro « gezi bičiksen baidet bolna.
 Tünäsün Ğiryalcın Män-Şačır Ğibxalarıgın şer.
 dun ıerdägi Abini olzi toşad, tere Rükün
 ƣazarını teneşäd ƣarad ƣaböba. Tünäsün Reset
 Ğildän ğülğäd Remzil ügä ğülğäd nege öndör
 toloƣa däre ƣarad dörbön Ğiläsü naran jumı
 şıräd ügä dönön büsgüdin müdären ömnän
 şälğän gekünı nege aşor büci ügä oro cayan
 örgä ürgöböbe. Tere örgädü Rüşei isäd oron ge-
 det bolıonı, nege säiten babaya ƣöso uƣızi
 südik bolna. » Belektä jumun « ƣed ƣar Rüş-
 ei orkäd süba; süzi süyäd Keläbe » ekci nade
 nege ƣoto öğtön, mordön ƣıbi « gebe. Tünäsün
 babaya Keläbe » ende ƣonäd ƣabötön « gebe. Tün-
 näbün mana Rükün emälän abad, mörin öböön
 dü Abiği orkäd ƣonöba. Marıadı örün-
 dünı mordäd ƣarad ƣabon gezi bätelini nege
 adxa (adxa) ümüsü öğbe » ömönön nege tür
 ƣarƣafu, tere bürü tärizi Rökü; Rüşäd ire,
 Rüşänı ene adxa ümüsän cacad orkötön «
 gebe. Tünäsün Ğiryalcın Män-Şačır ƣarad
 ƣaböba. Ƣabözi ƣabötölini ömnöni basa ne-
 ge cayan ger ürgöböbe. Tündü isäd oron
 gekünı nege bätan bere üsän samlazi
 südik bolna. » Belektä jumun « ƣed süba.
 Süzi süyäd Keläbe » 0121

117. ekçi nada xoto ögñön, jabõna-bi «gebe. Tün-
 nāsün tere babāya tündü xoto ögād, bēreni
 basa nēge alten bilcik ögñbe » ene bilcigigi
 ömññön nēge dala xarxa. Aredaladu xajād
 orko xula alten burum, möngön burum xojur
 xarxa; Tegād tere burumud qegür xataltan
 «gebe. Tünāsün xarād jabõba. Jabõği jabõ.
 tolini basa nēge qer ürügöbe. Kürçi irād
 oron gedek boltoini, nēge bāvan Küküd Kün
 čigenāsü tosö abāi bāği bolna. Tegād qor-
 tü öği süyād kelēbe » ekçi nada nēge
 xoto ögñön, jabõna-bi «gebe. Tünāsün tere
 Küküd Kün xoto ögād, basa nēge toryon
 kebes ögñbe » ene toryon kebes dōre süyād or-
 ko xula āli sanaksan xaradu Kūgüdek jas-
 mun «gebe. Tünāsün Jisyalčün Kān. Xāir
 xarād jabõba; jabõği jabõ tolini ömññün rē-
 ge arban Kōkšin öböğödüd jabõcayāği jabõ.
 dik bolna, Mana Kün sedendü Kürči irād
 kelēbe » mende jabõcayan-ta, xarāsu xarātū
 jabõcayāği jabõna-ta? «gebe. » Bide čamāla
 ādēli čarğa čirik katūs bilä-biden, ende
 arban Abūta Araqni Dānisi Kükündü xūm
 irēği genülä jabõcayala-biden, oda tendü
 Kürči jadād gedergän xarği jabõcayana-
 bide, gebe; Či xamarān oči jabõna-či? «gebe.
 » Bi Keigen oči jabõna-bi, qēd, sāixen mende

0122

Xarixenugezi Kelad yarad jaboba. Jabozhi
 jabotloni zün obögön öm nānini xarxalaba
 » mende jabonta? « gebe. » Jabona-biden
 gezi Keləcəgäbe. » Xaxarxi xarān oči jabo-
 na-ta? « gebe. » Bide ende arban tabuta
 Oragini Dānini KūKündü Xurim irēzi gekū.
 lā oči jabola-bide, oda degād xolo bolad, Kū-
 či jadād Xarixi jabona-biden « gebe. » Mende
 jabotlon gēd yarad jaboba. Carān jabozhi
 jabad mōriān šaran šaya Rezi orkad, xatta-
 xalāzi orkoba; bijeni Arxon Rebes dōre sū.
 xād KūKūnini yaradu Kūrad irēbe. Kūči irād
 usū abdik Xudugini öirō Ča Čis tatazi orkad
 untuba. Untuzi Reptekeli ~~ogomni~~ öirō ~~gōm~~
 arban tabuta Oragini Dānini KūKūn Kōlōči Kū-
 Kūdān daxulokson nāfi jabodik bolnā. Nāči
 jabad nēge KūKān Kelāzi bolnā » tere untuzi
 Repteksen Kūgi odād serulzi ire « gebe. Tegād
 tere KūKen tūni öirō Kūči irād serulzi orkad
 bultad gügād jabozhi odba. Tegād mana Kūn
 bosad mōriān Aoxād KūKūnini gertū odād üdün xoron.
 du sūba. Sūzi sūyād degāren ögön geksen
 ärkiqi bulāzi uyād sūba. Tūnāzūn KūKūn
 tere Kūgi jūn Kūgini medel ugā öirān sūksen
 Kūsgūn Tōgō Bükūn dū Kūlūk Böködü Kelēbe »
 bosad tūniqi tādād xarxāzi orko « gebe. Teikū-
 lā Xiryalčin Mān. Xāčir tādān geksen Kūgi öm nā-
 sūni teberizi abad KūKūnini öbōdēre šibēzi ~~Har~~
 xarēi odba.

0123

Lorkad

5. 119.

Gertäsü yaraksın caktuni nēge carān cīnān
gesētā, carcaṣan cīnān yuynta mū xara Jaya.
Aa Rōbūn irād Kelēbe» bāṣan aṣa bi tani mō.
rini ḡola bārīnā-bi «gebe. Tei Kūlāni ḡiryal.
cīn Ulān-ḡa cīr Kelēbe» uḡa! cī bārīḡi cāsā.
Xon- cīni uḡa «gebe.» Hḡa, cādāṣu-bi «gebe.
Tei Kūlāni » ne, bāri «gebe. Tūnāsūn teden
cuyar» RūKūn Tērāsū marya Kēje «gebe. Nēge mar-
yaṣi mōri uruldaṣu, nēge maryaṣi Kū noldoṣu,
basa nēge maryaṣi bū xāṣu, ene yurbun marya Ren
Kūn abna, tere Kūn KūKūḡi abṣu mōn gecēḡābe.
Tūnāsūn mōri uruldaṣu jumun ḡēd dōcīn jisen dūma
Yazartu bāiKsen yurbun ulān ālīmā bulālḡuḡi
ab cī irēkū jumun ḡēd mōri uruldaba. Tegād ma-
na Kūni mōriḡi sāki mū Rōbūn unūna-bi gegā
bāiḡi unād doptolba. NadKi ulusai nēge xes
Xonšorta, xergenā šilbiṣā, xuduk nū dūṣā, xum.
Aa cayan emēḡe uruldandu tābiḡe. Tūnāsūn urul-
da tābiKseni Xoinō nārīḡen ulān tōson yar cī
jabōdik bolnaḡ. Tegād emēḡeni cren Kelēbe»
degācīn Rōbūn, degāḡān jasātān, bū cīn Rōbūn,
būyān jasātān, calma cīn Rōbūn, calmān beldeḡen,
tātān mana uruldandu tābiKsen emēḡen yar cī
ašīna «gebe. Teiḡeḡi bāiKelni mana Kūnā mōvin
yarād ašīdik bolnaḡ. Tegād mōriṣi mōrāḡiḡi ab cī
orkād Kelēbe» nēge mōrā mana bolba «gebe. Tei-
Kūlāni cuyar» bolba «gebe. Tūnāsūn bū xāṣu
jumun ḡēd, ūKūn sūtān ūḡiri olḡi xād, ūrūkā
tūtāni dēsūni olḡi xād, cāni jisen yolta tūtūn

0124

Şatayad sumurisi yar Şevân xablaği abad Kükürisi
 yar dère tábîşü jumun gebe. Teyad deden ayarşad
 Xad Xöson yarad baidet bolna. Mana Rün Xad, su.
 murisi üriktä tül äni Şese olği Xad, üküriñ sülün
 üjeni olği Xad, yararşan xablaği abad Kükürisi yar
 dère tábîbe. » Xojus mörä mana bolba « gebe. Tün.
 näsün dakad Kū noldoşu jumun gèd, deden nège
 ike Xara tergendü jisen Xara möri tataksan, tün dotoro
 nège ike Kū sulyad abci irébe. Teyad endäsüni
 mana Rünä möriçi saki mü köbün bi noldoşu bi «
 gebe. Teyad ezeni » noldoşu gebe. Tünäsün ~~ter~~ here
 ike Rün tergenäsü bül ügä baiği Kelébe »
 nadala noldoşu Rün äliki bi? « gebe. Mana mü
 köbün gügäş odad Kelébe » Camala noldoşu Rün
 bi bi « gebe. Tei Küläni here Rün » nama nada
 bärin ta? « gèd gedergän yarar gebe. Min teikü.
 /n läği mana köbün güği odad barun xaltärini
 saşad yäriktäşad orkoba; «ün xaltärini saşad
 külüş gem ögäş orkoba. Tünäsün here Rün
 » şortq eləməs bi! « gèd saş baş bärildäşod.
 ba. Noldoşi jabad, mana mü köbün abci bai.
 şad cokad orkoşuläni üküşi odba. Teyad
 yuribun möräşini abad Küküşi bişädän
 babäşä Rēşi abba. Tünäsün teigeşi bairleli
 möriñi Kelébe » Rün elketä ci bairküşä, yarar
 elketä bi yar^{av}şan sanäba bi « gebe. Teyad ezeni
 Kelébe » žili cārān! « geşi Kelad bairbe. Tünä.
 sün möriñi söñi örälidü ~~ter~~ irad basa Kelébe

Basa Aere Rebāi « žili » gēd bāibe; basa öründü.
 ni irād Kelēbe; basa « žili cārān! » gēd Kelēbe.
 Tünāsün mörin sülān örgözi ortād Kelēbe »
 Čama ese jabōlon-čini, bi jabōna-bi « gēd yarād
 jabon gebe; yarād jabon gekülāni ereini jabōlā,
 ra šidēbe. Tünāsün möriān šaya Rēži ortād
 bijēni möriči Kōbūāgān, bāišināgān torjon
 Rebes šere sūyād yarād jabōba. Mutakderān
 iven gedek bolxoni, ügü sarısu öncin Kōbūn čigi
 ügä, öläk noqa čigi ügä bāidek bolna. Tünā,
 sün Kōbūn » minni ala Xān Torcor Xān nala nege
 jumun jayāzi ese kábixsen bi? « gezi nuyān
 ergezi jabōtolni nege cāsām Reptedek bolna.
 Abād umšād ürün gedek bolxoni, bičik bičisen
 bāidek bolna; ardāsu minni bičigä ire, biye-minni
 ata dü yurbun šara mañyus dāilād kele bāriād
 abči odbo; amini bijēdünni ügä, ireksen, Xoinö
 čama čigi alāsu « gezi biciātā bāidek bolna.
 Tünāsün Žiryalcün Utān-Xācir arca üži amini
 Xalād, Xorzo üži Xotonni mutur Xalād Keči (tes či)
 bāiži jadād yarād jabōba. Ardan ebörāni babā,
 ya basa möriči mū Kōbūgān üldegād jabōži oči
 bolna. Jabōži jabōtolni ömnisni nege Resek
 olon adū qāriälöksen Kūn jabōdik bolna; Aere Kūn,
 dü kürči irād Kelēbe » mende bāin-ta? » gebe. » Bāi,
 nā « gezi Aere Kūni Kelēbe. Tünāsün, surba » ene
 adūn-tān Kenā bi? » gebe. Kenāni Xatāraldž
 či Xara möritā Xān Torcor Xāna bilä, oča

0126

aša dü yurbun šara manjusin bolba „gebe. Da.
 käd surba: Xän Torcok Xän säin bilü? ese geži
 ene yurbun manjus säin-jü? „geži surba. Xän
 Torcok Xäna caktuñi adü čin mü adüči bilä-bi,
 oda ene yurbun aša dü iräd josun säin adüči
 bolba-bi „gebe. Tünäsün mana Kün „čamä! „
 geži Dotorän sanäd, cārān yaräd jabōba, jabō,
 ži jabōtolni ömnöni nege Resek olon temäd Xä.
 riülöksen Kün jabōdik bolna. Tere Kündü Küt,
 či iräd mende bāin-ta? „gebe. „Bāinä „geži
 terēni gebe. Tegäd „ene temädten Renä-bi? „
 geži surba. „Keränä Xän Torcok Xäna bilä,
 oda aša dü yurbun šara manjusin bolba „gebe.
 Da käd surba „Xän Torcok Xän säin bilü,
 ese geži yurbun šara manjus säin-jü? „
 gebe. Tei Küläni tere Kün Reläd uli-ba: Xän
 Torcok Xäna äli Kün Relänä-či, tere Xänla
 äveli Xän manfu älidäsü oldöyü-bi? „
 gebe. „Ne, mende bāiten! „gäd cārān ya.
 räd jabōba. Jabōži jabōtolni ömnöni ne.
 ge. Resek olon üKün Xäriülöksen Kün jabōdik
 bolna. Künäi iräd Reläbe „ene olon üKün,
 ten Renä-bi? „gebe. „Keränä Xän Tor.
 cok Xäna bilä, oda yurbun šara manju.
 sin bolba „gebe. Xän Torcok säin bilü,
 ese geži yurbun šara manjus säin-jü? „
 gebe.

Tei Külüni Xan Torok Xanla jün adeliçeyü bi...
gebe. Teqad cārān jabād, tere qur bülān mu...
duyār orād irēbe. Biçēni nēge mū Rōbūn bo...
lād, mōriān šaya Rēzi Xaptayalāzi orkād, zama
geritü irād bāibe. Bāiçi bāiyād nēge ödör üdü.
Lā tere qurbun šara marıyusın xoto çanağı bāik...
sen zama Rünāsū nēge biçēxen sölö mata şojus...
surba, Tei Külüni Xama Kelēbe » Xälfa! ene
mū Rōbūn Xana xotoın dezi iden gezi bāiçün...
gebe. Tei Külüni Rōbūn tere zamıgi arcik
xoronduyārın sū tatād orkoba, tēqad Rōbūn
matıgi cuktunı idēzi orkoba. Sā ki zamin
nō Rōdın Xāntān gūgū odba, odād Kelēbe: » nēge
mū Rōbūn irād afa zamıgi alāzi orkād xotıgi
bulayād idēzi orkoba » gebe. Xān Rōbūgi abşutād
surba » jün gēd ci afa zamıgi alāzi orkād matıgi
idēbe-ci? » gebe. Tei Külüni Rōbūn Kelēbe » jir,
bi afa Rū alāxu bişi, şuljunān, xamarāsu cusu
yarıyağı çadāşu-jū-bi? » gebe. Tei Külüni Xān
» žili-ten cārān » gēd Rōzi orkoba. Tünāsūn
Rōbūn ebērāni ğinçi cayan dū RūKān tere
qurbun marıyus dū Rōbūndan babāya Rēzi
ögöksigi ürūbe. Tünāsūn Rōbūn dū RūKān
yarıyağı abād surba » ene çini talūgin sümān...
sūn alıdū bāidek bi? » gebe. Tei Külüni RūKūn
Kelēbe » nadāsu nēge Rōbūn yarla, tere Rō...
būgi bi asxandān sōbögās xadāşaru-bi, te...
qad sümāsūni sursu-bi » gebe. Teqad sōdlūni
babāya Rōbūgān marıxen sōbögās

[sümü

Xadaxad or Koba; Tere Rübün ulıba; Tei Kälä-
 ni ecigeni surba: » ene köbün jün gäd ulıba? »
 gebe. Tere caktı babaya Kelêbe » abälâran ~~te~~
 sän nêge xarastı tábînâ-bi » gäd ulıgi bânâ »
 gebe. Tei Käläni ecigeni Kelêbe: » ende naran xar-
 xı üzük kala nêge öböğöndü arban xojus jaman
 baidex, tere jaman iskesini nêge ike bodon
 irezi idêdek, tere bodondu mana sümäsün bân-
 dek » gebe. Tünäsün öründüni babaya axadân
 sümäsünni kâzi ögöbe. Tünäsün axanı mar-
 xadus öründüni naran xarxı üzük kala, tere
 öböğöndü odba; Kısçı iteküläni öböğön surba:
 » ci jün köbün bi-ci? » gebe. Tei Kälä köbün Kelê-
 be » köbün ügä Ründü köbün bolsı qızı jabo-
 ma-bi » gebe. Öböğön köbügi qestän abad bân-
 be. Tünäsün köbün nêge örün cığedän Kelêbe:
 » äbä, bi önidör ene jamasıgi xarınlıvâ-bi »
 gebe. Tei Käläni ecigeni Kelêbe » xarınlı » gebe.
 Tünäsün köbün jamayän Äyäd Kere iteküläni
 nêge ike xara bodon qızı itäd qurbun dörbün
 jamanı iskesıgi idêzi orkoba. Köbün Tünäsün
 xälffäzi bāiyäd qızı odad, tere ike xara bo-
 donıgı xojus ängi çapciäd xajäd orkoba; çap-
 ciäd orkubätäni gesen doktorasını nêge modon
 xäircek unüzi ireke. Tere xara bodonıgı biyeni
 » liqezı amardık ma » qızı Keläd bosad qıgäd
 jabozi odba. Tünäsün köbün tere modon xäirce-
 gi üdulba, modon xäircek doktoro möngön
 0129 xäircek bāizi, möngön xäircek doktoro altıx
 xäircek bāizi, altıx xäircek doktoro qurban
 biçixew sobuna çulıxı bāixsen sänzi.

Tere yurbun. İvünə žulžuxa misə jəbō.
 ži oḃḃa. Tünāsün Kōbün xojus yas bərən xal
 šatayād nadāki bijēdünis xarasipus šurja
 xatāži orkoba, tegād tere yurbun žulžuxa
 darād misād kürči irēbe. Kōbün tešēnigi
 bāriži abād öbörülži orkād xārīži irēbe. Xār.
 ži irād abādān jamasigi öffēi orkād, bijēni
 yurbun šara maripus tala oḃḃa. Odād tere
 yurbun maripusin āmin žulžuxasigi alād
 orkoḃulāni tede yurbun maripus basa
 üküzi oḃḃa. Tünāsün Kōbün xamuk alop.
 tigi cuktāgini (cuktunisi) mülgād xārīži
 irēbe; xārīži irād ömānki Reptān žir yād
 amārād bāiži boluq.

0130

Kezänä sänzi bolna negetädön nege ~~kezanä~~
 bairin ämi ebdeksen, Xojustadän Xoju bairin
 ämi ebdeksen, yurbutadän yurbun bairin ämi ebdeks
 sen, dörbötadän dörbön bairin ämi ebdeksen, Beräni
 dörbön ürügün Xägi nomdän orulokson, tabutadän
 tabun bairin ämi ebdeksen, Tansal Xäni Kürül
 ebdeksen, Erlek nomın Xänla teñsel bulaldak,
 san Kecü Berke gedek batur bairin sänzi bol
 na. Iräd ügä jiren jisen žiligi ~~Iräd ügä jiren jisen žiligi~~
~~Iräd ügä jiren jisen žiligi~~ äildeži meşek, öngö
 räd odokson najin žiligi aldat ügä Xägi Keli
 dek Namgil Ulän Xatunda sänzi. Yurbun teñ
 män žodöbura sänzi bolna. Yurbun temän žodö
 bän örün aştan Xojusta yaldän yurba edek
 sänzi bolna. Nege örün eži bairin yartäsu
 ni yurba alburad unad oči bolna. Tünäsün
 Xän Xatundän Kellbe » ene žodöbu jün ged uşu
 ba? » Teñkiläni Xatun Kellebe » Tanıgi muşar
 Xara üldütä Toşor Xara batur ämisten alad
 aloptışen nülgeži abon geži baimä, 11 gebe.
 « Xabal amäta Xara noşata sänzi bolna,
 bere Xabal amäta Xara noşanı arlad orok
 son Rümünis yurbun žildü manırad bairin
 bolna, küyad orokson Rümünis xordunı
~~İkündek bolna~~ ikündek bolna. Tünäsün Xän » yurdu
 Xaltar mör-midi abci ireži Toşor » gebe, Xän
 Tünäsün yarad jaböba. 0131

dinäräd

127.

Yalsea
[i]

[a]

[b]

Borzan boro ula bere yarad roksoba; teigezi
baitelni naran, yarad urugasu Namzil/Koda
atalasu narifen ulan toson zigad asfik
bolna. Musar xara uhduta sofor xara batar
kurci isad Relézi bairek bolna, aladän ala
xataksa, alixendän tumur xataksa, toirok
son bufu bolokson, toşokson yodoli bolokson
elimer! xayasu xaran oči jabona-ci? «gebe.
Tei kula xan Relébe» aladän ala xataksa ge.
Künis ci ci, alixendän tumur xataksa geküni,
ci ci, toirokson bufu geküni ci ci, toşokson
yodoli geküni, ci ci, bije-cini xayasu xaran
oči jabona-ci? «gebe. Tei kula tereni Relébe:
eziga lrem cayan kodadu oči baire ken-ci?
ere gezi berad, küküdün naşam bolzi undu baire
ken-ci? «...» Eziga lrem cayan kodadu oči
baire kenä-bi «ged yarad jaboba. Kulügün dörbön
turugi soliboldatala toşo (canyar) ataldaba;
toron temän ünütä Nāzi toryon büsigän sasartala
canyar ataldaba; yujün xara maşanāsu adxalad
ayün cinän xara maşigi abad şibeldebe; örün ireksen
noxa şobün üdülä cazaşi yarcayaba, üdülä
ireksen noxa şobün ashan cazaşi yarcayaba. Tünä.
sün Keci Berke Relébe » öbürön Rita mal... ro.
başi bişi, ere bijär ürülceje «gebe. Tünärün
xoşuron mörināsu büyad, möriän tömörün säi
yar Adigötlad, bolodin säyär boyo ciad, bolod
arşamjār arşalad rokso; buşan arāson şal.
buran bulcin Küstülän ebkād; tarin arāson
şalburan tarom Küstülän ebkād,

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bürünäğär mekseldäd, buğanayar olıldäd, ulla
 yacäsü sürüldäd, usun yacäsü zegeldäd taaş
 baş bürildäd obba, Kerek qıldan maldäd, Kemğil
 ügä noldäd obba. Tünäwün "Kecü Berke" epi
 nen glesenäsü yarsaräsü naran engelmönğön
 taşan Terän Kümü Aortağı uräd ügä-bi "ge
 abad cokad orkoba. "Ami-čini alana-bi, as,
 ya-čini bاین-ü? "gebe. Tei Kulanı tere Kelöbe"
 batlas geği bariği bai, basaa ciği qurban sain
 sulıyan bاینä "gebe. "Tulıtaran bol "ge
 be. Tengerin odo tölön tulıad orkoba, tegeş
 säindän aldasan ügä, yazarın öböşö tölön
 tulıad orkoba, yabşın säindän aldaksan
 ügä, usına ğır meşä tölön tulıad orkoba,
 uk müdän aldäd orkoba. Dakad taaş baş büril
 däd obba. Sofox Xara batır dolan Aolöya
 gadaca şibäd orkoba; kereñi teigeği Xälğäzi
 bäteläni güğäd Kıräd iräbe. Dakad taaş
 baş bürildäd obba; Tünäwün Sofox Xara batır
 abad cokad orkoba; dunda cimeğini xupu
 cokad nege toqqa surši osulad orkoba. "Ar,
 ya-čini bاین-ü? "gebe. "Batlas geği bariği bai,
 basaa ciği qurban sulıyan bاینä "gebe. "Tulı,
 Xaran bol "gebe. Tengerin odo tölön tulıad
 orkoba, tegeş säindän aldaksan ügä; yazarın
 öböşö tölön tulıad orkoba; yabşın säindän
 aldaksan ügä; usına ğır meşägi tölön tulıad
 orkoba, uk säindän aldaksan ügä, Teigäd

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Xatun bāiži dōrbōn toxa turši oḥa. „Ne oḥa
 arya čini bāin-ū? „Tei Kūlā Keci Berke Kelo.
 be „axa dū xojuv boluži „gebe. „Čamāgi
 dōrbōn toxa turši orūlži orkād axa dū
 xojuv bolu bilū-bi? „gebe. Xana Xatun
 ailveži medād, xabal amāsa xara moxa gi
 ca, čini ere-čini kūn alāži bāinā. „gebe, moxa.
 ri xurdulād orkoba. Tere moxani tere xo.
 jurān barāqini abči jabād, nege conok nū.
 Kündü Kōlhi orād, alā abči unād yoli
 sasasād ukād oḥa. Tünāsün toxor xara bā.
 tur xagi alāži orkād boşpulār ~~an~~ čig-ürū.
 gān aldaži orkoba; yurban čilūn turšār ya.
 rektābe. Teigeži bāiyād gentēken serck.
 [b] sen kūn neftā serēbe. Tünāsün „bi ün.
 dū jū Kāži bāiksen ene bi? geži sanāba. „.
 Eḥā, bi Keci Berkigi ündü ese alāl-ū-bi? „
 qēd mōriān xāiyād olži abba. Min tünāsün
 mōriān unād mōrihi xurdār kürči irād, germūdini
 qor bučini Keciād „ötör nūten „qēd jabād oḥ.
 ba. Tünāsün xana Xatun „sara coxor bāitūngin jozal
 xoson jayaži orkoḥu-bi? „qēd tabun sarāta Kōbūgi
 elken dērān ukūrūn činān ulān čolū tabiād Kūčiār
 erēži bāiyād yaryād orkoba. „Altā xudugūn Ber.
 den xoson jayaži orkoḥu-bi? „qēd xana adūni axa jo.
 v ~~al~~ alāčī gūn basa elken dērān ukūrūn činān ulān
 čolū tabiād Kūčiār tabun sarāta unāyān yaryād
 orkoba. Nege solōxa dabād odulāni Kōbūn
 xan qēd uliba; qeder ^{an} xāriži irād Kōkān oḡād
 unūlži orkoba.

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Xojus toloğa dabād orkoşulāni basa yañ qeş
 ulıba: qeşergān xarıñi isāñ köñān oğāñ untul.
 ği orkoşa. Tere kebār nāimen toloğa dabāba;
 jiseşekçi dabān qeşi jaboşulāni yañ qeş ulıba.
 «Oda aryan ügā, xāni xakān xatū» qeş yarād jabo.
 ba. Tünāsün köbün bāiğā bāiği ösād xabāsār
 sumu kēgād xaryanār köpçi kēgād nutuk tere
 sūkson bokşiryağı xarbād xotān teñiāgād
 bāibe. Usundu yañuli orkād xayāsu bāriği abād
 bāibe; usundu sūkson muysu xād abād xotān
 teñiāgād bāibe. Nege sō erekdürrek qeşi Rep.
 xetelni örkö dereğürni nege jumun » tabuñāñ
 tabuñ bāirni āmi ebdekseñ, Tāñsal xāni küñül
 ebdekseñ, Erlek nomın xānlā teñisel bulabak.
 son Keçi Berke» qeş ecigini nerāni kelād jebād
 odba. Köbün ösōād bosba. Xaltāñ geküñi ju.
 mun üregdeküñ. Mañyadur sōdün köbün untul
 ügā sūba; teñgeçi sūksoñ carku ösōkārni
 nege jumun sar sar qeş orōği aşfwa: xaluk.
 cayan (xaltacayan) üsūta, xara ulāñ xalū orād
 irēbe; ömnöñi isād » alder afa, xojin bāba
 amas mende bāin-ta? » qeş ömnöñi irād sığē.
 dād sūba. » tñāñāqgebe, » Ken gedek xāni kö.
 bün bi-ta? » gebe. Teñkılāni köbün » bi Ken
 xāni köbügāñ meñekü biñi-bi » gebe. Teñkılāni
 xalū kelēbe » ta Keçi Berke gedek künä köbün-ta,
 gebe, ecigiten muysu xara üñtātā tolor xara bā.
 tur alād aloptini nūlgād abçi odla qgebe;
 oda ta jaboñon, ömnöñen eciginten nāiği
 nege xān bāinā, tündü odñon. gebe.

Lü

bi Aani xajā ci-bi «gèd jabon gekülāni Kōbūn
 Kelēbe» bi jayaži olu-bi? «gebe. Mañyadur
 öründän xojus erkenäsü xojus arxan ži ujū.
 [ögl] 116 ži ~~116~~ sü-bi, «gebe; tünqi bəriād gügād ja
 «son! «gebe. Mañyadur öründiini Kōbūn
 bosād xäljān geküni xojus üdēn āsü xojus kama
 utān xalya tatād orokson bāinā. Kōbūn tere
 xojus xalyas gügād yarba. Dolān dolān dō.
 Ćin jisen xonoktu gügād Kūrād irēbe. Tünāsün
 Kōbūn «Xān Kūnā gertü nücügün jayaži or.
 ju-bi? «gèd. nulu K. Bere Kepteksen xara
 xurmus Kōdörād gügād orōži oḡād barım
 tulyān siredü söğödöžü süyād Kelēbe» alder
 ata nojin bāba amar amıguloñ bāin-ta? «gebe.
 [älixen] Tei Kūlāni Xān» älādän älā xatak^{an} ~~116~~ ~~116~~
 dān tūmōi šataKson, 4viroKson bufu bolok-
 son, tušorKson yodoli bolokson elēma «gəži
 Kelād Kōbügi tatād orKoba. Tünāsün Kōbūn
 Kelēbe» Kēcü Bertin Kōbūn bilä «gèd erēd
 unād oḡba. Tei Kūlāni Xān xatun xojus bulgun
 torxon xojutās aqlād abāi oḡād Kelēbe» saḡada,
 ya ~~116~~ ~~116~~ dān sanād orād irēKār, amandān
 tūyād orād irēken. Ćini «gebe. Xān Kōbügān Kēži
 abād bāibe. Kōbūn tünāsün arban tabun na.
 [e] [e] Sunda KūrKūlān ~~116~~ ~~116~~ Kēlebe» āba bi
 onulus xara nülūtā Toxor xara bātū rēgi oči
 alāna-bi «gebe. Tei Kūlāni Xān Kelēbe» bāi.
 x.e, xokči! nasun-ćini baya «gebe.

132.

Tünäsün Rübün arban näimen nasunda
 Rüsçi orkād dakād Relēbe; basa nasun-či.
 ois baya qeži Relād bāibe. Tünäsün Rübün
 qorin nasunda Rüsçi orkād İakād nēge Relē.
 be. Teikülā Xān » ne, od « qebe. Rübün sü,
 nāsün sarān Röl dorōka saji Hümen, adün.
 dān Rüsçi isād unūfu tasta möri ese olba;
 narānsi Röl dorōka näimen tümen adūsān
 isād basa unūfu rōbtā möri ese olba; Xälqā.
 ži bāiyād Rübün nēge Xara Rēr möri bāri;
 ži abād unūži ürebe. Mörin dāži jadād mū.
 yuis Xuyurād üküži odba. Basa Resek
 olon möri unūba, cuxas dāži jadād ükād
 bāinä. Rübün nēge Sara Rēr möri unūži
 ürebe, tere mörin dāba, tere möriären üs.
 bülād Xarıži irebe. Tünäsün Rübün ambarās
 nēge emālānsi abād tofoži orkād mordōn
 gellüni emālūn xapcūsün tās tūsād Xanla.
 rād bāinä. Teiqeži bāitelsi möriñi mūyūn
 Xuyurād üküži odba. Tünäsün Xān Relēbe
 » čini unūfu rōbtā mörin ügā, ebērān čini
 alsla Xudugūn Berdekkü Xarıyan Xara mörin
 bāinä; Tünäsü ondan unūfu rōbtā mörin
 ügā « qebe. Tünäsün Rübün Kūnā sürbüsün,
 Külügūn sürbüsün Xoyurās Rēksen aryamži.
 gi abād, dalār~~th~~ tatarži orkād gügād xar.
 ba. Xān Relēbe » Sasa cōlor bāisūngūn oiañi
 ürügü Rülā sarān žöğürü bolād mölkö
 qebe. Rübün gügād jabōba.

La

II gn

0137

Jara sōxos bāisīngin orāsi ürügütülä
 Jarañ žögürü bolād mölkebe, möl Kād Kūsād
 irebe. Altın xudugin Kerdekñi orād Keptebe. Mörin
 öböso ideži bāiyād usu xār Kūsñi irād öngeži xāfā
 ži bāiyād xād butād yarād oḡma: yurbum sō
 yurbum ödris teigād usu ul ügä bāibe. Kōbün tū,
 nāsin xāi Kirbe » ese ~~ge~~ gekñi ene altın xudu-
 ğin Kerdek murun geži bāinā, ese gekñi ene xāñyan
 xara mörin ümün geži bāinā « gēd xāi Kisād orkoba;
 Tei Kūlāñi mörin irād usu ūba. Kōbün enge šere
 yarād xāi Kisād orkoba; mörin xād butād yarba.
 Kōbün xajād orkoba, orād oḡba, Kōbūgi ^{čirād} sende sende
 os orqād jabōna, xada iskilād tatāba, xam xāciād
 oḡba; butu iskilād tatāba. ~~Butu~~ bul xāciād (bul xāciād) oḡba; bel Kūs cāğān
 yar artu orād tatāba, sōngö tatād oḡba;
 Kūrū cāğān orād tatāba, ar xam alžin nēge mōsē.
 ni tasasād, nēge mōsōñi ūbebe. Mörin Kelebe » oxen
 bi-či? orlek bi-či? unūxu röbtā Kūn bi-či? unūxu röb
 ügä Kūn bi-či? unūxu röbtā Kūn boluñi kele, ar
 xam alži čini tasutād, āmi-čini alāfu čidel bāi.
 nā « gebe. Tei Kūlāñi Kōbün Kelebe » unūxu
 röbtā, jason Kūm-čini biugebe. Tünāsün Kōbün
 xaraflān gebe, amān anyas gēd ögḡbe; mordon
 gebe, murūğān xotos gēd ögḡbe. Bōdün öböso
 bōkūlātül ügä žoralād, nāsin öböso nāñetü.
 lül ügä žoralād Kūsād irebe. Ebērān bijēñi
 bōdün xara moḡtigi xapalād em ul Keži abba.
 Tünāsün Kōbün ambasār nēgen ūldāsū

loba

uk

ry

abād, zaŋyād orkoŋuri, xoŋura bolād unād bāi.
 mā, kēigeŋi bāitelni ūlde čilēŋi oŋba. Xān tūnāsūn
 »Zajayār oldokson nēge kōbūndū-mini dāindū
 bāriŋi jabōŋu ūlde ūgā bi!« gēd ūrlād xoton xoton.
 du jabōŋi bolāi ūgā xaraŋyū xara būdu tatād
 orkoba. Tūnāsūn Xāna arban qurban nadār bāi.
 dek Aragnī Dānīnī Rūkūnī ekeŋān Kelēbe »ma.
 na ābā jūndu ūrlqba?« gebe. Tei Kūlānī eke
 nī Kelēbe »Zajayār oldokson nēge aŋadu-čini dāin
 dū bāriŋi jabōŋu ūlde ūgādū ūrlqŋi bāinā«
 gebe. Rūkūn Kelēbe »Kerānā Kēcū Berke
 nēge ūlde dūrūllā, tūŋi ōkūnī, ābā ūrlqŋu.
 jū?« gebe. Ekeŋi Kelēbe »ābā-čini amārād oŋu.
 ūgā bi?« gebe. Tei Kūlānī Rūkūnī abāi ūgbe.
 kōbūn zaŋyāŋi ūrēbe: āvōb bolba. Ambarār
 nēgen sadik bāiksendū kōbūn abād ^{delēŋi} ~~saŋyāŋi~~
 orkoŋuri sadik xoŋura bolād unād bāi be. Xān
 tūnāsūn »Zajayār oldokson nēge kōbūndū-mini
 dāindū bāriŋi jabōŋu sadik ūgā bi!« gēd gōt
 xorondū jabōŋi bolāi ūgā xaraŋyū xara būdu tatād
 orkoba. Tūnāsūn Rūkūnī ekeŋān surūba »mana
 ābā jūndu ūrlba?« gebe. »Zajayār oldokson
 nēge aŋadu-čini dāindū bāriŋi jabōŋu sa.
 dik ūgādū ūrlqŋi bāinā« gebe. Rūkūn
 Kelēbe »Kerānā Kēcū Berkin dūrūlōksoŋa sa.
 dik bāinā, tūnīŋi ōkūnī, ābā Kerelōkūjū?«
 gebe. »ābā-čini amārād oŋu ūgā bi!«
 gebe.

Rükün abü ögbe. Rübün delēzi üsēbe: zöb
 bolba. Rübün mordād barün amatatād yarba:
 » Cuyar mende sāiten bāiten! « gebe. Rübün tūn
 nāsün Resek žildān gūlgād, Kemžil ügā gūlgād ol-
 ba: nēge Resek olon adū Xäriülzi jābokson
 Rün üzügdebe. Rübün möriān xutūta kerde
 daga Rēd: bijēni ötärsün bijāsūni öro cūbüvü-
 sen, - ötärsün bijāsūni ötön ideksen - Rübün bo-
 lād šab šab cokād dab dab Xatārād Rūsād
 irēbe » mende sen bāin-ta? « gebe. » Bāinā,
 [ā gebe; Rübün äli dārsū äli dārsūn öči jāböna-ti? «
 gebe. » Bi Xāna jisen cayan temä gēzi orkād
 jise arba Xonād ölsözi (ölsö) jāböna-ti,
 nēge mōri ögi-tā! « gebe. Tei Kūläni Zalū Kelē-
 be » Kerānā Recū Bertün cak bolloini ökü
 jamun sänzi, oda ~~ökci~~ ~~ökci~~ ~~ökci~~ ügā-ti « gebe.
 Rübün Kelēbe » ögi-tā! « gebe. Zalū nēge Xān,
 xal dokšin mōri bāriži ögbe. Rübün tere mō-
 riği čiki abči bāixād, aryažini yaryaži ügād,
 mōriği došorixarini arban šoro šorlād, amār-
 ni arban šoro šorlād, ideži orkād, zalūgi da-
 xan mordād jāböba, zalū alaān bolād bāibe.
 Tānāsün cārān jāböži jābōtolui nēge Re-
 sek olon temä Xäriülöksew öböğön Xaryal-
 daba. » öböğön mende bāin-ta? « gebe. » Bāi-
 nā, gebe; Rübün jū Xäiži jāböna-ti? « gebe. »
 Xāna jisen cayan temä gēzi orkād ölösti
 jāböna-ti, nēge temä ögi-tā! « gebe.

[čadāsi] ög

[kojor]

Tei Kılāni öböğön Kelēbe, Rezānā Keci Ber-
 kin cak bolkuris ökü jumun sänzi, oda öfçi
 bolši ügä „gebe. „ Ögütä! „ eräd bāibe. Öbö-
 gön nēge emnek dokšin ata bāriād ögbe. Köbün,
 amārni arban šoro šorlād, xošoniyārni arban
 šoro šorlād idezi orkād datan mordād jabōba;
 tere öböğön alaŋ bolād bāibe. Köbün cārān ya-
 rād jabōba; basa nēge Resek olon ükü xāriālök-
 sen öböğön xarxalaba. „ Öböğön mende bāin-ta? „
 gebe. „ Bāinā, gebe; Köbün jū xāiži jabōna-či? „
 geb. „ Xānā jisen cayan temā qēzi orkād ölösči
 jabōna-bi, nēge ükü ögütä! „ gebe. Tei Kılāni
 öböğön Kelēbe, Rezānā Keci Berkin cak bolkuris
 ökü jumun sänzi, oda öfçi bolši ügä „gebe. „
 Ögütä „ qēd eräd jabōba. Öböğön nēge dokšin
 cār bāriād ögbe. Köbün basa ~~amārni~~ arban
 šoro šorlād idezi orkād datan mordād jabōba.
 Öböğön xälqāzi bāiyād sanāba. „ Ča basa, Keci
 Berkin sūdultajumun bi! „ gebe. „ Nama medād
 orkoba bil-tä „ qēd ömürök āsün mūyar jabō-
 ba. Basa Resek olon xoi xāriālök sen öböğön
 öböğön xarxalaba. „ Öböğön mende bāin-ta? „
 gebe. „ Bāinā, gebe; Köbün jū xāiži jabōna-či? „
 gebe. „ Jisen arba xonād ölösči jabōna-bi, „ gebe.
 nēge xoi ögütä! „ gebe. Rezānā Keci Berkin cak
 bolkuris ökü jumun sänzi, gebe, oda öfçi bolši
 ügä „gebe. „ Ögütä „ qēd eräd jabōba. Nēge
 xoi bāriād ögbe. Xoigi amārni arban šoro šor-
 lād, xošoniyārni arban šoro šorlād idezi orkād
 datan mordād jabōba. Öböğön xälqāzi bāiyād

[amārni

dotōrān „čā basa, Kēcū Berkin. sūdulta jumun bi!“
 gēd sanāba. „Nama mešād orkoba biltā „gēd
 ōmnōkāsūn mūyas jābōba. Tūnāsūn cārān yarād
 jason Rebtān yarči orkāš jābōžī jābōtolni nēge
 Kolōyān cādu bijēdū nēge emēgen Kesek olon su.
 gul Xārīnlōksen, nēge žora alakči gū Kōtolōksen,
 Kesek olon mišik ūta alas cokožī orkokson, arya.
 sa tūžī jābōdik bolnā. Emēgen mōrindān Kelēžī
 jābōdik bolnā „sāki Sara cōfox bānīgūn joral.
 du Xajāžī orkokson Kōbūn -mini čigi arbas adēli
 bōkō bolžī irād, dakād nilxarān Kōkō -mini Kōkō.
 sūn bolžī, rūdūdū -mini orōžī bāižī „gebe. Teikū.
 lāni mōrin Kelēbe „mini čigi rūdūdū sabaalif.
 Xadugūn Kerdekū Xajāžī orkokson unāyūn -mini
 Xanγan Xara mōrin bolžī irād dakāžī nilxarād
 Kōkō -mini Kōkōksen bolžī bāižī „gebe. Kōbūn so.
 no sēi (sonsožī) orkāš dērāsūni doptolād orād irēbe.
 „Mende bāin-ta?“ gebe. „Bāinā“ gebe. „Ēži, ēži
 jū gebe-ta?“ gebe. Teikūlāni „jumun gesen ūgā.
 -bi“ gebe. „Ēži, Kōbūn-ten bi bolžī -bi“ gebe.
 „Biže -mini bičigā dam bārta, arγasān tūnā -bi“
 gebe. „Ūgā, bi mōn bolwza -bi“ gebe. „Biže -mi.
 ni bičigā dam bārta, čamala adēli sāiten bāižī
 bilāi“ gebe. „Ēži, Kōbūdūten jamasan temdek
 bilā?“ gebe. Teikūlāni emēgen Kelēbe „sine
 Xarxu carlunī barūn dal dērēni xumsun tōlūn
 činān ulān meŋge bilā, oḡa orāimen teremā
 gerūn būrūn činān bolokson toltā bilā“ gebe.
 Teikūlāni Kōbūn ōmnōni būyād xupcān tūi.
 lād ūtūlbe: emēgen Xarakca (Xaryaca)
 Xaryād oḡba.

[b

[v

Köbün Kənin Kəkini Kəköbe. Tünäsün yarad
 jaböba. Ezigə Erem-cayan. Kədədü irəd bəsin
 sosxəd bəibe. Ekəni ömnöki Kəkətan irəd ügə
 jiren jisen žiligi aildezi mededek, öngöräd ödokon
 najin žiligi xəzi mededek Namzidulən xatun
 Kəkətan yarba. Təgəd Tünäsün Köbün Kəkətan Kələ-
 be » ezi, ezi, musuxara üldükə Sosuxara bəti.
 riqi oči aləna-bi » gebe. Tei Kəkəni Kəkəbe
 » biçigə oça, eçigə-çini alarsan Kün, oça biç-
 çini aləna » gebe. Köbün Kəkəni ügə sonsolügə
 yarad jaböba. Sosuxara bəsin bəsin üzüg.
 deKəkə aləndan ara cəfərmüdnü döğdöläd
 bəibe; Kəsəd ireksen cəfərmüdnü bəsin Kədətəd,
 cəfərmüdnü öri bəigəd oça. Köbün Kəkə-
 çir irəd, bəsinçini dörbön taliki öncögini abəd
 Sibəd orKoba. » Musuxara üldükə Sosuxara
 bəsin bəsin-çi? nəsən yar! » gebe. Gügəd
 yarçi irəd » Kəkəni eime abirə! » gəd Kəkə-
 ni təkərəd Kəsəd oça, Kəmülği abəd, mörinə
 del İeren orKəd yarad jaböba. Abçi jabəd Kəkə-
 be » abini-mini jəsinə xəzi aca! » gebe. Te-
 gəd tere abini jəsənda Kəsəd abəd irəbe.
 Jəsinə cuglüləd, jümü salpal ügə olği abəd
 Köbün Kəkəbe » Ne oça abini-mini Resekolon
 žildü bəiksen yarad, bişi-jü?, oron duni ça-
 māgi Kəkəni jümü » gəd aləd məsinə Res-
 çəd üzük üzüktü Kəsəd xəzi orKoba.

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Abi ni jastini šara cōfos alčivrtān bōyād
 gertān abči irād, oron Dēren Kābiād eb ebtini,
 Tegād cayan enāi Kūrkiād āmīdārūlād
 abba. Ebērāni aloptān bolon Solostarabā.
 Kūrīn aloptiqi nūlgād abād yarba. Nūlgād
 abči irād, ōmōki Kehtān soxorba. Kō-
 būn sāki ecige boldik xāna arban yarbun
 masār bāidek Arāgni Dāni Kūkārni xā-
 nān Kēji abba. Tegād amurān sāifēn
 žir yād bāiži bolna.

0144

[mik Kerbe Xal'imäğün kün ger aban gekülärän
 üriün urida. Yama küküstā ulus bäicayana,
 tedeni gertü etüdar otči küküsinä sinğildek.
 Kerbe jamarān bolbo-čigi kükün tere kündü
 tasaydaksan bolxula, tere kükünä žil nasuini
 keb jañzaini bolon üile ügüni čigi äilän ulusāsu
 čigi surduk mön. Tegäd tünāsün gertän Xan,
 ži iräd xurxāčidu otči kükünä nasan bolon
 bejeini nasuigi ibegel, ibegel bišini otči sur-
 duk. Tere caktu xurxāči xurxan nomdān Xa.
 [Läx. ~~Xağad~~, tedeni ibegel, ibegel bišini kelēži
 öğdök mön. Kerbe ibegel bolokson caktu
 köbünä yazarāsu kükünä yazaru aržki
 abči odōdok mön. Žuğai kükünä yazar tū,
 rün Xojor abči ireksen aržkini jün učirar
 abči ireksini medel ügä üduk. Yurbuduk,
 čiči aržkini abči ireksen caktān köbünä yazar
 xōb žuğān kelēdek. Tere caktu kükünä eke
 ecigeni bolon aŋa-düni ebērāni šiderlekči
 elgen sadundān ene tuskı učirān kelēdek.
 Kerbe tedeni xōbgedek bolxula, yurbuduk,
 čiči aržkini üğäd, xōbini öğäd, tere aržki
 abči ireksen ulusāgi Xariüldük. Elgen
 saduni xōb ese gedek bolxula, aržkini
 žıl ügä köžgi orkodok.

Kerbe zöbän abād xairäksän ulusni kü,
 kündä yaxartu dörbödükçi irelgendän teden,
 dü kürgü ürüldük mön. ~~MH+H~~ Tere caktu
 kürgünä yaxarāsu nēge cōkōn küñ ärŋki,
 xöinä maŋa, cāi xer zemeštā ođōdok
 mön. Tegād tūni xöinöni kürgünä yaxarāsu
 dakiŋi xoyŋi xurbun küñ kükünä eke ecēgeđü
 odād, teden kerā kükān ökü bolnā, tere uçı
 xügüni surduk mön. Kerbe kükün baya nası,
 ta bolokson caktu dörbön tādun xıldu kılā,
 dek. Kerā bolrokson cak' öirtöŋi irēkü,
 lä, kürgünä qer abalyandı bolon kükü ögöl,
 gendü kerekta xamuk xüsün xüil edēgi kükü,
 nä ecēge ekein gertü abçi ođōdok. Tere xa,
 mok edēgi xuldu geŋi nerābedek. Tere xuldu,
 ta xamdtıni basa xayāta gēd abçi odōdok.
 Xayāta gedekni činād bolokson ukürä, xöi,
 nä maŋa, nēge cōkōn bedērā ärŋki, nēge
 cōkōn büküldä cāi boldok. Kerbe kürgün
 bajŋ bolıula, ene xayāta jeke boldok,
 ügātā bolıula, biččän boldok.
 Kükü abıu caktān xorim gēd, ömfrö xa,
 yāta gēd abçi odokson jūmata adēli jūma
 abçi odōdok. Xorim abçi irēkäsü ömfrö
 kükünä ecēge ekān gertü bolān näimän
 xonoktu kesek olon öböğöđü edēgeđü berād
 kükü bolon xalıs čigi cagıurduke.

Kürgünä yazarāsu jabokson ulus odı yazar,
tān kürči irēkāsūn ömfnö ~~yojft~~ kügi ~~yojft~~
yurban tonxo ärftki, nēge bolyokson ~~yojft~~ inä
masatāgi kükünä ccige ekān gertü ilgädeK.

Ene abči odokson ärftki masaiği tere cuglurāzi
bäiksän ulus ūcayāzi idēcegāzi bāitelni,
xorimigi abči irād, kükünä ccige esegezi aya
jün ügö kelēkūni kılāqād gerin yazarā sū.

[i cayađk mōn. Kerbe tere ~~yojft~~ nēgeni ger.

[orūlcayađk

~~yojft~~ gezi kelēkūlāni, gertü
~~yojft~~. Tügār gertü orōqāsu ömfnö, tere
olon berād kükid ärftkini örālini bulāyād

[i abād oñdān gertü orkodk. Tere xorim
abči ireksen ulus gertü otton ken ayađū,
gārān sūcayađk; zügār kürgün āmitān
sūldū sūdiK. Ene ger dotoro bāicayaksan
ulustu şamuk şotoini kürgün kürgezi ögđök.

Tegād ūni ~~yojft~~ dolān näiman şonoktu
nāir şiryal boldok. Kerbe ene nāir nā,
dunda kürgün ičiād bīlel şūlal ügā bāi.
şūlā, berād kükid tūnigi modār esegezi
malāyār cokocayađi bāiyād küčiār bīlūl
dūk, dūlūlduk. Kükünä yazar, kükünä ed-

[e tabar, ~~yojft~~ barūn bijēdān onco şurāzi orko,
dok; tegād kükü abısu dēre, tere ed-tavartu
bolon kükündü cigi tūrūlzi nēge kün yar
kürdük jōşōta.

Ene yar Kürdü Kün, Kürgünäsü oñdān
 kükündü jibēgel Kün mōn. Tēgād tūnāsūn
 zursāci kükūgi jamārān caktu abtuyai
 geksen bolnā, tere caktuni bolxulā, tere
 yar Kürdü Kün ed tū yar Kürkülā, tūni
 darūni Kōbūnā yazarāsu ireksen ulus tere
 edigi abād temāndü ačidiŋk. Tere caktu
 Küküd berād edigi ögöl ügā modār bolon
 malāyār cokodok. Teingezi bāixsān bijēdū.
 ni eden gertū orād edini abād temāndān
 ačidiŋk. Temāndān ačigi bāixsān caktu Kū,
 Küd berād temāgini čigi cokād bosqād
 ačilul ügā bāidok mōn. Tere bijēdūni edini
 ačiād orkodiŋk. Kezā acān yarād jabo,
 zi odokson caktu, darūni Kükündü yar
 Kürkü Kün yar Kürkülā, Kürgünā yazarāsu
 ireksen ulus cek xamtu kükūgi bulādŋk.
 kükūgi bulāzi bāixulā, Küküd bolon berād
 zalusiŋi cokād, ör kükün kesek caktu ögöl
 ügā bāicayaŋk. Abxāsūn ömfrō Kōbūnā
 yazar/zursāci du kükūgi jamārān zūsūtā mōrin,
 dū sūlyāzi abtuyā geksen bolnā, tere mōrin
 dērēni nēge čaŋya Kün mōrinā ara sāiri
 dērēni sūdŋk. Tēgād Kezā kükūgi teden
 örgād ögfrā.

Tere zalü tünigi emäl tere sulyā
 abād yarād-odōk. Abād yarād odoksoni xoino
 kükünä eke ecige bolon aya-dün, basa giro,
 ni bāikskū olon berād bolon küküd cuxār
 uilācayadiŋk. ~~(Tünäsün kükünä eke girān
 dolğun mēnān kütā sedenigi gertūni künigū.
 dāt) Xura~~ xalyāsu küküigi nēge
 lapšiyār bürkükü tere ömönögärni köšige
 tatād jabōdok. Teden ger širdāšulā xura,
 šidu uruldunā ^{gēd} / urulda tābišdk.
 Türtün yarči ireksen mörindü ulān cōxor
 alčiürin ürürtü cayan möngö boyād ögōdok.
 Ene ulusigi xotondu kürči ireteliŋ köbünä
 ger gegād ecigeni arūša nēge cayan ger
 bāridēŋk. Tere gertü kükünä yararāsu
 ireksen ed tavarigi xuradiŋk. Kükü abči
 ireksen xoino gelenḡüd irād jasalya šaralya
 kēdek. Gelenḡüd xarīzi odokson xoino köbünä
 cāi čanadiŋk, cāi bolokson caktu, tere kurgūn
 köbünä eke ecige bolon aya bolon töröl sa,
 duīni gelgezi abād, tere cāi ögōdok. Cāigin
 sūlār kükünä yararāsu ireksen olon cemgen,
 jašli, torpon šebelmūdigi tedendü ömōskōdok.
 Üri xoino ene köbünä gertü küküd berād
 cuxlurād nāir širyal kēdek. Šödün köbünä
 ecigāni gertü xōigi alād, yal tāiyād
 küküigi köbünä ecigāni gertü ire gelgezi
 abād, cayan širdegigi üden xorondu šeb,
 sād

145.

|| ül.

|| a.]

Tere širdet šere kūkügi sūlyād omšögär,
 ni Rösige Atatād, tündü bičixän bičixänär
 utuluksun ayata ökö ögšök; Tegād kūkügi
 türün bolži abaksan caktu, tündü bolon ed tavar,
 tu yar kürüksen kūn tünigi ene kebār mörgöl
 dek: Tere kūn kūkünä toloyšyän bärizi
 bāixād burxandu mörgömi « gēš mörgülkülä,
 kūkün nēge ökö abād yaldu şajādışk; Tegād
 darini » kurgütägän sām sāixän jabōşu bol.
 toya či « gēš, nēge mörgüldek, basa nēge ökö
 yaldu şajādışk; tünāsün cārān » köbünä eke
 ecige aşı dūgini bolon töröl saduni kündülži
 jabōşu boltoya či « gēš, basa nēge mörgül,
 dek. Ūni şöini köbünä gertü kūkün ireksen
 caktu, nēge cōkōn babāyat, bičixän küküd
 bolon köbüdiği jabülži orkad » üsü şayalānān
 gēš kūkünä üsügi şojšr talāni şürād, si.
 birlek zūgād orkodok. Tegād tünāsün šere
 neilülünä gēš şojšr āgini nēge şaras untul.
 duk; maşyadurşuni kūkügi kurgūži ireksen
 ulus şaridışk. Edeneği şariksān şöinö kü.
 kūnä bürkeğini şurbun şonoktu abdışkügä.
 Ene şurbun şonok öngöröksen caktu büş.
 keğini abči orkodok. Tünāsü aban biči,
 şān bere geži tologdodok mōn. Tere biči,
 şān bere kurgünä eke ecige aşanar^{āsu}ni bolon
 tezeni babāyarmūdāsuni bolon töröl sadunāsu
 ni şadaman^{āsu}ışk (şadaman^{āsu}ışk)

0150

Li

146.

ᠬaᠳamaᠩa gedekni ene doro bičigᠳeksen
 kebār boldok. Tere bere ebērāni kurgūnāi,
 ni eke ecigeni ēži āba ese geži bāba, āka
 geži kelᠳek. Manarāsūni bolon tedeni bābā,
 yarmūdāsūni bolon ^{bereigi} tōröl sadun āsūni ᠬaᠳama,
 naᠭulārᠭan, ~~teden~~ (kōbūn kūkūni nerār kele,
~~ᠬaᠳek~~, bere tedenigi eke ecige kelᠳek mōn.

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Ene olon ᠬaᠳamān kezā bolba-čiḡi gerbān
 orōḡi ireksen caktu, tere bere bostᠳi öḡᠳ,
 dök, jōson nereini ūkūkü kürselān keldek
 ügä, nereini ese kelᠳkü dēre tedenāsū
 ičiād, tedenü ürgdül ügä jabōᠬān
 ᠬaidiḡk. Tere učirār kezānā olon öböḡōn
 berān ürül ügä ūkūḡi bolnaᠭ geži māni
 ᠬalimᠳᠳᠦ᠋ᠷᠦ᠋ᠨ kelᠳek mōn. Oᠳa teime jūman
 ügä, zūḡār ene olon ᠬaᠳamaᠳūd ene berei,
 ḡi ebērāni yaryaksan kūkūn mete sanadᠳᠳᠲᠲ
 mōn.

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0151

Mani xalimik cuktan işi ^{zurxa} gertä boldok.
 Xalimik ger bolzi bärigädäkni (ese-gezi
 nämbän, ese-gezi arban, ese-gezi arban ^{voj} [u
 termik; xarāci dönnödök žirin, dalin, najin
 jeren unin, basa nēge erken. Termikni
 xorondān meilēcegedek mōn. Neildāsūni
 nēzāgād xosolon būcitä boldok, tere xosolon
 būciär ujadik mōn. Dörbön turyā, ^{voj}
 dēber, xuryān irgešci ebe cuxar būcitä
 boldok. Būcitä boldok ućirni: ger bārik,
 sen caktān kük termāsū tatād ujadik
 mōn. Xabattu xalim ^{yü} yūdiği übül xengāsū
 xarād nūži jabōxu caktunī soñinjūman
 boldok, ućirni tere caktu mal ekelzi sine
 geküleksen nilsa xuryūd xōi malildād,
 ükürmüd tufulmūd mörelād, termād bulil
 dād, xara xarar kökörād, kümün ujadāxu mete
 ābiri xūsün xūilā adūsun xaryadik mōn. Übül xengāsū
 nūži bāixulārān gerin eren, babāya, me
 datā kükün bolon köbün bāiksentä nökövūd
 gerān cucadik mōn. Gerin eren Rūn ükü, xōin
 ese-gezi adūyan turyād būriān xāllā xār türül
 ži jabōdok mōn. Xūgār olon būli ügä bolxula
 babāya xalūsıyān ^{voj} xōi xōi gerān aći žik mōn.
 Ene kösölmös cileksen caktu xatū ulusni

möri unādik; babāyarmūdīs ačita temān
 bēre sūyād, yanzadān tāmkiān nerēzi
 tatād xoromdān kūndād jabōcayadik mōn.
 kūgār gīzīgētā kūkūd mōngōtā emāl qa-
 zar toqād unādik mōn; zatū ulus bolon
 möri unaksan gīzīgētā kūkūd ömfnān qoton
 ese-gezi būri öirādeksen caktan urulda
 tābīcāyadek, marγata čigi uruldik, marγan
 ügā čigi urulvadik. Lāisān kūn övān Resek
 olon kütāci daγūtād, tedentāγān urulda
 tābīdek. Lāisān kūnā ger qonī daγūli qēd
 [i] kūkūd daγūldik mōn; zatū ulus adāli urulda
 [ü] tābīdek. Bārisū irād būksan caktan cuxār
 gerān bāricayadik; bārīzi orkād cāi čana-
 dik. Cāiyān yargād sūzi orkād dēzi qēd
 nēge bičīxen cōkčidū kēγād bēdū bijēdān
 tābīdek; sanayadu nēge üγār cāi abād üdārān
 xuluk qēd cacaydik mōn. Uru tatarKōjan
 caktān učirni qabāqzīngāsū übülzeñ tato
 nūdeksen caktan ömfnö keleksen metār
 nūdek mōn; kūgār xamuk malmūd ömfnö
 kebār küsün sūl āili yargadik ügā. Ene xalı
 mittin müdelīgi cōn ügār bičibe-bi, kūgār
 ekenāsūni aban sūl kūrütülü bičidek
 bolγonī, oñdān oronī kūndū unisixudun
 sonin jūmam bolzi medegdekü bilä.

Halimşyud jayazi malān şarıudbek tuskini.

Mani şalimşyudtu baidok malni dorbön züsün
boldok mön: şöin, ükü, temän, mörin ene dorbön mön.
şöigi şalimşyud şabar, zun, namur ene şurban
caktu şarıuşulären, şöindü şurban nükün ese
gezi şurban köbün ododok; örüni şara qerellā
bosād şöiyän tūyād säin öböşütā yaxartu oči
(otči) örünāşu üdü (üde) kürtülü (kürtle) şarıuş
dek. Tegād üdüläşüni (üdü bolşula) qerādān
(ger şevän) tūzi irād, şöiyän nege bāşan zürü
kebtülzi amārāzi bāiyād, bijesni üdān (üdein)
şotān gertān oči şüdk. Tegād şurban kün
şöiyän usulna gād şuduk tala tūdk mön. Tere
şurban künā şojurni şudugin amāndu irād,
şudugin amān şere şabarār kēksen şender şere
şöi usulşu onşocān tāvüek. Şender geşekni
abdarla ādēli dorbölzilād obolokson şabar boldok.
Onşocāni abdarla ādēli keştā boldok, zūgār
tūndü onşoni utu. Tegād nege şurugin üzürtü
utūşur şuduk mön; tere utūşurigi şalimşyud
utūşuca gezi nerāşedek. Tere utūşucār nege
kün şudugin kerdek şere zoksozi bāiyād utū.
şucār şuduyāsu usu utūşudk. Onān kün tere
utūşuži ögōksōn usniği şabalzi abād onşocadu
kēzi ögdōk, tegād kane onşocāni şürükşen
caktu, tere şöi tasalzi bāikşen kügi » şöi
tābiu gezi dūşudk mön.

0154

Mani xalim qyub ukuran örün erte bosad
keragashjünü aailad nege tala yaryazi
orkodok; zugar tuyutini ger beran orkad
ekeini ireku kurtulu kukudar xalyalyad
mön. Tere ukurmud örünü üdü kurtulu oboso
ibezi jabad, tegad örünü üduladünü eberan
irecegedekmön. Kerbe ese ireksen caktu kün
nayasuni odad tuyad abci iredek mön.

[i] Tegad ekeini asixsan caktu tuyutini abci
irad, xelasu ujuzi orkodok. Kerbe ekeini
xel bere tuyutini giro ireksen caktu gerin
kukud kün nege tuyutigi ekeünü tabizi
ogod, tegad tere tuyutigi ibelkulani tere

[ik] gerin eren, kukud kün mayasalar
saxularan xoj xor,
mayan surdazi, xoj xancan samalzi or.
kad, arcik xoronan malin arasar kezi ujak.
san (ujazi keksen) sulya baidelta borto xan
tabizi sadik. Zugar sazi orkad, dakad tu.
yutini ekeünü tabizi ogdok. Tere tuyutan
dakad ujuzi orkad, nege aya ese gezi tabak
abad sadik. Tere sazi abaksan usun xoitö

[i]

jabözi jabözi asf.
san naran saksan
caktu iredek; irek.
sen caktuni basa
sadiqmön.

ibelcen gezi meradedek. Jain usuta ukurasu
nege sulya esegezi nege borto xan usun yar.
dik, mu usuta ukurasu orali sulya ese
gezi orali borto xan usun yardik. Saksan
xoino tere ukurmudan usulad bairen talani
yaxaryazi orkodok. Tere ukurmud ni tere bijaran

0156

Mañi qalimışyūñ temäqān örün erte bosād
 Kerāgini täilāb şuduktı usulāñ temä qariūldeñ
 küñdū qariūlyāñdū ögöñ; temä qariūldeñ
 küñgi temäçi geñi neräñdeñ. Tere temäçi
 küñ qalūñi caktu jeke undu çidem abād,
 örünäsü abāñ aşğāñ bürülä küñtülü qariūl-
 deñ mōñ. Bürülä bolokson caktu ger bere
 abçi ireñek. Abçi ireksen caktunı temäñ
 ezdeñi ebērāñi temäqāñ tus tustāñ
 jilyaği abād örūñ şalfälğäñi kerēñek.

13/153.

Ma'ni xalimüyyüd adūyān örūni üdülādū
usulād, basa asqān bürülā sīdar usuldik.
Usulnā geksen caktān kēre yarēi oḍokson
adūyān qudayadu kesek kūn möriār xamzi
abēi oḍād, Asalād Asalād usulduk mōn.
Nēge cōn kūn usu ūksun möridigi xārān
xarxaşu bolnā, tere yaxar talāni xarxa,
dik; xūgār qūgi öḍörtü xurxa ese gezi ḍola
sādik.

0158

Halimüŋgin malın üsünä tuskı.

büi

Halimüŋgüŋ habarın cakta usär jü kēdek

(utuşan)

nerädelek

Li

Li

Hen

Habarın türün sarala Halimüŋgin mal Rüküt.
 Dük. Halimüŋk kün tere cagla bajısçı elbedek.
 Malınan üsü Halimüŋgin küküd sayad, saksan
 üsän yurbun talğa ^{utuşan} ~~utuşan~~ ^{utuşan} amata
 temänä aräsär kēzi utalaksan arşadsän kē,
 gäd bülüzgi iskädek. Iskäksen üsünä äirek
 gezi. Tänäün ~~vojusar~~ gezi yurbun gūni sāmā,
 du bülüdük. Bülükxen caktuñi äireyäsü toson
 unüdek; unuksan tosoñni sanayar caglulzi
 abad kabaktän kēzi yararän cokozi cigā,
 gūni ~~mutıgıñ~~ yaryadık. Tere bülüzgi abaksan
 tosan gürändü kēgäd cäiyän tosolodok. Toson
 ni abaksan ~~vojusar~~ arşattaki üldül üsünä
 cigāñ gezi nerädelek. Bülükxen cigāğarän
 Halimüŋgüŋ arki nerädek. Arki merēkülär
 tere cigāgi arkin ike qäisändü kēdek.
 Arkin ike qäisän yurbun költä tömös
 tulya dēre täbidek; Täbiäd dēräsünä ~~vojusar~~
 öräli modon bürkäsär bürküdek. Tere ~~vojusar~~
 modon bürkäsündünä ~~vojusar~~ dörbön talta nü
 kün. (nükən) bāidek; tere nükünä nēge talki
 nükündünä habşak täbidek, nēge talki nükün.
 dūñi coryo täbizi vojusar şabādık. Coryo
 gedek jümügi kēkülären ~~vojusar~~ öräli malı.
 yar modoigi maltad

15/ 155.

tegäd ~~neil~~ülzi näyäd, utüsär čaņyar bōyäd
 3ērāsūni mōrinā geseīgi sāinār uqayäd ümüs,
 käd, yazā naranda sāitür şatādik mōn. Coryoın
 bijēni, utārān şoj^{ur} arčim, bōdünār~~an~~ tōgā.
 leūdān kücā dundur sōm, nükūni utşunār tōgā.
 leūdān nēge sōm boldik. Teıme Rebār Kēksen
 coryān nēge tal^{ki} bijēdūni bičīşān ^{şon} bakarsa
 tābūdek; tere bičīşān bakarsāna 3ērēni tōgōrik
 bürkāsū tābūdek, 3orōni dōrbōn talta mođon oņyo.
 cā tābūzi, tere oņyocadu kiten usu dūrgūzi
 kēdek. Bakarsāna bürkāsūndūni nēge iRe
 baya şoj^{ur} nükūn bāidek; iRe nükūndūni cor.
 yō tābūzi şabādik; bičīşān nükārni Kerā
 şāisān 3oro şal tūlēkülā ārki jabokson ese
 jaboksēni međedek. (şaldu tūlēdek mođon ügāin
 tōlādū şalimik^{ur} kün, ükürin şatāşan bāsār
 tūlā kēzi şalwān tūlēdek; tere tūlēdek bāsūt,
 ni arşasun gezi nerādedek, ükürā bāsun, mōrī.
 nā bāsun, şōindā şoryoson, temānā şoryosun
 jama şoryosun ene tōtaigi cuğtūlzi ~~neil~~ülād
 şabāzi nūşād kēse kēdek). Ārki jabokson
 bolşulā, tere bičīşān nükār ūr şarči međedek.
 3edek; ārkīgi bolokşan ügāigini amsūrār
 amsaži međedek. Amsūrīgi temānā zoğdo,
 rār kēdek, amsūrīn işini suşa bolon zūsūn
 küile mođār kēdek. Amsūrīn ūrūtūni 3ōrbōn
 talta nükūn bāidek, tere nükār temānā zoğdo,
 rīgi orūlzi amsūr kēdek.

7 tegäd ügātā
 şāisān 3oro şal
 tūlēkülā ügāni
 buculād, şalūn ūr
 şarči coryān nū.
 Rār güigād tere
 şōson bakarsāndū
 3usun bāiži iRe
 şara ārki boldok.
 Bakarsāna būr
 kāsūni

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0160

Am sājutarān tūrūlād bakarsāna bičīxān
 nukār ūr yarakson cagla amsūrīn zoğdortq
 talki bijenq tere bičīxān nukār dūrād, yar.
 yaži abqulārān tere nōrokson zoğdorigi
 bičīxān cōğōce dēre bar yağula, tere zoğdōrōsu
 nēge sūlme ārki bar yağdāži yarıdīk. Tere
 ūrkīgi doksin žōilōnini meēdek; xōbtān yar.
 sōn ārkini žōilōn amtata boldok, zurma yar.
 sōn ārkini yašun amtata boldok. Ārkīgi ike
 baya yaraksinini meēkūm tōlādū amsūrīn
 sobōyor ūzūrīni bakarsāna bičīxān nukūndū
 dūrād, kedū quryun ārki yarsini amsūrīn ūrūq
 rār kemziālzi meēdek. Ike ārki yaraksan
 bolqula dōrbōn quryun kemziān boldok; baya
 ārki yarson bolqula yurbun quryun kem.
 ziātā, zurma yašiān amtata ārki yarak.
 sōn bolqula qojq, quryun boldok. Ārki bolok.
 son caktu ārkīnen sabāqāzi, abād, xara
 qojūrār sabarsān sabasān qūlād ārkīān yar.
 yarıdīk. Ārkīān yaryād cacūfulārān tūrūlād
 yaldān cacudīk. yaldān cacuksān qōinō
 teŋgerādū cacūfulārān kelēdek: «Kōkōōkēi
 Kōkō teŋger! ene žildān eigēži ārki
 nerūlkū bolbo-čigi. qōitendān ūnāsū
 ikrār nerūlkū bolton «geži jōrādēk,
 jōrāgād barān talān cacudīk, barān talān
 cacāži orkād, ūdēnādān cacudīk. Tegād
 gerin ^{zen} ~~Abūlārān~~ babāyadān kelēdek: «Nād
 ka! yarād qōtōna ōbōğōdūđigi ire geži
 kele «gād babāyayān jabūlād orkodok.

// di

147) 157

[gezi neräde.
dek;

Ärkün ike häisändüni çanağdād ärkü yarād
 üldexsen üsfünü bozo gezi nerädelek. Çatün
 bozo däre üsü kēkülä, üsün bozola ^{çölükü.} neilülzi
 lären ötkördek. Tere çatün bozola neilülzi
 ötkörüleksen üsügi maşan edemek] Kiteu
 bozoigi üsünlä çoliād üdik. Tere çolıksan
 bozo üsün çojurān çöirmäk gezi neräde.
 dek. Tegād bozoigi körgezi bāiyād kençirār
 mişik kēzi ujad, mişigün çajfi öncöktüni
 bütü ujad, tere bütügäsünü termeyn toloyada
 ölgödök. Mişik çotorōni bozoigi dārgüzi
 kēdek; kēksen çöinōni tünāsün usūni şüç.
 şüzi yarıdık. Tere şüçşüzi çataksan usūni
 admigün şara usun gezi nerädelek, üldül ötkö,
 ni admik gezi nerädelek. Tegād tere üldükxen
 ötkärni şürmük bāridek. Şürmügi bāri,
 çülären türütād çayan kençir belgād, tere
 çayan kençir bēre çarāran barçadık. çayan
 kençir ügä bolçula, zeksen şirdek bēre
 çatāzi bāridek; çarāran barçaksan admigigi
 narandı çatākulāni şürmük gezi nerädelek.
 çataksan şürmügün çabarin caktu üküä
 şara tosonla çoliği admigün orvındı üdek.
 Şürmügi çabarin caktu elādār çatāzi ab,
 dık. Tere çatāzi abaksan şürmügün çöinä
 arāsār ujuzi kēksen utudān kēgād
 amıñni ujad barāndān çurāzi orkodök.

0162

1872
d. 158

II,
III gēd

Übülün aaktu sürmügar budān amtata bolγadik.
Budāgi Kēkülāren kūrūtād Aulγa dēre qāisān
nerād, nerexsen qāisāndān usn kēgād Tērāsū,
ni γojur cacudik, tere budān bucalγula
Tērāsūni γojur qutγudik. zūgar budān
amtata boltoγa ~~III~~ sürmük Aābiād mayā
iškād, segād Tērāsūni üsü Kēdek. qalimā,
γiūd übüldü qotān eime Kēbār Kēdek. Tere
budāni ötkāren saldāran saksala ädēli
boldok.

0163

Qöigi saqulāran tūrūlād qojur qöigi bārixi
 abād, nēgfini nēge qöināni sūlini qālfāl,
 yūlād zoksoādix; tegād noson kilyasun qojur
 rār tomögi kēksen asyamałziār qolboxi
 orkād ~~basat~~ küküd ese gexi köbūd qöinā
 arā bügüstüni (aru böksödüni) süyād, bor..
 toqān arcik ~~q~~ qorondān tābiād, ara bijāshi sā,
 dikk. Sādikk qöiyān nēge nēgendān sāta
 kurgünā gēk kesek biçixān küküd köbūd
 nēge qotonāsu onbān qotondu kurgüxi odo.
 dok. Saksun usun ike qäisändü kēgād, tūn
 qotorān qurguna qatasān qoto tābiād örū,
 nāxi asqān kurtülü buculyadikk. Tere bucul,
 yaksun usuni ötkörād exēge boldok. Exē.
 gān (erēgein) dōro qäisänā joroldu übüksen
 usuni exēgān şara usun gexi nerādecek.

[a

Halimäğrüd gūgi sāfulāran tūriüläd xel
 tatädik. Xeligi Halimäğrüd nōson Kilyasun
 xojurār tomōği Kēdek. Xelin xojurār üzür.
 tūni nēžāgād bütü Kēdek; Aegād xeligi
 tatāfulāran xelin xojurār üzürükü bütüdüni
 xojurār yāsa orüläd, xojurār üzürāsūni čānya
 da tatāği bāiyād, tere xojurār yasaigi
 šerāsūni mozon šāburār yaxartu xojurār
 supurāği yaxarši-ūgāğār cokoği orülädik.
 Tegād tere xelsān čikta ujadik; čiktaigi
 nosār tomōği Kēdek. Čiktaın üzürükü
 modo bōdik, tere modoigi unıyuna tolyos.
 Bu jaboksan noktaın bütüdü orülädik.
 Noktaigi nosār tomōği yaxartu adēligi Kē-
 dek. Gūgi öbörtü xurpa šakāği sādik, gūgi
 čigi Halimäğrüd küküü kün sādik, sāyād ar.
 xaktān Kēgād bülädik. Tere günä čigān šerāi
 usū Kēdek, tegād dakād bülädik. Tere günä
 čigāgi öbögödüs bolon babxarmūd, xatūs čigi
 üdik. Olon adūta kün günä čigāğān xunel
 du kürgüdek, kürgükseu caktunı tūğini
 gelenğüd ärkin oromdu üdik. Günä čigān
 šere ükürä üsü Kēkülā bisriğgezi nerā.
 šedek. Bisriğgi nerēkülā, yaxaroksan ärki
 ni arxa gezi nerādedek. Arxaigi bisriğ-
 gi šakād nerēkülā xoxar gezi nerādedek.
 Adūgi xabarın caktu xatūs öbörtü yurba
 usulädik.

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B

Adūgi zatū ulusnı öörtü qarıulbek,
bolba-çiqi södüni xulfa çono qojurāsu
äizgi manādik. Übütin caktu malin öbösun
çileksen qöino, adūyan öböğösüd bolon
zatūs qabarār qadal ügä orkokson öböün.
tā yaxarīgi qäiği, adūyan tuyā jabā
jabōği übütin qoron kitendü şurqandū
gerän olği çabal ügä adūta bijētāqān
körtü daragdād üküdek. Übüttü qalimik
Rūn usun ügä bolqula, casa qäilği tü.
qār qoto Rēği üdik. Übütin caktu qalimiff.
pād malīgi usulādik ügä, malni ebērān
unbasqulāran unān casār qarıulbek.

0166

Mani şalimüſſyüd jayaſſi ſöiſſän ſäi.
 çilçilek (Kirpadik) tuskı.

Mani şalimüſſyüd ſöiſſän ſäiçilçilek cakni
 zunı bunđu sara, namarın türün sara bol.
 dok mön. Namarla ſäiçileksen ſöinäni
 noſoını möçir geſi nerädeçegädek, zunı sara,
 du ſäiçileksen nösän utu geſi nerädelek
 mön. Şalimüſſyüd ſöi ſäiçileſülär^{em} türü,
 lād ſöinäſü ſäiçileſü ſöiſſän ſüſſi abā,
 çayadik mön. Tere ſüſſi abaksan ſöidän
 xeldü könnäd eſe-geſi ſitem bəriäd tün,
 dü orulſi orkād, ken ſöi ſäiçiledek boluſ
 tere ni ſäiçi abād, ſöin ſotorāsu nēge
 ſöi abçi irād unſayād, dörbön kölini so.
 liſi kölād, nēge kün ſitem bəriäd, tere
 ſitem dotoro ſäiçileksen nösäni tábilek mön.
 Kerā teden ſäiçileſi düsüksun ſöinö
 tere nösögi sabana gād ſoſſı qurbun tēr.
 me debseſi orkād, tere nerädeksen tērme
 tere ükürä eſe-geſi jamārān bolba-çigi
 arāsa depsedek mön. Eni arāsaigi mani
 şalimüſſyüd abasſa geſi nerädelek mön. Ke,
 xā tere nösön sabaksan caktu Resek olon
 köbüs, küküſigi bolon babāyarmüſſigi nāra
 geſi abdik mön. Tere babāyarmüſſi irād
 sabana gād küni ſoſoyād nariſän modo abād
 sabāçayadik mön.

ene saba modon gezi nerävedek mön. Tere sa-
 baksan nōson dotoro nēge bāxan xuryni no-
 soigi eke gezi täbiciyādek. ~~ttt ttt~~ tere sabak-
 sän nōsän saba nōson gezi nerävedek. Kerä.
 [d] nosoigi sabazi cileksen caktān tere nosoigi
 zulzi iskā kenä gā Kesek olon emēgedūs
 bolon babāarmūdiği cuqlulzi abād, tere noso-
 gi zulāna gā xojr yurban xāca neilbūl,
 zi ujad, tere xāca bere xojr iskā dēpsād,
 tūn bere zulāna gā tasalād täbiciyādek
 mön. Kerä seden tere nerävedeksen xojr
 iskāgān dūrgūzi zuluksun caktān, tere
 zuluksun iskāgān utulūndūni ebkād, yarā
 yaryād orkodok mön. Tēgād nēge xojr
 yurban jeke xāisän usu xatūlād tere iskā-
 gān dakād belgezi orkād, tere xatūlūksun
 usuiği cacadiḱ mön. Usu cacazi orkād,
 tere iskāgān dakaḱi ebkād, aryamalziār
 Rölād, Kesek olon tērme bere täbiḱek mön.
 Kerbe Kerä xamuk jūman belen bolokson
 caktān, nēge xorin kü iskāḱü orōtūya
 gezi cuqlulzi abādik mön. Tere nāra gezi
 abaksan ulusni irād, iskāḱü orōngā gā
 šalbūrān yujūdān ebkecegāgā, zergelzi
 sūyād, tere iskā kōlōksōn aryamalziāsū
 abād dūrūn öbdögārān örgād tērme bere
 iskāgi minyan tabun kü cokād yaryadik.

2164.
p

Tere iškägi nēge iškägäsü qulži
abād, tere iškäsü orokson ulus kōlān
žīgāš, kōl šērān qāca šelgāš, šine iškā.
gān qāca šere tābiāš šērēni usu cacādik
mōn. Tegāš tere iškāgān tābi bāriāš, ca.
yan öngārni yaryadik mōn. Tere metār bōla
bāridek mōn. Tere kōlān žiži sūksun ulus
dakiži vōdögölži sūpāš xūn tābi toqōlvāš
yaryadik mōn.

0169

Halimşyud jayazı şobuyar anıuçıldığın
tuskı.

Halimşyud^{imigün} anıuçılavık şobuñı: Xarcaya
itelge, şonıxor, naçin şonıxor bürgeş boldok.
Halimşyud şobuyar anıuçılşu sana xökü.
Lärden şobuğı biçixan yużimal bijeni bari,
zi abdik. Tünigi barişi abaksan caktan
şojtı kölini şilbär narişan utu surar ba.
talzi çanyar tusaş, toloyaduni maşala ü.
müskükük. Tere maşalanı xuxan şirär
ese-gezi ulan satıjayar kexsen boldok.
Bolxulardan şojtı nüdüni daxulaksan
jüma üzüşi ügän tola toloyaduni oradu
şob biçixan şoböyor maşala boldok. Ene
maşalaigi ümüskükülärden şojtı nüdüni bür.
käd ümüskükük, uçirni tere şobun nüdüni
bürkä ügä bairülärden şilibkäd ende tende
yaradıad, maş xoto üreñkülärden yaradıad
bairzi kölä şuyulzi orkoşu gä tere
uçirar nüdüni ge gezi izildükü^{kükükün} bürkäitü
bairüldik. Tere şobunı şoro mönkendü
näge uşutul mete moşon doşka bairdek.
Tere doşka şere tünigi mönkendü şojtı
kölini tuşatagını tere nerädeksen
utu surını üzüaşü arşa.
läzi sülyadik. Tere uşutul mete doşkaigi
tor gezi nerädeşek.

0170

Šobundu ögđök qotonı öđörtü dojı ese-ge-
 ži yurba nežägäđ aliñan cinäm maña
 ögđök. Ürgülžidu šobugi bärizi sine
 abci ireksen caktan izildüku kürtülñi.
 mön ene Rebär bailyadık. Tegäđ qoinöni ene
 šobunäsu tere mañalaigi abci orkođok. Te.
 gebe-čigi cür abdık ügä, qaja ümüsküdek. Asä.
 yandı maña ökülärän tünigi dalabađu uja.
 ži orkad tere šobundu üzülkülä šobun
 ebärän yaräidäđ sürži abñan qaidık. Eñ.
 gen keingen dörbö ese-geži tabu sürüläđ tere
 mañan ögđök; Učirni tere šobugi dalaba
 sürülži dasqayın töläđu teigeži Ređek
 mön. Dalabađu sürži dasqulärän šobu čigi
 sürküđu dasaltata boldok; Učirni ene dalaba
 šobunla äđäli mön. Jamärän juman büi qad
 surqunñani, qara šobuni bükülü tabunruyan
 jeke žiber boldok. Tere žibermüdiği qamđu.
 ni baqläđ bokson mön, teikülä tere žiber.
 müđ šobun üzülkä bolıa. Tere sine surya.
 ži bairu šobugi asqñan bolyon narän süksan
 qoinö yaxa yaryaži qamñk šobu cime teime
 juman üzülži dasayaži bailyäđ izildäđ
 ireksen caktanı bosqa bereni sülyadık. Mön
 ene Rebär tünigi asqñan bolyon ömñnoki
 Rebärni sülyaži bailyäđ cür sulu tabızi
 orkođok. Baxan xura esgeži nisüläđ dalä.
 bayarän dalabäđ qaiñirdık. Qaiñarñılärän

[illegible]

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169.

Ҳалимқуш сўбўнасу бегўд жеке олға ўзё.
 бек мөн. Учирни ўгўтў Ҳалимқуш сўбўчилўд
 Золан хоноту арбан хуна бариўлўжи абдиқ
 болхуни, тўндў тере арбан хуна арбан мўрин
 болўжи тустик мөн; учирни тере арбан хуна
 арбан байан Ҳалимқуш бекек Кўргўжи ошхуни,
 ўгў гекеден биўни нёге мўри оғдўк. Кўгўр ене
 хуна барицайадик сўбўяр бекек Кўргўжи
 ошхуни мўрин тере арбан есе-гежи арбан табан
 арасалан мўнгў, заримдан ўндў орхўни ёиғи
 жекўр оғдўк. Тўнўсўн абан тере байан Ҳали
 мқуш ёиғи сўбўчи болўжи ярдик. Маньят мань
 еркеден доғдў Реханў ебтў жабўдик чакту
 мань сўбўчи Ҳалимқуш маньядин сўидўстў
 сўбўяр бекек Кўргўжи ошўд, мўри унўд, бекек
 ўмўсўд, мўнгў Ҳаптайатўд ирёдек билў.
 Маньядин сўбўчинан мань Ҳалимқуш мағу
 сўидўстў сўбўяр бекек Кўргўжи ирўд, баса
 ёиғи мўри унўд, бекек ўмўсўд мўнгў Ҳаптай
 атўд яридек билў. Ошў бёрен теиғежи бэй,
 хўс, хорондан маламўдан кўлўд, кўдўн
 алалўд бегўд еб ўгў байдик учирўр. Мўн
 ене ёиғидексен Кебар мань Ҳалимқуш
 сўбўяр ариўчилўд олға ўрёдек мөн.
 (Балдаран Мўска)

0174

Uruldan, noldan, qulqa.

Kalimışk uruldanu, noldandu, qulqada Surata
boldok. Urulda kenä gegäd aduta ulus qur.
dan möriän unäd, nēge kün kün cuqluräd, ^{qoj}
būrin (bārān) yazarāsu urulduđak, ken künä
mörin türülzi yarči irenä, tere mörindü mar,
yan gegäd, nēge mörin, nēge torjon bebel
basa möngö ögdök.

Noldona gegäd nēge nutuk totoron tamuk
bökö ulusıgi dūzi abdik. Toro torondunı nöl.
dūldik. Ken cayarāsūni bökö bolna, tere künä
ene ebērāni nutuktu erken bökö bolzi tolog.
bodok. Üni qūnō oros gegäd oñdān nutugın bö.
köta nöldūldik. Tere qojurān ken dūlnā,
tūndü marqa gegäd jekē jūma ögdök, basa dērēni
ebērāni nutuqa ulus tere kūndü nēgenimöri
ögnā, nēgeni möngö ögnā, nēgeni temā ögnā,
nēgeni torjon bebel ögnā.

Kalimışk qulqa kenä gegäd, nēge torin kün
cuqluräd, ese-gezi arban kün cuqluräd kara
marqasāsu, serkesāsū, qarayāsu ese-gezi ebērāni
nutuktu orqonı oñdān nutuqasū adū ese-gezi
temā, ese-gezi ükür ködök mōn. Kerbe ene malē
digi abči jəboksanı exeni üzəkülārān ardāsu.
ni ködök; kögäd kücäd irəkülā, nēge tabun qur,
yan kün sörgönā gegäd tedeñgi ömñāsūni sör.
gäd zokobodok, Kerbe tere közi jəboksan ulus
sörgözi bāiksen ulusāsū aıxulārān

20 ksāb bāidek; ese āidek bolxula, tere sōv.
 gözi bāiksen ulusigi ködök, tedeñi bijān
 kücād ireksen ulusigi mörini bāyād xayād
 aldik, ese-gezi dēreñi jaboksan kügini bādūn
 dobunaxār (šürügār) cokozi unūxayād mörini
 abād, jabād odođok. Kerbe közi jaboksan
 ulus qulxāci ulusāsu bāriād abdik bolxula,
 tere kügini teden ükütülis gübdād kölād
 gertān abād bāidek. Tegād malin exendū ma.
 liri abci odođoksan ulus kelūdekk. Malin
 abād kügi-miñi ögğten gegād nēge xox
 yurbañ kü ilqādekk. Malin exen kügini, -kel.
 dek mali-miñi ögād, dēreñi cime jūma ögğten
 gegād — ögdök ügā. Tegād qulxācinar mal
 dēreñi aca geksen jūmaiñi ögād, kügān
 abdik. Kerbe malin qulxācinarāsu kü ese
 bāriği abdik bolxula, gertān gedergen qāriği
 irād, nēge bolān nāimān mör mōrdād jabōđok.
 Malin mōs kēnā xotondu orōnā, tere ulusāsu
 malin abdik. Kerbe malin mōs olbolūgā bāi.
 qulā, malni rirād bāidek. qulxācinar tere
 abci ireksen malin qubāği abdik.

0176

Ači jeketa ēži āba ņojurtu.

Ačitu burŋani ibelār cuk nejdārēn ņor ņal.
tan űgā amur amūyālān bāidegōten lani
naŋda postarār bičiksen bičigāsū medāb
bolon tani naŋda belek geži ilgāksen ar.
ban arsalān mōngōrģi abāb, űgātā kū.
mūn űrģan saŋ olģi abaksan metē bajā.
sāģi bāinā-bi. Bi čigi ņor ņaltan űgā men,
de ačitu burŋani ibelār bolon olon tanģi
kūndūlūn jeboksār ņasāģu rōbtā nomān
sāinār ņasāģi bāinā-bi.

Ači jekete ēži abā ņojur tandu űni darū
kūnūkči-miŋi: oda neģe sarāsu namāģi
erke biši irēkū gēb ņālfāyād bāiten, űčir.
ni dolān nāimen ņonoyāsu ņūlgeģānōģād
ņārin geži bāinā-bi. Oda ņeren ebērāni aģa
Nadbid tu yomodoģi bāinā-bi, jūn űčirār geģek
bolģoni, tende, ende miŋi bāik^{joen} balyasun
irēģi ņulda kēksen bijēni, miŋi nom űrūģi
bāidek gertū irēģi naŋda roľyosun jūmun űģa.

173.

P

Ene Ausrāigi bi Künāsu sonos bā bi. Naba
su mihi egēči Bajasqalan, aqa Nabbi,
dū Narandu mende Kelētew.

Tanı ügār bolbok mü Kōbünfer. Badma
bi čibe bi.

Ene Aömör mölin žilün noqa saran nege
šinedü.

0178

Itsegeltä ür Muşkadu.

Abarakçi cuxuk dēdū burxan, yurban erde..
 nīm ibelār xor şaltan ügä säißen mende bāi..
 yād, dāxu röblä üilān küceği bāideği..
 ten nāni nāda biçiksen biçigäsü sonō..
 sād māsi jekedū bajasāği bāinā-bi. küğār
 biçigi tere mete xor şaltan ügä säißen
 mende üilān küceği bāinā-bi.

Üni darū itegeltä ür tanāsa minī kēksen
 bürüği tēbiği ökvēği kösörön erēği bāi..
 nā-bi, uñirni bejēşān udān biçik biçibeğē
 bi udān beregār ebēdād tandu biçik bi..
 çiği çidaksan-minī ügä.

Odā dēren tanığı şabar kürtülü nāda
 jayād bolba-çiği irēği zolyoşu bāxa gēd
 qālfügād bāiñā-bi. küğār säißen mende bāi..
 yād ulan çirāyārñw şaryalcaği sām üğün
 kündüjä! Ende minī bāiksen balyasundu
 tandu biçikü sām xāngi ügä.

Erketen nutuġin parbalendü (parablen dü)

Ene nutuġa ġarnüt ängi (xäisän NeKen
Sarıyaġin äimek) ġamban Oġirin

/e /relge.

Öngöröksön ġilün ġonin (xöön) saran arban töi.
bündü bidēni ġalimāġin ġosarı eberāni Kö.
bündün maıi nutuġa Merket ängi - Xäisän
Badma Cereni äimek - Çizgi ġarä geġek
Künä Rükigi Kelēġi bolokson bilä-bi.

Odı bi İidär sonısoġdän tere ġarän
Rükigi tedēni neġe ängin Arıaban ġam.
ban Corom geġek Rün Rötündän bulāġi
abçi öġbe ġeküġgi sonısoġa-bi.

Üni nutuġin parbalendü ġerçilen Köso.
rön erekçi-miıi: dere nerädeksen Çizibin
ġarägi bolon Arıaban ġambāġi abçitäd
möşkä kēġi tedēni Ren burıta bolġi ġarna,
tünäsünı caktän ġarıaksan ġarügi-miıi
abçi ġäiren bolġüġgi erçbe-bi.

3176

2)

Ҳосус нутугин парбалендү.

Эне нутуга Доғолуб аңги - хайрен Чичи.
бин аимек - Үлүнжин Ойирин

Герчилген:

Эне сарайн болан өдөр Ондөр селени Каврил
Саранҗоб гедек музик нокходаран арбан
гурбун Күн хотонду-мини ирэд арбан гур.
бун үкүр-мини Көгүд абҗи одба. » Ейме
үкүрмүдү-мини жүн учирас абҗна-чи? « геҗи
сурарсанда-мини » Чини хотони сидарту нэдаса
җулҗа абоксан арбан җојус үкүрүн мөс ирэд
гөгүдҗи одба; Эйме үкүрмүдү-мини олҗи
өгүд, ебәрәни үкүрмүдән җәриүлҗи аб « геҗи
дәре нерәдексен музик Саранҗоб Келәбе.
Үни дәре немекчи-мини: би дәре нерәдексен
музигүд хотонду-мини ирексен чакта шинекен
җалимик-барараса ирексен билә-би. Учириси
тенде хусун ебәрәни табун үкүр, җојус мөс,
гурбун темән җулдәд ирелә-би. Үни җалимик-ба.
харин асара чин дерҗертү би чүүлүксин дәре тенде
барарту ебәрәни бодокчин гертү җојус җонек.
сонду-мини бодокчин бижәни җиги герчи болу
мөн. Учир ейме болдоҗар, үни нутугин параб.
лендү герчилген Көсөрөн ерекчи-мини;

0181

32849.

ene tuskı u çirgi dēdū jekke aḡalā čınartu
Kürgüzi, nadāru Saranğobin sanāyar
Közi odoksan mālīgi gedergān ḡarıülzi abti
ḡäiren bolju dēre, sanāyar malimisi Közi
odoksan mużik Sarancobigi ḡatū cażıla
ḡarḡülḡügi erēbe-bi.

0182

Xalimijgin Xasa abdigin Xuski.

Malān xulxadu ögöksen kün ebērāni äitlin
 ulusta tere xulxa abaksan malin mör xäidek.
 Kerbe mörni oldokson caktu, tere malin
 exen öiren olon nököd dafutad malini mör
 mörödek. Tegäd tere möröksön mörān künä
 xotondu orülkxon caktān tere xotonu ulu
 siqi »mör irēzi üre-ten« gezi kele qd ebē
 rāni nege nöködān ilgädek. Tere ulus mörni
 irēzi üxād, kedü mal xulxa abaksan bolna
 tere malin toyar mörni ebērāni xotonāsu
 xarxaži ögdök. Kerbe malin mör ese yarād, ebērān
 bijāsūni xulxalaži abaksan bolxula malin exendū
 teben kelēdek »Tanī maligi biden abaksanjugā
 biden, itegēten, ta čigi xarxaži xäiten, biden
 čigi kir čidālān nöl ügä xäijä-bidenugēzi kele
 dek. Tebenigi itegäd tere malin exen xäriži
 ireksen xöinö xöbār udān boloksan caktu,
 orüluksan ulusin äiläsūni nege kün
 irād» xulxa abaksan malin-ten xarigini
 sonosba-bi, ne näda möngö ögötenugäd
 möngöni abči orkād, malini kedü kün abči
 ireksen bolna, jamātān möridār jabok
 san bolna, tere xuskini cuktunī cäilyaži
 kelēzi ögäd, jabōži odōdok. Ene xarigi sonos
 xulārgi malin exen xarxadu otči xulxači
 ulusigi abxutād nürceži xarxa kēdek.

34/179
2

Qulfa cini qorbad » gerəcian abci ire » gezi
keldek. Kerbe qulfa xarlaksan küni » biçige
kele » gezi bolzoksan bolxula, ese-gezi malin
ezen » kelëkü bişi-bi » gezi andaxarân ögök.
sen bolxula, » qulfa cinarin negenäsünü şafa
abna-bi » gezi keldek. Tere şafanı şutäigi
iletegezi orkad, xula şatayad ». Cini maligi
bi abaksan ägä bilä-bi » gezi tamlaya qaral
täbiçi, burxandı mörgöçi xula untaraxu.
Züqar basa onbân şaxan bäidek. Tere şaxandı
jeki juma qulfaşa abaksan küigi orul-
dik, ese-gezi ariun ceber jumanbân xorbo.
Bad şafa ögödök. Eime jeki şaxandı abaxa
qara yalxan üküriçi aladik. Alaksan üküri
zurkün, aräsün qojır kerektä boldok. Ene şafa
abaxu caktu cingelge tatad, xula bariäd
ükürin çiktä aräsuçi übân xorondu del-
gäd, xürküni şataçi bäkksen xulain
öirö siberi bere täbidök; basa übân xoron-
du qojır kün şura däriär sumulixsan
qojır bu bariäd xoksodok. Şaxandı orxu
kün şamuk şupcasan täilçi orkad
şancaşan şalburtaşan tere örgödü oru-
dok. Tünigi oroksan caktu şamuk bürä
bişkür tatad, nom unşiäd bäidek, übendü
bäkksen qojır kün büyar xadik. Tere kün
aräsün teqür jəböçi şutenbü mörgäd, zu-
ları untarayad. Xürkündü şudünü orom
orulal ägä şafanı ulustu abci ireçän
ögödök.

0184

34
180

III

Tere ulasta zürkündü kerbe şudânî orom
oroksan bolgula, jalatni tere kün ögşök.
Şudânî orom oroksan ügäqini üzdek,
türän urida oroksan caktän, sürdäd arä,
sunda toşad unüdik bolgula, jamāran yarū
yaroksan bolna, tere toşatni ögşök
mön.

0185

Halimşgün ükü.

Halimşgün ebëräni çäñya maşamäştä
 icä külärdän emnülkü şäicayadik ügä,
 zügär gerini arıyay edigeküñgi şäicayadik.
 mön. Eñen äimsiktä küçär gemitä bolşulardan
 emçigi keregledek. Kexä jamārān çigi şalı-
 mik ükü küçä gemitä bolşulä tünis gerini
 bulusni emçidä bolon gelenğütä ilgädek
 mön; uñirni teden ireñgi emnekü şere mön.
 göl unşituya gäş. Kexä teden ireksen caktä,
 emçi gelen ene küñi gemini şäşärni bolon
 sudusuni cokolıyär meşäd, tünis jamārān
 em kerektä bolna tugini xäñgi ögşök mön.
 Tegäd mörgöl unşıñu şere, gemitä küñi tolö-
 ya şere xuradın sudus gedek şektes unşı.
 dık mön. Ene xuradın sudurigi gemitä küñi
 tolöya şere unşıñulä, gem yäñyä boldok
 geñgi gelenğün keläcegädek uñirar manı şalı-
 şgün öböşksen caktän xuradın sudur
 unşıñunu tegäd suñta boldok. [Gemitä şalı-
 mik ükü küçä olon gelenğün abıi iredek. Tegäd
 unşıñu xurşäçi gelen şere küñä xurşäçi şälşälşäñu
 şere jasadıñi köndädek, basa tünigi orışılşu
 yazarini xäñgi ökü şere jamārān şupcanä.
 su ümüsketüñi çigi keläñgi ögşök, biñni
 uşu ese uşuñi çigi. Tegäd tünäsün xura-
 dın jöräl unşıdık. Şere çagları nege möñgi
 emälleñi toşodok.

0186

Tere emälni köpcök ügä bolvok. Tere
 emälin yanzayadu aryanalzi yasa bolon
 torvon debel yanzayalutad sogad orkovok. Tü.
 näsün tere künä jasa tereñi žaŋya bolon
 danžik gedek nom unšidik. Ene nom tögösök.
 sön žoinöni kerbe tere künä afa žü bolon
 töröl saduni ötä jaboksan boljula, ögini nomar
 surulzi tere künäsü abdik. Kerbe säin župca-
 su ümüskäd orošjulzi juma geži kelökü.
 la, tünigzi žatun usar uyayad, tündü erül
 caktan ümüci jabovok župcasuini ümüskäd
 üküksen kü täbišek žaircäk ügän tölädi
 abdr šotoro täbiš abci, ošad orošjulzi or-
 kovok. Ene kügi orošjulzi orkovsane žoinö
 dörbön, arcim cayan kenčirigi dörbön ängi
 kégad, uyaraduni nom šürgülzi bišcišad
 dörbön modoiği cošovlad, tere modondu
 dörbön kenčirigi nežadär y ujad, tere
 künä dörbön üziuktüni žatayad orkovok. Ene
 kenčirtä dörbön modoiği mäni geži nešä.
 šedekmön. Üküksen künäni bujindu aržaki
 gerini bulis olon mal möngö barišek.
 Gelenquš tere kügi orošjulzi ireksen cak.
 tan nom unšiad gerini ariuldik. Žügär
 žusžaci gelen öngöröksen küni žonokni
 kezä kücüküni keleži ögöök. Ene nerädeksen
 žonokni kücükxen žoinö žal täsidik.

Kerbe gelen manji Rün üküdek boljula,
 mön ene Rebär Kēdek, zük mānini ulānār ese-
 geži Sarār Kēdek. Kerā lama, baksī, nojon
 Xäisken bolon säm neretä törētä gelen
 öngöröksen caktu jirün qara ulusla ävli
 oröšmülok ügä, Cīndereldek (tūledēk). Cīn.
 dereldek yaradnı toloya yazar boldok.
 Öngöröksen küigi Cīndereldek toloya yazar
 tere Rün süzi bolju dūngegār čolātābiād,
 ene Adākh čolātābiksen orom kürtülü nege
 cōkhön gelenqūb qēm tereän tere küigi
 abči irēdek. Xärim gelenqūdnı qurulu
 tatabik büre biškūt bolon yadama ge-
 bek zer-zebe tatād jəbōdik mön. Cīnde.
 xaxaxxān xelnä gedekni ene Soro bičig.
 Seksen Rebär ^{boldok} tere nerädeksen čolūn tere
 jekke toso orkād, basa čolūnı dörbön ürüktü
 nı sülä orkād, tegād tere toson tere
 tere küigi torjon qurcasūtāği sūlyād
 tatabik. Üni Xūmō ene yarartu čolūyār
 ese-geži modār dörbölžin Rebā bičixān
 ger bəriād, öngöröksen küni nerār nerä-
 dedek mön. Ene gerri caca geži nerädeq-
 dedek mön. Cacaın Sotoro bāidek jūmunı: süten,
 Sotoro tere küni Cīndertä bičixān Xäircek bolon
 övür sō ügä ürgülžidü tatād bāidek xula mön.
 Bāirēn (bāirān) bolon jəboksān čigi Xalēmü,
 yūd Xäircek Sotoro möngö orkodok. Tere cuqlura-
 san möngön Xamuk cacaı Kerektā jūmundı
 orpōdok.

184

D

Kerbe cecək gemār kūn ükükülä tün
 bujuni tün bere ödös kēdek ügä, döcün jisen
 donok Ağqatılısalı, boloksan qöins kēdek,
 ene döcün jisen donok öngörültülü gerini bütis
 ni andan kūnā gertü orödok ügä. Mani
 Halimigjüd öngöröksen Rügän ene Rebär orö.
 Sincayadikmön.

0189

ADDENDUM

The following Kalmyk texts are included only into the Chrestomathy of the Grammar:

- 1) *Äidärkhän gedek balghasun'i*
The town named Astrachan
Page 189–190 (168–169)
- 2) *Atshi yeketäi ēdshi āba xoyortu*
To (my) beneficent parents (mother and father)
Page 199 (178)
- 3) *Khoshūt nutugīn parbalen[n]dū*
To the administration of the tribe Khoshūt
Page 204 (183)

Äidärkhän gedek balghasunı
 Ärbın ıke balghasun bōi;
 Äidärkhēni surghūlin köbüdni
 Äli bishkāsūni tsuglurāna.

Tabun salātai tshondshini
 tasarkhai öndör tshondshi bōi;
 Tabāran ösöksön köbüdni
 tabai arbādar tsuglurāna.

Kökō tsholin gertüni
 Körkō köbüdni tsuglurāna;
 Körkō bitshikhān köbüdigi
 Kökō tengeri öñghötügäi!

Edshi āba gedēni
 eldeb enker yumun bōi;
 Elgen sadun gedekni
 enker nökdāsū dēre bōi.

Ene olon köbüdni
 elgen saduighan martāna;
 Elgen saduighan martaba tshigi
 Edshi ābaighan martākhush-lā!

Ektse arban saraḍunı
 Edshi ābani kholōdshina;
 Edshi ābani kholōdshiba-tshigi
 ergedshi zolghodokni khoḇoz lo!

the town named Astrachan
 is a very large town.
 The schoolboys of Astrachan
 come together from all parts.

Her five branched tower
 is an exceedingly high one;
 the boys grow up at their ease
 come together ^{by five} ~~by five~~ ^{by ten} ~~by ten~~.

To the blue stone house
 the poor boys come together;
 (B) May the blue sky bless
 (A) the poor little boys!

the words "father and mother (parents)";
 (contains) many ^{lovely} ~~happy~~ things;
 those, called kindreds, are
 more, than dear friends.

These many boys will
 forget their kindreds;
 But though they forget their kindred,
 they never forget their parents!

Just for 10 months
 the parents (father and mother) are far.
 Though the parents are far (from them),
 (they i.e. the boys) return and visit them rarely.

Khābar bolkhoin aldandu
 Khārikhu sana isorōna-la;
 Khārikhu sanani orōba-toligi,
 Khāridak zakāni ugha la!

The spring hardly comes,
 (yet) the thought of returning presents itself,
 (And) though it presents itself,
 there is no order to return.

Luni tūriin sara duni
 Zusumalinan ghazatān temētseñä;
 Turañduki olon dāisūigi
 Lun kabān gegān ibetūgai!

In the first month (May) of the summer
 (the boys) tend to their summering place,
 from the many midway evil
 may the Buddha Tshonkava save them!

Baldirin Mushka.

1. ge- (to say, name) 2. balghasun (a town, city) 3. arbin (increasing) 4. gete (great)
5. bōi = bī (is) 6. surghāli (instruction) 7. kōbūn (son, boy) 8. ali bishi (whatsoever)
9. tsuglura- (to come together) 10. tabun (five) 11. salā (branch, division, twig, salāsar having so.) 12. tshondshi (a tower) 13. tsurkhai, kasarkhai (broken; final - most)
14. ōndör (high) 15. tab (ease) 16. ōs- (to grow) 17. tabād (five by five) 18. arbād or arbādar (ten by ten) 19. kōkō (th. kōk, blue) 20. tsholūn, tshilūn (the same) 21. ger (a nomadic house, tent cf. Indian ghar) 22. kōikō (pitiable, poor) 23. bitshi, khān bitshiken (little cf. th. pitsi and dem. pitsike) 24. tenger (the sky, heaven) 25. ōrōshō (to have pity) 26. edshi, Edshi (the mother) 27. āba (the father th. apa)
28. eljel (different) 29. enkebi (love, lovely) 30. yūmur, yumun (thing) 31. elgen (the liver; elgen salun kin, kindred) 32. nōkōr plur. nōkūd (the friend) 33. Dere (above, over; superior) 34. ene (this) 35. olon (many, much, cf. Turk. bol, Man. fulu Germ. viel) 36. marta- (to forget, Yam. marā = idm) 37. ektse (just) 38. sarān sarā (moon, month) 39. kholo-dshi- (to be far) 40. erge, ergi- (to turn, to be turned, to return) 41. tolgho- (to visit) 42. khobor (rare) 43. Khābar (the spring season) 44. bol- (to become) 45. aldan-du, alda-la (about, not within reach) 46. khāri-, khāri- (to return) 47. sana-r (the thought, mind) 48. orō- (to enter, to go in) 49. la (rhythmical addition) 50. zakān (the order, command, from zakā- East. sl. drakia- to order, cf. Russ. zakon) 51. ughā = ūgai not, there is not cf. Man. akū, Turk. kat, yok, yuk) 52. Lun (the summer cf. Eng. the sun) 53. zusu- (to summer; zusumal the summering) 54. ghazar (the earth, place) 55. temetse- (to tend to, toward, Lat. peto) 56. tura (the middle; zurādu in the middle, zurāduki that being in the middle) 57. daisū, dāisūn (the enemy) 58. gegān gegān (the splendor, a little of high lamas and Buddhas) 59. ibc- (to defend etc.)

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Letters.

1.

Atshi yeketäi edshi äba khoyor.
tu.

Atshitu Burkhanı ibelär tsuk
neiderän khor shaltan ügäi
amur amaghulan baidegiten
tani nada postarär bitshiksen
bitshigäsü medäs. bolon tani
nada belek gedshi ilgeksen
arban arsalan möngögi abär,
ügäitai kümün ür khan shan
oldshi abaksan mete bayastshi
bäinä-bi. Bi tsigi khayukhuan
atshitu Burkhanı ibelär khor
shaltan ügäi mende bāighād
olon tanıgi kündülün yabuksär,
dasakhu köbtai nomān säinär
dasadshi bäinä-bi. Nadatu mi
ni egētshi Bayaskhalan-akha
Nadbi, dü Naran-du mende
kelēten.

Tani ügär boldok mui
Köbünten Badma bitshi
be-bi.

Orosaghār: ene minghan
naiman kin
dalan (dalan) khoyordukshi
dshilin khulghuna saran
arban sabundu.

*) Note. It is a characteristic tenderness of the Mongolians for the female sex, that
the mother must be named before the father and the sister before the brother,
and I think they ^{well} reserve this priority in the family life.

1.

To (my) very beneficent parents (mother
and father).

As I took note by the letter you sent
me by the poste, that you all are by
the grace of the bounteous God safe and
sound and I received the 10 rubles, you
sent me as present: I am rejoicing
like a poor man, who has found a hidden
treasure. As for me, I am too by the
grace of the bounteous God safe and
sound, and while behaving myself to honor
you all, I am studying my lesson to be learned.
3. Greetings from me my elder sister
Bayaskhalan (Rejoice), my elder brother
Nadbi and my younger brother
Naran (Sun).

I wrote this, who am your obedient
wile (bad) son Badma.

After the Russian Style

1872.

On the 15th of the month House (October).

2.
Khoshūt nutugin parbalendü:

Ene nutughai Doglud āngi zai,
sai Dshamban Morikō Ubushin

Khärü (Kharin):

Nutugin parbalen ene dshilin öngöröktshi
takā sarain arban dolgundu 181-
düktsi diktäigär takāksan za.
Kāni Khärüdu Kösörön ankharghak.
tshi mini: keräseksen takāndu
bäiksän, minö aimāghai Lambān
Arād, Sholdorān Dambil gesek
Khoigor Kün ükād (üküd) otla
ghurban dshil boldshi bäiksāni ene;
tedöni arduini (arüdüni) üb aghürä
sun üldüksün (ülüksün) yuman ügät,
zügär Lambān Arād arduini nāi.
mān nasūta köbün üldüksün,
terēni Khotonii akha Bembelün
Ubushin asaramdshidu bāinā.

2.
To the administration of the Tribe
Khoshūt.

the report of the chieftain Morikō Ubushin
(son of) Dshamba of the clan Doglud of the
mentioned tribe.

In reply to the writ issued by the Tribe-
Court under No 181 bearing the date from
17th of the last month June, I have the
honor to report that:

the two persons named in the mentioned
writ and belonging to my division i.e.
Arād (son of) Lamba and Dambil
(son of) Sholdorā are dead these three
years; and behind them there is nothing
of goods or property left, but behind
Arād 2. a son eight years old has
remained (and) that is under the tutelage
of the elderman of the hamlet.

7 Ubushin (son of) Bembel

1. Khärin, Khärü (the answer reply) 2. 181-düktsi = xün nagan nēgedüktsi (hundred and eighty first) 3. dik (the number of official papers; diktai having it) 4. takā (to order) 5. takān (the order, command) 6. anikhargha (to report, to inform) 7. bai (to stay, to be, to be contained) 8. ükü (to die) 9. arü (the hinder part; arüdu behind) 10. üb (goods, property, übaghürä idem) 11. ülde (to remain) yuman, yuman (thing) 12. zügär (but, prop. by the corner) 13. nasu-vai (having age) 14. Khoton (the unity of some few tents) 15. akha (elder brother, asaramdshi (the tutelage).

