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Fig. 5: Plaque no. 5



Fig. 6: Plaque no. 7

A Western Mongolian Heroic Epic: *Ülġ Tiw* A Story About the Sworn Brotherhood

By

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Ülġ Tiw is a Western Mongolian, Dzakhchin heroic epic (*tül'*)¹ collected by the team of the Hungarian-Mongolian Joint Expedition² in August/September 1991 in Khowd (Xowd) town (Western Mongolia, the centre of Khowd province). The epic was told by a Dzakhchin informant, Xuyagġin Bayarmagnai (1917-1992) who performed us several folksongs (*dūn*, Khalkha *dū*), aetiological myths (*domg*, Khalkha *domog*) tales (*ülgr*, Khalkha *ülger*), said numerous valuable data about the Dzakhchin folk belief-system, customs, traditions. In the nearest future, together with professor J. Colō we prepare a book with all the texts, we have collected from him in the original Dzakhchin dialect with English translation and rich annotation.

About the Dzakhchin history, language, folk tradition, and religion a considerable amount of materials have been published. This group of Western-Mongolian Oirads emerged in the 18th century, according to the contemporary Mongolian and Manchu sources from numerous Mongolian and also Turkic ethnic groups (Gongor 51-52; Birtalan 1985; Menes 334-377; Hashimoto - Pürewġaw 1998; Oġir). During the Manchu period they served as front guards in the Altai region. Their ethnonym indicates their profession: Dzakhchin *zax*, *jax*, Mong. *ġaq-a* means "frontier, border, edge, collar"; and to the stem the suffix of the nomen actoris *-ġin* is added. Now approximately 60.000 Dzakhchins (1991) live in five *sum*-s of Khowd province, namely Altai, Dzereg (Jereg), Mankhan (Manxan), Möst, Üyench (Üyenġ). The Expedition carried out fieldwork

1 The Dzakhchin terminology is given in brackets on the first place; it is followed by other Oirad, Khalkha, and Written Mongolian terms.

2 About the activity of the first five years of the Expedition cf. Birtalan, Á., – Sárközi, A., 1997, 119-122.

among the Dzakhchins of Mankhan (1991, 1992, 2001), Dzereg (1991, 1992, 2001), Üyench (2001), and Altai (2001) *sum*-s.

The performer

Xuyagīn Bayarmagnai was born in Mankhan in 1917 (the year of the horse) and was living in Khowd town when we met him in August and September 1991. The next time when we visited Khowd again in 1992, he had already passed away, so the materials we could record from him are the last ones He and his elder brother Xuyagīn Waṅgir were skilled bards among the Dzakhchins in Mankhan. Ch. Bawden also interviewed Xuyagīn Waṅgir, whom he calls Gongor (Gongor) in his account, in 1967 in Mankhan *sum*. Ch. Bawden introduced Waṅgir's performing skills in his article dedicated to the performance of Mongolian epics (Bawden 1979, 42-43). Xuyagīn Waṅgir was the performer of the well-known allegoric heroic epic, *Xorin dörwön salā ewertei uxā dōnōn buy*³ "The four-years-old, light red deer, with antlers of twenty four branches" (published by Katū 136-144).

Bayarmagnai was born in Mankhan (at the beginning of the century the territory belonged to Tögrög administrative unit) on the spring camp of his family, at the river Tögrög in 1917. As he explained to us, he used to be a very timid child, afraid of strangers and even of adults. When he was 18, he started his military services, and in the middle of the 30-ties he served far from the Oirad territory, in the contemporary Dornod province (Eastern Mongolia). His military service lasted more than five years; meanwhile he could visit his homeland once, when he got married. He took part also in the battle at Khalkhin gol (Xalxīn gol) in 1939. After his final return, he worked as a party leader in his collective (*Bayasgalant am'dralīṅ negdel* – "Collective named 'Joyful life'"), although he was not a real member of the Revolutionary Party. This para-doxical situation caught someone's eyes and he was sent to a veterinary hospital to work there. When his wife fell ill, and she needed continuous medical attendance, they moved to Khowd town, where he worked as a night-watchman. Six children were born to his wife, six sons, and three of them were alive at the beginning of the nineties. Besides his jobs, he lived on livestock herding, and as he explained to us, also on cultivating land and sometimes hunting.

3 When the written form of a heroic epic is quoted, we follow its Khalkha form, but the oral information is transcribed according to its pronunciation.

Bayarmagnai told us that he learned his epics from his father, who used to calm him reciting heroic epic. He was the youngest son (*otgɣ xũ bāsɣ*) in the family and his father sung him epics (*tũl' xǎlaǰ bāsɣ*) as a cradle-song. However, according to Katũ (Katũ calls him Bayarsaixan in his book) he learned the epics from a bard called Ĵanjǎ (Katũ 25). Bawden also remarked about Wangir (Bayarmagnai's brother) that he learned the heroic epics from his parents "Like Tsevĕnaravdan, he had learned his epics, in his case from his parents though he claimed to have made his own melody. As for the practical use of his skill, he used his epics to rock his children to sleep, as his parents had done with him." (Bawden 1979, 43). Bayarmagnai performed for us two heroic epics, besides the *Ūlɣ Tiw*, also a version of *Ejɣ tengr xǎɣ* "Lord Heaven khan", which we are going to publish in another article. He knew fragments of the text of another Oirad epic, the *Carig cayǎɣ ing* "The robust white camel cow", and performed to us his prosaic variant with some rhyming parts.

Another famous Dzakchichin epos-teller is Nusgain Cewĕnrawdan (Bawden calls him Cewĕnarawdan) who performed among others the *Gurwan nastai Gunan bǎtar* "Three-years-old Gunan⁴ hero"; *Ejen teng-er xǎn* "Lord Heaven khan" (Hashimoto-Pürewǰaw 2000, 142), whose performance was recorded also by Ch. Bawden (Bawden 1979, 37, 42-43). Ĵ. Colō mentioned a Dzakchichin bard, called Enxbalsan (originating also from the centre of Mankhan) who lives currently in Khowd town and performed also *Ejɣ tengr xǎɣ* and *Carig cayǎɣ ing*.

The heroic epic: Ūlɣ Tiw (Ūleɣ Tiw, Khalkha Ūlen Tiw)

Although, as we mentioned above, there are numerous publications on Dzakchichins, the heroic epics are rare, in comparison with other Oirad ethnic groups. There is no special subgroup for Dzakchichin heroic epic in Narantuyǎ's account about the Mongolian heroic epic (see below). B. Katũ mentions in his book on Dzakchichin and Torghud heroic epic that the Dzakchichin epic narrative could be characterised by its brevity, shortness (Katũ 24-25).

The only text variant of *Ūlɣ Tiw* performed also by Bayarmagnai, has been published by Katũ, although he calls him X. Bayarsaixan in his preface (Katũ 25).

4 *Gunan* means "three-years-old male livestock", however in the folklore it is often told about the heroes.

Ülen Tiw is registered also by R. Narantuyā in her Catalogue of Mongolian Heroic Epic (Narantuyā 1988 132), in which she put it together with other *tūl'*-s into the subgroup "Torghud (Torgūd) and Uriankhai (Urianxai) heroic epic with numerous variants" (Narantuyā uses the Khalkha transcription of the titles): *Argil cagān öwgön* "The huge white old man", *Büjin dawā xān* "Khan Büjin Dawā", *Naran xān xöwgün* "Sun khan lad", *Xān cecen jurxāič* "Khan wise foreteller", *Xorin dörwön salā ewertei uxā dōnōn buy* "The four-years-old light red deer with antlers of twenty four branches". Narantuyā had two variants at her disposal: 1. *Üxdeggüi Ülen Tiw, xatdaggüi xatū Xar Xawxag* "The immortal Ülen Tiw and the not perishing, hard Xar Xawxag (Black Trap)", collected by B. Katū from Miǰidīn Yadmā of presumably Torghud origin, in Bulgan *sum* of Khowd province in 1984; 2. *Naran garax jügīg ejelen törsön erīn sain Bodon xān* "The outstanding among the men, Bodon (Boar) Khan, who was born ruling the direction of the rising Sun", collected from Dendewīn Jāl in Gurwan bulag *sum* of Bayankhongor (Bayanxongor) province (no further data are mentioned).

In the two heroic epics mentioned by Narantuyā, however, only the names of heroes are common and nor the plot, nor the role of the protagonists is identical. We could draw the conclusion that in the Western-Mongolian area there existed and still exist certain names of epic heroes, but while in the Dzakhchin variant two alien heroes (*Ülᠡ Tiw* and *Xatᠡ Xawx*) became sworn-brothers, they are relatives, brothers in the Torghud epic, and they appear as antagonists of the epic protagonist (Bodon Kan) in the epic from Bayankhongor province. In the Torghud variant published by Katū in the same volume, as the Dzakhchin variant, the two heroes are brothers and according to the typical plot of certain Mongolian heroic epics, they fight with demonic enemies (*maᠩᠭᠠᠰ*, Mong. *mangγus*) together with other sworn-brothers.

The main motives of the Dzakhchin *Ülᠡ Tiw* collected by us are the followings:

I. Descriptive part

I. 1. The description of the protagonist, *Ülᠡ Tiw*: his realm, his name, his mount, his family, his place of living.

I. 2. The description of the antagonist (quasi-antagonist, the destined allied, sworn-brother), *Xatᠡ Xawx*: his realm, his mount, his family, his demonic companions

II. Conflict

II. 1. Conflict 1. Conquest 1. The antagonist sends his demonic companions to conquer the protagonist's realm, but the protagonist eliminates them (killing with an arrow-shoot). The same motive is repeated three times.

II. 2. Conflict 2. His family and his horse urge the protagonist to leave his peaceful life and go to fight with the antagonist (the quasi-antagonist).

II. 3. Conflict 3. Conquest 2. The protagonist leaves his homeland, goes to the antagonist's realm. The protagonist fights again with his antagonist in an unequal fight, and becomes almost defeated, when upon the advice of his horse he kills the companions of his antagonist.

III. Solution

The two equal heroes fight with each other, and upon the advice of their horses they become allied.

IV. Addition

The allied heroes become reborn as renowned persons of Mongolian history and Buddhism. The final motive of the heroic epic will be continued in other stories, aetiological myths.

The heroic epic collected by us and that published by Katū are quite similar regarding their subject and plot. However, there are some additional motives which do not appear in our variant. Describing the protagonist, Bayarmagnai mentioned in Katū's version also the hitching post for horses, the *uyā*; the motif is inserted into the description of the hero (Katū 130):

...
ügüršgüi bayanī šinṣtei
jalū jandār uyā xīsen
xögšin jandār süder xīsen,
ülen cenxer moritoi,
 ...

...
 with sign of wasteless richness,
 who made hitching post from young sandal wood,
 who made shadow from old sandal wood,
 who had a cloud-blue horse,
 ...

In Katū's version there is indication to an incantation on the arrow to get into the enemy, which is absent from our text (Katū 132):

...
ałgūlj̄ sülj̄ij̄ xīsen
erdeninxē xüren sumīg
šiwšij̄ baigād xarwaḡē.

...
 he cited incantation on his
 jewel, brown arrow,
 made plaited and colourful, and shot.

When *Ülj̄ Tiw* went to his quasi-antagonist, to *Xatṛ Xawx*, he climbed on the top of the world-mountain, mountain *Sümerü*, which is an impor-

tant locus communes in the heroic epics, occurring in different roles. In this case, *Sümerü* means the mere, the edge of the hero's territory and also the highest point from where the land could be seen: *Ülġ Tiw* sighted "a castle white yurt-palace with no ties or ropes" (Katū 133):

<i>Sümer ülin oroi dēr garč</i>	He went out on the top of the Sümer mountain
<i>xarūl xarsan čin'</i>	and looked around
...	...

The peculiarity of the Dzakhchin heroic epic collected by us is its unique ending which is missing from Katū's version, where the concluding formula repeating the description part (the attributives of *Ülġ Tiw* and *Xatġ Xawx*) ends with the most important evidences in the life of unified folk groups (see below Reminiscences of a historical context).

The performance

Occasion

According to Bayarmagnai, the Dzakhchins perform heroic epics – besides celebrations – when a family or community conflict must be solved. As he explained to us, the performance is directed to a larger public (*nīted jörülseŋ*) when there is some misery (*üxl jowlġ; yadrx jüdrx üyed*) that the community suffers, or to the family, family members, especially when the children can not sleep (*nör mütā*). (cf. Bawden 1979, 43; Veit 1980 175-178). He added that besides the ritualistic use of the performance, the heroic epic must also amuse (*jugācūlnā*) the audience. He did not deny that the ritualistic performance of a heroic epic must take place at night (*sōn' [sic!] yārinā*), but he did not hesitate to recite them for us during daytime.

Language and method of delivery

The contemporary Dzakhchin dialect still preserves its Oirad peculiarities; although the influence of Khalkha gets stronger. The Khalkha influence on Oirad dialects has been quite considerable even since the beginning of the 20th century (Vladimircov 1923). About the situation of the Dzakhchin dialect in the middle of the 20th century Ĵ. Colō published an excellent descriptive work (Colō 1965). Several of the typical Dzakhchin features still existed in the 90-ies, in the speech of the Dzakhchins, as in the case of Bayarmagnai, no matter whether the topic was a folklore text,

or an everyday conversation (a detailed language description about the characteristics of the Dzakhchin dialect will follow in the previously mentioned book dedicated to Bayarmagnai). In his case, however, also the long stay in the Eastern-Mongolian language environment (Dornod province) in the army should be considered.

Bayarmagnai's speech could be characterised with the features of the above mentioned mixed dialect. Concerning the phonology, the Dzakhchin palatal *k-*, *-k-* (versus Khalkha *x-* *-x-*) are well preserved in almost all cases, e. g.: *kürjān* "of spade", *küčtāxn* "with strength (+ Suff. Diminutive)", *ükdüggüā* "immortal", also in front of *i* of back vowel words: *dakād* "again", *alj orkād* "had killed". However the typical Oirad spirant *z-*, *-z-* (versus Khalkha *j-*, *-j-*) has been changed for the Khalkha affricate in the text of the epic, e. g.: *jandaŋ* "sandal", *gajā* "outside", while in other texts recorded from Bayarmagnai the Oirad spirant occurred occasionally. The palatal vowels, *ö*, *ü*, *õ*, *ũ*, are closer to the original Oirad pronunciation in the most cases, but sometimes he pronounced them more centralised, similarly to the Khalkha. The original Mongolian diphthongs became long vowels in Oirad dialects, and this Oirad feature is well preserved in Bayarmagnai's speech, e. g. *ügāršguā* "wasteless" (Khalkha *ügüršgüi*, Mong. *ügeyiresi ügei*); the originally velar vowels became palatalised in the surroundings of *i*: *bärülān* "of grasping" (Khalkha *bariülīn*, Mong. *bariγul-un* (← *bari'ul-un*)). The original *i* in the first syllable preserved its features without breaking: *čirlād* "shouted and ..." (Khalkha *čarl-*, Mong. *čirla-*), *čidlān* "his strength" (Khalkha *čadlā*, Mong. *čidal-yuγan*), *nislād* "knuckled and ..." (Khalkha *nyasla-*, Mong. *nisla-*). The use of unrounded vowels in the non initial syllables after rounded vowels is not consequent, it shows Oirad features: *orād* "entered and ..." (Khalkha *oröd*, Mong. *oruγad*), *öwrār* "from horn" (Khalkha *ewrēr*, Mong. *eber-iyer*) and Khalkha characteristic as well: *oröd* "entered and ..." (Khalkha *oröd*, Mong. *oruγad*). Morphologically typical Oirad feature is the use of predicative personal endings, Bayarmagnai usually used them in his folklore texts, but in the *Ülγ Tiw* they only appeared in a few cases: *emtāw* "I have remedy" (cf. Mong. *em-tei bi*). Typical Dzakhchin form is the use of *-dār* as locativus *tolxādār* "on the hill", and the adverbium conditionale *-jim*, *boljim* "if [you] are ..." (cf. Khalkha *bolbol*, Mong. *bolbasu*) (Colö 1965, 77; Birtalan 2003, 225). There appear some words in typical Oirad phonological forms: *büşü* "is not [it]" (cf. Khalkha *biš-ü*), *öwrār* "from horn", (Khalkha *ewrēr*), *kokšaj* "old" (Khalkha *xögšin*), *yāγlāwči*

“What did you do?”, (cf. Khalkha *yā-*, *yālā*), *īgād* “doing so and ...”, (Khalkha *inge-*), *yowsār* “[he] went for a long time” (Khalkha *yaw-*), *tolxādār* “on the hill”, (Khalkha *tolgoi*); and typical Oirad words: *teremtā* “having walls” (cf. Khalkha *xan*), *jarātrād* “felt upset” (cf. Khalkha *jarailg-*), *yūltguā*, *yūt kūtguā* “without anything” (cf. Khalkha *yū č ügei*).

As we have mentioned before, Bayarmagnai recited singing only a part of the epic (it is marked in the text); he called his manner of performance *ayalgūlan xelex* “to say with melody” and when he turned to prose, he said *ayalgūlan xeletgūgēr*. “without melody”. He added that his manner of performance follows the manner of the Jangar (*ᠵᠠᠭᠭᠠ*) epic (*ᠵᠠᠭᠭᠠᠨ ᠠᠶ᠋ᠠ*). Ch. Bawden distinguished four manners of presentation: i. recitation in verse in an ordinary speaking voice, ii. chant to the accompaniment of the *towšūr*, iii. chant to the accompaniment of the *morin xūr*, iv. unaccompanied chant (Bawden 40). He also mentioned that the bards sometimes summarized some passages in prose, if they could not remember them in verse. Bayarmagnai also inserted some explanative parts into the text of the epic, between the well-known motives, such as the descriptive parts of the hero’s dwelling, armour, the battle, the enemies’ manner of arriving, the subjugation of the enemies, etc. The inserted parts usually explain who talks, who acts. The alliterative verses sometimes lost their rhymes, due to the improvisatory parts, but in numerous cases preserved them in pairs of lines or even in more lines (cf. text).

Reminiscences of a historical context, actualization of history

The Sworn-Brotherhood

W. Heissig gives a thorough account of the representation about the emerging of nomadic confederations via violent integration of folk groups, or through peaceful union of clan leaders as it is reflected in Mongolian heroic epic (Heissig 1985 47-53). Heissig illustrated with rich material both types of unification, emphasising that the motive of the sworn-brotherhood (*anda* or *ax dū bolox*) is more characteristic for the North-Western Mongolian epic tradition cf. motive Nr. 7.5.6. “Bruderbund (*anda*)” in the motive-structure of Mongolian heroic epic (Heissig 1988 850). The historical term *anda* (Khalkha *and*, Mong. *anda*; on the materials and studies of this phenomenon cf. Heissig 1985 50) does not occur in the versions of *Ülᠡ Tiw*, instead of it the *ax dū bol-* “become brothers (elder and younger brothers)” is used.

Xoyar möri-ni
xurumöndür xoyarār orūljē:
 - *Tā xoyar ax dū xoyar bol!*
Yū bolji, odā iŋgilji äγā yum?!

Their two horses
 sobbed shedding rain and hail:
 - You two, become brothers!
 What is it, acting this way?!

This ending passage, the solution motive of the epic is more obvious and elaborate in Katū's version (Katū 135-136.):

Xoyor mor'-n'
xur möndör xoyirōr uilj exeljē:
 - *Ta xoyor yū bolow? - gexed -*
 - *Ta xoyor ax dū xoyor bolōd*
amar saixaŋ jargacgā! - gewē.
 ...
Xalūŋ törlīŋ ax dū bolj
aix ayūlgüi adal malār bayiŋ
albat xošūgār örgöŋ
Altai nutagtā amar saixaŋ jargajē.

The two horses
 started to sob shedding rain and hail:
 - What are you doing you two? - said
 - You two become brothers
 and live in peace and joy! -said.
 ...
 They became brothers of warm kinship,
 they lived in peace and joyfully on their
 territory in Altai,
 richly with livestock, wealthily with vassals
 and without fear.

The determinant role of the heroes' horses (cf. also Veit 1981, Veit 1985, Norow) must be emphasised. The two heroes become allied on the advice of their horses, the horses bring about them to stop fighting and become brothers. The horse, the closest companion of heroes in Mongolian epic acts as adviser (Norow 69). In this respect the horse could be considered as an allegory of human being, similarly to the story of the two run-away horses of Jiggis khan, the *Činggis qayan-u qoyar er-e jaγal* "Two greyish stallions of Jiggis khan". In this written epic called usually Mong. *tuγuji* the two horses are interpreted also as allegorical manifestation of the great khan's warriors (Damdinsüren). The horse's role as adviser is a frequent epical motive cf. Nr. 5.1 "Ratschlag" in the motive-structure of Mongolian heroic epic (Heissig 1988 849).

The motive of folk unification in the Mongolian folklore is a recollection of historical evidences. The *Ülŋ Tiw* heroic epic contains the story about the merger of the two clan leaders via peaceful union, through their sworn-brotherhood. The main hero of the epos is *Ülŋ Tiw*, he is ingenuous, sincere, he fights alone, while his antagonist – or quasi-antagonist – *Xatŋ Xawx*, employs the help of demonic forces (three *šulms* or *šulm*).

This deed subordinates him to *Ülŋ Tiw*, so the initiation of the folk unification should come from the ideal leader, from *Ülŋ Tiw*'s side. However, the epic stops at this motive, without developing it. Supposedly the

plot, told by Bayarmagnai, constituted a part of a larger epic which is no longer remembered now. As we have mentioned before, the names of the heroes (Ülᠡ Tiw, Xatᠡ Xawx) occur in other epics also together, so the role of this two epic clan leaders – as allied (or blood-brothers) – has been a commonly known motive in the Western-Mongolian area.

Actualisation of the story

What makes this epos more unique than its counterparts is the few ending lines added to our version, about the reincarnation of the heroes as the leaders of the Buddhist clergy, namely, one of them as the Dalai lama, and the other as the high ranked Buddhist leader, the *Ĵebjundamba qutuᠣtu* called in the epic *Dārnad*.

<i>Negin-ten' Dārnad gegēᠡᠭ gidiktin' yāw?</i>	One of you is His Brightness, Dārnad, ⁵
<i>Negin-ten' Dalā lama gidiktin' i yāw?</i>	what about it?
<i>Ta xoyar bitā iᠡᠭgelce!</i>	One of you is the Dalai Lama, what about
<i>Neg n' Dārnad gegēᠡᠭ tigᠡᠭ yowsaᠡᠭ,</i>	it?
<i>neg n' Dalā lam xoyir</i>	Do not behave this way! - [said the horses].
<i>Tīm odō xüčtā xoyir äm'täᠡᠭ</i>	One of them, His Brightness, Dārnad lived
<i>tegeᠡᠭi yowᠡᠵāyād</i>	so,
<i>Dārnad gegēᠡᠭ bolbol</i>	one of them is the Dalai lama, they two ... ⁶
<i>Ters bī bolgoᠡᠭ xamgālūᠡᠭ awād</i>	These two strong beings
<i>Tersār biyā xamgālūᠡᠭi awsaᠡᠭ tūktā.</i>	lived this way,
	His Brightness, Dārnad made [his people]
	heretics and turned them into his bodyguard.
	According to the tradition,
	he turned the heretics into his bodyguards.

The holy *Ĵebjundamba* of Monastery *Yeke Kūriyen* (in *Örgö*, better known according to its Russian pronunciation as *Urga*, i. e. the contemporary *Ulānbātar*) claimed to be the reincarnation of the Tibetan historian, scholar, *Tāranātha*. In the folklore and the mythology the 1st and the 8th incarnations are the most important, and figure often in stories (*Sam-pildendew*). The first *Ĵebjundamba* is better known as *Öndör gegēn* “High brightness” in the Mongolian Buddhist and folk tradition. The name of his Tibetan incarnation – as far as we know – does not occur in

⁵ *Tāranātha*, the holy *Ĵebjundamba*, cf. below. The 15th *Ĵebjundamba qutuᠣtu* is supposed to be the Tibetan historian, philosopher, *Tāranātha* (Bawden 1961, 2).

⁶ Here stopped Bayarmagnai his saying.

folk tradition, only in the written sources.⁷ The heroic epic does not name which of the heroes became Dārnad, and which Dalai lama. However, from Bayarmagnai's explanations that he added to the epic, we can suppose that the protagonist Үлж Tiw reincarnated as the Mongolian leader, Dārnad and the trickster Xatj Xawx, who appealed to the help of the demonic forces, became the Dalai lama. Even if he became allied to the main hero, his previous deeds (the use of the help of the demons) predestined him to further deception (see below).

Bayarmagnai was a worldly man, who was well informed in history and politics, and he had a peculiar view on them. He grew up and lived in the 20th century, when the Russian-orientation determined the ideology, no wonder that he tried to find a place for the Russians in the Mongolian mythology and legends. Insomuch as he was a reflecting type, as well as a person with elaborate knowledge about the traditions of his folk, he placed the origin of Russians into a Mongolian aetiological myth (*Ters narīṅ tuxai* "About the heretics", the text will be published later in the above mentioned monograph dedicated to Bayarmagnai). The same motive appeared also in the additional explanation he told us to *Үлж Tiw*. According to the myth "About the heretics", the Russians and the Mongols are allied, moreover, they are somehow brothers (cf. the ideological environment, he lived in the 20th century). The physical anthropological differences Bayarmagnai solved in his myth with a quasi-brotherhood: the leader of the future Russians was not a blood brother of the Mongolian hero Amrsanā. A puppet, made by the Mongolian hero's parents, came to life, got the name Tömršanā and the vivified puppet was treated by them similarly to their son, as his twin-brother. The Russians came to life from the head of yellow reed (that is why the Russian have white skin and blond hair), which the mother of the Mongolian hero bewitched. From the reed became numerous people, who fought with the enemies sent against the family. This mythologem is not a hapax legomenon in Mongolian mythology; an aetiological myth collected also in Western Mongolia (in Uws province) explains similarly the origin of Russians (Cerensodnom 195-196). However the motive of brotherhood (the son and the puppet as twin brothers) does not occur in this variant. Also in that later myth the Russians originated from reed, and came to life similarly as it was said above, in order to fight with the enemies of the heroes.

7 Cf. the title of an Oirad Manuscript: *Zib'ca'n d[a]mbai D[a]ran-natan boqda'i[n] narani gege[=ē] noml[o]qson zrilq [=zarliq] orošiboi* "[Here] is the Word preached by Rje-bcun dam-pa Tāranātha, the Divine Sunshine" (Kara 225).

This aetiological myth also adds, that the Russians like fishing and water, because they are of water element origin.

In Bayarmagnai's myth Tömršanā (the puppet hero) became the leader of the Russians of five colours (*šar ors, ulāŋ ors, caγāŋ ors, xar ors, noγāŋ ors* "yellow, red, white, black, green Russians"). He explained that those five colour people are ancestors of nowadays living nationalities: the white Russians are the Americans, the red Russians are the Russians themselves, the green Russians are the Bulgars, the yellow Russians are the English, and the black Russians are the Germans. Upon our question, whereto belong the Hungarians, he placed us either to the Germans, or to the Russians. The denotation of the five colour people occurs also in the Mongolian chronicles (Čaγan teūke, Sira tuγūji, Γangγayin uruṣyal), as the *tabun öngge, dörben qari* "five colours, four aliens", among them the Sira tuγūji, the „Yellow roman" lists the following coloured peoples: blue Mongols, white Koreans, Yellow people of Turkistan, red Chinese, black Tanguds (Pučkovskij 1960 15). The historical tradition naming neighbouring people after various colours survived in the folklore as the classification of nations, appearing in the horizon of the Mongols during the 20th century, the Europeans and Americans. The sacral colour of blue (cf. Mong. *köke mongγol*) can not be attached as attribute to any other nation; therefore the necessary 5th foreign nation attained the green colour.

Bayarmagnai believed in the Russian-Mongolian alliance, even in the early nineties, when the foreign politics was drawn away from the Russian orientation. He explained that not only the Russians, but also Christianity originated from Mongolia, Dārnad went into exile and transformed himself (no further explanation into whom) and established Christianity (*Cölölgönd oröd yawjaγād, bīyē xuwilgaǰ, tegeǰ yowsŋ tüktei. Xristosīŋ šašīŋ bī baigūlsaŋ*). And also in a more elaborate form he told us later:

*Ūln' ter cölölgönd oröd yawj āγād,
tīm odō biyē xuwilgaǰ tegǰ yawsn
tük bain.*

*Tegād sül üyüd tersnī tawaŋ öŋgān
oros bolǰǰ xuwirgād Kristosīn šajīn
bī bolgoj awsan tükte yumā.*

In fact, when he went into exile he transformed himself and lived so according to the tradition.

Then, at last he established the heretical five colours Russians, established the Christianity, according to the tradition.

Probably that is the reason why he calls the Russians, the body-guards of the Mongolian religious leader, Tāranātha – Ĵebjundamba, *ters* (Khal-

kha *ters*, Mong. *teresün*) “heretic” in the *Ūlŋ Tiw* and also in the myth about Russians.

Bayarmagnai made critical remarks on the historical occupying pursuits of the Chinese, too inserting them into his comments to the heroic epics. He grew up in an antireligious political environment, the Dalai Lama did not represented for him a positive figure in Mongolian history, but a not-native Buddhist leader, who is somehow connected to the Chinese. No wonder that the well-known Mongolian mythologem, the “curse of Tibetan monk” (Khalkha *tangad lamīn xarāl*) was associated with the Dalai lama. He explained it additionally to the epic as follows:

“The Dalai lama is a Chinese man of Indian origin. He fed rats and lice and sent them as a present [to the Mongols] in order to destroy everything, and turn into Chinese land, [to destroy] the Mongols, wearing red tassels.”⁸ (*Dalai lam enetkeg garaltai xyatdīŋ xūŋ. Tejēmel xulgan, tejēmel bōs xoyar beleg irūlseŋ, bügdīg ügüisgēd, Xyatad oroŋ bolgox, mongol ulāŋ jalātŋgā.*)

One more remark on the historical background. Although the Russian orientation of the first *Ĵebjundamba* (Öndör gegen 1635-1723) can be proved by contemporary sources – he seemed to be the leader of the group of Mongolian noblemen, who, unlike the group led by *Tüsiyetü qan*, (Čaqundorĵi, was not against the Russian neighbourhood. (Čimitoržiev 77) – we suppose that Bayarmagnai did not refer to the historical facts, but he rather took his apprehension from the events and ideology of the 20th century. He built his sympathy to the Russians in the traditional heroic epic.

With the publication of the heroic epic *Ūlŋ Tiw* we aimed to introduce this unique version of a little known Western Mongolian epic, in its original dialectological form that could serve for further researches.

8 The Oirads call themselves *ulāŋ jalātŋ* “[people] with red tassels”. There are several explanations to it, why the Mongols wear red tassels on their headgear. It is connected also with the Sun, or as Bayarmagnai explained us with the colour of the domesticated ox of the Mongols (Birtalan - Rákos 68-69).

ᠤᠯᠢᠨ ᠲᠢᠮ

- Ē-xē-xē,
 Barūṅ tūwīg ejelen tōrsōṅ,
 üxūšguū mōṅxīṅ šinjūtē,
 ügāršguā bayanā šinjūtā*
 5 *ūlāṅ ceṅker mōrtā-l
 Naraṅ ᠲᠢᠮ ᠲᠠᠮᠠ
 Saraṅ ᠲᠢᠮ xatuṅtā
 Üküdükguā ᠤᠯᠢᠨ ᠲᠢᠮ giṅi neg-l
 sāṅ ere-l bāsāṅ giw ginā-l.*
 10 *Bārisāṅ gere-l ordaṅgi-ni kelwel
 šura jandaṅ garūctā
 šuyum jandaṅ un 'itā-l
 xāṅ jandaṅ xālyatā-l
 xaša-l jandaṅ teremtā-l*
 15 *naraṅ taṅnā ūdūtā-l
 nacakdorṅi-l örkötā-l
 tos-l cayāṅ dēwūrtā-l
 tanamal cayāṅ tūryutā-l
 xara xambaṅ xayūwčtā,
 20 *kökö xambaṅ köšügčtā
 nege sāxaṅ ōsar бүсү-l-guā
 orda cayāṅ örgā gertā-l
 īm-l sāṅ ere-l bāsāṅ giw ginā-l-la.
 Ene-l tiwīg ejelen tōrsōṅ*
 25 *kürjāṅ čināṅ šüdüctā-l
 kürūṅ galjaṅ mōrtūtā-l
 Tömör Xawxa axūtā-l
 xoruṅ šandās usutā-l
 xorta šulmus nöküdtā-l*
 30 *Xatudak-guā-l Xataṅ Xawxa giṅi
 pasa-l nege sāṅ ere-l bāsāṅ giw ginā-l-lō.
 Tegād Xataṅ Xawxa gidik-čini:
 - Barūṅ xōtā tiwīg ejelenxex tōrsāṅ
 üküšguē mōṅkāṅ šinjūtā-l*
 35 *ügāršguā bayanā-l šinjūtā-l
 ūlūṅ ceṅker mōrtā-l
 Üküdüguā ᠤᠯᠢᠨ ᠲᠢᠮᠢᠨ alṅ-l orkād
 saṅmutā dāya
 saxaltā-l išik-l*
 40 *üldālguā awād irārā! - gā-l,
 nege-l šulmus bātar yowūlsaṅ sanṅē.
 Döröljūṅ jamīg eligditel jīgād,
 dōrāṅ seṅjīg setertel jīgād,**

- kūr kūr giji kučūknād
 45 kučūtāxīn erān dūn xānkis gigād
 xākraŋ dūdād:
 - Ūkdūg-l-guā Ūlūn Tiw bānā-ū-či!
 Garād irārā-l!
 Nadīg-l xorān šandas usutā-l
 50 xorta šulmus nōküdtā-l
 Xatuduk-l-guā Xataŋ Xawxa-l,
 [Čamāgī] alji orkād
 saŋmātā dāya
 saxaltā išik-l
 55 ūldā!guā awād irārā, gij-l
 yowūlsīm bišū! - giji-l kelsenčin'.
 - Čī tim-l sān ere boljīm
 orād irārā! - gisinčin',
 dūnāsn 'i āsāndān tawrūlād
 60 sarān gajar xoldjē ovrūluŋ
 xonagīn gajar
 xoldād očsoŋ čin'
 kōndān činān jewūtā
 kōilān činān on 'ūtā
 65 dalaŋ tekān öwrār
 daptaji sūljīn kēsīn
 nayaŋ tekān öwrār
 alglūlaŋ sūljīn kēsīn
 kūrūl erān numu sumārān
 70 ardās n 'i tataŋ tawād-oksān čini
 mōrnānā burū xōt urū
 šapdakān unād odsum bājē ginā.
 Jamba Tiw dogdaljē.
 Jalū tōtn 'ni jarātrād
 75 kogšān tōtn 'i gāxaldād
 kūkūd noxō šūgildād xocorsaŋ bājē genā-lō.
 [Xataŋ Xawxa:]
 - Šulmus bātar čimān 'i iugē bollā!
 Čī yowārā! - gigād bas-l xuyurdaxa
 80 bātrān yowūljē.
 Urdaxīn nege ādilār
 xānkās gīgād
 xākraŋ dūdād
 kūrād irsičin',
 85 bas-l urduxīnān udumār
 xōtaxīn tōmār bas-l xarwād aljē.

Bayarmagnai recited the epic text up to this point, and funnily sang with the same tune that his tongue falters now and he will continue the text in prose (*ayalgū xelegūγār xelī, ūgčilj yār'j kelčixyā* "I will tell it without tune, I will tell it with words").

- Gurwdax bātrāṅ dakā yawūljē*
Xatādguā Xataṅ Xawxa:
 - *Ene odō tūrūndā xoyar bātar irexēs öngärlä. - gād.*
 90 - *Odā čī yowād, saṅmātā dāya*
saxaltā išik ūldālgua awčir!
Ūküdgguā Ūlūṅ Tiwīg
alčixād ara bāšiji cugin awād iri! - gigād
xamgīṅ sūliṅ
 95 *gururwdaxa bātrāṅ yowūlsuṅ čin',*
gururwdaka bātar-čini
möṅ urduku negeṅ ädilär
möṅgüṅ dörāṅ senjig setertele jīgād
möṅ döröljīṅ jamig elegdtil jīgād
 100 *kür kür giji küjignād*
küčütäxāṅ erāṅ dūṅ garči küjignād
bar bar geji bajignād
barāṅ dūṅ garči
pījigniji irād
 105 *xāṅkis giji xäkrāṅ düdād:*
 - *Ūküdgguā Ūlūṅ Tiw bānā-ū čī?*
Garād irārā čī!
Čamā Tömär Xawxa axatā
Xatādguā Xataṅ Xawxa gidik alčikād
 110 *saṅmātā dāya*
saxaltā išik
ūldālgua apči ir gisim büšü!/? - giji inṅiji kelseṅ.
Texedār Ūlūṅ Tiw:
 - *Čī fim sāṅ ere boljim*
 115 *orōd irārā! - gixedār nögāxāčini:*
 - *Minī urduxa xuyar bātar yāw-a? - gisinčini*
 - *Bī alaj ustaxasaṅ. - giji, kelseṅ bān ter Ūxgdguē Ūlūṅ Tiw.*
 - *Tegwül čī urduxināṅ udumār*
xōtxīṅ tōmār xē! - gij kelēd,
 120 *uxas giji tawrūlād*
cagāṅ gajar xoldōd owrūlād
xonagīṅ gajar xoldasaṅ.
Möṅ köndāṅ čināṅ jewtā
kōtlāṅ čināṅ on 'itā
 125 *kürül erāṅ numu sādgarān*
xarwād pasa alčikjē.

- Mõh türũhķĩh ädlār
 jalũ tõtõni jarãtrãd
 kokşay tõtõni ùl'ildãd, gãxaldãd
 130 kũkũd noxã şũgildãd
 tegãd xocarsay bãyẽ.
 - Ja, cĩ! Xara ãrkĩh xatũg,
 xãlim õknã jujãnĩg,
 xãl'gijĩ bul'gijĩ keptãd,
 135 kũmnã gurũ, gurwum bãtar alçikãd
 yũkçi bãyãd bãnã wẽ!
 Çinã üddãh kũrũdugã
 iyũh cayãh emtãw gidikçini yãw ?!
 Xonaktãh kũrdũguã
 140 xõh cayãh emtãw gidikçini yãw ?! Ū yayalãwçei ?!
 Ūkũşguã mõhķãh şĩnjitã
 ügãrşguã bayanã şĩnjitã
 ùlũh ceñker mõrtãw gidikçini yãsum ?!
 Tere kũmũnã gurũ, gurwum
 145 bãtarĩg alj xayaçikãd
 tegãd çimãgũ bãyãd wãdak!
 Őrãh yowjĩ odõ çĩ
 tere ere çĩdlãh ùjũlcãrã! - gãd
 Narh Tiw dũ,
 150 Sarh Tiw xatah xuyar n'i
 iñgãd Ūlũh Tiwĩg amrũlji õgçĩguã.
 - Xara ãrkãh xatũda
 xãlim õknã jujãnda
 bitã xãlgijĩ gul'gãd keptãd ã! - gãd.
 155 İgãd çĩrlãd eklexidãr n'i
 ekener dũ xuyarinãh tũrãsarãh
 ùkũşguã mõhķãh şĩnjitã
 ügãrşguã bayanã şĩnjitã
 ùlũh ceñker mõrãh unujĩ awãd,
 160 kõndãh çinãh jewtã
 kõtlãh çinãh on'tã
 kũrũl erãh numu sãdgãh aksajĩ awãd,
 Ūkũdggũã Ūlũh Tiw çin' garãd
 jũh õmãr ergãd yowãd õgçẽ.
 165 Yowsãr wãyãd, yowsãr wãyãd, yowsãr wãyãd
 õsar bũçguã
 ordĩh cayãh õrgã gere ijũgdũjẽ.
 - Jã, ene odõ min' bolbol xũrẽd irsey çin'. - gãd.
 Kũrãd õçsunçini

- 170 *kürjāḡ čināḡ šüdtā*
kürüḡ galjaḡ möriḡ
gajā xana boltal sōsüḡ
xārcak boltul tušātā üjükcāädäk.
Orōd irseḡ tümüḡ kümüḡ tülkčx-l-ād
- 175 *dalaḡ kümüḡ damjilji dādugā*
dalxā cayāḡ ūdīn'
ara dala taldāḡ
šürgülüḡ cokād sūsaḡ,
amar mende bolōd sūsaḡ.
- 180 *- Jā, čī büd odō xuyūluḡ*
ere čüdlāḡ üjüxü bollā.
Činī gurwuḡ bātrīḡ bī allā - giḡi
Üküdgüē Ülüḡ Tiw iḡād kelseḡčini.
- Jā, tegül odā
- 185 *boljātīḡ bora tolxādār garči*
xuyülāḡ ere čüdlāḡ üjüye! - giḡiḡ.
Tegād boljātīḡ bora tolxādār garči irād
ere čüdlāḡ üjülcix bollō giḡā.
Üxüdgguē Üḡ Tiw
- 190 *yültguā dīlexe boluxdār-n'*
xoraḡ šandas usutā
xorta šulmus nöküdn'i
kürsüḡ gajrāsn'i
kürjāḡ čināḡ maxa
- 195 *kerčiji xayād*
bārsāḡ gajrāsā
bärülāḡ čināḡ maxa
kerčije xayasār bāyād
Üküdgguē Ülüḡ Tiwān maxa mirāḡiḡ barülād
- 200 *xorta šulmus nökädtāyāḡ demnād*
Xatdggguē Xatḡ Xawxa
yūtu küütüguā dīlād, darād apčē.
Tegexādā ter üküdgguē
üḡāršguā bayanā šinjūtā
- 205 *ülüḡ ceḡker mörāḡ gedes gigād*
culbūrāḡ taḡalčigād
barüḡ xōš ergād šokšād očsoḡ čin':
- Ere kümüḡ üküwči
emāltā xajārtā möri giḡi bādīmā.
- 210 *Bī mörāḡ bökälčād*
tānūdīḡ garta orayā! - giḡ kelēd.
Üküdgguē Ülüḡ tiwiḡ tür tāwülād
mörāndāḡ ḡüḡād kürsüḡ, mörin':
- Či yāsüḡ kerekguā yumundu

- 215 *Cād xortā šulmus nökdān
nisildigīn' nislād
turgidīn turgiji alčād
or xoyūlxan ijūxgūi yū?
Činī üddān kürgüdguā*
- 220 *üyün çayān eme
xonaktān kürgüdguā
xon'ın çayān eme gidikčini yāw ?
Terügān türkād
biyedān maxandān kücāčikād körād*
- 225 *dakād ijülcē! - gisim bānā.
Texedār mörnānān ügüd orād
üddān kürdüguā
üyün çayān eme
xonaktān kürdüguā*
- 230 *xōn çayān emi awād türkād
tegād maxabod mirāyān kücāji apčikād
dakan bārildād apčē.
Tegsinčini mön ā ānānā,
önāxā xorta šulmus nöküd-čini-l*
- 235 *Ün Tiwīn biyed
kürsün gajarāsān
kürjān činān maxa
bārsān gajrāsān
bārūlīn činān maxa kerčiji xayaxīn ekindār*
- 240 *nisildigīni nislād
turgidgīn' turgād tegād alād xayāčixjē.
Alčixad bügdīn kidaj alč xayičxād
ora xuyūlxanā bollā.
Dal darās-n'i awaŋ*
- 245 *dalaŋ guruw ergūleŋ
guyudārās-n'i awaŋ
gučīn guruw ergūlūŋ
dēši xarūlj keptūleŋ
abdar çayān cējisdār'n'i*
- 250 *sökirči süčikād,
[...] cājīn çayān üldān
guruw nīlād okijē.
Xoyar möri-ni
xuru möndür xoyarār orūljē:*
- 255 *- Tā xoyar ax dū xoyar bol!
Yū bolji, odā iŋgilji āyā yum ?
Negin-ten' Dārnad gegān gidiktin' yāw ?
Negin-ten'' Dalā lama gidiktin' i yāw ?*

- 260 *Ta xoyar bitā iṅgelce!*
Neg n' Dārnad gegēṅ tigj yowsaṅ,
neg n' Dalā lam xoyir
Tīm odō xūčtā xoyir ām'tāṅ
tegeji yowjāγād
Dārnad gegēṅ bolbol
- 265 *Ters bi bolgoj xamgālūj awād*
Tersār biyā xamgālūlji awsaṅ tūktā.

About the translation

The Dzakhchin names are given in their original dialectal forms not designating the over short vowels cf. *Ūlṅ* or the emphatic length which are given in the Dzakhchin text cf. *Ūlüṅ*. The foreign expressions of Tibetan or Sanskrit origin are given in Dzakhchin form e. g. *Zamb*, with their origin in the footnotes, e. g. Skr. *Jambu*.

Ūlṅ Tiw

Ē-xē-xē,

It is told that

there lived an outstanding man,
 whose name was Immortal *Ūlṅ Tiw*,⁹
 who was born ruling the Western continent,
 with the sign of immortal eternity,
 with the sign of wasteless richness,
 who had a cloud-blue horse,
 who had a younger brother called *Narṅ Tiw*,¹⁰
 who had a wife called *Sarṅ Tiw*.¹¹
 To tell of a tent palace, built for him,
 it had a roof ring of coral¹² sandalwood,
 it had rafters of line-straight sandalwood,
 it had a door of royal sandalwood,
 it had lattice walls of jade sandalwood,
 it had a gate with ornaments of Sun and palate,¹³
 it had a roof-flap with *nackdorj*,¹⁴

9 Lit. "Cloud continent" Dzakhchin *tiw*, *tūw* < Skr. *dvīpa*.

10 "Sun continent".

11 "Moon continent".

12 Dzakhchin *šur* (OA 793), cf. Khalkha *šūr* "coral".

13 The felt door of the yurt adorned with ornaments of Sun and a special patterns similar to the ribbing of the palate.

it had a fat white felt roof,
 it had white walls, made of whole pieces of felt,
 it had edging made of black wheel-patterned silk,
 it had curtains of blue wheel-patterned silk.

It is told that
 such an outstanding man was he,
 having a fine palace-tent
 of castle white colour
 with no ties or ropes.

It is told that
 there lived another outstanding man,
 called Not perishing Xatḡ Xawx,¹⁵
 who was born ruling this continent,
 who had a brown bausond horse
 with teeth the size of spade,
 who had an elder brother called Tömr Xawx,¹⁶
 who had harmful *šulms*¹⁷ companions
 having drunk from poisonous water.

Then, that Xatḡ Xawx
 sent a *šulms* hero:

- Go and kill the Immortal Ūḡ Tiw
 who was born ruling the north-western continent,
 who has the sign of immortal eternity,
 who has the sign of wasteless richness,
 who has a cloud-blue horse,
 and bring his [property]
 not leaving a colt with forelock
 or a goat kid with beard.

The *šulms*

[arrived] racing, till the way on the ridge-slope became damaged,

[arrived] racing, till the ring of his stirrup got broken.

He rumbled loudly *kür, kür*,¹⁸

he resounded in his strong voice,

and called shouting:

14 Skr. *Viśvavajra* “crossed thunderbolts” ornament, the Dzhakhchin word originates from Tibetan *sNa-tshogs rDo-rje*.

15 “Strong trap”.

16 “Iron trap”.

17 *Šulms* or *šulm* demon, a kind of harmful being, Bayarmagnai used both form of this phenomenon, in the translation we follow his saying. To the concept of demonic and categories of demonic phenomena, cf.: Birtalan 2001, 1043-1044.

18 *Kür, kür* onomatopoeic word.

- Immortal Үйлэ Tiw, are you here?

Come out!

Not perishing Xatᠢ Xawx,
who has harmful *šulms* companions,
having a poisonous spring for water,
has sent me.

In order to kill you and
take [your property]
not leaving a colt with forelock,
or a goat kid with beard.

- If you are such an outstanding man,
come in! - said [Үйлэ Tiw].

Being frightened by
[Үйлэ Tiw's] voice
[the *šulms*] made [his mount] canter,
got away to a distance of one month, racing,
got away to a distance of one day.

[Үйлэ Tiw at his back]
drew behind [the *šulms*]
his bronze, motley bow
made of hammered and plaited
horns of seventy wild-goats,
made of plaited and colourful
horns of eighty wild-goats,
and his arrow with head the size of a valley,
with notches the size of a mountain-pass,
and [the *šulms*] fell thudding
off his horse

foreward on its right side.

The Zambu continent¹⁹ rocked,
all the young shivered,
all the old wondered,
the children and dogs made noise,
and remained behind.

Xatᠢ Xawx said:

- There is no news from *šulms* hero.

You go! - and he sent

his second hero.

Similarly to the previous [*šulms*]

¹⁹ Skr. *Jambudvīpa* the living territory of human being in the Buddhist cosmology which corresponds to the middle (human) world in the ancient religious beliefs (Birtalan 2001 999-1000).

he arrived
 [at the camp of Ūlŋ Tiw],
 blustering
 called out to [Ūlŋ Tiw].
 Immortal Ūlŋ Tiw
 according to the previous tradition,
 similarly to the future manner
 shot and killed this [šulm], too.²⁰

Not perishing Xatŋ Xawx
 has sent his third hero and said:
 - These two previous [šulms] heroes will never return.
 Now, you go and take everything
 not leaving a colt with forelock,
 or a goat kid with beard.
 Kill the Immortal Ūlŋ Tiw
 bring all his properties! - he said and
 sent his last,
 third [šulm] hero.
 The third [šulm] hero
 similarly to the previous ones arrived.
 Raced, till his silver ring of his stirrup got broken,
 raced, till the way on the ridge-slope became damaged,
 he rumbled loudly *kür, kür*,
 his strong manful voice was to be heard, he rumbled
 he roared loudly *bar, bar*,
 his tigerlike voice was to be heard,
 he came racketing,
 called shouting noisily to [Ūlŋ Tiw]:
 - Immortal Ūlŋ Tiw, are you here?
 Come out!
 One who is called the Not perishing Xatŋ Xawx,
 whose elder brother is Tömr Xawx,
 ordered me to kill you
 and take [your property]
 not leaving a colt with forelock,
 or a goat kid with beard.
 Then Ūlŋ Tiw said:
 - If you are such an outstanding man
 come in!
 - What happened to the two heroes who came before me? - said [the šulm].

20 Here ends the performance with tune.

- I killed, eliminated them. - said Үлж Tiw.
 - And you do according to the previous tradition,
 similarly to the future manner! - he added.
 [The *šulms*] slipped and made [his mount] canter,
 got away to a distance of one month, racing,
 got away to a distance of one day.
 [Үлж Tiw]
 shot and killed
 [this third *šulms*]
 with the same
 bronze motley bow
 and arrow with a head the size of a valley,
 with notches the size of a mountain-pass.
 Similarly to the previous events,
 all the young shivered,
 all the old howled and wondered,
 the children and dogs made noise,
 and remained behind.
 His younger brother Нарж Tiw
 and his wife Сарж Tiw said
 not leaving Үлж Tiw in peace:
 - Well, you! You lie spilling over the strongest of hard spirits,
 and regurgitating the thickest of flesh and fat,
 you have killed three people, three heroes,
 why are you just so?
 What about your
 ermine-white medicine²¹
 which works before noon?!
 What about your
 sheep-white medicine
 which works within a day?!
 Oh, what about you?!
 What about having
 the sign of immortal eternity,
 the sign of wasteless richness,
 and a cloud-blue horse?!
 Three man,
 three heroes you killed,
 and you are silent.

21 Literary What about “I have ermine-white medicine, which works before noon!?”
 What about “I have sheep-white medicine which works within a day!?”; cf. Dzakh-
 chin *emtāw*, “I have medicine”.

Start now yourself
 match your virile strength!
 And do not lie
 spilling over the strongest of hard spirits,
 and regurgitating the thickest of flesh and fat!
 When his wife and younger brother
 started to cry so,
 upon their pressure
 [Ülḡ Tiw]
 with the sign of immortal eternity,
 with the sign of wasteless richness
 put on his bronze, motley bow,
 and arrow with a head the size of a valley,
 with notches the size of a mountain-pass,
 and rode his cloud-blue horse.
 The Immortal Ülḡ Tiw
 went away turning to south-eastern direction.
 He kept going and going
 and on his way appeared to him
 a castle white yurt-palace
 with no ties or ropes.
 - Well, it is now that [dwelling], I've arrived! - said.
 Upon his arrival
 the brown, bausond horse
 with teeth the size of spade
 appeared outside
 tethered up like a box,
 tied up like yurt walls.
 Ülḡ Tiw entered
 just touching with his shoulder
 the huge white door
 which can not be pushed
 by ten thousand people,
 and can not be lifted by seventy people.²²
 He greeted the others and sat down.
 [Ülḡ Tiw said]:
 - Well, now we ourselves
 should fight with each other.
 I killed your three heroes - said Immortal Ülḡ Tiw.
 [Xatḡ Xawx] said:
 - Well, now

22 Felt door, which must be lifted from its right side before entering the tent.

let us go to the Grey Knoll of Encounters
 and fight with each other.
 Then, they went to the Grey Knoll of Encounters
 and started to fight with each other.
 The Immortal Өлж Tiw
 was about to win,
 when [Xatᠭ Xawx's] harmful *šulms* companions
 who have water from a poisonous spring,
 sliced up and threw away
 his flesh of spade size
 where they touched him,
 sliced up and threw away
 his flesh of fist size
 where they grasped him.
 They exhausted the flesh and strength
 of Immortal Өлж Tiw.
 Not perishing Xatᠭ Xawx
 being supported by his harmful *šulms* companions
 defeated and pushed away fully
 [the Immortal Өлж Tiw].
 Then the cloud-blue horse,
 of Immortal [Өлж Tiw]
 with the sign of wasteless richness,
 jerked back
 tore his leading reins,
 turned to north-western direction and raced away.
 [Өлж Tiw said]:
 - Thus, the man dies,
 there is his horse with saddle and bridle.
 I clog my horse,
 and surrender myself to you. - said Өлж Tiw.
 [Xatᠭ Xawx] let Immortal Өлж Tiw free for a while and
 he ran to his horse and the horse told him:
 - For what a trifle
 [do you lose your life?]²³
 For those harmful *šulms* companions?
 Now, flick of them that can be flicked,
 blow of them that can be blown,²⁴
 why do not only you two fight?!
 What about

23 This line has been added by J. Colō, to make more understandable the context.

24 Dzakhchin *turgi-* (Khalkha *turgi-*) "to snort (mostly about horses)".

your ermine-white medicine
 which works before noon,
 your sheep-white medicine
 which works within a day?!
 Smear it,
 replace your [lost] flesh and body
 and fight again! - said [the horse].
 Then he followed his horse's saying,
 he smeared [onto his body]
 the ermine-white medicine
 which works before noon,
 the sheep-white medicine
 which works within a day,
 refilled his body, his strength,
 and started to fight again.
 Then, as before,
 those harmful *šulms* companions
 started to slice up and throw away
 his flesh of spade size
 where they touched Ūlŋ Tiw's body,
 started to slice up and throw away
 his flesh of fist size
 where they grasped him.
 [Ūlŋ Tiw]
 flicked that could be flicked,
 blew that could be blown
 and eliminated the [*šulms* companions].
 After killing, annihilating them
 two [heroes] remained alone.
 [Ūlŋ Tiw] grasped [Xatŋ Xawx]
 by his shoulder blade,
 whirled him seventy three times,
 grasped him by his thigh
 and whirled him thirty three times.
 He laid him over
 and kneeled on his trunk-white breast.
 [Ūlŋ Tiw]
 whetted his white sword of the law²⁵
 three times.
 Their two horses
 sobbed shedding rain and hail:

25 A sword for execution.

- You two become brothers!
 What is it, acting this way?
 One of you is His Brightness, Dārнад,²⁶ what about it?
 One of you is the Dalai Lama, what about it?
 Do not behave this way! - [said the horses].
 One of them, His Brightness, Dārнад lived so,
 one of them is the Dalai lama, they two ...²⁷
 These two strong beings
 lived this way,
 His Brightness Dārнад made [his people] heretics
 and turned them into his bodyguard.
 According to the tradition,
 he turned the heretics into his bodyguards.

* * *

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26 Tāranātha, the holy Ĵebjundamba, cf. above.

27 Bayarmagnai stopped his saying here and continued with another phrase.

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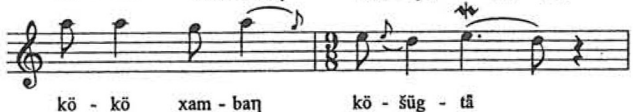
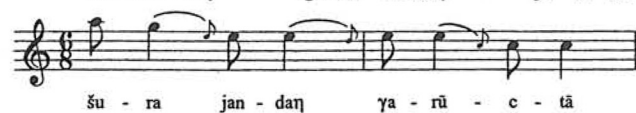
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A Few Words About the Musical Structure of the Western Mongolian epic *Ülġ Tiw*

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Ex. 1. Musical transcription of the epos

Ē - xē - - - xē,
Ba - rūŋ . . . tū - wīg e - je - leŋ . tör - sōŋ,
Ü - xūš - gü - i mōŋ-xīŋ šin - ji - tē,
Ü - gārš - gu - ā ba - ya - nā šin - ji - tā
ū - lāŋ ceŋ - ker mōr - tāl
Na - raŋ Tiw dū - - - tā
Sa - raŋ Tiw xa - tuŋ - tā
ūk - ū - dūk - guā Ü - lūŋ Tiw gi - ji ne - gl
sāŋ e - rel bā - sāŋ gi - w gi - nā - l.



ne'-ge sã - xan õ - sar bü - cül - gu - ä
 or - da ca - yãη õr - gã ger - tãl
 im - l sãη e - rel bã - sãη gi - w gi - nã - l - la.
 E - nel ti - wïg . . e - je - lenη tör - sün
 kür - jãη çi - nãη şü - dü - tãl
 kü - rün gal - jaη mō - rü - tãl
 Tō - mōr Xaw - xa a - xū - tãl
 xo - ruη şan - dãs u - su - tãl
 xor - ta şul - mus nō - küd - tãl
 xa - tu - dak - gu - ãl Xa - taη Xaw - xa gi - ji
 pa - sal ne - ge sãη e - re bã - sãη gi - w gi - nã - l - lõ.
 Te - gãd Xa - taη Xaw - xa gi - dik - çi - ni:

Ba-rūḡ xō-tā ti-wīg e-je-leḡ-xen tōr-sāḡ
 ü-kūš guē mōḡ-kān šin-ji-tāl
 ü-gār-ši-guā baya-nāl šin-ji-tāl
 ū-lūḡ ceḡ-ker mōr-tāl
 ūk-dūg-guā Ū-lūḡ Tī-wīg alj-l or-kād
 saḡ-mu-tā dā-ya
 sa-xal-tāl išk-l
 ūl-dā-l-guā a-wād i-rā-rā!-gā-l,
 ne-gel šul-mus bā-tar yo-wül-saḡ san-jē.
 Dō-röl-jiḡ ja-mīg e-lig-di-tel jī-gād,
 dō-rān seḡ-jīg se-ter-te-l jī-gād,

kür kür gi - Ji kü - čük - nād
 kü - čü - tā - xiŋ e - rāŋ dūŋ xāŋ - kis gi - gād
 xāk - riŋ dū - dād:
 Ūk - dūg - l - guā Ū - lūŋ Tīw bā - nāū - čī!
 Ga - rād i - rā - rāl!
 Na - dīg - l xo - raŋ šan - das u - su - tál
 xor - ta šul - mus nō - kūd - tál
 xa - tu - duk - l - guā Xa - taŋ Xaw - xal al - ji or - kād
 saŋ - mā - tā da - ɣa
 sa - xal - tā išk - l
 ūl - dā - l - guā a - wād i - rā - rā, gīj - l
 yo - wúl - sīm bŭ - šŭl! - gi - jil kel - scŋ - čin'.

Ći ūm - l sãη e - re bol - ĵim
 o - rãd i - rã - rã! - gi - sin - ĉin',
 dū - nãs - n'i ã - sãη - dãη taw - rū - lãd
 sa - rãη ga - jar xol - du ĵē ow - rū - luη
 xo - na - gũη ga - jar xol - dãd oĉ - soη - ĉin'
 kōn - dãη ĉi - nãη je - wũ - tã
 kōt - lãη ĉi - nãη on' ū - tã
 da - laη te - kãη ōw - rãr
 dap - ta - ĵi sũl - ĵiη kē - siη
 na - yaη te - kãη ōw - rãr
 alg - lū - laη sũl - ĵiη kē - siη

kū - rül e - rāṇ nu - mu su - mā - rān

ar - das n'i ta - taṇ tā - wād - ok - saṇ čin'

mōr - - - - nā - nā

bu - rū xōt u - rū

šap - dak - dan u - nād od - sum bā - jē - nā.

Jam - ba Tiw dog - dal - jē.

Ja - lū tōt - n'i ja - rāt - rād

kog - šaṇ tōt - n'i gā - xal - dād

kū - kūd no - xō šū - gil - dād

xo - cor - saṇ bā - jē ge - nā - lō.

Šul - mus bā - tar čī - mǎn'i ū - gē bol - lā!

Či yo - wā - rā! - gi - gād xu - yur -

ba-so ni-ge yu ru [til-le] bātō - rāṅ ay
xuyuru [til-le] bātō - rāṅ ay yo-wül - jē
Ur - da - xīṅ ne-ge ā - di-lār
xāṅ-kās gī-gād xāk - rāṅ dū - dād kū - rād ir-siṅ - čin'
bas - l urd - xī - nāṅ u - du - mār
xō - ta - xīṅ tō - mār bas - l xar - wād al - jē...

Transcription of the pitches

Ex. 2

G E D C A G

The epos telling, or to put it properly the epos singing has strong, living tradition in the culture of Turkic and Mongolian peoples. This genre is (or was) found in the culture of other people too; we know the monumental Kalevala epos of the Finns, and records show that there was Hungarian epos teller, though it is impossible to find any musical traces of the deceased epos in the Hungarian folk music.

I personally collected epos of *Aday* Kazakhs in Mangishlak; of Kazakhs living in the middle and the eastern area of Kazakhstan and of Kyrgyz tribes living around Ysyk Kōl and in Naryn. In the process of epos singing the stress is on the text, and the function of the music is to carry the text, to help memorize, and to keep the ball rolling. However all these can be reached by different devices and really, the musical styles of the areas mentioned above are rather different. The detailed analysis of

the differences would be very illuminating, but on the present occasion we can mention only a few facts.

The *terme* style of the Aday Kazakh with short diatonic sections and 'smooth' melodic lines are in sharp contrast with the melodies of the Kyrgyz Manas epos characterized by motifs jumping on greater interval. Similarly to the *terme* tunes the Western Kazakh Alpamish epos is characterized by small-compass diatonic tunes. However, the musical sections of the latter are longer, and its rhythm is dominated by pulsating eights which is quite different from the triplet-rendering of the *terme* tunes. During the performance of the examined Mongolian epos we see a musical solution which combines the melodious arches with the forms built up from motifs so characteristic to the pentatonic world.

While the Kyrgyz epos singer uses throat-notes and other extra-musical sound effects, the singing style of the South Kazakh *terme* is quasi *bel canto*. Concerning the archaism, the manner of the Mongolian epos singing is between the Kazakh and Kyrgyz styles. The Mongolian melody progresses in deliberate ♩♩♩♩ beats and the performer rarely uses strong dynamical or other effects. Here we do not hear the artistic musical ornaments of the Mongolian *urtin duu* 'long song'. However with the help of the continuous improvisation and the confident handling of the simple musical material the performer makes the performance spirited.

The question arises: is there a musical language under the long process of the epos, from which and by the help of which the singer recreates the musical material of the epos when singing it at different times and places?

According to the analysis there are central motifs which can be regarded as words of such a language (ex. 3). I took the final tone as the main determinant of a motif. Since a motif may reach its final tone on different pitches, most of the central motifs have two or three variants.

Ex. 3. Central motifs of the epos

The image displays ten staves of musical notation, each representing a different motif. The motifs are labeled on the left as G, G#, E, E', E, D, D', C, C', and G. Each staff begins with a treble clef and a 3/4 time signature. The notation consists of a sequence of notes and rests, often grouped into chords or pairs of notes. The motifs are arranged vertically, showing a progression from G at the top to G at the bottom.

As we shall see, the motifs do not succeed in optional sequence; there exists a grammar of certain which controls their order.

Though during the improvised performance there are not two identical sections, it is possible to identify central motifs which help us to analyze the process. (I marked with *sh* the shortened one-bar form of a motif and with *sp* a special variant which was not considered as central motif because of its uniqueness and for the sake of the lucidity of the analysis. In ex. 4 I show the sequence of the motifs):

- Ex. 4
- (1) D G↑ C D G↑ D' C' C
 - (2) G↑ C' D G↑ D' D' D C
 - (3) E E' C G↑ C
 - (4) E D G, D E E G↑ C' C
 - (5) G↑ C_{sp} C E D C' E↑ C E D_{sp}
 - (6) G↑ D' D E+ E_{sh} C' D_{sh}. D E D A'_{sh} C'_{sh} C E
 - (7) D D E' E↑ D E D D G G, C D D C_{sh} G_{sh} C'
 - (8) D E D D C
 - (9) D G, C C D_{sh} C' E C C D C

As the dune-like high-pitched motif E is very similar to motif G, I deputize G by E in the structural analysis. If we leave the pitch-variants and the short motifs out of consideration too, we get the following process (ex. 5):

- Ex. 5
- (1) D G↑ C, (1+) D↑ D' C'
 - (2) G↑ C' ↑ D G↑ D' D' D C
 - (3) E G C G↑ C
 - (4) G D G, D E G G↑ C' C
 - (5) G↑ C' C G D C', (5+) E C G D_{sp}
 - (6) G↑ D' D E+ E_{sh} C', (6+) D_{sh}. D G D A'_{sh} C'_{sh} C G
 - (7) D D G' E↑ D G D D G G, C, (7+) D D C_{sh} G_{sh} C'
 - (8) D G D D C
 - (9) D G, C C, (9+) D_{sh} C' G C C D C

From this process we may deduct the following fundamental motif-sequences, which we may consider the rules for creating musical phrases (ex. 6):

Ex. 6

- a) D-G-D-(E or G)-C (in 1, 1+, 2, 4, 6, 6+, 7, 7+, 8, 9), one of its simpler form

- b) D-G-C (in 1, 7+, 9) and
- c) G-C-G-(D)-C (in 3, 5, 9+).

Now we have three motif-sequences, which contain the musical essence of the long epos singing. We might suppose that the pattern of these sequences lie hidden in the memory of the epos singer and supervise the presentation of the epos.

The epos begins with the simplest central form (D-G-C in line 1-3), then follows a variant of the most popular motif-sequence (D-G-D-C-C in lines 4-8). These two melodies are easy to examine in ex. 1, so we do not need to write them separately.

After these follows a realization of the third central motif-sequence. In ex. 7 we show a reduced variant of this sequence (G-C-D-C in lines 12, 10, 14 and 16):

Ex. 7

The musical notation for Ex. 7 is presented on four staves in 6/8 time. The first staff begins with a treble clef and a 6/8 time signature. The melody consists of eighth and quarter notes, with phrasing slurs over the first two measures and the last two measures. The second staff continues the melody with similar rhythmic values and phrasing. The third staff shows a variation with more complex rhythmic patterns, including sixteenth notes. The fourth staff concludes the sequence with a final note and a double bar line.

Burushaski-Phrygian Lexical Correspondences in Ritual, Myth, Burial and Onomastics*

By

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(Macquarie University, Sydney)

0. Introduction¹

This paper builds upon the foundations for the comparison of Burushaski with Phrygian, laid in Čašule (1998a: 22-29, 56, 58-9, 66-7) and Čašule (1998b), (also within Čašule 2003a, 2003b). In our previous work we concluded that the analysed Burushaski-Indo-European etymologies show consistent and regular phonetic correspondences and highly specific semantic concordance with the ancient Balkan languages, and with Phrygian in particular. V.P. Neroznak, an eminent specialist in Mycenaean Greek, and especially Phrygian (D-N 1985) and the ancient languages of the Balkans (Neroznak 1978) (in his Foreword to Čašule 1998a:x) noted that “the lexical parallels proposed (...) between

* I would like to thank Vladimir P. Neroznak for his advice on Phrygian and Emil Vrabie for his assistance with the Balkanic data and their support at a very early stage of this research, as well as Elena Bashir for her valuable comments and suggestions and collegiality. I am also grateful to my colleague Gerry Cohen who helped me on more than one occasion with translations from German.

1 It has been customary to give a short (socio)linguistic profile of Burushaski in the belief that it is not well-known and needs a special introduction. In the last twenty years, and in particular in the last ten, Burushaski studies have grown both in quantity and in quality (see the bibliography and the presentation and partial review of previous scholarship in Tiffou (2000) and Bashir (2000) and it has become arguably one of the better studied language-isolates. For a brief profile see Berger (1990:567-568). The Burushaski language with its three closely related dialects of Hunza, Nager and Yasin is spoken by around 90,000 people in the geographically very isolated Karakoram area in North-West Pakistan at the junction of three linguistic families – the Indo-European, the Sino-Tibetan and the Altaic. For a brief (socio)linguistic and typological outline see Edel'man (1997) and Čašule (2003b).

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Asiatische Forschungen

Monographienreihe zur Geschichte,
Kultur und Sprache der Völker Ost-
und Zentralasiens

Herausgegeben von Walther Heissig und
Thomas O. Höllmann unter Mitwirkung von
Herbert Franke und Charles R. Bawden

Band 147: Hiltrud Linnenborn

Die frühen Könige von Tibet und ihre Konstruktion in den religiö- sen Überlieferungen

2004. Ca. XIX, 421 Seiten, Ln
ISBN 3-447-04911-1
ca. € 98,- (D) / sFr 166,-

Wer waren die frühen Könige Tibets? Diese Frage kann heute neu gestellt werden, denn in den letzten Jahrzehnten sind buddhistische Quellen aus der Frühzeit der tibetischen Historiographie im Westen verfügbar geworden. Außerdem wurden Werke der Bon-Religion zugänglich. Die Genealogien, die Aufteilung der Könige in Gruppen, deren Namen kosmologische Vorstellungen widerspiegeln, und die Etymologie einzelner Königsnamen und ihr Bezug zur Götter- und Dämonenwelt Tibets bilden einen Schwerpunkt des ersten Teils der Studie. Bemerkenswert ist, dass in einigen der frühen Chroniken den Frauen der Könige große Bedeutung geschenkt wird.

Die Geschichte der Könige gibt einen Eindruck von den Folgen des Eindringens der Bon-Religion nach Zentraltibet, was zu religiösen Veränderungen und zu politischen Rivalitäten zwischen dem König, den Ministern und der Bon-Priesterschaft führte, deren Einfluss bei Hofe zunahm.

In einem zweiten Teil werden als Beispiele für die Genese, Entwicklung und Veränderung der Darstellung von Königen zwei dieser Herrschergestalten vorgestellt: gÑa'-khri-btsan-po, der erste König Tibets, und lHa-tho-tho-ri-gñan-btsan, der erste „buddhistische“ König des Landes.

Band 148: Parshotam Mehra

From Conflict to Conciliation: Tibetan Policy Revisited

A Brief Historical Conspectus of the
Dalai Lama – Panchen Lama Standoff,
ca. 1904–1989

2004. Ca. 220 Seiten, 19 Abb., Ln
ISBN 3-447-04914-6
ca. € 80,- (D) / sFr 135,-

In the long and chequered annals of the land of the Lama, the twentieth century was a period of considerable turmoil. To start with, the maturity into adulthood of the 13th Dalai Lama (1895) was not a little unusual. Again, not unlike the Great Fifth, he too proved his mettle and survived both a British assault under Younghusband (1904) as well as that of China's Ch'ing rulers (1910–11). Sadly, his strong-arm methods soon drove the 9th Panchen into exile – and the arms of the Guomindang regime. Their gap proved hard to bridge and the Lamas died (1933, 1937), virtually un-reconciled. Unhappily for their land, the new incarnations too were ranged in opposite camps: the 14th DL, his own master; the 10th Panchen, Mao's protégé and harbinger of Tibet's „liberation“ (1951). Promises to the contrary notwithstanding, the DL soon discovered his autonomy to be a farce and in the wake of the March (1959) Rebellion fled. Even though the Lamas had inched closer, the Panchen who remained behind presently found himself out of step with his masters. And after a long saga of persecution died (1989) a much disillusioned man, leaving behind a Dalai Lama in exile and the status of his own incarnation – actually there are two rival candidates – a little less than clear.

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