A. T. Hatto

THE MEMORIAL FEAST FOR KÖKÖTÖY-KHAN (KÖKÖTÖYDÜN AŠI)

A Kirghiz Epic Poem



А. Т. Хатто

ПАМЯТЬ-ПИР ДЛЯ ХАНА КОКОТАЯ (КӨКӨТӨЙДҮН АШЫ)

НАЦИОНАЛЬНАЯ АКАДЕМИЯ НАУК
КЫРГЫЗСКОЙ РЕСПУБЛИКИ

ИНСТИТУТ ЯЗЫКА И ЛИТЕРАТУРЫ
ИМЕНИ Ч. АЙТМАТОВА

А. Т. НАТТО

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Киргизская эпическая поэма

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В этой книге предоставлен перевод с комментариями уникальной рукописи известного тюрколога А.Т Хатто, с английского на русский данная работа была сделана ученым к.ф.н. Ж.К. Сыдыковым. Она также содержит этнографические и лингвистические сведения о тюркских народах.

Предназначается для специалистов в области тюркологии, филологии, истории, культурологии: докторантов, аспирантов, студентов и широкого круга читателей.

This book presents a translation with comments of a unique manuscript by the famous Turkologist A.T. Hatto; from English to Russian the scientist Ph.D. Zh.K. Sydykov did it. It also contains ethnographic and linguistic information of the Turkic peoples.

It is devoted for specialists in the field of Turkology, philology, history and cultural studies: doctoral students, postgraduates, students and a wide range of readers.

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ХАТТО АРТУР ТОМАС

Лондондогу Оксфорд университетинин профессору, фольклорчу, тилчи, текстолог окумуштуу иретинде дүйнө элинин көпчүлүгүнө таанымал. Өзгөчө Орто Азия элдеринин ичинде кыргыз журтчулугуна манастаануучу катары бир топ жылдар аралыгындагы илимий текстологиялык иштери маалым. Автор жалаң «Манас» эпосу боюнча өткөн кылымдын 60-жылдарынан тарта изилдеген жыйырмадан ашуун илимий эмгегин арнаган. Бул илимий изилдөөлөрү, текстологиялык иштери, макалалары В. Радловдун жана Ч. Валихановдун жазып алган «Манас» эпосунун сюжетине, анын көркөм поэтикасына кызыгып калуусуна Ч. Валихановдун варианты боюнча «Манас» эпосунан үзүндү тууралуу» деп жазган А. Маргуландын 1965-жылы Казак Илимдер Академиясынын «Кабарлар» журналына чыккан илимий макаласы болгон. Көп узабай 1969-жылы автор «Манас» эпосу тууралуу алгачкы макаласын жазат. Ал макала: «Көкөтөй жана Бокмурун: Кыргыз элинин баатырдык эпосунан үзүндү» деп аталып Лондон университетинин Чыгыш жана Африка мектебинин бюллетениндеги атайын бөлүмдөн жарык көрөт. Анда автор Ч. Валихановдун кыргыз элинин улуу мурасы болгон «Манас» эпосун жазып алгандыгы жөнүндө кеңири маалымат берип келип, А.Маргуландын 1965–1968-жылдары «Манас» героический эпос киргизского народа» деген жыйнакка кирген макаласына жеке пикирин билдирген. Анда Хатто «Манас» эпосунун алгачкы жолу англис тилине которулушу тууралуу төмөндөгүдөй маселелерге токтолот. Англис тилине сөзмө-сөз которулган текстке атайын принциптердин негизинде мамиле кылынды дейт автор. Текстке илимий комментарий берилип, эпостун поэтикалык тилине формасына ошондой эле тилдик нормадагы айрым жалпылыктары белгиленип, грамматикалык жагынан англис тилинин грамматикасына окшош белгилери көргөзүлүп, англисче эквиваленти жөнүндө масселеге кеңири токтолгон. Кийинки макалалары «Көкөтөй жана Бокмурун», «Көзкамандар окуясы» жана «Көкөтөйдүн ашы» илимий монографиясын жазган кезде окумуштуунун эпоско кайсы багыттан мамиле кылганы ачык көрүнөт. Маселен, бул үч макаланын мазмуну менен таанышканда эпостун өзөгүндөгү окуянын мазмунуна, элдин тарыхый басып өткөн жолуна, эпикалык катмарга, көп улуттардын өз ара мамилесине анализ берип келип, кыргыз эли жалпы түрк урууларынын ичинен эң байыркы уруу экенин белгилеп кетет. «Британия элине кыргыз элинин көөнөрбөс

искусствосун «Манас» эпосу чагылдырат. Бул эл байыркы бир убактарда калмак, жунгарлар тарабынан запкы көрүп, кысымга алынып, өз туулган жеринен Алтай, Саян, Кангай тарапка куулган кыргыз элинин этникалык катмарында көп түрк уруулары бар. Алардын маданий жашоосу, бир-бирине болгон мамилеси, каада-салты бар. Ал салт азыр да түрк элдерин бир бутактан тараганын ырастап турат. Алардын тилдик лексикасы, грамматикалык белгилери буга күбө» – деп айтып келип муун, муунга уланган мүчөлөрдүн өзгөрүшүн талдоого алып, англис тилине салыштырып айрым жалпы нормативдерди белгилеген.

1971-жылы «Борбордук Азия журналынын 15-сериясынын №2 санына «Көкөтөйдүн ашы» тууралуу жазылган кыргыз эпосунун түп нускасынан» деген ат менен жазылган макаласында В.Радловдун 1862-жылы жазылып алынган (жылы Т. Хаттонун жазганы боюнча берилди. Бизде 1864-жылы Радлов жазып алган деп жүрөбүз) «Көзкамандар окуясынын» сюжетине анализ жүргүзүлөт. Автор «Манас» эпосу, анын циклдик бөлүктөрү болгон «Семетей», «Сейтек» бөлүктөрү жөнүндө билген маалыматтары тууралуу учкай сөз кылган. Негизинен бул илимий макалада

1) Семетейдин төрөлүшү.

2) Элдин каада-салты, үрп адаты.

3) Чыгыш элдеринин түпкү байланышы, катышы тууралуу маселелерге токтолот. Макаланын экинчи бөлүгүндө архаикалык сөздөргө, түшүнүксүз сөздөргө комментарийлер берилип, кыргыз элинин тарыхый жолун чагылдырган эпос экенин дагы бир ирет кеңири айтып өтөт. Кыргыз эли чакан эл болгон менен анын өтө бай тарыхы жана бай лексикасы, ошондой эле абдан кенен географиялык аймакты ээлеп көчүп-конуп жашаган тоолук эл экендигин жазып, бир нече географиялык топонимдерди мисалга келтирет, алсак: Бар-Көл, Төр-Көл, Талас, Алтай, Самарканд, Ташкент, Анжиян ж.б. Ал эми 1972-жылы «Көзкамандар окуясы» үзүндүсүнө дагы бир ирет кайрылып эки бөлүктөн турган чоң көлөмдүү илимий макаласын жазган. Ал макала «Борбордук Азия» журналынын 6-сериясына, №4 санына жарык көрөт. Биринчи бөлүгү кыргыз элинин социалдык шарты, эпостогу каармандардын типтүү образдары, салттык жөрөлгөлөр деген подтемаларга бөлүнүп жазылган. Экинчи бөлүгүндө өзүнө белгилүү болгон көркөм текстке текстологиялык анализ берилген. Мында авторго көбүнчө Ч.Валиханов, В.Радлов, В.Бартольд, В.М.Жирмунский, А.Маргуландын «Манас» эпосу тууралуу айткан пикирлери, (Ч.В., В.Р. варианттары) чоң таяныч, өбөлгө болуп бергени көрүнөт. Автор кыргыз элинин тарыхын да, маданиятын да, искусствосун да жогоруда-

гыдай маалыматтар аркылуу тааныган. Өзгөчө кубаттай турган көрүнүш, англис окумуштуусунун тексттин өзү менен жакындан таанышкысы келгени, колуна тийген текстти оригиналдын өзүндөй мазмунда которууга аракет кылганы, ошондой эле текстологиялык иш жүргүзгөнү. Бул кыргыз эпосунун Европа элинин катмарына маалым болушуна түздөн-түз себепкер болгон көрүнүш. Анткени англис тилинде сүйлөгөн эл кыргыз элинин бай узак тарыхын эпос аркылуу таанып, анын түрк уруусундагы элдер менен болгон жакындыгын, түпкү тамырын кошо билүү мүмкүнчүлүгүнө ээ болот. Айрыкча автордун эмгегин жогору баалап, ошол учурдагы Чыгыш менен Африка бөлүгүндөгү кызмат өтөгөн окумуштуулар профессор К.Р.Бавден, В.Левс жана башкалар жеке пикирлерин билдирип, кубаттоого алышкан. Бул тууралуу толук маалымат «Борбордук Азия» журналынын 1972-жылкы №15-санына жарык көрөт. Мындан сырткары автордун 1971, 1972, 1976-жылдары жарык көргөн макалалары серия түрүндө Францияда, Парижде француз тилине которулуп, элге таанылган.

Автордун Манастын төрөлүшү тууралуу баяндаган «Рождения Манаса» сравнения двух ветвей георического эпоса» (на киргизском языке: с переводом // Журн. Центральная Азия-Лондон. 1969. – Т. XIV, часть 21. Ошондой эле «Көкөтөй хандын өлүмү жана анын ашы») макаласындагы иликтөөлөрү өзүнчө чоң эмгек жаратууга түрткү болгондой сезилет. Натыйжада автордун эмгеги 1977-жылы кыргызча «Көкөтөйдүн ашы» деген ат менен Лондондо Оксфорд университетинен басылып чыккан.

Монография «Көкөтөйдүн ашы» бөлүгүнүн толук тексти боюнча иштелген. Баш сөзүндө эпостун трилогиялык бөлүгү, көлөмү, поэтикалык традициясы жана поэтикасындагы уникалдуу өзгөчөлүктөр тууралуу сөз кылып, биринчи жолу ким жазып алган жана англис тилине алгач кандай жолдор менен которулганы тууралуу маалымдап, монографиянын негизги жүгүн көтөрө турган проблемалары туурасында баяндаган. Негизги проблемалардын бири адегенде латын арибиндеги кыргызча текст берилет жана анын англисче котормосу, ал котормодо тилдик грамматикалык салыштыруу методу менен иштелген текстологиялык изилдөө, илимий комментарийлер.

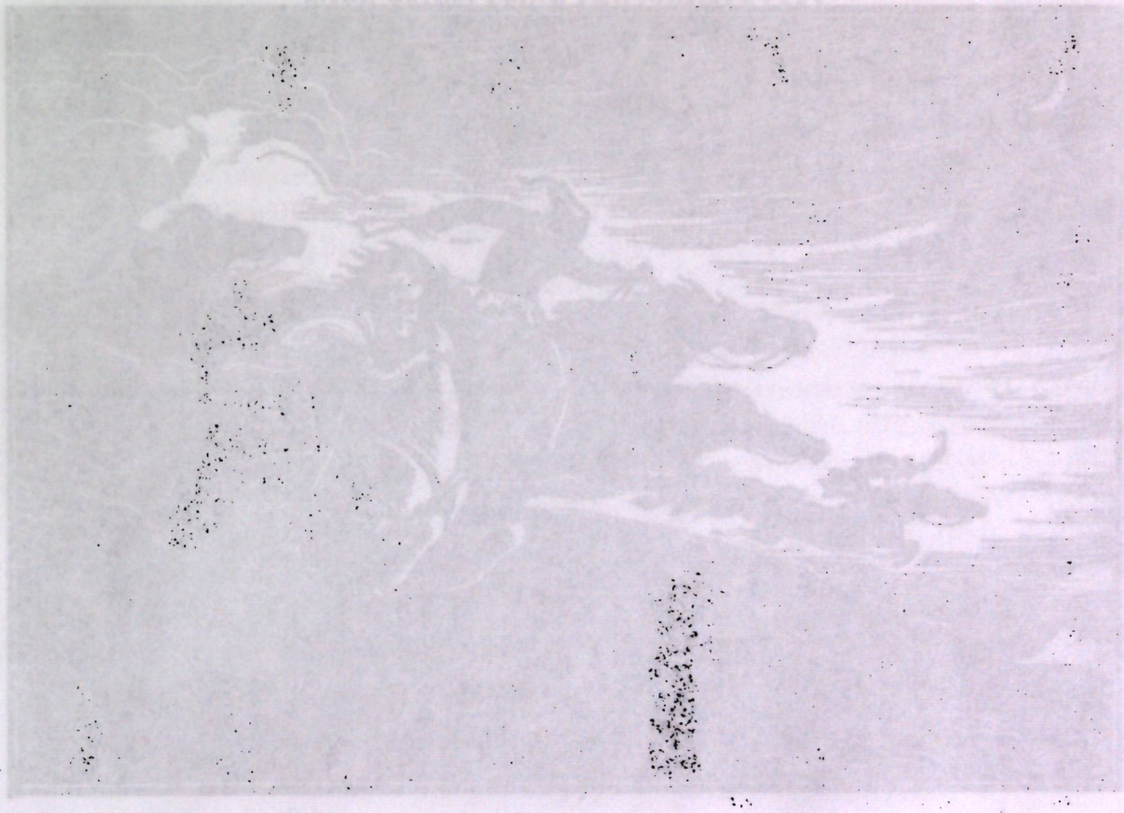
Атайын белгилеп айта кетүүчү нерсе Т.Хаттонун илимий макалаларынын кыргызча котормолорунун жоктугу. Автордун изилдөөлөрүнүн маанизи тууралуу бизде анча так маалымат жок экени өкүндүрөт. Жогоруда биз токтолуп өткөн маалыматтар орусча булактардан Кыргыз улуттук илимдер академиясынын китепканасынын «Чет элдик адабият» бөлүмүнүн

кызматкерлеринин кыскача маалымат котормолору, ошондой эле Казак илимдер академиясынын кол жазмалар фондусунан жазылып алынган айрым маалыматтардын негизинде берилди. А.Т.Хаттонун изилдөөлөрү менен КР УИАнын китепканасынын «Чет элдик адабият» бөлүмүнөн таанышууга болот (англис тилинде).

«Манас» эпосу бүгүнкү күндө, айрыкча акыркы он жыл ичинде дүйнө элинин көп тилдеринде которулду (толук эмес вариантта) бирок, А.Т.Хатто сыяктуу жыйырма жыл бою эпосту таанууга өз өмүрүн, калемин, талыкпас изденүүсүн арнаган окумуштууну табуу кыйын болсо керек.

Автордун эң акыркы макалалары 1980, 1982, 1988, 1990-жылдары «Борбордук Азия» журналына жарыяланып турган.

Жылдыз Орозобекова,
филология илимдеринин доктору







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THE MEMORIAL FEAST FOR KÖKÖTÖY-KHAN

(KÖKÖTÖYDÜN AŠI)

A Kirghiz Epic Poem

EDITED FOR THE FIRST TIME FROM
A PHOTOCOPY OF THE UNIQUE MANUSCRIPT
WITH TRANSLATION AND COMMENTARY
BY

A. T. HATTO

OXFORD UNIVERSITY PRESS
1977

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PREFACE

'THE MEMORIAL FEAST FOR KÖKÖTÖY-KHAN' is the earliest and one of the best of a group of ten oral heroic poems recorded among the northern Kirgiz tribes between 1856 and 1869. The mid nineteenth-century tradition of Kirgiz epic, in turn, is one of the finest oral traditions of epic of which we have knowledge. It follows that 'Kökötöy' is one of the most important poems of its kind extant. The present work is inspired by the wish to edit and communicate the poem in a manner worthy of its status.

The theme of 'Kökötöy' is the ancient Inner Asian theme of the Funeral—here Memorial—Feast for a Hero, with attendant Horse-race, Games, and Heroic Brawling, such as are reflected in the Twenty-third Book of the *Iliad*.

'Kökötöy' has the additional interest of being the earlier of two parallel versions on the same theme, the other being 'Bok-murun', which was taken down only six years later in the same area, but from another bard. Variants of this theme were once again recorded from bardic performances some seventy and eighty years later.

Milman Parry's knowledge of the epic tradition to which 'Kökötöy' belongs, albeit knowledge at second hand, together with his acquaintance with some other oral traditions of epic, was a vital factor in his reassessment of Homeric diction and composition. Parry owed his appreciation of the Kirgiz epic style not only to the rather hasty German verse renderings with which V. V. Radlov accompanied his Kirgiz texts but also to Radlov's remarkable analysis, with explicit reference to Homer, of the Kirgiz epic language and manner of improvisation. In the appropriate section of his epoch-making thesis, Parry handsomely acknowledged his debt to the great pioneer of Turkic Studies by quoting him in German in full above the date 1885. I have translated the relevant passage in Appendix 8, below.

A third great man, one more versatile than either Parry or Radlov, now deserves to be named. He is Rotmistr Chokan Chingisovich Valikhanov (1835–65), grandson of Vali, last Khan of the Kazakh Central Horde. It was under the personal supervision of this brilliant princeling drawn to the service of the Czar—reconnaissance and intelligence officer, secret agent, antiquary, amateur ethnologer, artist, traveller, man of letters, and admired friend of Dostoyevsky in exile—that 'Kökötöy' was taken down from an unnamed bard, presumably on 26–27 May 1856, some miles to the east of the eastern end of Lake Issyk, when he was reconnoitring there under General Khomentovsky. Moreover, Valikhanov's journals and reports for the whole region are invaluable for the interpretation of 'Kökötöy' and the other nine poems of its group. Chokan Valikhanov was so richly endowed and he crammed such varied experience into his brief life that it does no detriment to his achievement to state openly here before it emerges from my Introduction and Commentary that he was no textual scholar of the first order. Thus if one is to penetrate through his scribe's text to the utterance of the bard, some of Valikhanov's and his scribe's work has to be undone and some of Valikhanov's Russian 'Kukotay'

corrected—a rendering that had been sole witness to the poem for many decades until its discovery by Professor Alkey Margulan in 1964.

The original text in Kirgiz is MS. Leningrad Oriental Institute of the Academy of Sciences of the U.S.S.R., Oriental Archive, Razryad II, opis' No. 4, delo No. 36. It is written in a post-Chagatay Arabic hand normally of great clarity but sometimes misleadingly, even frustratingly overwritten by Valikhanov and others.

The Arabic script is almost as ill-suited for writing Turkic and in particular Kirgiz as the Linear B is for Mycenaean Greek. In theory, some sequences admit of half-a-dozen different resolutions. Study of the manuscript reveals that Valikhanov and his scribe were not always able to interpret what they had set down in their field record, of which the Leningrad Manuscript is a fair copy made when contact with the bard was lost, since, to cite only one type of obscurity, they may give several different versions of what is obviously one and the same recurrent formula. I must repeat: our Manuscript is a fair copy of a field record now lost. The claim that Valikhanov corrected our Manuscript in collaboration with the bard is contradicted by the facts (see my Appendix 1, below). Rather did Valikhanov sometimes obscure the authentic words of the bard by tampering with the fair copy, our Manuscript.

As any scholar with a good knowledge of oral epic tradition can foresee, it follows that while competence in the Kirgiz language of today is a distinct asset, only mastery of the contemporary mid nineteenth-century epic diction, of its prosodies and formulaic structures, can afford control among the teeming 'resolutions' of the script sufficient for an editor to arrive at the bard's true utterance, compared with which what others *thought* the bard said or should have said is of very minor interest. Such mastery of the diction I had hoped to acquire whilst writing my various articles[1]—without suspecting that I should ever apply this knowledge to the present purpose. This and long experience of the complexities of editing and interpreting in another field are my justification for the edition offered here.

Much of the Commentary printed below is the record of my questionings of Valikhanov, his bard, and above all his scribe. Crux by crux, this record seeks to justify my text. The Commentary was not planned so: but soon the thought of denying to others the steps I had hewn out for myself during the better part of three years struck me as perverse. Some better readings will undoubtedly follow mine, but they will only find acceptance through reasoned challenge and overthrow of the arguments presented below. And may I live to see them.

It remains for me to record that the entire cost of production of this book was met by the School of Oriental and African Studies in the University of London, for whose generous support in the hard times now prevailing I express my gratitude.

A. T. HATTO

Queen Mary College
University of London
July 1975

[1] See Prolegomena, below.

ACKNOWLEDGEMENTS

THE present edition was made in leisure hours left over from my commitments as a Professor of German in the field of medieval poetry at the University of London, during the space of two and three-quarter years. Over that time, and before, I received much generous help from distinguished orientalists and others that I wish to acknowledge here.

First, I must thank Professor Alkey Margulan of the Kazakh Academy of Sciences for a series of benefactions. These began with the gift of the edition in five volumes of the Writings of Ch. Ch. Valikhanov, of which Professor Margulan was editor-in-chief. The First Volume contained Valikhanov's celebrated Russian rendering of the oldest known Kirgiz epic, then deemed lost in the original, but later discovered by Professor Margulan and now edited here. There followed these further gifts: Professor Margulan's preliminary announcement in Kazakh of the discovery of the Kirgiz original together with over eight hundred verses in Kazakh paraphrase; his facsimile edition of the manuscript; and his Kazakh paraphrase of the complete text. When I expressed sorrow that details of the Arabic script in the facsimile edition had not survived the reproductive process, Professor Margulan, with characteristic generosity, presented me with his own excellent photocopy and a microfilm of the manuscript. It is on this photocopy that the present edition is based. Although the purpose of Professor Margulan's Kazakh paraphrase was very different from that of this edition, I could often call on it for an independent interpretation of what the scribe might or might not have intended. I express my warm thanks here to Academician Margulan for his kindness towards a scholar so remote from the Central Asian archives.

In London I have had the privilege of consulting the late Sir Gerard Clauson, K.C.M.G., who wrote me many letters on the lexical problems I raised; and also my friends and colleagues at the School of Oriental and African Studies, of whom Professor C. R. Bawden, F.B.A., found time to write me a number of detailed notes on words of Mongol origin in my text; Professor B. Lewis, F.B.A., now of Princeton University, gave me his valuable opinion on some obscure Perso-Arabic words; Dr. T. O. Gandjei during some lengthy sessions advised me above all on palæographical problems; Professors A. K. S. Lambton, F.B.A., V. L. Ménage, and T. M. Johnstone answered questions on words and spellings within their respective spheres of Persian, Turkish, and Arabic. I thank them here for their kind and timely help, and also Emeritus Professor Sir Harold Bailey, F.B.A., of the University of Cambridge and D. Barrett Esq., M.A., Assistant Keeper in the Department of Oriental Books at the Bodleian Library in the University of Oxford, for help with recalcitrant words. I am indebted to Professor K. H. Menges of Columbia University, New York, for his opinion on a syntactical rarity and on some etymologies; to Frau Professor Ulla Johansen of the Institut für Völkerkunde in the University of Cologne for guidance on Central Asian saddle-cloths;

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A particular debt associated with the nature of the subject deserves to be acknowledged here. The late Professor V. M. Zhirmunskiy of the Soviet Academy of Sciences, a leading scholar in the field of the comparative study of epic poetry, has furnished me with publications which proved essential for the pursuit of the present theme.

I am also indebted to the Librarian of the Oriental Institute of the Academy of Sciences of the U.S.S.R. in Leningrad for facilitating this work.

These acknowledgements would not be complete if I did not record my gratitude to the Editorial Boards of *Asia Major*, the *Bulletin of the School of Oriental and African Studies* and the *Central Asiatic Journal*, and in particular Emeritus Professor W. Simon, F.B.A. and Professor K. Jahn, for the early encouragement of opening their pages to my first studies of mid nineteenth-century Kirgiz epic (as set forth in my Prolegomena below). I am also much in the debt of the former Librarian of the School of Oriental and African Studies, Professor J. D. Pearson, to the present Librarian, B. C. Bloomfield Esq., M.A., and to Principal Assistant-Librarian (Near and Middle East) G. Schofield Esq., B.A., for their unfailing assistance in obtaining books and information about books and manuscripts in the Soviet Union on my behalf.

For kind assistance in the, alas, problematic field of cartography, so important for the heroic poetry of nomadic tribesmen, I wish to thank Professor W. R. Mead and Miss A. Oxenham of the Department of Geography at University College, London, and Professor K. Sagaster of the Seminar für Sprach- und Kulturwissenschaft Zentralasiens of the University of Bonn, and his colleague Dr. W. Leimbach.

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I have pleasure in recording my debt to the members of the Oxford University Press, who have been responsible for presenting the work of a jealous author in a style so much to his liking—a glance at the parallel text, translation, and apparatus will show the obstacles they have surmounted—and to M. Daly Esq., M.A., Publications Officer of the School of Oriental and African Studies, London, whose unfailing courtesy, understanding, and energy have materially helped this book on its way.

The last debt to be recorded here is to my wife Margot for patience ever-equal to my absorption and for much encouragement besides.

A.T.H.

CONTENTS

PROLEGOMENA xi

ON THE APPARATUS xii

KEY TO THE PRIMARY TRANSLITERATION xiii

CONVERSION OF THE PRIMARY TRANSLITERATION xv

KÖKÖTÖYDÜN AŠI (Text) 3

THE MEMORIAL FEAST FOR KÖKÖTÖY-KHAN (Translation) 4

COMMENTARY 90
- Introduction 90
- Abbreviations and Short Titles used in the Commentary 99
- Commentary 105

APPENDIXES 247
1. Demonstration that the Manuscript was copied fair from a Field Record 247
2. Analysis of *Kökötöydün ašı* and the parallel *Bok-murun* 249
3. Manas's Invocations of his Forty Companions. A. Grouping of Bards. B. Shamanistic Aspects 255
4. Words or secondary meanings of *Kökötöydün ašı* not listed in K. K. Yudakhin's *Kirgizsko-russkiy slovar'* 263
5. Kazakhisms of Vocabulary in the Text 265
6. Some learned or pseudo-learned Persian and Perso-Arabic spellings 267
7. Some erratic spellings 268
8. The Mid Nineteenth-Century Kirgiz Bard-improviser at work (from W. Radloff) 269
9. Central Asian words used in the Translation 271
10. Some ethnonyms 272
11. A song in praise of Urak's sword 274

CONTENTS

INDEXES 277
1. Personal names 277
2. Geographical names 280
3. Ethnic names 281

ADDENDA 283

PROLEGOMENA

FULL TITLE	ABBREVIATION
(i) KIRGIZ	
'The Birth of Manas. A confrontation of two branches of heroic epic poetry in Kirgiz', *Asia Major* (N.S.), London, xiv (1969), 217–41.	H *Birth*
'*Kukotay* and *Bok Murun*: a comparison of two related heroic poems of the Kirgiz', *Bulletin of the School of Oriental and African Studies* (*BSOAS*), London, xxxii (1969), 344–78 = I; 541–70 = II.	H *Kukotay* I H *Kukotay* II
'Almambet, Er Kökčö and Ak Erkeč. An episode from the Kirgiz heroic cycle of Manas, A.D. 1862', *Central Asiatic Journal* (*CAJ*), Wiesbaden, xiii (1969), 161–98.	H *Almambet*
'Köz-kaman', *CAJ* xv (1971), 81–101 = Part I; xv (1972), 241–83 = Part II.	H *Köz-kaman* I H *Köz-kaman* II
'The Kirgiz original of *Kukotay* found', *BSOAS* xxxiv (1971), 379–86.	H *Kukotay found*
'Semetey', *Asia Major* xviii (1973), 154–80 = Part I; xix (1974), 1–36 = Part II.	H *Semetey* I H *Semetey* II
'Germanic and Kirgiz heroic poetry. Some comparisons and contrasts', *Deutung und Bedeutung*. Studies in German and Comparative Literature presented to Karl-Werner Maurer. Edited by Brigitte Schludermann, V. G. Doersken, R. J. Glendinning, and E. S. Firchow. The Hague–Paris, 1973. Pp. 19–33.	H *Germanic and Kirgiz*
'The Catalogue of Heroes and Heroines in the Kirgiz *Joloi-kan*', in *Tractata Altaica*. Festschrift for Denis Sinor. Wiesbaden, 1976. Pp. 237–60.	H *Catalogue*
A paper to the Royal Asiatic Society (delivered on 10 June 1976): 'Plot and character in Mid Nineteenth-Century Kirghiz Epic'.	
(ii) CENTRAL AND NORTH ASIATIC	
'The Swan Maiden: a folk-tale of north Eurasian origin?', *BSOAS* xxiv (1961), 326–52.	H *Swan maiden*
'Ḥamāsa iv—Central Asia', *Encyclopedia of Islam* iii (1971), 115 ff.	
Shamanism and epic poetry in Northern Asia. Foundation Day Lecture 1970 at the School of Oriental and African Studies, University of London. London, 1970. Pp. 1–19.	H *Shamanism*

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ON THE APPARATUS

To the best of the writer's knowledge the Manuscript (*KO*) has never been described in an international language of scholarship by a professional palaeographer. Nor could such a description be furnished from a photocopy, which, however, suffices for the present purpose of penetrating to the utterance of the bard.

The following requires briefly to be said (the further details are left to the Apparatus below).

'Kukaṭay xannŋ 'yrt&²gusy' (to quote the pseudo-title of the Manuscript) is written on twenty-four folios numbered 1–24 in arabic numerals in the top left-hand corners, and in a post-Chagatay convention of Arabic script. 24ʳ is written on to no more than about a third of its extent. 1ʳ has in the top right-hand corner 'III' followed by roman 'Nova'[?]. Ch. Ch. Valikhanov's editorial intrusions into the scribe's text in preparation for his translation "Smert' Kukotay-khana i ego pominki" (*K*) are at times very untidy and difficult to resolve, despite his unusually neat hand (he was an artist of talent). His Russian glosses and a footnote in cyrillic are recorded in the Apparatus. Interference with the scribe's text declines appreciably after the end of 5ᵛ (= verse 840), the last verse translated by Valikhanov being 901. After 7ᵛ his activity is almost negligible.

KEY TO THE PRIMARY TRANSLITERATION, AS IN APPARATUS AND COMMENTARY

(i) BASIC CHARACTERS

آ	initial a	
إ	initial i	
ا	init. before و, ي	’ (indicating vocalic u, y)
ا	init. bef. cons.	·
ب		b
پ		p
ت, ة		t
ج		j
چ ڇ		č
خ		x
د		d
ذ		ẓ
ر		r
ز		z
س		s
ش		š
ص		ṣ
ض		ḍ
ط		ṭ
ظ		ẓ
ع		‘
غ		γ
ف		f
ق		q
ك		k
ڭ		g
ل		l
م		m
ن		n

ه	h
و	u
ۋ	w, u (not initial)
ي	y, i (⌒ indicates 'Insert y': 1347; 1659; cf. 1840 ⌒ *-may*).
ء	' (medial hamza)

(ii) SOME LIGATURES

ﻛ	ka
ﻜ	ga
ﻛ	ŋ
ﻜ	ŋa

(iii) VOWEL SIGNS

´	superscript ^{a}
ˏ	superscript ^{u}
ˏ	subscript $_{i}$

(iv) ABBREVIATIONS

° &¹ tends to stand for a or e

~ &² (any downward tail) stands for the appropriate vowel

ε &³ tends to stand for u or ı

(v) OTHER SIGNS

=	/
≡	triple /
≣	mult. /
—	–
❀	fl. (i.e. floral)

CONVERSION OF THE PRIMARY TRANSLITERATION TO THE TEXT

THE Arabic script of *KO* is used in a way very far from phonetic, though it would have been easy with the available symbols to achieve an unambiguous convention. The usage can be characterized as that of a lax post-Chagatay convention which relies heavily on the mnemonic outline rather than on fully explicit phonetic values.

The interpretation of the vocalic characters *a*, *u*, and *y* is influenced more or less strictly by consonantal context, as the case may be. *q* and *γ* (as against *k* and *g*) occurring anywhere in a word, except in compound names, almost always indicate central or rear articulation of vowels, thus *q* and *γ* accord with *a*, *u/o*, and *ı*, whereas *k* and *g* accord with *e*, *ü/ö*, and *i*; for example *aγasy* > St. Kirg. *agası*, *ṭurγan* > *turgan*, contrast *ataka* > *ateke* (initial *a-* is always preserved), *'undangan* > *ündöngön*, *kukaṭay* > *Kökötöy*. Exceptions to these accords are rare, the most notable being MS. *aytkan* (*passim*) instead of *aytqan*, and *karay* (several times) = 'towards' instead of *qaray*. In the present text this spelling rule has been set aside only in rare compelling circumstances. The distinctions initial *ṭ* and initial *ṣ* with central and rear vowels and *t* and *s* with front vowels are clearly discernible, but are far from consistently maintained. Vacillations occur even in adjacent verses, constituting a sheer waste of phonetic potential. Thus with initial *t* and *s* (as against initial *ṭ* and *ṣ*) there is a presumption that the following vowel or vowels may be frontal, but no more. Moreover, one may often have to read *ü* or *ö* in a word in which there is no scribal indication whatever that the vowels are in the front register, e.g. *'ud&¹* > *ödö*, *'uzan* > *özön*.

As has already been seen in *kukaṭay* > *Kökötöy*, *'undangan* > *ündöngön* in passing, *a* in second and succeeding syllables in frontal context > *ö*. *ö* in first syllables, like *ü* in all syllables, has to be spelt with *u*, e.g. *tukar* > *tökör*, *uzum* > *özüm*. *e* of St. Kirg., besides being spelt with *a* in association with *k* and *g* in second and succeeding syllables, is rendered in other phonetic contexts by *y* in first syllables, e.g. *syrgatb* > *sergetip*.

There is no rule for the use of initial *y-* and *j-*, since they occur indiscriminately in the same words and phonetic contexts, a fact which in the right hands may throw some light on actual pronunciation of the dialect of *KO*, if not of the scribe. *b* stands for *b* or *p*; *p* only for itself.

Regarding the text of this edition, it offers symbol by symbol an equivalence of the Standard Kirgiz cyrillic orthography, with the following exceptions. Since there are no learned Russian loanwords in our text like *edinitsa*—Yudakhin in any case lists only eight—*e* can be used not only medially but also for initial *э* of the standard orthography, which in 1885 Radlov could also afford to do: or in other words initial *e* of this text = St. Kirg. initial *э* by position. The St. Kirg. orthography sets cyrillic *г* for phonetic *γ* (*g*, *ǧ*, etc.), and so the same broad transcription is reflected here using roman *g*, which is accordingly *g* or *γ* by context. Because the spelling *au*, *aw* is universal in *KO* for St.

Kirg. *oo*, I have retained it as probably a dialect feature, together with some other very minor features individually.

The substitution of voiced for voiceless or of voiceless for voiced sounds has been effected without comment, since the scribe vacillates frequently. His use of endings tends to be stereotyped, thus ideogrammatic rather than phonetic, e.g. *mnasday* > Manastay.

Note: An asterisk placed before a word in the text, apparatus, translation, or commentary implies that the reading is tentative, an asterisk placed after a word in the apparatus indicates that it is discussed in the commentary. An asterisk or obelisk after a word in the translation indicates a footnote on the same page.

KÖKÖTÖYDÜN AŠI

TEXT AND TRANSLATION

7186935 B

KÖKÖTÖYDÜN AŠI

(1r) Altın iyerniŋ kašı eken:
ata jurtnuŋ bašı eken.
kümüš iyerniŋ kašı eken:
tün tüškön kalıŋ köp Nogay juıtnuŋ
bašı eken.

Kökötöydöy kanlarıŋ
emi alattan ötköy boluptu.
'Sarı Nogay balası
jayma kökül Jaš-aydar — čorom
Manikerdi bir mine kör! — čorom
kalıŋ bir kara köp Nogay — čorom
bašınan ıldıy körö kör! — čorom
Üyšünlörnüŋ Ametke,
Amet-kulu jaysaŋga,
karını salık biyine ayt,
kette kursak bayına ayt!
sarı sakal, tik murut,
ayır bir sakal, kiš murut,
barına birdey ayta kör! — čorom
batpan ayak bal ičken,
batpansıgan mırzaga ayt!
ayak-ayak bal ičip,
alčaŋdagan mırzaga ayt!
tün tüškön kalıŋ Nogayga ayt
"Kökötöy jaman boldu" dep:
Baynıŋ uulu Bay-mırza
"Kökötöy jaman boldu" dep
bar Nogayga, karıga ayt!
men baytal bir biye baylattım, —
čorom
men bal kımızım čaykattım, —
čorom
kunan bir biye baylattım, — čorom
kor kımızım sürsüttüm, — čorom
kabırgası bir jazı kartaŋnan, — čorom
šüyšün bir jazıp salganmın. — čorom
sarı bir jilik baytaldan, — čorom
tuu biyemdi soygonmun, — čorom
tuurap narın koygonmun, — čorom
barın bir jıyıp kele kör! — čorom
u men kereez bir ašım beremin, —
čorom
kereez bir sözüm aytamın. — čorom
kalıŋ bir kara köp Nogay
bašınan ıldıy körö kör! — čorom'
Kökötöynüŋ boz ordogo
tün tüškön kalıŋ köp Nogay
düŋgüröp tüšüp kaldı. — dedi
'tün tüškön kalıŋ köp Nogay, —
jurtum
kökürögüm dart aldı,
köŋülüm jaman bošodu!
men alattan ötmök bolgonmun! —
jurtum
u men jüz tokson toguz jašadım,
jaak süyögüm bošodu! — jurtum'
taudoy et kılıptı,
köldöy čık kılıptı.
kereez ašın bere'di emi,
kereez sözün ayta'di emi.
'menim bir közüm ötkön soŋ, —
jurtum
kılič-menen kırdırıp,
kımız-menen juudurup, — jurtum
čarayna-menen čaptatıp,

Title: MS. *kukaṭay xan ny 'yrt² gusy* / underl. 1. *'yyarnuy.* 4. *nuyay* /. After *'ykan*: sp. for ½ l. 6. *altdan 'utkay bulybdy* triple /. 7. After *balasy*: sp. for ½ v. 8. *yaš aydar.* 9. *mnakardu,* followed by *br* del. with small strokes. 10. After *qaluy*: *br* del. 11. *baštunnan.* After *čuram*: triple /. 12. *'uyšynlarnyn*. amtka.* 13. *amt quly jaysany².* 14. *bıṭıṭka,* with *ka* del. and *n²* introd. below it in a diff. h. 16. *th* = 1786. 17. *ayr,* followed by short erasure, cf. 1787. *kč,* with final *č* = 1787. 18. After *čuram*: / /. 19. *baṭban.* 24. After *dyb*: fl., with no / before or after. 26. After *dyb* no /. 27. After *bar*: short del. (*ga?*). After *ayt*: mult. / squ. in at l. marg. 28. After

THE MEMORIAL FEAST FOR KÖKÖTÖY-KHAN

A Golden Saddle has its pommel: a people has its chieftain.

A silver saddle has its pommel: the Nogay teeming as shadows at nightfall have their chieftain.

Kökötöy-khan was ready to leave this hapless world.

'Son of the Sarı Nogay, Jaš-aydar of the flowing forelock, Companion, mount Maniker! Visit the black-teeming Nogay from end to end! Speak to Amet of the Üyšün, to Amet-kul the Zaysan, to the droop-bellied biys, the pot-bellied bays! To the red-beards, prick-moustaches, to the fork-beards, sable moustaches, all together—speak! To the mirzas, who quaff mead from cups weighing a batman and throw their weight around, to those mirzas who quaff mead by the cupful and lord it so—speak! Tell the Nogay teeming as shadows at nightfall that Kökötöy is in trouble! Bay-mırza, son of Bay, go to the Nogay and tell the elders that Kökötöy is in a bad way! My Companions, I have had mares tethered that have foaled once, I have had honeyed kumys shaken: I have had three-year-old mares tethered, I have had fermented kumys left to stand. I have ordered jelly-blood from the guts of sleek-ribbed mares to be spread. Slaughtering my barren mares from among those with light-bay forelegs and slicing them up fine, I have had meat broth served. Gather the people all together and come, my Companion! I will give my last solemn feast and utter my last behest! Visit the black-teeming Nogay from end to end!'

The Nogay teeming as shadows at nightfall thundered up to Kökötöy's grey pavilion and alighted.

'Nogay teeming as shadows at nightfall, my people! Sickness has seized my breast! My heart has lost its strength! I have to leave this hapless world! I have lived through a hundred and ninety-nine years, and my jawbone has grown feeble!'

They made mountains of meat, made lakes of gravy. Kökötöy was now giving his last solemn feast, now uttering his last behest.

'When my eyes have passed beyond, my people, let them shave my body with swords, let them lave it with kumys, encase it in a covering, wrap it in yuft, pillow my head on

bayṭal: short erasure. *byya.* 30. After *qunan*: short erasure. *by².* 31. *šuršutdym.* Above 2nd *š*: '1' (footnote-indicator): see note. 32. After *qaburyasy*: short erasure. 33. *čuyčyn,* followed by short erasure, *yazub.* 34. After *šary*: short erasure. 35. *byamdu.* 36. Above *narun* in cyril. *tarelka.* 37. *jyyub.* 38. *kraz,* cf. 39. *br* erased. 39. *kyraz* = 53; 54. 41. *baštunnan.* After *čuram*: fl., no /. 42. *'urday².* 44. *duṇkurab.* After *dydu*: triple /, fl. 45. *kun.** 46. *kukrakum.* After *aldy*: no /. 48. Above *bulyanmn*: *čuram* del., and below line: *yurtum.* 49. *yuz tuqsan tu'z.* After *yaṭadym*: triple / squ. 50. *suyakum.* After *yurṭum*: / fl. /. 51. *tuyaday.** 53. *kyraz* = 54. 54. After *'ym²*: / fl., sp. for ½ v. 55. *manum,* followed by short erasure. 58. *čar ayna* (1 or 2 grps.), 2nd *a* alif with hamza.

bulgarı-menen kaptatıp,
ak kazanım jastatıp
kıbılaga baštatıp,
kızıl bir makpal büktötüp,
kızıl narga jüktötüp,
kara bir makpal büktötüp,
kara narga jüktötüp,
altımıš bir Nogay, kırk kerwen
aydap bir kelip tüšö kör! — jurtum
toptop bir kelgen katınga — jurtum
toptop bir makpal bere kör! — jurtum
kerwen bir bašı kara Sart
seksen bir erkeč mayına
(1r/1v) kıš bıšırtıp ala kör! — jurtum /
astınkı jolnuŋ üstünö,
üstünkü jolnuŋ astına,
ayga bakkan ak saray
ak saraylap koyo kör;
küngö bakkan kök saray
kök saraylap koyo kör!
kobul salıp kopšotup,
jol boyuna okšotup,
beyitimniŋ bašına
tay tüyönü saydırıp,
tokumun kayra baylatıp,
kunan da bayge kıla kör!
ua jurtum, kızmatker bolup tura kör!
munan bölök kebim jok, — jurtum
munan bölök sözüm jok! — jurtum
ua aman-aman bolo kör, — jurtum
ua esen-esen bolo kör! — jurtum
ua Baynıŋ uulu Bay-mırza, — baatır
ua beri karap kulak sal! — baatır
tala kuš salıp kuš kıldım, — baatır
tentegim jıyıp el kıldım: — baatır
kulaalı salıp kuš kıldım, — baatır
kurama jıyıp el kıldım. — baatır
menim bir közüm ötkön soŋ, —
baatır
tala kuš közün karatmay,
tenteknіŋ barısın el-eline taratmay:
kulaalı közün karatmay,
kuramanıŋ barısın el-eline taratpay.
jakšı kuštap bagıp ala kör. — baatır
menim koy közüm ötkön soŋ, —
baatır
jayau bir jürgön jakırga
čobur bir karmap bere kör. — baatır
jalaŋač jürgön jakırga
čapan bir čečip bere kör. — baatır
kımızıŋ suuday agızıp
jayıŋ-kišiŋ bolgondoy, — baatır
mına tolup bir jatkan kurama — baatır
tel kozuday jagızıp,
ayranıŋ suuday agızıp,
mına tentegimniŋ barısın
jakšı kütüp ala kör. — baatır
ua menim bir közüm ötkön soŋ,
tabıp bir algan Bok-murun — baatır
"ala bir küčük" deminer, — baatır
"aram siydik" deminer. — baatır
emi jetim bir atın mingizme,
jetim bir ašın ičkizme, — baatır
jetim bir tonun kiygizme — baatır
arı bir bolso üč jılga, — baatır
beri bir bolso eki jıl, — baatır
obol bir eki jašı bar. — baatır
erbeyip adam bolor da, — baatır
er jay tartıp er bolor, — baatır
er uulu-menen teŋ bolor, — baatır
ua šondo kalı bir kilem sala kör! —
baatır
menim koy közüm ötkön soŋ, —
baatır
menim ornuma kan kötörüp ala kör!
— baatır
Baynıŋ bir uulu Bay-mırza, — baatır
beri bir karap kulak sal. — baatır
ua menim kırk ašımdı bererde, —
baatır
u Kıtaylarnıŋ kır murunduu Koŋur-
bay, — baatır
"Koŋur-bay" attı *Üŋkür-bay, —
baatır

60. *qzamm.** Apparently *yaštatub* corr. to *yaštatub.** 61. *qbl&²* *y&²* *baštatub.* 62. After *qzyl*: *br* erased. 64. After *qar&¹*: *br* del. = 65. 66. *br* del. *karwan.* 67. After *aydab*: *br* erased. *tuša.**

my bright cauldron* and face me towards Mecca. Have red velvet folded and loaded upon red camels and black velvet folded and loaded upon black camels, and let sixty Nogay and forty caravaneers come driving them along. Piling up the velvet bestow it on women that come piling in! Let the head caravaneer, the wretched Sart, make bricks in the fat of eighty goats. Above the low road, below the high road, rear a white palace like to the moon, rear a blue palace like to the sun! Grooving it make flutings, make them like pathways! At the race on my Beyit bašı Day† let them put up as prize a one-year-old camel, and with orders to tie back their saddle-cloths hold a race for three-year-olds. Ah my people, do me this last service! This is all I have to say, such is my behest! All health to you, my people, happiness be with you!

'Now Bay-mırza, son of Bay, warrior, lend me your ears. Casting birds of the steppe, I made them our hunting-birds; gathering hotheads, I made them our people: flying wood-kites I made them our hunting-birds; gathering outcasts from tribes I made them our people. Thus when my eyes have passed beyond, warrior, do not show them the quarry as though to steppe-birds; do not disperse the hotheads to their peoples: do not show them the game as though to wood-kites, do not disperse the outcasts to their tribes! Watch over and cherish them well, warrior! When my hazel eyes have passed beyond, and you meet a wretch trudging on foot, lay hold of a nag and give it him, or a poor man with next to nothing on, unlace your robe and give it him! Let your kumys flow like water, summer and winter, care for the men from many tribes swarming here as for lambs that suck two mothers. Let your airan flow like water: cherish all my hotheads here most fondly. Oh, when my eyes have passed beyond do not call the foundling Bok-murun "spotted mongrel", do not name him "filthy bastard". Do not mount him on a horse or have him eat food or don a cloak such as are fit only for orphans. Having turned two, he is on the way to three: but two comes first. Though he be still small, he will be a man; drawing a hero's bow he will be a hero, he will prove equal to the sons of heroes! Then, warrior, bring out the princely Carpet! When my hazel eyes have passed beyond, raise him up in my stead as Khan! Bay-mırza son of Bay, warrior, lend me your ears. When you are about to give the feast of my Fortieth, remember sheer-nosed Koŋur-bay of the Kıtay—Üŋkür-bay whom men call 'Koŋurbay'. Now go to this man, warrior, and

After *yurtum*: sp. for ½ v. 68. After *ţubţab*: *br* erased = 69. *xatunу&²*. 70. After *karwan*: *br* erased. 71. After *syksan*: *br* del. 72. *xš*. After *yurţum*: sp. for 1 v. to end of line and page. 73. *astuŋyy*. 78. After *kur*: ½ v. sp. 79. *q^u b^u l*. 80. *'uxšatub*. 81. *b^a ytmnyŋ*. 82. *tuyamı*. Above *tuya*: *tuu&¹*, doubly underl. 85. *wa* = 88; 89; 90; 91. *xąmtkar.** 86. *m^u nan*, cf. 87. *mnan*: both apparently followed by short erasures. 88. After *wa*: single /. 92. *t^a l&²*, followed by *br* erased. After *ţaldym*: / *q^u u^u ł*. 94. After *qulaly*: 6 or 7 chs. heavily del. *quš qyldym*. 97. *tl&²* followed immediately by *quš*. 100. After *barısun*: mult. / squ. 101. *yxšy kuštab*. After *batur*: / ½ v. sp. 103. *br* del. *yurkan*, with *kan* as the result of heavy overwriting. *čqryay* (with diacr. of *č* apparently altered from that of *č* to that of *j*, less probably vice versa, since the single point is very bold. Cf. 105. After *čqryay*: *qarmab* heavily del. 104. *čubur*, then *br* del. 105. *yalaŋač*, cf. 277. *yurugan čq^u ryay*. 106. *br* faintly del. 108. *bţr* added above end of v. in small h. 109. *br* del. 110. Above *jayyuzub* in finer h.: (*jayzub*). 112. After *muna*: *yxšy yman* heavily del. *tyn tkmnŋ* by heavy overwriting. 113. Above beginning of line in a finer h.: *yxšy*. 114. *w*. *br* faintly del. 115. *ţabub*. *br* faintly del. 116. *br* faintly del. *dmuŋar* = 117. 117. *syduk*. 118. *jytum* = 119; 120. *br* del. *myŋuz*, with *ma* above *x*, in the same h., but with *y* (?) through alif in finer h., cf. 119; 120. 119. *br* del. *'yčkuzma*. 120. *br* del. *kykuzma*. 121. *br* del. *yly&²*. 122. *br*, with *y* entered above, followed by *br* del., followed in turn by *br* del. *yl* (final *l*). 123. *'ubalnyŋ(?) br 'yky yl aruyn&²(?) yaly bar batur*, with these alterations: after *uba* thick final *l*; *nyŋ* del.; *br* faintly del.; *yl aruyn&²(?)* thickly del.* *batur* followed by / and sp. for ½ v. 125. *'yr^u*, with *^u* del. *jay*.* 126. A wd. ending in *k* heavily corr. to *'uul{y*. 127. *w*. *ţund&³ qalu*, followed probably by final *n* del. *br* faintly del. 129. *'urununa*. *batur* / fl. 130. *br* faintly del. 131. *br* del. 132. *w*. 133. *u xţaylarny*. After *murundu*: / *quŋrbay*. 134. *quŋrbay aţy 'uŋkrmay*.*

* See n. 60. † See n. 81.

endi bir šugan bara kör, — baatır
u menim kırkımdan šondo bir kutulup kala kör! — baatır
u Baydıŋ bir uulu Bay-mırza, — baatır
u menim uluu ašımdı bererde, — baatır
u mına Anjıyanda toyungan
čiyki bir nanga semirgen, — baatır
Anjıyannıŋ toŋ almasın kemirgen, — baatır
(17/25) on ekisinde ok atkan, /
on üčünö jetkende
ordo buzup, üy čapkan,
u mına Jakıpnıŋ uulu jaš Manas
u jaŋa auzdongon Er Manas,
üŋkür jerde üy čapkan,
jılga bir jerden jılkı algan,
kabagı biyik, öŋü saz
eŋčeger boyluu Er Manas —
kanı bir kara, biti kök,
bauru čıbar, sırtı kök,
u mına jölöŋkölüü sarı ker edi.
baatır bir Manas surasaŋ,
kök jal bir töböt börü edi!
šul Er Manaska bara kör!
karızımdan bir kutulup kala kör!
u šondo musulman birlen kepirni
barın birdey jıya kör.
šondo uluu bir toy kıla kör.
šoytup karızımdan bir kutulup kala kör!'

Kökötöydöy kanıŋız
eki bir közü süzüldü,
u kıyamat közdöp üzüldü.

au tün tüškön kalıŋ köp Nogay
ökürgöndön bakırdı,
örüktüŋ bašın japırdı:
akırgandan bakırdı,
almanıŋ bašın japırdı.
aytın ıylap aldı,
sıytın sıylap saldı.
kılič-menen kırdırdı,
kımız-menen juudurdu. . . .
elde toyat kaldı, — dedi
jırtıšnı kaba berdi, — dedi
aytkanınday kıldı. — dedi
ıldap koygon ıl beyt,
sırlap koygon sır beyt,
kobul bir salıp kopšotup,
jol boyuna okšotup,
ayga bakkan ak saray
ak saraylap koydu: — dedi
küngö bakkan kök saray
kök saraylap koydu. — dedi
arı bolso altı miŋ,
beri bolso beš miŋ
ala šalbırt jaz-menen
čapkan egen kunandı,
kunan kelip turgan. — dedi
emi konjur salkın küz-menen
jemdegen egen jeti kurjun dan-menen,
taugo tuup, tašta öskön,
teke-menen birge öskön,
kumga tuup, čölgö öskön,
kulan-menen birge öskön,
temir tuyak, jez bilek,
terdemes tuugan, ırgay moyun
Kök-ala čıgıp keldi daŋ-menen! —
Kambar bir Kambar Kambar-kan,
Kambar bir kandan Aydar-kan,
Aydar-kannıŋ balası
aylangıs tuugan Er Kökčö,
Kök-aladay berendi
uuštap aldı daŋ-menen!
altı bir toguz mal-menen,

135. *br* del. 136. *qruqmdan*. 137. *br* faintly del. 138. *'ülu* (sic).* 139. *muna ·njyyand&¹* (1st ch. alif no hamza) *tuyunyan*, with shaky *ĺmrkan* in a diff. h. above it and doubly underl. 140. *čy-ky¿*. *br* del. *ĺ¿ymrgan*. 141. *·nj¿yyan nŋ*. 142. *'yksnd&¹*. After initial *a* of *atqan*: *r* del. and *tqan y*.* 145. *u*. *yaqubnyŋ*. 146. *u yn&²* *awz daŋyal*, with *da* heavily retraced, and heavy final *l*, too large and deep to be *n*, yet reminiscent of *n*, possibly retraced.* 147. *'uŋgur*. *čabqan*. 148. *br* faintly del., above it cyril. *bog(?)*. 149. *byk*. Above *saz*: cyril. *kholodnyy*. 150. *iyŋčygr*. 151. *br*

absolve yourself from my Fortieth. But, Bay-mırza, when it comes to giving my Great Feast, remember him who ate his fill in Anjıyan, who grew fat on unbaked bread and gnawed unripe apples of Anjıyan—who, when he was twelve, drew bow, and attaining thirteen shattered khans' pavilions and destroyed yurts—I mean that young Manas, Jakıp's son, only weaned of late, Manas that laid waste yurts in a cavernous region and seized herds in a long valley, his eyes deep-set, his visage sallow, his frame bowed under the weight of his brawn—Er Manas, his blood black, his lice blue, his belly mottled, his aspect blue—*there* is a lofty mountain-spur whose yellowing slopes give pasture! If you wish to know about the warrior Manas, he is a Grey-maned He-wolf! To this same Manas go! Absolve yourself from your obligation to me. Assemble the Muslims and the Infidel, one and all, and then hold the Great Feast! So doing, free yourself from your debt to me!'

Your beloved Khan Kökötöy's eyes grew peaceful, his spirit left him for the life to come.

The Nogay teeming as the shadows at nightfall, bellowing like bulls, lamented—they bowed the tips of apricot-trees; they wailed and cried aloud and bowed the tops of apple-trees. They wept at that solemnity, they paid the respect that was due to him. They had him shaved with swords and had him laved with kumys . . . The people ate their fill. Taking pieces of cloth they bestowed them as funeral gifts. They carried out Kökötöy's behest. They reared him a black tomb made shining and smooth, a handsome tomb enriched with adornments. Grooving it with flutings that meandered like pathways, they reared him a white palace like to the moon, they reared him a blue palace like to the sun.

Since the dappled snow-and-thaw of early Spring, they had been racing from five to six thousand three-year-olds, and these were now returning. And now with the cool and gentle browns of Autumn, fed on seven saddle-bags of corn, he that was born in the mountains and grew up among the rocks with the he-goat, that was born in the sands and grew up in the desert with the onager, his hooves of steel, his pasterns of copper, born never to sweat, his neck like the *ırgay**—Kök-ala was in the lead and covering himself with glory!—Er Kökčö, son of Aydar-khan, son of the great Kambar-khan—Kökco, of stock that never turned their backs, had seized† the race-horse Kök-ala, with great gain to his renown! He had taken† Tekeči's racer, Kök-ala of the steel hooves and copper

faintly del. *kuk*, small, above end of *byty*. 152. *batory čubar*. 153. *u muna julykaly şary kyr 'ydy*.* 154. *br* faintly del. *s* of *manas* large and heavily overwritten. 155. *br* faintly del. *tubut. bury*, with *y* written heavily over another ch.* 157. *qaruqmdan* = 161. Cf. 227.* 158. *u. kaprny*, heavily overwritten. 159. *j¿yya*. 160. *'u"lu* (sic), followed by *br* faintly del. 161. *šuy 'ytub*, cf. 370. *br* faintly del. After *kur*: fl. 163. *br* faintly del. 164. *u*. After *'uzuldy*: / fl. ½ v. sp. to marg. 165. *aw*. 169. After *yaburdy*: / /. 170. *aytyn* with hamza(?), shadda(?) above 1st *y*, with *'ylab aldu* mult. / squ. 172. *syytyn*, with *sy* heavily corr. over *sr*. *sylab*, all except *s* heavily corr. over illeg. chs. 173. After *judurdy*: a row of six dots, above them: cyril. *i proch*. 174. *'yld&¹* *tuyat qaldu*, with last 2 wds. del. and added above in a finer h.: *t"uy°l qyld&¹*.* After *dydu*: mult. / squ. 175. *kub(?)* del. and *qb&²* added above. *&¹* in *byrd&¹* from correctn. 176. *aytkanunday*, with *qyldu dyd&³* in finer hand against l. marg. 177. Above *iyldab*: cyr. *yldab*. Above *iyl*: cyr. *yl*. 179. After *qubl*: *br*, scored. 180–4. Inserted above in finer hand, introduced after *qubšatub* by cyr. *i proch*. (This second hand repeats *quydu dydu*, overlooking the fact that this follows the insertion-sign as *quydu dyd&³* followed by mult. / squ. at l. marg.)* 181. After *şaray*: no /. 183. After *şar*: no /. 187. *čalbrt* = 1191. 189. *tydu* overwritten as *d°ý*, plus 1 illeg. ch. ½ v. sp. del. 190. *iymu quŋyr*. After *mnan* fl. with 2 thick vertical strokes above. 192. *şauy&²* after deletn. *tuwb* /. *tašq&²* corr. to *ţalt&²*. 197. *tuw'an* / *'yr'ay muyun*, followed by no /. *muyun* over heavy deletn. 198. *kukala*. 199. After 2nd *qambar*: /. 201–2. Above *balasy* / *aylan's* (cf. 606 *aylanys*): cyr. *ne pokazyvayushchiy spinu*. 202. *kuk&²*. 203. *prand&³*, and above: cyr. *brend»* (*shakun*). 204. *'ustab*, cf. 211.* 205. *tuquz*.

* See n. 197.

† In younger days. See nn. 204; 211.

botoluu tüyö nar-menen,
balaluu Nogay küŋ-menen,
manattan japkan üy-menen
Tekečiniŋ temir tuyak, jez bilek
Kök-aladay berendi
uuštap alıp kete'di! —
Čıbratčıga jaylay'di,
čıbıratıp biye baylay'di,
Ïbrančıga jaylay'di,
Manikerdey külük atlarnı
mamıdan üzmöy baylay'di.
Baynıŋ uulu Bay-mırza
kımızın suuday agızdı,
tolup jatkan kurama
tel kozuday jagızdı.
Kıtaylarnıŋ kır murunduu Koŋur-bayga
kömkörö kalıŋ köp Nogay
kozgolo köčüp bara'di. — deydi
alabaš jorgo, čıbar at
aydap bir tartuu kıldı. — dedi
šondo kırkı ašınıŋ
karızıdan bir kutulup kaldı. — dedi
jer ortosu boz töbö
kömkörö kalıŋ köp Nogay
(2r/2v) tolo bir jıyın kıldı. — dedi /
karını salık biyleri,
kette kursak bayları
čogulup keŋeš kıldı; — dedi
Baynıŋ uulu Bay-mırza
keŋeš almay turdu. — dedi
bir kündörü bolgondo,
altı bir jašar Bok-murun
at tokunup kalıptı;
jeti bir jašar Bok-murun
mulla okunup kalıptı.
kašı altın ak kaŋgı iyer
Manikerge tokuy'di,
boluk tuugan Bok-murun
Manikerge mindi. — dedi
kalıŋ kara köp Nogay
eline kirip bardı. — dedi
'Baydıŋ uulu Bay-mırza, — ake
nemine keŋeš bar edi? — ake
kündö bir jıyın kılasıŋ! — ake
seniŋ barmagıŋnıŋ başı altın, — ake
iyeriŋniŋ kašı altın, — ake
kuyuškanıŋ kuyma altın, — ake
jügönlörüŋ čın altın! — ake
erni balpak boz aygır, — ake
boz aygırım mingizben, — ake
akemniŋ ašın bilgizben; — ake
kök aygırım mingizben, — ake
Kökötöy ašın bilgizben! — ake
mına Anjıyanda semirgen, — ake
Anjıyannıŋ toŋ almasın kemirgen,
čiyki nanga semirgen,
Samarkanda Sart Manas,
sarı da kulak it Manaska,
köčsöŋ, özüŋ köčüp bar!
men elimdi köčürmön,
men jurtumdu köčürmön,
erteŋ-menen bir arı köčömün!
šabıratpay uuk čečtirip,
šaŋšıtpay bürküt aldırıp,
maŋıratpay kozu saldırıp,
kakıratpay tüyö komdotup,
jılatpay bala bölötüp,
köp Nogay jurttu köčürüp,
jakkan otun öčürüp,
jayau jürügön jakırga
čobur karmap beremin,
jalaŋač jürügön jakırga
čapan čečip beremin. / (2v, 16/2v, 2
Ak-tersken ašamın,
atnıŋ iyerin aldırmay

209. *th²čyny*, and above: cyr. *sob . . . niya.* After *tuyaq*: /, and above: cyr. *i proch.* 209–10. *jyz blk kuhaladay* in finer hand below del. *barund¹*, and above it: *brnd³* (no /). 211. *'ušțab**. After *š*. 214. *'branč²γ²*. 215. *mnkarday*. Over final *k* of *kulyk* in finer hand: *du*, then in 1st hand, lightly del.: *ațlarny*. 216. 1st 4 chs. of *manadan* del. and *mam¹⁰* entered above them in finer hand, preceded by: cyr. *privyaz'*. 219–20. These vv. in finer hand above line, with insertion-sign after *ayzdu*. 219. 4th and 5th chs. of *tulub* corr. to full final *b*. After *quruma*: no /. 220. *quzudy(?)* written over cyr. *i pr.*, cf. 110 *quzuday*. 221. *murun*. 222. *kumkar¹*. 223. *barady* /, with 1st

pasterns together with six Nines of cattle, a she-camel with calf, a Nogay slave-woman with child and a yurt covered with manat!

They summered towards Čıbratčı and drove mares in great herds and tethered them. They summered towards Ïbrančı and kept the racer Maniker always tethered to his tethering-post. Bay-mırza son of Bay made his kumys flow like water and he cared for the men from many tribes swarming there as for lambs that suck two mothers.

The teeming Nogay that turn up their beaver-brims struck camp and went to sheer-nosed Koŋur-bay of the Kıtay. Driving amblers with blazes and dapples, too, Bay-mırza gave a banquet and there absolved himself from the debt of Kökötöy's Fortieth.

On a court-mound at the middle of the land the teeming Nogay that turn up their beaver-brims held massed assembly. The droop-bellied biys, the pot-bellied bays took counsel in one body: but Bay-mırza resolved nothing.

The time came when in his sixth year Bok-murun saddled himself a horse and in his seventh went to school at the mullah's. Bok-murun of sturdy race saddled Maniker with the Mongol saddle, bright with its pommel of gold. He mounted and rode in among the black-teeming Nogay.

'Bay-mırza son of Bay, sir, what is all this counselling?—Every day you hold assembly! Your finger-tips are gold, your saddle-bow is gold, your crupper is solid gold, your curb and bit, too, are purest gold. But it is *I* that shall say who is to ride my thick-lipped light-grey stallion, sir, *I* that shall say who shall direct my father's feast—who is to ride my blue-grey stallion and who is to preside over Kökötöy's Feast!

'There is the man who grew fat there in Anjıyan, who gnawed unripe apples of Anjıyan and fattened on unbaked bread, that wretched Sart in Samarkand, Manas—if you wish to move camp, go to that yellow-eared cur, Manas! As to me, I shall command my tribe to strike camp, I shall bid my people move! I shall set out at dawn!

'I shall have the yurt-lattice untied—no clattering, the berkuts taken out—no screaming, the sheep driven out—no bleating, the camels saddled—no bellowing, the babies swaddled—no crying! I shall bid the great people of the Nogay move camp, have the fires that were lit extinguished. Meeting any wretch trudging on foot I shall lay hold of a nag and give it him, or a poor man with next to nothing on I shall unlace my robe and give it him.

'I shall cross the Ak-tersken and let the horses browse without having the saddles

a overwritten obscurely; [a] set over *d*; and *y* / overwritten, perhaps to read *d[a]ydu*. 224. *čubar*. 225. *br*, scored. *tydu*. 225–6. Blank sp. for 1 v., between /. 226. *qruqy*. 227. *qarḍmndan*, *m* blobbed. Cf. 157 = 161. 229. *qalyn*. 230. *br*, scored. This v. left of centre, since slope of preceding line left insufficient sp. for writing right of centre. 231. After *bylar*: *bar* del., and *u* entered above. 232. After *baylar*: *u* overwritten obscurely (to make ¹?), cf. 235. 235. *turdu*, with 2nd *u* overwritten obscurely (as 232). 237. *br*, scored. 239. *br*, scored. 241. *'yar*. 243. *buluq*. 245. Above end of *nuyay*: *γ²* in fainter hand.* 246. *'ynd*, with stem of *y* long, but shorter than *l*; *d* del.; and down-stroke ending in diacr. of *n*.* 249. *br*, scored. *qyla syn*. 250. *barmayynyy*. 252. *aka* def. 253. *juganlarun*. 254. Before *albaq*: *b* corr. to *y*, or vice versa.* 255. *myhzbn* = 257. 256. Above *bn* in *blkyzbn*, in fainter hand: *aga*. 257. *aka* def. 258. *blkzman*. 259 ff. From here the scribe's hand becomes smaller, as though he had changed or sharpened his pen. By the top of fol. 5v (verse 767) the hand has reverted to its former size, but only after fluctuations. 259. *·njyyand¹*. 260. *·njyyanmy*. 262. *smrqnd¹*. 263. *šaryd¹*, with *yd¹* lightly del. and ligatured *la*(?) above.* *manas*. 264. *kučsayz*, with *yz* del. and *y* entered above it. 265. *kučrmn* = 266. 267. *br*, scored. *ar¹* *kučamun*. 268. *čabratbay*. *čystram*, with *am* del. and full *b* above it. Above *s*, faint cramped *n*, with alif above. 270. *maŋratbay**. *šaydurub* corr. to *šaldurub* by lengthening of *y* (no diacr.). 274. *čaqqan*, with *č* corr. to *j* by deletn. of 2 points. 275. *j[a]ayatu*. *jaqry²*. 276. *čubur*. 277. *jalankač*, cf. 105. *čaqry²*, possibly with 2 points of *č* del. for *j*. 279–314 follow 329 in MS. 279. *aq tyrskan**.

at čaldırıp alamın:
Türgön-Aksuu ašamın,
tüyönüŋ komun aldırmay
tüyö čaldırıp alamın.
Kaynatma-tuzga baramın,
altımiš atan komdotup
tuz arttırıp alamın.
Botonuŋ-sazın boylogon,
kündö kumar oynogon,
kazanday kara börük bar,
"kan čıkkanıŋ barısın
soromun!" degen erke bar;
kepirdiŋ kanı Er Joloy —
Er Joloygo baramın.
(2ᵛ/3ʳ) janaša kelip konomun, /
jan tuuganday bolomun;
birge kelip konomun,
bir tuuganday bolomun.
kepirdiŋ kanı Joloygo
alabaš jorgo, čıbar at
aydap tartuu kılamın.
altın da kürmö kiyemin,
aytıluu törö bolomun,
köz otogo sayınıp
körünö törö bolomun!
Altay tolgon köp Kalmak
aralaša konomun:
Kaŋgay tolgon köp Kalmak
birgeleše konomun.
jakšıga bara beremin,
külük atım koymoymun:
jamanga bara beremin,
köylök, tonum koymoymun.
5/2ᵛ, 16) onnon ödö köčömün. /
Kozu-baši kopodo
koyduŋ jünün alamın.
ülkön Ak-taš baramın,
üy japtırıp salamın.
annan ödö köčömün,
Tiek-taštan ötömün,
Jalaŋačtıŋ boyuna
jılkı salıp ketemin.
özön, suwun bakalap,
keŋ Iyleni jakalap,
keŋ Iyleniŋ boyunda
eginči bölüp ketemin.
onnon ödö köčömün,
keŋ Kalkandan ötömün,
keme-menen kečemin. / (2ᵛ, 20/3ʳ,
özön, suudu bakalap,
ak boz atım takalap,
Kıl-ertišti jakalap,
kündöp-tündöp köčömün.
Kıl-ertištiŋ bašına,
Beš-terek belin ašamın.
Jurganıŋ suusun kečemin,
Xannıŋ tawusun ašamın,
Moldo-torgoy basamın.
Kıl-ertištiŋ üstünö,
Buurul-taunuŋ astına
barıp kelip konomun.
altı künü bolgončo
at sergitip alamın:
jeti künü bolgončo
el sergitip alamın.
ua šonnon soŋ tokson atan komdotup
kürüč arttırıp alamın:
tokson jorgo katarlap
Tüpkü Kanga kiremin!
šondo Kökötöynüŋ ašın beremin!
tötögölüü biyik boz üydü
töškö bögöy tikemin:
šonu aška tikemin.
Kökötöydüŋ köp malın
kemegeniŋ bašına
toptop kelip kıramın,
sanatın alıp turamın.
auzu, baši biyazday,
kojogo aytkan niyazday,
sakalı jok, murtu jok,
altı miŋ jigit jıyamın;
koluna Anjıyan bıčak karmatıp
tuuramčıga koyomun.
"tuuramči barmak jaurut" dep,
barmagın čarayna-menen čaptatıp,
bulgarı-menen kaptatıp:

282. *turgan aqɣu**. 285. *qaynaɬb&²ᵃ tuzy&²ᵇ*. 288. fl. *buɬanyŋ ʂazun**. 290. *qzanday*.

removed: I shall cross the Türgön-Aksu Pass and let the camels browse without having their saddles taken down. I shall go to Kaynatma-tuz, where I shall have sixty gelded camels saddled and salt loaded on to them. Here there is one that moves through Botonun-saz and plays hazard day by day, whose black cap is huge as a cauldron, one who pampers and indulges himself and proclaims "I shall suck their blood till the last drop!"—Joloy the Infidel Khan. I shall go to Er Joloy. I shall camp side by side with him and behave as though we were brothers: I shall camp together with him and play the brother. I shall drive along amblers with blazes, and dapples, too, and make a feast of honour for the Infidel Khan Joloy. I shall, Mongol fashion, don the sleeveless jacket all of gold and be a famous lord! To my cap I shall fix the Peacock-feather and lord it for all to see. I shall lodge in among the many Kalmak that infest the Altai, shall lodge together with the many Kalmak that swarm on the Kanghay. I shall win over the nobles with gifts, not stopping at my racers, and the commoners too, not begrudging them shirts and sheepskins.

'From there I shall move camp. I shall shear sheep beside the sedge of Kozu-bašı; I shall go to towering Ak-taš and have the yurts felted; from there I shall move camp and pass beyond Tiek-taš; I shall drive out the horse-herds and traverse the valley of Jalaŋač; then following rivers and channels and skirting the broad Ili, I shall allot sowers and tillers in the valley of that broad river; thence I shall move on, pass by the broad Kalkan and ferry across the Ili. Following rivers and channels and then shoeing my light-grey horse I shall continue day and night along the banks of the Kıl-ertiš. At the source of the Kıl-ertiš I shall cross the Beš-terek Pass. Then I shall ford the river Jurga, cross the Xan-tau and ride to Moldo-torgoy. When I have arrived above the Kıl-ertiš below Buurul-tau I shall camp. There for six days I shall have the horses rested, in seven the whole people. After that, I shall command ninety camel-geldings to be saddled and have rice loaded. Then, ranging ninety amblers in line, I shall go in to the abode of the Ancestral Khan.* There I shall give Kökötöy's memorial feast. Athwart the path below the hill-side I shall pitch a lofty yurt of light-grey felt, gayly ringed above with red and white stripes—such a yurt will I pitch for the Feast! I shall herd Kökötöy's abounding cattle to the head of the great hearths and slaughter them, counting them meanwhile. I shall gather together six thousand young serving-lads, their mouths and faces clean as peeled onions or as a blessing uttered to a hoja—no trace of beard, no wisp of moustache. I shall tell them to take knives of Anjıyan in their hands and shall make them my carvers. Thinking "the carvers' fingers will smart" I shall swaddle their fingers up, I will have

buruk, cf. 1638. 291. *qan čqqannyŋ*. 292. *ʂuramn**, and above *mn*: *dygan*. *'yrk&²ᵈ*. 293. *julay**. 295. *janasa*. 300. *čubar*. 301. After *qylamn*: sp. for 1 v. 302. *alɬnd&²ᵈ*. 304. *kuz 'utay&²ᵉ*, and above: cyr. *karalovyy* (sic) *sharik*. 306. *alɬay*. 308. *qaŋyay*. 310. *yxɬyy&²ᵍ*. 313. *kuylak**. 313–14. Sp. for 1 v. between them. 315. *quzy baɬy qupa*, followed by confused *d&²ᵍ*, probably corr. from *y&²ᵍ*. 319. *'ud^a&²ᵍ*. 320. *ɬ¡yak taɬtan**. 321. *jalaŋačtuŋ*. 323. *'uzan ʂuwyn bayalab*. 324. *iyl^a&²ᵍny jayalab*. 325. *iyl^a&²ᵍnyŋ*. After *buynd&²ᵍ*: no /. 326. *'ygynčy*. 327. *'ud&²ᵍ*. 328. *qalqandan*. 330. *bayalab*. 331. *ʂayalab*. 332. *ql 'yrtyšty* jayalab*. 334. *ql 'yrtištynyŋ** = 339. 335. *bš tyrak blym**. 336. *juryanyŋ**. 337. *xanny ʂawusun**. 338. *m^u'lla ʂuryay**. 339. *ql 'yrtštynyŋ*. 340. *buurul ʂawny*, with faint inconclusive overwriting over *to**. 347. Above *arturub*: *alamn* /. 348. *qtarlab*, with a mark through *t* and 2 strokes through *r**. 349. *tubky¡*, with point above faint (but certain) *u*. *xany&²ᵉ*. 350. After *byramn* /: sp. for half v. 351. *byuk*. 352. *tuska bugay*, with *gay* faintly double-scored, and with *b* converted to *j*, and *lay* added faintly below. *a* in *bugay* not quite certain*. 353. *ʂun&²ᵢ*. 355. *kym&²ᵍganyŋ*. Above *ganyŋ*, faint and uncertain: *kmakany qaxdurub*. 358. *awxy basy*. 359. *xuj&²ᵢy&²ᵉ*. *aytkan.** 360. *murty*. 364. *jawratt¡-y¡y^u'b* with, *tty* superimposed black and heavy*. 365. After *črayna m^u'nan*: /. 366. Above *mnan* at end of line: *qabtatb*.

* On this crucial item of antiquarianism see pp. 91 ff. and n. 349.

"tuuramčı suusap ketet" dep,
kara čaydı kaynatıp
kazan-menen kılamın.
šoytup Kökötöy ašın beremin,
musulman-menen kepirni
barın birdey jıyamın!'
kalı kilem saldı. — dedi
Kökötöydüŋ orununa
boluk tuugan Bok-murun
kömkörö kalıŋ köp Nogay
kan kötörüp aldı. — dedi
jayau jürgön jakırga
čobur karmap berdi: — dedi
jalaŋač jürgön jakırga
čapan čečip berdi. — dedi. . . .

kömkörö kara köp Nogay
aralap kelip jürö'di.
'alpka barar kiši barmı?
atka barar kiši barmı?'
jayma kökül Jaš-aydar,
özü eptüü kul edi,
özü šıptuu kul edi.
Sarı Nogay balası
jayma kökül Jaš-aydar ešigine keldi.
— dedi
'a üydö bolsoŋ, ün berči, — čorom
ün ıčkınbay tez berči! — čorom
jayma kökül Jaš-aydar, — čorom
Kökötöy ašın bergenmin,
Kökötöydüŋ köp malın
toptop-toptop kırganmın,
sanatın almay turganmın.
"sen at čakırıp kel!" demin,
(3r/3v) "alptı čakırıp kel!" demin.' /
'boluk tuugan Bok-murun, —
töröm
seniŋ alpıŋa da barmaymın,
atıŋa da barmaymın!
alptardan ölüp kalmaymın!
kiči ayıl konduk aralaš,
koydu saldık korološ
aštık koyduk uralaš,
tüyö saldık jakındaš,
jılkı saldık örüštöš:
kunan minip košuldup,
kuturup oynop jürgöngö
kulsunup kalgan ekensiŋ.
aydıŋ buruču altı san:
altı aylanıp kelgenče,
altımšta atakem
alattan tayıp ele kalmaymı?
jerdiŋ buruču jeti san:
[jeti aylanıp kelgenče,]
jetimište enekem
jergeden tayıp ele kalmaymı?
ua seniŋ bu atıŋa barbaymın,
alptı čakırıp kelmeymin!'
'jayma kökül Jaš-aydar,
atka tagı barmasaŋ
alpka tagı barmasaŋ,
özüm alpka bararmın,
alptı čakırıp kelermin:
özüm atka bararmın,
at čakırıp kelermin!
özüm alptan kelgenče
ašım-menen baygemniŋ
kamılgasın jep turgan;
özüm alptan kelgen soŋ,
özüŋdü baš baygege kılarmın!
ataŋ-menen anaŋdı ayak baygege
kılarmın!'
üydö jürsö taltaŋdap
jayma kökül Jaš-aydar
esi čıktı kaltaŋdap.
'a töröm, at belgisin aytsaŋčı,
atıŋ minip barayın!
erkeletip kep aytsam

369. *qzan.* 370. *šuytub.* 372. After *jɨyyamn*: /, above it: *d*^{a}*šdu*, faint, then ½ v. to l. marg. blank. 374. *'urunyn*&^{1}. 378. *jaqry*&^{2}. 380. *čaqry*&^{2}, but *č* probably with 2 points added above orig. single diacr. of *j*. 381. After *tydu*: / fl. and above: cyr. *Irtyshu*, preceded (left) by: cyr. *otkochevav h*, on lower level. Then (further to left) 2 parallel lines of dots, then space for 1 v., then 5 dots and in a finer, looser hand: *kučb brdu*. 382. *y* of *nuyay* del. and *lru* or *kru* entered below. 384. *barm*&^{2} = 385.

them sheathed in yuft. And thinking "the carvers will be parched" I shall have black tea brewed by the cauldron. So doing, I shall give Kökötöy's Feast, gathering Muslims and Infidel together in one place!'

They spread out the princely Carpet, and the teeming Nogay that turn up their beaver brims raised up Bok-murun of sturdy race as Khan in Kökötöy's stead. If he met a wretch trudging on foot he laid hold of a nag and gave it him, or a poor man with next to nothing on he unlaced his robe and gave it him. . . .*

Bok-murun went in among the teeming Nogay that turn up their beaver brims.
'Is there any who will visit the heroes, any who will go to their steeds?'
Jaš-aydar of the flowing forelock was an able fellow, he was a nimble youth. Bok-murun came to the door of Jaš-aydar of the flowing forelock, son of the Sarı Nogay.
'If you are at home, speak up, Companion! Without straining your voice, answer quickly, now! Jaš-aydar of the flowing forelock, I have announced† Kökötöy's Feast, and, herding Kökötöy's numerous cattle together not counting them meanwhile, I have slaughtered them. I tell you: Summon the steeds!—Summon the heroes! I say.'
'Bok-murun of sturdy race, my lord, I shall in no wise visit your heroes, in no wise go to your steeds! I have no mind to be slain by the heroes.
'You and I set up our own small camp together, let out our sheep to the same folds, sowed grain mingling shouts of joy—we let out our camels side by side and drove out our horses to one pasture: but after riding our colts, running wild and rollicking together, you now behave like a slave to me! The corners of the moon are six in all: whilst I am rounding the six, will not my sixty-year-old father slip from this sad world? The corners of the earth are seven in all: [whilst I am rounding the seven,] will not my seventy-year-old mother slide from among her nearest and dearest? No, I will not go for those steeds of yours, will not go summon the heroes!'
'Jaš-aydar of the flowing forelock!—If you will fetch neither steeds nor heroes, I myself will go to the heroes and invite them, myself will go to the steeds and summon them! But whilst I am returning from those heroes I shall chew over my Feast and my Horse-race. And when I am back from those heroes I shall make *you* the First Prize! As to your father and mother, I shall make them the Booby Prize!'
As he fussed bow-legged in his yurt Jaš-aydar of the flowing forelock was startled.
'My lord, please to name the marks of your steed, and I will mount him and go. When

387. *·btu.* 388. *šptu**. 389. Above *-yay jaym*&^{2}: *balasy* in another(?) hand, not followed by /. Cf. 7. 392. *'učqunbay**. 394. *·šyn byrgammn**. 396. *qr'anmn.* 397. *ţuryanmn.* 399. After *kyldymn*: / fl., short sp. to end of l. 399–400. Top r. of fol. 3^{v}, ringed: stroke like alif no hamza, then / *jaym*&^{2} *kukal jaš aydar aytadu* /. 400. New line. 401. *alpya.* 402. *atyya.* 403. *alptandan.* 405. *quralaš**. 407. *jaţndaš*, with *ţ* the result of heavy overwriting*. 409. *qušuldub*, with faint stroke below and through 2nd *u*, and *ţa* above *l**. 410. After *yurganga*: triple /. 411. *qul snub.* After *'ykansn*: faint *tydu* in another hand, then: /, also faint chs. below *tydu.* 412. *buruč*&^{2}* *alty san**. 414. *altmšd*&^{1}, with faint *k* in another hand over *d*. 415. No / before *altdan* followed by mult. / squ. 416. *yrduŋ buručy**. After *san*: mult. / squ. 416–17. *jeti aylanıp kelgenče* def. MS. 417. *ytmšd*&^{1}, with a faint *k* in another hand above *d*. 418. *yrgadan* /, with 2 short dark vertical strokes in the sp. between it and preceding *iynakam* and with *ga* del.* 420. After *kylmaymn*: / fl., with *dyd*&^{3} in crude hand above /. Some sp. to end of l. 420–1. At r. marg., ringed: *buq murun aytadu.* 421. New line. 422. *taqy*, cf. 423 *tayy.* 430. Above /: *dyd*&^{2}, faint. 432. *baygaga*, with 2nd *ga* faintly del. = 433. 433. *anaŋdy*/*. 436. *al*&^{2}, with hamza of *a* faintly scored and &^{2} overwritten as *y*. After *qalţaydab* /, and between fls.: *yn*&^{2} *jaym*&^{2} *kukal yaš aydar aytadu*, ringed.

* The manuscript as it stands does not narrate the execution of Bok-murun's boast, see n. 381.

† See n. 394.

erdeŋdediŋ Bok-murun: — töröm
süygönümnön söz aytsam
süyröŋdödüŋ Bok-murun! — töröm
tonuŋ belgisin aytsaŋčı,
tonuŋ kiyip baramın.'
'at belgisin men aytsam,
atımdı minip sen barsaŋ!
altımıš atım argımak
süysöŋ šonon minip bar!
tokson atım toburčak
süysöŋ šonon minip bar!
jetimiš atım jel tiymes
süysöŋ šonon minip bar!
top-top bir top sargıl, — čorom
top sargıl atlar köp, — čorom
süysöŋ šonon minip bar! — čorom
altın baštuu ak sargıl
süysöŋ šonon minip bar!
atekem mingen ardak boz,
enekem mingen erke boz
süysöŋ šonon minip bar!
karındašım Karlıgač
anıŋ mingeni kaykı boz
süysöŋ šonu'le minip bar!
jılkı ičinde boz aygır
süysöŋ šonu'le minip bar!
boz aygır jayın surasaŋ,
kabırgada kalkan bar:
kan jaylasa, kebelmes!
kuyrugunda kuduk bar:
kulan suulap tügötpös!
baš jagında mašat bar:
maral suulap tügötpös!
alt'ay minse armas,
arkasın kesip alsa jaurmos,
astıday könjülüŋ aurmos,
čapsaŋ külük, minseŋ berk!
jılkı ičinde erni šalpı boz aygır
(3v/4r) süysöŋ šonu minip bar!' /

'uy boluk tuugan Bok-murun,
seniŋ ala atıŋdı mingenče, — töröm
alptan ölüp kalganča, — töröm
senen ölsöm bolmoymu?
seniŋ astıŋdagı Maniker, — töröm
Maniker berseŋ mineyin: — töröm
üstüŋdögü ak kübö,
ak kübö berseŋ kiyeyin. — töröm
annan alpka barayın! — töröm'
Manikerdi mindi, — dedi
ak kübö tondu kiydi. — dedi
'jayma kökül Jaš-aydar, — čorom
astıŋdagı Maniker
eč önörün körmödüm, — čorom
eč da bir sırın almadım.
ödö-ödö jer kelse, — čorom
öküs berip ketüčü
šondo kötünön tüšüp kalmagın!
ıldıy-ıldıy jer kelse, — čorom
astıŋdagı Maniker
akıs berip ketüčü
moynunan tüšüp kalmagın! — čorom
eč önörün almadım,
eč bir sırın bilmedim.
Maniker jayın surasaŋ,
keče Jalgar-suusu baskanda,
keče Talgar-suusu taškanda,
keŋ *Mejeniŋ suusu kalıbınan aškanda,
öŋgö atlardıŋ barısı
kemege tüšüp jatkanda,
but kötörmöy tez kečtim!
Maniker jayın surasaŋ,
keče Samarkand kerey čapkanda,
san kišiden bir čıkkan —
san atta jok Maniker!
keče Kör-kol kerey čapkanda,
köp kišiden bir čıkkan —
körösön tuugan Maniker!
keče Türkstan kerey čapkanda,

441. *suyganmnan.* 442. *suyraŋdaduŋ**. 444. After *baramn* / fl.: *yn² buq murun aytadu*, ringed, 448. *bar* /, above end of l. 453. *ţub ţub. br* scored and *'yl²* above, all faint. 455. After *čuram*: triple /. 458. After *buz*: / and sp. for ½ v. 460. *šunan.* with *nan* scored and *nyl²* added below in fainter hand, cf. 465. 461. *qarlyač.* 462. *qayqy.* 463. *šunan,* with *l&sup2a;* above *ny* in same hand. 464. After *ayyr*: no /. 465. *šuny,* 468. *xan jaylaly*, with diacr. of *š* del. in fainter hand. *k¡bls²*, with a loop below the beginning of *s* in a fainter hand as though to indicate *ms**. 473. *alţay.* 474. *jaurmas* /, squ. at l. marg. 475. *ast²day**. *aurmas**. 476. *byruk*, with diacr. of *y* scored in

I say something to amuse you, Bok-murun, you turn up your nose and glower at *me*! When I speak a word to charm you, you loose your tongue on me! Please to name the marks of your tunic, and I will don it and go!'

'If I name the marks of my steeds, you must mount one and go! Of sixty thoroughbreds of mine, mount any one you like—and go! Of ninety warhorses of mine, mount any one you like—and go! Of seventy steeds that outrun the wind, mount any one you like—and go! There are number upon number of fine light bays, my Companion, fine bay steeds a-plenty!—Mount any one you like—and go! There are pale bays with golden heads!—Mount any one you like—and go! There is the favourite, the grey my father rode, the darling grey my mother rode!—Mount whichever you like—and go! As to my young sister Karlıgač, there is the hollow-backed grey she rides!—Mount him if you like—and go! There is the grey stallion within the herd!—If you want him, of all, mount him—and go! If you ask the nature of this grey stallion? Over his ribs there is such a shield of fat that when [winter had passed and] the Khan went summering, the beast was still in good fettle! At his tail there is a well: watering there wild asses could not drain it. At his head there is a spring: watering there the maral-deer could not stanch it. Were you to ride him for six months on end he would not weary! Though you cut his back there would be no sore! You would have nothing to complain of! If you gallop him he is a racer! If you ride him he is strong! Within the herd the slack-lipped grey stallion!—If you like him, mount him—and go!'

'Ah Bok-murun of sturdy race, rather than ride your dapples and be slain by the heroes, my lord, would it not be better that I should die at your hands? Here you are seated on your Maniker—give me Maniker, and I will ride him! Here you are wearing your dazzling corselet—give me your corselet, and I will don it! With these let me ride to the heroes, my lord!'

He mounted Maniker and put on the dazzling corselet, so runs the tale.

'Jaš-aydar of the flowing forelock, Companion, I never yet learned all the qualities of Maniker on whom you sit, never got to know his secret powers. When the ground rises up and up and he leaps upwards, do not fly over his crupper! And when it goes down and down as he leaps downwards—Maniker on whom you sit—do not fly over his neck! No, I never got to know his qualities, never learned his secret powers. If you ask Maniker's nature?—When of late the Jalgar was in flood and the Talgar burst its banks and the broad *Meje forsook its bed and all the other horses took the ferry—with no leg lifted I crossed with ease! If you ask after Maniker's nature?—When of late we were racing over towards Samarkand, of a thousand *one* beast went ahead: among a thousand there was no Maniker! When of late we were racing over towards Kör-kol, of many *one* beast took the lead: the magnificent thoroughbred Maniker! When of late we were racing over

fainter hand and preceded by a meaningless blemish. 477. *šalpu.* 478. *šunan. bar* / fl. *yn² jaym² kukl yaš aydar aytadu* / underl. (3v/4r) 482. *snnan**. 485. *'ušţuŋdaky.* 486. Above *byr*: *kub²*, faint. 487. *annan.* 489. After *tydu* / fl.: *yn² buq murun aytadu*, underl. 490 and 493. Inserted between these vv., above, in a smaller, neater hand: vv. 491–2, without /. 492. *'unarun. čuram* -. Then (still in the second hand): *hč lam šrun almadym čuram* all del. 493. *hyč* = 501; 502. *šrun,* cf. 502. 494. *'ud¹ 'ud¹.* 495. *'uks 'uks kytučy.* Above 1st *s*: *'ylm²*; and *'uks* del.; both in fainter hand*. 500. *moyununan.* 501. *'unarun.* 502. *srun.* 504. *balyary**. *bašqanda,* with diacr. of *š* added to *s* in another hand*. 505. *ţalgar¹⁰.* 506. *kyy mj²ny*, cf. 3110. 507. *aţlardy*, with faint deletn. or chs. superimposed. 509. *kutarmay.* 511. *kray* = 514; 517, cf. 1615. 512. *şay.* 513. Above del. *şny(?)*: *şan*, followed by Arabic 10, then cyr. *Ty[cha?].* 514. *kurqul**. 516. Above *kurasan*: cyr. *krasiv[ets?].* 517. *turkstan**.

tümön kuldan bir čıkkan —
astıŋdagı Maniker!
eč önörün körmödüm,
onon bölök eč bir sırın almadım. —
čorom
emi, čorom, tura tur,
atnıŋ bašın bura tur! — čorom
emi ıras söz aytam,
emi, čorom, at belgisin aytayın,
alp belgisin aytayın!
uy-tügündöy kepirdiŋ
emi ičinde oturamız:
kepirdi jakın jerden
čakırıp'le alarmız.
emi munan bir arı barsaŋ, — čorom
Uluu da T'audu jaylagan
altınduu közdüü Madyan
bašınan üzböy baylagan
el agası Er Košoy,
ton jakası Er Košoy,
at takası Er Košoy —
bekip kalgan Bešettiŋ
jüzün ačkan Er Košoy,
turup kalgan Turpanniŋ
jolun ačkan Er Košoy,
baylanıp kalgan bazardıŋ
bagın ačkan Er Košoy!
keče kojonuŋ Jaŋgır uulu Bilerek
kepirdiŋ kanı Nez-kara
karmap *čaxka salganda,
musulmandan kiši čıkmay kalganda:
el agası Er Košoy
erdigi-menen korkutup
bošontup čıkkan Er Košoy baatır!
šol Er Košoygo barıp ayt:
atı kelsin ašıma,
özü kelsin kašıma!
atı tagı kelmese, — čorom
özü tagı kelmese, — čorom
tarınbasın özümö,
körünbösün közümö!
Kökötöydüŋ ayčıgı altın kızıl tuu
ordosunda körsün!
kızıl teŋge pul alıp
kıljıya almay kelmesem,
kızıl kuyruk nar alıp
širge jalmay kelmesem,
kara teŋge pul alıp
kayr'almay kelmesem,
kübülüp turgan gül bagın
kübüp taštap ketmesem,
tüp-tübünö jetmesem,
tümürčögün kazbasam,
koy kaytargan tanasın,
bešiktegi balasın,
katının oljo kılmasam, / (4r/4v)
kaalatıp bermes külügün
örüštön karmap almasam,
suratıp bermes suluun
ač bilekten almasam,
at soŋuna salmasam —
menim "Bok-murun" atım kurusun!
annan arı sen barsaŋ, — čorom
eki da tizgin teŋ barsaŋ,
Kiči da T'audu jaylagan,
kıydı kara külügün
bašınan üzböy baylagan,
tokoydo bulbul ündöngön,
öčürgön kömür jündöngön
kıydı kara atı bar:
jarlı jürüp bayıgan,
janız jürüp köböygön,
baytalduu go bay bermes,
jan katuu go jay bermes,
jogu-bardı süylötmös —
Aktar-tazdıŋ balası
atı "Möŋkö-törösü",
Er Awurbaga barıp ayt: — čorom

520. *'unarumy*, cf. 492; 501. 522–4. *'ym&sup2 čuram | 'ym&sup2 aŋnyŋ bašyn | bura tur čuram | 'ym&sup2 aras suz aytam tura ŧur.* In *aras*: 1st *a* (with hamza) inserted in fainter ink*. 527. *'lŷ₄*. 528. *'utuh.* and with double diacr.) inserted between *u* and *d**. *mdyan**. 533. *altıdu kud&sup1*, with *z* (in another and *'yr* (in another hand?). *qušay*. 535. *a'asy* inserted between and above *'yl* 3 vertical strokes through *byš* and (apparently) *a* corr. to *y*, and then, above *byš*: *bŧt*[?], all in a fainter, different h.* 540. *turpanny*. 544. *jaŋyr*. *blrly* twice scored, then *blrk* followed by cyr. *Belerek*

towards Türkstan*, one fellow went ahead of the crowd: Maniker between your thighs! No, I never learned his qualities, Companion, apart from this I never got to know his secret powers.

'But halt, now, and turn your horse's head. Now I shall speak a true word, shall name the marks of steeds and heroes. We sit among heathen innumerable as hairs in a cow's coat: we shall invite those from the neighbouring lands.

'Now when you ride on from here you will come upon one that summers on Ulu-tau, that keeps golden-eyed Madyan always tethered by the head, the elder of the people, as a collar is to its robe, as a shoe is to a steed—Er Košoy, who revealed the face of Beshet† that had been shut in, who opened the way to Uch-turfan that had lain dormant, who restored prosperity to markets grown stagnant—Er Košoy! Of late when the Infidel Khan Nez-kara seized the Hoja Jaŋgır's son Bilerek and cast him into a dungeon, not a Muslim sallied out! But the elder of the people, heroic Er Košoy, terrifying Nez-kara with his manly spirit, took the field and set Bilerek free! To this Er Košoy go, and tell him: his steed shall come to my Feast, himself shall come to my side! If he and his steed do not appear, let him hide his anger and keep out of my sight! Else shall he see Kökötöy's red-and-gold Crescent-moon Standard loom over his pavilion! If I do not come and seize his red coin in such loads that my beasts cannot turn their heads, and do not come and take his red-tailed camel-weanlings that gnaw their curbs; and if I do not come and seize his black coin in such loads that my beasts cannot turn about; do not destroy his flower-gardens where the petals lie scattered; do not destroy his kindred root and branch and dig out the charred stump; do not take as booty his sons of an age to pasture sheep, his babes in their cradles, and his wives; if I do not take from their pastures the racers he denied his friends and do not seize by their white arms the lovely girls he withheld from suitors and thrust them behind my saddle!—may my name "Bok-murun" perish!

'Now when you ride on thence keeping your two reins even, go to him that summers on Kishi-tau, that keeps his wise black racer always tethered by the head—his knowing black, whose voice is like the woodland nightingale's and his coat as black as charcoal—to that man who living as a poor man nevertheless grew rich, living alone grew numerous, yet as a rich man owning many mares never gives one away and harsh man that he is never leaves a man in peace, never lets a man say a word—go to Aktar-taz's son Er

added above*. 545. *mⁿż qara**. 546. *ča [h?]y&sup2*. The word is in 2 groups: *ča* and a curved upward stroke which then descends and flows into *y&sup2*. But for the complete break after *a* of *ča*, omitting the downward strike, the rest, i.e. the up-stroke, is precisely that of the up-stroke of cursive Arabic *h* (ر)*. 550. *bušantb*, with diacr. of *š* added in another hand. Below *q* of *qušay*: *'yr* in a fainter hand. After *qušay*: *ba* plus *ŧr*, with *a* providing the stem of *ŧ*. 555. *'uz*, with omission-*y* above. 558. *ŧu*. 561. *qlčyy&sup2*. 563. *črga yalmay*. 564. *tŋkag&sup2*, with *g&sup2* del. 565. *qayr*. 566. After *turyan*: /. 569. *tumrčgn**. 573. *xalatub**. 574. *'urušŧn*. 578. Above / after *qurusun*, in a fainter hand: *dyd&sup2*. 581. *kč&sup2 d&sup1 ŧadu*, cf. 532. 582. Above *q₁yydu* and doubly underlined: *adam tldaŕ*, and to the left: cyr. *veshchiy*, with insertion-line to *q₁yydu*. 583. *bašnnan*. 584. *ŧuyayd-&sup1*. After *'undaŋkan*: sp. / sp. / to end of line. 585. *jundaŋkan*. 586. After *bar*: / sp. for ½ v. 587. *jarly₄*. 589. *bayŧalduy&sup2**. 590. *ja·q·q&sup2*, the 3rd ch. readable as *n*, though rather like *y*; the 5th a stem without diacr.*. 591. *jay&sup2 bard&sup1 suylatmas**, round which brackets in another hand. 592. *aq tarŧazduŋ*, with final *q* in *aq**. 593. *aty muŋka tur&sup1sy**. 594. *au"ŧb&sup2ga**.

* Yasy.
† Presumably the great trading city of Mashhad (Meshed) at one end of the great caravan route at whose other end was Uch-turfan.

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kıydı kara Düŋ-küröŋ
alıp kelip čapsın!
atı kelsin ašıma,
özü kelsin kašıma!
onu ondoy korkuttu,
Îsık-köldöy tolkuttu!
annan arı sen barsaŋ,
eki tizgin teŋ barsaŋ,
Kambar-Kambar-Kambar-kan,
Kambar-kandan Aydar-kan,
Aydar-kannıŋ balası
aylangıs tuugan Er Kökčö,
Er Kökčögö barıp ayt.
taugo da tuup, sazga öskön
Kök-alasın alıp kelip čapsın!
čıksa bayge alsın, de!
čıkpasa, tam tamaša körsün, de!
atı kelsin ašıma,
özü kelsin kašıma!
onu ondoy korkutup,
Îsık-köldöy tolkuttu!
onnan arı sen barsaŋ,
eki tizgin teŋ barsaŋ,
Agıš-menen Kojoško ayt!
Alike-menen Baubekke,
Bekeč-menen Čekečke ayt!
altın külük, ker külük,
eki birdey er külük:
Saykal-menen Bolotko ayt!
endi šugan ayta kör! — čorom
čoyun kulak Čoyun-alp,
Čoyun-alpka ayta kör!
dümür kulak Dümür-alp,
Dümür-alpka ayta kör!
Urku-kula biyesi bar,
Oroŋgu-katın iyesi bar —
šonuŋ barına birdey ayta kör!
barı birdey kelsin:
barı birdey kelmese,
ayčıgı altın kızıl tuu
ordosunda körsün!
annan arı sen barsaŋ,
eki tizgin teŋ barsaŋ,
üzöŋgüsün čirengen,
nayzasına tirengen
Ičkiden tuugan Idige
Taydan tuugan Tarlan-boz
alban külük mal ele.
atı kelsin ašıma,
özü kelsin kašıma!
atı tagı kelmese,
özü tagı kelmese,
tarınbasın özümö,
körünbösün közümö!
onu ondoy korkuttu,
Îsık-köldöy tolkuttu! / (4ᵛ/5ʳ)
onnan arı sen barsaŋ,
eki tizgin teŋ barsaŋ,
Tau-kara mingen Er Karač,
Tau-kara külük atı bar:
alban külük mal edi.
čıksa bayge alsın, de!
čıkpasa tam tamaša körsün, de!
atı kelsin ašıma,
özü kelsin kašıma.
atı kelmese ašıma,
özü kelmese kašıma,
tarınbasın özümö,
körünbösün közümö!
onu ondoy korkuttu,

Úrbü, whom some call "Lord Möŋkö", and bid him bring his knowing black, Düŋ-küröŋ, and race him! His steed shall come to my Feast, himself come to my side.* Else would he be stricken with dread and sent a-tossing like the waves of Lake Issyk.

'When you ride on thence, keeping your two reins even, go to the son of Aydar-khan, son of the great Kambar-khan, to Er Kökčo, of stock that never turned their backs in battle: to Er Kökčo go and speak! Let him bring his Kök-ala who was born on the mountain and grew up in the marshes, and race him! Tell him, if they win he shall take the Prize, but if they do not, let him watch the spectacle. His steed shall come to my Feast, himself come to my side .... Else would he be stricken with dread and sent a-tossing like the waves of Lake Issyk!

'When you ride on thence, keeping your two reins even, speak to Agıš and to Kojoš, speak to Aleke and Boobek, to Bekeč and Čekeč! There is a golden racer and a dark-bay racer and the two together are heroes' racers: speak to Saykal and Bolot! Now, my Companion, speak to them, do! Speak to iron-lugged Čoyun-alp, to stump-eared Dümür-alp! Then there is Lady Oroŋgu the Warrior-woman, with her mare Urku-kula. —Speak to these one and all! They shall all of them come. But if they do not, they shall see the red-and-gold Crescent-moon Standard loom over their pavilions!

'When you ride on thence, keeping your two reins even, there, rising in his stirrups and leaning on his lance is Idige born of Ički, master of Tarlan-boz born of Tay and a beast that has no like as a racer! His steed shall come to my Feast, himself shall come to my side! If the two do not appear, let him hide his anger and keep out of my sight! Else would he be stricken with dread and sent a-tossing like the waves of Lake Issyk.

'When you ride on thence, keeping your two reins even there is he that dwells in Jeti-suu,† Jediger's son Er Bagıš, who as a swimmer showed his prowess among the peoples,‡ master of Sur-koyon, a beast that has no like as a racer! Let him bring him and race him! Tell him, if they win he shall take the Prize, but if they do not, let him watch the spectacle. His steed shall come to my Feast, himself come to my side. If his steed does not come to my Feast, himself not come to my side, let him hide his anger and keep out of my sight! Else would he be stricken with dread and sent a-tossing like the waves of Lake Issyk!

595. *duŋrun*, with almost vertical short strokes above *k* of *ŋ*, and *r**. 598. After *qašym&²*: / fl. –, with a line suggesting the insertion, between / and fl., of vv. 599 and 600 (no /) in a neater, smaller hand, from above. 600. After *ţulqutdy*: no /. 608. Above *şasq&²* in a faint and different hand: *taşt&²ᵘ*. 610. *alsun dydu*, cf. 659. 611. *ţam**. *kurun tydu*, cf. 660. 614. *'un&² 'unday*. 615. After *ţulqutdy*: / fl. 618. *aʿyč**. *qujaš q&²ᵒ*. 619. *alyk&²ᵒ*. *bawbykka**. 620. *bkč**. *čkčga**. 623. *sayqal**. *bulatq&²ᵒ*. 624. *suyan*. After *čuram*: sp. for ½ v. 625 *čuyun*. *čuyn**. 626. *čuyn*. 627. *dumr* (twice) = 628. 629. *'uurqu**. 630. *'uraŋq&²ᵒ xatun ayyasy**. 635. After *kursun*: sp. for over ½ v. 638. Above end of 1st wd. in a fainter hand: *'uz*. *črangan**. 639. Above end of 1st wd. in a fainter hand: *kukuga**. *trngan**. 640. *'yčkdan**. *'ydyk&²ᵒ*, cf. 1357; 2175. 641. *ţaydan ţuyan tarlan bur*, with tick, not point, above *u* in *bur*, cf. 1359. 650. *kultayay*, 2nd *ay* above to left. 651. Before *'unan*, at beginning of line: fl. 654. *jᵘdᵘgrduŋ*, minus diacr. of *ŋ**. *bayš**. 655. *'uyraţd&¹ yuzgr*, with *zg* del. and above its end and the beginning of *'yrdygan*: *buzar* in different hand, with stem of *b* overlong*. 656. *şur qunanday* (1 or 2 groups)*. 659. Above *čqš&²*: *bayg&²* in same hand, followed by fainter *n&²* minus diacr. After *alsnd&¹*: mult. / squ. 667. Before / *'uny*: ½ line blank owing to downward slope of script towards r. 668. After *tulqutty*: / fl. /. 671. *ţaʷẅ qara. qaračʷ*. 672. *ţawqra*. 674. After *alsnd&¹*: no /.

* See n. 599. The scribe (rather than the bard) wearies of these long drawn-out threats.

† Semirech'e.

‡ Possibly: among the Oirot. See n. 655.

Îsık-köldöy tolkuttu!
anan arı sen barsaŋ,
eki tizgin teŋ barsaŋ,
atasında bata jok,
enesinde nike jok,
butuga beli mayıškan,
jekege boto čalıškan! —
temir özök, taš jürök,
teŋirsigen Janalı,
Janalıga ayta bar!
Öröö-toru külügü
alban külük mal edi,
čıksa bayge alsın, de!
čıkpasa tam tamaša körsün, de!
atı kelsin ašıma,
özü kelsin kašıma.
atı kelbese ašıma,
özü kelbese kašıma,
tarınbasın özümö,
körünbösün közümö!
onu ondoy korkuttu,
Îsık-köldöy tolkuttu!
anan arı sen barsaŋ,
eki tizgin teŋ barsaŋ,
top auluya jıylıp tobosunan bütkörgön,
bar auluya jıylıp batasınan bütkörgön,
toguz uulnuŋ kenjesi
Kudaydıŋ ıra'ısı tiygen Er Töštük
Čal-kuyruktay mallardıŋ
alban külük at edi.
alıp kelsin čapsın! — dedi
kepir-menen musulmannıŋ
ortosuna kongonmun:
ašımdı biylep bersin, — dedi
müčösün artık jıysın! — dedi
annan arı sen barsaŋ,
eki tizgin teŋ barsaŋ,
Argı bir Taunuŋ berjaka,
Bergi bir Tauduŋ arjaka,
eki tauduŋ ortosu
sasık kayıŋ saap ičken
Ausurak-čaldıŋ balası
Alpay-mambet Kök-koyon
Ak-koyondoy külük at
alban külük mal edi.
čıksa bayge alsın, de!
čıkpasa tam tamaša körsün, de!
atı kelsin ašıma,
özü kelsin kašıma.
atı kelbese ašıma,
özü kelbese kašıma,
tarınbasın özümö,
körünbösün közümö!
onu ondoy korkuttu,
Îsık-köldöy tolkuttu.
anan arı sen barsaŋ,
eki tizgin teŋ barsaŋ,
Böyön-Böyön-Böyön-kan,
Böyöndüü kandan Čayan-kan,
Čayan-kandan Kara-kan,
Kara-kandan ele Jakıp-kan,
Jakıp-kan uulu Manas-kan —
on ekinde ok atkan,
on ücündö nayza karmap jau saygan,
kolturmaštan bala algan,
košogu-menen kız algan,
kokuylatıp er saygan;
on törtündö kelgende
ordo buzup, üy čapkan;

683. After *ţulqutty*: / fl. 686. *atasyn*&^{2}, with &^{2} corr. to *d*&^{2}, very faint*. 687. *iynasyn*&^{2}, with &^{2} corr. to *d*&^{2}, very faint*. 688. *butaγ*&^{2} *bl*&^{2}, cf. 1770. 689. *ataŋγ*&^{2} heavily del. yet mostly certain; above in a neat hand: *yk*&^{2}*ga*. *but*&^{10}. Cf. 1771. 690. After *jurak*: mult. / squ. 691. *tyŋrysgan jnaly*, with crude 2nd (full) *y* entered in 1st wd. 692. *jnalyγ*&^{2}. 693. *'ür*&^{1} *ţur*&^{10}, cf. 2354. 696. *kurusnd*&^{2}. 704. After *ţulqutty*: / fl. and sp. for ½ v. to marg. 707. *aul*$_{i}$*ya jylyb*, cf. 708. After *jylyb*: no /. Above *tuba*: faint sign resembling *d*&^{10}. 708. After *j*$_{i}$*ylyb*: no /. *t*[*i*]*abasyndan*, with 1st 2 chs. del. and *ţa* added in a fainter hand above and after *ba**. 709. *tuyz*. 710. *yraysy*, with *y* scored, then above it, beginning with tail of final *k* of *xdaydŋ*: *·ra'ysy* (hamza above *č*. *quyruqtay* /. 716. *b*$_{i}$*ylab*. 717. *m*^{u}*ča*^{o}*sun*. After *tydu*: / fl., the latter with: "^{2}", above it, then: -. The referend at the foot of 5^{r} in 3 lines of cyr. is: 2 *Irtustik byl v svyazi s det'mi Bektory mergon-*

'When you ride on thence, keeping your two reins even, there is Er Karač, master of Tau-kara, together with that racer who has no like. Tell him, if they win he shall take the Prize, but if they do not, let him watch the spectacle. His steed shall come to my Feast, himself come to my side. If his steed does not come to my Feast, himself not come to my side, let him hide his anger and keep out of my sight! Else would he be stricken with dread and sent a-tossing like the waves of Lake Issyk!

'When you ride on thence, keeping your two reins even, there is the son of a heathen father and of a mother not given in wedlock—his belly bulges to his feet so that his sash begirdles his slippers! Go to him whose entrails are of steel, whose heart is of stone, who lords it like God Almighty—to Janalı—and speak! His Öröö-toru is a racer that has no like. Tell him, if they win he shall take the Prize, but if they do not, let him watch the spectacle. His steed shall come to my Feast, himself come to my side. If his steed does not come to my Feast, himself does not come to my side, let him hide his anger and keep out of my sight! Else would he be stricken with dread and sent a-tossing like the waves of Lake Issyk!

'When you ride on from there, keeping your two reins even, you will come to him that was made to be conceived by the prayers of the pious elders assembled, by the blessings of all the pious elders gathered together, him, the young brother of nine sons, Er Töštük, touched by the care of God his shepherd—of all Čal-kuyruks his beast has no like as a racer! He shall bring him and race him!'—thus said Bok-murun.* 'I shall camp between the Muslims and the Infidel. He is please to direct my Feast. As to memorial gifts, let him pile them in heaps!' he said.

'When you ride on thence, keeping your two reins even, on the hither side of Yonder Mountain, on yonder side of Hither Mountain, in between the two mountains, there is the son of Ausurak-căl who milks putrid birch and drinks it—Alpay-mambet "Kök-koyon."† His steed Ak-koyon is a beast without like as a racer. Tell him, if they win he shall take the Prize, but if they do not, let him watch the spectacle. His steed shall come to my Feast, himself come to my side. If his steed does not come to my Feast, himself not come to my side, let him hide his anger and keep out of my sight! Else would he be stricken with dread and sent a-tossing like the waves of Lake Issyk!

'When you ride on thence, keeping your two reins even, there is the son of Jakıp-khan, son of Kara-khan, son of Čayan-khan, son of the great Böyön-khan—Manas-khan, who first drew bow at twelve, and at thirteen seized a lance and pierced his enemy; who snatched babes from their saddle-rails and girls with their companions; who thrust

ya i prizhil syna, kotorogo mat' brosila v stepi. Kukolay Xan nashel rebenka i usynovil. Eto byl Bukmurun. Irtustik byl krasiveyshiy iz alyp[ov?]. 720. *·ry*&^{2}, followed by *br* del, then *ţaŭ byr jaγ*&^{2}, with *byr* converted to *ny* and *ar* added below it in a fainter hand*. 721. *brga*, followed by *br* del., then *ţauduŋ*, then *ar* with an attempt to convert it (apparently) to *byr*, in a fainter hand*. 723. *qayn sawab*. 724. *'uşraq**. 725. *alpay mamat*, cf. 1789; 1793*. *kuk quyan*. 726. *aq quyanday*. 737. *ţulqutty* / fl. /, well spaced. 740. *buyun buyun buyuxan*. 741. *buyndu xandan**, cf. 933f. *čayan*. 742. *čyan*. 743. *'yl*&^{2} *yaqub*, with *xan* in a faint and different hand above *'yl*&^{2} *ya*. Above / at end of v. and line, faint and cramped: *ţmr·xan*, the 4th ch. like alif, no hamza. 745. *'yknd*&^{2}. 746. *'učnd*&^{2}. 747. Above *qulturmaš*, and underl.: *ačamay**. 748. *qusaγ*&^{2}, with very faint diacr. in another hand to make *ş**. Cf. 3230. 750. *turtnd*&^{1}.

* The hero-tale of Er Töštük tells that this same Bok-murun was the issue of the hero Töštük and a peri and that he was adopted by Kötötöy when a babe.

† The soubriquet means 'Grey-blue Hare', and the steed's name means 'White Hare'. See n. 725 ff.

on bešine jetkende
orčun jurtka baš bolgon:
šul Manaska barıp ayt!
altın iyer tokuluu,
kačkan da kuran čokuluu,
or kučordoy tuyaktuu,
kıygan kamıš kulaktuu,
Kayıptan tuugan Ak-kula
alban külük mal edi.
alıp kelip čapsın, de!
čıksa bayge alsın, de!
čıkpasa tam tamaša körsün! — dedi
tizginiŋdi jıymay ayt!
ırasıŋdı koymoy ayt! /
jakšı juap söz bergin! — čorom
jatık tildüü Jaš-aydar, — čorom
jakšı sözüŋ ayta kör! — čorom
kepir-menen musulman
arasına kongonmun. — čorom
ata atanıŋ uuluna — čorom
alabaš jorgo, čıbar at
bere turgan müčö bar,
tarta turgan eti bar,
čaba turgan atı bar,
ašımdı biylep bersin! — dedi
özüŋdü öltürüp salmasın,
astıŋdagı Manikerdi
tagı soyup salmasın,
jayau salam bere kör,
jayau tüšüp bara kör,
basıp salam bere kör!
unan arı bara kör! — čorom
unan arı sen barsaŋ,
eki tizgin teŋ barsaŋ,
saymaluu sadak baylangan,
Samarkand tawusun aylangan,
bulgarı sadak baylangan,
Buxardıŋ tawun aylangan,
ak dastarı kazanday,
čakırgan ünü azanday,
asa da tayak kolunda,
özü Kudaynıŋ jolunda,
uluu da jolnuŋ boyunda,
kündüŋ da batkan jerinde
altın sakal Ay-kojom —
šu Ay-kojomo barıp ayt!
Ayban-bozdoy külük at
alıp baygege čapsın, de!
ortogo endi kelsin, de!
oŋ batasın bersin! — dedi
Manikerge baktırıp,
alakanday ak kagaz
kat čiydirip ala kel,
ıyık jalga taktırıp.
alpnıŋ čenin alamın,
atınıŋ čenin alamın!
čoyun kulak Čoyun-alp,
Čoyun-alpka ayta kör,
düyüm kulak Düyüm-alp,
Düyüm-alpka ayta kör!
aydıŋ buruču altı san,
altı aylanıp kayta kör:
jerdiŋ buruču jeti san,
jeti aylanıp kayta kör:
jerdiŋ buruču jeti san,
jelpiništen kayta kör!
kök alptar onon köp,
jer alptar onon köp:
kaysı birin aytayın! — čorom
atıŋnıŋ bašın bura tur, — čorom
baygemdi aytam, tura tur! — čorom
baygemdiŋ bašın aytayın! — čorom
baygemdiŋ bašın men aytsam,
toguz da torko ton sayam:
tokson kalča kul sayam, — čorom
san sawınčı küŋ sayam, — čorom
san sarıča tüyö sayam,
san sarı bašıl biye sayam!

752. *bŷyn*². After *jŧtkand*¹: mult. / squ. 753. *uršun*. 755. *ŧuqul*². 756. *qačqand*¹ *qᵘuran čuqul*¹*ᵒ*. 757. *'ur qušarday**. 758. *qyyqan*, cf. 1428. After *qulaqtu*: / - - to end of line. 763. *ŧay*. 765. *rasıŋdu*, with alif, no hamza, inserted in a faint hand between 764 / and *rasıŋdu**. 766. *yxŷy* = 768. *juab sz*. 768. *suzk* (i.e. *k* as for *y*, but minus *n*-diacr.). 769. After *mslman*: no /. 770. After *quıyanmn*: /. 773. *byra ŧuryan mᵘč*². 774. *tarŧa tuyun** *iyıᵘ*. 775. *čaba turyan*. 776. *bıylab*. 778. *astkdayy*. After *mnkrdu*: mult. / squ. 783. After *čuram*: / fl. sp. for ½ v. Above from /, in a fine, black hand: *alımdy bylab byrsun mčč*²*sn artuq jysun dbarub* (last 2 chs. merging

men through and made them scream; who, turning fourteen, shattered Khans' pavilions and destroyed yurts; and who, on reaching fifteen, became chief of a great people! To this Manas go and speak! Saddled with a golden saddle, crested like the rutting deer, his hooves broader than pits, his ears like cut reeds—Ak-kula born of Kayıp, is a beast without like as a racer! Tell him, he shall bring him and race him. If they win he shall take the Prize, but if they do not, let him watch the spectacle. Without slackening your pace, speak! Without departing from the truth, speak! Give a good answer, Companion, Jaš-aydar of the steady tongue, speak a good word, do! I shall camp between the Muslims and the Infidel, Companion. There are amblers with blazes and dapples, too, for him to lavish as memorial gifts on the worthy sons of heroes; there is meat to regale them with day after day; and there are horses for race after race! Let him direct my Feast! Lest he put you to death and slaughter Maniker, be sure to greet him on foot, taking care to dismount before approaching him, and salute him with lowered voice! And from there please ride on.

'When you ride on thence, keeping your two reins even, you come to him whose embroidered bow-and-arrow case is slung about him as he whirls round the hills of Samarkand; whose bow-and-arrow case of yuft is slung round him as he twirls about the hills of Bukhara; whose turban is huge as a cauldron, whose shout is like the Call to Prayer—his staff in his hand, himself on God's path, following the great road even where the sun sets—you will come to my revered Ay-kojo of the golden beard! To this same revered Ay-kojo go and speak! Tell him, he shall bring his swift steed Ayban-boz to the Race and gallop him, let him come to the very centre and there give his auspicious blessings! Now see to this for Maniker: get Ay-kojo to pen a note on white paper and fix it to Maniker's withers!

'I shall pick out the marks of heroes, pick out the points of steeds. Speak to iron-lugged Čoyun-alp, speak to all sorts of heroes with all manner of lugs!

'The corners of the moon are six in all: round the six and come back! The corners of the earth are seven in all: round the seven and return! Return from the ends of the world where heaven and earth are joined! Of heavenly heroes there are many, and of underworld heroes many, too.—How can I name each one?

'Turn your horse's head, hold while I name my Prizes!

'I shall now name my First Prize! Naming it, I shall put up nine—yes, nine—robes of finest silk. I shall put up ninety men-slaves, and slave-milkmaids a-plenty; camels of yellowish coat and yellow-headed mares past counting!

with / of 1st hand). 786. *ŧadaq** = 788. 787. *smrqnd ŧawusun aynalyan*, cf. 789 *aylanyan**. 789. *bxarduy ŧawun*. 790. *ŧasdary*, cf. 1153. 791. *aẓanday* = 1154. 792. *aŧad*¹*ᵒ*. 794. *'ulud*¹ *yulnyy**. 796. *ay xuj*²*m*. 797. *ay xuj*ᵘ&sup4;*m*ᵃ². 798. Above *aŷb*ᵘ*aň*: doubly underl.: *xyuan**. 799. *čabsnd*, with *d* overwritten apparently in another hand with *d*³, and *dyd*³ added. 800. *'yndu* del., and above it: *·lm*². Above end of *kylsnd*³, in another hand: *dyd*³. 803. *kyz**. 804. *xŧ*. After *kyl*: / *dᵃyd*³, with a short stroke above 2nd *d*, in another hand. 805. *iyyq*. After *ŧaqturub*: mult. / squ. 806. *jnn* converted to *čnn* by alteratn. of diacr. Bold vertical stroke ending in diacr. of 1st *n*, cf. 807*. 807. *čynn* (very clear), with faint, almost vertical stroke ending in diacr. of *n*, cf. 806. 808. *čuyn qulaq čuyn alp*. 809. Above *p* of *alp*: *q*², in smaller neater hand. 810 f. *duym* (thrice)*. 811. After *kur*: / fl. 812. *buruč*², with diacr. of *b* converted to diacr. for *y*, and point above 2nd *u*. 813. *aynalub*, cf. 815. 814. *yrduy*, cf. 816. *buruč*². 815. *aylanub*, cf. 813. 816. *jyrnuy buruč*². 824. After *aytsam*: treble /. 825. *tuyz*. 827. *sawnč*², cf. 1099. 828. *tuya*. 829. After *bal*: *yl* del. cf. 1101.

ortosun kaydan aytayın? — čorom
üyümö kačan kaytayın? — čorom
ayagın aytıp bereyin. — čorom
alabaš jorgo at sayam,
atımıš atka mingizip
altımıš kalča kul sayam,
botoluu tüyö nar sayam,
balaluu Nogay küŋ sayam,
manattan japkan üy sayam!
sak-salamat bargın, — čorom
(5v/6r) sagındırmay bat kelgin, — čorom /
etim sasıp ketmesin! — čorom'
Manikerdey atlardıŋ
katıra salmas kara san
katıra kamčı saldı. — dedi
tayday eti taradı,
tayganday jonun tüzödü:
koydoy eti korodu,
koyondoy jonun tüzödü.
aranday awuzun ačtı,
kanduu köbük eki etegige čačtı;
körüngön jerde köründü,
körünbögön jerde
kök tütün bolup sozuldu,
ombul-ombul üylöttü,
ombuldan alıs tuylattu.
Uluu da Taudu jaylagan
Er Košoygo bardı. — dedi
'salamdan salam, Er Košoy! — ake'
'alekum salam, Jaš-aydar! — balam
esen-aman bolduŋbu? — balam
sak-salamat jürdüŋbü? — balam
Manikerdey at takımınan ter kuyultup,
moyununan ter čubultup,
nemine kılıp jürösüŋ? — balam'
'el agası, Er Košoy, — ake
esen-aman bolgonmun: — ake
seni estegen, soŋ kelgenmin, — ake
sak-salamat jürgönmün:
seni ['ysayγan] soŋ bilgenmin.
el agası, Er Košoy —
kök dönönnüŋ başı bar:
Kökötöy-kannıŋ aši bar!
kara biye kaši bar:
kan-atanıŋ aši bar!
ata-atanıŋ uuluna
alabaš jorgo, čıbar at
bere turgan müčö bar,
tarta turgan eti bar,
čaba turgan atı bar,
saya turgan bayge bar! . . . . .

"*Kun-bike bel kabamın!"
Bok-murun töröm šonu aytı!'
el agası Er Košoy
üydö jürö kaltaŋdap
Bok-murun sözün ešitip
esi čıktı taltaŋdap.
'jayma kökül Jaš-aydar, — čorom
čakırsa da barmagazmız:
čakırmasa da barmagazmız!
korkutsa da barmagazmız:
korkutmasa da barmagazmız!
el karısı Kökötöy,
jurt kerisi Kökötöy,
šonon kiyinki kart men edim —
bu sözünü magan ne dep ayttıŋ?
[jayma kökül] Jaš-aydar, — čorom
bu sözüŋdü magan ayt!
ökümü katuu alptar bar:
oynuŋ kokusunan ölüp kalarsıŋ!'
'el agası Er Košoy, — ake
sagan baygemdiŋ başın aytayın! . . .'

839. *say slamt.* Above *mt bar*, in a different, fainter hand: *say*. 840. After *čuram* at end of page: mult. / squ. 841. Above / of *čuram*/: fl. in different faint hand. 842. After *aŧlarduy*: no /. 844. After *tydu*: mult. /. 845. *ŧaradu**. 846. *junun tuzadu** = 848. 847. *quradu**. 850. *'ytkykb&*[2]. 851. After *kurundu*: mult. /. 853. *ŧuzldu*, with ŧ del.*. 856. *ŧawdu* /. 858 ff. Vv. 858 and 861 entire, and *alykm slam* in 859, are entered by the same hand in fainter ink, filling the second halves of lines 5 and 6 of fol. 6r, which had therefore been left blank. 859. *alykm.* 861. *yurduŋb&*[2]. 862. Above *aŧ* in another, fainter hand: *lar**. After *quyultb*: / sp. for ½ v. /. Above *q*: a non-ch. 863. *čubultb**. 864. *yurasun.* After *balam*, in another hand: *tyd&*[2]. 865. Begins with fl. at r. marg. 867. *istkn*, with diacr. of *t* del. and 2 smudged short strokes vertically in another hand above

'How shall I name all the Middle Prizes, Companion, for when should I come home?

'So let me name the Last Prize. I shall put up amblers with blazes, sixty slaves mounted on sixty horses, a she-camel with calf, a Nogay slave-woman with child, a yurt covered with manat!

'Go, and blessings go with you, dear Companion! Come back soon so that we do not have to worry about you—and do not let my meat rot!'

Jaš-aydar brought down his lash hard on Maniker's flanks that none had ever toughened with the lash before. The flesh, tender as a colt's, fell apart, and he straightened his back so like a greyhound's: his flesh, tender as a sheep's, fell away, and he straightened his back so like a hare's. He opened his mouth gaping wide, and blood-flecked foam bespattered Jaš-aydar's skirts. In country that was visible they were visible, but in country that was not visible they became blue smoke eddying upwards. Helter-skelter, he made Maniker pant, made him bound into the distance. He went to him that summers on Ulutau.

'Greetings, Father Er Košoy!'

'And mine to you, Jaš-aydar, my son! Have things been going well with you? Have you been keeping well, my son? On what errand have you brought Maniker out into such a sweat, all the way down to his knees, made the sweat trickle down his neck?'

'Elder of the people, Father Er Košoy, things have been going well with me: having you in mind, I then came to you. I have been keeping well: [missing you], I then got to know you.

'Elder of the people, Er Košoy—A grey four-year-old has its head, and Kökötöy-khan has his Feast! A black mare has her pommel, and the Khan-father has his Feast!

'There are amblers with blazes, and dapples, too, for you to lavish as memorial gifts on the worthy sons of heroes; there is meat to regale them with day after day; and there are horses for race after race, and endless prizes to bestow! . . .*

'". . . I shall seize Kun-bike† by the waist!"—such are Bok-murun's words.'

Hearing Bok-murun's words as he fussed bow-legged in his yurt, the elder of the people, Er Košoy was startled.

'Jaš-aydar of the flowing forelock!—If he invited us we should be bound to come and if he did not invite us we should be bound to come! If he threatened us we should be bound to come and if he did not threaten us we should be bound to come! Kökötöy was the ancient of the people, the eldest of the nation: after him I am oldest. With what in mind have you said these words to me? Jaš-aydar [of the flowing forelock], my Companion!—Be sure to say such words to *me*; for there are some ferocious heroes, and you could lose your life in a twinkling!'

'Elder of the people, father Er Košoy, let me tell you my First Prize . . .'‡

*k**. 869. *'ysayγan*, with these modifications in another hand: *'ysay* del. horizontally; brackets round *'y*; above del. *'ysay* stands *ŧa*, followed by 1 or 2 obscure chs.*. *blknmn.* 870. After *qušay*: / - -. 871. *dunanmyŋ.* 877. *byra ŧuryan.* 878. *ŧarŧa tuyun.* 879. *čaba tuyun.* 880. *saya turyn.* After *bar*: / followed by long / scored vertically twice, all in another hand, and above: cyr. *ugroza.* 881. *qu nbka byl qbamn**. 883. Before *'yl* at beginning of line: fl. /. 888. *barmayasmz* = 889–91. 892. *qarusy*, cf. 893. 893. *karusy**, cf. 892. After *kukaŧay* and descending from above into a sp. left blank for ½ to 1 line: *yuztu* Arabic 190 *alma'an*(?), in another hand. 895. *aytuy.* 896. *jayma kökül* def. MS. 898. *'uk*[u]*mu qatty.* After *bar*: / and sp. for 1 v. 899. *br*, in another hand, before *'wy nuy**. *qalarm.* 901. Above *n* of *aytayn* / [902] *saya*: a row of faint dots.

* A threat, repeating the long threat above, has been omitted.

† See n. 880–881.

‡ A lacuna, evidently to avoid recapitulation.

sayat salıp keketti,
zaŋkıytıp jürüp keketti,
züŋküytüp ombul-ombul . . . . . .

'Kökötöy aši bar! — dedi
"atın čapsın, azasına kelsin!" dedi,
"kırk narga kazına jüktötüp kelsin!" dedi,
"kırk baytal bötönčö aydap kelsin!" dedi,
"azıtın aktap kelsin!" dedi,
"čıyrıtın čıyrıttap kelsin!" dedi.
"azıtın aktap kelmese,
čıyrıtın čıyrıttap kelmese,
tarınbasın özümö,
körünbösün közümö,
ayčıgı altın kızıl tuu
ordosunda körsün!" dedi.
aytıp turgan sözü šul.'
salıp emi zaŋkıytıp Jaš-aydar ketti. — dedi /
onon arı ketken soŋ,
Er Kökčögö jetti. — dedi
jatır eken Er Kökčö,
makpalın čečip tösönüp,
batšayı čečip belsenip.
šondo turup Jaš-aydar
salam berdi Kökčögö.
Košoygo aytkan sözlördü
Kökčögö tagı aytti. — dedi
onu ondoy korkutup,
Ísık-köldöy tolkutup
jürüp ketti saŋgiletip.
onnon arı bardı. — dedi
Böyön-Böyön-Böyön-kan,
Böyöndüü-kandan Čayan-kan,
Čayanduu-kandan Kara-kan
Kara-kandan Jakıp-kan,
Jakıp-kan uulu Manas-kan,
Er Manaska bardı. — dedi
jatkan eken Er Manas
batkan ayday balkıšıp,
čıkkan kündöy talıkšıp.
Er Manastay baatırnıŋ
altından tanap ak čatır
asmandata tikiptir:
kümüštön tanap kök čatır
kökölötö tikipti.
ala bayrak kuu nayza
čauduragan kırk čoro
on eki taban ordo atıp
oyun-külkü salıptır. — dedi
jatır eken Er Manas,
awuzunan tütün burkurap,
közünön jalın čırkırap,
baldırganday buralıp,
bala kuštay urunup,
karčıgaday kagınıp,
itelgidey tebinip,
emi közün ačtı. — dedi
'salaudan-salau bir malek,
baatır töröm badišam!
esen-aman bolduŋbu, — töröm
sak-salamat bolduŋbu? — töröm'
attuuda kirip bardı. — dedi
'kök dönönnüŋ bašı bar:
Kökötöy-kannıŋ aši bar!
čaba turgan atı bar,
tarta turgan eti bar,
ata-atanıŋ uuluna
bere turgan müčö bar! —
"ašımdı biylep bersin!" dedi,
"altın iyerlüü Ak-kula alıp kelsin!" dedi.'
Er Košoygo aytkan sözünü
Er Manaska tagı aytti. — dedi

902. *saya*, followed by possible *ḫa* del., then clear final *t* above, all in the scribe's hand and led down to the line by oblique stroke. *kyktt&²ᵘ*. 903. After *kyktt&²*: / twice del. 904. Above *b* of *zuŋkᵘtub*: 2 horizontal strokes, probably /. After 2nd *'umbul*: *suz ayty* del., then: / *'ykněy baṭra slam*, in the scribe's normal hand*. 905. *kugaṭay*. 906. After *čabsun*: /. 907. *qaḍna*. 908. After *btunč&²*: /. 912. After *kylmasa*: / - /. 915. After *ṭu*: mult. / squ. 917. After *šul*: *tydu* del. 918. Above *-lub* of *ṭalub* in a small neat hand: *ktd&³*(?). 919. Fol. 6ᵛ begins: fl. 923. *badšayyᵢ**. 926. Above *-y&²* *suz-*: *aytkan* (same hand). 931–6 inclus. all underl.*, introd. by / / fl. /. bef. 932. 933. *buyᵘñdu*, cf. 741. *čyan*. 934. *čyandu*. 939. *balqsyb**. 940. *ṭalqsyb**. 942. *altundab**. 943. *as-*

. . . he set out on his journey and went away. Making his steed tower high, he went. Making him huge, helter-skelter . . .*

'There is to be a Feast for Kökötöy. "Let him race his steed, let him come to the memorial feast!" he said. "Tell him to load treasure on forty camels! Tell him to drive forty chosen mares! May he receive this inducement favourably, may it tickle his fancy! But if he does not receive it favourably, if it fails to tickle his fancy, let him hide his anger and keep out of my sight! He shall see the red-and-gold Crescent-moon Standard loom over his pavilion!"—This is what Bok-murun said!'

Urging his mount forward so that he towered high, Jaš-aydar left that place. And when he had ridden farther he came to Er Kökčö.

Er Kökčö was reclining. He had untied his velvet robe, spread it and made a couch of it, had unlaced his gown of brocade and lay there bare to the waist. Jaš-aydar alighted and greeted Kökčö, using the same words to him that he had used with Er Košoy. Striking dread into him and setting him a-tossing like the waves of Lake Issyk, he left, with his stirrups dangling.

From there he rode on farther till he came to Manas-khan, son of Jakıp-khan, son of Kara-khan, son of Čayan-khan, son of the great Böyön-khan—to Er Manas.

Er Manas had laid him down, languid as a setting moon, languorous as a rising sun. They had pitched Er Manas's White Pavilion, its gathers trimmed with gold, so that it reached the sky, had pitched his Blue Pavilion, its gathers trimmed with silver, so that it touched the very heavens.

The Forty Companions that clatter their white spears with striped pennants were playing at Twelve-taman Ordo† and enjoying themselves mightily. Er Manas was reclining. Smoke poured from his mouth, flames crackled from his eyes—curled as the young chervil, clamouring like a young falcon, rousing like a hawk, spurring himself like a lanner, he now opened his eyes.

'Peace be with you, my lord Padishah! Have your affairs been prospering, my lord? Have you been keeping well?' He reached the great man's yurt and entered.

'A grey four-year-old has his head, and Kökötöy-khan has his Feast!

'There are horses for race after race; there is meat to offer day by day; there are memorial gifts for you to lavish on the worthy sons of heroes! "Please to direct my Feast!" said Bok-murun. "Let him bring gold-saddled Ak-kula!" he said'. The words he had uttered to Er Košoy he now spoke to Er Manas.

mandat&², with diacr. of *t* retouched to make *n*. *tkubdur*. 945. *tkubtu*, cf. 943. 946. *qu*. 947. *čawdurayan*. 948. *ṭban*. 949. *'yun* in small neat hand under *kulk&²*. 951. *awuzunnan*. *buqrab*, cf. 2975. 952. *kuzunnan*. *črqurab*. 953. *balduryanday buraᵘlyb*. 961. *say*. 962. *aṭ-tud&¹* *krub**. 963. *qunannyy*, with *qu* del. and crude *ʔdu* entered above in another hand*. 965. *čaba tuyn*. 966. *tarṭa tuyyn*. 967. After *'uluna*: no /. 968. *byra tuyun*. 970. *ayarl&²ᵃ*, with half-erased hamza above initial alif. Further incomplete erasure above *-n* of *altun* and *a-* of *ayarl&²ᵃ*. 971. *aytkan suzny*. 971–2. Lightly del. with long horizontal stroke. *ṭayy* introduced above *-qa ayt-*, probably in same hand.

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* Another lacuna, after which Jaš-aydar has come to Urbü.

† *ordo* ('Khan's Court') was the sport of heroes. It was a game of skittles in which the pieces were sheeps' knuckle-bones.

šondo turup Er Manas
bašın koborup aldı. — dedi
'ala bir bayrak kuu nayza
čauduragan kırk čorom,
kırk čorom başı Kırgın-čal,
katının jılda üč tuudurgan Sürgün-čal,
böksösünüŋ Öböŋ-čal,
obodogu jıldızım,
suu ičinde kunduzum
jan joldošum Janıbek,
ten joldošum Tınıbek,
Kambardan kalgan Kan-čorom,
Majikten kalgan Kül-čorom,
üydö Serek ot bašım,
taudo Sırgak top bašım,
Nurduŋ uulu Janbay,
širin sözdüü Ajıbay,
Sauronduknuŋ kök-ala sakal Almambet, — čorom
sasık awuz Salmambet, — čorom
Kutunaydıŋ uulu Kuu-jigit,
(6v/7r) kubuljugan Šum-jigit, /
eŋ kičisi Taz-maymat
jan kazanga et kaynat!
bu kuluŋduŋ aytıp turgan sözün kör,
süylöp turgan kebin kör!
šondo aytar sözüm edi,
mında ugar kebim edi:
astındagı Maniker attı soydurup salınız,
bu kulnuŋ bašın koydoy kesiŋder!
kanın suuday čačıŋdar!
"börük al" dese, baš kesken!'
čauduragan kırk čoro
čılbırdan karmap ala'di,
attan audarıp saldı, — dedi
ak bolottu kolgo alıptı. — dedi
'kökürök küčük boldu, — dedi
bašın emi kesmek boldu!' — dedi
'ay baatır töröm badišam!
tereŋ ediŋ, ötkörčü!
teŋiz ediŋ, kečirči!
dayra ediŋ, kečirči!
daban ediŋ, ašırči!
jaŋıriktuu kıyadan,
jalgız edim uyadan:
meni öltürüp netesin,
ne muratka jetesin?
kıymalama sanımdı,
kıymačı kılča kızıl janımdı!
emi öltürüp koysoŋ özümdü
ubalım tešer közüŋdü!
bir uyadan tak edim,
jumurtkadan ak edim!'
šondo baatır tuugan Er Manas
bašın koborup aldı, — dedi
kılagar közün kılaytıp,
kıl murtunu šıypaytıp:
'ala bayrak kuu nayza
čauduragan kırk čorom! —
keče Urus-kannıŋ on uulu
oljogo zorluk kılganda,
jaŋızlık baška keldi. — čorom
jaŋızdı öltürö körmö özdörün,
öcürö körmö otlorun!'
šondo ala bayrak kuu nayza
jagačın koborup emi koyo berdi. — dedi
'aynalayın atıŋnan,
eč ketmeyin kašıŋnan!
aynalayın ay töröm,
altın sakal kün töröm,
köčköndö koyuŋ aydayın,
crüüdö biyeŋ baylayın,
otunuŋ-menen kireyin,

973. Above end, and beginning of 974: faint illeg. chs. in another hand. 974. *qubarub** = 1026; 975. *br*, twice del. 977. *qryun čal*. 978. After *yld&*[1]: /. After *tuduryan* /: *s*[u]*rgun čal**/. 979. *buksasynŋ 'ubuŋ** *čal* / sp. for ½ v. 980. *'ubaday&*[2]. 982. *janbyk**. 983. *tn. tnbyk**. 984. *xanxurym**. 985. *majk**. *kul čuram**. 986. *šyrk**. 987. *šryaq**. 988. After *jambay*: thick vertical stroke. 989. *č*[a]*rn*, emended perhaps to *č*[ı]*r*[u]*n*, and following / blotted out. After *ajbay*: thick vertical stroke. 990. *sawrnduknuŋ**. *almmbt*, with *čuram* above. 991. *šalq**. Below in bottom r. corner of page some faint obscure chs. in another hand. *salmambt**. 992. *qunbayduŋ* or *qunbaynuŋ*, with 1st *u* converted as though to *t* by same hand: in another hand, fainter: *u* above *q* and de-

Er Manas lifted his head.

'Kırgın-čal, Chief of my Forty Companions that clatter their white spears with striped pennants, Sürgün-čal, who gets his wife* with child thrice yearly, Öböŋ-čal of the stout body, my heavenly star, my beaver under water, companion of my soul Janıbek, companion of my body Tınıbek, my Kan-čoro, bequeathed to us by Kambar, my Kül-čoro, bequeathed by Majik, Serek, Chief of Hearth at home, Sırgak, Chief of Household on the mountain, Janbay son of Nur, Ajıbay of honeyed speech, Soorunduk's son Almambet of the grey-flecked beard, my Companion, stinking-mouthed Salmambet, Companion, Kutunay's son Kuu-jigit, tricky, wily Šum-jigit, and youngest of all, "Boil-the-meat-in-the-dixie" Taz-maymat!—Take note what this slave of yours has been saying, of what he has been prattling! Then what I shall say is this, what you shall now hear is this!—Let us have the steed Maniker killed beneath him, cut this fellow's head off as though he were a sheep, spill his blood like water! He is the sort that when told to take a cap cuts off the head!'

The Forty Companions that set up such a clatter held Jaš-aydar's horse by the bridle, and toppled him, dazzling steel in hand.

'His courage has dwindled away—now is the time to take his head off!' he said.

'Ah, my lord warrior, Padishah!—You are a deep chasm, bid me pass over! You are a great sea, let me cross over! You are a broad river, let me go over! You are a high pass, bid me cross over! From the nest on the thundering cliff I was the Only One—why are you going to kill me, why do you press on to your mark? Do not cut my body to pieces, spare my fair life, fragile as a hair! If you slay me, my wrong will stab your eyes! From the nest I was a One-and-only One, whiter than an egg!'

At this, Er Manas, born of heroic race, lifted his head, narrowed his eyes and depressed his bristling moustaches.

'My Forty Companions that clatter your white spears with striped pennants!—Of late, when I overpowered the ten sons of Urus-khan and made them captive I was reminded of what it means to be an Only One. Never slay Only Ones, never put out their fires!'

Then lifting the wooden shafts of their white spears with striped pennants they set Jaš-aydar free.

'I bow low before your name—never shall I leave your side! My beloved Moon-lord, my golden-bearded Sun-lord! When you change pastures I will drive your sheep, at short halts I will tether your mares, I shall come in with your fire-wood and go out with

letn. of vertical stroke above *u**. *qu jykt**. 994. *'yn*. 995. *qzany&*[2]. 996. Above *bu quluŋduŋ* / towards top of fol. 7: 3 (or: 5) cyr. *list* and a line descending from it to [1000] *astndayy*. Above *aytb turyan* in fainter hand: *'yl&*[2]. 998. *snd&*[1]. 1000. After *atdy*: /. *šaluŋx*, with *uŋx* del. and *ŋar* entered above*. 1001. *kysŋdar*, with *da* very faintly corr. to *?ya* in another hand, similarly *da* in [1002] *čačyŋdar*. 1003. After *al* (final *l*): *ba* del. After *balkyskan*: mult. / squ. 1004. *čudurayan*. 1008. *kučk**. 1009. After *tydu*: / / *šund&*[1] *yaš aydar yylab aytadu*/ underl. sp. for ½ v. 1011. *byray**. 1012. After *kyčurčy*: no /. 1013. *dayra*, cf. 1242. After *'yduŋ*: /. 1015. *jŋarqt&*[2]. 1027. *qulaqy* del. and *qla qr* in same hand entered above. *qlaytub* with stroke in fainter hand through *y* and faint *qa* above in another hand*. 1028. *šybatub**. 1030. *čura* in ascending chs. at l. marg. 1031. *'urus xanny*, with oblique stroke through following /. 1033. Above end of *kyldu*, faint and in another hand: *'yl&*[2]. 1034. *janyzd*[ı]*y*. *'ulturama*, with *kur*, probably in another hand, above 1st *a*. *'uzdarun*. 1036. After *nayz&*[1]: / /. 1037. *yayaŋyn** *qubarub*. After *tydu*: /, and underl': *yn&*[2] *yaš aydar aytadu* /, then sp. for 1 v. 1039. *hyč*. 1043. *'yrud&*[1].

* Or (less sensationally): wives.

külüŋ-menen čıgayın,
jan kazanıŋ asayın,
jan nökörüŋ boloyun!
alıska safar barganda
at tokuučuŋ boloyun!'
Er Manastay baatırga
emi jalınıp oturdu. — dedi
'ataŋdıŋ körü, jayma kökül Jaš-aydar! — kulay
"ala küčük, aram siydik"
Bok-murun biler kebim edi!
Kökötöydüŋ ošo ele ašın . . . . . .

"sasık ayran, kök kurt"
Baydıŋ uulu Bay-mırza biler sözüm edi.
bu kulnuŋ aytıp turgan sözün kör,
süylöp turgan kebin kör!
attı özümö baylatpay,
künnü özümö jaylatpay,
ala bayrak kuu nayza
čauduragan kırk čorom! —
Kalkamannıŋ kara atın
kalkınan karmap alıp kel, /
Elemannıŋ eki atın
elinen karmap alıp kel! — kırk čorom
[altından tanap ak čatır,]
ak čatırdı büktöŋüz,
ak sargılga jüktöŋüz:
kümüštön tanap kök čatır,
kök čatırdı büktöŋüz,
kök sargılga jüktöŋüz!
tulparga koštu tartıŋdar,
Bok-murun közdöp jortuŋdar!
munuŋ arka-kulagın juloyun!
aralata čabayın,
munuŋ tüp-tübünö jeteyin,
tümürčögün kazayın!
kokuylatıp er saygan,
košogu-menen kız alıp,

bir kumardan čıgayın!
emi ošondoy kılmasam
menim "Manas" atım kurusun!
Bok-murunnu kabayın!' dep ['ubnur] kılıp tırmana.
'baatır töröm badišam —
aydıŋ buruču altı san,
altı aynalıp kelgenče,
alda neče kün bolor?
jerdiŋ buruču jeti san,
jeti aynalıp kelgenče,
alda neče jıl bolor?
emi meni koyo bersenči!
emi koyo bersеŋiz
baygemdi aytıp bereyin.
baygemdi aytıp men bersem,
baš baygesi toguz torko ton saya,
tokson kalča kul saya,
san sawınčı küŋ saya,
san sarıča tüyö saya,
san sarı bašıl biye!
ortosun kaydan aytayın?
ayak baygesin aytayın:
alabaš jorgo at saya,
altımiš atka mingizip
altımiš kalča kul saya,
botoluu tüyö nar saya,
balaluu Nogay küŋ saya,
manattan japkan üy saya!'
šondo turup Er Manas
Jaš-aydarnı bošottu. — dedi
Manikerdey atlardıŋ
katıra salmas kara san
katıra kamčı saldı. — dedi
šondo Maniker tayday etin taratıp,
tayganday jonun tüzötüp:
koydoy etin korotup,
koyondoy jonun tüzötüp.
aranday auzun ačıp,
kanduu köbüktör čačıp;

1045. After *čqayın*: /, and above it, faint and in another hand: a flourish. 1046. *qzanuŋ*. 1047. *nugaruŋ*. After *bulayn*: / and sp. for ½ v. 1048. *sfr**. 1051. After *tydu*: /, and at end of line: *šund³*, above which in a neat, black hand: *'yr manastŋ* (not underl. in either case), then beginning new line, in scribe's hand, all underl.: *aytadur 'yr manas*, above which in the neat hand, underl.: *aytub turʿan kby šul**. 1052. After *aydar*: /, and above it, probably scribe: *qulay**. 1054. *kbmıd³*.

your cinders, I will hang your cooking-pot and be your body-servant. And when you go on distant journeys I shall be your groom!' And now he implored and entreated the warrior Er Manas.

'May your father's grave be defiled, you slave, Jaš-aydar of the flowing forelock!—My choice words sizing up Bok-murun are "mottled mongrel, filthy bastard"! . . .* this feast of Kökötöy's. My chosen words summing up Bay-mırza son of Bay are "stinking airan, green vermin"!

'Take note of what this slave has been saying, of what he has been prating! Since Bok-murun will not let me tether horses for myself, will not let me summer through the days, my Forty Companions that clatter your white spears with striped pennants, come and lift Kalkaman's black steed from his people, lift Eleman's two steeds from his nation. Roll up the White Pavilion whose gathers are trimmed with gold and load it on the white light-bay. Roll up the Blue Pavilion whose gathers are trimmed with silver and load it on the blue light-bay! Set the field-yurt on my winged steed and go raiding over towards Bok-murun! I shall uproot his line, past and future! Leading you at the gallop in among his people I shall destroy his kindred root and branch and dig out the charred stump! I shall thrust men through and make them scream, I shall seize girls with their companions, shall revel to my heart's content! If I now do not do as I have said may my name "Manas" perish! I shall seize Bok-murun!' So saying, he scratched himself making [a ritual sign of oath?]†.

'My lord warrior, my Padishah!—The corners of the moon are six in all: when I come rounding the six, however many days will that be? The earth's corners are seven in all: when I come rounding the seven, however many years will that be? Set me free now, and if you do, I will name my Prizes. And if I am to name my Prizes, then as First Prize he is putting up nine robes of finest silk, ninety men-slaves and slave-milkmaids a-plenty, camels of yellowish coat and yellow-headed mares past counting! How shall I name the Middle Prizes? So let me name the Last Prize. He is putting up amblers with blazes, sixty slaves mounted on sixty horses, a she-camel with foal, a Nogay slave-woman with child, and a yurt covered with manat!'

Then Manas set Jaš-aydar free. And Jaš-aydar brought down his lash hard on Maniker's flanks that none had ever toughened with the lash before. And it caused Maniker's flesh, tender as a colt's, to fall apart, and made him straighten his back so like a greyhound's; caused his flesh, tender as a sheep's, to fall away, and made him straighten his back so like a hare's. The steed opened his mouth gaping wide and scattered droplets

1055. *'ušuyl² ašyn**. 1057. *suzmydu*. 1058. After *kur*: / / /. 1061. *kunny*. 1064. *qalqaman-nyy**. 1066. *'ylamannyy**. 1067. After *kyl* /: *qrq čuram* /, then v. 1068*. 1068. In top l. marg. of fol. 7ᵛ, high above *buktaŋz*: *··ar*. 1073. *qalbary²*, with *qa* del. and *tu* inserted in front in another hand*. *qusty**. 1075. *aţ qulayyn*, then in another hand: the stem of *ţ* del. and its tail continued into alif; diacr. as though for *q* added above former *ţ*; *ʏ* inserted below between *a* and former *ţ*; final *l* over medial *l**. 1078. *tumrčkyn qaŋayn*. 1085. *'ubnur** *qylb tırmana*: / fl., and above latter some chs. blotted out, then: *šund¹ yaš aydar aytadu* /, underl., then sp. for 1 v. 1087. *burč²*. 1088. *alty*, with an unclear attempt to emend *al*. 1090. *yldıŋ** *buruč¹*. 1094. Above *'ymu quya*: a large, faint flourish in another hand. 1097. *tuqz*. 1099. *ţawunč²*, cf. 827. 1101. *bašyl*, corr. to read *baly(?)* in another, faint hand. 1103. *baygsuu*. 1115. *ţaradub*. 1116. *junun tuzatub*. 1117. *quradub*. 1118. *ju nun tuztub*, with a ch. possibly erased after *ju*.

* An omission by the scribe.

† See n. 1085.

körüngön jerde körünüp,
körünbögön jerde
kök tütün bolup sozulup,
ombul-ombul üylötüp,
ombuldan alıs tuylatıp,
kök tütün bolup jönölüp
Ay-kojo jakka Jaš-aydar ketti. — dedi

andın soŋura Er Manas
bala kuštay urunup,
karčıgaday kagınıp,
itelgidey tebinip,
kırk čorogo ayttı. — dedi
'ala bayrak kuu nayza
čauduragan kırk čorom! —
barıŋ okšoš boluŋdar:
kırk kara boz miniŋder,
kırk kara kök kiyiŋder!
ok-darını kamdaŋlar,
jarak-jabdık saylaŋdar!
bat atarı moynuŋda,
tez atarı koynuŋda,
tezden atka miniŋder!
Kayıptan tuugan Ak-kula
jibekten čijim taktırıp,
manattan jabuu japtırıp,
jetelep alıp turuŋdar!' — dedi
čokčordoy bolup kırk čoro
emi jürüp berdi. — dedi /

saymaluu sadak baylangan,
Samarkand-tawun aynalgan,
bulgarı sadak baylangan,
Buxara-tawun aynalgan,
ak dastarı kazanday,
čakırgan ünü azanday,
asa tayak kolunda,
özü Kudaynıŋ jolunda,
uluu da jolnuŋ boyunda
kün batkannıŋ jerinde,
eki tizesi čor bolup,
alakanı jawurup,
maŋdayları jarılıp,
namaz ötöp turup egen — Ay-kojom!
Ayban-bozdoy külügün
asasına baylap taštaptı — Ay-kojom!
'aynalayın Ay-kojom!
altın sakal Kün-kojom,
üyrülöyün Er Kojom!' dep
Jaš-aydar kelip turdu. — dedi
salam berip ayttı-dedi kojogo:
'kök dönönnüŋ bašı bar:
Kökötöy-kannıŋ ašı bar!
kara biye kašı bar:
kan atamnıŋ ašı bar!
ata-atanıŋ uuluna
alabaš jorgo, čıbar at
bere turgan müčö bar,
čaba turgan atı bar,
bere turgan bayge bar,
tarta turgan eti bar!
kojom, sagan Bok-murun
köp salamlar ayttı-dedi:
"ašımdı biylep baptap bersin!" dedi,
"müčösün artık jıysın!" dedi,
"ak batasın bersin!" dedi:
"alakanday kat jazıp
Manikerge taksın!" dedi.'
andın soŋura Ay-kojo
ıklas ele keldi, — dedi
oŋ batasın berdi. — dedi
aytkan eken sawındı —
ala šalbırt jaz-menen
Düyüm-alıptıŋ barısı,
Düyüm-atnıŋ barısı
kelip ele kaldı. — dedi
uy-tügündöy kepirder

(7v/8c)

1123. After *bulub*: / [new line] *ŝuzulub*, with *ŝ* lightly del. 1126. After *tutun*: /. Above *bulub* /: *junalb*. 1127. After *yaqq*²: /. After *tydu*: / fl. sp. for 1–2 vv. 1128. *andyn ŝuŋr*², 1133–4. Inserted in a neat, black hand above end of 1132 and above 1135. After *nayza*: no /. After *čuram*: thick exclamation-mark. 1135. Below *baruŋ 'uqšaŝ*: *br* in another, very faint hand. 1136. *mnuŋdar*, with faint *k*(?) in another hand above *d*. 1137. *kŝyuŋdar*, with faint *ga* above *d* in another hand.

of blood-flecked foam. In country that was visible they were visible, but in country that was not visible they became blue smoke eddying upwards. Helter-skelter, he made him pant, made him bound into the distance. Journeying thus as a wisp of blue smoke, Jaš-aydar rode off towards Ay-kojo.

Thereupon Er Manas, clamouring like a young falcon, rousing like a hawk, spurring himself like a lanner, addressed the Forty Companions.

'My Forty Companions that clatter your white spears with striped pennants!—Be all one like the other, ride forty dark-grey horses, don forty dull-grey tunics! See to your munitions, set your gear to rights! Quick-firers at your necks, fast-shooters at your chests—to horse and no delaying! Tell them to fix the silken halter to Ak-kula, born of Kayıp, drape him in his housing of manat, and then lead him along by his bridle!'

The Forty Companions, like mountain-rams*, moved forward as they were bidden.

And over there, he whose embroidered bow-and-arrow case is slung about him as he whirls round the hills of Samarkand; whose bow-and-arrow case of yuft is slung round him as he twirls about the hills of Bukhara; whose turban is huge as a cauldron, whose shout is like the Call to Prayer—his staff in his hand, himself on God's path, following the great road even where the sun sets—his two knees hard with calluses, his palms covered with boils, his temples bathed in light—was going through his long-drawn prayers—my Ay-kojo!—having tethered his racer Ayban-boz to his staff—my Ay-kojo!

'My revered Ay-kojo, my Kün-kojo of the golden beard, my most reverend Er-kojo!' said Jaš-aydar as he approached and saluted the holy man.

'A grey four-year-old has its head, and Kökötöy-khan has his Feast! A black mare has her pommel, and my Khan-father has his Feast!' said he.

'There are amblers with blazes, and dapples too, for you to lavish as memorial gifts on the worthy sons of heroes; there are horses for race after race; there are endless Prizes to give away; and there is meat to regale the guests with, day after day!

'My hoja, this is what Bok-murun has said to you, together with many greetings: "Let him kindly direct my Feast with all his skill and knowledge!" And: "Let him pile up memorial gifts of surpassing worth!" said he. Further: "Let him bestow his pure blessings upon us!" And: "Let him pen a note and attach it to Maniker!"'

After this the zealous Ay-kojo appeared from nowhere and bestowed his auspicious blessings.

They were announcing the beginning of milking, and with the coming of the dappled snow-and-thaw of early Spring, all-sorts-of-heroes and all-sorts-of-steeds were arriving in an unbroken stream. The Infidel numerous as hairs in a cow's coat, followed by the

1138. *'uq darn*². 1139. *saylaŋdar**. 1140. *muŋmund*¹, cf. 3078. 1141. *quŋmund*¹, cf. 3079. 1144. *čjm**. 1147. *čuqčarday* (1 or 2 groups)*. 1148. After *tydu* / fl.: sp. for 1 v. to end of fol. 7v. At top r. of fol. 8r, underl.: *'ymu sux yaš aydary*² *kyldy* /, with rest of line blank. 1149. *ŝdaq* = 1151. 1152. *bxara ŝawyn*. 1153. *ŝastary*, cf. 790. 1154. *ažanday* = 791. 1158. *babqanmyŋ*. 1162. *ay xujam*. 1163. *ayban buz*. 1164. After *ŝaštabdu*: /. After *ay xujam*: / sp. /. 1165. *ay xujam*. 1166. *kun xujam*. 1167. *'uyrlaym 'yr xujam*. 1169. After *tydu*: /. After *xuja'*&sup2: /. 1173 *atam*, with *nŋ* above *m*, small, possibly in another hand. 1181. Above and below *du* of *dydu* at l. marg.: mult. / squ. 1184. After *tydu*: / sp. for ½ v. /. 1188. *'yxlaŝ**. 1189. After *tydu*: / fl. sp. for some wds. 1190. *aytkan. ŝawundy*. 1191. *čalbrt*. 1194. After *tydu*: / sp. for ½ v. 1195. *'uy*.

* Or: boars. See n. 1147.

jana šondo musulmandar
barı jelip kelip kaldı. — dedi
šondo turup Bok-murun
"Manas kalay kelmey?" dep
töbön karap turuptur.
"Er Manas ačuu-menen
balamdı ıylatkalı keleme,
baytalımdı tuylatkalı keleme?
Er Manastıŋ astına,
Er Manastıŋ joluna
tartuu alıp čıkamın!"
andın kiyin Bok-murun
toguz jorgo katarlap,
toguz jambı bötöncö baylanıp,
surnay baštuu sur jorgo,
kekilik baštuu ker jorgo
alıp ele čıktı. — dedi
ün sala'di degiley 'Manas!'
šaldır-küldür etišip,
küldür-kaldır etišip,
maldır-müldür mamırašıp —
kele tura eken Er Manas.
kırk kara boz mingen,
kırk kara kök kiygen,
kök koyongo okšošup
čauduragan kırk čoro
ač bürküttöy čaŋkıldap
kele jatkan egendir. /
'"ay ala küčük aram siydik Bok-
murun!" — kulay
Bok-murun sagan kılmasam,
bašıŋdı koydoy kesmesem!
kanıŋdı suuday čačayın! — kulay
seni da biler sözüm edi! — kulay
"sasık ayran, kök kurt!"
Baydıŋ uulu Bay-mırza biler kebim
edi! — kulay'
'baatır da Manas, badiša, — töröm
čabuuču bolsoŋ, el mına, — töröm
kesüüčü bolsoŋ, baš mına, —
töröm
tögüüčü bolsoŋ, kan mına, —
töröm
aluuču bolsoŋ, jan mına! — töröm'
'arka-kulagıŋ juloyun,
seni aralata čabayın,
seniŋ tüp-tübüŋö jeteyin! — kulay'
'baatır Manas badišam!
tereŋ ediŋ, ötkörčü!
deŋiz ediŋ, kečirči!
darya ediŋ, ötkörčü! — töröm
daban ediŋ, ašırči! — töröm'
šondo turup Bok-murun
toguz jorgo katarlap
Er Manasnıŋ aldına
tartuwun koyo berdi. — dedi
köt jagına köz salıp
bötöncö toguz jambını
Er Manas körüp koydu. — dedi
"kepir-menen musulmannıŋ
ortosuna kelmeyinče
tartuu jedim ben!" dep
Manastayın baatırıŋ
bir talpayıp kaldı. — dedi
tebeteyin kolgo alıp
tonop jürgön Soloŋdor,
malakayın kolgo alıp
basıp jürgön Soloŋdor
kemege baštı kılıptı.
et bišırtpay koyo edi.
'jaba jaba jaba!' dep
jabılıp jatkan köp Kalmak,
'möndü möndü möndü!' dep
bülünüp jatkan köp Kalmak
'etniŋ bišırayın!' bištay
čiykideyin čiykidey ališıp
bir birine berišip
'etti alıp kača tur!'

(8r/8v)

1197. *jylub.* After *tydu*: / fl. ½ line blank. 1199. *qlay. kylmaydb*: mult. / squ. 1200. *tuban qrab*, smudged. Above line after *qrab*: *turubdur.* 1202. *ıylatqaly kylam&sup2a*. 1203. *tuylatqaly kylamu*, cf. 1202. 1204. *manasnŋ.* 1205. *manastuŋ.* 1208. *tuquz. qtarlab*, with diacr. of *t*, and also *r* scored in another, faint hand. 1209. *tuy^{u}z.* 1213. *'uń. tglay**. 1214. *šaldur guldur.* 1215. *guldur.* 1217. *kyla dura.* 1218. Above, in another hand: *mn·b*, the 3rd ch. being a long horizontal tail with two short strokes (thus: =) above it; in another hand. 1223–4. At top r. of fol. 8v: *'yr man-*

Faithful, arrived at the trot. Bok-murun there was thinking "How could Manas not come?", and stood there with downcast gaze. "Will not Manas in his rage come and make my children cry, come and made my mares run wild? I'll go out and meet Manas, I'll waylay him with gifts of honour!"

Then ranging nine amblers in a row, slinging over himself nine special silver ingots and taking a grey-blue ambler whose head was like a war-shawm and a dark-bay ambler with a head small as a partridge's, these and no more, he started out.

The Forty were shouting and their shout was 'Manas!'—with them roaring and roystering, blaring and blustering to their heart's content, Er Manas came on! Riding forty dark-grey horses, wearing forty dull-grey tunics much like the grey-blue hare's, the Forty Companions that clatter so, came screaming like the ravening berkut!

'Fie on you, Bok-murun, "spotted mongrel, filthy bastard!"—May I be damned if I do not harm you, do not cut off your head like a sheep's! I shall spill your blood like water!—Those were my choice words sizing you up, you slave! "Stinking airan, green vermin!" such are my chosen words summing up Bay-mırza, son of Bay, slave!'

'Warrior Manas, my lord Padishah! If you are going to crush, here is your subject! If you are going to cut, here is a head! If you are going to spill, here is blood! If you are going to take, here is a life!'

'I shall uproot your line, past and future! Leading my men in among your people I shall destroy your kindred root and branch, slave!'

'Warrior Manas, my Padishah!—You are a deep chasm, bid me pass over! You are a great sea, let me cross over! You are a broad river, let me go over! You are a high pass, my lord, bid me cross over!'

Bok-murun then ranged nine amblers in a row and released them on Manas's path as a gift of honour. Looking behind and glimpsing a Nine of Silver Ingots Manas forebore. "As long as I do not come among the Infidel and the Muslims", he told himself, "I shall have had my feast!"*—Your dear warrior Manas loomed cumbrous and huge.

Holding their brimmed fur caps the pillaging Solon—holding their brimless fur caps the plundering Solon had occupied heads of hearths and were not letting others cook their meat. With a 'Jaba, jaba, jaba!' crowds of Kalmak came running in a tumult, with a 'Möndü, möndü, möndü!' swarms of Kalmak came running in a turmoil—'I'm going to cook some meat!' they puffed. They took the raw meat all raw as it was and gave it to one another with 'Take some meat and be off with you!'

as buq muruny&sup3 aytadu underl. / sp. to end of line. 1224. After *tyduk*: /. *qul ay.* 1228. *synd&sup1*. *suzmydu qulay*, with *la*-lig. and hamza above *l* = 1230. 1229. *šašq.* 1230. After *baymrza*: / *šašq* blar kb bydu*, last *b* with subdivided diacr. After *qulay*: *šund&sup1 turub buq murun aytadu*, underl. 1232. *čabučy. 'yl. muna* at l. marg. *töröm* def. MS. 1233. *kysučy* 1234. *tugučy.* 1235. *alučy.* 1238. After *qulay* (*la*-lig., hamza over *l*): / squ. l. marg., then above mult. /. 1236. *arqa qulayuŋ.* new line: *yn&sup2 buq murun aytadur*, underl. 1242. *darya*, cf. 1013. 1243. *dabay.* After *turam*: no /. 1247. *ţartuwyn.* After *byrdu*: mult. / squ. and *tydu* above. 1255. *qalpay^{i}yb**. After *tydu*: / fl. 1256. *t^{i}ybatyn.* 1257. *ţ^{u}n^{u}b. ţulaŋdar** = 1259. 1258. *malaxayn.* 1260. *basty qylubdy*, with *qyl(u)* del. and *bulu* added above in finer hand. 1261. *'yt pərtbay.* 1262. All underl. 1264. All underl. 1266. *iytnŋ bs^{u}rayn bšday**. 1267. *čykdayn čyky day**. 1269. After *qačadur*: / / - / to end of line.

* A laconism used with varying shades of irony here and in what follows. See n. 1253.

Kalmaktardıŋ bu ašın
Er Manas körüp turdu, — dedi
ačuwu katuu keldi. — dedi
Manastayın baatırdıŋ
kara közün kan čalıp,
kanduu betin sur čalıp
kayratı jaman keldi. — dedi
tal čıbıktay boyloru
alačıktay ürpöydü,
sakalı ketti serbeyip,
murtu ketti arbıyıp.
asıy atnıŋ terisin
örmö kılgan buldursun,
kunan ögüz terisin
özök kılgan buldursun,
tel boz uyduŋ terisin
büldürgö kılgan buldursun,
(8v/9r) kayaša bergen katındı /
kaykaŋdatkan buldursun,
konok bermes saraynı
kokuylatkan buldursun,
"jaba" degen Kalmaknıŋ
jagın ayra čaptı; — dedi
"möndü" degen Kalmaknıŋ
bašın ayra čaptı. — dedi
uy-tügündöy kepirdi
kemegeniŋ bašından
künčülük jerge ayrıp taštadı. — dedi
musulmandıŋ šu jerde
janı tınıp kaldı. — dedi
'uu janıŋ jašar ay,
örüšüŋ uzarsun!' dep
alkıšlar berdi, dedi.
kepirdiŋ kanı Nez-kara
"musulmandı sınayım" dep keldi.
— dedi
"atı kanday eken?" dep,
"alpı kanday eken?" dep,
"kelbeti kanday eken?" dep
kepirdiŋ kanı Nez-kara
emi sözün başladı. — dedi
šondo Košoy baatırga
salam berdi, dedi.
'au el agası Er Košoy,
esen-aman bolduŋbu?
sak-salamat turduŋbu?
el agası Er Košoy,
seniŋ tigi'le kišiŋ kim edi? —
ay kulagı alakanday,
alaygan közü čolpondoy,
murunu tauduŋ seŋirdey,
murtu čöldüŋ kamıšınday —
seniŋ tigi'le kišiŋ kim ele?' — dedi
'üstüŋgö kökö teŋiridey
ataŋnıŋ körü, it bürük! — kulay
sen onu kanday bilmediŋ? — kulay
keče on ekinde ok atkan
on üčünö jetkende
sen kepirdiŋ četiŋnen
ordo buzup, üy čapkan,
keče Jakıp-kan uulu Jaš Manas,
jaŋa awuzdongon Er Manas:
anı kanday bilmediŋ, bürük? —
kulay'
'uuy, el agası Er Košoy,
toguz da güldüü badana
topčulanıp kiygen kim?
ay, ana at oroydu bilgen kim?
čalıšı boyluu čal-kuyruk,
čal-kuyruk attı mingen kim?
čarčı jıyın ičinde
čatırap süylöp turgan kim?
seniŋ ošo-gana kišiŋ kim?' — dedi
'onu kaydan bilmediŋ, bürük? —
kulay
top auluya jıylıp tobosunan büt-
körgön,
bar auluya jıylıp batasınan büt-
körgön,
toguz uulnuŋ kenjesi,

1272. *ačuwy*. *tydu* above end of line. 1273. *baturduŋ*, with extra diacr. above *ŋ*. 1276. *yayrat**. 1278. *alačuqday**. 1282. *'urma**. *büldurs*^{u}*n*, cf. 1284; 1286. 1283. *'ukuz*. 1284. *buldursun*. 1285. *'wdy*. 1286. *bu*^{u}*ldursun*. 1287. *qa*^{c}*y*^{o}*a*ḳ^{2a}. *xatundy*. 1288. Text of fol. 9^{r} begins ½ v. in from r. marg., the sp. being filled by horizontal line over erasure. *büldursun*. 1289. 2nd *q* of *qunaq* del. and unclear ch(s). added above in fainter hand. *šarayny*, 1st *y* lacks diacr. //-/. 1290. *quqylatqan*

Watching this Kalmak feast Er Manas flew into a passion. The blood shot into his black eyes, darkness overcast his ruddy face, he was beside himself with rage. His willowy frame was all ruffled like a herdsman's yurt. His beard dwindled away while his moustaches grew large and stiff! He brought down his great lash plaited from the hide of a five-year-old horse, his lash with its core made from the hide of a three-year-old ox, with its hand-loop made of the hide of a dun calf that sucked two mothers—the lash which makes a snappish woman cringe, makes courts that turn away the guest lament!—brought his great lash down and cut open the sides of the Kalmak that gabble "Jaba!", cut open the heads of the Kalmak that jabber "Möndü!" Vehemently he beat back the Infidel, innumerable as hairs in a cow's coat, from the heads of the hearths to the space of a day's ride, to the great contentment of the Muslims in that place. 'May your soul prosper, may your home-pasture grow long!' they said, showering blessings upon him.

And now Nez-kara the Infidel Khan came with intent to spy out the Muslims: "What horses, what heroes have they? How do they bear themselves?"—with such thoughts in his mind did Nez-kara the Infidel Khan begin to speak and offer the warrior Košoy his greeting.

'Elder of the people, Er Košoy, have things been going well with you, have you been keeping well? Who is that fine man of yours?—With upstanding ears large as one's palms, with eyes wide-open as the evening star, his nose like a spur on the mountain, his moustaches reeds of the valley—who is that fine man of yours?'

'May your father's grave be defiled, dog-prick!—your father's, who lorded it like his false god on high! How should you not have known him, slave? Time past, when he was only twelve, he first drew bow, and when he turned thirteen shattered Khans' pavilions and destroyed yurts across your own borders, Infidel!—Formerly "Young Manas", Jakıp's son, now the lately weaned "Er Manas"! How should you not have known him, little prick?'

'Elder of the people, Er Košoy, who is he that has donned nine flower-patterned mail-shirts and buttoned them up? Oh who is that man over there directing the horse-pasture? Who is seated upon the grey-tail—the grey-tail whose form has all the points of a thoroughbred?* Who is that conversing so cheerfully in the crowd? Who is that outstanding man of yours?'

'How should you not have known him, little prick? Caused to be conceived by the prayers of the pious elders assembled, by the blessings of all the pious elders gathered together, the young brother of nine sons, the son of Eleman-bay, this is Er Töštük . . .'†

büldurşun. Above *-şun* /: *šund*&^{3} in another hand. 1293. Above *mundu*: *dygan*. 1297. After *ayrub*: / *şasta·u*, with blot over 6th ch. and part of 5th. 1298. Before *mslmandy*: faint line to l. of top marg. [arabic] 4 *šll*. 1300. Open square bracket in scribe's hand, then: *'ü jan nyŋ*, with 1st *n* (full form) del. in a fainter hand. 1302. After *tydu* /: closed square bracket in scribe's hand, fl. / blank for remaining ⅔ line. 1303. *nz qara*. 1308. *nz qara* / - -. 1310. Above *qušay*, very faint: *'yr*, and above the *y* of *qušay*: *day*, with very faint insertion marks. After *batury*&^{2}: /*. 1311. After *tydu*: / fl. / /. 1312. *aŋ* /, then 1 or 2 wds. erased. 1316. *tygl*&^{2a}. 1318. *čulpoŋday*. 1319. *tyŋgrday*. 1321. *tygl*&^{2a}. After *tydu*: / fl. *nz qar*&^{1}*y*&^{2} *'yr qušay aytadu*, underl., / sp. for 1 or 2 wds. to l. marg. 1323. After *buruk*: /. 1327. After *kaprdy*: a long dash, probably over erasure. *čytnnan*. 1329. *yqub xan*. 1330. *j*^{a}*n*^{o}*ka awuzdanyan*. 1331. *any*. After *qulay* (*la*-lig., with hamza above whole lig.): /, with small fl. above it, followed by *nz qara aytadu*, underl. / /. 1332. After *'üy*: /. 1333. *tuyzd*&^{1} *gu·d*&^{1}, with very small point above 3rd ch., which is conventional *r**. 1335. After *ay*: /. *'uraydu*, cf. 1362; 1365. 1336. *čalč*&^{2a}. 1338. *čarč*&^{2}. 1340. *'uŋuyn*&^{2a}. After *tydu*: / fl. / *'yr qušay aytadu*, underl. / fl. 1342. *tubasndan*. 1343. *başasnnan*. 1344. *tuyz*.

* The grey-tail (*čal-kuyruk*) would be recognised at once as Töštük's Čal-kuyruk. † See n. 1346.

Eleman-baydıŋ balası
Er Töštük degen bolodur.'
(9r/9v) 'üzöŋgüsün özü čirengen, /
nayzasına kökkö tirengen,
töbödöy daŋga boz minip,
törödöy bolup turgan kim?
kiš kara ton kiygen kim?
kara ičikti oŋgon kim?
tigi'le Kalmak jakta bolgon kim?
seniŋ anawu kišiŋ kim edi?' — dedi
'onu kanday bilmeysiŋ, bürük? — kulay
onnuŋ jayın surasaŋ
Ičkiden tuugan Idige!
mingen atın surasaŋ,
Taydan tuugan Tarlan-boz.' — dedi
'altı da güldüü badana
alčılantıp kiygen kim?
at oroydu bilgen kim?
*Kiči Taugo jaylagan,
awuzun arakı-menen čaykagan,
šul at oroyduŋ ičinde
taŋkıldap süylöp turgan kim?'
'onu kanday bilmeysiŋ, bürük? — kulay
baytalduu go bay bermes,
jan katuu go söz bermes,
Aktar-tazdıŋ balası
atı "Möŋkö-törösü"
Er Awurba bolodur!' — dedi
'ak tikendiŋ büröödöy
tigi kišiŋ kim ele?
ak šuŋkardıŋ jünündöy,
kök tikendiŋ büröödöy,
kök šuŋkardıŋ jünündöy,
muna bir kišiŋ kim ele?
arak ičip alkıngan,
bala kuštay talpıngan,
karčıgaday kagıngan,
itelgidey tebingen,
tigi bir kišiŋ kim ele?' — dedi
'onu kanday bilmeysiŋ?
Tau-kara külük atı bar,
Tau-kara mingen Er Karač.
oyrotto jok erliki
özgöčö tuugan Er Karač!' dep juap berdi. — dedi
'jazga kirgen aygırday
albaŋdagan kišiŋ kim?
kıška kirgen buuraday
kılčaŋdagan kišiŋ kim?
küzgö kirgen kočkordoy
kürjüŋdögön kišiŋ kim?'
ošondoy jakšını ılgap, jamandı bulgap ketti. — dedi
'el agası Er Košoy baatır, — ateke
tokoydo bulbul ündöngön,
öčürgön kömür jündöngön,
tigi kıydı kara at kimdigi?'
(9v/10r) 'özü kıydı mal egen, /
özü kıydı kara at egen.
jarım jolgo barganda
"aksap jatıp kaldım" dep
ekiden soŋku keler mal egen,
Er Awurbanıŋ kıydı karası egen.'
'altı ayga jıbaray da degen,
jana taugo batıp, tašta öskön,
kumga tuwup, čölgö öskön,
kulan-menen birge öskön,
teke-menen birge öskön,
temir tuyak, jez bilek,

1346. *'yr dus dygan buladur tydu* / fl. sp. for 1 or 2 wds. From *dygan* to *tydu* inclus. del. by horizontal stroke, and above in finer hand, untidily: *k* descending to *s* of *dus*, and after *dygan*: *batr turma · · l&²*. After sp., underl. *yn&² nz qar&¹ aytadu* fl. 1347. *'uz*, with, above, omission-*y*. *črangan*. 1348. *yz&¹šun kukga tragan*. 1349. *dayqq&²*. 1351. *gĭy*. 1352. *'yĭktu 'uŋyan**. 1353. *tygl&²*. 1354. *anauyĭ*. After *tydu*: / fl. / *'yr qušay aytadu*, underl. / fl. 1355. *blmaysn* = 1384; cf. 1367. 1357. *'ydyga*. 1359. After *buz*: / *tydu* fl. *yn&² nz qra şurayd&³*, underl. fl. [new line] / fl. 1360. *guld*. 1361. *alčlandatub**. 1362. *'urayd&¹*. 1363. *kčtaya*, with *t* overwritten with a *k*-like ch. in another hand. *sqal jaqtayan* /*. 1365. *'urayduŋ*. 1366. *taŋqyldab*. After *km*: / fl. sp. for 1 wd. *'yr qušay jwab byradu*, underl. sp. for 1 wd. 1367. *blmaysuŋ*, cf. 1355 etc. 1368. *bayţal* (final *l*) *duy&²*. 1369. *jaŋaqtyy&²*. After *byrmas*: / *'yr awurba buladur tydu* (not underl.). 1370. *aqtar ţaz*. 1371 f. *aţ&²* (or: *aţ*) *munka turaşıy* (no /) *'yr awurba*. After *tydu*: / fl. *yn&² nz qra*

'That man there, rising in his stirrups, towering high as he leans on his lance, riding a grey whose divots are huge as hills, who looks so like a lord—*who* is he?—Who has donned a sable tunic—*who* is he? Who prospers in his black fur coat—*who* is he? That fine man over towards the Kalmak—who is he? That man of yours—who is he?'

'How can you not know him, little prick? If you wish to know about him, slave, he is Idige born of Ički! And if you ask about the steed he is riding he is Tarlan-boz born of Tay!'

'Who is he that has donned and adorned himself with six flower-patterned mail-shirts? Who is that man over there directing the horse-pasture?—who summered on the Kiči Tau,* who has rinsed his mouth with arak—that man in the horse-pasture who talks in such ringing tones—who is he?'

'How can you not know him, little prick? A rich man owning many mares, he never gives one away, harsh man that he is he never lets anyone speak—Atkar-taz's son, Er Ürbü, known to people as "Lord Möŋkö"!'

'This man like white centaury—who is this man of yours? Like the plumes of the white gerfalcon, like blue centaury, like the plumes of the blue gerfalcon—who is this man of yours? Thrusting forward as he drinks his arak, straining forward like a young bird of prey, rousing like a hawk, spurring himself like a lanner—who is this man of yours?'

'How can you not know him? There is his racer Tau-kara, and Tau-kara's rider is Er Karač. Such valour as his is not to be found anywhere: Er Karač is not of ordinary stock!'—such was Košoy's answer.

'Like the stallion desiring his mate when spring comes, who is this man of yours that tramples the ground so lustily? Like the he-camel desiring his mate when winter comes, who is this man of yours looking back over his shoulder? Like the ram desiring his mate when autumn comes, who is this man of yours that comes on so powerfully?' . . .

In this way did Nez-kara pick out the good and disparage the bad.

'Elder of the people, warrior Er Košoy, father!—that steed whose voice is like the woodland nightingale's, whose coat is black as charcoal, that wise black steed—whose is it?'

'He is a knowing beast, a wise black! Half way round the course and thinking "I have gone lame!" he will come home on his two hind legs! He is Er Ürbü's knowing black steed!'

'Said to have quickened already in the sixth month, then dropped on to the mountain side; to have grown up among the rocks, been born on the sands and then grown up in the desert—grown up with the onager, grown with the he-goat—his hooves of steel, his

şuraydu, underl. 1373. *tgnduŋ**, cf. 1376. After *b"r"nday*: triple /. 1375. *šuŋqarduŋ junnday* = 1377. 1376. *tknduŋ*, cf. 1375. 1379. *araqy*. After *alqunyan*: / - -. 1383. After *tydu*: / fl. *'yr qušay jwab byradu*, underl. / sp. for 1–2 wds. 1384. *blmaysn* = 1355, cf. 1367. 1385. *ţaw qra* = 1386. 1386. *mnn* (2nd *n* final) corr. by addition of *ga* through tail of 2nd *n*, then new final *n* (all the scribe). *qarač*. 1387. *'uyraţd&¹**. 1388. *jwab*. After *tydu*: / fl. sp. for 1 or 2 wds. / *'ymdy šund&³ kaprduŋ xany nz qara mslman yxĭylrun barund&¹ iylyaydy / yn&² aytadu* (blob) *nday qylb şnčy bulub*, not underl., fl. 1390. *alpaŋdayan*. 139x. *buradayĭ*. 1395. *yxĭny*. After *tydu*: / fl. *'ymu 'ul nz qar&¹ atq&² kuz čabturdub 'yr qušayy&³ şnčy bulub aytadur*, not underl. / fl. 1396. *atka*. 1397. *ţuyayd&¹*. 1405 f. After *'ygan*: / open square bracket: *alty ayy&² ybarad&¹ dygen*, close square bracket through / [new line] / fl. /*. 1407. *btb*. *'uskan* = 1408, cf. 1409 *'usgan* = 1410.

* See n. 1363.

terdemes tuugan, ırgay moyun,
kök-ala atlar kimdigi?' . . . . . .

'jana kunan jaši moynunda,
asıy bašı koynunda,
kanın butča juulmasa,
kan terdetip učpasa,
üč atka amal bolmos'di:
Ak-kulaga ayla jok,
Er Manastıŋ atı egen;
Čal-kuyrukka čara jok,
Er Töštüknüŋ atı egen;
Kök-alaga köptük jok,
Er Kökčönüŋ atı egen.' — dedi
'altın iyer tokuluu,
kačkan kuran čokuluu,
ot orunday tüyaktuu,
kıygan kamıš kulaktuu
arčın bir baštuu Ak-kula,
bir jagında jıyırma bar,
jana bir jagında jıyırma kanat bar egen.
arkasında aydaha tügü bar egen:
Er Manasnıŋ atı egen.
ošo atlarnıŋ barınan
čıgıp kele turbaymı?'
'Ak-kulanıŋ baygesin
bizdiŋ Joloy alpımız
tartıp ala turmaymı?
aniy'le ogon jüröyün. — dedi
Kalkamannıŋ kara atın
kamčılanıp turgan kim?
kalıŋ jıyın ičinde
alčılanıp turgan kim? —
karıpčısın baylanıp
kalday miner at egen:
beldemčisin baylanıp
bejin miner at egen.
altın, kümüš artarga,
Ejen-kanga tartarga
eptüü külük mal egen.
bıča-büčü talak kuu murut! —
menim Nez-kara ekenimdi bilesiŋ!
Manikerdey külük at
kay ırısıŋga minesiŋ?
bizdiŋ Joloy baatırga
Manikerdi tartsa, — kıči
šuŋan juap aytsa! — kıči
etti kalay tartuuga, — kıči
attı kalay čabuuga, — kıči
baygeni kalay kıluuga
Er Joloydon juap alsa, kıči!' — dedi
šondo turup Er Košoy
üydö jürö taltaŋdap
Nez-kara sözün ukkan soŋ
esi čıktı kaltaŋdap. / (10r/10
'ay kepirdiŋ kanı Nez-kara, — bürük
men Manaska barayın,
Manastan juap alayın.
men bilmeymin bul attı, bürük! — dedi
Manas emi "ber!" dese,
alıp kelip bereyin.
Manikerdi Manas bermese,
emi'le seni körmöyün, bürük!' — dedi
andın soŋura Er Košoy
Manaska barıp ayttı. — dedi
'baatır Manas badišam
bu kepiriŋ oŋo turgan neme emes!
emi gana oŋo turgan er emes!
Manikerdey külük atlardı
Ejen miner at, dedi.
jana Er Joloygo Manikerdi tartsaŋčı!
etti kalay tartuuga,
atnı kalay čabuuga,
baygeni kalay kıluuga
Joloydon juap alsaŋčı!' — dedi
šondo turup Er Manas

1413. After *knd*[u]*ky*: / fl. /. 1414. *yn*[&2]. *muyunnd*[&1]. 1415. *quyunnd*[&1]. 1416. *butča yulmasa*[*]. 1420. All underl. in another hand. 1420–4. Vertical strokes in another hand through or past all /. 1422. *'yr tus*[t], then *ny* above; *s* written over several stems, but with no sign of diacr. for *š* beneath *ny*. All 1422 underl.[*]. 1426. *quray*, cf. 756. *čuquly*. 1427. *'ut 'urunnay*, with *nn*

pasterns of copper, born never to sweat, his neck like the *ırgay*—whose is that fine blue-grey dapple?* . . .'

'. . . And with the age of three-year-olds on their necks, the heads of five-year-olds on their shoulders—unless they fly, there is no escape for three steeds from being bathed in blood, from being made to sweat blood! There is no way out for Manas's Ak-kula, no recourse for Er Töštük's Čal-kuyruk, little left for Kökčö's Kök-ala!'

'Saddled with a golden saddle, crested like the rutting deer, his hooves large as hearths, his ears like cut reeds, his head an arsheen long, on his one flank Ak-kula has twenty wings, on the other twenty more! The coat on his back is dragonish!—Such is Er Manas's steed! Will he not take the lead from all these other horses?'

'Rather will not our hero Joloy lead Ak-kula's Prize away? Why should I go cap in hand to *him*?† Who is the man that does not spare to lash Kalkaman's black steed, that stands there rousing him in the thick of the crowd?

'Here is a horse fit to be ridden by a Kalday with his armband tied on—a horse fit to be ridden by a Mejin with his waist-guard strapped on! He is a nimble racer, apt for loading with gold and silver and presenting to Ejen-khan! Bicha-buchu! You shall learn that I am Nez-kara, old White-whiskers,‡ damn you! To what good would you ride the racer Maniker? Let him answer our hero Joloy whether he will offer Maniker as a gift of honour, Brawler! And, Brawler, as to regaling heroes with choice cuts off the joint, racing with picked horses and putting up rare prizes, let him ask Er Joloy!'

When he heard Nez-kara's words as he fussed bow-legged in his yurt, Er Košoy was startled.

'Indeed, Nez-kara, Infidel Khan and Little Prick, I shall go to Manas and ask him! I myself do not dispose of that horse. Yet if Manas should now say "Give it him!" I shall bring it you. But if Manas denies you Maniker I shall not come and find you.'

Er Košoy then came to Manas and said: 'Warrior Manas, my Padishah, that damned heathen of yours is a worthless fellow, just now he was up to no good! He said the noble racer Maniker is a horse fit to be ridden by Ejen and you must present him to Er Joloy! And as to regaling heroes with choice cuts off the joint, racing with picked horses and putting up rare prizes, you are to ask Joloy!'

Er Manas standing there answered Košoy in these words: 'Courage you have, but are

heavily overwritten, and *n* almost certainly over *d*, by the scribe. Faint [a] above 1st *n*. 1428. *qyqan*. 1429. *·r čmbr* (1 or 2 groups)[*]. 1430. *ykrm*[a&2] = 1431. *br*. 1432. *aydaha tuky*[*]. 1434. *bar-unnan*. 1435. *turbaym&2a*. 1437. *alpımz*. 1438. *turmaym&2a*. 1439. *an¡yl&2a 'uyan jur¡yyn*[*]. After *tydu*: sp. at r. marg. for some wds. / fl. *yn&2 nz qara aytadu*, underl. /. 1441. Above *-la tu-*: (small) *nub*. 1443. Above *-lan-*: *yda*[*]. 1444. *qarabčsun*. 1446. *bylda mčsun*. 1447. *pjyn*. 1448. *artury&2*, cf. 1449. 1449. *pjyn xany&2a tartury&2a*. 1450. After *'ygan*: fl. at end of line; at r. marg. sp. for some chs. / sp. for 1 wd. / fl. *yn&2 nz qra 'yr qušay&2 aytadur* underl. /. 1451. *bča buč&2*. 1452. *blasn*. 1454. *qay ·rsyŋa mnasn*. 1458. *iyl¡t&2a*, with shadda above 2nd *t*. *tartsa qč&2a*. 1459. *čabsa*[*]. 1460. *qyluy&2a*. 1461. After *qč&2*: /. After *tydu*: / fl. /. 1465. After *qaltaŋdab*: *yn&2 nz qray&2 qušay aytadu*, underl. 1466. After *ay*: /. 1468. After *alayn*: triple /. 1475. After *dyd&1*: //. 1477. *'uŋa*= 1478. *n¡n&2a*. 1479. *mayŋday*[*]. 1480. *iyjan*[*]. 1485. After *tydu*: / at l. marg.; [new line] / fl.

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* In Kirgiz '*kök-ala*'. To a Kirgiz the answer to this question is obvious: it is the steed '*Kök-ala*'. This verse is followed by an evident lacuna.

† Ak-kula's master Manas is intended.

‡ Or: Sly-whiskers. See n. 1451.

Er Košoygo ayttı. — dedi
'erlikiŋ bar da, esiŋ jok!
emegana pas boloŋ,
ečteŋke-menen išiŋ jok!
el agası Er Košoy,
kepiriŋ boktu jemesin!
Manikerdey külüktü
ölük bolsok bererbiz:
tiri bolup turganda
kepirge kantıytıp bererbiz?
el agası Er Košoy,
Nez-karanıŋ özünü
tıbıratpay mında alıp kel!
attan audurup alayın!
čalkasınan saldırıp,
Oroŋgu üstünö mindirip,
ödö-ıldıy jıldırıp,
kara kan ketsin awuzunan,
sarı zil ketsin kötünön,
kepirdiŋ išin ošondo
eŋke-deŋki kıldırıp,
emi bir kıpkızık oyun kılayın!'
andın soŋura Er Manas
altın baštuu sargılga
altınduu iyer tokutup,
ak sargılnı kamčılap,
uy-tügündöy kepirdiŋ
ičine kirip bardı. — dedi
šondon soratın kepirder
Manikerden tüŋülüp,
Er Manasnıŋ astında
maŋdayın jerge tiygizip,
kol kuušurup turdu. — dedi
'sayın, sayın, sayın' dep,
'sayın, tajı Manas' dep,
sayındašıp turdu. — dedi
šondo turup Kalmaklar
Er Manaska iygilep,
mezirlep söz ayttı. — dedi
'baatır Manas badiša,
jaŋa awuzdongon Er Manas,
emi etti kalay tart-turgun, /
attı kalay čap-turgun,
baygeni kalay kıl-durgun,
balbandı kalay böl-durgun,
attardı kalay jiber-durgun!
baatır Manas badiša,
peküüsün özüŋ bilseŋči,
bizder peküü čogulup
tam tamaša körsökčü! — dedi
emi biz kaydan bilelik —
eki tizgin, bir čılbır
bir koluŋga ala kör!
baatır Manas badiša,
sayın, tajı Er Manas,
ušu ašta bejinim,
sen Manas karap bile kör! — dedi
özüŋ biylep tura kör!
emi attardı aydap jiberseŋ!
neče küngö boljoymuz,
neče ayga boljoymuz.
baytalduu go bay bermey,
janga katuu go jay bermey
Er Awurba tuurasınan
attardı koyo ber!' dep
kepirder aytıp turdu. — dedi
šondon soratın Er Manas
kepirderge ačuu kıldı. — dedi
'sagan keŋeš kim koydu,
sagan sözdü kim berdi?'
on ekiden örgön buldursun
čapsa kulak tundursun,
kayaša bergen katınnı
kaykaŋdatkan buldursun,
köz salmagan katınnı
"közölüm!" degizgen buldursun,
til almagan katınnı
tilinen süydürgön buldursun,
kol bermegen katınnı
kučaklatkan buldursun,
karšı čıkmagan katınnı
kaltıratkan buldursun,
könmöy jürgön katınnı
küldürüp koygon buldursun,
jandamay jürgön katınnı
"janım!" degizgen buldursun,

[10v/11r)

1488. *iysuŋ*. 1489. *iym*^{a}*yn*&^{2a}, then erasure of 2–3 chs. covered by horizontal stroke. 1490. *hyč*

lacking in sense! Why are you such a fool? You never give thought to anything! Elder of the people, Er Košoy, do not let that Infidel of yours talk nonsense!—Were we dead we might give away the racer Maniker, but while we are still alive how should we give him to a heathen? Elder of the people, Er Košoy! Before he can lift a limb bring Nez-kara here in person! I shall knock him off his horse and lay him flat! I shall then make Oroŋgu ride him, and when I tell her to jog up and down, may black blood ooze from his mouth and yellow swill flow from his arse! Making her do that heathen's business for him with a bumpety-bump in this fashion I shall provide some exciting sport!'

Then Er Manas had his golden-headed light-bay saddled with the gold-studded saddle and, giving him the lash, made his way in among the Infidel innumerable as hairs in a cow's coat.

At this the Unbelievers lost hope of ever getting Maniker and, folding their arms, kowtowed to Er Manas. 'Sayin, sayin, sayin!', they said, 'sayin,* Taji† Manas!' they said and went on jabbering 'Sayin!' all together. The Kalmak there said 'Yes, yes!' to him and voiced their profuse apologies. 'Warrior Manas, Padishah!', said they. 'Er Manas who have been weaned only lately, take the choicest cuts off the joint and regale the heroes; pick the best horses and race them; take the best champions and pair them off; pick the finest horses and start them! Warrior Manas, Padishah, we beg you to be Master of Ceremonies, if only we in a jolly crowd might watch the spectacle! Now we should like to know from *where*—please take your reins, and bridle in one hand [and point]! Warrior Manas, Padishah, sayin Taji, Er Manas, as my lord Mejin at this feast *please* supervise and direct it, *do* preside over it in person! Now start the race! We shall determine for how many days and months. Release the horses across the path of him who, though a rich man owning many mares, never gives one away, who harsh man that he is never leaves a man in peace, I mean Ürbü!'—those Unbelievers said it over and over again.

At this Er Manas lost his temper with the Infidel. 'Who has put you up to this?' he asked. 'Who told you to say this?'

And now Er Manas with his great lash plaited from twelve thongs that deafens the ear as it falls, that makes a snappish woman cringe, that makes a neglectful woman say "My hero!", that makes a fractious woman dote on all one says, makes a woman who does not give a hand embrace you, who does not come to meet you tremble, who disagrees smile sweetly, who does not caress you say "Darling!", that makes a secretive woman

tıyya^{a}. *·šnyk* (sic, with diacr. of *n* and *y* in reverse order). 1496. *qañtıyt*^{u}*b*. Above / : *tydu*. 1498. After *'uzuny*: triple / at l. marg. [new line] /. 1502. *'urayyu*. *mndurub*. 1504. *awuzundan*. 1505. *z*^{a}*yl*, ^{o} above the tail of *l*. *kutnnan*. 1506. *·šyn*. 1507. *iyŋka dayk*&^{2u}*e*. 1508. *qpqsq*. After *qlayun*: sp. for 2 wds. 1511. *ţuqtub*. 1513. *'iy*^{u}*y*. 1515. *šundan şuratyn**. 1517. Above *s* of *manas*: *ny*. 1519. *qušurub*. 1520. *sayn** (thrice). 1521. *sayn tajy**. 1522. After *tydu*: / [new line] / fl. /. 1523. *qalmaqlar* mult. / squ. [1524] *'yr*. After *'yglyb*: erasure partly covered by /, then *msyrlyb*? (too many stems for **myrlyb*)*. 1527. *jıya awuzdayyan*. 1528. *'ytty*, and *t* minus diacr. *qlay* = 1529–32*. *ţarttuyun**. 1529. *čabtuyun*. 1530. *qylduyun*. 1531. *bulduyun*. 1532. *ybardugn*. 1534. *pak*^{u}-*sun**. 1535. *paky*$_{ţ}$. 1536. *ţay*. 1537. After *blayuk**: no /. 1538. After *tzgyn*: /. After *čylbr*: no /. 1542. *pjnym*. 1543. *bla*. 1544. *bylab*. 1548. Before *bayţalduy*&^{2}: a line to top marg. [arabic] 5. 1549. *jayaqtyy*&^{2a}*. 1550. *awarba ţurasnnan*. 1552. After *tydu*: / fl. 1553. *šundan şuratun*, cf. 1515. 1557. *buldur*$_{ş}$^{u}*yn*. 1559. *xatunny* = 1561. 1566. *qučaqlatqan**.

* Mongol for 'Very good'. See n. 1521.

† Mongol for 'Prince'. See n. 1521.

sır bermegen katınnı
sırdaš kılgan buldursun —
bu sözdördü aytıp bolgon soŋ,
buldursun-menen Er Manas
šondo turgan kepirderdi
jagın ayra čaptı: — dedi
musulmannıŋ jinnen
tegerene kačtı. — dedi
šondo Er Manas Er Košoygo
keŋeš salıp aytti. — dedi
'el agası Er Košoy,
arı barsa altı ayga,
beri kelse altı ayga,
čabarga ketken atlardı
on eki ayda körölü!
balalardıŋ kanjıgasına
tügönbös azık baylalı,
köp azıklar bereli!
ušu atlar kelgenče
tam tamaša kılalı!
emi attı aydamak boldu.' — dedi
musulman-menen kepirdiŋ
eköönön uyčular
attardı sınap turdu. — dedi
čabarga ketken attarı
eki miŋ seksen boldu. — dedi /
bayırga jayma kökül Jaš-aydar
Manikerge mingen, — dedi
at aydaučuga jürgön. — dedi
šondo Kökötöy-kannıŋ balası
boluk tuugan Bok-murun
emi tuurasınan bargan, — dedi
Jaš-aydarga aytkan. — dedi
'jayma kökül Jaš-aydar, — čorom
astıŋdagı Maniker
altı ayčılık jol bassa
altı tabına kelüüčü,
jeti ayčılık jol bassa
jıl tabına kelüüčü.
astıŋdagı Manikerdi —
eč önörün körmödüm,
eč bir sırın almadım.

keče Samarkand kerey čapkanda,
Sarı-kannıŋ ašında,
saŋ kišiden bir čıkkan, čorom. — dedi
emi beri kayta tartkanda,
Manikerdey külüktüŋ
awuzun koyo berme, kel!
awuzun koyo sen berseŋ
özgö atlar astından
üč kün burun keler da, — čorom
öz baygesin özü aldı!' dep,
jakınga domok kalar,
alıska jomok kalar,
attı aydap ketti! — dedi
ertenjine boldu. — dedi
andın soŋura Bok-murun
Kökötöynüŋ köp malın —
tokson tor-ala aygırdıŋ
üyürü-menen aydap saldı. — dedi
jılkılardı üyürüp-üyürüp koygon soŋ,
kıygırıp-kıygırıp aytti. — dedi
'körüšörgö eki balban čagıŋ! — dedi
kay jıkkanı bu jılkını alsın!' — dedi
šondo turup kepirdiŋ kanı Er Joloy
kazanday kara börkü bar.
"kan čıkkannıŋ barısın
soromun!" degen erke bar.
maldı körüp kızıdı,
bütkön boyu ısıdı,
taudoy toŋkoyup tüšüp jeke keldi. — dedi
'musulmandan kiši čıksa
onu jıgıp alamın:
musulmandan čıkpasa
bu jılkını turgan boyu-menen
birin koymoy alamın!' dep
šondo tikelenip turdu. — dedi
emi šondo Er Košoynuŋ
esi čıktı kaltaŋdap
ogon tagı bara'di.
'baatır Manas badišam,
kepirdiŋ kanı Er Joloy

(11r/11v)

1575. *ʂun.* 1576. After *mᵘnan*: /. 1579. *jynnan**, followed by: *andyn ʂuyr&¹ kukaʂay aʂyy&² kylgan paky mslman byrlan kaprlar br qᵘuᵘld&¹ bulub 'uʂu aʂtuŋ* 1580. After *tydu*: (amply spaced) / fl. /,

confiding—with his great lash Er Manas struck the Unbelievers standing there and cut open their sides, at which they fled reeling from this devil of the Muslims.

Er Manas then took counsel with Košoy. 'Elder of the people, Er Košoy, they will be six months going and six returning. For twelve months, then, let us provide for the horses that go racing. Let us tie inexhaustible stocks of food to the jockey-boys' rear saddle-straps, let us give them ample food. And let us make a marvellous Feast until these horses return! The time has come to start the race.'

The cattle-herds of both the Muslims and the Infidel took stock of the horses, and of those that had entered the race there were two thousand and eighty. By old custom Jaš-aydar of the flowing forelock had mounted Maniker and was assisting the Chasers.*

Then Kökötöy-Khan's son Bok-murun of sturdy race went up to Jaš-aydar and addressed him. 'Jaš-aydar of the flowing forelock, Companion! When Maniker on whom you sit has run his course for the space of six months he will be trained six times over, and when he has run it for the space of seven he will be trained for a year. As to Maniker on whom you sit, I never yet learned all his qualities, never got to know his secret powers. When, time past, we were racing over towards Samarkand, at Sarı-khan's Feast, one horse went ahead of a thousand, Companion . . .! Now when you return this way, come on, but do not give Maniker the reins! For were you to do so, he would arrive back three days ahead of the others and win a race with himself!'—so saying he started the horses, with scandal near at hand and songs of prowess far afield.

And now a new day dawned. Bok-murun then drove along countless beasts of Kökötöy's—ninety skewbald stallions with their herds. And when he had rounded up these horses he shouted his challenge.

'Two wrestlers, your time has come to meet each other! Whichever throws the other shall take these herds.'

The Infidel Khan Er Joloy standing there has a black cap huge as a cauldron. A man who pampers and indulges himself "I shall suck their blood till the last drop!" is what he says. He grew hot when he saw the horses, his whole body burned. Vast as a mountain, he went down on all fours to engage in a wrestling-bout.

'If any Muslim takes the field I will throw him down,' he said. 'If no Muslim takes the field, I shall seize the herds just as they stand there down to the last horse!' and then stood up again.

At this, Er Košoy was startled as he fussed around, and he again went to Manas.

'Warrior Manas, my Padishah, the Infidel Khan Er Joloy, vast as a mountain, is in his

hr bylgun 'yr manasq&² byrdu tydu, not underl., /. 1582. *kyŋa.* After *dydu*: / fl. 1587. *kural&¹ª.* 1592. *ʈam.* 1595. *'ykaunnan 'uyčylr**. 1599. After *bayrγ&²*: /. 1601. *aydawčyga.* 1603. *bulauq.* 1605. *aytkan.* 1611. *jl.* 1612. *manukardy*, followed by: mult. / squ. 1615. *kyray** *čatqand&³.* 1616. *ʂary xanuŋ**. 1617. *ʂaŋ.* After tydu: fl. -. 1619. *manukarday.* 1620. *byrma**. 1622. Above *aʈlar*: *'uzga*, with line to insert it before *aʈlar.* 1623. *kylard&¹.* 1624. After *baygasun*: /. 1625. Above *yaquny&²*: cyr. . . . . *niku*(?) pencilled? *qalar*: del., and above it, possibly in same hand: *qlar**. 1626. *qalar.* 1627. Line begins with large fl., then *aʈdy.* 1633. After 2nd *'uyrub*: mult. / squ. 1634. *qyyrub.* 1635. *kuraʈurga**. *čquŋdyd&³.* 1638. *burk&¹ª.* 1639. *qa čqqan nŋ*, with final *n* in another hand above *č.* 1640. *ʂuramun.* 1641. *qzadu.* 1642. *'ysᵘᵘdu.* 1643. After *tuŋqayub*: /. 1649. After *dydu*: sp. for some chs. 1652. After *baradu* /: *buyan ʈayy baradu.* 1653. After *badyšam*: -.

* Selected horsemen were permitted to follow those who were racing at a prescribed distance, and to urge on the horses with shouts and even with the lash.

taudoy toŋkoyup ele jatır. — dedi
emi musulmannıŋ namısı
emi'le koldon taydı. — dedi
aa, baatır Manas badışam,
sen kandaysıŋ balbanga,
jıgıp namıs alganga:
išin *kansap balbanga,
jıgıp bayge alganga?' /
'aa, el agası Er Košoy,
Ak-kulanıŋ üstündö
Ak-döö kelse aŋtaram,
Kök-döö kelse kömkörüm!
Ak-kulanıŋ üstündö
bosogo boyloy jau kelse,
burun sayıp bermesem,
ošonon Košoy sen öltür!
irge boyloy dau kelse,
burun süylöp bermesem,
ošonon Košoy sen öltür!
men jayau go turba'an it elem,
men jolomoymun Joloygo —
emi baygeni alsaŋ munan al!' — dedi
'kašay, attan emi!
atanıŋ arman künü bul!'
"emi ayla ne boloy,
emi arga ne boloy?" dep
Er Töštükkö bardı'le.
'aa, aynalayın Er Töštük, — botom
keče top auluya jıylıp tobosunan
bütkörgön,
bar auluya jıylıp batasınan büt-
körgön,
toguz uulnuŋ kenjesi
Kudaynıŋ ıra'ısı tiygen Er Töštük!'
dep
Er Košoy aytti, dedi.
'emi kepirdiŋ kanı Er Joloy
taudoy tüšüp jatıp'le aldı.
sen kalaysın, Er Töštük?
musulmannıŋ namısı
koldon taydıma?' dedi.
'aa, el agası Er Košoy,
keče kara jorgo azgırgan,
keče Jalmauzduŋ uy tügü
jer astında jazgırgan,
kırk kabat temir üydörnüŋ ičine
anda salıp taštagan,
Čal-kuyruktuŋ jegeni
jarım tabak arpa'di,
özümnüŋ menim ičkenim
jarım tabak jarma'le.
jazı, kišı bolgondo,
üčünčü jılga kalganda,
kırk temir ešikti
Čal-kuyruknuŋ küčü ele
bırkırata tepkenmin,
onon arı čıkkanmın.
it ičpesniŋ Ala-köl
suu tübünö tüškönmün,
kırk kulaktuu mis kazan
alıp čıgıp bergenmin . . . . . .
emi jeŋgederi šonuŋ,
jaman dolu eken.
jer tübünö saktagan
jeŋgeyleri "suluu" dep maktagan,
kızı Sokuru-bek:
agaları maktagan
aytuusız dolu küŋ eken.
al karuum kötörgön
Ay-kannıŋ kızı Altın-ay
onu aldım küč-menen,
ondo karuum ketken'di:
Kün-kannıŋ kızı / Kün-köy
onu aldım ayla-menen,
ondo karuum ketken'di.
emi šu jer astında jürgöndö
jıyırma-bir ölgönmün!

11v/12r)

(12r/12v)

1655. *ţawday ţuŋqayb*, cf. 2998. 1657. *'ym^{a}yl&^{1a}*. 1658. *a&^{1}*, with double hamza, cf. 1663. 1659. *qandasn*, with omission-*y* above 2nd *a* (cf. 1347). 1660. *jyub*, *j* with large diacr. like comma, probably converted from diacr. for *č*; line to insert *namus* from above. 1661. *·šn qnsab**. 1663. *a&^{1}* /. Above, at top r. of fol. 12r, underl.: *manas aytadu* /, rest of line blank. 1664. After *'ustund&^{1}*: / horizontal line over sp. for 4–5 chs. [erasure?] triple /. 1665. *aq daw**. 1666. *kuk d^{a}aŭ*. 1670. *'ušan-nan* = 1673. 1671. Above *'yrga*, extremely faint in square brackets: some possibly cyr. chs. *dau*. 1673. After *'ultur*: / and sp. for ½ v. to l. marg. 1674. *turban 'yt 'ylm*, and above last wd. very faint: *'ylam*.

wrestling-stance! The honour of the Muslims has slipped from their grasp! Ah, warrior Manas, my Padishah, how do you shape at wrestling, at throwing your man down and winning glory?—How do you acquit yourself at wrestling, at throwing your man down and seizing the Prize?'

'Elder of the people, Er Košoy, were I astride Ak-kula and were Ak-döö to come, I should wrench him inside out. And were Kök-döö to come I should overturn him! If I were astride Ak-kula and an enemy passed my threshold, if I did not give the first thrust, then, Košoy, you would have to kill me for it. And were a lawsuit brought to the seat inside my door, if I were not the first to speak, then you, Košoy, would have to kill me for it! But on foot I am a dog that cannot stand. I will not go to meet Joloy! Now if you win the Prize, take it from him!'

'You stay on your horse, damn you! This is father's unlucky day!' Asking himself "Now is there no way out, nothing I can do?" he went to Er Töštük.

'My dear Er Töštük, my son,' said Košoy addressing him, 'caused to be conceived in bygone days by the prayers of the pious elders assembled, by the blessings of the pious elders gathered together, the young brother of nine sons, touched by the care of God his shepherd!—The Infidel Khan Er Joloy, vast as a mountain, has taken his stance. Are you fighting-fit, Er Töštük? Has the honour of the Muslims slipped from their grasp?'

'Elder of the people, Er Košoy!—Time past, a black ambler lured me from my path, the Jelmoguz's* cow-hair tricked me into riding down into the Underworld where I was thrown into a mansion cased in forty layers of steel. What Čal-kuyruk had to champ was but half a dish of barley, what I had to eat was but half a dish of gruel. After I had stayed there summer and winter for three years I only shattered the forty gates of steel by kicking them down with mighty Čal-kuyruk, and so came out. I descended to the bottom of Lake Ala-köl whose waters no dog would drink, seized the Forty-lugged Copper Cauldron and came up and away with it . . .†

. . . her‡ elder brothers' wives, she was a wicked shrew. Closely guarded in the Underworld, praised by her aunts as a beauty, there was his daughter Sokuru-bek: praised by her uncles, she was an unspeakable shrewish slave! Lifting my strong arm, I married Ay-khan's daughter Altın-ay by force: then my strength left me. Kün-khan's daughter Kün-köy I married by cunning: then my strength left me. Now, riding beneath this

1676. *mnan*. 1677. Before *qasay* at l. marg.: large fl., and above *qasay*: a long *s* in another hand. 1680. *'ym&^{2}* inserted below, in the scribe's hand. 1682. After *a&^{1}* (single hamza): / = 1693. 1683. *awlya* = 1684. *yubasndan*, with diacr. of *y* below the stem, yet on the line. After *jylb*: /*. 1684. After *jylyb*: no /. *baţasndan*. 1685. *ţuyz*. 1686. *jryasy**. 1687. After *dydu*: / - - - to l. marg. 1689. After *tušub*: /. *jatubl&^{2a}*. 1690. After *qalaysn*: /. 1691. After *namusy*: mult. / squ. 1692. After *ţayduma*: /, with *tydu* above it, fl. *tustuk aytadu*, underl. 1695. *jlmauzduŋ 'uytuky*. 1698. *tastayan*. 1699. *čalquyruduŋ*. 1700. *ţbaq* = 1702. *arbadu*. 1701. After *'yčkanm*: / - - - - to l. marg. 1702. *jarm$_{i}$yl&^{2}**. 1706. *kuč$_{i}$yl&^{2a}*. 1707. *prqrała tybkanmn*. 1709. *'yčbasny*. 1712. After *byrganmn*: /, 1 line of MS. blank. 1713. *jykadary**, cf. 1716. After and above *šuwny*: *yman*, no /. 1716. *jykaylary*, cf. 1713. 1717. *sqrubk**. 1719. *aytusz*. After *'yhan* /: *šund&^{1} aylau m^{u}nan* (here transposed as part of v. 1725). 1720. *al qarwm ktargan*. 1721. *ay xan ny*. 1723. *kytkandu* = 1726. 1724. Beginning of fol. 12v: / *kunkay*, not followed by /. 1725. See apparatus 1719. 1728. *ykrm^{a}&^{2}*.

* See n. 1694–6. † Lacuna. ‡ Or: 'his' or 'their'.

Čal-kuyruknuŋ kırk-bir janı bar:
jıyırma-birin magan urup iydi. — dedi
u baštagı künüm bolso,
tagı dauranım bolso,
kanter elem Joloydu?' — dedi
šondo ištiŋ emi arın
kurčap taštap iydi'le.
'men emi jolomoymun Joloygo!
baygeni alsaŋ emi munan al!'
andın kiyin Er Košoy
"emi amal ne bolo'di,
emi arga ne bolo'di?" dep
Er Kökčögö bardı. — dedi
'aynalayın Er Kökčö! —
kepirdiŋ kanı Er Joloy
taudoy bolup toŋkoyup
balbanga tüštü'le:
musulmannıŋ namısı
koldon emi taydıma?
kalaysın emi Er Kökčö?' dep turdu. — dedi
'emi men jolomoymun Joloygo!
batšayı čečip tösöndüm,
makpal čečip jastandım,
men aragıdan taŋdap bal ičtim,
kazıdan taŋdap jal jedim.
keče atam Aydar-kannıŋ tušunda
*ayırtıštuu adam men,
alıškan jandar men emen.
ake, baygeni munan al!' — dedi
šondo turup Er Košoy
barına birdey ayta'di,
barı birdey kača'di —
batpan ayak bal ičip
batpansıgan mırzadar,
ayak-ayak bal ičip
alčaŋdagan mırzadar
onnon arı kača'di:
ökümü katuu alptar
onon arı kača'di!
andan kiyin Er Košoy
temir özök, taš jürök,
butaga beli mayıškan,
jekege boto čalıškan
teŋirsigen Janalıga
kelip ele turdu. — dedi
'Janalı baatır, kalaysın
balbanga?' dedi ele.
šondo Janalı ayta'di:
'men jolomoymun Joloygo —
baatır, baygeni munan al!' — dedi
andan kiyin Er Košoy
Jeti-suudu jerlegen
Jedigerdiŋ Er Bagıš,
beli katuu erdegen,
ogon kelip ayttı. — dedi
šondo turup Er Bagıš
'jolomoymun Joloygo!' dedi.
sarı sakal, tik murut,
ayrı sakal, kiš murut,
barı birdey kačkan soŋ,
Alpay-mambet Kök-koyon
o čükö* oynogon jaš bala
ošoŋo emi bardı ele,
barıp ündü saldı. — dedi
'Alpay-mambet Kök-koyon! —
kepirdiŋ kanı Er Joloy
balbanga tüštü'le.
kalaysın, Mambet Kök-koyon
baatır?' dep turdu. — dedi / (12v/13
šondo turup Kök-koyon
talpınıp ayttı, dedi.
'ölsöm, ölüp kalayın: — akey
ölmösöm, namıs alayın! — akey
jıgılsam, jıgılıp kalayın:
jıgılmasam namıs alayın! — akey
kayda seniŋ Joloyuŋ? — akey'

1729. After *čalquyruqnuyŋ*: /. 1730. *ykrm&sup2 bryn.* *'ur^{u}b 'yd^{u}**. 1732. *d^{a}wranm**.* 1734. *šun-d&sup1 'sty** 'ym&sup2a arn*, then no /. end of v., smaller, fainter: *dyb.* 1735. *qrčab tstab 'ydyl&sup2a*. 1737. After *al*: / fl. /. 1740. Above 1742. *kukčay.* 1744. After *bulub*: /. 1747. *tayduma.* 1748. After *tydu*: / fl. *'yr kukč&sup2 aytadu*, underl. mult. / squ. 1750. *badšay&sup2a čysb*, cf. 1751. After *tušandym*: 1751. *čyšb.* 1752. *taydab.* eras. 1753. *qazydan.* 1754. *tušnd&sup1*. 1755. *ayr tu šty**. After *mn*: mult. / squ. 1756. *alsyan.* 1760. After *qačadu* /: v. erased /. 1762. *batbans^{u}nyan.* After *mrzadar*: /, with sp. for some chs. on either side up to l. marg. 1763. *ayaq aq*, cf. 21.

world, I died twenty-one times! Čal-kuyruk has forty-one lives: of these for my sake he has used up one-and-twenty! Were this my day before or my Day of Absolution, what should I do with Joloy?' And to cover his confusion he flung [his cloak] around him. 'I will not go to meet Joloy! Now if you win the Prize, take it from him!'

After this, Er Košoy went to Er Kökčö asking himself "Now is there no way out, is there nothing I can do?"

'My dear Er Kökčö! The Infidel Khan Er Joloy, vast as a mountain, having taken his stance has entered the ring. Has the honour of the Muslims slipped from their grasp? Are you fighting-fit, Er Kökčö?' he asked.

'I will not go to meet Joloy! Unlacing my gown of brocade I have spread it as a couch for me, loosing my velvet robe I have set it as a pillow for me. I have chosen the best arak and I have drunk mead. I have chosen the best rib-and-belly meat and I have chewed mane-fat. In bygone days, in my father Aydar-khan's time, I was [?]—I am no wrestling-man. Venerable sir, you take the Prize from him!'

Then Er Košoy standing there addressed the heroes all together, and all together they ran away. The mirzas who quaff mead from cups weighing a batman and throw their weight around, the mirzas who quaff mead by the cupful and lord it so ran away! Ferocious heroes, too, ran clean away!

Thereupon Er Košoy went to him whose entrails are of steel, whose heart is of stone, whose waist bulges to his feet so that his sash begirdles his slippers, to Janalı, who lords it like God Almighty.

'Warrior Janalı, are you fit for a wrestling-bout?' was his simple question.

'I will not go to meet Joloy!' replied Janalı. 'You take the Prize from him, Warrior!'

Er Košoy next went and addressed him that dwells in Jeti-suu, Jediger's son Er Bagıš, strong of body and of proven manhood. But Er Bagıš standing there answered: 'I will not go to meet Joloy!'

When all the red-beards, prick-moustaches, the fork-beards, sable moustaches had run away together, Er Košoy went to Alpay-mambet "Kök-koyon", a mere boy playing at skittles,* and said aloud:

'Alpay-mambet "Kök-koyon"!—The Infidel Khan Er Joloy has entered the ring. Are you fighting-fit, Warrior Mambet "Kök-koyon"?' he asked.

"Kök-koyon" who was standing there pressed forward eagerly and said:

'Father, if I die, dead shall I remain! And if I do not die, the glory will be mine! If I am thrown, thrown shall I lie! And if I am not thrown, the glory will be mine! Father, show me your Joloy!'

1766. *'uk^{u}mıy qaty*, cf. 1782. 1767. After *qačadu*: / fl. 1770. *butay&sup2*, above *-&sup2 ma-*: *byl&sup2*, cf. 688. 1771. *tyk&sup2ga*, cf. 689. 1772. *janbayy&sup2a*. 1774. *janbay* = 1776. 1778. After *al*: some chs. erased. 1779. *anan kyn*, cf. 1768 *andan kiyn.* 1782. *bylu* qatty*, cf. 1766. *'yr dygan*, 1 or 2 groups*. 1785. After *dydu*: / fl. /. 1786. *tk.* 1787. *ayry*, cf. 17. *kč.* 1789. *alpay mmbt kuk quyan.* 1790. *'uč^{u}ka^{a}** (*u*-sign more like thick point with tail, possibility that it is diacr. for *n* as part of *y* not excluded). 1791. *'ušuya.* 1793–1794. Above: *atalutan*(?) in faint, different hand. 1796. *mmbt kuk quyan.* After *dyb*: /. 1803. *julayyuŋ.* After *akay*: / fl. / *šunda qušay alypdary&sup2* / fl. / *šunday bulub [ſ]uryand&sup1* / *qara qyr kursatmay yaŕrb 'yl&sup2 balany balbany&sup2 ſalmaqq&sup2 ſuryan 'yl&sup2* / fl. / *šund&sup1 mnas aytadu*, all not underl. (1st *'yl&sup2* above *qara tau kuzdu* / *'yr mansdy kuzy tušdy balay&sup2* / *šund&sup1 mnas aytadu*, all not underl. (1st *'yl&sup2* above *yaŕrb*; in *[ſ]uryand&sup1*, 1st ch. could be ill-written /, with unclosed loop.)

* Or: a youth who contended so fiercely. See n. 1790.

7135935 E

'ualasa, Košoy, baalasa, Košoy, onboy kal!
taudoy edi talabı,
taštay ele jürögü:
bu balanıŋ kara küčü köp ele,
emi eč mekesi jok edi.
ay balaŋnı kara taš kelip ele urmaymı? — Košoy
emi böödö ölüm kılmaymı? — Košoy
šondo namısı koldon taymaymı? — Košoy
ölsöŋ, Košoy, özüŋ öl! —
bu balanı koyo kör, Košoy! — dedi
tukumuŋdu körgönmüz, — Košoy
siydik, kızıguuŋdu bilgenmiz, — Košoy
emgi namıs seŋge: — Košoy
Joloy-menen özüŋ karmašıp tura kör! — Košoy
ölsöŋ, ölüp kalarsıŋ, — Košoy
ölmösöŋ, namıs alarsıŋ! — Košoy'
'atanıŋ arman künü bul!
jılaŋ ayak jer bassak
jer solkuldar jıyırma beš,
jılan kızıl at minip
kız jandasak jıyırma beš —
jıyırma bešim bolsoyču! — dedi
ne otuz bešim bolsoyču,
ne kırk da bešim bolsoyču;
emi kana ellü da bešim bolsoyču,
altımiš kana bešim bolsoyču;
ne jetimiš kana bešim bolsoyču,
ne seksen kana bešim bolsoyču! —
atanıŋ kana arman künü bul!'
tokson-beštegi Er Košoy
emi čečinip ele tüšmök boldu. — dedi
'seniŋ butuŋdagı šımdarıŋ — baatır
burauluu maral terisi
okura baskan et eken. — baatır
kepirdiŋ kanı Er Joloy
alaaŋnan seni almaymı? — baatır
bagalakka kolun salmaymı? — baatır
šondo kak ayrılıp ketmeymi? — Košoy
ošondo abıyırıŋ ačılıp ele kalmaymı? — Košoy
ošondo namısıŋ koldon taymaymı? — Košoy
tigi'le tau tekeniŋ terisi,
oy tekeniŋ kereeri,
küŋ ašatıp, kul sürgön,
altımiš boz beeniŋ sütünö
altı jıl malmana saldı'le,
tikti Kanıkey kapšıra tištep saldı'le.' / (13r/13)
emi Košoy kolun tösöp berdi'le:
kolduŋ barına tolmoy,
jartı ortogo toldu'le.
emi jazıp karadı,
buta atım jerge tösöldü:
Košoy silkip kiygen, — dedi
kup jarašıp kalgan. — dedi
baltırı sıymas bolgon soŋ,
kariš tilip algan. — dedi
kaymakka kuymak kuyganday,
Kalmakka nike kıyganday
emi kup jarašıp ele kalgan. — dedi
taylak tüyödöy taltaŋdap
emi basıp Košoy bardı: — dedi
atan tüyödöy alčaŋdap
emi Joloy kuu bala kaldı. — dedi
'au seniŋ at bašınday jürögüŋ, — Košoy
aybınbay kantıytıp keldiŋ sen?
seniŋ altından sokkon biligiŋ — Košoy

*Aspar-taudon ašar sen:

1804. *uals*². *baals*². Before *'uŋbay*: /. 1807. *kuły*, cf. 1908. 1808. *'yčmakga ·d*^{u}*s*$_{i}$*y**. 1809. After *qušay*: / - to l. marg. 1810. *bu d*¹ (1 or 2 groups). *qylnaym*². 1811. After *quldan*: /, with blobbed sign or ch. above. *ţaymaym*². 1813. After *tydu*: / fl. /. 1814. *ţuqmuŋdu*. 1815. *s*$_{i}$*tk qzyuŋdu*. 1816. *'ym*^{u}*g*$_{i}$*y*. *sya* and *qšay* (*q*^{u}*šay*?) heavily obscured by smudge. 1817. From *julay*: line to top marg. [arabic] 6. 1818. *qalarsuŋ*. 1819. *alarsuŋ*. After *qušay*: / fl. / *šund*³ *qušay yaš kuŋusn armand*¹ *qylb aytada*, underl., fl. /, with *qušay* introd. above. 1821. *jlaŋ*. 1822. *ykrmy*$_{i}$. 1823. *ylan*. 1824. *ykrm*². 1825. *ykrm*^{o}³. *bulsayč*² = 1826; 1827 etc., cf. 1831. 1828. *'yllu*.

'If he says "Oh!", Košoy, if he says "Fie!", Košoy, may you be damned! His ambition is vast as a mountain, his heart firm as a rock. This boy is wickedly strong: but now his happiness is at an end! For alas! Will not untimely death come and strike this pretty boy of yours, Košoy? Will not Joloy kill him for nothing at all? Will not his honour slip from his grasp? If there is death in it for you, Košoy, you die yourself! Keep your hands off this boy! We have experience of your breed, Košoy, we know your stock, your mettle. This present honour is for you to reap—pray wrestle with Joloy yourself! If you die, dead will you remain! And if you do not die, yours will be the glory!'*

'This is father's unlucky day! If we trod the ground barefoot and were twenty-five and the earth beneath us were springy and we rode nimble dapple-bays—twenty-five, and were in among the girls!—were I that five-and-twenty!' said Er Košoy. 'Were I thirty-five or even forty-five! Now if I were only fifty-five or even only sixty-five! Were I only seventy-five or a mere eighty-five! This is dear father's unlucky day!'

It was time now for ninety-five-year-old Košoy to strip and take the ring.

'These breeches round your legs, warrior, are of maral hide drilled by the gad-fly with the flesh then ravaged by its grubs. Will not the Infidel Khan Er Joloy seize you by the gusset? Will he not catch hold of the insteps? Will they not then be ripped asunder? And so will not your private parts be exposed, Košoy? Will not your honour slip from your grasp? These breeches here are from the hide of the mountain-goat, from the hide left by the valley-goat—after Kanıkey's she-slaves had soaked them in ooze and her he-slaves had duly scraped them, she steeped them in the milk of sixty grey mares and left them in ferment for six years, then sewed them together and patterned them with her teeth!'

Then Košoy spread out his hands, but the breeches did not fill them, they filled no more than half. He now spread out the breeches and inspected them, and they stretched to the space of a bow-shot! Košoy shook the breeches and put them on, and they fitted him well. Yet because they irked his calves, he slit them a span's length, after which they fitted him perfectly, like pancakes poured on cream or marriage with a Kalmak woman! Košoy stamped bow-legged as a camel-calf, while sly-boy Joloy strutted like a camel gelding and waited for him.

'Your heart is great as a horse's head, Košoy: all unabashed why have you come? Your selvages are threaded with gold, Košoy: you will cross past Aspara-tau. Your selvages are worked with silver, Košoy: fearless you have returned. Now your heart is great as a sheep's head, Košoy: without fear you have returned! If I do not seize you and bring you

1831. *bulsač*². 1832. *atanuŋqu*². 1833. *bždaky*. 1834. After *'yl*² /, above which, and above *bul*: *tušmak*. After *dydu*: sp., then: *šund*³ *aydar xan balasy 'yr kukč*² *kylb 'yl*² *qušayy*² *aytadu dydu*, not underl.; *'yl*² above *kylb*. 1835. After *buţuŋdayy*: /. 1836. *burawl*&sup2*. 1837. *'uqura*. 1838. *kafrduŋ*. 1839. *alaŋnan*. 1840. *qulyn*. 1841. *·yrulb* (from context: alif no hamza, not *'yrulb*). 1842. *abruyyŋ**. 1843. *namusyŋ*, excess diacr. for *n*, then: mult. / squ. 1844. *t*$_{i}$*ŋgl*&sup2*. 1845. *kr*¹*sy*. 1846. After *ašatub*: /. 1847. After *sutn*²: no /. 1849. *qanukay qabšra*. After *ţaldyl*²: / *iym*² *manasnyŋ buţndayy kyŋ šmdu qušay alub 'yl*² *kyanč*² *dydu* sp. for 1 v. / *andyn kyn* sp. for 1 wd. *manas baţr kyŋ sumdu ilkb 'yl*² *taštadu dydu* / Finis fol. 13r. 1850. *qulyn*. *ţuvčub*. 1851. *qul*$_{i}$*yŋ*,* cf. 1850. After *ţulmay*: no /. 1856. *xub yaraţub** /. 1861. *xub*. 1862. *ţaylaqtu day**. 1865. After *dydu*: / fl. /. 1866. After *aŭ*: /. 1867. *aybnbay qntytb*. 1868. *blakuŋ** = 1870. 1869. *'sparţawdan**.

* The speaker can only be Manas.

kümüštön sokkon biliginj — Košoy
korukpoy kaytip keldinj sen:
emi koy bašınday jürögünj
korukpoy'le kaytip keldinj sen!
ay balanınj kara tašınday
seni alıp ele urmasam, — Košoy
böödö bir ölüm kılmasam, — Košoy
sanınjdan alıp argıtıp
Samarkand közdöy urmasam, —
Košoy
butunjnan alıp argıtıp
Buxar közdöy urmasam, — Košoy
seni böödö bir ölüm kılmasam
menim "Joloy" atım kursun, Košoy!'
— dedi
'atanjnıj körü, it bürük! — kulay
sen küčünjö sen salsanj,
men Kudaygą salayın!' — dedi
šul jerde ekööwü buuradayın bul-
kuštu,
bulčunj etin julkuštu:
bagalekti türüšüp,
emi tay bukaday sürüštü.
ödö karap sürüšüp,
ödökü tokoy joyuldu:
ıldıy karap sürüšüp,
ıldıykı tokoy joyuldu.
oy jerler döj bolup,
döj jerler oy boldu.
alıškan jeri ayrı kezej boldu, — dedi
sürüškön jeri suu jer kezej bolgon.
— dedi
ekööwünüj čarpuwuna
"kak!" etken karga kalmadı,
"tok!" etken torgoy kalmadı.
künü-tünü kırk beš kündör boldu. —
dedi
'akılınjdan tandınjbı, — Košoy
azuunjdu čaldırdınjbı? — Košoy
ermek kılıp turasınjbı, — Košoy
tam tamaša kaldı goy? — Košoy'
'arı ele, Manas, arı bar!' dep
kolun ele šiltedi.
'bu kepirnij kara küčü köp eken: —
Manas
mınawu sırgak kepirdij
emi eč mekesi jok eken, — Manas
mekesin taanıp alganmın! — Manas
bir kündö jegen ašı
toguz buka eti eken,
toguz kočkorduj ele eti eken,
toguz buuranıj ele eti eken,
toguz aygırdıj ele eti eken;
bir kündölüü ičüüwü
tokson saba kımız eken!
alda neče kün boldu, — Manas
demsiz turmay / koygonmun, (13v/14r)
ermek kılıp jürgönmün! — Manas
ertej talkmannıj tal tüštö
tamašamdı körüp al!
ošo gana sırgak bürüktü
ošondo onjko-čonjko kılayın!'
ertej künü bolgondo
talkmannıj tal tüštö
ušundak sırgak kepirdij
karının jerge čubaltıp,
kırluu-kırluu taš kelse
karının basıp turganday
ošonon sürüp kuugan. — dedi
el agası Er Košoy karmagan ele
jerinen
čıp-čıp sarı suular čıktı: — dedi
kepirdij ele karmagan jerinen
kara kočkul kan čıktı.
kepirdij kanı Joloyuj jatıp ele,
'Košoydu argıtıp iyemin!' dedi ele.
šondo Joloyuj čalkasınan tüštü, —
dedi
. . . . . tıgılıp kaldı. — dedi
emi Košoy köödönünö mindi,
üstünö toktološmoston čırk jürüp
ketti. — dedi
'karıganda kan babamız
namıs alıp berdi!' dep

1876. *bud&¹*. *qylmamsam*, cf. 1881. 1877. *arytub* = 1879. 1881. *qylmasam*. 1882. After *dydu*: / / fl. / *šund&¹ julayy&¹ qušay aytadu*, underl. / fl. 1884. *kučypa*. 1885. After *dydu*: / fl. /.

to an untimely end as though you were a pretty boy, Košoy, if I do not kill you for no cause, Košoy, if I do not seize you by your thigh and hurl you towards Samarkand, do not take you by your leg and hurl you towards Bukhara—if I do not kill you for nothing at all, Košoy—let my name "Joloy" perish!'

'May your father's grave be defiled, dog-prick!' replied Košoy. 'If you rely on your strength, slave, I shall trust in God!'

The two now attacked each other on this ground like two he-camels, they tore at each other's muscle-flesh, gathered up each other's trouser-legs and charged each other like bull-calves! When they charged up, the forest above was swept away: when they charged down, the forest below was swept away! Valleys became hills, hills valleys. Their wrestling-ground became a cleft gulley, their charging-ground became a swamp gulley! From the clashing of these two, no crow that cries "Kak!", no lark that sings "Tok!" remained. Day and night, forty-five days passed by.

'Have you gone out of your mind, Košoy?', asked Manas. 'Are you slashing-mad, Košoy? Is this some entertainment you are giving, Košoy? Was this not meant to amuse us, Košoy?'

'Keep away, Manas, leave us!' said Košoy, waving one hand. 'This heathen is wickedly strong. But now the happiness of this rapacious Unbeliever is at an end! I have long known what makes him happy, Manas!—The food he bolts in a day is the flesh of nine bulls, nine rams, nine he-camels and nine stallions, if you please, and his drink for one day is ninety leather bucketfuls of kumys! Heaven knows how many days have passed, Manas, since I was made to lie here lifeless and unable to stand. I *have* been entertaining you, Manas! Tomorrow, at high noon, come and see my show!—I shall then knock this sweet rapacious little-prick head over heels!'

The following day, at high noon, Košoy dragged that same rapacious heathen with his belly on the ground, and when a jagged rock cropped up he relentlessly scraped him over it, pressing his belly down meanwhile. From the part which the Elder of the people Er Košoy had gripped, a yellowish swill squelched out; from the part of that heathen which had been seized, cherry-dark blood spurted out. And as he lay there, your Infidel Khan Joloy managed to say: 'I shall send Košoy reeling!' Then your dear Joloy fell flat on his back . . .* . . . lay wallowing there. And now Košoy bestraddled his chest and, thus seated upon him, jerked up and down without stopping.

1886. *'ykawy buradayun bulqusty*. 1887. *bulčyn**. *julqusty*. 1888. *bayalakty turusb*. 1889. *ţa buqaday s"r"šty*. 1890. *surušty**. 1891. *'udaga*, cf. 2254. 1893. *'yldy* (full final *y* with diacr.), cf. 2256. 1896. *ayru*. 1897. Above *sur*: *šhan*. *su yr*, cf. 2260. 1898. *'ykawyny čarbawuna** = 2261. 1901. After *dydu*: / *'ušund&¹ manas jytb kyldu dydu* / *yn&¹ aytdu dydu*, underl. /. 1903. *aruwydu* (faint signs of diacr. del. to convert *x* to *r*)*. 1905. *ţam*. *qalduyuy*, cf. 2019. After *qušay*: / fl. / *šund&¹ qušay aytadu*, underl. /. 1906. After *dyb*: no /. 1908. *kafrnyy*. *kučy*. 1909. *mnauy**. *kafrduy*. 1910. *hyč mk&²sy*. 1911. *mk&²sun*. 1912. After *ały*: no /. 1913. *tuyx*. 1914. *tuyx qušqar-dyy*. 1915. *tuyx buranyy*. 1916. *tuyx*. 1917. *'yčwuy* mult. / squ. 1919. *ald&¹nč&¹*. 1920. *d°ńszdurmay* (no clear grouping). 1922. *talqmannyy ţal tuld&¹**. 1926. *'yrtan*. 1927. *talq-mannyy tal tuld&¹*. 1930. *qrl&²* *qrlu**. 1933. *yrunnan*, cf. 1935. 1935. *kabrduy*. *jyrnnan*, cf. 1933. 1936. *qra qulqyl*. 1937. Above *julayyy*: *xany*. After *'yl&²*: no /. 1939. *čalqas-ndan*. After *dydu*: / sp. for some wds. 1941. *k°ddanna*. 1942. *tuqtalašmasdan*. After *dydu*: / *andan kyn*, then [1943] *qaryand&¹*, cf. 1947. After *babmz*: no /. 1944. After *dyb*: no /.

* Lacuna.

Düyüm alptıŋ barısı
emi atka jügürö tüštü: — dedi
'karıganda karı agamız
namıs alıp berdi!' dep
kalı kilem saldı. — dedi
emi šu jerde tak kötörüp aldı. — dedi
'jıksa jıguu bar edi,
jıgılsa jıgıluu bar edi:
kanımızdıŋ bašınan
attay'di!' degen, 'nemine?' dep —
"jaba" degen Kalmaklar
jabılıp atka mindi: — dedi
"möndü" degen Kalmaklar
bülünüp atka mindi. — dedi
din musulman barısı
Samarkandnıŋ Kök-tašın
közdöp sürdü, dedi.
šondo Manas karay salsa'le,
uy-tügündöy köp kepir
kaptap jetip kalıptı.
Er Manastay baatırdıŋ
ačuwu jaman keldi — dedi
Ak-bulčuŋday külükkö
üzöŋgü teppesinen čırk mindi. —
dedi
"jaba" degen Kalmaktı
jabıltıp jürüp saydı. — dedi
"möndü" degen Kalmaktı
bülüntüp jürüp saydı. — dedi
boluk tuugan Bok-murun
tuurasınan keldi. — dedi
'aš bergen kiši kılmıšker, Manas, —
töröm
aš bergen kiši künöökör! — töröm
atamdıŋ ašın bergenče — töröm
elge buzuk salmači, — töröm
jurtka buzuk kılmači! — töröm'
tuurasınan koštop alıp turdu. — dedi
jana alıp ketti. — dedi
kepirdiŋ kanı Er Joloy
jıgılgan jerde jatkan. — dedi
toguz jorgo kınalap,
tuurasınan jetelep,
közün ačıp karasa
'ua kırılgan Soloŋlor,
attı bermen tartıŋlar!
arı jıgılıp kalganmın.
toguz jorgo bötönčö! —
tartuu jedim!' denip,
kepirdiŋ kanı Er Joloy
ölgönünö karamay
bir tımpıyıp kaldı. — dedi
emi erkindik boldu: — dedi
musulman birlen kepirdiŋ
ortosuna toguz jorgo kınalap
tagı aydap saldı. — dedi
emi / er sayıštırmak bolgon. — dedi (14r/14v)
kepirniŋ kanı Jamgırči
emi atka mingen. — dedi
tula boyun topčulap,
tultuygan kızıl betin üpčülöp,
karagay nayza öŋörüp
'kačıra turgun oŋdonup!' —
karagay nayza komdonup,
'kačıra turgun jöndönüp!'
'jer ortosu boz töbö
boljol kılgan jeri šul!
kötümnön musulman čıksa,
sayıp özüm alarmın!
musulmandan čıkpasa,
kep aytılbastan tokson jorgo
aydap ele alarmın!' — dedi
šondo turup el agası Er Košoy
Er Manaska aytti. — dedi
'emi, Manas, kandaysın?
kepirdiŋ kanı Jamgırči

1945. After *barusy*: no /. 1947. *qarynd&*[1]. After *ayamz*: no /. 1948. *byr* inserted between *alub* and *du*. After *dyb*: no /. 1950. *ta'*. After *dydu*: / fl. / *'ymdy šund&*[3] *qalmaqlr namus qyldu dydu*, underl. /. 1952. In *jyls&*, *l* has faint vertical line through it. 1953. After *bašnan*: no /. 1959. After *barusy*: mult. / squ. 1961. *surdy*. 1962. *šalsıyl&*[2]. 1966. *ačuwy*. 1967. *aq bulčnday*. 1968. *'uruyktb basnan*. 1969–1970. No / = 1971–2. 1972. After *dydu*: / fl. *šundan kyn* /. 1974. *turasnan* = 1980, cf. 1985. After *dydu*: / *'utnučtladu dydu*, underl. /. 1976. *knahkar* = 2582. 1980. *qustab*. 1981. After *dydu*: / fl. /. 1983. *jqlyan*. 1984. *tuyz*. *qnalab* = 1997. 1985. *turasnnan*. 1987. *šulaylar*. 1988. *byrman šartuylar*. 1990. *tuyz*. 1991. *jydym dynub*, 1992. Above *y 'yr*:

At this the various heroes one and all raced to their horses shouting: 'In his old age our Grandfather-khan has won us glory! Full of years our venerable Ancient has won us fame!' So saying they spread out the Princely Carpet and lifted him right up.

The Kalmak that cry "Jaba!" gathered in a throng and mounted, those Kalmak that say "Möndü!" swarmed together and mounted, shouting: 'If you throw your man it's a throw! If you are thrown it's a fall! He has leapt over the head of our Khan!—*Why?*' they asked.

Then all of the Muslim faith raced towards the Blue Stone of Samarkand.* As soon as they glimpsed Manas, the Infidel innumerable as hairs on a cow's coat closed in on him from all sides.

The warrior Er Manas flew into a passion. He leapt clean into Ak-bulčuŋ's saddle without touching the stirrups. He herded the Kalmak that cry "Jaba!" together and thrust at them, he crowded those Kalmak together that say "Möndü!" and thrust at them.

Thereupon Bok-murun of sturdy race waylaid him.

'My lord Manas!—A man who gives a feast is a villain, a man who gives a feast is a sinner! But while I am giving my father's memorial feast, I pray you, do not play havoc among my nation, do not wreak havoc on my people!' And he went up to him and tethered gift-horses to Manas's, and Manas accepted them. The Infidel Khan Er Joloy lay where he had been thrown. Adorning the tails of nine amblers Bok-murun led them straight up to Joloy, who, opening his eyes and seeing them, cried:

'You cursed Solon, bring those horses here! After being thrown a good way, here I lie! Nine rare amblers!—I have eaten my Dish of Honour!'

So saying, not caring whether he should die, the Infidel Khan Er Joloy fell silent. Now there was a free-for-all: Bok-murun adorned the tails of nine amblers and drove these, too, in among the Muslims and the heathen.

And now the time had come for warriors to joust with one another. The Infidel Khan Jamgırči mounted his steed, and, as he did up his buttons to the last one and tied the laces† over his chubby red cheeks and couched his fir-lance in the saddle before him 'Set yourself to rights and charge!' they shouted; as he couched his fir-lance ready to thrust 'Straighten yourself and charge!' they cried.

'This court-mound at the middle of the land is the venue', said Jamgırči—'If a Muslim comes out after me, myself shall thrust him through! But if none sallies out from the Muslims, without wasting a word I shall seize the ninety amblers and drive them off!'

Then the elder of the people Er Košoy standing there addressed Manas.

'Now, Manas, are you fighting-fit? The Infidel Khan Jamgırči has taken the field, has he not?'

xany. 1994. *tumpıyyb*. 1996. Horizontal stroke 1–2 wds. in length over erasure: *mslman brlan kabrduŋ* mult. / squ. 1997. *'urtasym&*[2], cf. 2134. *tuyz*. *qnalab*. 1999. *'ym&*[2] at end of fol. 14r repeated at beginning of fol. 14v as: *'ymu*. *'yr saystrmq*, above 2nd *s*: *u*-sign. 2000. Above 1st 2 chs. of *ymyurčy*: *xany*, then: no /. 2002. *p*[u]*ula*. 2003. *šultayqan*. 2004. *'uygarub*, cf. 2074. 2005. *tuy*[u]*ñ 'uydamub*. 2006. *qumdamub*. 2007. *tuyun jundamub*. 2010. After *čqs&*[2]: no /. 2012. After *čqbasa*: mult. / squ. 2013. *kb ayltbasdan* /. After *jury&*[2]: no /. 2014. After *tydu*: / fl. /. 2015–2016. underl.* After *šund&*[1] *turub*: /.

* The 'Kük toš', a block of greyish white marble in the Kük Saroy in Samarkand, also known as the 'Ascension Stone'.

† Of his helmet.

emi jürüp ketti goy?'
'atteŋ emi, Er Košoy! —
astımda mingen atım jok ele.'
Sauronduknuŋ kök-ala [sakal] Almambetniŋ
[uyul] kuyumčak Sarı-ala
emi tüšürüp alıp mingen: — dedi
ödö karap saldı, — dedi
emi toŋko kılašıp kaldı; — dedi
ıldıy karap saldı, — dedi
tüŋülö kelešip kaldı. — dedi
Kökčö-kanniŋ astınan
Kök-aladay berendi
emi tüšürüp mingen. — dedi
temir tuyak, jez bilek,
ırgay moyun Kök-ala
emi iyer tokumdu salgan. — dedi
Kök-alanı mingen soŋ,
ödö karap saldı, — dedi
öküs berip ketti; — dedi
ıldıy karap saldı ele,
ıkıs berip ketti ele.
beldemči, kıyak sebil go
belge tartıp aldı; — dedi
čarayna degen sebildi
jürök bašına koydu; — dedi
tuulga degen sebildi
süyök baška kiygen. — dedi
emi *činası altın, *čeni jez,
čen badana torgoy köz
jakası altın, [jlkr] jez,
jer badana torgoy köz,
Ak-olpoktoy sebil ton,
at kötörgüs temir ton
emi üstünön basa kiygen. — dedi
karagaydıŋ jarması —
ak bolotnuŋ kıyması,
tutam jerin ıldatkan,
tutam jerin sırdatkan,
koš kara kıl taktırgan,
dušman jakka baktırgan —
karagay nayza kak sümbö
emi koltukka kınay karmay'di, — dedi
Jamgırčınıŋ kötünön jürüp ele bergen, — dedi
jer ortosu boz töbö
jetip ele bargan. — dedi
kepirdiŋ kanı Jamgırčı
ıstıgına batpadı,
suuguna batpadı.
emi Manastayın baatırıŋ
kayta kelip kačkan, — dedi
kepirdiŋ kanı Jamgırčı
emi atınıŋ bašın kayra ele tarttı. — dedi / (14v/15r)
andan kiyin Manasnıŋ
awuzunan tütün burkurap,
közünön jalın čurkurap,
karagay nayza önörüp
emi jakın kelgende,
Kök-aladay berendiŋ
katıra salmas kara san,
emi katıra kamčı saldı. — dedi
tayday etin tarattı,
tayganday jonun tüzöttü:
koydoy eti korodu,
koyondoy jonun tüzöttü. — dedi
jılga jerden jılgan, — dedi
jelip jakın kelgen, — dedi
oktu bir atkan, dedi.
šondo turup kepirdi
kačıra sala bergen. — dedi
tagı aynalıp kelip kepirdiŋ
jürök bašınan koygon. — dedi
emi šondo taudoy bolgon Jamgırčı
toŋkoyup jatıp kalgan. — dedi
šondon soratın Er Manas
"kepirdiŋ atın emi uuštayın!" dep
ermek kılıp jürügön. — dedi
ošonu körüp "jaba!" degen Kalmaklar
jabılıp atka mingen: — dedi
"möndü!" degen Kalmaklar

2019. *kytdy yuy.* 2020. *attaŋ.* 2022. *ʂawranbyknyŋ.* After *ala* / : sp. for 1–2 wds. ·*lmmbt*, followed by *ny* in the scribe's hand above -*t*, after which: no / [2023] *quyumčaq* ʂur ala*.* 2024. *tušrub.*

'What a pity, Er Košoy!—I have no mount.'

Then leading down Sar'ala whose croup was lean as a beam-end—the steed of grizzle-bearded Almambet, Sooronduk's son—Manas bestrode him. Manas glanced up and they did a somersault: he glanced down and they turned away. Then he led down the winged steed Kök-ala from under Kökčö-khan and bestrode him. And now they fully saddled Kök-ala of the steel hooves, copper pasterns, and neck like the *irgay*. And when Manas mounted Kök-ala he glanced up and Kök-ala leapt up, and when he barely glanced down Kök-ala made a caracol! He drew his breast-and-rib armour over his body, then set the piece they call the breast-plate above his heart, and next they placed the piece called the helmet over his skull, after which they pulled his corselet over him, his vaunted steel over-tunic Ak-olpok—with its gussets(?) of gold, epaulets(?) of copper, the foreign(?) mail-shirt of lark's-eye mesh!—with its collar of gold, [?] of copper, the native(?) mail-shirt of lark's-eye mesh!* He then seized his lance—this splinter of fir hewn with his steel—his lance whose grip he had had black-polished and patterned, and to which he had had twin black tufts attached and made to point towards the enemy!—this fir-lance straight as a ram-rod did he seize and press tight under his armpit! He then rode off after Jamgırčı as the latter had said and came to the court-mound in the middle of the land. But the Infidel Khan Jamgırčı did not abide Manas's heat nor yet abide his cold. And now your beloved warrior Manas wheeled round again at speed, and the Infidel Khan Jamgırčı, too, turned his horse's head—when Manas, with smoke billowing from his mouth, flames crackling from his eyes, couched his fir-lance, and, as he drew near, brought down his lash hard on the winged steed Kök-ala's flanks that had never been toughened with the lash before and made his flesh tender as a colt's fall apart and straighten his back so like a greyhound's—his flesh tender as a sheep's fell apart, he made him straighten his back so like a hare's! He moved gently from the land by the river and approached him at a trot to within bow-shot. He then charged the Infidel who was waiting there and put him to flight. As the Unbeliever wheeled again, Manas struck him across his chest, with the result that mountainous Jamgırčı lay spreadeagled. At this Manas thought "I will seize the heathen's horse!" and gleefully advanced.

Seeing him the Kalmak that cry "Jaba!" gathered in a throng and mounted, those Kalmak that say "Möndü!" swarmed together and mounted.

2026. *ţuŋqa* qlašub.* 2028. *tuŋgla*.* 2030. *brandu.* 2031. *tusrub.* 2035. *ʂun.* 2037. *'ukʷš*.* 2038. After *'ylᴱᵛ²*: no /. 2039. *'yqs.* After *'ylᴱᵛ²*/: open square bracket *šundᴱᵛ¹ 'yr mnas kuk alany maqtady y'ny bark ·ld·u qᵘnᴱᵛ¹⁰ jytkandᴱᵛ¹ aq quladan kunčlyk km bula turyan aţ 'ygan dydu,* not underl., no closed square bracket / (1st ch. in *·ld·u*, alif no hamza, 4th ch. illeg.). 2040. *sblyᴱᵛ²*.* 2042. *sbldu* no /. 2043. *bašyyᴱᵛ²*.* 2044. *dulusyᴱᵛ²*, sbldu.* 2046. *čnasᴱᵛ²*. čnnᴱᵛ²*.* 2047. *čyn* badana.* 2048. *yayasţy. jlkr*.* 2049. *yr* badana.* 2050. *sᵘbᵘl̈* or *sᵘbᵘl̈*. 2051. *kutargs kmr*, 2nd *k* ill-formed, with thickened lower stem*. 2052. *'uštunnan.* 2053. *jarumᵘsţy.* 2054. *qyymasţy.* 2055. *'yldatqan.* 2057. *quš*.* 2060. After *qarmaydu*: /, with *dydu* above it. 2061. *ymyurčyny.* 2065. *·stgnᴱᵛ¹.* 2066. *ʂwyynᴱᵛ².* 2067. After *baţruŋ*: mult. / squ. 2069. *ymyurčy.* 2072. *buqrab.* 2073. *čurqrab.* 2074. *'uŋkarub*, cf. 2004. 2076. *prayduŋ.* 2079. *ţaratdu.* 2080. From *ţayyanday* line to top marg. [arabic] 7. *tuzatdy.* 2081. *'yty qurady.* 2082. *juny turaydu*.* 2083. *jlyᴱᵛ². jlyan.* 2084. *jlyb.* 2085. *'uᵘᵘl̈ţ̈ţy*. atqan*, with a third point (not like the top point of diacr. for *š*) above diacr. for *t*, scored or smudged. 2088. After *kaprduŋ*: mult. / squ. 2089. *basnnan.* 2090. *bulyan, a* with tail as with *l*. *ymyurčy.* 2092. After *ʂuraţyn*: /. 2093. After *dyb*: no /. 2095. *jabᴱᵛ².* *dygan* at end of line, repeated at beginning of next. 2097. After *qalmaqlar*: mult. / squ.

* See nn. 2046–9.

bülünüp atka mingen. — dedi
'kečegüsü ep ele,
bügüngüsü nemine?
sayıš-mayıš bar edi!
at ala!' degen, 'nemine?'
musulmannıŋ barısı
Samarkandnıŋ Kök-tašın
karap ele sürüptü.
emi Manas bılay karay saldı,
emi uy-tügündöy köp kepir
kaptap ele kalıptı.
jekketüü jerden turgan kepirdi
emi bülüntüp sala bergen: — dedi
ılaačın tiygen taganday
kepirdi arkıratıp iydi. — dedi
andın kiyin Bok-murun
tuurasınan kirdi. — dedi
'aš bergen kiši kılmišker! — dedi
baatır Manas badišam, — töröm
atamdıŋ ašı ötkönčö,
el-jurttu buzmay tura kör!' — dedi
Manastayın baatırdıŋ
šu jerde ačuwu basılıp kaldı. — dedi
emi bıyagı kepir Jamgırči
sayılıp jıgılgan jerinen
kopmoston jatkan eken.
šondo Bok-murun toguz jorgo
kınalap,
emi Jamgırčıga tartuu bergen eken.
— dedi
kepirderdiŋ kanı Jamgırči
'bötönčö tartuu jedim!' dep
bir kımpıyıp kaldı. — dedi
emi erteŋine bolgon soŋ,
šurudan boydo taktırıp,
kalıdan kilem japtırıp
tumšugu bar ištay,
eki örköčü kejidey,
musulman-menen kepirniŋ orto-
sunda
karača kaymal tuu iŋgen saydı. — dedi
"urgaači" degen jandar čečinip ele.
'emi alsın!' dep ün salıp čıkırdılar. —
dedi / (15r/15v)
"Oroŋgu" degen iesi bar,
Urku-kula biyesi bar.
eneden tuuma boldu, — dedi
emi jalaŋačtanıp keldi. — dedi
eki kolun töbösünö koydu. — dedi
šondo tüyönü tiši-menen čečip aldı.
— dedi
šu jetelegen kalıbı-menen
musulman-menen kepirdiŋ
ortosunan kak jarıp jürüdü. — dedi
šondo musulman-menen kepirder
čaljaŋdaškan boyu-menen
čatıra-šatpan küldü. — dedi
eŋčeger boyluu Er Manas
tuurasınan kirdi. — dedi
'alda, Oroŋgu, oŋboy kal!
sen Oroŋgu-katın bolmoy kal!
seniŋ üŋkür tolgon, puluŋ bar, —
dol'ay
örüš tolgon, malıŋ bar! — dol'ay
sen maldan ölüp kettiŋbi? — dol'ay
puldan ölüp kettiŋ? — dol'ay
ne jeriŋde kemiŋ bar? — dol'ay
seniŋ amıŋnıŋ ičin karasam, —
dol'ay
ač Merkeniŋ argı-četki jılgaday: —
dol'ay
böböčögüŋ karasam, — dol'ay
asıp koygon tulgaday! — dol'ay'
'alda, Manas, ne deseŋ?
bilde, Manas, ne deseŋ?'
šondo amın čapalaktap
tigi katın ayta'di:
'Agiš-menen Kojošum
šonu ele tapkan bu kötüm,
Alike-menen Baubekim

2099. *kyč²gus₍y*. 2100. *bugungus₍y*. 2101. *ʂays mays.* 2102. *aʂ ala** (2 wds., final *ʂ*, then initial alif with hamza). 2105. *qarab. suzubdu**. 2106. *blay.* 2109. *jkkt²u** *yrdan.* 2111. *lačyn.* 2112. *arqratb, qr* ill-formed. After *dyd²*/: l. marg., / fl. / r. marg. 2113. After *murun*: /. 2119. *mnasdayuŋ**. 2120. *ačuy.* 2121. *byyayy**. 2122. *yuqlyan yrundan.* Extra point under 2nd *y* of *ʂaylyb.* 2123. *'ygan* = 2125. 2124. After *qnalab*: no /. 2127. *jydym.* 2128. *qumpʂyub.*

'Things were all right yesterday—how are they today? That was a mighty joust! He is going to take his horse!' they said. '*Why?*'

All the Muslims had raced towards the Blue Stone of Samarkand. And now the Infidel innumerable as hairs in a cow's coat saw Manas thus alone and were closing in on him from all sides. At this, Manas herded the Kalmak who stood along the duelling-ground into a seething mass, and set them screaming like doves chased by the falcon.

Thereupon Bok-murun cut straight through to him.

'A man who gives a feast is a villain!' he said. 'Warrior Manas, my lord Padishah!—until my father's Feast is over, I pray you, do not wreak havoc among my people!' And the rage of the warrior Manas was assuaged here, while over there the Infidel Jamgırčı lay unable to stand up from where he had been toppled by a lance-thrust.

Bok-murun now adorned the tails of nine amblers, and these were presented to Jamgırčı as a Gift of Honour.

'I have eaten my Special Dish of Honour!' said the Infidel Khan Jamgırčı, and fell silent.

Now after a new day had dawned, Bok-murun put out among the Muslims and the Infidel as Prize a barren black five-year-old she-camel, whose body was hung with coral and draped with costly tapestry, whose muzzle was soft as raw yuft, whose humps were soft as raw silk.

And now one who passed for a woman was just stripping for the fray. 'Let her take the prize!' challenged the criers at the top of their voices.

There was a chieftain* by the name of Oroŋgu, and her mare was Urku-kula. She came stark naked as her mother bore her. Placing her two hands on the crown of her head, she untied the camel with her teeth. Then leading it by the bridle she drove it from the press of Muslims and Infidels with smart blows for all she was worth. At this they all burst out laughing and minced and mimicked her.

Er Manas, whose frame stooped beneath his brawn, cut straight through to her.

'Fie on you, Oroŋgu, may you come to a bad end! Curse you Lady Oroŋgu! Your cave is full of coin, your pasture teeming with cattle, vixen! Have you died for lack of cattle, have you died for lack of coin? What is it that you need? When I peer inside your quaint, vixen, it is like the bed of the gleaming Merke vanishing into the distance! And when I look at your tickler, vixen, it is like a trivet slung [with a cauldron]!'

'Shame on you, Manas!' she said. 'What are you saying? In God's name, Manas, whatever are you saying?' Then slapping her womb this woman said: 'These thighs of

After *dydu*: / fl. /. 2130. *šr²dan.* 2131. *qal²dan klam.* 2132. *·štay, š* thick, ill-formed with *u*-like beginning; *ʂumšqu bar* introd. from above before *·štay**. 2133. *'urgačy kjyday**. 2134. *kafrnuŋ 'urʂasnd³.* 2135. *qaymal ʂu 'yngan.* 2136. After *'yl²*: no /. 2137. In *alsun, l* flows into *s* without hook. *čqrdylar**. Fol. 15r ends: *dydu*: / fl. /. Fol. 15v begins: / fl. / *andyn kyn br xatun jalan-qačdanub kyladu dydu*, underl. / ½ line blank to l. marg. 2138. *'urayq². 'ysy**. 2139. *'urq².* 2140. *ʂuma.* 2141. *jalanačdanub.* 2143. *tůan²²*. After *m²nan*: /. 2149. *čatrašaʂban**. After *dydu*: / / fl. - / *šund²* *mnas xatuny²* *kylb aytadu*, underl. /. 2152. *arayq²²**. 2153. *'urayq².* 2154. After *ʂulyan*: /. 2155. *'ur²š.* 2156. *'ul²b.* 2157. *'ůl²b.* 2160. *ač nyrkanyy. ary²* *čytku.* 2162. *·syb.* *ʂulyaday**. After *dulay*: / fl. / *šund³* *xatun manasq²* *jwab byradu*, underl., /, with *šund³* inserted above /. 2163. *ny* = 2164. 2165. *amun*, with *m* either blobbed or overwritten, and large. *čapalaqʂab* faint mult. / squ., then: *tgy xatun aytadu*, not underl., /, crowded in at l. marg. 2167. *ayč. qujašm.* 2168. *šn²* = 2169, cf. 2172. 2169. *alyk². bawbakum*, no /. 2171. *julaym*, no /.

* Or: a mistress, i.e. rider.

šonu ele tapkan bu kötüm,
Manas-menen Joloyum
šonu ele tapkan bu kötüm,
Košoy-menen Töštüküm
šonu ele tapkan bu kötüm,
Kökčö-menen Idige
šonu ele tapkan bu kötüm,
menim bu kötüm ele bolmoso,
kaydan ele čıktıŋ erlerim?
üŋkür tolgon pulum bar,
örüš tolgon malım bar:
tobo šükür Kudayga
ölmögöndöy aukat bar!
men karuuma kelgenmin,
men kayratıma kongonmun:
erkekte namıs bölöttü,
urgaačıda namıs jok megen, Manas!' — dedi
jana erteŋ ele boldu, — dedi
tokson toru aygırdıŋ
üyürün emi musulman-menen kepirdiŋ
ortosuna saldı. — dedi
'kay jıkkanı 'nı alsın! — dedi
musulmandan biröö, kepirden biröö čıksın!' — dedi
Kıtaylardıŋ kır murunduu Koŋur-bay,
"Koŋur-bay" attı *Üŋkür-bay,
emi maldı körüp ele kızıdı,
bütkön ele boyu ısıdı,
attan emi ırgıp tüštü. — dedi
'čıksa jıgıp alamın,
čıkpasa kepletpesten
tuurasınan alamın!' — dedi /
šondo el agası Er Košoy
Manaska kelip ayttı. — dedi
'baatır Manas badıšam,
emi kimdi salamız?' — dedi
'el agası Er Košoy,
emi'le bürük Kıtayga emi kečkeni,
ala kınap bala kuš
emi *kolučtan kotoro tuugan Er Agıš
šonu annan izdep tap, — dedi
mınnan izdep tap! — dedi
kızdıŋ oynun körgöndö
kıya ötpögön Er Agıš,
toylor izdep ketken'di.' — dedi
koš at-menen kolgo alıp,
Košoy izdep jürüdü, — dedi
toyluu jerge keldi. — dedi
Ay-kannıŋ kızı Altın-ay
suluu kızı bar egen:
tagı šonuŋ čatıra-šatpan
oyundarı bar egen.
emi kızga kirip keldi. — dedi
üygön talday üyülgön
tükö üygö suluu jılgan
kurkuldayday kılıktap
tükö kızdar čogulgan. — dedi
tuu kuyruktay bılgaktap
Ay-kannıŋ kızı Altın-ay
emi čıga kalgan, — dedi
otuz kızga oroŋgosun jölötüp,
kırk kızga karkarasın süyötüp.
šondo Agıš Košoynuŋ kötünön ere čıkkan, — dedi
Košoynu ataŋa
'čirkin, it čirkin!' dep
bilekten karmap aldı. — dedi
'seniŋ ala künüŋ bar,
alıšarga küčüŋ bar, akey! — dedi
ay, aketay Er Košoy
ošo Kıtaylardıŋ
kır murunduu Koŋur-bay bürük
kolumdu bulgar itpenmi, akey?' — dedi
šondo Er Agıštı alıp jürügön, — dedi
alptarnıŋ orundagan jerine alıp keldi. — dedi

2172. *ʃ*u*n&2u*. 2173. *tustukm* no /. 2175. *kukč&2*. *'yduga*, no /. 2180. *'urš*. 2181. *tub&2*, *u* heavily blobbed. 2184. *yayratuma qunganmn**. 2185. *bulatt&2u**. 2186. After *dydu*: / fl. /. 2187. *'yrtayyl&2u*. 2191. *jqyany ny**. 2194. *att&2 'uyrbay*. 2195. *qzdu*. 2196. *ɣ*u*d*u*, cf. 1642. 2197. *'uryab*, with vertical stroke (short alif?) above *r**. 2199. After *k*a*b*l*a*l*b*a*ʒtall**: no /. 2201. Fol. 16r begins: / fl. / *šund&3*. 2206. *'ymyl&2a*. After *qtayy&2*: /. Before *kčkn&2*: /, and

mine gave birth to my Agıš and Kojoš, gave birth to my Aleke and Boo-bek, to my Manas and Joloy, Košoy and Töštük, Kökčö and Idige. But for these thighs of mine where would you have come from, my men? My cave is full of coin, my pasture teeming with cattle—God be praised, it is enough to keep body and soul together! I have attained to my strength, I am in possession of my force: these have enabled me to heap shame on men, whereas to women there is no shame at all, Manas!'

And again a new day had dawned.

Bok-murun drove the herds of ninety bay stallions in among the Muslims and the Infidel.

'Whoever throws his man let him take them! Let one man of the Muslims and one of the Infidel take the field!' he said.

When he saw the horses, sheer-nosed Koŋur-bay of the Kıtay—Üŋkür-bay who was called "Koŋur-bay"—grew hot, his whole body was on fire. He leapt down from his mount.

'If anyone takes the field I shall throw him down. If none appears I shall take the Prize straightway and silence any that tries to speak!'

Then the Elder of the People Er Košoy came to Manas and said: 'Warrior Manas, my Padishah, whom shall we pit against him?'

'Elder of the People, Er Košoy, Er Agıš has just crossed the water and joined the uncircumcised Kıtay, Agıš born with strength to grip the young berkut and transfer him from . . .* Go and find him somewhere or other. Er Agıš could never pass by when he saw maidens at their sports. He has gone in search of entertainment.'

Taking a spare mount with him, Košoy set out to find Er Agıš and came to a place where there was feasting. Here was Ay-khan's daughter Altın-ay, a lovely maiden, and here, too, her gay sports were afoot. Košoy entered her yurt. Inside, bunched together like withies, young beauties had glided in—flirting themselves like titmice maidens were gathered together! And now, fluttering like the tail of a war-standard,† Ay-khan's daughter Altın-ay has emerged with her maidens, of whom thirty have to carry her train‡ and forty support her Cranes' Feathers.** Then hard behind Košoy appeared Agıš.

'You old dog!' he said addressing your dear Father Košoy and seizing him by the wrists. 'This is a troubled day for you, you are the man for wrestling!—Am I a cur, Father dear, that I should soil my hands on sheer-nosed Koŋur-bay, this uncircumcised man of the Kıtay?'

Košoy led Er Agıš away to where the heroes tarried.

after: no /. 2207. *qnab*. 2208. *qulčdan**, cf. 2269. *qu*u*ra** *ʃ*u*vyan*. 2210. *munnan*. 2211. *'unnun**. 2213. *ʃuylar*. After *kytkandu*: /. 2216. *ʃuylu*. After *dydu*: / fl. /. 2217. *aq xanny qzy alɲnay*, cf. 2227. 2219. *čaɲrašaɲban*, sp. no /. 2223. *tuk&2* = 2225. 2224. *quryl-datqay** *qlyqtab*. 2226. *ʃ*u*uv*. *blyaqdab**. 2227. *ay xanny qzy alɲnay*, cf. 2217. 2229. *'uraŋy&2sun ju*u*lal*u*b*. 2230. *qarqarasyn**. *suyatub*. 2231. *ayč*. *kutumnan*. 2233. Begins: *črkn*, scored through obliquely, with *nams*u (horizontal stroke above *s*) entered above in another hand. After *'yt*: *črkn*. 2234. *blaktab*. After *dydu*: triple /. 2236. *alčury&2*. *akay*. 2240. After *akay*: /. After *dydu*: triple /. 2241. *ayčdy*. After *dydu*: / /. 2242. *'urunnayan* yrn&2*.

* See n. 2207 f.

† Turkic standards since ancient times consisted of or ended in a horse-tail.

‡ Or possibly: standard. See n. 2229.

** An emblem of rank worn on the head-dress of the nobility of Central Asia since before the days of Bābur. Also ritual head-dress for dancing maidens. See n. 2230.

šondo 'Kıtaylardıŋ
kır murunduu Koŋur-bay, bürük
kayda sen?' dep Agıš biröö'le salgan. — dedi
'mında oturamın, Er Agıš, kulay!' — dedi
kart buuraday čaptap
emi Koŋur-bay kobo kaldı. — dedi
šu jerde ekööwü buuradayın bulkuštu,
bulčuŋ etin julkuštu:
bagalaktı türüšüp,
tay bukaday sürüštü.
ödö karap sürüšüp
ödökü tokoy joyuldu:
ıldıy karap sürüšüp
ıldıykı tokoy joyuldu.
oy jerler döŋ bolup,
döŋ jerler óy boldu.
alıškan jeri ayrı kezeŋ boldu, — dedi
sürüškön jeri suu jeri kezeŋ boldu. — dedi
ekööwünüŋ čarpuwuna
kak etken karga kalmadı,
tok etken torgoy kalmadı.
künü-tünü otuz beš kün alıštı. — dedi
Agıštayın baatırıŋ
üyrüp ele salmaktap — /
Kıtaylardıŋ kır murunduu
Koŋur-bayday kepirdi
*kolučtan kotoro ele tuugan Er Agıš
töbösünön čanča ele
jerge tüšürdü, deydi.
eki'le tabanı'le köründü! — dedi
andın kiyin ertеŋine boldu. — dedi
kepir-menen musulman
bir öŋköy bolup turdu. — dedi
andan soratın Manas ayta'di:
'alda neče alda kün,
alda neče alda tün,
alabaš jorgo, čıbar at
bayge sayarga kamdadı.
baygesiniŋ emi kem-kemtigi bar egen.
ay, el agası Er Košoy, — baatır
kem-kemtigin tolturgun!
ay, emi at joluna baramın! — baatır'
at joluna üč küntülük astına bardı. — dedi
ala bayrak kuu nayza
čauduragan kırk čoro
asman-menen talaškan
tüptüü čınar terekke
barıp ele kondu. — dedi
Ak-bulčuŋday külüktü
asa baylap salgan. — dedi
Ak-olpoktoy sebil ton
aykarasınan jamılıp
uktap kalgan, dedi.
künü-tünü toguz kün
birdey uktap jattı. — dedi
jer ayrılıp, suu čıgıp,
kün kürküröp, kök čıgıp,
emi attan kabar ugula'di,
Ak-olpoktoy sebil ton
emi silkip taštadı.
'Manastayın baatırnıŋ
ala bayrak kuu nayza
čauduragan kırk čoro
barıŋ birööʼle kele kör! — dedi
taštan tölgö tak süylöp,
emi kumalak tölgö kup süylö!
köz-ačıgım boljoy kör!
jer-tıŋšaarım jer tıŋlap,
Taš-Tölögüm tak süylöp,
Kumalak-Tölögüm tak süylö!' — dedi
'baatır Manas badišam,
kaysı egeni bilinbey, — töröm

2243. After *xʃaylrduy*: no /. 2244. After *murun*: / *quŋr.* 2245. *ayč* = 2246. Above *byr 'yl&²* (*byrayl&²*) and *dydu*, to be introd. between them: *salyan.* 2247. *buraday čabtb**. 2249. *'ykawy.* After *buradayn*: /. 2250. *bulčyn.* 2251. *bayalaqt&².* 2253. *s*ryu*ʃt&²*.* 2254. *'udaky.* 2256. Bef. *'yldyy&²*: /. 2260. *su yry.* 2261. *'ykawyny čarbuwuna*: no /. 2264. After *alšdu*: /. 2265. *ayč tayun.* 2266. *'uyrub 'yl&² ʃalmaqdab* / repeated, ending fol. 16r°. 2267. *mundu.*

'Where are you, you uncircumcised sheer-nosed Koŋur-bay of the Kıtay?' cried Agıš, advancing all on his own.

'Here I am, Er Agıš, you slave!' And Koŋur-bay stood there stamping like an old camel-sire. The two now assailed each other on this ground like two he-camels—they tore at each other's muscle-flesh, gathered up each other's trouser-legs and charged each other like bull-calves. When they charged up, the forest above was swept away: when they charged down, the forest below was swept away. Valleys became hills, hills valleys! Their wrestling-ground became a cleft gulley, their charging-ground became a swamp-gulley. From the clashing of these two no crow that cries "Kak!", no lark that sings "Tok!" remained. They wrestled with each other day and night for thirty-five days, till your dear warrior Agıš—Agıš born strong to transfer [the young berkut] from . . .*—by simply turning the heathen sheer-nosed Koŋur-bay of the Kıtay and gauging his weight, by merely striking him over the crown of his head, toppled him so that the soles of both feet were clearly seen!

And again a new day dawned, and the Muslims and the Infidel rose as one man.

Thereupon Manas spoke: 'For who knows how many days and nights Bok-murun has furnished amblers with blazes, and dapples too, for putting up as Prizes. But now the Prizes have come to an end. Elder of the People, Er Košoy, make good the lack! I am off to the Course!' And he rode ahead for the space of three days' journey along the Race-course.

The Forty Companions that clatter their white spears with striped pennants had just arrived and encamped beneath a plane-tree with mighty roots, so lofty that it vied with the sky. To this Manas tethered his racer Ak-bulčuŋ† on a short lead. He covered himself in his impenetrable Ak-olpok, head and legs campaigner-wise, and fell asleep; and for nine days, night and day, they lay sleeping there together.

Then suddenly, as though the earth were opening and water were gushing out, as though the skies were thundering and the heavens falling, sounds of the racing horses were now audible!

Manas shook out his impenetrable Ak-olpok.

'Forty Companions of the warrior Manas that clatter your white spears with striped pennants!—Come now, one and all! My Tölök, with clear utterance foretell from your stones, make true divination from your pellets‡! My clairvoyant, determine the winner! My news-catcher with ears to the ground, my Stone-Tölök, utter clearly. My Pellet-Tölök, speak truly!'

'Warrior Manas, my lord Padishah! One cannot tell which is which. One cry is of

2269. *qul*čdan quʃra.* 2270. *tubasynnan čanč&².* 2271. *d*ydu.* 2272. *'yky. ʃaban&²*.* 2276. *·ndan šuraʃyn.* 2280. *bayga s°ya*ry&².* 2281. *km kymtga*, cf. 2283. 2283. *km kymgyn*, cf. 2281. 2291. *aq bulčnday.* 2293. *s*bu**, with both *-signs heavily converted from °-signs. *ʃun* sp. for 1 v., after erasure /. 2294. Before *ayqarusnnan*, at r. marg.: ~. After *jamlub*: no /. 2300. *xbr.* 2301. *s*bu**, first * from heavy overwriting of °-sign. 2303. *mnasdayuy.* 2306. *bayl&²* (or: *br 'yl&²*). 2307. *tulg&²°.* 2308. *tulgym*.* 2309. *kuz ačgym.* After *kur*: / -. 2310. *yr ʃyŋčarym** / *ʃylab.* 2311. After *tulgum*, introd. from above: *ʃaq.* After *suylab*: triple / squ. 2312. *tulgum.* After *dydu*: *nayz&¹ buyʃyʃ 'ürqazub* / *yr ʃyčary yr astnan ʃylab aytadu*, not underl. /.

* See n. 2207. † A second mount of Manas's, not to be confused with Ak-kula who is in the race.
‡ Either pebbles or sheep-droppings.

"Altay, Altay, Altay!" dep
altaylagan uraan bar;
"Kaŋgay, Kaŋgay, Kaŋgay!" dep
kaŋgaylagan tagı bar;
"Košoy, Košoy, Košoy!" dep
košoylogon uraan bar;
"Köküm, Köküm, Köküm!" dep
kökümlögön uraan bar;
"Töštük, Töštük, Töštük!" dep
töštüklögön uraan bar;
"Kökčö, Kökčö, Kökčö!" dep
kökčölögön uraan bar;
"Karač, Karač, Karač!" dep
karačlagan uraan bar; /
(16v/17r) "Čoyun, Čoyun, Čoyun!" dep
čoyundagan uraan bar;
"Düyüm, Düyüm, Düyüm!" dep
düyümdögön uraan bar:
kaysı ekeni bilinbeit. — töröm
manastagan uraan bar!' — dedi
aktara aytpaganča bolmodu.
atlar jılt etip kaldı.
kepirdiŋ kanı Joloyduŋ
Ač-buudan kele'di alkınıp:
anıŋ kötünön Er Awurbanıŋ
kıydı karası kele'di.
anıŋ kötü jagınan Jamgırčınıŋ
altın baštuu ak-sargıl kele'di.
andan kiyin Er Töštüknüŋ
Čal-kuyruk kele'di.
kepirdiŋ Ač-buudanı
emi araanday awuzun ačıptı,
tösündö köbügün čačıptı.
Manikerdey külük at —
koltuk bulkup, kol julkup —
jayma kökül Jaš-aydar
awuzun bermey tartıp — kele'di.
Čal-kuyruknuŋ kötünön
temir özök, taš jürök
Janalınıŋ Öröö-toru emi kele'di.
anıŋ kötü jagınan Oroŋgunuŋ
Urku-kula bedööwü emi kele jatır. — dedi
"kötünö jelder kire" dep
toguz čiylüü kiyizdi tıgıp ele taštaptı. — dedi
anıŋ kötü jagınan
Jeti-suunu jerlegen
Jedigerniŋ Er Bagıš,
oyrotto jüzör erdegen
Er Bagıštıŋ jılanday bolgon
Sur-koyon jılt etip čıgıp kele'di.
Er Bagıš atı kötünön
kištey sakal jaykagan,
emi awuzun aragı-menen čaykagan,
uyul kuyumčak Sarı-ala
emi uyulgutkan-oynotkon
Almambet emi janadan "čoro bolom" dep,
"jagın' almay turgan malı edi",
Kayıptan tuugan Ak-kula
emi süröp kele'di.
ošondo Manastayın baatırıŋ
Ak-bulčuŋdu tuylatıp
ačuwu kelip turgan. — dedi
'Ak-kula sagan kılmasam,
Ak-kula seni jemesem!' dep turgan eken.
šondo Almambettey baatırıŋ
Ak-kulanı jeteklep
on eki kulač čılbırdı
altı jerden üzüptü,
emi altı jalgau kılıptı.
šondo körüp Manastayın baatırıŋ
Ak-kulanı közdöp jürüp berdi. — dedi
'"töröm, töröm!" degenge
munča nesin düküydüŋ?
"Manas, Manas!" degenge
munča nesin barjaydıŋ?
ürüp koygon čanačtay
munča nesin dardaydıŋ?
attı özümö baylatpay,
emi keč' özümö jaylatpay — / (17r/17v)
töröm, emi seniŋ
bu nemine kılganıŋ?
keče Čal-kuyruk-menen košo terletpey!' — dedi

"Altai!"—They shout "Altai, Altai, Altai!" Another cry is of "Kaŋgay!"—"Kaŋgay, Kaŋgay, Kaŋgay!" they shout. Some are shouting "Košoy!", others "Köküm!", yet others "Töstük!"—and "Kökčö!"—"Karač!"—"Čoyun!". There are cries of heroes all and sundry: but which is which is not clear, my lord. And there are cries of "Manas!"', he said. As long as he kept silent sorting it all out there was nothing for it.

And now the horses were bare specks in the distance!

The Infidel Khan Joloy's Ač-buudan was tearing ahead with Er Ürbü's knowing black hard behind, and he in turn was closely followed by Jamgırčı's Ak-sargıl of the golden head. After these came Er Töštük's Čal-kuyruk. And now the Unbeliever's Ač-buudan opened his mouth, scattering his foam all over his breast, while the racer Maniker came on, with Jaš-aydar of the flowing forelock jerking his armpits and his hands tearing at the reins to check his bolting steed! After Čal-kuyruk came Öröö-toru, the steed of Janalı, whose entrails are of steel, whose heart is of stone. And hard after him came Oroŋgu's racer Urku-kula. Fearing lest the winds might enter her mare's rear, Oroŋgu had thrust in nine felt saddle-pillows stuffed with *chiy*-grass. Close behind Urku-kula, Sur-koyon came into view, the swift-gliding steed of Jediger's son Er Bagıš, who dwells in Jeti-suu and displays his prowess swimming among the peoples. Behind Er Bagıš's steed came Almambet, whose words are washed in arak!—He shook his sable beard as he made beam-rumped Sar'ala twist and gambol, thinking again and again "I am Manas's comrade—this horse of his will not please him!"—And so he was hauling Ak-kula born of Kayıp towards the winning-post!*

Then your dear warrior Manas was enraged and he spurred Ak-bulčuŋ forward—

'If I do not teach you a lesson, Ak-kula . . .! If I do not eat you, Ak-kula . . .!' he cried.

Then, as he hauled Ak-kula along, your warrior Almambet tore the twelve-fathom reins in six places and made as many joins. Seeing this, Manas made for Ak-kula.

'To a comrade who cries "My lord, my lord!" why do you puff yourself up so?' asked Almambet. 'To me who cry "Manas, Manas!" why do you make yourself so huge? Why do you swell to so fearful a size, as though you were a blown-up kumys-skin? Why, my lord, did you not have me train your horse and put him to pasture last summer? Why did you do this? Time past, when he was paired with Čal-kuyruk, he was not even made to sweat.'

2321. *kukum* etc. 2323. *tustuk* etc. 2325. *kukč&²* etc. 2326. *kukčalagan.* 2328. After *bar*: a succession of varied / to l. marg., end of fol. 16v. 2333. *blnbyt.* 2335. *aytpagančˢ²*. 2336. *jltytyb**. 2338. *ač budan kyladu.* 2339. *atourbanyŋ.* 2341. / / *ynyurčynŋ*: no /. 2342. After *batly*: no /. 2346. *arayday.* 2349. After *bulqub*: /. 2354. *jnalynyŋ 'ury ţury.* 2355. *'urayqumŋ,* preceded by / at r. marg*. 2356. *'urq&²* *qula bydawy.* 2357. *jyldar.* 2358. *tuyz čyly kyzdu ţyub**, no /. After *dydu*: / sp. /. 2361. Before *jᵃdugrnyŋ*: *yrla*, del. *bayš.* 2362. *'uyraţd&¹* *yuzar 'yr dygan* (or: *'yrdygan*). 2364. *şurquyan. jltyb.* After *kyla dydu*: *šund&¹* *'yr mnasday baturuŋ* / *'yky yaqq&²* *qrayyb jalţaydab turadydu*, underl. / /. 2365. *kutman*: no /. 2366. *kš ţay.* 2368. *'yl quymčaq.* 2369. After *'uynatqan*: triple / squ. 2370. *jŋadan* above / at l. marg. 2371. *jaynalmay.* 2373. *sᵘrub kyla dydu**. 2374. *mnasdayuy.* 2375. *aq bulčndu.* 2378. *jymasam.* 2379. After *baturuy*: no /. 2380. *jytklab.* 2384. From *šund&¹*, line to top marg. [arabic] 8. 2385. After *dydu*: *šund&¹*, underl., then [new line], not underl., but crowded and black and faintly underl. by another hand: *almmbt aq qulany jytklab mnasq&²* *ayta ayta kyldu*, then *tyd&¹* above line, /. 2387. *munč&²* *n&²sun durkuyduŋ.* 2389. *n&²sn barčayduŋ.* 2390. *čnaštay.* 2391. *n&²sn.* 2396. After *tyrlatbay*: /.

* The rules of the race did not preclude helping a horse on to the winning-post by direct physical intervention, with blows, pushing, and dragging, which often ended in a general mêlée, as in the sequel to this episode. The sequel further narrates how Manas doped his horse.

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šondo Manastayın baatırıŋ
emi akırgandan bakırdı:
'Jakıp, Jakıp, Jakıp!' dep
jakıptap uraan čakırdı.
Kayıptan tuugan Ak-kula
katıra salmas kara san
emi katıra kamčı saldı. — dedi
tayday etin tarayttı,
tayganday jonun tüzöttü:
koydoy etin korottu,
koyondoy jonun tüzöttü.
emi altı ayčılık jol basıp
al tabına kelipti:
Ak-kuladay külügüŋ
jeti ayčılık jol basıp
jol tabına kelipti.
kök bulutnuŋ astı-menen,
buunduu čöptüŋ üstü-menen
emi 'a!' arkırap kelip učkan. — dedi
ušul öŋgö altardıŋ
küncülük čıgıp ozup ketken. — dedi
Manastayın baatırıŋ
Ak-bulčuŋnuŋ baštarın
šondo tartıp turdu. — dedi
oygo jılagan čorolor
oygo jılap süröön jorottu:
kırk boz mingen čorolor
kırk kara kök kiyip
kök koyongo okšoš bolup *br**
'Manas, Manas, Manas!' dedi.
Ak-kulanıŋ kötünön
čuu tartıp jürüp beriptir.
Sauronduknuŋ kök ala sakal Almambetni
kašına alıp kalıptır.
altınduu kara čakčasın
altınduu iyerge čak kagıp
awuzuna nasıbaydı koyup*br*.
'Ak-kula bu baygeni alar!' dep,
'astınkı künü barar!' dep,
köŋülün kušubak kılıp*br*.

emi atınıŋ ayaŋı-menen jürüp*br*,
Artılmannıŋ ak kıya
at ašalmay turup*br*:
közdön učkan zauwu bar.
učup jatkan atlar köp,
kulap jatkan attar köp.
ak kıyaga jetkende
Ak-bulčuŋday külük at
kaljayıp turup kalgan *br*:
Manastayın baatırıŋ
naal takaluu kök etik
mıkčıŋdatıp basıp*br*.
buta belbau boš salıp
Ak-bulčuŋday külüktü
kır arkaga salıptı. — dedi
ašuu bermes ak kıya
kötörüp ele aštı. — dedi
ak kıyadan aškan soŋ,
Ak-bulčuŋday külükkö
minip ele saldı. — dedi
šuntıtip aš bergen jerge bardı. — dedi
uy-tügündöy köp kepir
čokčoruŋgo köründü.
kırk čoronuŋ barısı / (17v/18r)
arıktagı suularga
emi maŋday-terskey boluptu,
bašınıŋ kanın juup jatıp*br* —
ayrılmagan baši jok,
kanamagan jagı jok.
Manastı emi ele körgön soŋ,
ala bayrak kuu nayza
čauduragan köp čoro
börüktörün bašına
bat ele japkan*br*,
čorolorduŋ barısı
emi sumsayıp turup*br*.
Manastayın baatırıŋ
kılčayıp karay köz salsa,
Ak-kuladay berendi
kepse kaŋtarıp, keŋ tušap,

2399. *yqub* etc. 2401. *yaybdan*. 2404. *'yty ţarayłdu*. 2405. *tuzatdu*. 2406. *quratdu*. 2407. *'urayłdu**. 2408. After *basyb*: no /. 2410. *kulknyŋ*. 2411. After *basyb*: no /. 2414. *buwundu*. 2415. *a* with very heavy hamza, produced downwards, or del. 2416. *aţlarduŋ*.

Then, roaring at the top of his voice, Manas cried 'Jakıp, Jakıp, Jakıp!'—he gave the cry of 'Jakıp!' He brought his lash down hard on the flanks of Ak-kula born of Kayıp, that had never been toughened with the lash before, and made his flesh, tender as a colt's, shrink, made him straighten his back so like a greyhound's—he made his flesh, tender as a sheep's, fall away, made him straighten his back so like a hare's. And now, after running the Course for six months, he was trained and in good form; after running the Course for seven months your galloper Ak-kula was in full racing form! Below the clouds in the sky, above the jointed grass, he went flying with roars of "Ah!". He went a whole day's stretch ahead of these other horses.

Your beloved warrior Manas now reined Ak-bulčuŋ in. The Companions had been deeply troubled. And now, still grumbling to themselves, they got him to settle the result. Riding forty dark-grey horses, donning forty dull-grey tunics, they became much like grey hares. Shouting 'Manas, Manas, Manas!' they raised a mighty din behind Ak-kula.

Manas then took Sooronduk's son Almambet of the grey-flecked beard level with him. He knocked his gold-overlaid black tobacco-box sharply on his gilded saddle and placed a quid in Ak-kula's mouth. 'Ak-kula will win this race! He will get home with a day's lead!' he said, and with that he cheered their hearts.

And now as their horses moved on at an amble, Artılman's white cliff loomed up such as no horse could cross—its impregnable crags soared up out of sight. Many horses fly on, many come crashing down. When he reached the white cliff, the racer Ak-bulčuŋ tottered feebly, and your warrior Manas dug in the high, iron-shod heels of his blue riding-boots to rouse his mount to a supreme effort. Freeing himself of his sash of precious stuff, he thrust the racer Ak-bulčuŋ on to the sheer spine and by hoisting him up for all he was worth crossed the impassable white cliff! And when they had thus crossed over, Manas leapt on to the racer Ak-bulčuŋ's back! And so he came to the scene of the Feast.

The Infidel innumerable as hairs in a cow's coat were visible to your beloved Ram.*

All Forty Companions stood opposite on the irrigation channels, and they were washing blood from their heads. For there was not a head that had not been cut open, not a side that was not bleeding! When they saw Manas the group of Companions that clatter their white spears with striped pennants promptly covered their heads with their caps and stood scowling and silent.

When your warrior Manas looks about him with sharp glances he sees that they have tethered the noble steed Ak-kula head up on a short lead to the cover of his golden

2418. *mansdayuŋ*. 2419. *aq bulčyny*. 2421. *'uyya ylayan*. 2422. *'uyya ylab s"uran yurutdu**. 2424. After *kyyb*: mult. / squ. 2425. *'uxšas bulub br**. 2428. *byrub dur*. 2429. *saurnduknyŋ*. 2430. *qalubdur*. 2431. *čaqčsun*. 2432. *'yarga*. 2433. *quyubbr*. 2435. *astuŋyy kuny*. 2436. *xušwaq qyl"bbr*. 2437. *yurubbr*. 2438. *arłlmannŋ**. 2439. *turubbr*. 2440. *zawyy*. After 2436. *bar*: / - /. 2444. *aq bulčnday*. 2445. *qalyan br*, cf. 2470. 2446. After *mnasdayun*: no /. 2447. *nal*, with hamza above alif as for initial *a*. *'ytuk**. 2448. *mqjyydatub basubbr*. 2449. *buła bylbaw**. 2450. *aq bulčyday* = 2455. 2457. *šuntytłb*. 2459. *ču qčaruŋqC*[2] (1 or 2 groups)*. 2462. *tyruskay*. 2463. *yatubbr*. 2470. *yabqanbr*, cf. 2445. 2472. *sumsaysyb**. *turubbr*. 2473. *mnasdayuŋ*. 2475. *prandu*. 2476. *kłbsC*[10]*.

* Or: Boar.

altın čatır ürtükkö
asa baylap salıptı.
Manas baatır bargan. — dedi
eki jakka karasa
Ak-kulada bayge jok!
'ala bayrak kuu nayza — čorom
čauduragan kırk čorom!
čoro bašı Kırgın-čal, — čorom
katının jılda üč tuudurgan Sürgün-čal,
böksöŋ Öböŋ-čal biy,
Sauronduknuŋ kök-ala sakal Almambet, — čorom
sasık awuz Salmambet, — čorom
Kutunaydıŋ Kuu-jigit,
kubuljugan Šum-jigit,
obodogu jıldızım,
suu ičinde kunduzum,
emi üydö Serek ot bašı, — čorom
taudo Sırgak top bašı, — čorom
jan joldošum Janıbek,
ten joldošum Tınıbek,
Nurduŋ uulu Janbay, — čorom
širin sözdüü Ajıbay, — čorom
Kambardan kalgan Kan-čorom,
emi Majikten kalgan Kül-čorom!
atı-jurtka daldalım,
at kötörgön balbanım:
tögörök jurtka daldalım,
tuu kötörgön balbanım! —
čorolorduŋ kenjesi Taz-maymat, — kulay
jan kazanga kazı-menen jal kaynat!
Ak-kula bu baygeden kaldımı? — čorom
bu baygeden aldımı? — čorom
bu baygeden bu kalsa,
kabak jerge alıp kel!
kültölüü bašın keseli,
keŋ saurusun oyolu!
etin ülbürötüp pišırıp
šülbürötö turalı:
etin mıktap toyolu!
süyökün itke kuška jıttatpay,
batšayı-menen orolu,
makpal-menen čulgalı,
emi Mas-ajaldıŋ beline
sarlap ele koyolu!
emi ödö-ıldıy ötköndö
köŋülümgö tutup kalalı! — čorom — dedi
Ak-kula bu baygeden kaldımı,
bu baygeden aldımı?'
šondo Nurduŋ uulu Janbay
jer sozulup oturdu.
emi šondo Ajıbay ayta'di.
'baatır Manas badišam,
seniŋ atıŋ Ak-kula
ozup bayge almadı,
ozboy kuru kalmadı!
seniŋ atıŋ Ak-kula
baštagı künü keldi' le. — töröm / (18r/18
öŋgö atlarnıŋ barısı
kiyinki künü keldi'le. — töröm
kepirdiŋ kanı Er Joloy — töröm
baygeŋdi zorluk kılıp ele, — töröm
baygeŋdi tartıp ele aldı! — töröm
barımızdı soyuldap urup saldı'le! — töröm
ošondo kašındagı alptardıŋ
kıbası emi kandı ele. — töröm
nanbasaŋ mınakey!' dep
barı börükün ele julup aldı.
ošondo Er Manastay baatırdıŋ
tal čıbıktay boyloru
alačıktay ürpöydü,
kara közün kan čaldı.
Ak-bulčuŋday berenden
emi čurkap tüštü, — dedi
emi kanık usta taptagan,
kak ırgayga saptagan
uŋgusu bolot, uč kurč,
ešik endüü ay-balta
emi bilekke orop aldı. — dedi

2477. *'urthga**. 2478. *aka*. 2480. After *qrasa*: mult. / squ. *mun*. 2481. *aq qulad&1*. 2485. *qatu-sᵘ⁹gyn*. 2486. *buksaŋ*. *'upaŋ* (with probably *b* converted to *p*). *bɨy yɨy* (2 groups).

pavilion after leaving him on a wide hobble, reins-over-neck, to dry. The warrior Manas walks to that place. But though he looks on both sides, *there is no Prize with Ak-kula*!

'My Forty Companions that clatter your white spears with striped pennants!—Kırgın-čal, Leader of my Company; Sürgün-čal, who get your wife with child thrice yearly; Öböŋ-čal Biy of the stout body; Sooronduk's son Almambet of the grey-flecked beard; stinking-mouthed Salmambet; Kutunay's son Kuu-jigit; tricky, wily Šum-jigit; my star in the sky, my beaver in the water, now Serek, Chief of Hearth at home and Sırgak, Chief of Household on the mountain; companion of my soul, Janıbek; companion of my body, Tınıbek; Janbay son of Nur; Ajıbay of honeyed speech; Kan-čoro left to us by Kambar and Kül-čoro left by Majik!—my heroes among all my people, my champions who advance my fame, my heroes among the people all around, my champions who raise up my standard, let Taz-maymat, the youngest of the Companions, boil fat neck and belly steaks in the dixie, boy! Did Ak-kula lose this race, Companions? Did he win no Prize? If he lost this race take him to a secluded hollow. Let us cut off his tufted head and carve up his broad rump! Let us hang up his flesh for tender roasting and, when it is well done, eat our fill! As to his bones, we shall let neither hawk nor hound sniff at them, but wrap them in brocade and wind them round with velvet. And then, at the first light of dawn, let us bury them on Mas-ajal Pass. Then, when we go by, ascending or descending, we shall keep him in my thoughts, Companions! Did Ak-kula lose this race, did he win a Prize?'

Janbay son of Nur sat tranquilly in his place and did not say a word. But then Ajıbay spoke up.

'Warrior Manas, my Padishah, though your horse Ak-kula came first he did not have a Prize. Nor was it for failing to lead that he was left prizeless! For your horse Ak-kula, my lord, finished one day ahead. All the other horses came in on the following day! The Infidel Khan Er Joloy just took your Prize by force and led it away! As to us, they beat us with their cudgels, my lord, to the great contentment of the champions who accompanied him! If you do not believe us look at this!' they said. And they all snatched off their caps.

Then the willowy frame of your dear warrior Manas was all ruffled like a herdsman's yurt and his black eyes grew blood-shot. He leapt down from his noble steed Ak-bulčuŋ yurt and his black eyes grew blood-shot. He leapt down from his noble steed Ak-bulčuŋ and wound round his wrist his battle-axe broad as a yurt-door that had been tempered and set by the well-versed armourer and helved with dry wood of *ırgay*, and whose socket was of sword-steel and edge of toughened steel. He then leapt on to Ak-kula bare-back

2487. *sawrndukny*. *sqal*, followed l. marg. by triple /. 2488. *ʂasyq*. *sarmmbt*. 2489. *quʃ"naydu*ŋ, with comma-shaped diacr. of *u*. 2490. At end of line: *sn*, and at beginning of next: *sn* del., and above it in another hand: *šum*. 2491. *alibadayy*. 2493. *šyrk*. 2494. *sryaq*. 2495. *janubyk*. 2496. *t^a ñ*. *tnubyk*. 2497. *nurduŋ 'ulʸ janbay*. 2498. *ajbay*. 2499. *qambardan*. *xan čuram*. 2500. *majykdan*. *kun čuram*. 2501. *daldalym*. 2503. *daldanm*. 2504. *ʈu*. 2506. *qzany&2 qaʒu*. 2507. *aq qula bu baygdan qalduma čuram / bu baygdan alduma čuram*, cf. 2523–4. 2511. *klt&2ly*, with faint oblique stroke through 2nd *l* as though to convert it to *k**. 2512. *'uyal&2u*. 2514. *čulpraʈ&2 ʈurayy*. 2515. *ʈuyal&2u*. 2516. *·tka*. 2517. *badyšayɕyɨ*. *'urayy*. 2518. *čulyayy*. 2519. *m^a sa^a yalduŋ* blyn&2*: no /. 2520. *s^a⁹ʃ^a b**. 2522. *ʈutub qalayy*. 2523. *baygadan qalduma*. 2524. *baygydan alduma*. 2525. After *janybay*: no /. 2526. *ʂuz^u lub*. 2527. *ajbay*. 2529. *aʃyny*, cf. 2532. 2532. Above *-y aq*: *aʃny*. After *qula*: faint mult. / squ. 2535. *kɨyn* (final *n*) *gy*, preceded by some erased chs. 2537. *ʈurlyq*. 2539. After *ʂuyldab*: /. 2542. *myn&2kay*. 2543. After *aldu*: / fl. /. 2546. *lačqday*. 2547. *čalt&2u*. 2548. After *aq bulčnday prandan*: no /. 2552. *'uŋq&2sy*. 2554. After *dydu*: at l. marg. crude bracket-like curves embracing vv. 2552–7 up to and includ. *yaly* and joined by line down l. marg.

Ak-kulaga jaydak čurkap mindi, — dedi
čılbırdı tübünön kıyıp iydi. — dedi
čoktuk jalı terisi-menen
bir koluna kelgen. — dedi
šondo uy-tügündöy kepirdi
kačıra salıp bergen. — dedi
kepirdiŋ kanı Joloydu
altı san Kalmak bolup*br*,
altı kurčap alıptı:
jeti san Kalmak boluptu,
jeti kurčap alıptı.
šončo kepir ičinen
korozdoy moynun kozgotup,
kıl muruttarın čıyratıp,
alargan közün alaytıp,
kepirdiŋ kanı Joloyuŋ karap turuptu.
ešik endüü ay-balta
ešip ele ketti. — dedi
kepirin eki jarıla berdi. — dedi
šondo Er Manas kepirdiŋ kanı Joloyduŋ
jagın ešiktey jara
ešip ele ketti. — dedi
bašın ele argıta emi čaba'di.
šondo boluk tuugan Bok-murun
tuurasınan Er Manaska keldi. — dedi
'baatır Manas badišam,
aš bergen kiši kılmišker, — töröm
aš bergen kiši künöökör! — töröm
akem ašı ötköncö,
jurtka buzuk salmay tur! — töröm — dedi
sırgak ele Joloydon
baygeŋdi özüm ele alıp bereyin!' — dedi
šondo Manastayın baatırdı
šuntıp koštop alıp ele ketti. — dedi
Manastıŋ ačuwu basıldı. — dedi
kepirdiŋ kanı Joloyduŋ
jagınıŋ kanı tıyılmay
kızıl suu bolup aktı ele.
jolum üydöy kiyizdi
alıp kelip japšıra'di:
agan ele bolmodu.
jolum üydöy kuu alıp
tagı kelip japšırdı:
ošondo kanı tıyılıp kaldı! — dedi
tokson öküz terisin
kaptap ele iydi. — dedi
ošondo Joloy sınduu kepiriŋ
akırıp ele koptu. — dedi
'čıbın edimi bu Manas,
čirkey edimi bu Manas? —
čagıp ele ketti jagımdı.' — dedi / (18v/19r)
emi erteŋine bolgondo
kepir-menen musulmandıŋ
ayrılmak boldu, dedi.
Manastayın baatırıŋ
emi Joloygo kirip bardı. — dedi
'ataŋnın körü, čaukele čočok it bürük!
altımiš erdi bir jutup,
kan jıttangan it bürük,
altımiš jılı jayau basıp
ter jıttangan it Joloy!
keče Üŋkür-čönüŋ oyunan
Üč-kapkaktıŋ boyunan
otor, tüyö alganda, — bürük
šondo bir ölüp kaldıŋbı? — bürük
šondo kılgan men, Manas,
emi sennen korkomunbu? — bürük
keče Ak Ay-kannıŋ jonunda
altı sanduu köp jılkı
aydap tiyip alganda,
uluu jolgo salganda, — bürük
čıbıragan kulunuŋdu
suuga kırıp ketkende,
čıŋgıldagan biyeŋdi
jolgo jarıp ketkende.
šondo ölüp kaldıŋbı?
emi kiši bolduŋbu?
anda kılgan men, Manas,
emi sennen korktumbu?
keče Kök Ay-kannıŋ jonunda
jeti sanduu köp jılkı
dawulbastı kars koyup,

and at a stroke severed the halter at its lower end, then grasped his horse's mane with one hand, hide and all. Next he put the Infidel innumerable as hairs in a cow's coat to flight. The Kalmak in six myriads now ringed the Infidel Khan Joloy six times round, the Kalmak in seven myriads seven times round, after which your Joloy, the Infidel Khan, stood there and looked out from all those many heathen, jerking his neck like a cock, twirling his bristling moustaches and staring goggle-eyed. Manas's battle-axe broad as a yurt-door went whirling—and your Infidel was cloven apart! Er Manas cut the Infidel Khan Joloy's side open with a wound as large as a yurt-door! He dealt him a blow that all but sent his head flying.

And now Bok-murun of sturdy race waylaid Manas.

'Warrior Manas, my lord Padishah! A man who gives a feast is a villain, a man who gives a feast is a sinner! Until my old man's feast is over do not wreak havoc among my people! Single-handed I will myself take your Prize from Joloy for you, rapacious warrior* though he be!' With these words he linked up with the warrior Manas so that the latter's anger was assuaged.

The blood from the Infidel Khan Joloy's side was not stanched, a red ichor flowed unceasingly. So to plug it they took a felt cover large as a cattle-yurt, but it failed to do him any good. Then to bung it they came again with a corkwood fungus huge as a cattle-yurt—and then the blood was stanched! They then threw ninety ox-hides to cover him, as best they could.

At length your stately Infidel Joloy stood up with a shout.

'Is not this damned Manas who has struck me on my side a fly, a midge?'

Now as a new day dawned the time had come for the Infidel and the Muslims to go their ways.

Your warrior Manas went into Joloy's yurt.

'May your father's grave be defiled, uncircumcised Little Prick peeping up like a bride's pointed cap!—Dog-prick! You who swallow sixty men at a gulp and reek of blood, Dog-prick!—who have trudged on foot for sixty years and reek of sweat, Joloy, you cur! Time past, in the valley of Üŋkür-čö,† along the banks of the Three Kapkaks, when I seized sheep and camels, were you left more dead than alive? Such did I, Manas, do then—am I now to stand in fear of you? Time past, on the ridge of Ak Ay-kan, when I lifted a great herd of six thousand horses and set them on the highway, Dirty Prick,

2555. After *jaydaq*: /. 2556. *qıyyb 'yydu.* 2557. *tyrsmnnan*: no /. 2561. *yulayd*[u]. 2562. *bulubbr.* 2563. *qurčab*, cf. 2565. 2564. *bulubdu.* 2565. *quršab*, cf. 2563. 2566. *'yčnnan*: mult. / squ. 2567. *quraztay muynnun quzyatub.* 2568. *šybatub**. 2574. After *mnas* (no diacr. for *n*): / at end of line. 2577. *'ryyta**. 2582. *knahkar.* 2583. After *'utkančč*[21]: mult. / squ. 2584. After *turam*: / *dydu* /. 2585. *šuryaq.* 2587. *mnastayy.* 2588. *šuntyb qušțab.* mult. / squ. 2589. *ačwuy.* 2591. *tylmay*, cf. 2598. 2593. *kyzdč*[1]. 2594. *yabšradu.* 2596. After *qu alb*: 2597. *yabšrdu.* 2598. *tyylb.* 2603. *šbuy.* 2604. *črky.* 2605. *čaybıylč*[12a]. After *dydu*: sp. for 1 v. to end of fol. 18v. 2608. After *dydu*: fl. 2611. *čavokala**. 2612. *'yrdu*: /. After *jutub*: no /. 2613. *jyttangan* = 2615. 2614. *yl*[11]*č jayau*, cf. 2656. 2616. *'uŋkurčanŋ** *'uyunnan.* 2617. *'uč qaqbaqtuy** *buyunnan.* 2619. *qalduybč*[2]. 2620. *mn.* 2621. *quruqamunbč*[12a]. 2622. *ayayqannyy.* 2626. *šsbarayan**. 2627. *qrub.* 2628. *čyyldayan.* 2631. *bulduybč*[2]. 2632. *mn.* 2633. *qurqtumbč*[12a]. 2634. *kuk ayqanny.*

* Lit. 'Golden eagle'. † Other, probably older, traditions say 'Ükürčü'. See n. 2616 f.

ak-kelteni tars koyup
seniŋ jılkıŋdı jıyıp alganda, — kulay
uluu jolgo salganda,
seniŋ jorgoŋdu jorgolotup,
[uluu] jolgo salganda,
jortoguŋdu ala u mingenmin. — bürük
ošondo kak-siŋir bolgon taydarıŋ kalgan, — bürük
karı-kurtaŋ biyeŋ kalgan. — bürük
seniŋ astıŋdagı Ač-buudan, — bürük
šonnon kalgan jurat tur. — bürük
ošondo kılgan men, Manas,
emi sennen korkomunbu?
kele ele ber baygemdi! — dedi
emi kuljačıŋdı alganmın, — bürük
emi kulagın kesip salganmın: — bürük
emi seniŋ bazarčıŋnı algan, — bürük
bašın kesip salgan: — bürük
jolaučuŋdu alganmın, bürük
jolgo jarıp salganmın! — bürük
altımiš jılı jayau basıp ter jıttangan, — bürük
altımiš erdi jutup kan jıttangan, — bürük
kele ele ber baygemdi!' — dedi
kepirdiŋ kanı čoŋ Joloy
kulak kakpay koydu. — dedi
uy-tügündöy köp kepir
kaptap jürüp berdi. — dedi
'ölsöm, ölüp kalarmın,
ölmösöm, sagan, Manas, kılarmın!' dep Joloy aytti. — dedi
'"Manastayın etiknen
jaak ayırttı" degen ne šumduk!
men mınnan arı bararmın!
Čeki-menen Jaynaktıŋ,
Kulja-menen Konoktuŋ
'ki'le ortogo bararmın!
kalıŋ bir koldor bölörmün: / (19r/1)
Argın-sumun čaptırıp
altı san koldor jıyarmın,
Zurgun-sumun čaptırıp
jeti san koldor jıyarmın! —
ošondo Manas sagan kılarmın!'
dep Kalmaktar jürüpbr.
Er Manastay baatırıŋ
kayta salıp bargan. — dedi
šondo Košoy kolun suradı,
Košoy kolun bermey; — dedi
tagı Töštük kolun surasa,
Töštük kolun bermey; — dedi
Düyüm-alptın barınan
baš-baštan suray'di:
barı bermey jubattu.
öödö jıldız bar egen.
Aydar-kannıŋ balası
aylangıs tuugan Er Kökčö
Kuday dešken dos eken.
'aylangıs tuugan Er Kökčö, — baatır
sen koluŋdu bere kör! — baatır
sen koluŋdu bermeseŋ,
Kök-ala küčün bere tur!
Kök-ala küčün bermeseŋ,
kök-küböŋ küčün bere tur! — baatır
men Čeki-menen Jaynaktıŋ,
Kulja-menen Konoktuŋ
eki ortosun tosoyun!
kögüčköndöy er tonop
köŋülümdü basıp alayın,
takıya tonop kiyeyin:
sagızganday er tonop
sanaamdı basıp alayın,
kürmö tonop alayın, Kökčö!' — dedi
'baatır Manas badišam,

2637. *ʃaruʂ*. 2638. *qulay*, *la*-lig., hamza above alif. 2640. After *juryaydu*: /; after *juryalatub*: no /. 2641. *uluu* def. MS. 2642. *ala u* (1 or 2 groups)*. 2643. *qaq šiyyr**. *bulyan* triple /. 2644. *qurʇan*. *jyatu*. *jyttangan* = 2657. *baʂub* /. 2647. *mn*. 2648. *qurqamynb&²*. 2650. *quljačyŋdu*. *mn*. 2651. *mn*. 2656. *yly* [new line]: / fl. / sp. for some chs. /. 2657. After *juʇub*: /. 2658. After *dydu*: / fl. to end of line. Then 2665. *'ytyknan**. 2666. *yaq ayrtdu*. 2668. *čaky**. After *jaynaqtuy* and before /: a sign indicating an intended insertion or comment, according to *OK²* in Valikhanov's hand. 2669. *qulja*. *qunaqtuy*. 2670. *kyl&²*. 2671. After *bularmn*: 4 / to end of fol. 19r. 2672. *aryn sumn**. 2674. *zuryun*

when I slaughtered your abounding foals beside the river, destroyed your whinnying mares on the path, were you left more dead than alive? Have you since become a man? Such did I, Manas, do then—should I now stand in fear of you? Time past when, on the ridge of Kök Ay-kan, setting my Drum a-throbbing and my flint-lock Ak-kelte a-thundering, drove together and seized your great herd of seven thousand horses—Slave! —and set them on the highway; when I got your amblers moving and set them on the high road, I took your nags and rode them! There were then left sterile colts and barren old mares. Ač-buudan on whom you ride survives from that progeny. Such did I, Manas, do then—am I now to stand in fear of you? Come now, give me my Prize! I seized your chamois-hunter and cut off his ears! I seized your merchant and cut off his head! I seized your traveller and slew him on the road! Having trudged on foot for sixty years you reek of sweat, swallowing sixty men you reek of blood, Dirty Prick! Come now, give me my Prize!'

The Infidel Khan Big Joloy did not heed him. And the heathen innumerable as hairs in a cow's coat came and ringed him round.

'If I am to die, dead shall I remain. If I do not die, I shall do some harm to you, Manas!' said Joloy. 'What villany to say "They made me eat Manas's boots"! I shall go away from here. I shall pass between Čeki and Jaynak, pass between Kulja and Konok. I shall divide my swarming companies. I shall set the Argın-sumun* galloping and muster six thousand companies. I shall set the Zurgun-sumun* galloping and assemble seven thousand companies. Then, Manas, I shall inflict some harm on you!' Such were the things he and his Kalmak said, and said again.

Your warrior Manas wheeled and returned.

Manas then asked Košoy to lend a hand, but Košoy was not forthcoming. And when Manas asked Töštük, Töštük was no more helpful. Then Manas asked the heroes all and sundry, one after the other, but they all declined with friendly words.

And now the star had risen.

Aydar-khan's son Er Kökčö, of stock that never turned their backs in battle, was a sworn friend before God.

'Warrior Er Kökčö', said Manas, 'of stock that never turned their backs in battle!—Do lend me a hand! If you cannot lend a hand, at least lend me Kök-ala! And if you will not lend Kök-ala, then lend me your impenetrable tunic! For I intend to block the path between Čeki and Jaynak, between Kulja and Konok. Plundering warriors as though they were doves, I shall cool my anger!—I shall loot their caps and put them on! Ravaging men as though they were magpies, I shall banish my cares!—I shall loot tunics and make them mine, Kökčö!'

'Warrior Manas, my Padishah, my friend, my strong arm—my precious!'—answered Kökčö. 'I am an Only-one, my people are few. Were I to go in among the Kalmak that

*sumn**. 2676. After *qylarmn*: /. 2677. *qalmaqdar*. After *yurubbr*: / fl. / *šund&¹ 'yr mnas buz ala bulyan buyıyı mnan turub qalubbr*, not underl. / small sp. /. 2681. *byrmay dydu* = 2683. 2682. *tustuk* = 2683. 2684. *alptan*. 2686. *yubatdu*. 2687. *awad&¹ yulduz*. 2690. *xday dyskan dus*. 2697. *čaky*. *jaynaqtuy*. 2698. Above *qulj&²* and *qunaqtuy* in fainter hand: *mnan*. 2699. *ʇuw"sayn**. 2700. *kuguškanday*. 2703. *šaušqanday*, cf. 3194. 2704. *ʂnamdu*, cf. 3195. 2705. After *dydu*: *šund&¹ kukč&²* *aytadu*, underl., / fl. /.

* 'Arwun-sumun' and 'Zurgan-sumun' would be nearer to the correct names of these historical Kalmak formations, see n. 2672.

dostum menim, bilegim bek, —
tuum baš
özüm jalgız, elim az.
Altay tolo köp Kalmak
aralaša janšıymın,
menim Kök-alam taanıp koymoymu? — Manas
Kaŋgay tolo köp Kalmak
kök-küböm taanıp koymoymu? — Manas
barısın taanıp algan, — Manas
meni Kıl-ertišten suurmaymı? — Manas
menim tüp-tübümö jetmeymi? — Manas
karkındap kepir almaymı? — Manas
karık oljogo kanbaymı ? — Manas
men kolumdu ber'alma'an.
kalasaŋ, Ak-erkečti alıp ket! — Manas
Umsunay suluudu alıp ket! — Manas
kalasaŋ, Ümütöydü alıp ket! — Manas'
(19v/20r) dep Kökčö ayttı, dedi. /
'barısınıŋ eč kerek jok ele. — dostum
emi ant ele, šertiŋ moyunuŋga al! — dostum
emi bermeseŋ, atıŋ-menen kurup kal!
tonuŋ-menen kurup kal!' dep
salıp ele ketti. — dedi
musulmannıŋ barısı
emi kayra čıgıp bergen. — dedi
jer ortosu boz töbö,
boz töbögö Manas jatıp algan. — dedi
'ala bayrak kuu nayza
čauduragan kırk čorom,
barıŋ birdey oturusuŋ!
"Ak-kulanıŋ baygesin
sırgak doŋuz Joloygo
tarttırat" degen nemine?
emi jakınga domok kalmaymı?

alıska jomok kalmaymı? — čorom
aul, kırılgan kırk čoro,
jıyırmaŋ üygö bara kör!
emi bolsoŋ opa čal bolup
jıyırmaŋ mında kala kör!
Temir-kan kızı tektüü tuugan Kanıkey,
emi Kanıkeyge bara kör!
jaz bolgončo jortomun:
jaz azıgım kamdap kel!
emi kıš bolgončo jortomun:
kıš azıgım kamdap kel!
čorom mınnan arı lap bargın!
tökör usta darkanga
salam, duga dep bargın! —
otuz uulun alsın! — dedi
tokoydun buluŋuna kirsin! — dedi
eki jagın asasın
čıbın-menen čirkeydiŋ
tumšugunan keltirip,
bir ak bolot jasasın!
arı barsa, üč küngö,
beri barsa, üč küngö:
altı kündön sen kalsaŋ,
barıŋdı birdey kırarmın!' — dedi
emi salıp ketti čorolor.
Temir-kan kızı Kanıkey
emi tüšündö bergen ayandı,
emi barın tayarlap ele koygon egen. — dedi
lap tökör usta darkanga
salam, duga dep bardı . . . . . .

tökör usta darkanıŋ
otuz uulun alıp,
tokoynuŋ buluŋuna kirip
ak bolotnu jasay bašladı. — dedi
šondo körügünö čıdamay
kök bukalar soyula'di;
kömürünö čıdamay
tolgon tokoy joyula'di;

2707. $b^{a}yk$ / *ţurum baš* /. 2710. *yanšıymn**. 2711. After *ţanub*: /. 2715. After *ql 'yrtldan*:

swarm on the Altai to crush them, would they not recognize my Kök-ala, Manas, and the Kalmak that swarm in the Khangay, would not they recognize my impenetrable tunic? And having recognized it all, would they not drag me from the Kıl-ertiš, Manas? Would they not destroy my kindred root and branch? Would not the heathen crow with delight? Would they not glut themselves on vast booty, Manas? I cannot lend a hand. If you want a choice gift take Ak-Erkeč, or, Manas, take the lovely Umsunay! If you want a fine gift, take Ümütöy!'*

'I have no need of any of those, my friend', replied Manas. 'Now let this broken pledge and oath be on your own head, my friend! Since you will not lend your horse and tunic may you come to a bad end with them!' and he urged his mount on and away.

All the Muslims had now come back into view. At the middle of the land there was the court-mound, and here Manas had laid him down.

'My Forty Companions that clatter your white spears with striped pennants, be seated all together! Why should it be said "They let that greedy swine Joloy lead Ak-kula's Prize away!"? Would there not then be scandal near at hand and songs of prowess far afield? Ah, my damned Forty Companions, twenty of you are to go home, and twenty are to stay here, like good, loyal fellows. Go to noble Kanıkey, Temir-khan's daughter. When it is spring I shall go raiding: lay in stores of spring-fodder! When it is winter I shall raid: lay in stores of winter-fodder! Now, my Companions, off you go with best speed! Go and salute the lame master-armourer for me. Let him take his thirty sons and make his way into the thick of the forest. Summoning his relations on both sides let him fashion a splendid sword with the snouts of flies and gnats!† It takes three days there and three back: if you stay away for more than six I shall kill you all!' Such were his words.

Forthwith the Companions urged their mounts forward.

Forewarned by a dream, Temir-khan's daughter Kanıkey had everything ready.

The Companions went with best speed and saluted the lame master-armourer . . .‡

Your beloved lame master-armourer took his thirty sons, made his way into the thick of the forest and began to fashion a splendid sword. Then, not enduring the bellows, the "heavenly bulls"** were spent; not enduring the coals, the whole forest was consumed; not enduring the quenching, the clear rivers ran dry! So doing, the lame master-armourer fashioned a peerless sword.

ţurmaym&² *mnas* /, no diacr. on last *n*. 2717. *qaruqntab**. 2719. *byralman*. 2721. *'umsnay**. 2722. *'umbtaydu** (diacr. of *b* large, but not abnormal, so that **'umytaydu* is virtually excluded). 2723. After *dydu*: *šund&¹* *mnas ayta ayta kytadu*, underl. / end of fol. 19v. 2724. *hyč*. 2725. *anţ* (long thick ductus as for *s* rather than *n*). 2726. After *byrmasaŋ*: /*. 2727. After *qal*: / *dyb* /. 2728. After *dydu*: / fl. /. 2729. After *barusy*: mult. / squ. 2731. *'yr 'ufasy**. 2735. *'uturusuŋ*. 2737. *şuryaq duyyux*. 2738. *ţar ţrat* (1 or 2 groups)*. 2741. *auy* / *qyrlyan*. 2742. *ykrmaŋ* = 2744. 2743. *'up&²ca**. 2745. *tymr*. *qanyky*. 2746. *qanykyga*. 2751. *lb*, with large hamza above *l* = 2768. 2752. *tukar*. *darxany&²**. 2753. *duya*, cf. 2769. 2757. *čbyn*. *črkydan**. 2758. *tumšqnnan kltrub*, with *kl*-lig. 2763. After *dydu*: / fl. /. 2765. *qanykay*. 2766. *ayandu*. 2767. *ţ^{a}yya^{a}rlab*. 2768. *lb*, with hamza above *l*. *tukar*. *darxany&²*. 2769. *dutva*, cf. 2753. 2770. *tugar*. *darxanuŋ*. 2772. *krub*. 2774. *kurugn&²*. 2775. *buqalar suyuladu*.

* In order of rising importance, Kökčö offers Manas his wife, his daughter and his son.

† See n. 2757 f.

‡ The lacuna is not indicated in the MS.

** Or: 'grey bulls'. See n. 2775.

emi sugatına čıdamay
kaška suular saulo'di!
šuntıtıp tökör usta darkanıŋ
bir ak bolot jasadı.
šondo tökör usta [darkan]
kulunduu kara biyesine mingen, — dedi
čorolor-menen erip jürügön. — dedi
(20r/20v) 'men Manaska baram!' — dep, /
'Manaska barıp kaytam!' dep,
'ak-tinte jayın aytam!' dep,
čorolor-menen Manaska bardılar.
'salaudon salau, Manas badišam! — töröm
esen-aman bolduŋbu? — töröm
sak-salamat jürdüŋbü? — töröm' — dedi
'aleki salam abiška! — bayım
esen-aman jürügönmün. — bayım
seni sagıngan, soŋ jibergenmin. — bayım'
'aynalayın badišam, — töröm
otura kör tagıŋda. — töröm
men tokoyduŋ buluŋuna kirip
bir ak bolot jasadım.
kepirdiŋ bašın keskendey
ak bolottoy sebildiŋ jayın aytamın,
ošondon čapčaŋ ele kaytamın.
kınga salsa kılt etip,
suurup alsa jılt etip,
emi bategiŋge sala kör! — töröm
bategiŋnen alarda, — töröm
kepirdi közdöy salarda, — töröm
ay jakka karay šiltesең, — töröm
altınnan čanı jazılat: — töröm
kün jakka karap šiltesең, — töröm
kümüštön čanı jazılat. — töröm
akırın šiltep bek tartkın! — töröm
kokustan jerge tüšpösün,
koluŋdan jazım bolmosun.
jüzün jerge karatpa, — töröm
emi jatkan jeriŋde!'
šondo tökör usta darkanga
jılkıdan jüzdü, koydon jüzdü,
sıyrdan jüzdü berip,
'kol jauluguŋ bolsun!' dep
kilemden kilče japtırıp,
batšayı-menen orodu.
'Kuday ošo kepirdi
ošo safarda berse,
tökör usta seniŋ alabaŋnı artık kılarmın!' — dedi
šondo tökör usta batasın berip jönöldü. — dedi
'ala bayrak kuu nayza
čauduragan kırk čoro! —
ak čatırnı büktöŋüz,
ak sargılga jüktöŋdör:
kök čatırdı büktöŋüz,
kök sargılga jüktöŋdör!
tulparga koš artıŋdar:
kepirdi közdöy jortuŋdar!'
ošondo jürüp ele berdi. — dedi / (20v/21r)
künü-tünü Er Manas
attan koštu tüšürmöt',
segizinči kün boldu.
takıyaday Tal-čoku
taltayıp ele bargan. — dedi
emi šondo eki jagın boljoy'di. — dedi
'aynalayın atıŋnan! — iyem
men körgöndü kördüŋbü? — iyem
emi men bilgendi bildiŋbi? — iyem'
'aynalayın atıŋnan! — külük
eč ketpeyin kašıŋdan! — külük
körgönüŋ bolso, ayta kör, — külük
bilgeniŋ bolso, ayta kör!'
'ošo-ošo Sarı-beldiŋ jonunda — iyem
kıyırčaktıŋ kızıl tülkü kubulup,
kečege kepir Joloyduŋ ötkön suluu,
ötkön suluu kızı egen.
šondo bizdi körüp kalıptır.

2778. *swatn¹*. 2779. *qsq²*. *swaladu*. 2780. *šuntytyb tukar*. *darxanuŋ*. 2782. *'usta* /; *darkan* def. MS. 2784. *'yrub**. 2788. *bardular**. 2791. After *turam*: /. After *tydu*: / *mnas slam aladu*, underl. / / fl. /. 2792. *alyk¹²*. 2794. After *ştuŋ*: /. After *baym*: / / *šund¹ tukar usta aytadu*, underl. /. 2796. *aqura*, with *aqu* del. and faint *'utu* added above. 2800. *s"b"l*.

Then the lame artificer mounted his black mare that had a foal, and followed the Companions.

'I shall go to Manas myself!' he said. 'And then I shall return. I shall tell him the nature of this short-sword.' So he and the Companions came to Manas.

'Peace be with you, Manas, my lord Padishah! Have things been going well with you? Have you been keeping well?' he asked.

'Peace be with you, venerable sir! Yes, well. Longing to see you I have sent for you.'

'My dear lord Padishah, pray be seated on your throne. I went into the thick of the forest and fashioned a rare sword. Let me tell you the nature of this weapon of finest steel, keen to cut off infidel heads. Then let me return as soon as may be. When you thrust this sword into its sheath it goes "Click!", when you draw it out it goes "Flash!"—now plunge it into your scabbard. My lord, when you want to draw it from your scabbard and thrust it towards the Infidel, flourish it towards the moon and its hilt will show letters of gold, flourish it towards the sun and its hilt will show letters of silver! When brandishing its pointed blade hold it very firmly! Do not drop it accidentally, let your hand make no mistake. Do not turn its face down, but rather [up] towards your [high] place.

Then Manas gave the lame master-armourer a hundred each of horses, sheep and cows. 'Let this be your handkerchief!' he said, covering him with costly fabric and wrapping him round with brocade.

'If God delivers up the Infidel to us on this raid, lame smith, I will make your booty best of all', said Manas. And the lame artificer took his leave and went his way.

'Forty Companions that clatter your white spears with striped pennants! Roll up the White Pavilion and load it on the white light-bay, roll up the Blue Pavilion and load it on the blue light-bay! Pack the field-yurt on to my winged steed! Go raiding towards the Infidel!' And they started out as bidden.

Day and night, Er Manas refrained from having the yurt unloaded till the eighth day dawned. Then, splay-legged, they managed to get up Tal-čoku, so like a plumed cap! They then began to make things out on both sides.

'May your name be blessed, Master!' said Manas's steed. 'Have you seen what I have seen, do you know what I know?'

'May your name, too, be blessed, my Steed!' replied Manas. 'Never shall I leave your side! Please tell me what you know!'

'On the spine of far-off Sarı-bel, Master, a red fox of the crags, changing shape!— In days past the heathenish Joloy's lovely girl that died. Then, it seems, it stood watching

2801. *čabčan*. 2804. *batagyŋa**. 2805. *batagyŋnan*. 2806. After *ştalurd¹**: /. 2808. *al·nnan*, with *l* very thick and the next ch. blobbed, with presumed diacr. for *t* under tail of *l*. *yazlat* = 2810. *töröm* def. MS. 2811. *sltb*. 2815. After *yruŋd¹*: / fl. /. 2809. After *qarab*: /. After *sltasaŋ*: no /. 2816. *tukar*. *ştarxanŋ²*: no /. 2817. After *ylqydan yuzdu*: /. *quydan yuzdu*: no /. 2818. *şyrdan**. 2820. *klamdan klč²*. 2821. *badšaytŋ*. 2822. *kaprdu*. 2823. *sfard¹*. 2824. *alabaŋnŋ**. 2825. After *dydu*: / fl. / *andyn kyn mnas kapr yaqq²* yurmk buldy / *lm čuralaryy²* aytadu, underl. / /. 2828. *buktaŋz* = 2830. 2829. *juktaydar* = 2831. 2832. *quš tartuŋdar*. 2835. Fol. 21r begins: / fl. /. 2836. *tušurmyt* (with final *t*)*. 2838. *ţal čuq¹**. 2839. After *dydu*: / sp. /. 2840. *bul-jaydu*, with diacr. of *b* heavy and bipartite, as though superimposed on diacr. for *y*. After *dydu*: *lm 'yr mnas 'uz 'uzundan* / *xdayy²* nalyš aytub baradu dydu, underl. /. 2841. After *'yyam*: triple /. 2842. *mnu*, crudely corr. to *mny* or *nn*. After *kurgandu*: /. 2843. *mnu*. After *blgandu*: /. 2845. *hyč*. 2848. *şary bylduŋ**. 2849. *qyyr ča qtuŋ* (1, 2, or 3 groups)*. 2850. *kyč²g¹*. 2851. After *'ygan*: / sp. / sp. /. 2852. After *qalubdur*: ½ v. sp. to l. marg.

Adamnıŋ jibergen erimi?
Kudaynıŋ jibergen kulumu?
jerden čıkkan jek meken? — iyem
emi Jebirey'il šu meken? — iyem
suudan čıkkan suk meken? — iyem
Sumıray'ıl šu meken? — iyem
ošonu barıp alsak, — iyem
ošondo bizge berer da, — iyem
šondo bizdi jalgar: — iyem
ošonu tagı bermese,
emi bizdi Kuday ura'di! — iyem
kepir Joloy kepirdiŋ
bir karaulu al egen!
ošoŋo Almambetni jibergin: — iyem
Almambetiŋ jaramasa,
Kırgın-čaldı jiberči: — iyem
Kırgın-čalıŋ jaramasa
(Serek, Sırgak kurusun!
aramzada tuugan kul edi!),
ak-sargıl-menen Ajıbaydı jiberči! — iyem'
emi Ajıbay barmak boldu. — dedi
'bir oguŋ kezdep ala kör.
bir oguŋ-menen bolmoso,
tagı bir oguŋdu tišlep ala kör.
ošonu Kuday bir berse,
opurup alıp kele kör.
alıp ele kel!', dedi.
'kanjıgaŋda salaktap . . . . .'

erteŋine bolgondo
talkmannıŋ tal tüštö —
jerdiŋ jüzün alıptı,
jelpildegen tuu kele'di:
kündün közün alıptı,
kürküldögön kol kele'di.
ošo kolnuŋ ičinde
atı bardı bir taudoy,
emi özü bardı bir taudoy
"Joloy" degen kepiriŋ kele jatır. — dedi

emi šonuŋ ičinde
kara-ala at minip,
kızıl jelek tuu alıp,
jılaŋač kılič kolgo alıp,
ilgeri-kiyin bastırmay
Kıtaylardıŋ kır murunduu Koŋur-bay
kol astıŋ astın toktotup berdi:
bir bolso jorottu. — dedi / (21ᵛ/21ᵛ)
'Sauronduknun kök ala sakal Almambet, — čorom
alača moyun, kulača san,
ardak tuugan Sarı-ala,
Sarı-alaga mine kör!
karagay nayza kak sümbö
koltukka kınap ala kör!
jılga jerden jıla kör,
koktu jerden koyo kör,
bögöt jerden bögö kör,
čögöt jerden čögö kör!
Sarı-alanı bor baylap,
kak tušuŋa kelgende,
Koŋur-baydı kačırıp sala bere kör!
šuntıp erlik kıla kör!
čamaŋ kelse at-matı-menen ala kör! — čorom
ogon alıŋ kelmese,
atın alıp čıga kör! — čorom
emi kačırtkı sala kör! — čorom
ošonu da Kuday berer da. — čorom
ošonu da Kuday bermese,
emi bizdi urar da. — čorom'
šondo Almambet Manasnıŋ
aytkanınday kılgan, — dedi
degenindey tiygen: — dedi
jılga jerden jıldı, — dedi
jelip jakın keldi, — dedi
koktu jerden koyo berdi, — dedi
bögöt jerden böktü, — dedi
čögöt jerden čöktü. — dedi
karagay nayza kak sümbö
tükürüp kolgo alıp kirdi,
sayarga čama kelmey'di.

2853. *'yruma.* 2854. *qulᵘmaᵃ.* 2855. *jk*. mykan* = 2856–8. 2856. *jbra'yl*.* 2858. *šumra'yl*.*

us. Is it a man sent by Adam? Is it a slave sent by God? Is it a devil from under the ground? Now is this Gabriel*? Or is it a wicked nixie from under the water? Is this Sumıray'ıl,† Master? If we go and take hold of it God will give it to us, then His blessed aid will be with us. If on the other hand God does not vouchsafe it, then He will have punished us! For this is heathenish Joloy the Unbeliever's lookout! Send Almambet to it. If Almambet does not suit, send Kırgın-čal. And if your Kırgın-čal does not suit—since Serek and Sırgak are lazy devils, damn them!—send Ajıbay with the white light-bay, Master!' And so it fell to Ajıbay to go.

'Measure your arrow two-and-a-half feet long. And if one arrow will not do, hold another ready in your teeth! If God grant, destroy and bring it back! Get hold of it somehow!' said Manas. 'Dangling from your rear saddle-strap . . .'‡

When the next day came, at high noon, a fluttering standard advanced—it encompassed the face of the earth! An army advanced so large that it made the land beneath it groan—it encompassed the eye of the sun! In this army there went a horse vast as a mountain—and vast as a mountain went that heathen of yours called "Joloy": he came steadily on.

And now in their midst, mounted on a black-dapple steed, gripping a red-pennanted standard in one hand and a naked sword in the other, sheer-nosed Koŋur-bay of the Kıtay was blocking their vanguard so that they neither rode forward nor back—he was plotting some mischief or other!

'Sooronduk's son Almambet of the grey-flecked beard, my Companion!' shouted Manas. 'Mount Sar'ala, whose neck is striped, whose flanks are grey, Sar'ala, born to be petted and admired! Press your bare ramrod of a fir-lance under your armpit and along river-beds creep, through gullies give rein, over land beset with obstacles go flat on your face, through swamp go underwater. Put Sar'Ala out to pasture, and, when your time comes, fall on Koŋur-bay! So doing, show your prowess! If your strength avails you, seize horse and rider, Companion! But if this is beyond your powers, take the horse and make your way out! And now make a reconnaissance. God will surely grant us this, Companion. If God does not, then, truly, He will be punishing us!'

Almambet did as Manas had said and attacked as he was told.—Along river-beds he crept, then trotted till he was near, through gullies he gave rein, over land beset with obstacles went flat on his face, through swamp went underwater. Spitting on his bare ramrod of a fir-lance he gripped it in his hand and went in to the attack, but his strength did not suffice to pierce him** through. But when Almambet seized him by the waist,

2861. *yalqar* 'yyam*: / /. 2863. *'uradu*, with the 3rd ch. possibly inserted later in same hand. After *'yyam*: / sp. /. 2866. *'ušunka.* 2870. *sᵘrk*. sryaq.* 2874. *kyzdab.* 2876. *tšlab*.* 2878. *'uprub.* 2880. *qanjayaŋdy şalaqtb**: sp. for 1 v., then: / fl. /. 2881. After *bulyand&¹*: mult. / squ. 2882. *talymannyŋ tal tušd&¹.* 2883. *alubdu*, with extra *b*-diacr. below *l*, cf. 2885. 2884. *ţᵘtcu.* 2885. *alubtu.* 2886. *kurkuldagan.* 2890. After and above *yatur*: *dydu.* 2894. *jlankač.* 2895. *·lkary kyn.* 2896. *qţaylarduŋ.* 2897. *astuŋ astyn.* Above *tuqtatb*: *byrdu* squ. at l. marg. /. 2898. *yurutdu.* After *dydu*: / sp. / *šuny kurub mnas čurasyy&² aytadu* / *dydu*, not underl. / - end of fol. 21ᵛ. 2899. *sawrandaknuŋ.* 2900. *san*, with hamza above alif. 2901. From r. marg. apparently over erasure: horizontal line for ½ v., then: *ardaq. şary ala.* 2902. *şary alay&².* 2909. *şara alanyᵘ*, possibly with faint hamza between the two wds. 2912. *šuntyb.* 2913. After *mnan*: /. 2917. *'ušunᵘd&¹ᵃ.* 2918. *'ušunud&¹.* 2919. After *čuram*: / - fl. - /. 2926. After *yrdan*: horizontal stroke, probably over erasure, for sp. of ½ v.

* In the role of the Angel of Death.
† A dark pseudo-angel of pious belief in Central Asia. See n. 2858.
‡ Space has been left in the MS. for one verse.
** If Almambet has carried out Manas's command strictly, he is attacking Koŋur-bay.

belinen karmap köt čöktü,
kıstırıp atın koštop jönöldü.
šondo jılanday bolgon kepiriŋ
jılıp tüšüp kaldı. — dedi
kepirdiŋ kanı čoŋ Joloy
Ač-buudandı koštop ele kelgen, — dedi
jaydak čurkap mindi. — dedi
karagay nayza ak sümbö
Almambetniŋ kötünön
jürüp ele berdi. — dedi
'ay, kırılgan Kalmak, Soloŋdor,
menim artımnan jalgızıŋ kelmeŋ, — jurtum
bašıŋ seniŋ kanau'di, — jurtum
malıŋ seniŋ talau'di: — jurtum
ušu jerge jatıŋız! — jurtum
kötündögüsü köp bolso,
özüm karmap alayın,
tilene anık kanayın!
özü jalgız al bolso,
özün sayıp alayın,
ton-tonawun alayın!
astındagı attarın
emi buudanga šerik kılayın.' dep
Joloy Almambetni kuup jürüp*br.* — dedi
Almambettey baatırıŋ
uyul kuyumčak Sarı-ala
körüngön jerde körünüp,
körünmögön jerde
kök tütün bolup sozulup:
bilingen jerde bilinip,
bilinmegen jerde
ok-jılan üyrüldü. — dedi
andın kiyin Ač-buudan-menen
Joloyuŋ "Čü!" dep ele berdi. — dedi
(21v/22r) bir sa'attar bolgondo, /
ardak tuugan Sarı-ala
kuyruk tübü čılkıldap,
kulak tübü bılkıldap,
karuwu jaman ketti. — dedi
Almambettey čoronuŋ
eki közü alaktap,
eki butu salaktap,
bılay karay köz salsa,
kepirdiŋ kanı Joloyuŋ
awuzunan tütün bırkırap,
közünön otu čırkırap,
buta atım jetip kalıptı.
Sarı-ala jayı ketken soŋ,
kara-alaga emi čurkap but saldı.
jauduŋ malı kara-ala
awuzdugun kırč tištep,
turup ele kaldı. — dedi
Sarı-alaga tagı čurkap mindi. — dedi
šondo kepirdiŋ kanı Er Joloy
jetip ele keldi. — dedi
eŋčegey boyluu Er Manas
oŋlop ele kalgan egen. — dedi
šondo Ak-kula-menen arčındap,
kabak jerge kalkalap,
kelip kalgan egen: — dedi
tuurasınan oturdu.
Joloy Almambetke jeter edi.
šondo körüp Manastayın baatırıŋ
ušundak kačırıp sala berdi. — dedi
karagay nayza kak sümbö
sayıp ele aldı. — dedi
taudoy bolgon Joloyuŋ
toŋkoyup ele kaldı. — dedi
"Ač-buudandı karmayıp alam!" dep
Manastayın baatırıŋ
kuup ele jürdü. — dedi
šondo turup Ač-buudan
karčıga bolup asmanga
čıgıp ele ketti. — dedi
'Sauronduknuŋ kök-ala sakal Almambet, — čorom
barakelde erligiŋke! — čorom
barakelde šerligiŋke! — čorom
at jaurutpak terlikten,
nayza saymak erlikten.
mınau ele kepir-kawurdu —
keŋirtekke tebe kör! — čorom
bašındagı šuru taštı

2931. *bylunnan.* *kut čukty* sp. / sp. l. marg. 2934. *jylb.* 2938. *aq sumba*.* 2940. After

his vigour sank away, so that, ramming him hard, Almambet took his mount by the bridle and made off, while your heathen slid serpent-like to the ground.

The Infidel Khan 'Big' Joloy managed to seize Ač-buudan by the bridle, leapt on bareback and made after Almambet, wielder of the bare ramrod of a fir-lance.

'Alas, cursed Kalmak and Solon!' cried Joloy. 'Not one of you is to follow me! My people, your heads would be beaten bloody, your cattle would be lifted!—You stay here! Even though there were a host following him I, Joloy, would seize him and—praying aloud to Heaven—slake my thirst for vengeance! And if he were alone, I should spear him and take his spoils! The noble horse he has bestridden I shall make companion to my racer!' So saying, Joloy went in pursuit of Almambet.

Your dear Almambet and beam-rumped Sar'ala were visible in country that was visible, but in country that was not visible they became blue smoke eddying upwards. In country that was plain to see they, too, were plain, but in country that was not plain an arrow-snake coiled . . . at which your Joloy struck Ač-buudan for all he was worth to shouts of "Gee!"

After an hour or more, with the stub of his tail squelching, the roots of his ears shuddering, the strength of Sar'ala, born to be petted and admired, had ebbed away. Had one looked, one would have seen Companion Almambet's eyes dart backward glances and both his legs dangling, as, with smoke billowing from his mouth and fire crackling from his eyes, the Infidel Khan Joloy drew within bowshot.

Now that Sar'ala was exhausted, Almambet leapt on to the black-dapple and bestrode him—but his enemy's beast, the black-dapple, crunching his bit, stopped in his tracks! So Almambet again leapt astride Sar'ala just as the Infidel Khan Er Joloy was coming up with him. But Er Manas—whose frame stooped under his brawn—was waiting to the right. Then, walking Ak-kula at a pace and screening him behind good cover, he approached and halted opposite. And now Joloy had come right up with Almambet. Then, observing this, your beloved warrior Manas fell upon Joloy in that same instant and thrust with his bare ramrod of a fir-lance for all he was worth—and gigantic Joloy lay spreadeagled!

"I shall capture Ač-buudan!" mused your dear warrior Manas, and set off in hot pursuit—but Ač-buudan turned into a hawk and flew up to the sky!

'Sooronduk's son Almambet of the grey-flecked beard!—Praises on your manhood, Companion, praises for your courage! To gall a horse you need a saddle-cloth: to spear a man takes courage! Just look at this unbelieving miscreant!—Kindly kick him in the windpipe! Shake the coral rank-button from his head: but do not shed his blood!—I

dydu: *šund&¹ julay*, underl., and above: *aytadu*, not underl. New line begins: / fl. /. 2941. *šulaydar.* 2942. *yalyuzuŋ* / *kylmaŋ yürtum* /. 2943. *qanawdu.* 2944. *talawdu.* 2948. *tyłn&².* 2953. After *qylayn*, finer ductus: *dyb* mult. / squ. Finer ductus continues up to and includ. 2954 *qweb yu-rubbr.* 2954. After *dydu*: / fl. / to end of line. New line begins: / fl. /, but then fl. / are bracketed off. 2956. *'uyl quymčaq šar ala.* 2959. After *bulub*: / *šuzulub.* 2961. After *yrd&¹*: no /. 2962. *'uuq ylan*.* 2965. *sa'tdar*.* 2966. *šary ala.* 2967. *člqydab.* 2968. *blqydab.* 2969. *qar-wuy.* 2974. After *kaprduŋ*: / *xany julayŋ.* 2975. *prqrab*, cf. 951. 2976. *čyrqrab.* 2978. *šary ala* = 2983. 2985. After *dydu*: / fl. / *almmbt mnan julaynyŋ kyla yatgan mnusyn*, underl. only up to and including *julaynyŋ* at l. marg.; *u* in *mnusyn* more like medial ' ('ayn). 2986. *'yŋča.* After *mnas*: no /. 2987. *'uylab.* 2988. *·ršndab*.* 2992. After *'ydu*: / /. 2994. *'ušundaq.* 2997. *dawday.* 2998. *quŋqayb*.* 2999. *qarmayub*.* 3001. *qurcub.* 3004. After *dydu*: / fl. / *šund&¹* *mnas almmbtga aytadu*, underl. /. 3005. *sawrunduknuŋ* /. 3006. *barkald&²** (final *k*, alif no hamza) = 3007. 3010. *mn&²* *'yl&².* *ka*u*rd&¹*, cf. 3015; 3021. 3011. *tyb&².* 3012. *šur ǰašty*.*

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kan kılbay silkip ala kör! —
Ak-bolot küčün sınaymın!
mınau ele kepir-kawurdu —
jürök baška tebe kör!
üstündögü sebildi,
at kötörmös temirdi
kan kılbay silkip ala kör! —
Ak-bolot küčün sınaymın!
mınau ele kepir-kawurdu —
čatka, ayakka tebe kör!
butundagı kök jeke
kan kılbay silkip ala kör! —
Ak-bolot küčün sınaymın!
sırday jılaŋač kıla kör!' — dedi
emi ümösünön oturguzup koydu. — dedi
kol, ayagıdan at kötörmös temir sebildi
suurup ele algan. — dedi
šondo Er Manas "ayga körsötsö,
altın čanı jazılat,
küngö ele körsötsö,
kümüš čanı jazılat" degen
Ak-bolot-menen Er Joloynuŋ
bašın kesip algan! — dedi
atası baška kawurduŋ
bašı togolonup kalgan.
'emi uzununan taštay kör! —
Ak-bolot küčün sınaymın!'
tagı saldı kepirdi,
boktuu jegde aralata
(22r/22v) bekirek šiltep salıptı. /
etin kayıgan Ak-bolot,
iyen kalgan Ak-bolot,
jerge karay zımırayıp,
tutkası kaldı tinteniŋ,
kara jerdiŋ jarıgı
ošonon kalgan demeymi?
bulbulduŋ keŋ tokoydon
uyul kuyumčak Sarı-ala
jüz tüyönüŋ otunun
teŋlep ele kelgen. — dedi
taudoy kılıp jaktı. — dedi
ošondo Joloyduŋ
ustukanın upat kıldı, — dedi
süyögün söpöt kıldı. — dedi
kıbıladan kızıl šamal jeldentip,
šamal külün sapırtıp,
kiši köŋülün bošotup . . . .

taštay köŋül jumušatıp,
muŋluu sözlörün aytıp,
karčıga bolgon Ač-buudan
aynalıp jürüp ün saldı.
'kan ičme kanday kepir sen eleŋ?
kan iyemniŋ karga čokur kanuun koysoŋču:
tülkü čımčır jettik tagı koysoŋču!
ataŋnıŋ kegi barmı'le,
eneŋniŋ kegi barmı'le?
baštagıday tawur bol'alma'an:
Manas, sagan uuštatma'an.
kan Joloy iyemnin jolunan
astı tabıptay katpasam,
"Ač-buudan" atım kurusun!' dep
daulagan otko tüštü'le.
ala bayrak kuu nayza
čauduragan kırk čoro,
kırk čoronuŋ barısı
bat atarı moyunda
tez atarı koyunda
jetip keldi čorolor.
juušagan koydoy bolušup
jatır egen köp kepir
ay jagınan tiygen, — dedi
'Ayta! Ayta!' süröön salgan: — dedi
kün jagınan tiygen, — dedi
'Küntüü! Küntüü!' süröön salgan. — dedi
'Manas! Manas!' manastap,

3014. *kuč^{u}yn.* 3015. *kawrdu.* 3016. *t$_{i}$yb&^{2}.* 3017. *'ustundaky s^{a}b^{u}ldu.* 3018. *kutarm^{s}.* 3021. *mnauyl&^{2a}. kaurdu.* 3022. *tyba.* 3026. *srday jlankač.* After *dydu*: / sp. *šund&^{1} 'yr julayny* 3027. *'umasnnan*.* 3028. *ayaqy dan. kutarms. s^{a}b^{u}ldu.* 3029. *şurub*, with small *'yl&^{2}* above very large thick *b* at l. marg. After *dydu*: / / /. 3032. *ele* def. MS. After *kursatsa*: no /. 3033. *jazlatdygan* (1 group). 3034. After *julaynŋ*: no /. 3035. *basyn.*

want to test Ak-bolot! Just look at this unbelieving miscreant!—Do please kick him in the chest! Shake his armour, his vaunted steel from his body: but do not shed his blood!—I want to test Ak-bolot! Only look at this unbelieving miscreant!—Do kick him in the crutch and legs! Shake off his princely boots: but do not shed his blood!—I want to test Ak-bolot! Strip him stark naked!'

And now with their united efforts they made him sit up. With much tugging they drew the vaunted armour from Joloy's hands and feet. Thereupon, with Ak-bolot of which it was said "Point it at the moon and its hilt will show letters of gold, point it at the sun and its hilt will show letters of silver!", he cut off Joloy's head—and the head of this misbelieving bastard went rolling!

'Now throw him out at full length!—I want to test Ak-bolot!' And again he struck the heathen, struck him with a mighty sweep that sent his weapon through Joloy's filthy over-shirt. And Ak-bolot that seeks out flesh, Ak-bolot that had been left all alone, tore down so that it was buried to the hilt and you would have thought the dark earth had been torn open.

From the nightingale's broad woodlands beam-rumped Sar'ala came with as many billets as a hundred camels could carry. They heaped it high as a mountain and then set fire to it. Thus did they destroy Joloy, bone and gristle, thus did they rot his bones! Causing a strong west wind to stir which scattered Joloy's ashes and relieved the hearts of men . . .*

. . . softening hearts of stone as he uttered words of lament, Ač-buudan in his hawk-shape raised his voice and circled round.

'How could you be such a bloodthirsty heathen? Do leave enough of the Khan my Master to sate the ravens that peck, do leave enough for the foxes that nibble! Was there a blood-feud for your father or your mother? I have not been able to recover as before —nor, Manas, have I let you capture me! If I do not run myself spare and lean down the path my master took, to its very end, let my name "Ač-buudan" perish!' Such were his accusing words as he descended into the fire.

The Forty Companions that clatter their white spears with striped pennants now arrived, quick-firers at their necks, fast-shooters at their chests. They fell upon the numerous Infidel who lay there like contented sheep, from the moon-side with shouts of 'Ayta!',† from the sun-side with shouts of 'Küntüü!'† Crying 'Manas, Manas!' they

3038. *'uzunnan.* 3040. *şaldu* (ş thick, possibly from correctn. of *s*). 3041. *jygt&^{2}.* 3042. *sltb.* 3043–3044. Both vv. underl. 3043. *iytn qayyyan.* 3044. *iyyn* qalyan.* 3045. *zmrayb*.* 3047. After *jaruy&^{2}*: mult. / squ. 3048. After *dymaymu*: / fl. /. 3050. *'uyl quymčaq şary ala.* 3051. Alif with massive *u* or *u*-sign above it, then *şnun.* 3052. *tyylab.* 3055. *'upat.* 3056. *şupat*.* After *dydu*: / fl. /. 3057. After *qayl*: /. 3058. *šapratub*.* 3060. *yumušatub.* 3064. *qan 'ycb&^{2}.* *kabr. 'yluŋ.* 3065. *xan 'yymny. čuqr qanun* quysayč&^{2}.* 3066. *čmčr jttk*. quysayč&^{2}.* 3067. *atanuŋ,* cf. 3068. *barmyl&^{2}* = 3068. 3068. *'ynaŋmuny.* 3069. *baštayday tawur bulalman.* 3070. *'uştat-man.* 3071. *'yyamnun.* 3072. *ast&^{2u} şa bu btay* (not clearly grouped)*. 3074. After *tuštyl&^{2a}*: *ač budanny šund&^{2} qayd&^{1} kytganun blmadylar*, not underl., ½ line blank to l. marg. [Next line] *'ymdy kaprdarga ·mţuladur*, underl. / fl. /. 3075. After *nayx&^{1}*: no /. 3078. After *muynd&^{1}*: triple /. 3079. *quynnd&^{1}.* 3081. *juša'an. bulšup.* 3083. *yaynnan tygan*, cf. 3085. 3084. *ay··adan*, with 2 stems after *y* and 1 diacr. for *t*.* *suruk* = 3086. 3085. *yaynnan dygan*, cf. 3083. After *dydu*: /. [3086] 1 or 2 wds. erased with horizontal deletn. *kundu.**

* The scribe's eye has overleapt an unknown number of verses.

† War-cries of Solto clans. See n. 3083 ff.

kačırıp ele kepirdi salgan. — dedi
tarsıldatkan köp mıltık
tarsıldatıp attı: — dedi
karsıldatkan köp mıltık
karsıldatıp attı. — dedi
altı sanday kepirdi
altı aralap kırdı: — dedi
jeti sanday kepirdi
jeti aralap kırgan. — dedi
at bawurundan jin boldu,
eri kakaudon kan boldu.
eki jakka karasa,
tiri jandar jok boldu.
köz učkančıday dalada
ketip bara'di bir baraan,
kuup berdi Er Manas:
jakın jeterde taanıdı —
Kıtaylardıŋ kır murunduu
Koŋur-bay baatır al egen.
Al-kara at astında
Jalgar-suusu bası(p*r*),
Talgardıŋ suusu tašıp*r*,
(22*v*/23*r*) keŋ *Mejeniŋ suusu kalıbınan ašıp*r*:/
kan köbügü aralaš
agıp ele jatkan. — dedi
kanday edi Al-kara,
maŋlayga tak kuyula berdi. — dedi
kırk kulač altın kuyruktu
Manastayın baatırıŋ
kuyruk tübünön karmayıp,
kuyrugu kolunda kaldı. — dedi
özü čıgıp ketken. — dedi
'Kıtaylardıŋ kır murunduu Koŋur-
bay, — iyem
kulagımnan ayrılıp — iyem
men čunak kara at bolgonmun!
kuyrugumnan ayrılıp
čolok kara at bolgonmun!
menim kuyruk jalım kurusun!
menim Joloy alpım kanake? —
Joloy onnon kurusun!
emi janıma šerik bolo turgan,
jalımdı kašıp bere turgan
Ač-buudan külük kanake? —
Ač-buudanım kurusun!
kakpaluu kalıŋ köp jurtum,
menim . . . . . kanake? —
onnon kalıp ne bolduk? — iyem
elge ne dep baramız? — iyem
jurtka ele ne dep baramız,
jurttu ne dep körömüz? — iyem
šunča jandan jer čegip kantıp
baramız?
ölsök ölüp kalalı, — iyem
ölmösök Manastan kekti alalı! —
iyem
atı arıp kalıptı, — iyem
erni keberiŋki boluptu,
etegi tügönüŋkü köründü:
kele kaytalı emi, — iyem
suudan kayta kečeli! — iyem'
karuuna keltirip,
kayratına tundurup,
Kıtaylardıŋ kır murun
čurkap ele kečti. — dedi
Manaska kelip ün saldı.
'tokto, Manas, toktoy kör!
menim alım bardı, alıšsam,
menim küčüm bardı, körüššöm!
Arkalıktıŋ sarı dala
at jarıšpak oynoyuk:
üzöŋgünüŋ bawundan
audarıšmak oynoyuk!
kamčı-menen čabıšıp,
tizginderden üzüšüp —
onnon ayla bolmoso,
nayza-menen sayıšıp,
uŋgulardan urušup,
kılič-menen čabıšıp,
čanı koldo kalıšıp —
onnon ayla bolmoso,
takıyaday baš-čoktu
tartıp alıp berišip —
onnon ayla bolmoso,

3089. *ţarsulţatqan.* 3090. *ţarsulţatub.* 3091. *qarţulţatqan.* 3092. *qarţ^{u}lţatub.* 3093. *ţanday,* diacr. below final *y.* 3095. *ţanday,* no diacr. below final *y.* 3098. *'yru qaqawdan*^{e}. 3101. *'uč-*

attacked the Infidel for all they were worth. They let off their many guns like thunder, they fired their countless guns with a crackle. Six times they traversed the six-myriad Infidel, cutting them to pieces, seven times did they traverse the seven-myriad Infidel and cut them down. Swill was pouring from horses' bellies, men were coughing up blood. Were you to look to left or right there would not be a living soul.

Out on the steppe that vanishes into the distance a dark outline was drawing away. Er Manas set out in pursuit. When he was about to come up with him Manas recognized the man—he was no other than the warrior sheer-nosed Koŋur-bay of the Kıtay!

Ahead of the steed Al-kara,* the Jalgar had overflowed, the Talgar had burst its banks and the broad *Meje had left its bed, and they were flowing strongly with mingled blood and spume. Tall though Al-kara was, it flowed right up to his head! Then your dear warrior Manas seized him by the root of his forty-fathom golden tail. The tail remained in his grasp, but the steed himself got away!

'Sheer-nosed Koŋur-bay of the Kıtay, Master!—I have lost my ears and become a crop-eared nag! I have lost my tail and become a dock-tailed jade! A curse on my tail and mane! And for the loss of them a curse on my hero Joloy!—Oh, where is he? And he who was the friend of my soul, that used to comb my mane, the racer Ač-buudan!—a curse on him!—Oh, where is he? My unhappy, teeming people, my . . .†!—Oh where are you? Having lost them, what has become of us, Master? What shall we say to our nation when we return to them? What shall we say to our people when we rejoin them? When we see our people what shall we say? After drawing the earth over so many men, how can we return? If we are to die, dead let us remain: but if we are not to die, let us take revenge on Manas, Master! His mount is exhausted, its lips are parched and coated, his skirts seem all in shreds. Let us then turn round, Master, and cross back over the water!'

Bringing his steed to his old strength and restoring him to his full powers the sheer-nosed man of the Kıtay galloped him and crossed over.

As Koŋur-bay approached Manas he raised his voice: 'Halt, Manas, halt, I pray you!', he said. 'If I am to fight, my strength is on me! If I am to do battle, my might is with me! Let us race our horses over the yellow North Kirgiz steppe, let us catch each other by the stirrup-straps and see who can drag the other down! If striking each other with our lashes is no use, or tearing at each other by our bridles—if thrusting at each other with our spears does not help, till the spear-heads are knocked from their sockets—or hacking at each other with swords, till only the hilts remain—if pulling at each other's top-knots

qančyday^{e}. 3102. *baran.* 3105. *murund,* or *murund*^{u} without *n*-diacr. at l. marg. 3107. *al qra* = 3113. 3108. *jalyar şu sar bašnd*$^{\&^{1}}$. 3109. *ţalyarduŋ şuusıy ţašybr.* 3110. *kyŋ mjyny. qalpnnan ašybr.* 3114. *quyl*$^{\&^{2}}$. 3117. *qarmayyb.* 3119. After *dydu*: / fl. / *'ymdy al qray*$^{\&^{2}}$ *tyl btub quyrbayy*$^{\&^{2}}$ *aytadu,* underl. / fl. some chs. erased /. (*tyl,* the *y* of which is uncertain, is to be inserted between *qray*$^{\&^{2}}$ and *btub.*) 3120. After *xţaylarduy*: /. 3128. *tuyun.* 3129. *tuwun.* 3132. *qaqbal*$^{\&^{2u}}$. After *qaluŋ*: /. After *yurţum*: /. 3133. *mnm qanakıy.* 3138. *šunč*$^{\&^{2}}$. After *čykb*: /. 3140. *kytd*^{ue}. 3142. *'yrn*$^{\&^{2u}}$ *kbary*$^{\&^{2}}$. 3143. *'ytaky tuganuyy.* 3148. After *murun*: /. 3149. *čurqab.* After *dydu*: / fl. /. 3152. After *alkšam*: / with vertical stroke through it. 3153. *bardu,* with vertical stroke through *u.* After *kuraksam*: /, with oblique stroke through it. 3155. *jarlbaq.* *'uynayt*^{e} = 3157. 3156. *bawundyn.* 3159. *tuzgundardan 'uzsub.* 3161. *saysub.* 3162. *'uŋgalardan*^{e}. 3163. *čabšt*$^{\&^{2ue}}$. 3164. *čana. qalusty*^{e}. 3166. *ţaqıyaday baš čuqu.*

* Koŋur-bay's black-dapple is named here for the first time.

† A word has been lost in transmission.

ešik endüü ay-balta,
ay-balta-menen čabišip
oyun kılalık!' dedi.
šondo takıyaday baš-čoktu
Manastayın baatırıŋ
ačıp ele berdi. — dedi
andın kiyin ešik endüü ay-balta
kolgo alıp tükürüp,
jügürüp kelip Manastıŋ
oroygo čaptı, dedi.
taš čapkanday "Čak!" etti. — dedi
andın soŋura Er Manas
"čabiš alay emes!" dep,
"mınday!" dep, Koŋur-baynı
(23r/23v) ay-balta-menen čaptı. — dedi /
šondo Koŋur-bay toŋkoyup jatıp
kaldı. — dedi

Manastayın baatırıŋ! —
erteŋ tartıp kečinde,
kečinde tartıp bešinde
Ak-kuladay külük at
kanatı kuštay jürüp berdi. — dedi
emi Manastayın baatırıŋ
kırk čorogo keldi. — dedi
kögüčköndöy er tonop
könülü-menen tüyüldü:
sagızganday er tonop
sanaasın basıp aldı. — dedi
iyer-tokum at aydap,
at üstünö iyer baylap,
Manastayın baatırıŋ
bir kuančtu kördü. — dedi
kırk čoronuŋ barısı
on eki sandan oljo alıp,
čorolornuŋ kenjesi Taz-maymatka
jeti san oljo berdiler. — dedi

ošondo Manastayın baatırıŋ
emi üygö bardı. — dedi

kepirdiŋ jurtun kanap jep,
musulman jurtun sanap bilip,
kara suuda keme jok.
eŋčeger boyluu Er Manas
kakšap jatar arga jok.

ayagı bütögölüü Koy-taštan,
bašı kızıl kıya San-taštan
surap jatkan jeri šul.
kanı kara, biti kök
Manastayın baatırıŋ
bauru čıbar, sırtı kök,
kara čoktuu Kalmaktıŋ
onuŋ jurtun bir aldı —
kızıl čoktuu Kıtaynıŋ
onuŋ jurtun bir aldı —
Kazakka jılkı koymodu —
Kalmakka tınčtık bermedi —
oy jakalay üy bar,
üy baš sayın biyi bar:
jalgız atın taptagan,
jalaŋ nayza saptagan,
"Kırgız" degen pačadan
kolturmaštan bala algan,
kokuylatıp er saygan,
košogu-menen kız algan,
kurgur jurtun tagı algan —
ketpenin talga aštagan,
karısın jaštay maktagan,
kök ešegin ker toru attay taptagan,
ölügün tiriktey kılıp saktagan,
dandırga nanın kaptagan, / (23v/24r)

3169. *'ylk and³* = 3175. 3171. After *dydu*: / fl. /. 3172. *ţaqyyaday baš čuqdu.* 3173. After *baţuruŋ*: no /. 3175. After *ay balţa*: triple / squ. 3177. *jukrub.* After *mnastuŋ*: no /. 3179. After *dydu*: / fl. 3182. After *quyrbayny*: mult. / squ. 3184. After *dydu*: / fl. 3186. *kyčnd³* = 3187. 3187. *byšnd³.* 3189. After *dydu*: / fl. /. 3193. After *ţuyuldu*: / / /. 3194. *ţawsqanday.* 3195. *ţanasyn.* 3196. *'yar* = 3197. 3199. *quančdu*.* 3200. After *barusy*: no /. 3202. *ţaz-maymtga.* 3203. *byrdylar* / /, with *dydu* above 2nd *r* and 1st /. 3206. After *yurţun*: /. *jy¹¹b.*

that are so like feathered caps—if all this does not serve, then let us play the game of hacking at each other with our battle-axes, our battle-axes broad as yurt doors!'

In answer your dear warrior Manas uncovered his feather-cap-like topknot. The other then spat on his hands and, laying hold of his battle-axe broad as a yurt-door, leapt fiercely at Manas and struck him on his crown with a "Crack!" as loud as when a stone is split!

At this Manas thought "*That* is not the way to deal blows—but *this* is!" and smote Koŋur-bay with his battle-axe a blow that stretched him out on the ground!

And now to your beloved warrior Manas!—With dawn drawing to eventide and eventide drawing to the fifth hour, the racer Ak-kula's wings began to move like a hawk's. And so your beloved warrior Manas came to the Forty Companions. Plundering men as though they were doves, they dashed forward to their hearts' delight! Despoiling warriors as though they were magpies, they banished their cares! Driving horses before him with their saddles and cloths, tying saddles on horses backs, your dear warrior Manas knew keenest pleasure. The Companions one and all took booty from twelve myriads, and to Taz-maymat, their youngest, gave the spoils of seven. Your warrior Manas then rode home.

After gobbling up the Infidel alive and commanding the Faithful with anxious care, there was no boat for him on the dark river—Er Manas, he whose frame stooped under his brawn, will go on suffering, there is no help for him.

From his base of Koy-taš where the egg-plant thrives as far as red-cliffed* San-taš—such is the land which Manas rules.

He whose blood is black, his lice blue—your warrior Manas!—whose belly is mottled, his aspect blue, seized the Kalmak people who wear the Black Jewel, seized the Kıtay people who wear the Red Jewel.

He did not leave a horse to the Kazakh.

He did not leave the Kalmak in peace.

At the edge of the valley there are yurts, and each head of yurt is a biy. They train but a single horse, haft but a single spear.—Such are those fellows known as "Kirgiz"! Manas took their sons from their saddle-cradles. He thrust their warriors through and made them cry out in pain. And he seized their women and girls and also took their wretched rabble!

As to those who helve their mattocks on willow, who rate old men as youths, train grey asses as dapple-grey steeds, bring the dead seemingly to life and guard them, and pile

3208. *qra, q* minus diacr. 3209. *'ynčygyr.* 3210. After *yuq*: / fl. /. 3211. *but²galy*.* 3216. *bauury čubar* /. 3219. After *xţayny*: mult. / squ. 3221. *qzaqq².* 3223. *'uy yaqalay* (final *y* with diacr.) *'uyy.* 3224. *'uy* (final *y* with diacr.). *byyy* (final *y* with diacr.). 3227. *qryuz.* *pač²dan.* 3229. *quqylatub.* 3230. *qušayy*, cf. 748. 3231. *qryur*.* 3232. *kytbanun.* 3234. After *'yšakyn*: /. 3236. After *qabţayan*: / - /.

* Or: as far as Kızıl-kıya and San-taš. See n. 3211 ff.

altımıš ası, kırk kunduz
alım jegen Kaškardan —
seksen baytal, jüz kunduz,
zeket jegen Kokandan,
Kokandıknı kor kılgan,
Er Manastay baatırıŋ
Özübekni tüzötkön!!!

emi sögö körmö, baatırlar!

karagay nayza čatırlar,
bu joruktu koyuŋlar!
bu joruktu koymosoŋ,
kısır kalar katınlar!

mundın soŋura jakšılar
Manastayın baatırga
bir fatıxa bolsun da!

3237. After *qunduz*: mult. / squ. 3238. *jygan* = 3240. 3240. *ẓkat. quqandan.* 3241. *quqanduqny qur qyl'an.* 3243. *'uzu bkny* (1 or 2 groups) *tuztgan* / fl. - /. 3248. *qsur.* 3249. *yxšylar.*

bread into clay ovens!—gobbling a tribute of sixty ermines and forty otterskins from Kashgar* and a tax of eighty mares and a hundred otterskins from Kokand, he humbled the Kokanders, your beloved warrior Manas taught a lesson to the Özbegs!†

Now do not give offence, warriors, if you are going to clatter your fir-spears—have done with such behaviour! If you do not refrain your women will go barren!

In time to come let there be good things for the Warrior Manas—a Blessing upon him!

3251. *br fat$_{4}$x&^{2} bulsund&^{3}* / fl. / sp. for ½ v. to l. marg. Two lines below, centred: / *mnasnyŋ bu sfr dag^{u}s$_{4}$y tmam buldy* /, doubly underl.

* Kokand had the right to levy certain taxes in Kashgar.

† There was an Özbeg ruler in Kokand at this time. See nn. 3239–43.

altımıš ası, kırk kunduz
alım jegen Kaškardan —
seksen baytal, jüz kunduz,
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Kokandıknı kor kılgan,
Er Manastay baatırıŋ
Özübekni tüzötkön!!!

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bu joruktu koymosoŋ,
kısır kalar katınlar!

mundın soŋura jakšılar
Manastayın baatırga
bir fatıxa bolsun da!

3237. After *qunduz*: mult. / squ. 3238. *jygan* = 3240. 3240. *zkat. quqandan.* 3241. *quqan. duqny qur qyl'an.* 3243. *'uzu bkny* (1 or 2 groups) *tuztgan* / fl. - /. 3248. *qsur.* 3249. *yxlyla.*

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COMMENTARY

INTRODUCTION

APART from epic passages of high quality, Valikhanov's recording of the 'Memorial Feast for Kökötöy-khan' (henceforth *KO*) has the distinction of being the earliest Kirgiz epic extant. It bears witness to a pithy and at times ornate bardic style with well-worn, beautifully structured epithets and other formulae which recur, with variations, in the episodes of *Manas* collected by Radlov and even in the Rabelaisian epic-cum-mock-epic *Joloi-kan*, formulae, however, which live on only in a more fitful, mechanical, diluted, learned, in short *dāstān*-like or bookish manner in the ambitious versions of the twentieth-century bards.

The title given to our poem by Valikhanov and his scribe in the Leningrad Manuscript '*Kökötöy-xannıŋ ertegisi*' ('The Tale of Kökötöy-khan') is a misnomer, since the traditional title is '*Kökötöydün aš*' ('The Feast for Kökötöy'); and in any case Kökötöy is dead by v. 164. The title '*Bok-murun*', which Radlov bestowed on the parallel version he collected in 1862, is wrong by the same token; for the young hero Bok-murun, who is prominent at the beginning, is forgotten well before the end.

It needs to be stressed that only the bare names of warriors of the historical past occur in *KO* and in the other mid nineteenth-century epics, that is, names bereft of all historical character and action; and that to an important extent the Kirgiz inherited these illustrious names through their Kazakh neighbours from the Nogay. Leaving such names aside, it is not possible on internal evidence to take the Kirgiz epic tradition back for more than two generations, though intrinsically it is likely to ascend much further. The chief reason for this is the nature of Kirgiz epic time, a continuum in which heroes with attested ancient names, like 'Košoy', 'Kökčö', and 'Jamgırčı', now purely legendary, can coexist with an historical personage like Jaŋgır-kojo (1783–1828), whose exploits were witnessed, if not actively abetted by older Kirgiz in the audience, but who nevertheless at the date of the recording of *KO* and *Bok-murun* (*BM*) was also beginning to assume legendary attributes.

The traditional heroes of Kirgiz epic were Nogay, whose status as heroes par excellence resembled that of the Achæans in Homer. Specifically 'Kirgiz' heroes in Kirgiz epic are the product of late nineteenth- and twentieth-century nationalism. It is touching that from the eminence of Kirgiz self-identification in song with the glorious Nogay, the old bards look down in scorn on the poverty stricken Kirgiz of real life on some of the rare occasions when they mention them. Just when the Kirgiz adopted their Nogay heroes, and whether the Kazakh source was oral prose legend or oral heroic poetry with or without the aid of books, is unknown for lack of evidence. (For a note on the ethnic background of Kirgiz epic of the mid nineteenth century see Appendix 10, below.)

Recent citation of the *Majmū' at-Tavarikh* of Saif ad-Dīn in two manuscripts in Persian (Tajik), which feature Manas, the paramount hero of Kirgiz epic, was hailed as proof positive of Manas's ancientry. Parts of the contents of the *Majmū'* are datable to the sixteenth century, though in view of their fantastic nature they have been declared by no less an authority than V. V. Bartol'd to be worthless as history in themselves. Before *Manas*-tradition is taken back to the sixteenth century, however, great caution is advised. Of the two manuscripts so far cited, one is nineteenth century and the other is dated A.D. 1792–3. In the *Manas*-passages, Manas's

father Yakub (Jakıp) is featured as a Qıpčaq. Thus if these *Manas*-passages were an interpolation of the later eighteenth century, such an attribution would place the 'tradition' squarely in the field of Kokand politics, which is where the occurrence of Jaŋgır-kojo, referred to above, places *KO* and *BM* in the mid nineteenth century; for here the presentation of the traditional hero Košoy as a *ghāzī* who liberates Jaŋgır's non-historical son Bilerek from the Sino-Kalmak Nezkara, a now entirely legendary figure of epic, was assuredly due to the hojas of Kokand gaining influence over the Kirgiz bards and using epic poetry for their ends. One would have wished to see the two manuscripts of the *Majmū'* subjected to the closest scrutiny for the bearing of their contents, especially the *Manas*-passages, on the political situation contemporary with the manuscript of 1792–3; and also a proof or disproof that the *Manas*-passages were interpolated. From the summary provided by the editor of the later manuscript, it can be said at once that the portions with *Manas* offer so wild a gallimaufry of Central Asian pseudo-history, devoid of memorable plot and 'heroic' stylization, with names raked together in a manner characteristic neither of history nor of epic, that the onus of precise philological proof lies on any who wish to claim the *Manas*-narrative as much older than 1792. It is noteworthy that A. T. Tagirdzhanov himself states that it is unique in his experience of Sūfī literature that a writer should present his ancestors as heroes of epic. The whole document, then, requires a thorough sifting, from the chronological angle, of personal names, place-names, and ethnic names. Only when this has been achieved to the satisfaction of all will the time have come to consider taking the tradition of *Manas* a major step back into the past. Then, if Jakıp and his son *were* 'Qıpčaqs', their deeds being told in Persian and not in Kirgiz, the question would have to be asked: 'Was Manas imported into Kirgiz only at a later date?'

Returning to the Kirgiz epics of the mid nineteenth century it must be said that ancient names and ancient themes do not necessarily make ancient epics. The two may be sewn together, unravelled, and resewn endlessly, especially in a wholly oral situation like that of the illiterate Kirgiz of the last century, until the relationship between names and themes is disrupted and they have been totally digested as poetry, that is, are entirely arbitrary so far as their 'origins' are concerned, so that the latter are now in fact unknowable. So sceptical an estimate of the demonstrable as distinct from putative or imaginable antiquity of Kirgiz epic may pain the scholars of Central Asia, who, naturally enough, would wish their epic poetry to be as ancient as possible. Yet it should comfort such scholars to reflect that even less is known about what preceded the Homeric poems than is known about the antecedents of Kirgiz epic; and that not very much more is known about the antecedents of French and German epic.

It is clear from Valikhanov's writings that he was inspired by antiquarian curiosity and zeal towards the colourful past of the Turkic and Mongol tribes, and this could scarcely be otherwise in an exceptionally intelligent young man whose family claimed descent from Genghis Khan. Moreover in Russia in the 1850s such interests were of the spirit of the age. Such curiosity and zeal furnished the very motive for the recording of *KO*, which (so Valikhanov believed) preserved an old migration-route of the Kirgiz between a region beyond the Altai and their present habitat in the T'ien Shan. It is for scholars to be grateful for Valikhanov's antiquarianism, but it is not for them to share it. Instead, they must recognize its influence in his work and, for the purposes of the study of epic poetry, eliminate it.

In sharp contrast to the almost contemporary tradition of *BM*, which gives an impressively realistic nomadizing route from Old Sairam near Chimkent to a site between the two Kuljas as the venue of the Feast for Kökötöy, *KO* has a route which (allowing for a misplaced leaf in the field record)[1] starts in or near Uch Turfan, proceeds realistically through many stages but ends vaguely in the Altai region in the abode of an ancestral khan, a trait also in conflict with

[1] See nn. 279–314.

twentieth-century tradition, which lays the Feast in the Karkara region and like *BM* has no ancestral khan. At the comparative level alone, then, the ancestral khan in the Altai is already under suspicion. Would the bards have been willing to jettison so important and numinous a person had he been hallowed by tradition? Further investigation, moreover, reveals a striking parallel from among the Eastern Turks of the seventh century, and indeed a parallel well known to Valikhanov, since he quotes it in his essay 'On the Western Frontier of the Chinese Empire', namely the famous Cave of the Ancestors in the Ötükän Mountain in the Khangay Range, to which the Turks 'returned' on ritual occasions. Valikhanov's source, whom he quotes precisely, was the Russian sinologist N. Ya. Bichurin, alias Father Hyacinth. (The runic inscription of similar content was as yet undeciphered.) Since Valikhanov's bard can scarcely have had direct access to Bichurin, we must regard Valikhanov himself as the source of the bard's information, however innocently Valikhanov divulged it.[1] Valikhanov makes no secret of his eagerness to discover tribal antiquities and of the tireless way in which he pressed his inquiries. All that we need to assume is that he incautiously discussed ancient matters with or in the circle of the bard, who then 'obliged' his patron in a way not unlike that of one of Radlov's bards who, taking Radlov to be an official of the Czar, caused his conquering hero Manas to proclaim that he would crush all peoples—except the Russians of the White Padishah, with whom he would live in peace (I, 3) 465 ff.). Ancestral caves still survived in the consciousness even of elderly twentieth-century Kirgiz, but the Ritual Return to the Abode of an Ancestral Khan in order to celebrate a memorial feast is unparalleled. One may therefore ask: 'How could Valikhanov accept so archaic a conception as genuine?' An answer is provided not only by his confessed antiquarian enthusiasm but also by the kind of liberty he took when translating his priceless text.

Much has been made of the 'archaic' Burial of Kökötöy-khan.[2] It differs in fact but little from the regular burial of a great personage in Central Asia about the middle of the last century. Since I analysed some eighteen traits of Kökötöy's Burial to this effect I have come to see that even the apparently discrepant 'mail-corselet' in which Kökötöy is interred is not a mail-corselet but a leather wrapping; for *čarayna* also bears that meaning and, indeed, stylistic considerations demand it, since it balances *bulgarı* = 'yuft'.[3] With his rendering of *čarayna* as *pantsir'* = 'mail-corselet', Valikhanov innocently contributed to the archaic atmosphere.

Another romantic inaccuracy may also be quite innocent. When Kökötöy's body is laid in the grave, his head (as that of a pious Muslim) is to be turned towards the Qibla, that is, westwards from Central Asia towards Mecca.[4] Valikhanov, however, renders 61 *qıbılaga baštatıp* to the effect that Kökötöy is to be turned with his head towards the east, which invites the comment of the editors of his Collected Works, writing when *KO* was still lost, that this was an altogether ancient burial rite prevalent among the Old Turkic tribes.

A less excusable inaccuracy of Valikhanov's, because he adds to the text of the original, is this. At *Soch.* I, 290, 9 (= *KO* 67), Valikhanov writes 'Come to my wood-frame (tomb)'. This is so far from the text, which has no mention of 'wood-frame' or indeed of 'tomb', that one can produce only far-fetched suggestions to account for it textually. Yet if this addition was intended to indicate another trait of ancient burial, the source is not hard to find. Ancient tombs in the whole area had been exposed and plundered since time immemorial, and now the age of primitive archaeology had dawned. Valikhanov was undoubtedly well acquainted with the appearance of Central Asian timber-framed tombs.[5]

Seemingly by confusion of 60 *kazan* with Pers.–Arab. *kafn*, *kafan*, Valikhanov arrives at a

[1] See H *Kutotay* I, 374 ff.
[2] e.g. by the editors, *Soch.* I, 670.
[3] See n. 58.
[4] See n. 61.
[5] See n. 67.

pious white Muslim burial-shroud for Kökötöy, which, oddly enough, is placed not round his body but under his head. *kazan*, however, means 'cauldron' in both epic and everyday Kirgiz.[1] (This possible burial-trait of a cauldron as pillow is left for students of *janāza* to interpret.)

With these few spurious elements recognized, it can be confidently asserted that the text of *KO* is an authentic document of mid nineteenth-century Kirgiz epic and indeed one of high value. In the Commentary below, the diction and themes of the narrative are repeatedly confronted with those of *BM* and the other Radlovian texts and are found to be an integral part of the tradition.

Close study of *KO* as it stands in the manuscript reveals the following. (i) *KO* is a fair-copy of a field record (f.r.) now lost (see Appendix 1); (ii) reversal of the order of two sheets of the field record led to the dislocation of the nomadizing route to the Ancestral Cave (see nn. 279–314); (iii) Valikhanov felt free to 'edit', even to violate his scribe's fair-copy as a concomitant to his Russian translation *Kukotay* (*K*) (see my Commentary, *passim*), and also for stylistic reasons as he saw them (see n. 45, for example); (iv) Valikhanov and his scribe made cuts of repetitive matter (see nn. 381; 880–1; 904; 1413); (v) among the tolerable number of scribal errors there are some inadvertent cuts (e.g. 1712–13; 2880–1); (vi) the scribe was not learned in Persian (see Appendix 7).

As stated in the Preface, it is the aim of this edition to reverse the often ill-advised interference of Valikhanov (who neither had nor claimed to have a deep knowledge of Kirgiz or of any other epic poetry), and of course to correct the usual errors to which the best of scribes are prone, and so to penetrate as far as possible towards the bard's authentic utterance. For, of the two—what Valikhanov made of the bard's utterance, and what the bard actually said—it is only the latter which matters here. At most, what Valikhanov thought about his valuable text is used only in as far as it is capable of throwing light on the bardic utterance. It would be foolish, out of admiration and gratitude, to expect more of Chokan Valikhanov as a textual scholar than he was able to give. In dealing with *KO*, a firm hand and a refusal to compromise on essentials are required.

The date of the recording of *KO*, 26–28 May 1856, is not entirely assured.

The relevant passages in Valikhanov's writings are these.

(*a*) From the *Journal of the Expedition to Lake Issyk 1856*, when Valikhanov was camping on the r. Tyup opposite the Santash Pass after meeting two days before with leaders of the Bugu tribe. [After entries for 26th–27th and 28th] 'On 26th [May 1856] a bard [*pevets*] was with me, a "wild-rock" [i.e. true, not Kazakh] Kirgiz (*rchi* [= *trči*]). He knows the poem of Manas. The language of the poem is far easier to grasp than the colloquial. Manas, the hero of the poem, is a Nogay: what an intrepid hunter for collecting wives! His whole life consists of fighting and the search for lovely girls. Yet his feelings are not altogether oriental—he often rails at his own father, raids his cattle and treats him with gross indelicacy. This is strange. For in general all nomadic peoples esteem age. . . .'[2]

(*b*) From *Sketches of Jungaria* (St. Petersburg, 1860). 'An episode of the poem of Manas, namely the memorial feast [*trizna*] for Kukotay-khan, was written down by me at the dictation of a Kirgiz rhapsode. It is probably the first Kirgiz discourse to have been transferred to paper. I shall address myself to a translation of this product of Kirgiz poetry and mean to compile a short dictionary in order to acquaint orientalists with a tongue hitherto unknown.'[3]

Passage (*a*) was set down retrospectively. It neither names the bard nor refers to the episode of Kökötöy's Feast. On the other hand, it alludes to matters totally absent from *KO* but which can in part be recognized from Radlov's and others' recordings from the *Manas*-cycle. If *KO*

[1] See n. 60.
[2] *Soch.* I, 250 f.
[3] *Soch.* I, 421.

had been taken down by or with Valikhanov, one would have expected the volatile princeling to have expressed some enthusiasm for it, even if he had gained only a partial understanding of it by 28th May. The date 26–28 May 1856 for the field record is thus open to doubt. The chief item of information in favour of this date is that Valikhanov stayed camping on the r. Tyup from 25–28 May; but in view of the arrival of the Bugu chiefs on 24th, this sojourn can also have had more urgent reasons.[1] Nevertheless, Valikhanov was the man to kill two, and more, birds with one stone. (See further nn. 3083 ff., end, below.)

Passage (*b*) comes at the end of a potpourri of allusions to the *Manas*-cycle, together with much quotation from the episode of Kökötöy's Feast, with which Valikhanov may have had some four years to improve his acquaintance, no doubt on the basis of *KO*.[2] Despite some inaccuracies, the potpourri is not without value. Passage (*b*) clearly deals with Valikhanov's plans to furnish a translation of *KO* in Russian, and this he achieved as the *Smert' Kuko-tay khana i ego pominki* ('The Death of Kukotay-khan and his Memorial Feast').[3] The intention to provide a short Kirgiz–Russian dictionary for orientalists may also imply an intention to edit the Kirgiz text, for if such a dictionary had been destined for day-to-day communication, its poetic diction would not have served well, as Valikhanov was aware (see passage (*a*), above). Where Valikhanov says 'was written down by me' (*zapisan mnoyu*) he is probably not to be taken literally.

The date of the field record of *KO* is thus 'certainly præ 1860' and 'very possibly the 26th–28th May 1856'.

The bard of *KO* has been equated with the bard Nazar Bolot, said to have been of the Issyk Kul' region and to have lived 1828–93.[4] The grounds given are (i) that the Kökötöy episode of the bard Jandeke is very close to *KO* in diction and content; and (ii) that Jandeke had told İbray Abdırakhmanov that he had been taught *Manas* by Nazar.[5] In support of (i) the following are cited in a kazakhized form. (The citation from *KM* is almost identical with the text of *OK*[2], but with verses omitted, to indicate which I have added the numeration of the present edition.)

	KM			Jandeke
288	Botanıŋ sazın boylayan		Aydap tartu kılamın.	Botanıŋ sazın boylayan
	Künde kumar oynayan		Altındı kürme kiemin	Künde kumar oynayan.
290	Kazanday kara börki bar	303	Aytulı törö bolamın.[6]	Kürsildegen Jolayya
	Kan šıkkannıŋ bərisin			Köketaydıŋ Bokmurın
292	Soramın degen erki bar.			At jetelep kirdi deydi.
294	Er Jolayya baramın			Altınnan kürme kidi deydi.
300	Alabas jorya šubar at			Əškere törö boldı deydi.[6]

This juxtaposition of the two passages is valuable and only goes to show what progress could be made in the interpretation of the nineteenth-century texts if the twentieth-century material were fully published in scholarly editions. The explicit mention of the toponym Botanıŋ-saz, quite insignificant in everyday geography, is especially striking. Nevertheless, the opening

[1] *Soch.* I, 247.
[2] *Soch.* I, 420 f.
[3] Edited by: (i) N. I. Veselovskiy, *Sochineniya Chokana Chingisovicha Valikhanova*, Zapiski imperator. russk. geograf. obshchestva, otdel. étnograf. xxix (St. Petersburg, 1904), 208 ff., 'Smert' Kukotay khana i ego pominki'; (ii) A. Margulan *et al.*, *Soch.* I (1961), 289 ff., 'Smert' Kukotay-khana i ego pominki' (Commentary on pp. 670–2). Since both editors have the same sub-title it can be presumed to be in the MS. of Valikhanov's translation: 'Otryvok iz geroicheskoy sagi Dikokamennykh Kirgiz Manas'.
[4] Margulan, Ə., *Šokan jəne 'Manas'*. 'Manas' jırının Šokan jazıp algan nuskası turalı zertteu, Alma-ata, 1971, pp. 16 ff.
[5] Op. cit., p. 19, note 50, citing Əbdirakhmanov İbray. Manastıŋ kaysı kılımdarda bolganu turalu. *Sovettik adabiyat jana iskusstvo*. 1941, No. 3, str. 61 (not seen by present editor).
[6] Ibid.

couplet is the sort of thing which bards tend to adopt from each other over a wide area. The first verse is held together and made memorable by alliteration on *b*, and this determines *Botonuŋ/ Butanıŋ-saz*,[1] while the second is locked to it by the assonance *oynogon : boylogon*. As to Jandeke's usage: *kürsüldögön* 'thundering' is an epithet for Joloy not only not used in *KO* but also not used in the other mid nineteenth-century epics; *Kökötöydün Bok-murun* as a patronymic collocation is also absent from *KO* and the parallel *Bok-murun* collected by Radlov. The nearest these texts come to it are *KO* 1602 *Kökötöy-kannıŋ balası / boluk tuugan Bok-murun* and *BM* 181 *Kökötöi ülu Bok Murun*, with *BM* the nearer of the two. The twentieth-century Harmonized *Manas*, however, has *Kökötöydün Bokmurun* (II, 14b). Bok-murun's need to ingratiate himself with the Kalmak (who had held the salinæ in recent history)[2] to get salt for his feast was traditional and in itself no especial sign of individual tuition, cf. *BM* 223 *Karkara boiloi konomun, / Kaldai-minän dos bolup, tus kainatıp alamın*. In this case *KO* is much nearer to Jandeke, whereas *BM* turns out to be much nearer in this instance the twentieth-century Harmonized *Manas* II, 15: *Kalday menen dos bolup / Tuz kaynatıp aldı emi*, always provided that intellectuals did not give the bards (in this case Sayakbay and Sagymbay[3]) Radlov's texts to assimilate. Some juxtapositions below, compiled by myself, should, however, place this type of argument concerning authorship in its correct perspective.

(*a*)

KO		Harmonized *Manas*	
315	Kozu-baši kopodo	II, 15a	Kozu-Baši Kopogo
	koyduŋ jünün alamın . . .		Koy semirip ošogo . . .

(*b*)

KO		*BM*	
538	bekip kalgan Bešettiŋ	27	bekip kalgan beištin
	jüzün ačkan Er Košoy,		ešigin ačkan Er Košoi,
	turup kalgan Turpanniŋ		bailanıp kalgan bazardın
	jolun ačkan Er Košoy,		jolun jaskan Er Košoi . . .
	baylanıp kalgan bazardıŋ		
	bagın ačkan Er Košoy!		

BM		Radlov V, I, 2)	
473	bekip kalgan beištin	394	bekip bir kalgan beištin
	ešigin ačkan Er Košoi,		ešigin ačkan Er Košoi,
	bailanıp kalgan saraidın		bailanıp kalgan bazardın
	jolun jasagan Er Košoi . . .		jolun bir ačkan Er Košoi . . .

Joloi-kan

4837 bekip kalgan beištin
ešigin ačkan Er Košoi . . .

In (*a*) it is seen how the toponym *Kozu-baš* is locked with the alliterating *kopo-* in its own verse and then with *koy* 'sheep' in the next. Some seventy years separate the two occurrences. In (*b*), there are a minimum of three different bards at work, but since V, I, 2) seems unlikely to come

[1] See n. 288 of the present edition.
[2] See H *Kukotay* I, 362; and n. 285, below.
[3] According to B. Yunsaliev, 'Ob opyte sozdaniya svodnogo varianta éposa "Manas" ', *MANAS* (Moscow, 1961), p. 288, the Kökötöy-episode of the Harm. *Man.* is based on the versions first of Sayakbay but then mainly of Sagymbay.

from the same bard as *BM*,[1] we have to reckon with the possibility of four. Moreover, the text of *Joloi-kan* (*J*) was taken down among the Solto tribe from a bard with a distinct propensity for satire. *KO* evidently has an elaborate, highly integrated version of Košoy's king-epithet; in *BM*, V, I, 2) and *J* on the other hand, it is beginning to disintegrate with the substitution of *beyiš* 'Paradise' for '*Bešet*' (Meshed).[2] The Harmonized *Manas* shows a debased fragment a century later with (addressed to Košoy) II, 12b: *Bayloogo tüškön baatırdın / bagın ačkan sen eley*. Other equally striking juxtapositions will be found in the Commentary below.

With such lessons in mind it is not possible to identify the unnamed bard of *KO* with the bard Nazar Bolot. On the other hand, it is likely that the bard of *KO*, the bard Jandeke and of course the latter's tutor Nazar all belonged to the same general regional 'school'; for Professor Margulan is right when he says 'such resemblances cannot be due to accident'.[3]

Truly remarkable would have been Jandeke's situating the Memorial Feast at the abode of an Ancestral Khan in the Altai. Had he done so, we should have heard of it by now, and Nazar's authorship of *KO* would have been advanced to a high degree of probability. Precisely because Jandeke is of the same general 'school' as the bard of *KO*, the latter's introduction of an Ancestral Khan in the Altai into his version of *Kökötöy* where Jandeke evidently has none, appears more arbitrary than ever.

As to the relation of *KO* to the Radlovian epics, Manas's Invocations to his Companions, which occur in all episodes of *Manas* recorded in the mid nineteenth century, provide a reliable criterion for grouping bards. By this criterion the Radlovian epics are grouped thus:

I, 1) 'The Birth of Manas' (among the Sary-bagysh tribe, 1869).
I, 2) *AK* and its sequel; *BM*; *KK*; *BS*; *S* (among the Bugu tribe, 1862).
I, 3) (among the Bugu tribe, 1862).

By the same criterion *KO* is independent of the Radlovian epics with the very slender exception that it shares the pair of Companions Kuu-jigit and Šum-jigit, and their epithets, with I, 2) against the rest (see Appendix 3).

Since *KO* is the earliest extant Kirgiz epic and the authenticity of the *Manas*-narrative in the *Majmū' at-Tavarikh* is as yet unproven, the approximate position of *KO* in the evolution of Kirgiz epic poetry can be surmised only on the rather shaky basis of internal evidence.

The little that has been published of the twentieth-century material shows a centralization of epic tradition about the figure of Manas on a gigantic scale, so that one may speak of 'decadence' in the technical sense that when a super-hero has swallowed up all other heroes with their distinctive exploits and stories, a tradition is on its last legs. This never quite happened in twentieth-century Kirgiz tradition, yet the glory of Manas already blots out the glory of all other heroes.

The process of cyclization under the dominance of Manas was clearly well advanced in *KO* and *BM*. It had long been a theme in Central Asian life and poetry that a warrior gained his abiding name only after performance of an outstanding exploit, a motif which for example occurs in the tale of 'Bamsı Beyrek' in the fundamentally pre-sixteenth-century *Dede Qorqut*, in which the young hero is known as 'Boz-oylan' ('Grey Lad') until his rescue of some merchants from their assailants wins him the name of 'Bamsı Beyrek boz-aygırlı' ('Bamsı Beyrek of the Grey Stallion'). In the Tibetan epic of *Gesar*, the young hero is named 'Joru' in the initial lowly phase of his existence, with addition of the epithet 'snotty' in Turkic and Mongol versions and

[1] I have from time to time drawn attention to criteria by which various Radlovian bards might be distinguished from one another. See in the present edition Appendix 3, section A. I hope to furnish an integral solution to this problem.

[2] See n. 538, which proposes a solution to a problem left unsolved in H *Kukotay* II, 550 ff., when the Kirgiz original was still thought lost.

[3] *Šokan jəne 'Manas'*, p. 19.

in at least one native Tibetan version. Later, Joru enters into his 'true name' of 'Gesar'. It is striking that Bok-murun, adoptive son and successor to Kökötöy and natural son of the great Er Töštük and a peri, bears the same style as Gesar, since in Kirgiz *Bok-murun* means 'Snot-nose'.

Two motifs are fused here. First, the off-putting name has been chosen in order to mislead evil spirits who might harm the boy. Second, Bok-murun has as yet performed no exploit such as would entitle him to a 'true name'. Pursuing the narrative logic of the latter motif, one would have thought that the fulfilment of the young man's Boast-Itinerary by leading Kökötöy's people through all the hazards of the great trek to the venue of the Feast and then his triumphant giving of the Feast to the satisfaction of the dead khan would have led to the bestowal of a 'true name'. But as the texts of *KO* and *BM* stand, the formidable young Manas, bent on disrupting the Feast if matters do not go his way, dominates the scene and in fact 'takes over' the celebrations. There are grounds, then, for thinking that Manas has intruded into a traditional poem of which Bok-murun had been the central figure, thereby frustrating its motivation; just as the overshadowing of Töštük, hero of his own fine tale, and of all the other heroes of the older generation such as Kökčö, Jamgırčı, and even Košoy, betrays encroachment by Manas.

The text offered here is in several senses eclectic. The spelling-convention of the manuscript is too broad to catch any but the most pronounced dialect features. There is not and there may never be a reconstruction of the dialect and sub-dialects of the time and area in question. Since the name of the bard is not known, his background cannot even be surmised, and in any case he used an epic diction with supra-dialectal features which recur in the diction of the Radlovian bards.

The forms in my text are thus to a large extent only symbolically accurate, that is, they imply sure recognition of a Central Asian, normally Kirgiz word and they are usually spelt as in Standard Kirgiz. Exceptions to this rule have, as it were, been extorted from me. One example is the manuscript rendering of Standard Kirgiz *oo* by *au*, *aw* without exception, suggesting a pronunciation tending to the Kazakh. Another example is the hypercorrect *č* in *čauduragan* (= St. Kirg. *šooduragan*), in which, again, *č* occurs without exception. I ought perhaps to have left short vowels in the suffix *-tuu/-duu/-luu* 'having (a property named in the stem)', since these suffixes are never marked long in the manuscript. These short forms may well be a kazakhizing feature of the diction of *KO*. On the other hand, they may be a convention of the Kazakh scribe. I have in any case set a long vowel as in Standard Kirgiz because of the greater morphological clarity. I have made no attempt to standardize affixes (such as the genetival *-dıŋ/-nıŋ*), or pronouns, or demonstratives, which vary considerably, since to have done so would have involved me in dogma. I took good care, however, to restore the idiomatic pivotal *bir* in the third syllable, which seems to have irritated Valikhanov on stylistic grounds, so that he deleted or even erased it.

The spelling-conventions are given above after the Preface (pp. xiii–xvi). I have capitalized proper names, place-names, and ethnonyms only, and I place my view on record that in works of scholarship in the Central Asian field where unknown or rare names teem, it is frivolous to begin each verse with a capital letter and print clan and tribal names with a small one. Due capitalization enables one to find names quickly and also indicates how one stands to a word in cases of ambiguity. Such, however, is not always the practice in current editions in Central Asia.

I have not always adhered to the verse-divisions of the manuscript. Such is the elastic nature of Kirgiz metre of the period that sometimes only intricate comparisons with corresponding groups of verses provides a solution, and not always then. I can conceive that in subsequent editions some adjustments will have to be made. In such an event my advice is to retain my

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numeration as that of the first edition, and to make adjustments with the letters a, b, c, etc., so that continuity of reference is assured in future discussion.

Where Valikhanov's and his scribe's verse-divisions differ from mine, theirs are indicated in the Apparatus. I have further consigned to the Apparatus all other matter of the manuscript which I judged to be editorial, from the pseudo-title '*kukaṭay xanny 'yrt&²gusy*' onwards, and in direct transliteration, that is, without resolving or editing it, and also without translating it. Thus attribution of speeches and connecting passages, mostly though not always underlined, and in kazakhizing prose, not to mention comments and glosses in Russian cyrillic, have been extruded from the Kirgiz text into the Apparatus. The Kirgiz epic manner of the mid nineteenth century does not show an alternation of verse and prose, a conventional narrative art-form in some other parts of Central Asia, and the same appears mostly to be the case in the twentieth century. I do not claim that I have made a correct choice between bardic utterance and editorial additions in every case; but even if such comments were sometimes offered by the bard himself—as it were indulgent comments for the non-initiates Valikhanov and his scribe—once these have been recognized they must be eliminated from the text as foreign to the Kirgiz bardic style.

Any longer Kirgiz epic of the mid nineteenth century admirably illustrates the truth of Radlov's characterization of the Kirgiz technique of improvisation already referred to in my Preface and now translated from Radlov's German in Appendix 8, below: but nothing will illustrate it more richly than confrontation of *KO* and *BM*, variant performances by different bards of fundamentally 'the same' poem at a distance of six or less years from each other and not very many miles. Such a confrontation has been attempted in a rough and ready fashion in Appendix 2, below, though at sufficient depth to show that the two bards improvised not only on the major theme of 'Kökötöy's Memorial Feast' but also on the same ten constituents of this theme (A–J), virtually in the same order, including the bracketing of the Games by the longer-lasting Horse-race. The two bards also tended to select the same minor motifs at the same places for bravura treatment (such as 'Košoy's Wrestling Breeches'); whereas some others, less specific to a unique occasion (such as 'Praise of Steeds'), found other places in the narrative sequence.

It is as though the bards held switches in their hands whose buds they could charm into leaves, side-shoots, blossoms or whole sprays, or let sleep, at will. No two performances by the same bard would be wholly alike, even as to the choice of buds to grow. The differences between a number of bards in this respect alone must be even greater.

ABBREVIATIONS AND SHORT TITLES USED IN THE COMMENTARY

(See also 'Prolegomena', p. xi, above)

Mid nineteenth-century Kirgiz epic poems

AK — Radlov, *Obraztsy* V, I. Manas, 2), 1–1131 (see H *Almambet*).

Birth — Ditto, I. Manas, 1), 1–164 'Manastın tūganı' (see H *Birth*).

BM — Ditto, I. Manas, 4), 1–2197 'Bok Murun' (see H *Kukotay* I and II).

BS — Ditto, I. Manas, 6), 1–1078 'Semätäidin tūganı' (see H *Semetey* I).

J — Ditto, II, 1–5322 'Joloi Kan'.

KK — Ditto, I. Manas, 5), 1–2540 'Kös Kaman' (see H *Köz-kaman* I and II).

KM — Maryulan Əlkey, *Šokan jəne 'Manas'*. 'Manas' jırının Šokan jazıp alyan nuskası tūralı zertteū. Alma-Ata, 1971. A facsimile edition of MS. Leningrad Oriental Institute of the Academy of Sciences of the U.S.S.R., Oriental Archive, Razryad II, opis' No. 4, delo No. 36, i.e. the MS. edited in the present work = *KO* [*vide infra*], preceded by an Introduction in Kazakh, pp. 3–116. (Unfortunately, the reduced facsimile is reproduced on such unsuitable paper that this edition is often not serviceable for finer points of scholarship.)

KO — MS. Leningrad Oriental Institute of the Academy of Sciences of the U.S.S.R., Oriental Archive, Razryad II, opis' No. 4, delo No. 36, [mis-]entitled 'Kökötöy-xannıŋ ertegisi', the text of the present edition [re-]entitled 'Kökötöydün aši'. (See H *Kukotay* I and II).

S — Radlov, *Obraztsy* V, I. Manas, 7), 1–1927 'Semätäi' (see H *Semetey* II).

T — Ditto, III. 1–2146 'Er Töštük'.

V, I, 2) and 3) — Radlov, *Obraztsy* V, I. Manas, 2), 1132–1862 and 3), 1–2686; narrative sequences which have as their themes the coming of Almambet to Manas; the Battle between Manas and Kökčö; Manas's Marriage to Kanıkey; and Manas's Death and Revivification.

Translations

(*AK*, *Birth*, *BM*, *BS*, *J*, *KK*, *S*, *T* and V, I, 2), 1132–1862, 3), 1–2686 were all rendered into verse in German by Radlov in: *Die Sprachen der nördlichen türkischen Stämme*. 1. Abtheilung. Proben der Volkslitteratur. Übersetzung. V (1885). Der Dialect der Kara-Kirgisen. St. Petersburg.)

K — [i.e. *Kukotay*] (i) 'Smert' Kuko-tay khana i ego pominki'. (Otryvok iz geroicheskoy sagi Dikokamennykh Kirgiz Manas.) N. I. Veselovskiy, Sochineniya Chokana Chingisovicha Valikhanova. *Zapiski imperat. russk. geograf. obshchestva*, otdel. etnograf. xxix (1904), 208–22; (ii) 'Smert' Kukotay-khana i ego pominki'. (Otryvok iz geroicheskoy sagi dikokamennykh kirgiz 'Manas'.) V.

Soch. I, pp. 289–300 [with numbered lines, which are adopted here for both editions of *K*]: Ch. Ch. Valikhanov's Russian rendering of a third of *KO*.

*OK*¹ 885 verses of *KO* in loose Kazakh paraphrase, from v. 1 onwards, but with lacunæ, in: Ə. Maryulan, 'Šokan jazıp alyan "Manas" jırı'. (Aldın ala jariyalaū.). Kazak S.S.R. Ğılım Akademiyasının *Xabaršısı. Vestnik* Akademii Nauk Kazakhskoy S.S.R. No. 8 (245) Avgust 1965. Alma-Ata. Pp. 22–9 Manas. *Köketaydıŋ ası.*

*OK*² *KO* in loose Kazakh paraphrase (complete: some deviations from *OK*¹, where parallel): *Köketaydıŋ ertegisi.* 'Manas' jırınıŋ Šokan jazıp alyan böligi. Kırgızšadan audaryan Əlkey Maryulan. Alma-Ata, 1973.

KEY TO SHORT TITLES IN THE COMMENTARY

Short title	*Full title*
Abramzon	Abramzon, S. M. 'Étnicheskiy sostav kirgizskogo naseleniya severnoy Kirgizii', *Trudy kirgizskoy arkheologo-étnograficheskoy ékspeditsii.* Pod redaktsiey G. F. Devetsa. iv (1960). Moscow. Pp. 3–137.
Abdul.-Is.	Abduldaev, É., Isaev, D. (Eds.): *Kırgız tilinin tüšündürmö sözdügü.* (Kırgız S.S.R. Ilimder Akademiyası Til jana Adabiyat Institutu.) Frunze, 1969. Pp. 776.
Almásy, *Abschied*	Almásy, G. von, 'Der Abschied des Helden Manas von seinem Sohne Semetej'. (Aus dem karakirgisischen Epos 'Manasdın kısası'.) *Keleti Szemle,* Budapest, xii (1911/12), 216–23.
Antipina	Antipina, K. I., *Osobennosti material'noy kultury i prikladnogo iskusstva yuzhnykh kirgizov.* Frunze, 1962. Pp. 288.
Bartol'd *et al.*	*Kniga moego Deda Korkuta. Oguzskiy geroicheskiy épos.* Perevod akademika V. V. Bartol'da. Izdanie podgotovili V. M. Zhirmunskiy, A. N. Kononov. Moscow–Leningrad, 1962.
Bartol'd, *Soch.*	Bartol'd, V. V., *Sochineniya.* Ed. by A. M. Belenitskiy *et al.* Vol. i (1963), etc. Moscow.
Batmanov	Batmanov, I. A., *Sovremennyy kirgizskiy yazyk.* Vyp. i (1973)⁴. Frunze. (The only part available to author.)
Boratav	*Er-Töshtük.* Le géant des steppes. Épopée du cycle de Manas. Traduit du Kirghiz par Pertev Boratav. Introduction et Notes de Pertev Boratav et Louis Bazin. Collection UNESCO d'œuvres représentatives. Paris, 1965.
Boratav-Bazin	The Notes to the preceding.
Chadwick-Zhirmunsky, *Oral Epics*	Chadwick, Nora K., and Zhirmunsky, V. M., *Oral epics of Central Asia.* Cambridge, 1969.
Ergin	*Dede Korkut kitabı.* Ed. M. Ergin. i (1958). Ankara.
Gabain, *Özb. Gram.*	Gabain, A. von, *Özbekische Grammatik.* Mit Bibliographie, Lesestücken und Wortverzeichnis. Mit einer Karte von Turkistan mit Ortsnamen in özbekischer Form. Leipzig–Wien, 1945.
Doerfer	Doerfer, G., *Türkische und mongolische Elemente im Neupersischen.* 4 vols., 1963–7.

Harm. *Man.* Harm. *Semetey* Harm. *Seytek*	[The harmonized *Manas.*] *Manas* i (1958); ii (1958); *Semetey* (1959); *Seytek* (1960). Ed. B. M. Yunsaliev *et al.* Frunze.
Hayit	Hayit, B., *Turkestan zwischen Russland und China.* Amsterdam, 1971. Pp. i-vii; 1–415; 5 maps.
Hebert	Hebert, R. J., and Poppe, N., *Kirghiz Manuel.* Indiana University Publications. Uralic and Altaic Series, 33 (1963). Bloomington–The Hague.
Hein	*Das Buch des Dede Korkut.* Ein Nomadenepos aus türkischer Frühzeit. Aus dem Oghusischen übersetzt und erläutert von Joachim Hein. Manesse Bibliothek der Weltliteratur. Zürich, 1958.
MANAS	*Kirgizskiy geroicheskiy épos MANAS.* In the series: Voprosy izucheniya éposa narodov S.S.R. Ed. by M. I. Bogdanova, V. M. Zhirmunskiy, and A. A. Petrosyan. Moscow, 1961.
Menges, *Das Čayatajische*	Menges, K. H., 'Das Čayatajische in der persischen Darstellung von Mīrzā Mahdī Xān', *Akademie der Wissenschaften und der Literatur in Mainz, Abhandlungen der Geistes- und Sozialwissenschaftlichen Klasse,* Jahrgang 1956, Nr. 9.
Oyuz-name	(i) 'Die Legende von Oghuz qaghan', von W. Bang und G. R. Rachmati. Sonderausgabe aus den *Sitzungsberichten der preussischen Akademie der Wissenschaften,* Phil.-hist. Klasse, xxv (1932), 681–724 (= 1–44); (ii) *Oguz-nāme. Muxabbat-nāme.* Pamyatniki drevneuygurskoy i starouzbekskoy pis'mennosti. [Ed. with Introduction and commentary by] A. M. Shcherbak. Moscow, 1959.
Orazbaeva	*Kazak xalkının səndik oyu-örnek öneri. Narodnoe dekorativno-prikladnoe iskusstvo kazakhov.* Introduction by N. A. Orazbaeva. Richly illustrated in colour: Plates 1–117. Leningrad, 1970.
Oruzbaeva	Oruzbaeva, B. O., *Slovoobrazovanie v kirgizskom yazyke.* Akademiya Nauk Kirgizskoy S.S.R. Institut yazyka i literatury. Frunze, 1964.
Poucha	Poucha, P., *Die geheime Geschichte der Mongolen als Geschichtsquelle und Literaturdenkmal.* Ein Beitrag zu ihrer Erklärung. Československá Akademie Věd, Archiv Orientální, Supplementa IV (1956). Prague.
Radlov, or Radlov, *Obraztsy*	Radlov, V. V., *Narechiya severnykh tyurkskikh plemen. I otdelenie. Obraztsy narodnoy literatury severnykh tyurkskikh plemen.* I i (1866) [South Siberian]; I ii (1868) [South Siberian]; III (1870) [Kazakh]; V (1885) [Kirgiz]. St. Petersburg.
Rossi	*Il 'Kitāb-i Dede Qorqut'.* Racconti epico-cavallereschi dei Turchi Oğuz tradotti e annotati con 'Facsimile' del MS. Vat. Turco 102. E. Rossi. (Studi e Testi, 159). Città del Vaticano, 1952.
Roux, *La mort*	Roux, J.-P., *La mort ches les peuples altaïques anciens et médiévaux d'après les documents écrits.* Paris, 1963.
Sanglax	*Sanglax.* A Persian guide to the Turkish language by Muḥammad Mahdī Xān. [Published in facsimile with introduction and comprehen-

	sive indices by] Sir Gerard Clauson. (E. J. W. Gibb Memorial, N.S. xx). London, 1960.
Secret History	*The Secret History of the Mongols.* In translation: (i) *Die Geheime Geschichte der Mongolen.* Aus einer mongolischen Niederschrift des Jahres 1240 von der Insel Kode'e im Keluren-Flusz erstmalig übersetzt und erläutert von E. Haenisch. Leipzig, 1940[1]; 1948[2]. (ii) *Histoire Secrète des Mongols.* Restitution du texte Mongol et traduction française des Chapitres I à VI. Œuvres posthumes de Paul Pelliot. Paris, 1949.
Shastina	Shastina, N. P., *Šara tudzhi.* Mongol'skaya letopis' XVII veka. Svodnyy tekst, perevod, vvedenie i primechaniya. Moscow–Leningrad, 1957.
Shcherbak, *Nazv.*	Shcherbak, A. M., 'Nazvaniya domashnikh i dikikh zhivotnykh v tyurkskikh yazykakh', *Istoricheskoe razvitie leksiki tyurkskikh yazykov,* Moscow, 1961, pp. 82–172.
Sibirien	Radloff, W. [Radlov, V. V.] *Aus Sibirien.* Lose Blätter aus dem Tagebuche eines reisenden Linguisten. 2 vols. Leipzig, 1884.
Sidikov	Sidikov, S., 'Tyurko-mongol'skie paralleli', *Istochniki formirovaniya tyurkskikh yazykov Sredney Azii i yuzhnoy Sibiri.* Frunze, 1966.
[V.] *Soch.*	*Ch. Ch. Valikhanov. Sobranie sochineniy.* V pyati tomakh. Ed. by M. O. Auézov, S. B. Bayshev, A. Kh. Margulan (Ed.-in-chief), S. M. Mukanov, and K. I. Satpaev. Alma-Ata, i (1961); ii (1962); iii (1964); iv (1968); v (1972).
Sulejman-Kúnos, *Čag.-Osm.-Wb.*	*Šejx Sulejman Efendi's Čagataj-Osmanisches Wörterbuch.* Verkürzte und mit deutscher Übersetzung versehene Ausgabe. Bearbeitet von I. Kúnos. Publications de la Section Orientale de la Société Ethnographique Hongroise, i. Budapest, 1902.
Tagirdzhanov	Tagirdzhanov, A. T. *"Sobranie istoriy" Madzhmū' at-Tavārīkh.* Fotograficheskaya reproduktsiya otryvkov rukopisnogo teksta, vvedenie, ukazateli. Leningrad, 1960.
Vinnikov	Vinnikov, Ya. R., 'Rodo-plemennoy sostav i rasselenie kirgizov na territorii yuzhnoy Kirgizii', *Trudy kirgizskoy arkheologo-étnograficheskoy ékspeditsii* i (1956). Moscow. Pp. 136–81.
Vostrov-Mukanov	Vostrov, V. V. i Mukanov, M. S., *Rodoplemennoy sostav i rasselenie kazakhov.* (Konets XIX–nachalo XX v.). Alma-Ata, 1968.
'Vvedenie'	Zhirmunskiy, V. M., 'Vvedenie v izuchenie éposa "Manas"', *MANAS* [*vide supra*], pp. 85–196.
Wurm	Wurm, S., 'The (Kara-)Kirghiz language', *Bulletin of the School of Oriental and African Studies,* London, xiii (1949), 97–120.
Yaz.	*Yazyki narodov SSSR. Tyurkskie yazyki.* Ed.-in-chief: Baskakov, N. A. Moscow, 1966. Kazakhskiy yazyk—S. K. Kenesbaev, N. B. Karasheva (pp. 320–39); Kirgizskiy yazyk—B. M. Yunsaliev (pp. 482–505).

Yunsaliev, *Leks.*	Yunsaliev, B. M., *Kirgizskaya leksikologiya* i (1959) (Razvitie kornevykh slov). Frunze.
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Arab.	Arabic		
Azeri	Azeri	Azizb.	*Azerbaydzhansko-russkiy slovar'.* Sost. Kh. A. Azizbekov. Baku, 1965.
Chag.	Chagatay	Sulejman-Kúnos, *Čag.-Osm. Wb.*	*Šejx Sulejman Efendi's Čagataj-Osmanisches Wörterbuch.* Verkürzte und mit deutscher Übersetzung versehene Ausgabe. Bearbeitet von I. Kúnos. Publications de la Section Orientale de la Société Ethnographique Hongroise. Budapest, 1902. (Chag. is also quoted here from Bud., *Opyt'* and P. de Courteille.)
E. Turki	Turki of Eastern Turkestan	Shaw	Shaw, R. B., *A sketch of the Turki Language as spoken in Eastern Turkistan.* Part II (1880) Vocabulary, Turki-English. With list of names of Birds and Plants by J. Scully. Calcutta. Pp. 1–226. = *Journal of the Asiatic Society of Bengal,* Part 1—History, Literature, etc., Extra Number to Part I for 1878.
		Jarr.	Jarring, G., *An Eastern Turki-English Dialect Dictionary.* (Lunds Universitets Årsskrift, N. F. Avd. 1, Bd. 56, Nr. 4.) Lund, 1964.
Kalm.	Kalmak	Ram.	Ramstedt, G. J., *Kalmückisches Wörterbuch.* (Lexica Societatis Fenno-Ugricæ III.) Helsinki, 1935.
Karak.	Karakalpak	Bask.	*Karakalpakso–russkiy slovar'.* Ed. N. A. Baskakov. Moscow, 1958.
Kaz.	Kazakh	Makhm.-Mus.	*Kazakhsko–russkiy slovar'.* by Kh. Makhmudov, G. Musabaev (Ed.-in-chief). Alma-Ata, 1954.
		Shnit.	*Kazakh–English Dictionary.* By B. N. Shnitnikov. (Indiana University Publications, Uralic and Altaic Series, 28.) London–The Hague–Paris, 1966.
Kirg.	Kirgiz	Abd.-Is.	*Kırgız tilinin tüšündürmö sözdügü.* Ed. É. Abduldaev, D. Isaev. Frunze, 1969.
		Muk.	Mukambaev, Zh., *Kırgız tilinin dialektologiyalık sözdügü* i (1972). A—Jütö. Frunze.
		Yud.	*Kirgizsko–russkiy slovar'.* Sost. K. K. Yudakhin. Moscow, 1965. Pp. 1–973. (Authoritative.)
Mong.	Mongol.	Kow.	Kowalewski, J. E., *Dictionnaire mongol–russe–français,* Kazan, 1841 etc.

		Lessing, F. D.	*Mongolian–English Dictionary*, Berkeley–Los Angeles, 1960.
		Luvs.	*Mongol'sko–russkiy slovar'*. Ed. A. Luvsandéndév, Moscow, 1957.
Nog.	Nogay	Bask.	*Nogaysko-russkiy slovar'*. Ed. N. A. Baskakov. Moscow, 1963.
Osm. Ott.	Osmanli Ottoman		*New Redhouse Turkish–English Dictionary*. Ed. U. Bahadır Alkım *et al.* Istanbul, 1968.
O.T.	Older Turkic	Claus. *ED*	Clauson, Sir Gerard, *An etymological dictionary of pre-thirteenth-century Turkish*. Oxford, 1972. Pp. i–xlviii; 1–989.
		Nadelyaev *et al.*	*Drevnetyurkskiy slovar'*. Ed. V. M. Nadelyaev *et al.* Leningrad, 1969. Pp. i–xxxviii; 1–676.
[C.T.]	[Common Turkic]	Bud.	Budagov, L., *Sravnitel'nyy slovar' turetsko–tatarskikh narechiy*, so vklyucheniem upotrebitel'neyshikh slov arabskikh i persidskikh i s perevodom na russkiy yazyk. i (1869); ii (1871). St. Petersburg.
		Opyt'	Radlov, V. V., *Opyt' slovarya tyurkskikh narechiy*. Radloff, W., *Versuch eines Wörterbuches der Türk-Dialecte*. i (1893); ii (1899); iii (1905); iv (1911). St. Petersburg.
		Räs.	Räsänen, M. *Versuch eines etymologischen Wörterbuchs der Türksprachen* I (1969); II (1971) = Lexica Societatis Fenno-Ugricae XVII, 1 and 2. Helsinki.
		Sevortyan, *Etim. slov. tyurk. yaz.*	Sevortyan, É. V., *Étimologicheskiy slovar' tyurkskikh yazykov*. (Obshchetyurkskie i mezhtyurkskie osnovy na glasnye.) Moscow, 1974. Pp. 1–767.
Özb.	Özbeg	Akab. *et al.*	*Uzbeksko–russkiy slovar'*. Ed. S. F. Akabirov *et al.*, Ed.-in-chief A. K. Borovkov. Moscow, 1959.
Pers.	Persian		Steingass, F., *A comprehensive Persian–English dictionary*. Beirut. 1970.
Russ.	Russian	Segal	Segal, L., *A new complete Russian–English dictionary*. London, 1942.
		Smirnitskiy	*Russko-angliyskiy slovar'*. Ed-in-chief: A. I. Smirnitskiy. Moscow, 1961.
Taj.	Tajik		*Kratkiy tadzhiksko–russkiy slovar'*. Sost. Ya. I. Kalontarov. Moscow, 1955.
Tat.	Tatar		*Tatarsko–russkiy slovar'*. Moscow, 1966.
Turkm.	Turkmen	Bask. *et al.*	*Turkmensko–russkiy slovar'*. Ed. N. A. Baskakov *et al.* Moscow, 1968.
Uig. (Mod.)	Modern 'Uigur'	Nadzhip	*Uigursko-russkiy slovar'*. Sost. É. N. Nadzhip. Ed. T. R. Rakhimov. Moscow, 1968.

(Alt[ay]; Kach[in]; Kas[an]; Koib[al]; Kom[an]; Küär[ik]; Leb[ed]; Sag[ai]; Shor; etc. quoted after Radlov, *Opyt'*.)

COMMENTARY

1–4. The bard begins with a well-structured 'parallelistic', i.e. symmetrical quatrain in a gnomic style. The polysyllabic fourth verse gives a rallentando effect and is followed by a pause, after which the bard begins to narrate in his epic manner.

4. Nogay: see Introd. p. 90, and Appendix 10 (Some ethnonyms).
Kökötöy-kan: see Introd. p. 90. *kanlar*: unlike other mid 19th-c. bards, so far as I am aware, the bard of *KO* uses the pl. of sing. nouns in an honorific sense, thus 842 *Manikerdey atlardıŋ* 'of noble Maniker'; cf. also 2419.

6. *alattan ötköy*: cf. the parallel 48 *alattan ötmök*, showing that the use of optative and necessitative forms overlaps, a point covered by Yunsaliev, *Yaz.*, p. 496, but not by Wurm, p. 116.

7. The Sarı Nogay are otherwise known from *AK*, where Manas is a 'Sarı Nogoi' and Jamgırčı a 'Kara Nogoi' (22; 21). At *BM* 875, Manas's people (*kalk*) are plain *Nogoi*.

8. A *čoro* is a member of the comitatus of a *törö* or lord. In epic poetry their traditional number is forty; but when Manas, for example, invokes his Forty Companions he stops well short of naming fully forty. On the evidence of the mid 19th-c. texts it looks doubtful whether any bard could have named all Forty had he tried.

9. *bir*, lit. 'one' is used by our bard as a metrical filler often of minimal or zero meaning, but this evidently irritated the highly cultivated, Russified Valikhanov since he frequently deletes it or erases it. I have restored it wherever I clearly recognized it.

In *KO*, Maniker is the steed of Kökötöy and is inherited by the old Khan's adoptive son Bok-murun (241 ff.). *Joloi-kan* (*J*) has a pedigree for Maniker but adds an apparently discrepant detail. At *J* 752 ff., Aŋgıčal's grey mare tells her younger offspring, Joloy's steed Ač-buudan, that the racer *Manıkär* (767) was his elder brother and had been destined by God for *Čamın* (770, cf. 772 *Čımın*), Bok-murun's father, and so had become a stranger to them. *Čamın/Čımın* is reconcilable with neither the true father of Bok-murun, Er Töštük, nor with his adoptive father, Kökötöy-khan (see n. 115), unless *Čamın/Čımın* is a soubriquet otherwise unknown in the mid 19th-c. material. According to this tradition, Manıkär is of a race of heavenly horses, no doubt winged *tulpar*, since the grey mare herself was actually cast down from heaven by God among the Nogay, the sire of her foals being *Ak Kaip* (*J* 758, cf. the note on *KO* 759, below). In *KO*, Maniker and Ač-buudan are involved in the same race, but there is no recognition of the relationship claimed by *J*.

The scribe begins with the unique spelling *mnakar-*. 242 has *man&²kr* = 244. After this, when the vowel of the 2nd syll. is indicated at all, it is always *y*, with or without diacritical, until the last three occurrences (1612; 1619; 2348), when the form is *manukar*. Correct resolutions for *KO* are thus *Maniker* or *Manıker*. In *BM* the form is at first *Manıkär* (272; 493), then *Manıker* (787 etc.). *J* 765 and 771 read '*Manıkär*'. Sayakbay, *Töštük* (p. 38) and Harm. *Man.* (II, 35a) have *Maaniker*, justifying Yudakhin's entry in his *Slov.* of '*Maaniker*'. Maniker's coat is never specified in the mid 19th-c. texts, so that if the element *Mani/Manı* is Kirg.–Arab. *maani* = 'sense', 'meaning' (Yud. *Slov.*; cf. Kaz. *mən* of the same meaning), there is nothing to prevent one from reading the second element as *ker* = 'dark bay (of horse-coat)' (Yud. *Slov.*). In this case, 'Ma(a)niker' 'the sensible/intelligent dark bay' would be parallel to the epithet of

the hero Awurba's steed Düŋ-küröŋ, namely *kıydı kara* = 'the wise/knowing black' (*KO* 595).

12. *Úyšün*: a large tribe of the Old or Great Horde of the Kazakh, Kaz. *Úysün/Úysin*. *Úysün* is also said to be reflected in a far smaller unit of the Kirgiz tribe of the Solto, eight stages down in the Solto tribal structure according to Abramzon, pp. 24 f. and Ris. 4 (and therefore comparatively recent at least in that position, A.T.H.): 1. Bogorston—2. Eštök—3. Solto—4 .Čaa—5. Talkan—6. Koŋurbay—7. Jayıl—8. Úsön. So far as Kirgiz ethnic names are concerned they may draw on legend and poetry, yet this has not prevented scholars from basing far-reaching historical conclusions on them. Bostrov–Mukanov, who identify Kazak *Úysün* and Kirgiz-Solto *Úsön* (p. 31), trace the Kazakh name back through several centuries and link it ultimately with the Wu-sun of the ancient Chinese annals (see below). In Valikhanov's day, according to *Soch.* I, 109, the paramount tribe of the Great Horde of the Kazakh were the Úysün. *KO* 12 *Úyšün* is a hypercorrect form of Kaz. *Úysün*, with *š* for *s*. Amet of the Úyšün is not otherwise mentioned in mid 19th-c. Kirgiz epic, so that the question arises whether the bard may have intended a compliment to the Kazakh princeling Valikhanov, his patron for the dictation of *KO*: but Valikhanov was descended from the Khans of the Central, not the Great Kazakh Horde. As likely a reason for the bard's introduction of the *Úyšün* so early and prominently may be a wish to please the young antiquarian with 'ancient matters'. Amet is made a *jaysaŋ*, i.e. a Kalmak chieftain, which accords excellently with the opening statement of Valikhanov's essay on the 'Traditions and legends of the great Kirgiz-Kaisak Horde' (*Soch.* I, 107): 'The Kirgiz of the Great Horde trace their descent from the old Mongol people of the Uysun . . .' It is of passing interest for the Wu-sun controversy referred to above that Valikhanov, too, connected the Kazakh Úysün with the Usun (Wu-sun) of the Chinese annals. His source for the Wu-sun as with other of his Chinese antiquities, is of course Father Hyacinth (Bichurin). In 1959, *Leks.* I, 198 f., Yunsaliev had asked for linguistic proof of the identity of *Úysin* and *Usun* (contra A. N. Aristov); and P. Pelliot, *Œuvres posthumes* vi (1960), 95, n. 317, had characterized Valikhanov's and Aristov's derivation of 'Uïsun' of the Kazakh Great Horde from the ancient 'Wu-sun' as 'très aventurée'.

The fronted form of *Úyšün* adopted here is taken from Kaz. *Úysün* and Kirg.-Solto *Úsön*, which is confirmed by Harm. *Man.* I, 69 *Úyšün*, even though the grouping *Alčın, Úyšün, Nayman bar, | Argın, Kara kojo bar* . . . is an example of latter-day bardic pseudo-antiquarianism.

14. The image of the overfed 'droop-bellied' *biy* evidently lingered in the minds of the bards and their for the most part lean audiences, cf. *S* 1879 *kardı* (R *kordu* 'die da Unrecht taten', *sic*) *salık bilär*; and, extended to khans, I, 3) 951 *karısı salık kandarı*; 956 *karısı salık kan men.*

16. *sarı sakal* are not in Yud.'s hierarchy of beards, sub *sakal*, but our context shows that they indicate men of vigorous age: they are linked with *tik murut* 'upstanding', 'bristling', 'stiff' moustaches, which (in epic) collapse when their owners lie slain, cf. *S* 179 f. when Semetey has slain his father Manas's Companions: *muruttarın serbäitip, | er ölümü kıldı deit* . . . 'He made their moustaches dwindle away, he slew the warriors . . .' Cf. further *KO* 1028 and n. 1027 f.

17. MS. *kč* (with final *č*) = 1787. That *č* is hypercorrect for *š* is assured by Radlov V, IV *Košoktor.* 1) *Jantai ölgöndö*, 42 *airı sakal kiš murut.* MS. *ayr* (as against 1787 MS. *ayry*) is Kaz.

31. MS. *šuršutdym*. The only form in Yud. which could correspond to this (with reconversion of hypercorrect *š* to *s*) is *sürsüt-* 'to jerk (meat)', derived by Yud. from the adj. *sür* II 'jerked (of meat)'. The connection with fermenting kumys is not immediately clear. Nevertheless, investi-

gation of *sür* II suggests narrowing of a more general meaning. Under *sürsü-* 'to be jerked', Yud. notes the extension 'to be stagnant (of a market)', and 'to be left on the shelf (of a young woman)'. Kaz. *sür* applies to the curing of meat, the seasoning of wood and the ripening of cheese (Shnit., p. 185b). Clearly, then, *sür* originally meant 'left to stand', so that *kor kımız sürsüt-* means 'to leave fermenting kumys to stand'. MS 1r bottom r.: '1. *iyskrtum*', i.e. *eskirtim* 'I made grow old, stale', cf. Chag. *·skir-* = 'To grow old, moulder' (*Opyt'* I, 881); Kaz. *eskirgen nan* 'stale bread' (Makhm.-Mus.).

32. Lit. 'from thy rectum of a sleek-ribbed (horse)', where 'thy' expresses the bard's participation in the mental enjoyment of the delicacy with each member of his audience; for as Yud. explains under *karta*, the big-gut of horse was a favourite dish of the Kirgiz.

33. MS. *yazub* can be resolved only as *jazıp*. Under *jaz-* II, 3 Yud. lists 'unwind', 'dismiss', 'dissolve', whereas Bask. for Karak. recognizes *jaz-* 'unwind', 'unclench', etc., as a verb separate from *jaz-* 'write'. MS. *čuyčyn* shows hypercorrect *č* for *š*, thus *šüyšün* 'clotted (uncooked) blood'. As the main form Yud. cites *šüüšün*, without indicating Mong. provenance. Cf. on the other hand Doerfer I, p. 362 [No.] 238 '*šüsün* "Reiseproviant, insbesondere für Staatskuriere" ', from West Middle Mong. **šüsün*, **süsün*. Ram. gives the sense of Kal. *šüsn* as '(1) saft; D[örböt] lauge, suppe mit salz. . . . (2) Ö[löt] mittagessen der fürsten'.

36. Above MS. *narun* stands cyr. *tarelka* ('dish'), cf. *K* 289, 23 *Izrezannoe myasa uzhe na blyudakh. narın* in both Kirg. and Kaz. is sliced meat with dough in a broth.

38 f. *kereez* has to do with things, persons, or affairs that a dying man bequeaths to his dependents in the form of a Last Behest or Testament, in our epics orally delivered. At *KO* 38 it applies to the feast which the dying Kökötöy hoped to share with his people; at 39 it applies to his actual Last Behest *kereez söz*, cf. Manas's Last Behest—*keräs kep* (*BS* 30), see H *Semetey* I, 168. At *S* 79 *keräs at* seems to stand for horses bequeathed by the dead Manas, see H *Semetey* II, 11 and 19. Yunsaliev, *Leks.*, p. 216 f. cites *kereez* as belonging to a group of words belonging to Turkic and Mongol dialects where it is not possible to state which is the donor, which the receiver; it is widespread in N. Kirg. and also occurs in Alt. *gerees* = 'testament' generally in Mongol (C.R.B.). Kalmak has *gerēs* in the same sense (Ram.). *kerey* (*kere-ŋ*?) in Kaz. *kerey bolsın!*—'May this be your last meal!' looks cognate, but in a letter to me, the late Sir Gerard Clauson saw morphological difficulties. With 289, 25 *pervyy moy dolg — pominki, i vtoroy dolg — proizvol'nyy zavet* and 290, 2 *dolzhnuyu pominku. . . . dolzhnye slova*, V. seems to conflate *kerek* 'necessary' with *kereez*. M. Auezov states that *kereez* was the name of ritual lyrical songs still sung in the recent past and that epic bards used its form when narrating Kökötöy's Testament in the episode of the Feast (*MANAS*, Moscow, 1961, pp. 41 f.).

42. *boz ordo* 'pale-grey headquarters yurt', 'khan's yurt' is varied in *KO* and Radlov's texts by *ak čatır*. As a politico-military institution the khan's white pavilion has a long and intricate history in C. Asia. For Valikhanov's rather misleading rendering of 42 *boz ordogo* as 289, 28 *na beluyu ordu — stavku* and 351 *boz üydü* at 293, 26 as *beluyu ordu*, at a time when *KO* was as yet unpublished, see H *Kukotay* I, 365 ff.

45. *kün* (MS. *kun*), in the otherwise invariable formula *tün tüškön kalıŋ köp Nogay*, cannot be justified, yet V. accepted MS. *kun* and, interchanging vv. 43 and 45, translated: 289, 27 *Solntse zatmevayushchaya, gustaya topla.* . . . It is plain, then, that he regarded the text of *KO* as malleable material for his own artistic design, since *kün tüš-* cannot in any circumstances mean 'to darken the sun'.

46. *köküröögüm* is accus., cf. *köküröktü dart aldı* (Yud. sub *dart*).

51. MS. *tuyaday*, St. Kirg. *töödöy* 'huge as a camel' shows unfamiliarity with the epic style, since

for piles of meat the formula is *toodoy* 'huge as a mountain'. V. became aware of this when translating: 290, 1 *Postavili myaso velichinoyu s goru*. For soup, *KO* 52 *köldöy* 'vast as a lake or sea' is equally formulaic, here and in Radlov's texts, cf. V, I, 3) 2653 *bir döböldöi et kıldı, / bir köldöi šorpo kıldı*. The simile is at least as old as *Dede Qorqut* (Vat. 61v).

55. A similar euphemism in *KK* when Kanıkey addresses Manas, raised from the dead: *KK* 2539 *Seniŋ kösüŋ ketkändä, töröm* 'When your eyes departed'.

56 ff. Kökötöy's Last Behest regarding the disposal of his body after death requires close scrutiny, since from Valikhanov on there has been a tendency to see in it the reflection of burial rites of immense antiquity. Most funeral rites, and especially those described in epic poetry, have archaic features, but the question is 'How archaic?' In H *Kukotay* I, 268 ff. I analysed eighteen separate features of Kökötöy's proposed funeral for their antiquity, and except for two items, found that they were based upon pious Muslim observance in C. Asia of the earlier part of the 19th c., or were of no particular antiquity. The two exceptions were the orientation of the head or body to the east and the possibly timber-framed grave—both of which items on publication of Valikhanov's original *KO* prove to be the outcome of Romantic mistranslation on his part, see nn. 61 and 67, and H *Kukotay found*, pp. 380 f. The present edition of *KO* has enabled me to add a few further insights to the analysis of the eighteen features referred to and to strengthen rather than weaken the general case against their antiquity. These features are dealt with in specific notes below. In general see *Encycl. Islam* (1965) sub *djanāza* (A. S. Tritton).

On the other hand, Kökötöy's funeral and memorial feasts with Games and Horse-race are obviously an offshoot of the funereal ritual for a grandee or hero widespread in Inner Asia in a variety of forms since ancient times, of which the funeral of Patroklos in the Twenty-third Book of the *Iliad* is the most famous reflection. A proper study of this great theme in all its ramifications and textual niceties would run into several volumes. As far as I am aware, it has never been attempted by a first-class scholar, or group of scholars.

The purpose of scraping with the sword, though no parallels occur, must have been to render the corpse as inoffensive as possible in a hot climate, like the washing with kumys or fermented mare's milk, i.e. a rough-and-ready version of surgical alcohol.

58. The usual meaning of *čarayna* in *KO* is 'mail corselet' and this is how V. understood it (290, 5 *pantsir'*). The formula *čarayna-menen čaptatıp*, however, recurs at 365 with *barmagın*—the butchers' fingers—as object, significantly followed in the next verse, as at 59, by the specific *bulgarı-menen kaptatıp* 'wrapping them with yuft', an ingenious reuse of a formula such as delights us in Homer. Thus *čarayna* can be extended to 'finger-guard', and according to Yud. its fourth meaning is that of *čarana* 'envelope (of a new-born mammal)'. Burials in armour though comparatively rare archæologically are known (H *Kukotay* I, 368 f.), and they are known also from recent folk-custom in the Caucasus (e.g. among the Chechen, the most important element of whose funeral rites was the Horse-race, Bleichsteiner, R., 'Rossweihe und Pferderennen im Totenkult der kaukasischen Völker', *Wiener Beiträge zur Kulturgeschichte und Linguistik* (Salzburg–Leipzig), iv (1936), 449 f. But pious Muslim custom required a winding-sheet. Whilst conceding that it is understandable that Valikhanov read *čarayna* as 'corslet', I judge on stylistic grounds that it here means 'shroud', concretized by 59 *bulgarı* = 'yuft'. Cf. Harm. *Man.* II, 309b (Burial of Manas): *Supka salıp orotup, / Čaraynaga čaptatıp, / Bulgarı menen kaptatıp, / Ak kiyizdi japtırıp* . . .

59. The wrapping of the corpse before transportation to the sometimes distant place of burial is well-authenticated for the first half of the 19th c., see H *Kukotay* I, 369. The fragrant aroma of yuft may be an added touch of poetry.

60. MS. *aq qzanum*, which V. renders as 290, 6 *belyy savan* 'white shroud'. In *KO*, however, MS. *qzan* on other occasions is clearly *kazan* 'cauldron', e.g. at 369 and 995. When V.'s Russian *Kukotay* was all one had to go on it seemed reasonable to suppose that since the Khan was to be encased in his mail-shirt he could only show Muslim piety by placing his shroud under his head (60 *jastatıp*): but now that *čarayna* 'mailshirt' has been impugned (see n. 58) and *čarayna* 'shroud' (of yuft) may have to be read, no shroud is available for 50 *aq qzanum*.

Cauldrons and cooking-pots had a profound symbolic value in Turkic, witness the Janissaries inverting their soup-kettles 'in the traditional gesture of revolt' (B. Lewis, *The emergence of Modern Turkey*, London–New York–Toronto, 1961, p. 78). Okladnikov, *Yakutia*, p. 401, quoting V. N. Tatishchev on Strahlenberg, gives the following list of grave-goods for a Yakut master in historical times: slaughtered horses, saddle and trappings, winter and summer garments, bow and its accountrements, *a kettle*, and every kind of vessel. Perhaps also especially pertinent to the instance of Kökötöy, who had no male issue of his own (Bok-murun being his adoptive son, see n. 115 below), is an item of Caucasian funereal lore: among the Ossetes, when a clan became extinct, the cauldron and chain of the last to have survived was consigned to the grave, signifying that the last link of the clan with its earthly dwelling was severed; and the same rite was observed among the Chechens (Bleichsteiner, op. cit., n. 58 *supra*, pp. 415 and 449).

How, then, did Valikhanov arrive at the idea that *qzanum* = 'shroud'? Was he thinking of Arab. *kafan*, Pers. *kafn* = 'shroud'? Pers.–Arab. *ka-* should give *ke-* in Kirg., not *qa-*; and there is no parallel in *KO* for Pers.–Arab. *f* > *z*. Interpretation of *kazan* in terms of Pers. *qazīn* 'silken (article)' would of course require very special pleading, both phonologically and semantically.

The 'emendation' to *yaštatub*, within the scribes' range of uncertainty as to *s/š*, was in order to gain a rhyme with 61 *baštatıp*.

61. *kıblaga*. V.'s astonishingly loose translation *na vostok* 'towards the east' adds a nice but spurious antiquarian touch and one that cannot have been intended by his bard this time. As an accurate observer of pious custom and versed in Arabic, V. knew that *kıblaga* meant 'towards Mecca' (Arab. *qibla-t*), i.e. from Kirgizia and Kazakhstan 'towards the west', as in ordinary Kirg. idiom (Yud. sub *Kıbıla*). Here, then, we have an accurate measure of how the brilliant young antiquarian could give way to his feelings when his imagination was on fire (see my Introd., pp. 91 ff).

64. MS. *maqbal*: St. Kaz. *makbal*, St. Kirg. *makınal* < Pers.–Arab. *makhmal* ('velvet').

67. At this point V. writes: 290, 9 *pridite na moy srub* (*mogila*) 'come to my wood-frame (tomb)'. But in the original there is no mention here or elsewhere of Kökötöy having a timbered tomb. In 1971 when I tried to account for V.'s reading there was available only *OK*[1], which read 67 *Aidap kelip kosa kör*, and it seemed that V. might have seized on *kos* in the sense of a temporary yurt(-frame): *OK*[2], however, prints *Alıp kelip tüse kör*: but *KO* 67 actually reads, when resolved: *aydap bir kelip tüšö kör*; so my suggestion in H *Kukotay found*, pp. 380 f., based on paraphrase, falls. Casting round for some other justification for V.'s important departure from the text, one's eye lights on the polite imperative auxiliary *kör!* at the end of 67. It so happens that *kör* as a noun means 'tomb', yet it is scarcely thinkable that V., who of course knew the polite *kör!*, somehow misconstrued it to obtain *srub* (*mogila*). The alternative, nevertheless, is that he touched up the text romantically at this point, having seen ancient timbered tombs of C. Asia and Siberia.

70. Through the eyes of the Kirgiz tribesmen bred to the mountains, the Sart were contemptible plainsmen. Because of Manas's association in *KO* with Andizhan (259 f.) and Samarkand

(262), Bok-murun insults Manas—in his absence!—as a Sart (262). At 70 ff. the implication is that, as good nomads, the Kirgiz do not make bricks, and appropriately their word for 'brick'—*kš*—is from Pers. *khisht*, as recognized by our scribe in MS. *xš* (72).

75. *saray* must here mean 'cenotaph'. The building is to be erected near roads in order to be visible, possibly at a crossroads as V. envisages at 290, 12. The separation of the sites of tomb and cenotaph was ancient among the Turks and Mongols, and founded on religious feeling such as dread of mishandling of the corpse (see H Kukotay I, 370 f.). *bak-* with dat. lit. = 'give thought to', thus in this context 'rear'. The symmetry *ay* 'moon': *ak* 'white': : *kün* 'sun': *kök* 'blue', with the extension *altın* 'gold' (in the first series): *kümüš* 'silver' (in the second) runs through Kirgiz heroic poetry and in particular *KO*. The dichotomy is doubtless of ancient religious and cosmological origin, and requires competent investigation. At *J* 5101–4, where Bolot gives instructions for his burial, there is an identical quatrain, except that the command is more direct—*koyuŋar!*, not *koyo kör!* Radlov's rendering 5102, 5104 'Bauet dann auf meinem Grabe', making the *saray* into a mausoleum, goes quite beyond the text, which has no indication of its position. Here, too, the *saray* can be a cenotaph.

76 ff. A variation of this formula occurs after the death of Manas at Radlov, V, I 3) 1972 f: *ak sarailap koidu, deit, | kök sarailap koidu, deit.* It is of some interest in the present context that Timūr had an Ak Sarai in Kesh and a Kök Sarai in Samarkand (E. Schuyler, *Turkistan: Notes of a journey in Russian Turkistan, Kokand, Bukhara and Kuldja*, i, London, 1876, p. 255).

79. Despite the emphasis on the *saray* being brick-built, the terms *kobul* and *kopšot-* come in the first instance from ornamentation in wood of the yurt.

81. *beyit bašı* was prayer for the deceased on the fortieth day after his death or, typically, as here, the commemorative horse-race on that occasion. The indications of the various rituals connected with Kökötöy's death are not wholly reconcilable. (i) There is the *kereez aš*, promised at 38 and, we must assume, eaten on the occasion of Kökötöy's long Behest (45–161), since he says the meat is ready (32 ff.). Thus a last feast during Kökötöy's lifetime. (ii) There is the *beyit bašı*, for which there is to be a horse-race for three-year-olds (84 f.), by definition forty days after Kökötöy's death. This race had started in spring (187), and was ending in autumn (190). (iii) There is the *kırk aš* or memorial feast to be celebrated on the fortieth day after Kökötöy's death (132), otherwise *kırk* (136), for which purpose the Nogay are to go to Koŋur-bay of the Kıtay (presumably because with Bok-murun a minor and Bay-mırza ineffectual, the Nogay need protection). The Nogay duly go to Koŋur-bay (221 ff.)—after the conclusion of the *beyit bašı* race (198 ff.) and after summering on Čıbratčı and Ïbrančı (212 ff.)—and absolve themselves from the obligation of the *kırk aš* (226). (iv) There is the *uluu aš* or great feast (138) to which the leading heroes of the Muslim and the Infidel are to be invited, constituting the main event of the present poem—*Kökötöydün ašı*—Kökötöy's Feast par excellence. Yud. does not cite *uluu aš*, but it is safe to take it as a synonym of *čoŋ aš*, which Yud. cites with the meaning of 'memorial repast on the anniversary of decease'. (ii) *beyit bašı* and (iii) *kırk aš*, both due on the fortieth day, ought to coincide, but do not. V. 290, 16 *V pervuyu pyatnitsu*—'On the first Friday' for 81 *beyitimniŋ bašında* thus has considerable interest. We must assume a variation in local observance not noted by Yud. sub *beyit*, cf. the variation of the *kırk* ('Fortieth') given on the twentieth day after decease in some parts of S. Kirgizia (Yud. sub *kırk*). Literal translation of *beyitimniŋ bašına* 'at the head of my tomb' will not serve, since the context is that of the cenotaph and there is in fact a commemorative horse-race (83 f. and 185 ff.). See further H *Kukotay* I, 371 f.

83. *tokumun kayra baylatıp* (V. 290, 16 *zagnuv potniki*—'folding back the saddle-cloths') is

illuminating, suggesting as it does a racing-trim for the competing horses, cf. the preparations for Ač-buudan's fast run at *J* 5120 *'čılbırdı kaira kıstaŋar! | üzöŋgönü kaira bailaŋar!'* 'Take back the bridle! Tie back the stirrups!', see n. 803, end. There can be no question here of reversing the saddle in mourning as at Radlov, *Sibirien* I, 449.

84. *kunan*. Only a comparative study of archaic funeral horse-races could determine whether it is significant that three-year-olds take part in the race which immediately follows Kökötöy's burial, and, if it were, what its significance would be. Bleichsteiner, op. cit., n. 58 *supra*; quotes Prince Vakhusht's Description of Georgia of the Eighteenth Century to the effect that the *dog̃* or Race was run among the Ossetes for the good and in memory of the souls of the dead, and also quotes Klaproth, *Reise in den Kaukasus* (Halle und Berlin, 1814), to the effect that the *dogh* was run to bring peace to the souls of the dead (p. 419).

85. MS. *xʒmtkar*, with *ʒ* as the result of adaptation to Kirg. pronunciation, cf. Pers. *khidmatgār* 'serving-man'. For other words with Pers. *-gār* see n. 1975 f.

90. *Baynıŋ uulu Bay-mırza*: with an emphasis on wealth and rank in his name and patronymic, we are not surprised when Bay-mırza is easily pushed aside by Bok-murun ('Snot-nose') when the latter begins to grow up. Until that time, Bay-mırza is but a caretaker of the Nogay under 'Kıtay', i.e. Chinese protection, a caricature of an effete princeling. As to what lies behind Bok-murun's unprepossessing name, see n. 115.

92–100. The underlying thought is that Kökötöy has tamed all manner of apparently unsuitable human material in order to aggrandize his khanate and that he would not wish his work to be undone in ignorance. There is more than a suggestion here that the khan has won over rough-necks—*tentek*—i.e. wild young warriors of the type called *wrakjo* in the Germanic world, who were forced by their unruly behaviour at home to seek service in the comitatus of a foreign war-lord. In his youth, Manas himself enjoyed the far from entirely negative epithet of *'tentek'*—'hothead' or 'mad-cap'. *karat-* at 97 and 99, the factit. of *kara-* 'to look', would seem in such contexts to be a technical term of falconry with the meaning 'show the quarry (to the falcon or hawk on one's fist)': but Yud. does not cite it in this sense. Here the implied meaning is 'Do not let my wild falcons that I have manned revert to the steppe!' In 95 and 100 *kurama*, the suggestion of exiles and outlaws from other tribes is particularly strong (see n. 95). *tala kuš* and *kulaalı* are generic rather than specific: Kaz. *dala kustarı* are 'steppe-birds'; *kulaalı* are predators of the forests and according to Yud. include buzzards, owls, and kites natural to them. *KO* 92–100 offers an extension of a formula cited by Yud. sub *kurama*: *kulalı bagıp, kuš kıldım, kurama jıyıp, jurt kıldım*, incorporating elements of *kulaalı keter jerine, kurama keter eline*. The supreme example of how to lose an exiled warrior who was willing to be 'tamed' is Kökčö's loss of the Oirot Almambet, whom he falsely accused of sleeping with his, Kökčö's, wife Ak Erkeč, narrated in *AK* (discussed in H *Almambet*). Manas on the other hand knew how to keep Almambet as his most loyal Companion. For the formulae see also n. 594.

95. *kurama*. The meanings distinguished for Kirg. by Yud. are: (1) 'combined', 'composed'; (2) (hist.) 'union of representatives of various ethnic groups'; (3) (hist.) 'an alien'; (4) 'a variegated throng'. Cf. Kaz. *kurama* 'combined', 'compound', 'joined'; Özb. *kurama* (1) 'conglomerate', 'composed of pieces'; (2) (hist.) 'confederation of various Kıpčak tribes'; (3) 'a man of the Kuraminskiy Uezd'. Türkm. *gurama* 'made up of various pieces'. The historical and ethnic circumstances behind Özb. *kurama* (2) and (3) prompted V. V. Bartol'd to write a two-page note on *kurama*, starting from *Opyt'* II, 924, where (following Kaz. *kurama* 'coverlet sewn together from pieces of cloth'), Radlov lists *Kurama* 'Turkic tribe in Turkestan' (see Bartol'd, *Soch.* V, pp. 552 f.). *kurama* in the sense of 'patchwork' is a regular derivation from *kura-* 'sew

together from pieces of cloth', cited for Kirg. (Yud.), Kaz. (*Opyt'* II, 921; Shnit., not Makhm.-Mus.), Karak., and Türkm.

102. *koy köz* lit. 'sheep's eye', glossed by Yud. as *karie glaza*, i.e. 'hazel eyes', adding 'large and beautiful'.

103. *čqryay*, with *č* overwritten to make *j*, cf. 105 *čq"ryay*; 275 *jaqrγ&²*; 277 *čaqrγ&²*, the *č* not entirely clear and with priority of *č* or *j* uncertain; 378 *jaqrγ&²*; 380 *čaqrγ&²*, but *č* probably with two points added above single diacr. of *j*. The scribe thus shows much uncertainty as to initial *č* or *j*. The word in question is, however, clearly St. Kirg. *jakır* 'wretch', 'poor man' (V. 290, 28 *bednyakam*), leaving only *-yay* at 103 and 105 to be accounted for, since *-γ&²* in the other instances is dat. The most plausible explanation is that the scribe, confronted with *-γ&²* in his field record (henceforth f.r.) conflated it with *-yay* in his native Kaz. *štyay* (*OK²*, not Makhm.-Mus. or Shnit.) = 'wretch', cf. Uig. *čıyay* 'needy'.

110. Technically a *tel kozu* is a lamb suckled by its own and also an adoptive mother.

115. *tabıp*, archaic, dialect modal from *tap-* 'find', St. Kirg. *taap*. The reference is to how Kökötöy found a babe abandoned and adopted him under the prophylactic name of 'Bok-murun' ('Snot-nose'). In fact, Bok-murun was the son of the great hero Er Töštük and a peri, as narrated in the independent hero-tale (rather than epic) of *Er Töštük*, a variant of which was recorded by Radlov, V, III in 1869. The motif of the well-born hero who is given a temporary name sufficiently off-putting to keep evil spirits away is known elsewhere in Inner Asia, notably in the Tibetan epic of Gesar, who for the earlier part of his career sometimes bears the name of 'Snot-nose' (see H *Kukotay* I, 347). At 115 ff. Kökötöy is saying that the foundling Bok-murun should not be called a bastard. Töštük figures in *KO* as from 710 on. He receives much respect from Bok-murun in *KO*, but whether they know of their relationship does not transpire.

117. *siydik* is both 'piss' and 'semen'. Quoting from a 20th-c. branch of *Manas*, Yud. sub vb. has: *Azizkandın Almambet — aram siydik uulu eken* 'Almambet was an illegitimate son of Aziz-khan'. True, in the sense that Aziz-khan's wife conceived Almambet from a supernatural person, offering a reciprocal parallel to Bok-murun.

123. See appar. The alterations were presumably made by the scribe immediately after writing the deleted words since (1) they are thick, not fine; (2) *yašy* replaces *yl*, which could come from the previous v., both *yl* being preceded by *'yky*.

124. *erbeyip* < *erbey-* 'to be noticeable' (Yud., *Slov.*, which cites *erbeygen bala* = 'small child' —i.e. not utterly tiny). Thus *BS* 131 *Balasın er erkäit* (R 'Wird ihr Kind zum Mann erziehen'), where *erkäit*, unaccounted for by the lexica (H *Semetey* I, 179, n. 118), might well be emended to *erbäit*, or better to fact. *erbäität*.

125. Despite the various ancient fire-arms, flintlocks and muzzle-loaders, which go off in mid 19th-c. Kirgiz epic, drawing bow remains the test of manhood. St. Kirg. is *jaa*, cf. Karak. *jay* II.

127. *kalı kilem* 'large carpet of precious material': in view of v. 129 this must be the White Carpet on which khans are raised up (H *Kukotay* I, 373). See *KO* 373–7.

132. See n. 81.

133. *kır-murunduu Konur-bay*: the epithet is shared with *BM* (152; 776; 1270) and even *J* (4878). My discussion of this epithet in H *Kukotay* II, 560 f. was based on V.'s inaccurate renderings. Publication of *KO* shows that it is in line with the passages from *BM* and *J* cited there, with *kır murunduu* = 'sheer-nosed', i.e. 'straight' not 'hooked nosed'. The comparison may well be taken from a species of berkut called *'kır-murunduu'*. *BM* (150; 1269) imagines Konur-bay as Chinese ruler of Kashgar and Yarkend, cf. *KO* 279 ff. which presupposes that the

Nogay make their escape from Konur-bay's overlordship more from the region of Uch Turfan, see n. 279–314.

134. MS. *quyrbay aty 'uykrmay*, cf. 2194 *quyrbay aṭt&² 'uyrbay*. The resolution of the whole depends on that of *aty/aṭt&²*. *at* must be *at* II 'name'. *aṭt&²* militates against *atı* 'his name' and speaks for *attı* = *attuu* 'bearing a/the name'. Since *Konur-bay* precedes *attı*, 'Konur-bay' will be the name borne, and the bearer will be *'uykrmay/'uyrbay*. There is no available verb to form a negative modal in *-may*, therefore *-bay*, a classic name-element, is adopted. *-may* could in any case be due to nasal assimilation in the scribe's impression. the *k* indicates either *öy(k)-* or *üy(k)-*, and in fact only *üykür* 'cave' is available, though names of heroes are not bound to have a meaning, echoing down the ages as they do (cf. for example Önggür, leader of the Baıya'ut in the *Secret History*, see Poucha, p. 69). *KO* is the only mid 19th-c. source to reveal that 'Konur-bay' is a soubriquet ('swarthy'? Scarcely 'gentle'—ironic): but then, *KO* is the only similar source to reveal that 'Ürbü', too, is a soubriquet (for 'Mönkö', 593 f). If 2194 *'uyr-* be thought a poor spelling for *'üykür*', *üykür* 'cave' is spelt *'uygur* at 147. As to the etymology of *'*Üykür-bay'*, it may be relevant to cite Harm. *Man.* I, 153b where the Sino-Kalmak are said to be *közü üykür* 'with cavernous eyes'. V. 291, 1 *Kunurbayu nazyvaemomu gordetsom* remains obscure.

136. *kırkımdan*: see n. 81.

138. *uluu ašımdı*: see n. 81.

139; 141. *Anjiyan*: see H *Kukotay II*, 541 f.

141. Manas's seemingly perverse consumption of unbaked bread and of unripe apples of Andizhan, repeated at 259 ff. with the insult 'Sart!' (see n. 70), may have something to do with the list of Sart perversities at *KO* 3232 ff. ('who helve their mattocks on osiers, rate old men as youths', etc.): but in H *Birth*, p. 232, I drew attention to another possible explanation. In Radlov V, I 1) (*Birth of Manas*), at 20 ff., Manas's mother is reproached for never having gone to an apple-tree at a holy place to become pregnant after long barrenness, and it seems possible that some such epithet as 'who grew "fat" from apples in . . .' could have been transferred from mother to son, setting the pattern for unbaked bread. Cf. I, 3) *kakčigan bogun kemirgen*.

142. See n. 125.

144. *ordo buzup, üy čapkan*, cf. Radlov V, I 1) 156 *ordo čaikan*, the nomadic equivalent of the Indo-European 'sacker of cities' (Homeric πτολίπορθος; Vedic *puraṃdard*, epithet of Indra), see H *Birth*, p. 219 and n. 10. Cf. *KO* 147.

145. Jakıp (Yakub) is the only firm male antecedent of his son Manas, in mid 19th-c. epic tradition, see n. 740 ff. This probably reflects the upstart nature of the paramount hero, said by some to be of the 'black bone', i.e. of plebeian stock. Er Kökčö has two male antecedents in direct line, see 199 ff. For the alleged antiquity of Jakıp in this position in Kirgiz epic see Introd., pp. 90 f.

146 ff. A typical long epithet of Manas not all of the constituent parts of which are known from the contemporary epics.

146. The epithet in this line occurs only in *KO*, and it is problematic. MS. 146 *yn&² awx dayyal*, with *da* heavily overwritten and, also heavy, a final *l* ending in a thick and unusual head, possibly overwritten; 1330 *j"n"ka awuzdanyan*; 1527 *jya awuzdanyan*. The 'emendator' did not understand the formula on its first occurrence and related what followed to *daygal*, but *how* is not clear, cf. V. 291, 8 *Manasu tol'ko chto nachinayushchemu otlichat'sya*. It is hard to say which precise form the bard uttered in the first element (cf. Kaz. *jaŋa* 'recently'; St. Kirg. *janakı, jaŋkı* 'recent', but *jana* 'again'), and so I have standardized on the basis of 1527 *jaŋa*. The

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fundamental meaning of St. Kirg. *oozdon-*/Kaz. *auızdan-* is 'to be mouthed', i.e. equipped with a mouth; but only Kaz. is on record with the special meaning required by the present context: 'to begin sucking at the breast'. In the previous verse 145, Manas is given the epithet *jaš* 'young', and the present verse drastically overplays this with 'only recently suckled', i.e. able to do things, play the part of a young man and hero. For *auızdan-* in this sense see Makhm.-Mus., p. 51b; *Opyt'* I, 84.

149. Cf. *BM* 73 *kabagı bïk, kašı bas, / kösü kızıl, öyü sas,* on the first presentation of Manas.

151. Cf. a regular epithet of Almambet in Radlov's epics: *kara kandü kök bitü* (*KK* 1056; 1058).

153. *jölöykölüü sarı ker edi* is yet another version of an old epithet discussed in detail in H *Kukotay* II, 544 ff. where the epithet is shown disintegrating from no longer being understood. The present variant, however, is intact and self-sufficient. Other variants are: *BM* 530 *Jölönüš tö kerisi*; V, I 3) 358 *Jölönüš sarıda keridäi* (R *keredä*). The epithet is again not Manas's but Almambet's and, as the parallel line in a compound version of it shows, is based on a simile of a *sar* or 'kite', which is matched with the *börü* or 'wolf'—both shamanistic animals appropriate to the shaman-warrior Almambet:

e.g. *KK* 1056 kara kandü kök bittü
jölönüš sarı Alman Bet:
kara kandü kök bittü
kök jal töböt Alman Bet! (R töbö)
('Having black blood, blue lice,
Almambet, Kite of the Hills:
having black blood, blue lice,
Almambet, Grey-maned He-wolf!')

As stated above, the formula at *KO* 153 is viable: but it has drifted away from the original poetic idea, and it has become detached from Almambet and attached to Manas, like the other formula linked with it at *KK* 1056 ff.

155. Reference to n. 153 and the passage cited there from *KK* 1056 suggests that *kök jal töböt börü* is a third epithet which has been transferred to Manas from Almambet: yet caution is advisable here in view of the wide range and antiquity of the *kök jal* (*börü*) epithet for Turkic heroes, e.g. *Oyuz-name*, xxv, 1 *kök jalluy ərkäk böri* = *KO* 155 *kök jal . . . töböt börü* precisely in sense and mostly in form. The heavy superimposed *y* in MS. *KO* 155 *bury* was no doubt intended to avoid confusion with MS. *bura*, which is regularly resolved as *buura* 'he-camel'. See 2247; 2249.

157. With his spelling *qaruḍ* . . . here and at 161 and 227, the scribe recognizes Kirg. and Kaz. *karız* as Pers. *qarz*, Arab. *qarḍ* 'debt'; Özb. *karz* (old spelling in Arab. script *qrḍ*, p. 810a). At 227 he mechanically repeated the forms of 157 and 161, though the person had changed to 3rd pers., but his first *n* in *qarḍmndan* must be due to inadvertance.

160. *uluu . . . toy* may be technical = 138 *uluu aš*, q.v., and not just 'a big feast'. Although Yud. does not authenticate *uluu toy* in the special sense, I have ventured to translate it as 'Great Feast' since it is in fact to be Kökötöy's *uluu aš*.

162. *Kökötöydöy kanıŋız*: the bard makes an extensive use of *-day/-tay*, called by Wurm (p. 108) 'the equative', with proper names to form an adjectival periphrasis. Thus *Kökötöy-kan* is meant; and *Ayban-bozdoy külük at* (798; 1163) means no more than 'the race-horse Ayban-boz'. The Radlovian bards are far more sparing in their use of this trope: *BM* 53 *Bok Murundai batırdıy* 'of the warrior Bok-murun' is a rare example. See n. 203. In *KO* there is, furthermore,

a not infrequent use of *-dayın/-tayın* in adjectival periphrasis of the same type, a form which definitely tends towards the Kaz., cf. *AK* 982 *Manastain törömö*, rare with the Radlovian bards. As to *-ıŋız* ('thy'—polite), it implies affection on the part of each member of the audience for a character, or at least interest in him, and is a feature of all Kirgiz heroic poetry.

163 f. The same rhymes are used for the passing of Kökötöy by the bard of *BM* at 14 f.: *Ainäktäi kösü süzüldü, / Kan Kökötöi üzüldü.*

166. *ökür-*, taken from the bellowing of bulls, is a ritual word in funereal context. Yud.'s full gloss sub *ökür-* 2. is: 'to wail and lament loudly, swaying from side to side as one approaches the yurt of the deceased'. The passage in *S* in which Semetey approaches Manas's tomb for a divination adds further detail to this ritual: 1030 (Kanıkey instructs) *sol börögün tayanıp, / 'Soltonum äkäm!' dep ökür! oŋ börögün tayanıp, / 'oironum äkäm!' dep ökür!* 'Stemming yourself on your left flank, sorrowfully bellow "My protector, my father!" and stemming yourself on your right flank, sorrowfully bellow "My ruined one[?], my father!"' Manas had died before Semetey was born, and this was at his tomb, not his yurt, and so the added detail may have entered with changed function. See H *Semetey* II, 12 f., and the following note.

166–169. For a discussion of this beautiful quatrain encapsulating another ritual of lament see H *Kukotay* I, 346 and 372. V. 291, 21 *zarydala-zaplakala i izmyala verkhi uryukovykh derev, zarevela-zakrichala i izlomala vetvi yablon'* is artistic and shows an appreciation of the verse of the original, yet it mistranslates 167; 169 *japırdı* 'bowed' as 'bruised' and 'broke', as access to *KO* now reveals. The formal nature of this symbolism comes out very interestingly in *BS* at a point where the young Semetey asserts himself as the son of another than his adoptive father Kara-kan: *ökürgöndön bakırdı, / örüktün bašın japırdı* (635 f.). This is precisely the first half of the formula *KO* 166–9, a functional funereal ritual, and so its only meaning at *BS* 635 f. must be that Semetey, who never knew his father, now laments for him. Had his piety continued, he would not have come to the bad end which befell him (H *Semetey* I, 168, n. 58, and H *Semetey* I and II *passim*). True to its style, *J* at 4084 has a mock-epical usage of this funereal formula: *ökürüp Joloi bakırat, / örük bašın japırat* . . . There is no funeral, instead Joloi and his unsuspected son Er Bolot are on the point of becoming involved in a joust, which is prevented by Er Čečän. R. has ignored or not recognized the funereal origin of the formula, which should be rendered: 'Joloi bellowed as though he were at a funeral'.

170. MS. *aytyn*, with a small sign above the first *y* nearer to internal hamza than to shadda (which is extremely rare in this MS.). One might have expected the same structure in this v. as occurs in 171 where *sıy-la-* governs the cognate *sıy-t* (with the same meaning as *sıy*), see next n. *ıy* 'lamentation' exists as the noun for denominative *ıy-la-*, but not **ıy-t*. A non-cognate noun therefore has to be found. After much discussion with Orientalist colleagues I have come to the conclusion that 170 *ayt(yn)* is the same as Yud. *Slov. ayt* II *ar.* 'prazdnik' (*musul'manskiy*; *sr. mayram*), i.e. 'Muslim religious holiday'. With *'ar.'* Yud. doubtless refers to Arab. *'īd* '(recurrent) feast day'. A variant Pers. form of *'īd*, however, namely *'ayd*, is nearer. Taj. *īd*, Özb. *īd* = 'feast day', Kaz. *ait* = 'holiday after Ramadan' (*Opyt'* I, 54; not thus Makhm.-Mus. or Shnit.) throw no light on the semantic development 'recurrent Muslim holiday' (happy celebration) to 'funeral rite' at *KO* 170, object of *ıylap* 'bewailing'. Karak. *ayt* nevertheless shows the beginning of a shift away from the strict sense when it refers to a horse-race (Bask.). Cf. further Kirg. *kurman ayt*, Karak. *kurban ayt* = 'sacrificial feast'. Kökötöy's funeral was followed by a horse-race. A sacrificial feast had been given before he died, and there is to be a great slaughter at his Memorial Feast. The Kirg. *kurman ayt* is explained as 'a feast of the living' and is sometimes marked by a horse-race on the first day (Abramzon, S. M., in 'Kirgizi', *Narod. Sredn. Az. i Kaz.*, ii (*Narody Mira*), p. 180).

171. MS. *syytyn* (corrected). The original reading *syrtyn* was probably a misreading of *syytyn* in the f.r. In St. Kirg. *sıyıt* occurs only with *uyat* as *uyat-sıyıt* 'shame' (Yud. sub vb.) but it clearly once had a separate existence. *sıyıt* is cognate with *sıyla-* 'to honour (with gifts)' in this same line, cf. Kaz. *sıyıt* 'wedding-gift', *Opyt'* IV, 628, not Kakhm.-Mus., or Shnit., and cf. the simplex Kirg., Kaz., Karak., *sıy* 'gift', 'honour', from which *sıyla-* is derived. (Yud. sub *sıyıt* refers to *sıy* II, but *sıy* I is correct.)

173. The dots after *judurdy*, with cyr. *i proch.* above indicate deliberate omission of a repeat-passage, in this instance recapitulating 58 ff. For another 'cut', not indicated explicitly, see n. 381. For lacunae due to inadvertence see nn. 1055; 1712–13; 2880; 3059–60; 3133. For an ambiguous case see n. 1413.

174. See appar. The effect of the emendation is to confirm MS. *tuyat* and replace *kaldı* by *kuldı*. But it is possible to retain *kaldı* by reading *-d&¹* in *'yld&¹* in its primary resolution of *da/de*, either as particle *da* or even as locat. for dat., in the former case leaving *el* as subj. *tuyat* is not cited by Yud. for St. Kirg., but cf. *Opyt'* III, 1175, Kaz. *toyat* 1. 'satiety' (supported by *toyatta-* 'satiate' = Shnit., who, however, does not cite *toyat*). Confirmation of both *toyat kal-* and *toyat kıl-* is lacking (but cf. *Ɉ* 812 *etimä jekä toyut kılsın de!* — 'Tell him to sate them all on my flesh!' Despite the change from *kaldı* to *kuldı*, V. 291, 24 reads *Naelsya narod.*

177. MS. *iyldab . . . iyl*, in both cases with initial alif (no hamza) and subscript *i*-sign, cf. 2055 MS. *'yldatqan*. V. was puzzled by the two forms at 177 and took the unusual step of writing in cyr. above them: *yldab* and *yl*. He renders: 291, 26 *pokryv ego kraskami* 'covering it with ornaments', a neutral rendering guaranteed in its generality by the perfectly parallel 178 *sırlap . . . sır* of the same general meaning. Parallel formulae in Radlov's texts for the later occurrence *KO* 2055 *tutam jerin ıldatkan, / tutam jerin sırdatkan, / koš kara kıl taktırgan*, e.g. *BM* 424 *tutam ierin mldatkan, / tutam jerin sırdatkan, / koš kömököi sır naiza*, show that *ıl* and *ml* are dialect variants in accordance with a widespread vacillation with or without initial *n-*. (On initial *n-* in Turkic as a whole see Claus. *ED*, p. 774a.) Although he cites many other pairs with or without initial *n-*, Yud. cites only *ml*, with meaning 'black', 'murky', and the denom. *mlda-* 'to make shiny black', i.e. 'to polish black'. Although *mldat-* is well assured in Radlov's texts (*BM* 424 = 1301; 1993; *KK* 1758: 'bunt', 'schön bamalt'), he does not cite it in *Opyt'*. Further, although to impart a black polish to wood is an element of folk art, Antipina cites neither *ılda-* nor *mlda-*. Here at *KO* 177 is it wooden ornamentation that receives this finish (see n. 79), or another material?

As to the provenance of *ıl/ml*, Yud. sub *ml* compares Mong. *nil*, without gloss. Neither Yunsaliev, *Leks.* nor Oruzbaeva mentions *ıl/ml* in their discussions of Mong. influence on Kirg.

For Kalm., Ram. gives '*nil* blauer Farbstoff, indigo . . . from *nila* uig. tib. < skr. *nīla* "indigo" '. For Kirg., Pers. and Taj. *nīl* 'indigo' cannot be left out of account. Kirg. seems alone in having *ı* as against *i*, and within Turkic also in having specific 'black' as a meaning, in which it has a partial Mong. correspondence, cf. Kaz., Karak. *nil* '(laundresses') blue', Özb. *nil* 'indigo', mod. Uig. *nil* 'indigo'; Mong. *nil* 'indigo', 'ruby' (Lessing), 'violet' (Luvs.). In a letter of 22.4.74, C. R. Bawden quotes *nila* 'black', 'violet', 'bluish' (Kowalewski), and with the same range of meaning mod. Mong. *nyal*. In a letter of 1.4.75, H. W. Bailey states that 'Old Indian (Sanskrit) *nila-* was carried by Buddhists through Central Asia' and that 'M. Mayrhofer, *Concise Etymological Sanskrit Dictionary* (Heidelberg, 1953), hesitates about the origin of *nīla* "blue", "black" '.

180–184. See appar. Either V. was extrapolating from 75 ff. or at this point was still able to consult the f.r. on which the MS. of *KO* was based.

187 ff. The horse-race in which the participants set out in spring and return in autumn (or vice versa) is a topos, cf. *BM* 765 *barsın koyur salkın küs-minän, / kelsin čımın učkan ala čalbırt jas-minän* (referring in this case to the Great Feast for Kökötöy); *AK* 879 *čaptıy elä ala šalbırt jas-minän, / keldiy elä koyur salkın küs-minän* . . . (where the reference is to the legendary steed Kök-ala, taken from Tekeči by Kökčö, and towards whom this selfsame passage of *KO* is leading).

191–7. These lines form a grand epithet of Kök-ala. It is normal for even longer grand epithets to lead up to the proper name of a steed or hero with ever-increasing tension and pace, though of course versed listeners would know who was intended from the first half verse or so. Kök-ala is named only at 198.

191. Cf. *AK* 878 *jemdädiy elä jetmiš batman nan-minän*; *BM* 737 *jem jegän ekän jeti batman dan-* (R. *day-*) *minän.*

196. Technically *bilek* of a horse is the 'cannon' or lower part of the foreleg: but since the hooves precede and all four legs are intended I have rendered 'pasterns'. The identical verse at *BM* 740 is an epithet of Kök-ala.

197. *ırgay moyun.* The key to this metaphor is hard to find. *ırgay* is widespread in C. Asia in the sense of 'honeysuckle', but it is of high significance that in the later edition of his *Slovar'*—in 1965—Yudakhin discarded the sense 'honeysuckle' for St. Kirg. *ırgay* and gave 'irga, bush with very hard wood'. This is the sense favoured by Abdul.-Is. in 1969, though they cite the fragrant flowers of *ırgay*. Yud. cites *ırgayday* and *ırgayday katkan* in the sense of '(hard and) lean'. This aspect is borne out by another passage in *KO*: *kak ırgayga saptagan*, 'helved with *ırgay*', thus a very tough wood (2551, below): it is also confirmed for Kazakh epic, cf. *Koblandı-batır*, Batırlar jırı I (Alma-Ata, 1963), p. 51 *Asıldan sokkan süŋgimdi, / Irgay alıp saptauya* and p. 90 *Irgay saptı süŋgini, / Irgay, ırgay salıstı* . . . Except that it has the first meaning as 'bot. honeysuckle', mod. 'Uigur' agrees, with 'many flowered *kizil'nik*, bush of the rose family, from the twigs/branches of which the handles of lashes and whips are made', Nadzhip, E. N., *Uygursko-russkiy slovar'* (Moscow, 1968), sub *irgay*; Antipina, p. 129, for South Kirgizia states that the *iyči*, a curved piece of wood for holding the lash proper while it is being plaited (with something approaching the tension of a bow), is made of *ırgay* (honeysuckle) (also Ris. 72). *kizil'nik* is referable to *kizil'* = 'cornel' (Cornelian cherry-tree), which receives unexpected confirmation from Chag. *ilyau* = 'a sort of strong and powerful cudgel, made of heavy wood resembling the red cornelian cherry' (Sulejman-Kúnos, sub vb.). This introduces *ırgay* variants with *-l-* for *-r-*, which may have confused Doerfer, who, discussing Tajik *īlgāʾī* in II, p. 210 [No.] 660, glosses it as ' "kizil'nik" (Sträucher)' and derives it tentatively from Özb. *ilyai* of the same meaning, concluding with 'Unsicher, da das Wort im übrigen im Tü[rkischen] nicht belegt zu sein scheint'. Doerfer thus seems not to have been aware of the forms with *-r-* for *-l-*. This is strange, since Akabirov et al. in the great Özb.-Russ. *Slovar'* (Moscow, 1959) cite only *iryay*, in the sense 'kizil'nik multiflora'. Further evidence for the toughness of *ırgay* is found in Turkm. *ırgay* 'tree of whose stem wooden ploughs are made'; Black Tatar (Tuba-Kizhi) in which *ırgay šoor* means a musical pipe made from *ırgay*, species not named. Further evidence for 'honeysuckle': Kaz. *ıryay*, with the illustration *ırgay sapti šibırtkı* 'lash-handle of honeysuckle-wood', *moinu ırgayday* 'with neck slender as *ırgay*' (Makhm.-Mus.); Tel. *ıryai* 'honeysuckle' (*Opyt'* I, 1371). Valikhanov sometimes characterizes a landscape as abounding in *rgay* (e.g. I, 236). In their list of plants mentioned by V. in *Soch.*, the editors refer *rgay* to *irgay* and gloss 'kizil'nik (*ıryay*), *Cotoneaster multiflora*'. Further to emphasize the elusiveness of *ırgay* in Central Asian lands: Valikhanov I, 463 states that the handles of horse-lashes were mostly made of *irgay* or preferably of 'red tavolga (Spirea)', and the Editors comment on the former 'prostrel goluboy, zhimolost' (p. 709).

Charming though the Kaz. metaphor 'with necks slender as honeysuckle' is, it is more appropriate to the necks of maidens than to those of heroic steeds, where the term of comparison is more likely to be 'lean', 'toughened' (for racing), cf. *J* 1639 *at ırgaidai bolgon kul, | bit torgoidoi bolgon kul*, misunderstood by R. 'mit mächtigem Rosse' but illuminated by Yud. *atınn baarı ırgayday, özünün biti torgoydoy* '(cliché of folklore) "All their horses were as lean as slivers, their lice were huge as larks" (from the long and difficult way)'. This aspect is reinforced when *katkan* is added to *ırgayday*, since *kat-* IV 'to grow hard' has the extended meaning 'to grow lean and in racing trim' (not Yud.). There seems nothing to preclude the further aspect in *ırgayday* of 'curved' when applied to horses' necks, from the twisted growth of *ırgay*.

ırgay needs further study. Was it generic ('hard-wood') with a tendency to become specialized in various regions? Was it originally specific (honeysuckle? cornel? cotoneaster?) with a tendency to become generic? Has there possibly been conflation between originally two words, one with *-r-*, the other with *-l-*? The possibilities seem wide, since Segal glosses (Colonial?) Russ. *ırga* as 'box-thorn', 'burning-bush', 'cockspur', 'medlar', 'medlar-tree', 'evergreen thorn'. To start with, in which shrubs and bushes do the various *Irgaytı* ('Abounding-in-*ırgay*', toponym) of C. Asia characteristically abound? See Addenda, p. 282, *infra*.

198. Although Kök-ala appears fleetingly in action in narrative as here and in the Anniversary Race in *BM* 732 ff., his former owner Tekeči never does. Possibly a Mongol prince, Tekeči was despoiled of his pavilion, womenfolk, and famous steed Kök-ala by Kökčö in an exploit of which he was boasting for ever after. Like a hero of more archaic type than most of the heroes of mid 19th-c. Kirgiz epic, Tekeči had the epithet *mergen* ('heroic marksman'). If he ever had a story and glory of his own it has been subsumed in his steed Kök-ala's glory; for functionally Tekeči is only there as an adjunct to Kökčö and Kök-ala, rather like the Brīsings, otherwise unknown, and the famous necklace in Germanic poetry (*Beowulf* 1199 *Brōsinga mene*, almost certainly an error for *Brisinga*, as elsewhere). For the Kökčö–Kök-ala–Tekeči complex see H *Almambet*, pp. 171–80, where several errors on V.'s part were detected and in part accounted for before *KO* became available.

199 ff. Kökčö is the only hero of this period and cycle to have a firm three-tier pedigree, cf. n. 145. Aydar-kan is depicted as still alive in *AK*. In *KO*, which deals with a time certainly later than that of *AK* (when Almambet had not yet joined Manas), 1754 implies that Aydar is dead: 'Time past, in my father Aydar-khan's days . . .' Kökčö is an originally Kazakh hero, and an aura of this lingers on in Kirgiz epic (H *Almambet*, p. 161 and n. 5). It is consistent with this that Kökčö's grandfather is Kambar, about whom there is a Kazakh epic.

202. *aylangıs* 'not turning (his back in battle)'. This epithet, linked with Aydar through head-rhyme, recurs in Radlov's texts, where, however, he mistakenly made it into a name for Kökčö's mother in its collocation with *tuugan* 'born' (e.g. *AK* 25).

203. V. 291, 38 relates *podobno seropegomu beguntsu* to Kökčö instead of to Kök-ala: but *Kök-aladay* is adjectival to *berendi*, cf. n. 162, above. V.'s lapse is strange, since he had dealt with the periphrasis successfully at 162 (V. 291, 19 *U Kukotay-khana glaza . . .*): it must have been his failure to recognize *kök-ala* as a proper name that induced it. In fact, in *KO* affixing of *-day/-tay* in such periphrastic expressions is proof positive that what precedes is a proper name. The basic meaning of *beren* is 'one of the best species of berkut' (Yud.), but it is transferred in a secondary sense to a young brave or warrior. *KO* has *beren/peren* in a third sense not noticed by Yud. in which it comes near to that of *tulpar* = 'hero's winged steed'. Meanings (1) and (2) and the near-identity of hero and steed sufficiently account for this further extension of meaning, but there may also be conflation with *berende/perende/paranda* 'bird' (cf. Pers. *paranda* 'flying', 'bird'). R. does not translate the word in the parallel passage in *BM*: *berendi algan ekän day-*

minän, nor does he list it under *p* or *b* in *Opyt'*. V., however, must have had the word explained to him, for as noted in the appar., he entered above it in script: *berende*, followed by cyr. (*skakun*). MS. (Arab.) *p^{a}rand&^{3}* must be resolved not as *berende* but as the accusat. *beren-di*, thus the two competing forms *beren* and *berende* are here confronted. Yud. gives *beren* as of Pers. origin without stating the Pers. word or indicating whether it has the same source as *paranda* etc. Since he does not list *peren* it may perhaps be inferred that *beren* has been more thoroughly assimilated than *berende/perende*.

204. MS. *'ustab*, cf. 211 *'ušṭab*. Since Yud. recognizes both *uučta-* and *uušta-* 'seize', I have adopted the latter.

204; 211. *uuštap aldı*. Kök-ala won the memorial horse-race (198): are the six Nines of horses, the she-camel with foal, the Nogay slave-woman with child, the costly yurt the prize for or the price of Kök-ala which Kökčö pays, as Valikhanov thought?—291, 17 *skhvatil konya pervyy iz pervykh, zaplatil za nego odnu* [sic] *devyatku skotom, verblyuzhitsu*, etc. Reference to Radlov's texts informs us that these costly objects were in fact part of the plunder which Kökčö took from Tekeči in younger days when he won Kök-ala: V, I, 3) 411 *'Tekäčinin tektir sōri kök ala | suraganda berbägän, | Tekäčinän algan daŋ-minän | altımıš togus mal-minän, | kara kuiruk nar-minän, | balalū juban küŋ-minän, | ošu kök ala Alman Bet suragan. . . .'* (see H *Almambet*, p. 177). I thus see no alternative to rejecting Valikhanov's interpretation and revising my own in the light of the original text, to the effect that 204 *uuštap aldı* must be rendered as a pluperfect: 'Kökčö *had*, time past, seized those valuables . . .', as in any case 211 *uuštap alıp kete'di*, cf. *BM* 736 *berändi algan ekän*. See further n. 836 ff., below.

205. MS. *tuquz. toguz* in such a context stands for a Ceremonial Nine (noun), as used in gifts of honour and tribute (see n. 301 on *tartuu*). This Turco-Mongol ritual 'Nine' is reflected in Pers. *tūqūz, tuqūz* 'Nine; hence present, gift, such being offered to kings etc., by nines, as a sacred number' (Steingass). The question thus arises whether the *q* in MS. *tuquz* may not be a Pers. spelling. This is possible; but in the first 2,000 vv. of *KO* there is no clear division between the ordinary use of nine and Ceremonial Nine, since forms with *q* (e.g. 1097; 1208) are cancelled out by forms in *γ* referring to the same nouns, viz. *torko ton* (825), *jorgo* (1984; 1990; 1997) respectively. Forms in *γ* greatly outnumber those in *q*. In this v., *bir* is a metrical filler, not a numeral.

207. It was doubtless the Mongol Tekeči who had enslaved the Nogay woman: Radlov V, I, 3) 416 *juban küy* 'beautiful slave-woman' is less specific. In mid 19th-c. epic, the women of the Naiman tribe were considered the most beautiful (H *Almambet*, 180 f.).

209. Tekeči: see n. 198. V. saw that the scribe's text was corrupt here. I have adopted his addition for want of a better, but without conviction.

212. *Čıbratčı* and 214 *Ībrančı* are not otherwise known in the epic of this period. V. 292, 1 f. resolves *čybratč&^{2}* and *·branč&^{2}* as *Chibratchi* and *Ibranche*, but there is no reason for the variation *-chi/-che*, and in any case the following *-γ&^{2}* require *y* and *·* to be resolved as *ı*, and *&^{2}* as either *a* or *ı*. Unidentified as toponyms. V. *Soch.* III, 340 ff. names thousands of winter pastures in the Karkaralinskiy okrug alone, thus it is not surprising if the two summer pastures Čıbratčı and Ībrančı (however lush) have escaped mention on even large-scale maps.

213. Cf. *AK* 523 *altımıš jelā miy kulun | čıbırata bailadı* = I, 2) 1823 f. (*miy*).

215 f. Maniker is being kept in *kuu mamı*, i.e. close tethering with nourishing food, with intent to race him later.

219 f. Although V. was capable of extrapolating on the basis of parallels, this couplet may well have stood in f.r. and been missed out by the scribe.

222; 229. MS. *kumkar&*[1], thus *kömkörö*, but with what implicit object? Under *kömkör-* Yud. cites as sole object *kazan*, 'turn one's cauldron or cooking-pot upside down'—apparently free from the rebellious implications of the Janissaries' gesture. But under *kömkörö*, listed separately, the phrase *kömkörö kunduz börk*, rendered by Yud. 'beaver-skin cap', occurs several times. Yud.'s rendering seems eliptical: the full meaning must contain the element 'upside-down', 'reversed'. This epithet does not occur in Radlov's texts, and occurs only in this part of *KO*. The expression seems to refer to caps with turned-up beaver brims, i.e. with the fur inside round the head, but turned up at the edges outside. For examples of such caps see Antipina, p. 232; *kunduz tebetey* p. 236; Zakharova-Khodzhaeva, opp. p. 54; Ris. 14, p. 70 (winter caps); p. 68; index *kundız börik*, but no page ref. Caps are indicative of tribal and regional affiliation, but it does not appear from *KO* in which way these particular caps were distinctive of the 'Nogay'. If we read *kumkar&*[1] in the light of Kaz. *kömker-* = 'to border, fringe' we arrive at a similar result. The basis for V. 292, 7 *edinodushno podnyavshis'* may be 'total' < 'emptied'.

224 f. Such *alabaš jorgo*, etc., are often associated with ceremonial presentation and slaughter for feasting, cf. 1245; 1984–91 (ironic). It is not clear with 225 *tartuu* whether the horses were given to Koŋur-bay as a ceremonial gift or merely slaughtered and eaten by the now subservient Nogay. *alabaš* of horses is normally 'noted' (Yud.), but linked here with *čıbar* 'dappled' must be a coat-indication.

226. *kırkı aš*: see n. 81.

227. MS. *qarḍmndan*: see n. 157.

228. *boz töbö*, lit. 'pale-grey hill' stands for 'a hill or eminence on which champions of opposing armies met in single combat (historical)', Yud. sub *döbö* 2., the general meaning of *döbö* 2. being 'hill, eminence on which the elders or chieftains assembled for the discussion of public affairs' (ibid.). *boz döbö* and the simplex *döbö* plainly overlap in the sense 'judicial mound', a feature which occurs amongst other peoples, and I have adopted it in this sense. V. 292, 13 with *beloy sopki, pupa zemli* has seized on the underlying archaic symbolism and converted *jer ortosu* 'the middle of the land' to 'the navel of the earth', and thus gone beyond the text. It scarcely needs saying that the Nogay would not regard a place within the immediate suzerainty of the Chinese as 'the navel of the earth'. However, it is a place of decision, and it is fitting that young Bok-murun should oust Bay-mırza from the leadership there. From *KO* 2008 it emerges that the Games for Kökötöy are being held at a *boz töbö* at the middle of the land. Under 21 May 1856, presumably five days before KO was recorded, Valikahnov notes whilst on the r. Karkara, that SSE. of [the] Kushmurun [Mts.] there is an isolated knoll or mound (*sopka*) or *kurgan* named 'Manasnen-Boztobe' [Manasnın-Boz-töbö?]. 'The traditions of the Turks tell', he continues, 'that their hero Manas . . . had his camp on it during a war with the Kaugiras (Kalmak)' (I, 246), on which the editors of the *Soch.* comment thus: 'Kaugirasy (*kangirası*)—an old tribe living in the Semirech'e. Their name was given to the town of Kangıras (the Xınlos of Chinese sources)' (I, 668). Manasnın Boz-töbö is of course too near to the Karkara region to be the scene of the Games in *KO* at 2008—unless the bard has reverted to the more traditional scene of the Karkara region after pleasing Valikhanov with his setting in the Altai (see Introd., pp. 91 f. and n. 285).

240. It is perhaps characteristic of the bard of *KO*, the most experienced and civilized of the mid 19th-c. Kirgiz bards whose work is known to us, that he sandwiches tuition with the mullah in among the traditional signs of growing up to manhood. At this time the Kirgiz with few exceptions were illiterate.

41. An *ak kaygı eer* (*KO iyer*) or Mongolian saddle had a broad saddle-bow. The saddling and

mounting of Bok-murun's (adoptive) father's steed are symbolic acts of attaining to adult status that would be understood in all traditions of heroic poetry.

245 f. See appar. The emendator has appreciated that *kirip* must be preceded by a dat., and added *y&*[2] to *nuyay*. It is far more likely that the first word of 246 was in the dat. in the f.r., say *eline* or *ičine*, cf. 10 *kalıŋ* (*bir*) *kara köp Nogay* / *bašnan* = 40 after the identical v. with final *Nogay* and with ablat. after possess. -ı-. MS. has *'ynd*, with *d* uncertain, below the overwriting: **iln&*[2] in the f.r. is palæographically near, since the diacritical for *i* needs only to have been shifted from under alif to the 2nd char., together with slight shortening of the *l* to read *'y*; and *&*[2] in the f.r. could then have been read as *d*(?).

250. Bay-mırza's finger-tips of gold are meant to indicate his effeteness and may be gold finger-nail guards as worn by Mandarins. This brief hint of sinification in Bay-mırza would accord well with Bok-murun's precipitate flight with his Nogay from the Chinese frontier (foreshadowed at 279 ff.).

255 ff. In this passage there are six instances in which a present-future factitive verb omits the modal theme: MS. 255 *mykxbn* = 257; 256 *blkyxbn*; 258 *blkxman*; 265 *kučrmn* = 266. In the Kaz. *OK*[2] these forms are retained as *mingizben*; *bilgizben*; *köširmen*. The Kazakh Valikhanov, however, seems to have been puzzled by the MS. forms, taking *bn* and *man* both as the pronoun *ben/men* and as the negative *ba/ma* and rendering: 292, 26 *na nego ya sest' tebe ne pozvolyu — rasporazhyat'sya tebe imi ne pozvolyu*. All six instances end in the emphatic *ben/men*, and this may account for the phenomenon, the emphasis on *ben/men* having absorbed the preceding *e/o*. I have therefore left these forms to stand, though the phenomenon is not referred to by Batmanov or Yunsaliev in their respective sections on stress.

256. The reference is to the Great Feast or Anniversary for Kökötöy, see n. 81. This is confirmed by the parallel 258 *Kökötöy aš-n*, the name of the Feast par excellence.

257. The opposition *kök*: 255 *boz* shows that *boz* (technically 'pale grey') can be substituted for *ak* 'white'.

259. The failure to repeat *toyungan* from 139 (instead of *semirgen*) leads to the repetition of *semirgen* at 261, and it may be significant that with this verse the writing becomes smaller and finer, suggesting a fresh start. It is thus possible that the scribe and not the bard was responsible for the lapse of style.

262. At *KK* 1670, Manas's Kalmakized cousin Kökčögös treacherously suggests to his (Kökčögös's) Kalmak captors that they unite in deceiving and killing 'the Sart Manas': '*Manas sarttı sayalık!*'

263. V. 292, 29 *kornoukhoy ryzhey sobake*. The MS. 'correction' with *la* probably corresponds to *korno-* ('crop-', 'cropped') but this element resists identification. *čunak* = 'crop-eared' is out of the question.

264. In his Behest at 156, Kökötöy had told Bay-mırza to go to Manas. By telling Bay-mırza to go to Manas and by not doing so himself, Bok-murun is asserting his independence. At 265 ff. he at once begins to outline his own plan for escaping from the Chinese limes.

268. Despite the ambiguities in this poor rendering, *čečtirip* is certain, cf. *üy čeč-* 'to dismantle a yurt' (Yud. sub *čeč-*) and the parallel couplet showing that these vv. are formulaic: *AK* 250 *čaldıratpai ūk* [*R uk*] *čečebis, šaŋštıpai bürküt alabıs* (the latter v. loosely translated by R. so that it could—erroneously—refer to Almambet).

270. *mayıra-* 'to bleat', with causat. *mayırat-* are absent from Yud. *Slov'*; but cf. St. Kaz.

mayra- (Makhm.-Mus., not Shnit.) = Karak. and further *Opyt'* IV, 2008 *mayra-* 'to bleat', Chag., Kom., Bar., Sag., Koib. Claus. *ED* 770b *mayra-* 'to shout', etc., but also 'to bleat'.

272. *jılat-* 'to make cry', not Yud., but cf. *Opyt'* III, 483 *jılat-* K[ara]kirg. Further Kaz., Karak *jıla-* 'to cry', *jılat-* causat.

275 ff. Bok-murun may well give foot-sloggers a nag and the naked cloaks, as Kökötöy had commanded; since if he would not, the former would be overtaken by mounted Chinese between Uch-turfan and the Türgön-Aksu Pass and the others would freeze on the four high mountain passes on that route.

279–314. In the MS. these verses come after (my) 329. I have transferred them to their present position for three reasons, set out below. In H *Kukotay* I, 356 f., I had proposed the transfer of V. 292, 44–293, 1 (= *KO* 279–84) to the beginning of Bok-murun's Itinerary on grounds of internal evidence which will be incorporated into the present argument: but I was left wondering how 'a quatrain' (now apparent as *six* vv. of *KO*) could have been so misplaced. Closer investigation with the original MS. has now convinced me that no less than *thirty-six* verses, beginning at the same verse (*KO* 279), have been misplaced—a far more acceptable proposition than *six*, since *thirty-six* could have filled a page of the field record on which our MS. was based. What remains disquieting is that Valikhanov, who knew and recorded the many caravan-routes that criss-crossed the whole vast region, and who, as will be seen, is my sole source for them apart from maps, accepted the Itinerary as it stands in the MS. One assumes that when he sat down later to translate his scribe's fair copy, the f.r. was no longer available to him.

My reasons for the transfer of 279–314 are: (i) that the Itinerary as it stands in the MS. contains absurdities if it is intended as a serious caravan-journey like the parallel Itinerary in *BM* 189 ff. (cf. H *Kukotay* I, 359–64); (ii) that the journey could not have started in the non-Chinese and even non-Kalmak area behind Kozu-bašı (the first place-name in the MS. = my *KO* 315), but instead must have started in the Chinese domain of Koŋur-bay (*KO* 133 ff.; 221 ff.); and (iii) that by transferring the thirty-six verses beginning with the crossing of the 'Ak-tersken' to the position before 315 *Kozu-bašı*, the absurdities vanish and the Itinerary begins in the traditional frontier region of the Chinese Koŋur-bay.

In detail: (i) Beginning the journey with the MS. one stage behind *Kozu-bašı*, we note that Kozu-bašı is both an 'epic' and a real locality: (epic) *KK* 239 *Kozu-bašı, Koimorok, / anı basıp öttü deit . . .*; Harm. *Man.* II, 15a *Kozu-bašı, Kopogo / Koy semirip ošogo, / Köč aldında kelgender / Kegen boylop ketiptir; / Key Karkıra tüzünö / Bokmurun barıp jetiptir*; (real) Valikhanov I, 280 notes in July 1856 that the Sarybagysh tribe had moved into Kozubashy, which was two days' ride from Vernoe (Alma-ata)—without specifying the direction. At Harm. *Man.* II, 15a, however, Bok-murun arrives in the Karkara from the W., and it therefore follows that Kozu-bašı is about one day's ride E. of the eastern tip of L. Issyk. Despite this excellent general direction, Kozu-bašı was not marked on maps of the old Russian Empire at 1 : 200,000. The next stage, Ak-taš (MS. *aq taš*: cf. Valikhanov I, 292, 39, Veselovskiy's reading *Ak-taš*, *Soch.* *Aktam*, repeated at p. 671), does not help, since it, too, is difficult to trace. Nevertheless, the continuation Tiek-taš – Jalaŋač (Dzhalanash) – r. Ili – Kalkan (near the ferry) is realistic, detailed, and perfectly clear as to its trend: it is part of a route northwards from the complex mountain region to the E. of the eastern end of L. Issyk. According to V. I, 244, at Tiek-taš [modern Kendik-tas?] there is a fearsome gorge cut by the Sharyn (Charyn) through the nose of the Kuuluk (now Ketmen') Mts. [on its way N. to meet the r. Kegen and then the Ili]. The entrance to Tiek-taš is from the Merke rivers region, and, further back, from the Karkara region (ibid.). The Dzhalanash Valley offers no problem here (see H *Kukotay* I, 356). It took a caravan, of which Valikhanov was a member, two days to ferry over the Ili near Kalkan (I, 407). Yet the

next stage in Bok-murun's Itinerary according to our MS. is to cross the 'Ak-tersken' and the well-known Türgön-Aksuu (Turgen-Aksu) Pass, which lies at a latitude more southerly than that of Karkara, and then to go to Kaynatma-tuz in the Karkara-region for salt! In other words, the wise and determined young Khan-elect is to cross back over the broad Ili and retrace his steps towards the eastern end of L. Issyk and thence cross *southwards* over the Türgön-Aksuu Pass in order to recross it northwards at once so as to reach Karkara! But, if one really has to go from Kalkan to Karkara, the route, thrice described by Valikhanov, is: Kalkan – ferry over the Ili – Sarybulak – Sogoty Pass – Toraygyr – the Merke region – Karkara (I, 407; II, 507; III, 498). (Presumably a caravan may descend to the Sharyn past the formidable Tiek-taš; but returning, the Sogoty Pass offers an easier route.) After Kaynatma-tuz and Botonun-saz of the Karkara region, the MS's next name is the Upper Irtysh, to reach which, in reality, one must get out of the mountains and cross — the broad Ili from S. to N.! These absurdities having been exposed, we can now turn to independent reasons why the Itinerary cannot have begun somewhere behind Kozu-bašı.

(ii) Since the Nogay have sought the Chinese Koŋur-bay's protection, the Itinerary to the Upper Irtysh must logically begin with an escape, i.e. with (*a*) a silent departure and (*b*) a forced march. (*a*) is in the text at 267–72; the logical next stage (*b*) is found at 279–84, for only when the 'Ak-tersken' and the Türgön-Aksuu have been crossed will the horses and camels be allowed to browse and even then their saddles will not be removed. It follows that the 'Ak-tersken' and the Türgön-Aksuu must be the *first* names on the Itinerary. Now according to V. the Aksai route over the T'ien Shan Range from L. Issyk to (Uch) Turfan was over four passes: Türgön-Aksuu – Zauku – Kashkasu – Dzhuukuchak (II, 544), thus, coming from Uch Turfan, the Türgön-Aksuu Pass is the last pass before reaching the Kirgiz home region of L. Issyk, a pass after which one might well rest one's heroic beasts a little, while still on one's guard. The Aksai route has a variation for Kashgar: Türgön-Aksuu – Zauku – Kashkasu – Zaukuchak – Dungurama – Baskaum to Taragai (II, 227). But the Chinese frontier region S. of the T'ien Shan is precisely where Kirgiz audiences looked for Koŋur-bay's domain. In *KO* itself, beyond the description *'Kıtaylarnıŋ'* 'of the Kıtay (Chinese)', Koŋur-bay is not given a definite location: but in the other version of 'Kökötöy's Feast', Radlov's *BM*, Koŋur-bay is firmly located as ruler and oppressor of a myriad Chinese in Kashgar and Yarkend (150 ff.; 1269 ff.) and the same is true, with the same formulae, of *KK* (616 ff.). And even though the Sary Bagysh bard who sang 'The Birth of Manas' for Radlov places Koŋur-bay in 'Bejin' (92: 'Beshbalık? Pekin??), when it comes to pushing the Chinese back, Manas pushes those of Kashgar towards (Uch) Turfan, and those of (Uch) Turfan towards Aksu (161 ff.). It thus makes perfect sense all round if Bok-murun's Itinerary begins somewhere in the Kashgar–Uch Turfan region and his first serious halt is descending from the last T'ien Shan pass at Türgön-Aksuu.

(iii) Inserting the thirty-six lines beginning *'Ak-tersken ašamn . . .'* (my verse 279) and ending *onnon ödö köčömün* (my 314) in a block before *Kozu-bašı kopo . . .* (my 315), we obtain the following coherent Itinerary with an ever northward trend: Ak-Tersken (the Terskey Alatau?, see n. 279) – Türgön-Aksuu – Kaynatma-tuz – Botonun-saz – Kozu-bašı – Ak-taš – Tiek-taš – Jalaŋač – r. Ili – Kalkan – the Upper Irtysh (with Beš-terek, r. Jurga, ?Khan-tau, Moldotorgoy, Buurul-tau); and no broad rivers or arduous passes have to be crossed twice or thrice to no purpose. Such an Itinerary is as realistic and sensible as Bok-murun's fascinating parallel Itinerary in *BM* (see H *Kukotay* I, 359–64); and if *BM*'s is from W. to E., *KO*'s is from S. to N. Their point of intersection is the obligatory Karkara region, so significant for Kökötöy's Feast (see Introd., pp. 91 f).

OK[1] deals with 282 thus: *Türgen Aksu asamn.* Before this the editors of *Soch.* I had

commented on V. 292, 45 *Cherez Turgen-Aksu* (= Veselovskiy) *perepravlyus'* as follows: *r. Aksu (u Dzhungarskikh Vorot)*—'the river Aksu (at the Jungarian Gates)'. In detaching Aksu from Turgen, the editors imply that V. was mistaken in linking these names. *OK*² now reads (p. 13):

At šaldırıp alamın,
Türgen,
Aksu asamın.

In other words, it is implied that the scribe has dropped several words. There is, however, no space between them in the MS. This detachment of *Aksuu* from *Türgön* agrees with H *Kukotay* I, 356 f. in so far as it implies that the Itinerary as it stands in the MS. is absurd at this point. However, if vv. 279–314 are transferred as proposed by me above, there is no need to accuse the scribe of losing words between *turgan* and *aqsu* in the MS., nor V. for joining Turgen and Aksu in ignorance. *OK*² leaves a similar lacuna between *Kızıl-kıya* and *San-taš* at 3212 contra the MS.

279. MS. *aq tyrskan*: V. 292, 44 (Veselovskiy) *Ak-Tersken*; (*Soch.*) *Ak-Teresken*. Cf. *OK*¹ *Akterisken* = *OK*². The primary resolution (on an equal footing with **tirsken* which has no lexical support) is *tersken*: Kaz. *tersken*, *terisken* 'steppe grass', 'sty in the eye' (cf. Russ. *yachmen'*, Germ. *Gerstenkorn*); Karak. *terisken* 'sty in the eye'; not Yud. or Abdul.-Is. '*Ak-ter(i)-sken*' in itself is unexceptionable as a toponym in the sense 'Bright-steppe-grass', though one would not first seek it on a high mountain-pass. I have not succeeded in identifying such a toponym. My treatment in H *Kutotay* I, 356 f., based on variants of the same in succeeding editions of *K* (V.'s Russian translation only) is hereby overtaken. If the bard had in fact uttered *Ak-terskey* 'the bright Terskey (Alatau)?', which would be well placed but unusually vague, then the scribe could have misread final *y* without diacr. in **tyrskay* in his f.r. as *n* without diacr. The general rhythm of the passage suggests hepta-syllabic *Ak-terisken* (*Ak-teriskey*). Kirg. *teskey*, Özb. *terskay* 'sunless (side)' < *ter(i)s* 'wrong side', cf. Kirg. *küngöy* 'sunny (side)'.

282. The Türgön-Aksuu Pass: see n. 279–314.

285. *Kaynatma-tuz*, lit. = 'salt for cooking', and indeed Bok-murun takes his people to this well-known place in the Karkara region in order to stock up with salt for the great feast he is going to give. V. 293, 1 *Kogda pridu na solenoe ozero, navaryu soli*—'When I arrive at the salt lake I shall boil salt' suggests that by the time he sits down to translate V. has forgotten that *Kaynatma-tuz* is a place-name which he had recorded elsewhere and explained himself. In a fascinating account of the portentous Karkara region he wrote: 'On the E. slope of this ridge, in a depression, there are the salt springs named "Karkaranen-Kaynatma-Tuz". At their exit they form a reservoir covered with a solid, hardened mass of saline sludge' (I, 246). It is of great interest for the whole of the present passage 285–314 and the parallel passage *BM* 223 *Karkara boiloi konomun, | Kaldai-minän dos bolup | tus kainatıp alamın*, in which Bok-murun proposes to fraternize with the Kalmak in order to obtain salt, that V. adds a few lines later: 'The whole area from the r. Chilik to the Santash Pass, according to the Bugu, used to belong to the Kalmak. Thirty years ago, Kalmak used to nomadize on Toraygyr and winter on the Kuuluk Mts. [See note 279–314, *supra*]. Their frontier piquets stood on the First Merke River and the Salt Springs of Karkara. At the present time Chinese Kalmak of the Zurgan-suun and Argun-suun clans (*rod*) nomadize on the mountains of Kush-murun and Labasy' (I, 246, 33 ff.). *KO* and BM, then, reflect a state of affairs with regard to the Kalmak which had ended some thirty years earlier, say *c.* 1825–30. Furthermore, the 'Zurgan-suun' and the 'Argun-suun' occur in *KO* at 2672 ff.—under the command of the monstrous Joloy!—and have been identified not as clans but rather as military settlements bearing Mongol numerals as names (see n. 2672). Cf.

Harm. *Man.* II, 15a *Kalday menen dos bolup, | Tuz kaynatıp aldı emi.* 'Kainatpa-tuz' still occurred on late 19th–early 20th-c. large-scale maps as a stream N. of the Zhel-karkara and flowing E., over 20 km. from the confluence of the Karkara and the Kegen to its NW. The very marshy river-junction of the Zhel-karkara and/or Kury-Karkara, and the main Karkara may very well have been the locality referred to in the following note as *buţanyy şaz*.

288. This verse, together with 289, with which it is paired prosodically, refers to Joloy as part of a grand epithet introducing him for the first time. 293, 3 *solontsakh* [salinæ] *Butanyn-Saz* either rests on V.'s factual knowledge that there were salinæ at 'Butanın-saz' or comes from conflation with the preceding vv., with which it has nothing to do except for the general locality. It is noticed that V. himself vocalized the MS. reading as '*Butanyn-Saz*' (Veselovskiy = *Soch.*), whereas *OK*¹ and *OK*² vocalize it as '*Botanıy saz*'. In *KM*, A. Margulan cites this v. from the bard Jandeke: *Botanıy sazın boylayan*, but he has Kazakhized the whole passage (p. 19). Nevertheless, this tips the balance slightly in favour of **Botonuy-saz*, which I have adopted in the text. Both *boto* 'camel-calf' and *buta* 'bush' are acceptable elements in themselves, though *saz* is typically covered by reeds and sedge. Cf. Harm. *Man. II*, 48a *Karkıranın sazınan*.

288–292. Joloy's epithet suggests some of the varied aspects of his Gargantuan nature, which is dealt with at length in Radlov's long and often mock-epical text *Joloi-kan* (V, II), 5322 vv. Here in *KO* we learn that he is a lazy gambler, a blood-sucking parasite and wearer of a huge black cap. In what follows in *KO* as a whole, it will be seen that his huge size and strength make him a formidable opponent in battle. The affixation of *-uy* 'thy' to his name expresses his popularity with the Kirgiz audiences of the day as a colourful figure of gross fun, very near to the Rabelaisian conception: but in latter-day recordings of *Manas* the humour seems to have been withdrawn from this figure. 292 *erke*: according to Doerfer I, p. 189 [No.] 65, *ērka* is of Mong. origin, cf. Luvs. *erx* II 'spoilt', 'capricious', 'wilful' (cf. further Ram. Kalm. *ʾerkə* D[örböt] 'dear', 'tender'): but Sevortyan shows *erke* to be widespread in the Turkic languages and has no hesitation in referring it to the root *er-*, as in *ermek* 'fun', 'amusement' (pp. 296 ff.).

291 f. V. 293, 5 *vlasten nad* suggests that he read MS. *şuramn* as *suramın*—'I shall rule' (*sura-* 2.): to accommodate this reading he continued: *vsemi, imeyushchimi zhizn' i krov'*, but this forces *kan* 'blood'. The same epithet occurs at 1639 f. *Joloi-kan* does not present Joloy as a practising ogre, nor does the relatively lofty *KO*: thus we may think of Joloy's 'blood-sucking' as purely suggestive of his parasitism. Yet a formed epithet, shared with a Radlovian parallel, suggests that earlier he really was an ogre (n. 2612 ff.).

301. *tartuu* ranges in meaning from 'entertainment', 'hospitality' to 'gift of honour', actually 'tribute' of horses, as here. '*tartu*' is named in this last sense by V. I, 378 among other impositions by the Kokanders on the Kirgiz tribes. For Bok-murun's *tartuu* of horses to Manas as a token of submission, see 1244 ff., and n. 1253 on the laconism '*tartuu jedim!*'.

302. In Kirg. epic the *kürmö* is featured as a particularly Kalmak item of attire, cf. *AK* 433 *kürmönün üidöi kaldı*—R (correctly in context 'Kalmückenjacken'). *kürmö* is in fact one of the many words listed by Sıdıkov as common to Mong. and Kirg., cf. Mong. *xürəm* (p. 222). Ram. is quite explicit for Kalm.: '*kürmn̥* (1) geist . . . (2) mongolische Jacke, basic Mong. *kürmen*'. Since *kürmö* are stripped from the fallen and piled up on the battlefield (*KO* 2705; *AK* 433; *BS* 1029), they are probably to be imagined at this period as sleeveless mail-shirts. In mod. Kirg. *kürmö* are simple sleeveless jackets or shirts without Mongol associations.

MS. *alţnd&*¹ is more likely to be resolved as *altın da* than as *altındu*, cf. 533 *altndu*.

304. MS. *kux 'utay&*², resolved as St. Kirg. *köz otogo*, is a collocation not given by Yud., who indeed has no rubric '*otogo*' but only '*otogol*', though he adduces *otogo* sub *sayıt-*. The lexical

and cultural history of *otogo, otogot* deserves an illustrated monograph to itself, to which the present note can only be a small contribution.

otaya in Turkic is known from Chag. since at least the times of Bābur in the sense of plumes worn on the head in battle and also worn on horses' heads. It is cited by the *Sanglax* (Clauson, p. 94), by Sulejman-Kúnos (Čag.-Osm. Wb.) and P. de Courteille. Sub *otʸγʏ* 'feather, usually peacock's feather as a sign of rank on the cap', Ram. states that *otaya* passed into Chag. Clauson, loc. cit., also cites *otaya* as a Mong. word of the *Sanglax* 'not so described' by it.

In St. Kirg. *otogot* is given as '(epic) button of semi-precious stone in the caps of Kalmak or Chinese officials'. Here one may cite mod. Uig. *otuγat* (*ust.* sic! 'oral'—or really *ist.* 'historical', i.e. 'obsolete'?) 'birds' feathers on the cap of an official as a sign of rank', cf. Turki *otaγat* (Shaw, 1880), directly quoted by *Opyt'* I, 1105, 'a plume, a crest of peacock's feather worn by high dignitaries under the Chinese'. The relationship between *otogo* and *otogot* lacks elucidation. Bud. I, 110 makes the distinction اوتاغ, اوتاغا 'small feathers', 'down' and اوتاغه 'plumes on cap, helmet, turban' and cites Bābur to the effect that they were also called ساچ اوتاغسی and were made of heron's feathers traded from Kabul to Iraq and Khorasan. *otogo* thus overlaps with *KO* 2230 MS. *qarqara* 'crane's feather headdress' (worn by the khansha Altınay), since the word for Bābur's heron is also *qarqara*, a word which no doubt shifts its meaning under the influence of ecological realities, with the following range: Kirg. 'demoiselle-crane', Kaz. 'heron', Ott. (learned) 'crowned crane, heron', see n. 2230.

Two leading facts have to be borne in mind when assessing 304 *otogo*: (*a*) The feathers used in this plume-emblem change according to region. Towards China among the Kalmak and among the inhabitants of E. Turkestan of the 19th c. the plume was the Chinese peacock's feather of rank, in this case the one-eyed peacock's feather as conferred on Yi Yung Pa-t'u-lu, i.e. 'Bát'uru' with the title of 'Magnanimous Brave', 'Bát'uru' 'brave' being a title conferred solely for activities in the field (Mayers, W. F., *The Chinese Government*[3], 1896, paras. 463 and 465). Under Bābur and his successors the plume had been heron's feathers. Thus when a 'Nogay' of mid 19th-c. Kirgiz epic such as Bok-murun wishes to fraternize with the Kalmak on the frontier, he attaches the Sino-Kalmak peacock's feather. Such feudatories as we must imagine 'Joloy' to be were permitted the one-eyed peacock's feather, the two- and three-eyed being reserved for sublimer and sublimest ranks. Thus *köz* 'eye' in *köz otogo* may refer to the eye of the one-eyed feather, though the possibility remains with this hapax legomenon that *köz* may mean 'no less than', 'the very', 'par excellence' (Yud. *köz* 9). (*b*) The second fact, implied by *otogot* 'button of rank' is that the rank buttons or jewels on the Mandarin's cap in Kirgiz eyes had become merged with the peacock-feather dangling behind. This will perhaps explain Valikhanov's ambivalent response to *kuz 'utaγ&*[2]: (i) his translation 293, 10 *na shapku krasnyy sharik nadenu i pavlinom ukrashayus'*; and (ii) his entry in the MS. above *kuz 'utaγ&*[2] in cyr.—*karalovyy* [i.e. *korallovyy*] *sharik*.

So far as *KO* 304 is concerned, there is no need at all to bring in the red button of rank explicitly. There is ample evidence that *otaya* meant simply 'feather-emblem of rank' in C. Asia at the time in question. Radlov, *Opyt'* I, 1105 sub *otaya* states that the emblem was still worn by Kazakh sultans and maidens in their head-gear in his day. Further, since Yud. cites only *otogot taš* (cf. Harm *Man.* II, 35b *otogot taš*) and *šuru otogot*, it seems possible that *otogot* itself needed a word for 'stone' before it could mean 'rank button'. More decisive than these examples is the verb linked with *köz otogo* at *KO* 304: *sayın-*, rendered by V. as *nadenu* 'shall don', which is misleading, since *sayın-* reflex. = 'to thrust or pin on (to oneself)', more appropriate to feathers than rank-buttons. A classic example of the use of *sayın(t)-* is *karkarasın sayımp* 'pinning her crane's feather ornament into her cap' (Yud. sub *sayın-*). It has already been noted that Yud. has no rubric for *otogo*, yet sub *sayıntı-* he quotes: *'otogo, diŋse sayıntıp,*

totu kuštun kuyrugun töbösünö jayıltıp fol'k. *velev votknut' v shapku pavlin'e pero i sharik* (sm. *diŋse*), *raspushiv na makushke pavlin'e pero'*—a not altogether satisfactory rendering since it identifies the *totu kuštun kuyruk* 'tail of a parrot or fabulous paradise-bird' with *otogo* in the meaning 'peacock's feather' (the Kirg. for 'peacock' is *toos*); yet it gives Yud.'s authority for *otogo sayıntı-* 'to have the peacock's feather pinned into one's cap'. Here there is some information for Mong. kindly supplied by C. R. Bawden in a letter of 27.7.70 to the effect that 'the Mongol phrase is usually *jiŋse otuya*, in which the first element is a loan from Chinese and means "a rank button on the cap" '. Thus in Kirg. *otogo*, *diŋse* and in Mong. *jiŋse otuya*. Valikhanov's vacillation between button and feather is again understandable.

The following miscellaneous facts will accentuate this or that aspect of the foregoing. The (Tan Yen) Hua-ling or single-eyed peacock's feather was the ordinary form of reward for public service, and during the decades leading up to 1880 was indiscriminately obtainable by purchase (Mayers, op. cit., para. 463). As such, the one-eyed feather was suitable for bestowal on nomads on frontiers (cf. the Czarist kaftan with epaulettes used for the same purpose, see n. 2046–9 for *čen badana* below). Zaysans of the Turkic-speaking 'Two-tribute' Mountain Kalmak of the Altai used to receive from the Chinese the transparent blue cap-button of the Ugheri-da (Colonels) and a peacock-feather, and they retained them, even after submitting to the Czar, as late as 1870 (Radlov, *Siberien* I, pp. 253 f.). The red cap-button awarded to a tribal mercenary gave him the rank and privileges of a general and permitted him to accept other offices, just like a Manchu general (op. cit. II, p. 348). As to Bābur's horses with heron's plumes, cf. Harm. *Man*, II, *Eptiü külük Maaniker, | otogot taštı kiyüügö . . .*, which, even where horses are concerned, shows some interchangeability of plumes and *otogot*-stones.

The opportunity cannot be missed here of throwing some light on a strange passage in *AK*. At 106, the Muslim Kökčö says to the infidel Oirot prince Almambet, whom he hopes to convert to Islam: *'bašıŋnan tozogo tiŋsä aldırsaŋ . . .'* 'Remove the *tozogo tiŋsä* from your head . . .' Radlov translated *tozogo tiŋsä* as 'Mützenknopf' and in *Opyt'* III, 1215 we find *tozogo tiŋsä* duly glossed as 'Mützenknopf, Rangbezeichnung der chinesischen Beamten'. But Yud. does not admit *tozogo* to his *Slovar'*, nor is it traceable in Kaz. or Karak. *tozogo* looks like a muddled variant of *otogo*.

To resume. Bok-murun plans to fraternize with the Kalmak lords of the Karkara region as one who has been decorated with the Chinese Peacock Feather, but whether as an imposter in disguise (as when other heroes don the Kalmak *kürmö* in order to spy on their enemies) or in his own right does not emerge. Charitably we may suppose that at the time when the 'Nogay' sought Chinese protection (*KO* 221 ff.), Koŋur-bay bestowed the Peacock Feather on young Bok-murun not as on a proven Pa-t'u-lu or *baatır*, but as the adoptive son of a great Khan, a foreign prince of illustrious rank.

(Supplementary note: Doerfer, I, p. 112, [No.] 7 (*otāqa*). 'mo[ng]. *köke otaga* wörtl. "blaue Feder" = tü. *kök otaqarlıq . . . gāh* wörtl. "die mit der blauen Feder verschene Würde" ' raises the question whether *KO* 304 *kuz* might not have been substituted for *kuk*. Doerfer rejects the form *otaqarlıq*, above. See now for the ethnological and religious background, with illustrations, J.-P. Roux et Marie-Madeleine Massé, 'Quelques objets numineux des Turcs et des Mongols. 2. Les Plumes', *Turcica* VIII (1976), Paris–Strasbourg, pp. 28–57.)

306 ff. It would be a grievous error to infer from *Altay tolgon* and *Kaŋgay tolgon*, without other support, that Bok-murun actually intended to visit the Altai and (hundreds of miles to the E.) the Kaŋgay Mts., since vv. 306 and 308 are standing epithets of the Kalmak (H *Kukotay found*, p. 381 f.; H *Köz-kaman* I, 92 ff.) which throw no light on their whereabouts at a particular time. V. 293, 13 renders *KO* 308 thus: *kalmykami, napolnyayushchimi Katay* (Veselovskiy;

Soch.). This is strange for two reasons: (i) MS. *qaŋyay* is very clear; (ii) it is almost certain that it was this passage that caused V. to write, with various inaccuracies, I, 421, 30 'In this episode is narrated how Buk-Murun, son of the Nogay Khan Kukotay, in order to celebrate the Anniversary Repast of his father, migrated from the environs of Issyk-Kul' to the Black Irtysh, to the Altai and the Khingan. . . .' At I, 357, in another reference to the Kökötöy poem, V. writes of mention of the Khangay, the Altai, and the Kalmak Khan (line 5). *KO* 308 MS. *qaŋyay* puzzled him. He has three attempts at it: 'Khingan' (in Mongolia!) probably from memory; Khangay; and Katay. Unaware that *KO* 308 was a poetic epithet devoid of any but the vaguest historical content, he felt free to change the name to suit his latest antiquarian theories. (For my first attempt on the basis of *K* alone to come to grips with this problem see H *Kukotay* I, 375 ff.) Professor Bawden informs me (Nov. 1975) that (as here in Kirgiz epic) 'Altai' and 'Hangai' are used together as a topos in Mongol epic, with the implication that geographical distances are of no account.

315. MS. *quzy bašy qupa(d&ʲ)*: see appar. The sense requires the locat. The dat. at Harm. *Man.* II, 15a *Kozu-baši, Kopogo* . . . is motivated by its different vb. (see n. 279–314). *kopo* = 'sedge', 'high, thick tufty grass': despite capitalization as a place-name at Harm. *Man.* II, 15a, it seems wiser to take *kopo* literally, at least until a *Kopo/Kopa* has been demonstrated in the right place, i.e. between the epic place, *Kozu-baši* (see n. 279–314) and *Ak-taš* (unidentified) leading to *Tiek-taš*. Kopa, 100 km. WNW. of Alma-Ata and midway between Otar and Uzun Agach on a marshy tributary of the r. Kurty, is remote from Bok-murun's route, though it is an 'epic place', cf. *BM* 220 ff. [r.] Irgaitı – Kopu – Karkara (H *Kukotay* I, 361) and, in the reverse direction, *KK* 655 ff. (from the east) Kopu – Irkaitı – r. Chu. *kopo* ('marsh') are legion. V. 292, 38 shows that Valikhanov took *qupa* as 'marshes', not as a place-name: *Na bolotakh Kuzibashskikh.*

317. MS. *aq taš*. This toponym, 'Ak-taš' ('White Stone'), naturally occurs variously. A possibility, but no more, is the Ak-taš Pass over the Ketmen' Range, *c.* 52 km. S. of the Ili. Near it rise the r. Besik-Ak-tas and Tzyu Ak-tas, flowing N. to S. some 50 km. W. of the Chinese frontier. If this were a correct identification, the stretch to Tiek-taš would probably be high grazing-cum-nomadizing on the N. slopes of the Ketmen' Range, though with many streams to cross. *ülkön* 'great' may be part of the toponym, in which event it must be capitalized.

320. MS. *tʿyak tastan*: *Tiek-taš*, see nn. 279–314. V. several times mentions this imposing topographical feature in the records of his journeys.

321. Jalaŋač, mod. Dzhalanash. The river is too small to be shown at 1 : 250,000 (H *Kukotay* I, 356).

328 f. For the ferry near the Kalkan Mts. see n. 279–314.

331. There have been mountains enough behind the great caravan, but the shoeing of horses here marks the new and final stage of the long trek into the upper reaches of the Irtysh, a matter of well over 600 km. as the crow flies. There is absolutely no indication in the text as to how Bok-murun will approach the Upper Irtysh region from Kalkan, whether E. of the Dzhungarskiy Alatau Range by the Jungarian Gates, or to the W.; though if the location of Beš-terek is correct (see n. 335) the route through the Saur Mts. suggests an eastward route.

332. *ql 'yrtyšty*: 334 *ql 'yrtštyny* = 339: the *Kıl-ertiš* river, cf. Harm. *Manas* I, 208a *Kıl-Ertištin oyunda*; Radlov I, 2) 1832 *Kıl Ertištän bu čikkan*: in both instances referring to Almambet coming from the Oirot to Manas. Whether '*Kıl-ertiš*' actually means 'Upper Irtysh' eludes demonstration. Kirg. *kıl* can mean 'famous'. '*Kıl-ertiš*' may be linked with a number of echoing names, not necessarily semantic equivalents, paired in Turkic and Mongol, in this instance cf.

Mong. *Ku Irtsis*: Kirg. [Kaz.?] *Ku Ertis*, adduced by G. F. Blagova, 'V. V. Radlov i izuchenie tyurkskoy toponimii', *Tyurkologicheskiy sbornik 1971* [a collection of essays in memory of V. V. Radlov] (Moscow, 1972), p. 107. *Kıl-ertiš* may be a similar-sounding variant (A. T. H.). Blagova's source, Radlov, *Sibirien* I, 8, renders 'Ku Irtisch' as 'Grauer Irtisch' (cf. Kirg. *kuu* = 'white'), and identifies it as the south-easternmost of the source-streams of the Irtysh at 47 N. by 60 E. On modern maps at 1 : 1,000,000 the Ku-irtysh is clearly marked, flowing from deep inside the Altai Mts. The source-streams flow into the Kara or Black Irtysh. The extra *n* at 334 and 339 is baffling, as though the accus. 332 *'yrtyšty* had confused the scribe.

335. *Beš-terek*. Another 'epic place', cf. Radlov, V, I, 1) ('Birth of Manas'), where it is mentioned twice in the disordered list of raids proposed for Manas by his father Jakıp: (*a*) at 91 it seems to be an intermediary stage between the famous ford *It-kečüü* across the r. Chu (90) and 'Bejin' in Chinese territory, i.e. a passage towards the E. as here in *KO*; (*b*) it is again intermediary, but very difficult to assess at 98 ff. *'Šemäi-minän Kızıl-jar, | ortosunda kır kečü | ošondon kečip agam deit, | Beš-Teräktän ötöm deit, Kumbuluŋdu basam deit . . .'* At *S* 16 f., Semetei asks Manas's Companions if they have ever visited *Šemäi kala, Kızıl-jar*, which Radlov translates as Semipalatinsk and Krasnoyarsk (but at I, 1) 98 *Kysyljar*). Thus, far to the N. and so vaguely that one could not tell whether it were on the Irtysh, Ob, or Yenisey, Manas would cross at a steep ford, pass Beš-terek and make for Kumbuluŋ (unidentified by me), i.e. from N. to S.? The editors of *Soch.* locate Beš-terek as a pass at the NE. end of the Saur Mts. (p. 671), and this coheres with the Itinerary in *KO* and Radlov, V, I, 1) 91.

336. *juryanyŋ şwusn*, thus either Jurga or Jorga. Unidentified, but cf. the editors of V. *Soch.* I, 671 'Dzhurga—nazvanie reki v Vostochnom Kazakhstane, levyy pritok Irtysha'. *OK*², footnote, adds 'flowing from the W. Altai'. If so, preferable to Chyurga flowing N. into L. Zaysan.

337. MS. *xanny ţawusun*. In H *Kukotay* I, 358, I questioned the editors' identification of V. 293, 20 *khanskuyu goru* as the Khan-tau (p. 671), on the grounds that this range lies so far to the W. that it would disrupt an otherwise acceptable route towards the Kara-Irtysh. I was incautious enough to suggest that the MS. (thought lost) would not have initial *x*, but it has. One must therefore read *Xanny tawusun*, but my doubts remain: (i) on geographical grounds, as before; (ii) is *Xanny tausu* necessarily the same as *Xan-tau*?

338. MS. *mᵘlla ţuryay* (*l* with teshdid): V. 293, 20 Mula-Khurgoy. But this toponym takes its name from a species of lark—*moldo torgoy*, with *moldo* as the Kirg. form of *mullā*.

340. *buwrul ţawny*: V. 293, 21 *Burun-Tash*, cf. the editors' comment '*Buruntal*' (*Soch.* I, 671); *OK*¹ *Būrıl tau*; *OK*² *Būrıl tau*, with footnote '*būrıl toyay* would be correct'. With this last one may well agree, inasmuch as *Buluntogoi* is named by Radlov, *Sibirien* II, 253 with 'kirgizisch Būrultogai' in parenthesis when dealing with Kobdo, in a location not far from the Kara-Irtysh: 'The settlement Buluntogoi lies between a canal that brings water from the r. Urungu and a wall of rock in which the terrace between the Urungu and L. Baga-nor falls away'. On maps of various scales the situation of Puluntohai or Bulun Tokhai between the two lakes Baga-nor and Ulyungur-nor at a distance of 20 km. SW. of the Kara-Irtysh is very clear. The discrepancy between *Bulun-*, *Būrul-*, and *Burun-* affords no obstacle to identification, since in another place (*Torgovye snosheniya*, 358; 361) Radlov again noted the following forms of one and the same pasture—*Bulun-/Buluntagai*; *Boluntogai*; and *Burul-togai* ('Kirgiz'), cited by Blagova, op. cit., pp. 107 f. *Burul-togai* is so well situated after a *Beš-terek* at the NE. end of the Saur Mts. that it is hard to dissociate it from *KO* 340 *buwrul ţaw-*. Radlov refers in the former passage to a 'wall of rock' (Felswand): can there also have been a *Buurul-tau*, however small? The element *togay/togoy* in the toponym corresponds to St. Kirg. *tokoy* 2. 'a stretch of land beside a lake or river overgrown

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with bushes and sedge', rather than to 1. 'forest or woodland'. This area according to the maps is not mountainous, but some elevation is assured by 339 *Kıl-ertištiy üstünö* as well as by *Buurul-taunuy astına*—above the one, below the other. If in fact no eminence worthy of the name *tau* occurs at Buluntogai, an error of *ţaw-* for **tuyay* in our MS. may be suspected.

342 ff. Arrived below Buurul-tau, Bok-murun will revive man and beast for six–seven days after their arduous trek. Then he will have rice loaded, cf. the comment of the editors of *Soch.*, p. 671: 'under Buruntal there is a large station where the Kirgiz wait for a trade-caravan with rice and other wares' (still in 1961?). *Buruntal*, however, is hard to identify with either *Buurul-tau* or *Buluntogai*, nor is it given a location. The note to *OK*² would suggest that Buruntal has been abandoned. On the other hand, *Buluntogai* as described by Potanin and repeated by Radlov, *Sibirien* II, 253 f., was in 1877 a settlement consisting of two parts, the fortress and the town. In the dilapidated town there were a mill, a tannery, two wretched shops, and an inn. Potanin describes the various sorts of tea for sale in Kobdo to the E., and other Chinese wares, and then we read in Radlov's German: 'Reis wird hier nur in sehr kleinen Quantitäten eingeführt und ist sehr teuer, im Sommer 1870 war in Kobdo kein Reis aufzutreiben' (p. 259). Fourteen years after *KO* was recorded there was little rice to be had in Kobdo or none at all. How much less so in wretched Buluntogai! If the identification is secure, *KO* 340 ff. is of some minor historical interest.

349. MS. *tubky, xany&²*: the blurred point above *u* must be an irrelevancy, cf. *OK*¹ *tüpki* = *OK*² and V. 293, 24 *vnutrennemu khanu*. In 1969 (H *Kukotay* I, 374 ff.) I argued that this *vnutrenniy khan* or 'Inner Khan', for which the editors of *Soch.* postulated '**ički khan*' in the original, was a piece of antiquarianism introduced into the poem by the bard to please his patron Chokan Chingisovich Valikhanov, and that Valikhanov had unwittingly been the bard's source, since it derives from ancient Chinese accounts of the ancestral cave of the Türk in Ötükän, said to be in the Altayor Khangey, transmitted by Father Hyacinth (Bichurin), whose writings Valikhanov had read with excitement, even quoting the passages in question. When *OK*¹ became available with *tüpki* 'deep-down', 'original', 'ancestral' (and not *ički* 'inner', 'interior') my argument was reinforced (H *Kukotay found*, p. 381). Since V. himself thought that he had collected an old migration route of the Kirgiz from south to north, and others have explicitly named the Yenisey in this connection, I shall assemble old and new material to the effect that (i) *tüpkü xan* is a person and is to be understood as an ancestral khan or progenitor, and (ii) that he is extraneous to Kirgiz heroic epic tradition.

(i) *KO* 348 *tokson jorgo katarlap*: *jorgo*, often *alabaš jorgo* ('amblers with mottled heads'), are the chosen beasts for ritual presentation as gifts of honour, slaughter, and festive consumption. The usual number is a Nine, a number sufficient to placate the great Manas (1208 ff. [Bok-murun] *toguz jorgo katarlap* . . . 'ranging nine amblers in line . . .'). Thus how impressive are ninety! One way of presenting gift-amblers is by decorating their tails, viz. 1984 *toguz jorgo kınalap* (see n. 1984) and leading or driving them to the recipient. At 348 the formula is *jorgo katarlap* 'ranging (presumably decorated) amblers in a row', cf. 1208 *toguz jorgo katarlap* = 1245. The point is that this is a ceremony implying a recipient, *a person*. It is not possible that Bok-murun would line up ninety amblers for Presentation, Slaughter (Sacrifice?), and Feast—and then march off to another land. The Recipient is there, deep down. The slaughtered beasts which he 'receives' are consumed as Kökötöy's Feast (350 *Kökötöynüy ašı*). Some sort of identity, the smaller within the larger, is implied for Kökötöy and the Ancestral Khan, with whose *arbak* ('ancestral spirit') his spirit has now merged on this, the Anniversary of his death. Wholly consonant with the idea that the *tüpkü kan* is a person, is the phrase *kir-* preceded by a dative (*kanga*), since in Kirgiz epic it is the regular phrase for 'to enter So-and-so's yurt', e.g. *KO* 2221

[Agıš] *emi kızga kirip keldi* (Agıš entered Altın-ay's yurt from which she was soon to emerge in her Crane-feather head-dress); *Töštük* 899, *atasına jügürdü, | Ilämangä kirdi deit.* At *KO* 349, Bok-murun is saying that he will enter the abode of the Khan-below, i.e. the cave of the Ancestral Khan. Under *kan* II, Yud. allows no other meaning than a personal one. He does not cite *tüpkü kan*, nor does the collocation occur in Radlov's texts; yet it is not difficult to see what it must mean. From the probably original meaning of 'root', *tüp* also came to mean 'basis', 'origin', 'clan or tribal origin'—through the profound image of the 'family tree' (cf. Clauson, *ED*, p. 434 *tü:b*). This whole complex with all its archaic implications was very much alive in the Kirgiz epics of the mid 19th c., e.g. *KO* 1077 *munuy tüp-tübünö jeteyin, | tümürčögün kazayın!*—'I shall destroy his kindred root and branch and dig out the charred stump!' In the Harm. *Man.* at I, 58a, Jakıp gives the descent of his line as '*Tüpkü atabız Töböy, deit, | Berki atabız Kögöy, deit, | Kögöydön bolgon Nogoy, deit. | Öz atabız Oroz, deit.*' Töböy is the ultimate ancestor, the *tüpkü ata*. In the glossary to the Harm. *Seytek*, *kubaar* 'ancestor' is explained as *tüp ata*. Clauson, loc. cit., states 'Osm. xiv to xvi *dib* "root" in several texts, but *dib* in *dib dede* "ancestor" looks more like a jingle' (p. 435a). In the light of Kirg. *tüp/tüpkü ata*, the jingle looks improbable.

(ii) Although the Kirgiz were then nominally Muslims, the bard of *KO* would have been well able to assimilate the ancient Turkic Ötükän myth of origins, since the Kirgiz themselves were held in Kirgiz folklore to have originated in a cave (H *Köz-kaman* II, n. 226). Belief in *arbak*, referred to above, will also have helped. Nevertheless, a quasi-sacrificial feast in the abode of an ancestral khan in the Altai is not a traditional element of the episode of Kökötöy's Anniversary Feast. There is no hint of it in *BM*, which runs parallel to *KO* and shares so many narrative motifs with it; no echo of any such solemnity there has reached us from the hundreds of thousands of verses of 20th-c. *Manas* in the archives in Kirgizia, as yet unpublished; and the Harmonized *Manas* has the Feast at Üč-kapkak in the Karkara region—because it is so flat there (ii, 14). In the 20th c. it seems to be accepted that the Feast should take place in Karkara, as far as one can tell; yet apart from one unexpected reference one would think there was no earlier foundation for it, in view of *KO*'s location in the Altai and *BM*'s between the two Kuljas (H *Kukotay* I, 364). This reference is found in Kara Čač's Catalogue of Heroes and Heroines in *Joloi-kan*: 4826 '*Bok Murundu sınadım, Kırkıranın kalıy sas, | kalıy saska kongonsup, | kapır-minän busurman | bir čogultup algansıp, | bailıgına maktamp, | atasına aštı bergänsip, | köp jatkan ül ekän . . .*' Kara Čač's tone is satirical and allusive, but she has said enough for us to see that the Feast was situated in Karkara. A minor point against a feast in the ancestral cavern is that what listeners to epic would have expected to find in the Altai was not an ancestral 'Nogay' Khan but the Kalmak Khan, Ay-kan: *KK* 1643 *altaidagı Kalmakka | aralap kirip ketti deit. | Kalmaktardın ičindä | Ai Kan turgan ekän deit* . . . (H *Köz-kaman* I, 101).

As to how subject-matter from Bichurin came to be assimilated and poetically transformed by V.'s bard, see Introd. pp. 91 f, and H *Kukotay* I, 376 ff.

352. See appar. *bugay* is almost certainly the original reading, for which *bögöy* < *bögö-* 'to block (the way)' is the only available resolution. Karak. *onıy jolın böge-* suggests that at 352 *jol* is understood as object. I have supplied 'path' in my translation. V. 292, 26 has *na dorogu. töš* 'breast' (like other parts of the body) has a topographical extension of meaning, viz. 3. 'part of a mountain above the foothills but low on the slope' (Yud.), that is, the part of a mountain that will give the best passage to pasture. The alliteration *tötögölüü* (*boz üy*) : *töškö* permitted variations, e.g. *AK* 972 *tötögölü bos üyüy | töškö süröi salbasam* = *BM* 55 f. (*üyün*), where R. renders *töš* correctly, if broadly, as 'Boden' / 'Erde'.

355. *kemege* were outside hearths dug into the soil, cf. Harm. *Man.* II, 14a *Üč-Kapkaktın boyuna, | Kemegeni kazčuu jer.* Their *baš* were the top ends where the cattle were slaughtered

for cooking. (The identical verse Radlov, V, I, 2) 1768 *Kemäkäniŋ bašına* (1795 *Kemägäniŋ* = 1828) has been made into a pseudo-toponym by Radlov and translated 'auf des Kemäkäi Berg's Gipfel'. Actually tethers for a horse-race are to be set up at the heads of the hearths.)

358. The basis of the *bıyazday/pıyazday* simile is the full *aarčıgan bıyazday/pıyazday*—'clean, bare as a *skinned* onion'.

359. St. Kirg. *kojo* is always written with initial *x* in *KO*. *aytkan* is regularly written with front palatal *k*, where rear *q* would be normal: thus here MS. *aytkan*. The only other regular use of *k* for *q* is in *kerey* 'towards', presumably from *kara-* 'look', see n. 511. *nıyaz*, *niyaz* acc. to Yud. seems normally to have been concrete piety in the form of almsgiving. Among the meanings of Pers. *niyāz* are 'prayer' as at *KO* 359, and 'gift'. V. 293, 31 renders as *namaz*.

364. See appar. A confused and confusing 'emendation'. Parallelism with 367 shows that what is expected is a 3rd fut. sg. followed by *dep*, normally MS. *dyb*, alternatively *tyb*. $t_i y_i y^u \mathring{b}$ seems an extraordinarily elaborate way of rendering *tyb*. *jaurut dep* not only gives a stylistically good parallel to 367 *suusap ketet*, but also fits perfectly into the context of carvers about to wound their fingers as they carve mountains of meat, for which, however, Bok-murun has a remedy. *jooru-/joorut-* normally refers to saddle-sores: but *kol joorut-* is attested by Yud.

365 f. A formula reused, cf. 58 f. and note.

368. *kara čay* allegedly 'Bohea-tea' (Yud. sub *čay*) made in the cauldron is evidently cheap mass tea for six thousand sweating young carvers and different from the costly 'white tailed' tea (*ak kuyruk čay*) made in the samovar (*sayoor*) by Khan Kökčö for the Oirot prince Almambet at their first meeting (*AK* 130 ff.).

381. See appar. V. and his scribe have suppressed the actual execution of Bok-murun's Plan for Itinerary and Feast, delivered technically in the form of an heroic boast. V. 293, 40 ff. nevertheless recapitulates briefly.

388. MS. *šptu* in the first instance > *šıptuu* parallel to 387 *eptüü*. Yud., etc., do not cite *šıptuu*, but it can only come from *šıp*, a gesture-word indicating briskness, often the object of *et-*. Cf. also *AK* 805 *šiptäp*, indicating a quick movement, not Yud. nor *Opyt'*, but from *šip* = *šıp* (Yud.). V. 294, 13 *lovkiy . . . khitryy* seems to reverse 387 *eptüü* and 388 **šıptuu*.

392. MS. *'učkunbay*: initial *'u* for *ı* is rare but legitimate. As object of *ıčkın-* 'strain' Yud. cites only *bel* 'waist', i.e. 'small of the back', but *ün* 'voice' gives an excellent collocation.

394. In view of the fact that the guests have not yet been invited, *bergenmin* can mean no more than 'I have announced' (Kökötöy's Feast), cf. 370 *beremin*. At 395 f. the cattle are already slaughtered, hence Bok-murun's final command to Jaš-aydar before sending him to the heroes: 841 *'etim sasıp ketmesin!'*—'Do not let my meat rot!' For *bergenmin* V. 294, 21 renders *dayu*.

404. The 'small aul' was an offshoot of the 'great aul' (*čoŋ ayıl*) and subordinate to it. The two boys split off from the main body and camped together.

405. Sharing or having neighbouring *koroo* 'folds' was a sign of mutual trust. Thus *koroolož* are trusty friends.

406. Yud. gives only *sal-*, not *koy-*, in collocation with *aštık* 'cereals'. The huzzas whilst sowing suggest some sort of ritual in anticipation of the harvest. (The mechanical use of a topos for boyhood friendship has laid Bok-murun open to the charge of being a 'Sart', see n. 70. At 325 Bok-murun planned to allot ploughmen in the Ili Valley. As a 'Nogay' Khan's son he will never have wielded the plough himself.)

407. *jatındaš*, desired by the 'emendator' is impossible, since it means 'uterine', in this case

'half-brother'. Bok-murun was the son of the hero Töštük and a peri. One of the strokes of the superimposed *t* may well hide the diacritical of *q*, the possible head of which is discernible. The only word which fits the morphological and semantic pattern of form *ja.ndaš* is in fact **jakındaš*, which is not authenticated as a separate word by Yud., but, then, nor is 406 *uralaš*. Both can be formed for the nonce from their respective verbs: *jakında-* 'draw near', 'become friends'; *urala-* 'Shout hurrah!'

408. *örüštöš* are friends having the same *örüš* or 'home-pasture', normally of an aul in the mountains.

409. The original reading *qušuldub* > *košuldup* 'being paired' is in perfect keeping with the general theme of the passage, stressing intimacy and unity: the 'emendator's' *quš şalub* 'casting falcons' is an intrusive 'Verschlimmbesserung'.

412 ff. A topos. 412 ff., reasonably clear in itself, is bound up with 812 ff.; 1087 ff.; 1608 ff. 412 *aydıŋ buruču* : 416 *jerdiŋ buruču* establishes a formulaic opposition between 'the corners of the moon' and 'the corners of the earth'; the rich alliteration *a* : *j* upholds it, and the MS. forms are very clear. This opposition is confirmed at 814 : 816 and enriched by the extension 816 f. *jerdiŋ buruču . . . jelpiništen* < *jelpiniš* 'the ends of the earth' (where sky and earth come together). With the same numbers *altı* and *jeti* at 1088 ff., however, the MS. has a disturbance of the pattern: 1090 *yldıŋ buruč&*[2]. Here, in view of the difficult sense **jıldıŋ buruču*, in view of the already established pattern *ay* : *jer* and of the proximity in fast writing of Arab. *r* and *l*, and further the ease with which *ay* 'moon' and *ay* 'month' (requiring *kün* 'day' or *jıl* 'year') can be interchanged, it seemed obligatory to emend MS. *yldıŋ* to *yrdıŋ* and so read *jerdiŋ*. At 1608 f. the pattern *altı ayčılık / altı tabına* is completed discordantly by 1610 *jeti ayčılık / jıl* (MS. *jl*) *tabına*; but by assuming a mystique of horse-training one can retain *jıl* at 1611: running for six months without a halt the fabulous Maniker is trained six times over, but running for seven he is trained for a year. The 'obvious' emendation *jeti* for *jıl* is not good either palæographically or phonetically. At 1090, on the other hand, it seems that MS. *yldıŋ* cannot be rescued: but here the emendation to *yrdıŋ* is reasonable on both counts. After 416 the scribe has leapt over *jeti aylanıp kelgenče*, but I have supplied it from 1091, and V. did the same mentally at 294, 28 *sem' raz oboyti*, in an otherwise loose rendering. The general structure of the topos is fully confirmed by a parallel from *Ǯ* 3133 *'aidın tübü altı burč, / altı ailana basıp ket, / jerdin tübü jeti burč, / jetti ailana basıp ket, / jer-minän südun jelpiniš, / jelpiniškä barganda . . .'* (supported by *Ǯ* 3209 ff. and 3701 ff.), where *jelpiniš* is the meeting-place of earth and water. When it is a matter of 'going round the earth' in the Sagay hero-tale of *Tarba Kintsi*, the alliteration determines the number in the same way: 267 *'jer üstün jetti ailandra / jügürübıstım.'* R. 'Auf der Erde siebenmal rundum / Bin ich gelaufen' (Radlov, I, ii, X). With *skoro* ('swiftly') at 298, 48, V. seems to have taken 817 *jelpiništen* as from *jelpiniš* I 'agitation' instead of *j.* II 'meeting-place (of sky and earth)'. 812 he strangely renders as 298, 47 *Shest' kontsov kolekeyaka*, which the editors, p. 672, explain as: '*Kolekeyak* (*Kolekey*)—broad hollow in which thaw-water collects; in the transferred sense "sea, ocean".' V.'s *kolekeyak* is thus a very fanciful rendering of *ay* 'moon'. At 294, 26, V. renders the identical phrase (*KO* 412) differently but equally oddly: *Dva mesyatsa vmeste 60 dney.*

415. MS. *altdan* = 6. Thus *alattan* and not *aldan*, which also occurs in collocation with *tay-*. 415 *alattan* is parallel to 418 *jergeden*. V. baldly but correctly: 294, 27 *ne ostavit li mir sey? . . . ne umret li?*

418. The possibility that the MS. originally read *'yrgadan* must be considered. *'yrgadan* could be resolved as *ırgeden/ıregeden* < *ır(e)ge* 'seat in the yurt near the threshold'. But the *ır(e)ge* is the

seat for humble folk, ill-suited to the mistress of the house, mother of Bok-murun's '*čoro*' Jaš-aydar. More importantly, alliteration with 417 *jetimište* is required.

433. It could be plausibly argued that this v. contains two vv.: yet it balances 432.

437. *belgi*. As the sequel shows, the *belgi* of a horse are more than its merely physical 'points'.

440. *erdeŋde-/edireŋde-*. The Kirgiz thus have their own special verb for the stylized gesture of withering contempt, with upturned head, dilated nostrils, curling lips, and glowering eyes, so well-known in modern Turkey.

442. MS. *suyraŋdaduŋ* > *süyröŋdödüŋ*. The form is certain, the ascertainable meaning imprecise. Yud. 'to trail one's clothes, or drag one's belly on the ground as of a fox', cf. Kaz. *süyreŋde-* 'chatter, gabble', Karak. *süyreŋle-* 'gabble uncontrolledly', thus from a different root (Kirg. *süyrö-*, Kaz. *süyre-* 'drag'; cf. Kirg. *sülö-*, Kaz. *söyle-* 'talk') or 'to loll one's tongue'? To balance 440 *erdeŋdediŋ* an angry gesture is required. V. 295, 2 has colourless general verbs of anger: *raskhodilsya* and *raskudakhtalsya*.

445 ff. One of several types of set-pieces for the praise of horses. Here the theme is 'pick the best'. The piece eventually modulates into a fine eulogy of the Grey Stallion, composed of topoi, some of which (see below) recur in another type of set-piece praising horses, e.g. Description of the Race, placed at where the horses come into sight after months of racing (*KO* 2313 ff.; *BM* 1423 ff., cf. *BM* 623 ff.).

453. Yud. cites *sargıl* only in collocation with *ak* as 'blond', 'white-faced', 'light-brown', but note *S* 81 *'sagınıp sargıl minäli!'*. Radlov, *Opyt'* IV, 333 cites *sargıl* 'horse' for (Kara)kirg. Despite Yud.'s silence there can now be no doubt but that the simplex *sargıl* occurs in mid 19th-c. Kirgiz epic. See further 2342 and n.

461. *karındaš* I 1. '(younger patrilineal) niece'; 2. '(brother's) sister'; 3. 'relation'; Kaz. *karındas* 'younger sister or cousin' < *karın* 'womb'. But, as was seen above, Bok-murun as the son of a peri has no uterine relations among the Nogay. It is the pattern of the horse-choosing topos that gives him a sister, and indeed a sister with the traditional name for a hero's sister, '*Karlıgač*' ('martlet', 'swallow', 'martin') predetermined by alliteration and chime with *karındaš*. Other heroes with such a sister: Manas, Radlov, V, I, 3) 2642 *karındaši Kardıgač*; Joloy, *Ž* 81 *karındaši Kardigač*; the Kazakh Alpamıs, namely Karlıgaš (*Alpamıs*, ed. Auezov-Smirnova, 1961); the Özbeg Alpomiš, namely Kaldirgoč (in Fazıl Yuldoš's poem, ed. Kh. Olimjon, 1958); in the minor Kirg. epic *Er Tabıldı* the hero's sister is also Kardıgač (ed. of 1970, p. 159); and the Kazakh Koblandı's is (*karındası*) *Karlıgaš* (*Koblandı-batır*, 1975, v. 1109).

464. As a Khan is 'within' his people, so the Grey Stallion is 'within' his herd.

467 f. The 'shield' over the stallion's ribs is solid flesh. V. 295, 14 reads the passage in the sense that although the Khan migrated all the summer this stallion still had good flesh on him. It would be poor summer-pasturing if he had not! A better interpretation is that even on emerging from the privations of *winter* when the time had come to go summering, the stallion still had good flesh on his ribs, cf. *mal kıštan kebelbey čıktı*—'The herds came through the winter in good fettle (having lost no flesh)' (Yud. sub *kebel-*). This general sense being assured, it seems safe to read MS. *jaylašy* (*š* with downward tail normally indicating *y*) as *jaylasa* with the emendator—and indeed there seems to be no alternative. The emendator's *m* to make *k¸blms&²* > *kebelmes* seems assured both by the series 470 *tügötpös* (= 472), 473 *armas*, 474 *jaurmas*, 475 *aurmas*, and by the technical hippic term *kebelbey* (*kebelmey*) quoted above: yet final *&²*, like the final *y* in *jaylašy* is disturbing. Nevertheless **kebelmes* is further supported by the separate entry in Yud. of *kebelbes* 'firm', 'indestructible', cf. V. 295, 15 *krepki*, suggesting that it was V. who emended

to MS. *k¸blms&²*. Curiously, with the addition of one character, the original MS. reading *xan jaylašy k¸bls&²* could be resolved as *kan jaylauši keplese*—'If the Khan's summer-herdsmen were to speak . . .' (cf. the conjectured verb **keple-* at *KO* 2199): but this would be somewhat out of context, and, more important, would ruin the formal pattern 467 : 469 : 471 *bar* :: 468 : 470 : 472 *-mes/-pös*, in which 468 *kan jaylasa kebelmes* complements the sense of 467 perfectly. V. was able to restore his scribe's lapse thanks to his own flair for poetry.

469 ff. Cf. *BM* 664 *anan beri jagında | maikanında mašat bar, | kuirugunda kuduk bar*, Radlov's translation of which shows recklessness: 665 'Hat am Hintertheil 'nen Quell, einen Born am mächtigen Schweife'. *maykan* actually = 'half-threshed corn' (Yud.). In *Opyt'* IV, 1986 *maikan* is not listed, but instead there is for (Kara) Kirg. *maikal* 'Hintertheil des Pferdes' (unsupported). Sub *maykan* I, Yud. cites: '*maykan üstündö mašak bar*'—'Upon the half-threshed corn there are ears'. Thus *BM* 665 *maikanında mašat* (water-spring) *bar* shows conflation with an expression concerning corn. To complicate the matter further: *maykan* II = 'water gushing from a channel'. The two senses of *maykan* and their semantic links with *mašak* and *mašat* respectively have led to conflations of folk-etymological type. *KO* 469 ff., however, remains uninfluenced by this with its clear and precise parallelism of 469 f. : 471 f. On the other hand, 471 *baš jagında* shows loss of alliteration on *m*, with only *mašat | maral* as against 469 *kuyrugunda kuduk | kulan*. A parallel passage in the Kaz. *Koblandı-batır* (Moscow, 1975), suggests that *KO* 471 *baš jagında* is substituted for *maydayında* ('at his brow'), with initial *m*: *Koblandı* 1864 *Maydayında mašat bar, | Maral išse taūsılmas. | Kuyrıgında kudık bar, | Kulan išse taūsılmas*. The steed is Koblandı's *tulpar* Tay-būrıl, and the context provides the clue to the imagery, which is not explicit in Kirg., namely that the fountains are of sweat.

474. MS. *jawrmas*, squeezed in above the level of the line at left marg. St. Kirg. requires disyll. root *jooru-*, cf. *Opyt'* III, 422 *jōrı-* ('Karakirg.'). Kaz. and Karak. dictionaries do not cite this verb, but cf. *OK²* *jaūrmas*. Cf. n. 475.

475. MS. *ast&²* *day*. The first element is negative *asti/astı* with an adverbial *day*. MS. *awrmas*. St. Kirg. *ooru-*, but Kaz. has both *aur-* (western) and *auru-* (eastern) (*Opyt'* I, 71 f.)

476. See appar. The interference with the scribe's *byruk* is unlikely to have come from V. since he reads 295, 22 *krepok*, presupposing *berk* = *bek*.

477. *šalpı*: Yud. cites only the collocations *šalpıı bošlbošop*, but Kaz. and Karak. have plain *salpı* 'pendant' = Turkm., Nog., Tat. Cf. St. Kirg. *salpıy-* 'to droop' = *šalpıy-*.

482. MS. *snnan* (*n* with teshdid) is perhaps due to rhetorical emphasis on *senen*.

493. The ultimate nature of Maniker's 'secret' is, no doubt, that he is a *tulpar* or winged steed. This is particularly strongly indicated at 504 ff., where the horse crossed flooded rivers without lifting a leg.

495. See appar. In view of 2037 MS. *'ukᵘš*, *'uks* at 495 must be disyllabic. *BM* 259 *ıldıy ötüp ketkändä | ıkıs berip toktodu, | ödö jürüp ketkändä | ökös berip toktodu* . . . confirms that the passage and also 2036 ff. are formulaic, and that it is *ıldıy* and *ödö* which determine the vowel of *ıkıs* and *öküs*. Cf. further Koib., Sag., and Kach. *ükküs* 'a leap' (*Opyt'* I, 1805). A form of the latter with single *k* occurs in the Koib. hero-tale of *Altın Mergän*: 403 *üküs saljık Ai Jılıstı* (Radlov, I, ii, XI), thus *üküs sal-*. By restoring *berip* at 495 on the basis of 2037, a perfect correspondence with 499 is obtained. See further n. 499. At 295, 32 the young shtabs-rotmistr gave free rein to Pegasus with: *Esli vysokie vstretyatsya gory on tseplyaetsya, kak arkar. . . . V glubokie ovragi on nyryaet, kak utka*. Neither the mountain ram nor the duck is in the text. Cf.

the extended use of *ıkıs* with *koy-* at *J* 1282 *Kamčını alıp Kan Joloi, | Saikalga ıkıs koyodu* . . . Cf. Kalm. *ök^{ö}s* D[örböt] (selt.), *ük^{ü}s* vorwärts (Ram.).

499. MS. *aqs*. The parallel 2039 *'yqs* (also linked with *ıldıy* 'down') would at first sight seem to demand emendation of **akıs* to *ıkıs*, implying a skip to one side (Yud.), and all the more so since **akıs* is not authenticated by the lexicographers. At 2039 *ıkıs* 'to one side' is correct, since Kök-ala is on level ground and cannot go down. At 499, on the other hand, the context forcibly demands 'down', giving a distinct meaning to *akıs*. With changing vowel, then, there are three terms of equitation on the same basis: *ökü̈s* 'up'; *ıkıs* 'to the side'; *akıs* 'down'. Here, as in other lands, the mount is trained to react to the pitch of the vowel. As 2038 *ıldıy* formally supports 2039 *ıkıs*, so 498 *astıydagı* supports 499 *akıs*.

504 ff. and 3108 ff. The general context is of the prowess of an heroic steed in country where rivers have overflowed their banks. Thus in 504 MS. *bašqanda* the emendator's diacritical for *š* above *s* must be rejected: (i) because there is no verb '*baš-*'; (ii) because of the expression *suu baskan jer* 'flooded land'; (iii) because his motive to obtain a rhyme with 505 *taškanda* is evident. In view of 504 *baskanda*, and of the series 505 *Talgar suusu taškanda* : 3109 *Talgardıŋ suusu tašıpr* :: 506 **Mejeniŋ suusu kalıbınan aškanda* : 3110 **Mejeniŋ suusu kalıbınan ašıpr*, it seems legitimate to emend the evidently corrupt 3108 MS. *jalyar şu sar bašnd&*^{3} to *Jalgar-suusu bası-(pr)*. As between 504 MS. *balyary* and 3108 MS. *jalyar*, the postulation of **yalyar* in the f.r. would account for both forms on the loss of one of the two points of the diacritical of *y*. The addition of the spurious final vowel in 505 MS. *ţalyar&*^{1}, which is the actual r. Talgar (cf. 3109 MS. *ţalyarduŋ*), was determined by the final vowel in the 'unreal', i.e. fictional rhyme-name 504 MS. *balyary* (contrast 3108 MS. *jalyar şu*): or both 504 *-y* and 505 *-&*^{1} might be false readings by the scribe of an abbreviated *-nuŋ* in his f.r., cf. 3109 MS. *ţalyarduŋ*. As was seen, the philological balance is in favour of *yalyar* > *Jalgar* and against Balgar: but whichever was uttered by the bard, it was a fictional name traditionally linked with Talgar, either to introduce it, or if Talgar came first, to support it, a well-worn device of Kirgiz epic. V. 295, 36 identifies *ţalyar&*^{1} so strongly with the r. Talgar he knew (*Soch.* I, 234 etc.) that he disregards the parallel *balyary* and treats it as corrupt for *Talgar*. A stream *Balgart* well to the E. of the eastern tip of L. Issyk is disqualified for consideration under MS. *balyary* (i) because of its dissonance with *Talgar*, (ii) because it has nothing to recommend it geographically. Further, see n. 2848.

From the flanks of Mt. Talgar (4853 m.), *c.* 35 km. ESE. of Alma-Ata, the Right and Left Talgar rivers rise, then join, and flow N. to the town of Talgar and, continuing, flow through swampy terrain into the Ili. This last feature is no doubt the factual origin of the flooded country in the two passages in question. Below Mt. Talgar, above the Right Talgar river, rises (according to Russian maps of the end of the last century) *Talgardyn-Tal-choku(su)*. This raises the question whether *KO* 2838 *Tal-čoku*, a lookout point over the Sino-Kalmak lands, can be the same as *Talgardyn-Tal-čoku(su)*.

The form of the name first requires attention. V. himself refers to (*na*) *Tavchoke* (I, 280), but also to *Talgarnen-Tau-Choku* (I, 306), *Talgarnyn-Tau-Choku* (I, 310) and notably *Talgarnyn-talchoku* (III, 11), on which last the Kazakh editors comment: 'more accurately *Talgarnın Tau-čoku*'. The editors further gloss the name in Kazakh as *Taušoku* (I, 733). Without adequate evidence it would be idle to speculate whether *Talčoku* is a reinterpretation of *Tau-čoku* or vice versa, though in favour of *Tau-čoku* is the fact that Mt. Talgar is the highest peak in the whole Zayliskiy Alatau Range—*if* Mt. Talgar and *Talgarnın Tal-čoku* are identical, which V. assumes, but the 200,000 : 1 Russian map referred to above does not admit. On the other hand, **Talgar-čoku* (= 'Talgar Peak') could have given *Tal-čoku*. *Tal* = 'willows' would scarcely grow at 4853 m. All that it is necessary to know for the present purpose is that the map confirms the

currency of a form with *Tal-* which was earlier recorded by V. 'not later than 1855' (the editors, III, 548). The way is thus open for consideration whether *KO* 2838 *Tal-čoku* (presumably 1856) and *Talgarnın Tau/Tal-čoku* in V.'s writings can be the same.

At the time envisaged in both *KO* and *BM*, the Kalmak frontier was in the Karkara region, because Bok-murun had to go there cap in hand to obtain salt from the Kalmak lords. This was no longer the situation in 1856–62, but it had been so some generations back. The Bugu told V. in 1856 that the Kalmak had dominated the whole region from the r. Chilik to Santash (H *Kukotay* I, 362). Now, the Chilik rises between the Kungey Alatau and the Zailiskiy Alatau some 10 km. SW. of Mt. Talgar and flows E. till it turns N. to join the Ili. Between the Chilik and Santash (see nn. 3211 and 3211 ff., below) lies the broad Dzhalanash Valley (see n. 321), envisaged in the 'epic time' of *KO* as free of Kalmak, who nevertheless in V.'s own day were still nomadizing on the nearby Kush-murun Mts. and only thirty years before had nomadized on the Tor-aygir Mts. and wintered on Kuuluk (H *Kukotay* I, 362). Thus, if *Tau-/Tal-čoku* was not identical with the towering peak of Mt. Talgar, which according to V. III, 11 is visible from 300 versts away, but was nevertheless a good lookout, it could have served as a traditional lookout point into Kalmak-dominated territory in life and therefore in epic several generations before 1856, back to the time when the Kalmak power was broken in 1759.

According to V., 'Tavchoke' in the region where the r. Talgar rises is linked in legend with none other than a *xoŋ taiji* of the Kalmak Empire. 'The *xoŋ taiji* went out hawking and stood with his berkut on an elevation of the Alatau at the headwaters of the Talgar, on Tavchoke. The berkut, having sighted a sheep (a place), clamoured to be cast at it. The khan released him and followed after on his "tulpar" (steed of fabulous swiftness). On Tsagan-bugu [Kalm. *tsayān* = "white"; *buy^{u}* = Kirg. *bugu* = "deer"] the berkut seized a white deer, on Chol-tepe a goat. . . . The narrator told me that the footprints of the khan-sorcerer are still intact and that his gigantic chessmen lie scattered there to this very day' (I, 281 f.).

Once the Kalmak had retreated, *Tal-čoku* in epic could become increasingly fabulous, being no longer anchored to fact. In any case, it is no long way from the legend of the sorcerer-*xoŋ-taiji* collected by V. and the account in *KO* of Joloy-khan's fox-maiden spirit watching near Talčoku (see nn. 2838 and 2849 ff., below). See further n. 2848 on *Sart-bel*.

504. *keče* 'of late', 'time past' introduces feats by heroes or steeds in the form of retrospective boasts.

506. *kyŋ mj&*^{2}*nŋ*; 3110 *kyŋ mjynŋ*. On the basis of 3110, the 2nd syll. should be *e* or *i* in the 1st instance, which should require *e* or *i* in the 1st syll., but *ı* in 1st and 2nd sylls. is also possible. V. I, 295, 37 renders *kyŋ mj&*^{2}*nŋ şuusy* (506) as *voda Kinmichinskaya*. Thus V. clearly did not recognize the river-name since he has run the epic river-epithet *keŋ* = 'broad' together with it (cf. *KO* 324 *keŋ Iyle* = 325; Radlov, V, I, 2) 1811 *keŋ Ertiš*; *BM* 1618 *keŋ Talas*). This being so, the *i*'s in *-michinskaya* are not binding, nor is the transliteration of *OK*^{2}, since at 506 it reads *Mejeniŋ sūı* but at 3110 *mejeniŋ sūı* (< Kaz. *meje* 'boundary': Russ. *mezha* 'boundary'?). The other rivers with the epithet *keŋ* above are all of a size to be recorded on small-scale maps, but no *M·j·* is traceable at such scales. But for the expectation of *-e* or *-i* in the 2nd syll., the river *Mača*, which flows fairly straight from E. to W. between the Turkestanskiy and Zeravshanskiy Khreb. and is some 650 km. in length, would be a possible candidate, though it is remote from the Talgar and would serve better to mark a frontier with the Tajiks than with the Kalmaks.

507 ff. This bard likes horsy anecdotes, cf. the story of Er Ürbü's 'knowing horse' at 1400 ff.

511. MS. *kray* = 514 = 517, cf. 1615 *kyray*. All four occurrences are after a place-name and would suit *karay* 'towards' (cf. *közdöy*, in 1878 *Samarkand közdöy*); but the front *k* presents a

difficulty. V. renders 295, 40 *my vtorgilis' v Samarkand* as though the MS. had *k(y)ra>kire*. The only lexical means to avoiding both difficulties is to read *kerey*, modal of *kere-* 'to tense the muscles ready to pounce' (of a wild beast), not inappropriate to raiders, but (i) apparently intransit.; (ii) incongruent with 1615 *keče Samarkand . . . čapkanda, / Sarı-kanmıŋ ašında*, where the purpose for going to Samarkand is not plunder but a feast, a passage V. must have overlooked at 295, 40. Thus until a more convincing resolution of *k(y)ray* is offered it seems best to take it as the functional equivalent of *közdöy* and derive it, too, from a verb of looking, namely *kara-* and then suggest that the fronting of *q* to *k* must be due to its new function (but how?). *kerey* would then join *aytkan* to form a very small group of examples in *KO* in which rear *k* (*q*) is rendered in the MS. not by *q* but by *k*.

514. MS. *kurqul*, thus with the place-name element St. Kirg. *kol* 'river', 'river-valley' (e.g. *Narın-kol*) and not *köl* as implied by V. 295, 42 *Kurkul'*. Unidentified.

517. MS. *turkstan*: i.e. the town of Türkestan, alias Yası or Yassa, some 250 km. N. of Tashkent, and N. of the Syr darya.

522–524. See appar. These verses are thoroughly disorganized in the MS., since the elements are at once recognizable as belonging to a well-worn epic cliché: cf. for example *AK* 1047 *'atıŋnın bašın bura tur! / ošu jergä tura tur!'* Examples abound. One can safely conclude that the scribe was miscopying from a written source, i.e. his f.r.

524. MS. *aras* reflects uncertainty concerning the vocalic element in *r*, which does not occur initially in native Kirg. Pers. and Arab. words with initial *r* are regularly rendered with *ır-* by Yud.

527. *uy-tügündöy*: lit. 'like a cow's coat or hairs'—a stock phrase rendered by Yud. as *'nesmetnoe chislo'* both under *tük* I and *uy*, cf. V.'s colourful misconception 296, 6 *kak blokha v gustoy grive yaka*.

532. Localization of Košoy in the Uluu Tau stamps him at once as of the Kazakh lands. According to V. *Soch.* II, 32 a peak of the Uluu Tau held the tomb of Edige (= Idige of *KO*).

533. See appar. *BM* 1641 *altın köstü Merdiyän* confirms the emendator. It is hard to believe that Madyan and Merdiyän are not one and the same steed, the former in Košoy's possession, the latter in that of Jamgırčı—both heroes of the older generation. At *BM* 1641, Radlov gives *Merdiyän* a capital *M*, but at 1642 and 1643 small *m*'s: in his translation he failed to recognize it as a proper name and through Pers. *marjān* rendered it as 'Koralle' on all three occasions. Radlov's variant *Merdiyän* looks like an offshoot of Pers. *mard* 'man', 'hero'. *mard-afkan* and *mard-avjan* 'man-overthrowing' are epithets of heady wine, and a Kirgiz bard might have thought some such word appropriate for a fiery steed. As to *KO* 533 *Madyan*, it seems inseparable from Pers. *mādiyān* 'mare', even though the only certain female horse among the heroic steeds in *KO* is Urku-kula, mount of the warrior-woman Oroŋgu-katın.

536. There are recorded at least three passages which link Košoy with the collar of a cloak: (i) here; (ii) *BM* 534 *'Andai debä Kan Košoi aba, / tondun jakasın türüp / etäginän kiyäbi? / agası ailda turup / inäsi išin bilābi?'*—'Do not say so, venerable Košoy. Who turns up the collar of his cloak and puts it on by the skirt?'; (iii) in the Kaz. tale of *Er Kökšü*, in which Kosai, son of Kökšü (Kökčö in Kirg. epic), Khan of the Ten Nogay, woos a maiden and gives her a silken coat. She asks 'When will you come back?' and the young man answers 'When the collar of the coat has become as small as a thimble': *šapannın jagazınan oimaktai kelärmin* (Radlov, III, 95). An old association of Košoy with a collar lived on tenaciously, though there was no agreement as to how or why (see H *Kukotay* II, 549 f.). *KO* 535 ff. suggests that rhyme with *agası* was the motive.

538. MS. very clearly *byšattuŋ*, despite the 'emendations' described in the appar. I have written in detail (on the basis only of V.'s Russian *Kukotay*) on the subject of Košoy's grand epithet 532–43, and in particular 538–43 (H *Kukotay* II, 550 ff.); but now, with the MS. of the lost original available, I hope to make further advances, all the more so in that the present edition has shown me that I was too trusting of the admirable young prince's scholarly accuracy. V. apparently could make nothing of MS. *byšattuŋ*, since he renders *byšat* as *ray* = 'Paradise' (296, 12); thus the purpose of the untidy emendation was probably to read *bayštuŋ* (*bayšt-*, cf. Pers. *bihišt*) > *beištiŋ* 'of Paradise'. This is all the more remarkable in that several of Radlov's texts in their excerpts from Košoy's grand epithet say that he opened the gates of Paradise (*BM* 27 *bekip kalgan beištin / ešigin ačkan* = 473; 1003; *AK* 394 *bekip bir kalgan beištin*; *J* 4837 *bekip kalgan beištin*). As a *lectio facilior* one could adopt *beištin* in *all* contexts and have done with it: but two prime factors rule this out. (i) the MS. reads *byšattuŋ*, not *bayštuŋ*; what the bard uttered before V. began to think about it later in his study was a word corresponding to *byšattuŋ*; (ii) MS. *byšattuŋ* is stylistically and semantically parallel to *Turpanıŋ*, and further to *bazardıŋ*—in other words it contains the name of a merchant city. Turfan, as before, being Uch Turfan, *'byšat'* can only be Meshed (Mashhad, Meshkhed, etc.), with characteristic Kirg. *b* for *m*. Meshed wares were proverbial in C. Asia (in russified form V. calls them *meshkhedi* and *meshedi*, *Soch.* II, 686), and they were carried on a great caravan route Meshed – Bukhara – Kashgar, with English manufactured goods and opium among them (II, 396; 400; 676 etc.). The whole underlying context of Košoy's grand epithet is mercantile, with religious undertones that are easily accounted for, since it goes back to the days of Jaŋgır-hoja's campaign in Kashgaria in 1822–8, with oral accounts of which the epic hero Košoy became inextricably mixed up, giving him, too, a hoja-like aspect which comes out strongly in *AK* 398 *arūŋ turat bašıŋda, / arbagıŋ turat kašıŋda, / arbaktarıŋ koldosun! / berištäriŋ kötörsün! / čakırgan ünüŋ azandai, kojom! / bašıŋda seldä kazandai, kojom!* The last couplet is almost identical with Ay-kojo's epithets at *KO* 1153 *ak dastarı kazanday, / čakırgan ünü azanday*, in addition to which Almambet apostrophizes Košoy as *Kojo* 'Hoja'! We know from the inexhaustible V. at II, 322 that after the Chinese had restored their rule in Kashgaria they placed customs gates across the routes into Kashgar and Yarkend chiefly in order to punish the merchants of Kokand for the Rising. Those merchants who were allowed in were escorted to and from the market under strict guard. This gives precise meaning to *KO* 542 *baylanıp kalgan bazar* (and its Radlovian parallels)—'the restricted (lit. "tied-up") market(s)'. V. provides the further information that in 1829 the restricted trade in Chinese tea became so intolerable to the Kokanders that they decided to 'open the way' to trade, rifle in hand (*Soch.* II, 323), cf. *KO* 538 *bekip kalgan Bešettiŋ / jüzün ačkan Er Košoy, / turup kalgan Turpanıŋ / jolun ačkan Er Košoy*—in legend, imagined at least as a *ghāzī* if not entirely as a hoja, Košoy opened up the great caravan route in a way gratifying to Believers, and set stagnant markets moving again—in a way gratifying to the merchants of Kokand, who no doubt handsomely rewarded Kirgiz bards for presenting their old hero in this light. *Bešet* was of course used rather than *Mešet* so that it could stand to *bekip* in its own verse, as *Turpan* stands to *turup* in its verse. It was then, with the passage of time and the restoration of trade, forgotten, and merged in *beyiš* 'Paradise', for which Košoy's aspect of a *ghāzī* or *kojo* prepared the way.

In further support of this interpretation: initial *b* for *m*: Radlov, V, I, 2) 1240 *suk Bašat sölgan*, where he should have printed *bašat*—otherwise *mašat* 'spring', not a proper name in this context. If, as is highly probable, epic Kirg. *mejin* is from Manchu *meiren* (see n. 1444, below), then the well-attested form *bejin* lends further support to *byšat* = Meshed. As to the final *t* in *Bešet*: unvoicing in final position is to be expected in any case in Kirg., but medial *t* in *mašatı* * (and *bak bayla-*) Yud. sub *kilem* 'carpets of Meshed' (Yud. sub *kilem*) proves the point. *bak ač-*

bak; *baylanıp jatkan bazar* Yud. sub *bazar*; *KO* 539 *jüzün ačkan* not Yud., but cf. synonymous *bet ač-* Yud. sub *bet* 2. The series 538 *Bešet* : 540 *Turpan* : 542 *bazar* suggests that *bazar* ought to be a trading city. There is indeed a town of C. Asia named '*Bazar*': but it has no 'fame' and is not once mentioned by V. in *Soch.* In any case *baylanıp kalgan / jatkan bazar* is a concept, with *bazar* summative of *Bešet* and *Turpan*.

Elements of Košoy's king-epithet survived into the 20th c. Harm. *Man.* I, 73a reads: '*Baylanıp kalgan bazardın | Bagın ačkan er Košoy, | Turup kalgan Turpandın | tušun ačkan er Košoy.*' While it does not mention *Bešet*, this variant is surprisingly close to that of *KO*, with the superior alliteration *turup – Turpan – tuš*. It is possible that this passage was conflated from variants of Sagymbay and Sayakbay (cf. Yunsaliev in *MANAS*, p. 286).

It is of interest that the pious feat of having enlivened the restricted markets is given to another venerable hero of the cycle, to Bakay, tutor of Manas in a 20th-c. source not named by Yud. sub *bazar*: '*ak joltoy Bakay men elem, | baylanıp jatkan bazardın | baasın ačkan kul elem*'. This, too, may go back to the post-Jaŋgır period, but I know of no independent evidence to confirm it.

544. See appar. The original reading *blrly* was misread from f.r. **blrk* under the influence of *'uuly*. Writing in 1969 (H *Kukotay* II, 554 ff.) I did not succeed in tracing a son of Jaŋgır-kojo with the name 'Bilerek', which is attested both by *KO* 544 and *BM* 1023; 1027. On the other hand I cited statements that Jaŋgır had a son named 'Burzuk' and a nephew whose name via Chinese and French was Sa mou'hann (Samuq-khan?) who was imprisoned by the Chinese in 1827, cf. *KO* 544 ff. In *Soch.* II, 172 on the other hand, V. names 'Buzrukkan-tyura' (i.e. Buzruk-kan törö) as the sole surviving son of Jaŋgır. In the meantime there has appeared Hayit, B., *Turkestan zwischen Russland und China* (Amsterdam, 1971), from pp. 33 ff. and 136 ff. of which the following is now derived. Jahāngir (Jaŋgır) Hoja of the family of Appāq Hoja, living in Kokand, had won the support of the religious leaders there and marched against Kashgar at the head of 3,000 fighting men he had gathered together, in 1825. In 1826, the young Khan of Kokand, Muḥammad 'Ali, appeared with an army, took Kashgar and then retired, leaving Jaŋgır, who had insulted him, to cope with the Chinese. The Chinese retook Kashgar on 1/4/1827, then captured Jaŋgır and beheaded him in Peking in 1828. Later, a son of Jaŋgır, 'Busuruk Hoja' accepted an invitation to rule in Kashgar in 1864, only to be robbed of power by his famous henchman Yakub Beg in 1867 (or as some say in 1865). Quite tentatively, 'Bilerek' could be a mangled version of 'Busuruk' among the Bugu, and his incarceration may come from conflation with his cousin 'Samuq?' Since *BM* has twice '*Bilärik*', and *KO* has MS. *blrly* < **blrk* and the correction *blrk*, all that prevents one from setting '*Bilerik*' (cf. St. Kirg. *bilerik* = 1. 'bracelet', 2. 'dark transverse circles on horses' legs', Yud.), is the cyr. addition *Belerek* and V.'s corresponding I, 296, 15 *Belereka*. Whether V.'s vocalization was purely postfactual or not, there is no evidence that he connected 'Belerek' of *KO* and *K* with the historical 'Buzuruk', on whom he was naturally extremely well informed. In a long report on the state of Altyshar—the six eastern cities of Nan-lu or Little Bukharia—V. narrates that the Kirgiz (Kazakhs and Kirgiz?) pay little attention to the wishes of the Kokanders as such, but serve the Hojas so devotedly that they long to see 'Buzruk' lead a holy war against the Chinese (II, 381; 386: written *c.* 1860).

545. Despite the semi-historical circumstances, the infidel antagonist, Nez-kara, who is well known from *BM* and the entire Kirgiz heroic tradition, is non-historical in the 19th c., whatever fragments of history from the remoter past gave rise to his legend. The MS. has *mᵃž qara* here, but cf. 1303 *nᵡ qara* = 1308; 1452 etc.; *BM* 147 *Nes-Kara*; *J* 4740 *Mis Kara*; Harm. *Man. Neskara*.

546. MS. *ča·γ&²*. The 3rd character is unparalleled in *KO*. The ductus, after a complete break

with the upward alif of *ča*, rises from the line in a shallow curve with its belly to the left and then descends to flow into *γ&²*, in other words it is best described as the second and upward half of medial *h*: ـھـ. A (learned) reading *čah-* would indeed give the required sense of 'pit', 'dungeon', which is how Valikhanov read it: I, 296, 15 *v temnitsu zatochil*; thus Pers. *chāh* 'well', 'pit', 'prison', 'dungeon'; Ott. *çah*; Taj. *čox* = Özb. It has to be noted, however, that in addition to the stylized *h* (if *h* it be), in *KO* no voiceless sound is ever followed by dat. *γ-*, but always by *q-*. *d-* in endings not infrequently follows voiceless characters; and voiceless sounds in the frontal register are followed by frontal dat. *-ga* at least 5 times: 620 *čkčga* (Čekečke); 1348 *kukga* (*kökkö*); 2289 *tyrakga* (*terekke*); 2477 *'urtkga* (*ürtükkö*); 3202 *maymtga* (*maymatke*). It is thus unfortunate that the palæographically unique character is followed by an ending which would in the first instance require it to stand for a voiced sound. Yet lexically there is no certifiable alternative to a derivative of Pers. *chāh*. The 3rd character cannot possibly be read as *r* to justify **čarga sal-* = 'to put up to ballot' (Yud.). *OK²* reads *čamγa*, with the note: *čam—zından*. But the 3rd character in the MS. is not *m*: there is no eye, and the ductus is completely wrong after detached *ča*. Furthermore, it has not proved possible to confirm *čam* lexically, though Mr. David Barrett and Prof. Bawden independently have both adduced Chin. *chien* 'prison' as a possibility. One would think that V. I, 296, 15 arrived at *temnitsu* by reading the word as *čahγ&²*, though if this was the form intended by the scribe, it was probably pronounced as *čaxka* or *čakka* by the bard. The collocation *ča·γ&² şalyan* is otherwise unexceptionable, cf. Özb. *zindonγa solmoq*. According to Redhouse '*çah*' is used for the dungeons into which Harut and Marut, Bizhan and Rustem were cast or decoyed.

553. *kaštma* 'to my saddle-bow' i.e. 'to my side' implies subordination of the person who comes. The phrase survives in the traditional threat from a period in the history of the Bok-murun poem before Manas had 'taken it over', see Introd., p. 97; and n. 1039, below.

558. Cf. *BM* 53 *Bok Murundai batırdın | aiłgı altın kızıl tü heler*, where what was once Kökötöy's standard, as in *KO*, has become Bok-murun's, and Kökötöy is relegated altogether to the background.

560. *kızıl teŋge* : 564 *kara teŋge*. The antithesis is probably purely conventional and stylistic (like *ak* : *kök*). I can find nothing to support the idea that *kızıl* indicates gold and *kara* silver, indeed in *KO* the associative 'colour' for *altın* is *ak*, and for *kümüš—kök*, via *ay* and *kün* respectively, alliteration, not natural colour, being the dominant factor.

568. *tüp-tübünö jet-* 'to extirpate' (not Yud., who has *tüpkö jet-* 'to weary to death'). See n. 349.

569. MS. *tumrčgn*, 1078 *tumrčkyn*. Cf. *dümür* 'charred, rotting tree-stump' (Yud.). The diminutive *dümürčök* in Yud. is given only the meaning 'counterfoils in a receipt-book': but this, with *dümür*, is sufficient to guarantee 'tree-stump', 'last little bit of tree-stump' ('counterfoils' doubtless from some sort of wooden tally, the ends of wood left in one's hands as a counter-check). The image in 568 and 569 is the same: the uprooting of a family-tree. Kaz., Karak. *tübir* ('stump', 'counterfoil') suggests that its counterpart Kirg. *dümür/tümür* could be derived from *tüp*, with which the derivative *tümürčök* alliterates in *KO*.

573. *kaalat-* (not Yud.) factit. of *kaala-* (Yud. 'desire', 'choose') in a sense not given by Yud., viz. 'to take, receive *from another* a desirable object', almost a ritual obligation = Kaz. *kala-* ('obsolete', because the old custom, allegedly, has died); cf. V. 296, 30 *ne otdaval drugu*; further confirmed by the parallel 575 *suratıp bermes suluun*. Radlov, *Opyt* II, 225 for (Kara)kirg. distinguishes ⁸*kala-* 'choose', 'prefer' (= Kaz. < *kai* plus *la*) and ⁹*kāla-* 'ask' < Pers. *khwāh* 'heart's desire' and *-la*. There seems to have been conflation, and this is perhaps indicated by

Yud.'s note against *kaala-* 'ir. kirg.' Our scribe characteristically writes the word learnedly as *xalatub*.

576 f. Cf. *BM* 58 *'ač biläktän albasam, / at soyunan salbasam . . .'* V. renders *KO* 577 as 'i ne privyazhu ikh k khvostu loshadi . . .'; R. renders *BM* 59 as 'Setze hinter mich auf's Pferd sie, . . .' There can be no doubt but that R. is right, V. mistaken. Beautiful young women were never wasted on the steppe in such fashion: death by being dragged by horses was a punishment for particularly heinous crimes, such as infidelity (as also in medieval Europe). The sequel at *BM* 60 *'artık olja kılbasam!'* ('. . . if I do not make her a precious booty!') makes the intention clear; cf. also *AK* 981 *'ač biläktän albasam, / Manastain törömö / sögatka karmap berbäsäm!'* ('If I do not seize her by her white wrists and take her as a booty-gift to my lord Manas!'), where the logically obvious middle-term *at soyuna(n) salbasam* is skipped.

582. *kıydı*: V. 296, 38 *Veshchiy* 'vatic', 'prophetic', goes too far and was perhaps inspired by memories of Homer. *'veshchiy'* is the epithet applied at the beginning of the *Slovo o polku Igoreve* to the shaman-bard Boyan, and was full of poetic overtones. Here it can mean little more than 'knowing' in the horsy sense. Yud.'s one illustration of *kıydı* is hippic, and this is scarcely an accident: *kıydı neme, teep albasın*—'He's a knowing beast, I hope he doesn't kick.'

589 ff.; 1368 ff.; 1548 ff. See appar. (*a*) MS. 589 *bayṭalduγ&²*; 1368 *bayṭal duγ&²* (with final *l*); 1548 *bayṭalduγ&²*: followed by *bay byrmas. bay* cannot be the object of *bermes*: it therefore has to be its subject. *bayṭalduγ&²* has the appearance of an indirect obj. but cannot be justified as such: rather is *baytalduu* adjectival to *bay*, leaving as sole possibility *-γ&²* > *-ko/-go* (rare in *KO*), cf. Yud., p. 177b. The unexpressed obj. of *bermes* would then be *baytal*. (*b*) 590 *ja(n)q·q&²* (the 5th character without diacritical can be *b, n, y,* or *t*); 1369 *jaŋaqtyγ&²*; 1549 *jaŋaqtyγ&²*. The 1st and 2nd characters are *ja*; the 3rd is *n/ŋ*; the 4th (absent at 590) is *a*; the 5th is *q*; the 6th is *t* (we can thus take the stem without diacritical at 590 as *t*); the 7th is *y* (not explicit at 590); the 8th is *q/γ*; the 9th is an appropriate vowel: but by parallelism with *bayṭalduγ&²* in the preceding line one can strip off *q&²/γ&²* as *ko/go*. The problem remaining is how *jan* can be functionally equal to *jaŋa*. It is linked with *qty*, which can only be resolved as *katuu* 'hard' (otherwise MS. *qatty* as at 898, cf. Kaz. *kattı*). Thus *jaŋa* is St. Kirg. *janga*, and *jan katuu* and *janga katuu* are synonymous expressions 'hard-hearted' (collocation not Yud.). 590 has *jay bermes*, 1549 has *jay bermey*: at 1369 *sõz bermes* may be a replacement for 591 *jogu-bardı süylöt-mös*, which does not follow 1369. MS. 591 *jaγ&² bard&¹*: despite *a* in *jaγ&²* this must be from *jok*, cf. *jok-bardı süylö-* 'to talk of this and that' (Yud. sub *jok*). Cf. further V. 296, 42 *ne daet nikomu vymolvit' slovo*. Otherwise V. has the general sense of this passage, but not its precise sense.

592. MS. *aq tar ṭaz* (final *q*; *tar* and *ṭaz* one or two groups), cf. 1370 MS. *aqṭar ṭax*: contradictory evidence as to the structure of the name. *-taz* in epic names is normally detachable as meaning 'scabby man': e.g. *Targıl Tas* at *BM* 1902, and Ultan-taz in *Alpamıs*. I have not succeeded in confirming **Aktar* as an independent name. V. 296, 39 *Ak-tor*. In *BM* this father-figure is named 'Öküm' (96), otherwise 'Öküm the Sart' of the white-walled city (541). In Harm. *Manas* II, 75a he is 'Eybit-taz', and he and his son Ürbü are of the Kıpčak (II, 96a). Rather garbled traces of the tradition survive in the Russian version (largely Sayak-bay) entitled *'Manas. Velikiy pokhod'* (Moscow, 1946), according to which Ürbü is (i) a Kıpčak; (ii) growing mangy; (iii) with the appropriate soubriquet 'Taz'; (iv) there is a reminiscence of Ürbü's being insulted by Manas at Kökötöy's Feast (see *BM*, below). Of the individual epithets of Ürbü in *KO* only 587 f. is known to me in the available material, cf. Harm. *Manas* II, 21b *jardı jürüp bayıgan / jalgız jürüp köböygön*. At *BM* 599 ff., Manas rejects advice offered by Ürbü for the

conduct of the Feast and humiliates him by chasing him with drawn sword and cutting the skirts of his robe.

593. MS. *muŋka*, cf. 1371 *munka*: it is not necessary to presuppose direct knowledge of Mongol history or tenacious memory in epic tradition of that history in order to account for what is best resolved as 'Mönke': as so often, ethnic names bridge the gap in time. One group of Mönkö in the Kirgiz tribal structure claimed to be of non-Kirgiz origin but rather of 'Sart' origin from Ferghana: another group came under the Tınımseit, a sister-tribe of the Bugu, among whom *KO* was recorded (Abramzon, p. 90). *KO* is the only mid 19th-c. source to give the name 'Mönke'/'Mönkö' to Ürbü, and some discussion is needed to establish its significance. 593 reads *aty muŋka tur&¹sy*; 1371 *aṭ&²ᵘ munka ṭuras;y*. This implies a different pattern from that of 134 *'Koyur-bay' attı* (or: *attuu*) *Üŋkür-bay*, where *attı/attuu* is adjectival of the preceding name, giving 'Koŋur-bay' as the soubriquet and 'Üŋkür-bay' as the true name (see n. 134). Here at 593 f., the implication seems to be that 'Ürbü', known from *BM*, and a prominent character in 20th-c. epic, was a soubriquet, and 'Lord Mönkö' his true name.

594. MS. *auᵃrb&²ga*, cf. 1372 *awurba*; 1405 *awurbanŋ*; 2339 *awurbanyŋ*: the name is in the front register (*-ga*) and the first vowel should be long (*au, awu*). The traditional form Ürbü (19th c., *BM* 96; 542: 20th c., Harm. *Man.* II, 138b) fulfils the former condition, but infringes the latter, since it is always given as short Ü. V. (from memory?) transliterates 296, 40 *Urbɜ*. Actually the resolution of MS. *awurba* with dat. *-ga* would be *Üörbögö*, cf. 2687 MS. *awad&¹* > *öödö*. I have not adopted 'Ürbü' in my text. Ürbü's epithet ranges from 581–93 and it encapsulates the epithet of his steed at 582–6. At Harm. *Man.* II, 21a–b, Ürbü is given a rag-bag of epithets, on the evidence of the 19th-c. material. He summered on the Eki Kemin, i.e. the Greater Kemin in the long valley between the Kungey and Zayliyskiy Alatau, and on the Lesser Kemin, in other words at a great distance from the Kičı Tau of *KO* 581; he tethers a pair of unique black steeds, cf. the one black of *KO* 582 etc.; he made a dark forest his cattle, a dark cave his home, an epithet transferred from the semi-mythic heroes Agıš and Kojoš, see n. 618, below; like Ajıbay, he knew many tongues and peoples; he collected kites of the forest and made them birds of the chase, gathered outcasts of many tribes and made them a people, etc. Harm. *Man.* II, 21b *Kulaalı jıyıp kuš kılgan, / Kurama jıyıp jurt kılgan, / Telikkuš jıyıp kuš kılgan, / Tentegin* (text: *Tentigen!*) *jıyıp jurt kılgan*—cf. *KO* 92 ff., comparison with which shows the citation from Harm. *Man.* to be impoverished and taken from Kökötöy or a predecessor. Harm. *Man.* I, 73b says less, but adds that Ürbü grew autumn rice. The true direction of Ürbü's epic character is no doubt given by *KO*, which dwells on the mean and despotic nature of this parvenu. In the Lament for Čokčoloy, Ürbü is linked with Manas in a positive sense, Radlov, V, IV, 2) 51.

595. The point at which descriptive appellations, normally coat-names, become proper names is uncertain: but whether *düŋ-küröŋ* is a proper name or not, the challenge of a black steed with the name or appellation 'famous-brown' remains. It is scarcely thinkable that a great bard of the mid 19th c. could be guilty of a solecism in horse-description, so I have assumed an overlap between *kara* and *küröŋ* and raised the coat-name to a proper name.

598. See appar. The insertion of 599 f. was clearly due to its having been noticed that no threat followed Bok-murun's invitation to Ürbü, cf. 554 f. (. . . *kelmese* . . .) followed by dire threats. Thus the insertion is incomplete, lacking the if-clause. In *K* 296, 44, however, V. has an if-clause (*Esli sam ne pridet* . . .), followed by specific threats, which may be extrapolated from the threats to Košoy (558 ff.), since 296, 46 *razmetayu po polyu prakh otsov ego* ('I will scatter the dust of his fathers over the steppe') could rest on V.'s mistaken rendering of 569 *tümürčök* ('charred stump') as 296, 28 *mogil* ('grave', 'tomb'). If not, then he was translating from a

passage in the f.r. that was skipped when the fair copy *KO* was made. The leap . . . *kelsin kašıma* to *onu ondoy korkuttu* is repeated at 613 f., but this time (V. 297, 7) the *kelsin* couplet is omitted altogether.

610. MS. *alsun dydu*, cf. 611 *kurun tydu*. If *dydu* and *tydu* (> *dedi* = 'he said', 'it—the story—said') are authentic, they must be taken as extra-metrical *inquit* by the bard, not utterances of a character, which is a not uncommon stylistic feature: yet it would be very odd to have two thus in swift succession and in isolation. *BM* 250 *'kōnü kelsä kelsindä, | bolboso kelbäi koisunda!'* suggests that *KO* 610 f. *dydu/tydu* are due to thoughtless expansion of *d&²* in the f.r. The basic form would seem to be imperat. *de!* (Bok-murun is giving orders to his herald.) If this is so, *de* will have undergone vowel harmony at *BM* 251 *koisunda*, or Radlov may have thought it should. An alternative possibility is that the underlying form is the particle *da* 3. (Yud., *Slov.*, p. 179a, where, however, no parallel with 3rd pers. imperat. *-sın* is quoted).

611. MS. *ţam*: in *KO* the readings vary between *ţam* and *ţaŋ tamaša*: *taŋ* 'amazing' etc. is the St. Kirg. form. *KK* 100 has *taŋ tamaša kılalık*.

618. *Agıš* presents an interesting case of an historical name completely divorced from historical content, having become mythologized through etymology. In *MANAS*, 'Vvedenie', p. 146, V. M. Zhirmunskiy recognized 'Agıš' as the name of the Nogay mırza 'Agis', son of 'Yamgurchi' (cf. Jamgırčı in Kirg. epic, *KO* 2000 etc.). Agis, together with his cousin Mamay, and in alliance with the Khan of the Crimea, attacked Astrakhan in 1521–2 (p. 146). In Kirg. *agıš* = 'whitish', 'milk-white'. Nogay *agızlık* = 'sperma', and Clauson remarks in *ED* that words of this sort tend to escape lexical notation. Sub *agıš*, Yud. goes on to state: *'Er Agıš*—the hero Agıš (the name of an epic hero given to amorous adventures, of very small stature); *čıkanaktay er Agıš, bütkön boyu taramš*—"The warrior Agıš, an ell in height, whose body is all sinew'. Yud. is doubtless quoting from a 20th-c. source: but in her malicious Catalogue of Heroes and Heroines, Kara Čač speaks of Agıš and Kojoš 'who guarded a dark cave and praised gentle young women' (*J* 4802 ff.). This is so near to a Kirgiz origin myth of Sha Mansur and his sister Anal who were put to death because of the girl's visit to a forbidden cave peopled by young men, that I had no hesitation in describing Agıš with his amorous propensities and phallic aspects as a progenitor (H *Köz-kaman* II, 278 and note 226). The historical name of *Agıs* was evidently associated with *ak* 'white' and *ak-* 'flow' (cf. Kaz. *agıs* 'flow' = Karak.; Özb. *ogiz* 'curdled beest'). In *KO*, too, Agıš enjoys a reputation for philandering (2211 ff.). The final *č* in his name in the MS. (618 *a'yč*; 2167 *ayč*, etc.) is hypercorrect for *š*.

Though *Agıš* may appear without *Kojoš*, *Kojoš* seems always to be linked as second with *Agıš* (Radlov, V, I, 3) 403 (R. *Kodoš*); 530 (R. *Koyoš*); *BM* 722 (R. *Kojoš*); *KO* 618; 2167; and *J* 4804 (R. *Kojoš*). Kojoš has no individual features, but is just an echo to Agıš, living with him in the dark cave and so mysteriously making the dark forest their people: V, I, 3) 401 *kara tokoi el kılgan*, or otherwise their cattle: *BM* 84 *karaygı tokoi mal etkän* (Agıš only), a trait transferred in the 20th-c. Harm. *Man.* to Ürbü (see n. 594). See also H *Catalogue*, pp. 240 f.

619. MS. *alyk&²* = 2169. In *BM*, *Alaükö* is named as a hostile khan in a boast of a past feat by Manas. In *KO* and *BM* he is a shadowy antagonist of the older generation: but in 20th-c. epic he is made much of. After *Oroz*, *Alooke* is the second character to be named in the whole of the Harm. *Man.*, and indeed in a formula very near to that of *BM* 846 *Alaükö degän kan čıktı*, viz. 7a *Alooke degen kan čıgıp*. In Kaz. story Aleuko is son of Aleke.

MS. *bawbykka*, cf. 2169 *bawbakum*. This hero is otherwise known from Radlov, V, I, 3) 532 *Bō Bāk*, with no attributes other than that of a defeated enemy. He is linked here with another shadowy name Aju-Käm, not with Alike as in *KO* (619; 2169). *Boobek* 'survives' in a list of heroes in Harm. *Man.* I, 136a.

620. Bekeč and Čekeč: not otherwise met with in mid 19th-c. epic, to the best of my observation. Their rhyming names suggest that they are or have become mere names in a list of victories.

623. Both Saykal and Bolot are well known from *BM* in the passage leading up to the slaying of Joloy, the husband of Saykal and father of Bolot (1779 ff.). Even there in a predominantly anti-Joloy passage, Saykal is given some good qualities: but in *J* she is depicted with the superb qualities of an heroic wife, of a warrior-woman in her own right, in which capacity it seems Bok-murun wishes to invite her to the Feast. In *J*, Bolot, too, is given very positive heroic qualities, thanks to the Solto bard's humorously sympathetic treatment of Joloy.

625. Čoyun-alp: with this cast-iron eared warrior we are half way to the terrible iron Underworld antagonists of the Yakut known as the Abaasy (H *Shamanism and epic*, p. 10). In the name 'Čoyun-alp', *alp* takes on its full potential meaning as 'gigantic (warrior)'. Down in the Underworld, Er Töštük in his own hero-tale has to grapple with Čoyun-alp and even lose a 'life' before mastering him: Radlov's *Töštük* 1375 ff.; Sayakbay's (1956), pp. 300 ff.; (1969), pp. 289 ff.; Boratav, *Er Töshtük*, pp. 230 ff. Čoyun-alp is a thoroughly evil and treacherous character who returns evil for good and is untouched by any human trait. In myth, he will ride in on a grey ass at the end of the world (Yud.). Cf. n. 819, below.

627 f. MS. *dumr* (thrice). The choice lies between *domor* 'tussock' and *dümür* 'stump' (see n. 569). *dumr* (thrice) can scarcely be an error for *düyüm* which comes in the same position at 810 f.: thus a rather arbitrary choice must be made, and it falls in favour of *dümür*.

629. MS. *'uurqu*, cf. 2139 *'urq&²* = 2356. The long *u* at 629 assures the vowel quality. In view of consistent *q*, V. 297, 13 *Urkhu* is strange. Cf. Harm. *Man.* II, 66a *Oroŋgunun Kula bee.*

630. MS. *'uraŋq&²*, cf. 1502 *'uraŋyu*; 2138 *'uraŋq&²* = 2153; 2152 *araŋq&²*. Cf. further *BM* 173 *Orongu* (sic: R. has a sign for *ŋ*); 1349 *Oroŋgo* = 1352, 1357, etc. In the Harm. *Man.* (II, 68b) she is *Oroŋgu*. There is thus a sound basis for 'Oroŋgu'. V. 297, 13 *Urunkha* again introduces *kh* for *q* or *γ*. Did he associate this wild warrior-woman with the Urankkay people to the NE.? (This seemed plausible to me when I had only his *K* to go on, but now, with *KO*, it seems devoid of foundation.) Oroŋgu is an Amazonian type. In *KO* she is twice given the appellation 'Oroŋgukatın', of which the straightforward and time-honoured style of translation would be 'Lady Oroŋgu'. But in the heroic context where male warriors have the honorific 'Er'—'Hero', there is a suggestion of 'Warrior-woman' in *'-katın'*, cf. the fully explicit *Katın balban Oroŋgu* (Harm. *Man.* II, 68b). At *BM* 173 she has a people: *'Oroŋgu eli boluču'*, and at *BM* 1372 *urgačı da bolso kan elä* says that although she is a woman she is a khan. Oroŋgu and her people are heathens: *BM* 1349 *Kapırdan čıkkan Oroŋgo*. In the less reliable Harm. *Man.* in the Tal-čoku episode (see n. 2838), Oroŋgu's country is situated in the Sino-Kalmak frontier region and her 'amazonian' provenance is stressed: *Katından čıkkan Oroŋgu, | Oroŋgu kandın jeri ošol* (II, 155a). Again her status as a ruler of a people is made explicit.

The data in *KO*, however, take us past this amazonian conception of Oroŋgu, and, surprisingly, a very long way. *KO* 2152 ff. present Oroŋgu (i) as a progenetrix, notionally as the mother of the heroes Agıš and Kojoš, Alike and Baubek, etc.; (ii) she has a cave which teems with cattle (*mal*) and other wealth (*pul*) (the O.T. association between 'caves' and 'tribal origins' is still reflected in 19th-c. Kirgiz tradition, see H *Kukotay* I, 374 ff.; H *Köz-kaman* II, pp. 278 f. and n. 226); (iii) Oroŋgu has a name which may be derived from Mong. *oruŋgu* 'orongo-antelope', cf. *orongo* I 'species of antelope' (Luvs.), Kalm. *oŋgo* 'orongo-antelope (unbek[annt].)' Ram. Elk- or deer-goddesses are known from Tungus (Evenk) rituals, which preserved traits of very high antiquity. A. S. Anisimov, 'Predstavleniya évenkov o *shingkén'akh* i problema

proiskhozhdeniya pervobytnoy religii', *Sbornik Muzeya Antropologii i ėtnografii* xii (1949), 179 f., on the basis of information from aged Tungus living in the Baykitskiy rayon of the Evenk nat. okrug of the Krasnoyarsk kray, reports that in former times in a ceremony before a sacred cliff, the shaman of the clan used to look for the clan-goddess 'spirit-mistress of the earth' and ask her help in hunting, and that she sent him to another clan-goddess 'mistress of the world', whom he would find beside a herd of game. This goddess would appear to the shaman in the shape of a huge elk-dam or of that of a doe. With her permission he would then begin to lasso game. . . . (Cf. the account of A. P. Okladnikov, *Yakutia*, Montreal–London, 1970, p. 97, who as an archæologist relates this ceremony on the basis of an unbroken chain of culture traits to Neolithic pictures on cliffs on the r. Lena.) Anisimov has no difficulty in showing that the full ceremony is compounded of a secondary shamanistic layer and a core of fetishistic magic operating directly from game carved in wood to the live animals themselves.

The Kirgiz Lady Oroŋgu, then, has some appearance of being derived from a ritual for assuring the abundance of game, with traits of an earth-ancestress and a deer-goddess conflated. It is perhaps not irrelevant to note that Krasnoyarsk (*S* 16 *Kızıl-jar*), somewhat grandiloquently, was within the range of Semetey's proposed raids. Nearer home, cf. '*Müyüzdüü Ene*' ('Horned Mother'), Ancestress of the Bugu ('Deer') tribe (Yud., *Slov.* sub *ene*).

The foregoing points to the need for a thorough examination of *orongo* in Mong. Not only does Ram. signal *oroŋgo* 'orongo-antelope (unbek.)', cf. Mong. *orongo* I 'species of antelope,' but he further notes: 'any animal whose horns are set up as a sign of ownership' . . . 'sign', 'pennant', cf. Mong. *orongo* II 'pennant'. Claus. *ED* 235a cites *uruŋu* 'flag', 'standard' for O.T. and derives it from *urun-* as 'something set up', with *oroŋga* (which Ram. refers tentatively to Tib. *roŋgo*) as a loan-word in Mong. In O.T. *uruŋu* also occurs as an element in personal names. The problem is to elucidate the connection, if any, between Mong. *orongo* I and II, reflected in Kalm. *oroŋgo*, which Ram. takes as a single word.

The role of Lady Oroŋgu in the poems of Kökötöy's Feast is to act as a butt for the ungentlemanly humour of the assembled Heroes. Under *töö čečken* or *töö čečtirmey* (sub *töö*), Yud. thus describes a custom of former days: 'a wild entertainment of the feudal and tribal nobility: a naked woman, bending down, untied with her teeth a camel tethered to a peg driven into the ground, and if successful took the camel for herself'. Further, according to Yud. *töö čečkendey kıl-* = 'to put to shame'. In the 20th-c. Harm. *Man.*, *jılanač katın töö čečet* is announced as one of the entertainments of the Feast: yet although Oroŋgu is named later, in keeping with the new ethic the entertainment is not narrated (II, 19b).

The spelling 2138 *'uraŋq&²* = 2153 (supported by the *γ* in 1502 *'uraγγu*) is very near to 2229 *'uraγγ&²* = 'train?' ('standard?'), suggesting that the latter may also be involved in the final solution of the name (see n. 2229).

The semi-mythic Elk-name of the hero Bagıš (n. 654) lends support to Oroŋgu's possible Antelope-name.

MS. *ayyasy*, cf. 2138 *'ysy*, and 2841 *et passim*: *'yyam*. *iye*, St. Kirg. *ee* here applies to the master or mistress of a horse. *ee* 1. = 'lord'.

638 f. MS. *'uzaŋgusun črangan | nayz&¹suna trngan* (the 2nd *n* in *nayz&¹suna* is final *n*, with alif entering it from above in the same hand. In another, fainter hand above the end of *'uzaŋgusun*: *'uz*; and above the end of *nayz&¹suna*: *kukuga*), cf. 1347 *'uzaŋksun 'uzy črangan | nayz&¹ sun kukga tragan|*. Cf. for 638 f., V. 297, 18 *Nogi on sil'no upiraet v stremya, a dlinnoe kop'e v nebe*, showing that V. is associated with the emendation 639 *kukuga* (*v nebe*), in which the 2nd *u* is hard to accept.

Three possibilities must be considered: (i) that 638 f. offers the correct version; (ii) that 1347 f.

offers the correct version; (iii) that 638 f. and 1347 f. each offer authentic utterances of the bard, i.e. variants of the same basic formula.

In favour of (i): The full rhyme, phonetically and grammatically, 638 *čirengen* : *tirengen* is in excellent style. Against (i) is the fact of emendation, whether from 1347 f. or from the f.r.

In favour of (ii) is its adequacy and self-consistency and the absence of emendation. Against it is (*a*) the disturbing failure of rhyme *čirengen* : *tiregen*; (*b*) the semantic break between 1347 'rising in his stirrups' and 1348 'leaning or supporting his lance against the sky'—impressive if it were a well-authenticated epic formula but rather fantastic here.

(iii) would need to be considered only if (i) and (ii) remained irreconcilable.

The central image would seem to be that of a horseman who rises straight-legged in the stirrups and supports himself on his lance—a commanding gesture, cf. for the first part *üzöŋgünü čirene tep-* 'to support oneself straight-legged in the stirrups', Yud. sub *čiren-* II. If this is so, an acceptable basic formula would be: *üzöŋgusün čirengen, | nayzasına tirengen*—'Rising in his stirrups, leaning on his lance'—which is metrically excellent among the short lines of this whole passage 636 ff. At 1347 f., the formula will have been expanded by the addition of 1347 *özü* and 1348 *kökkö*: 'that (great) man rising in his stirrups, towering as he leans on his lance'—thus in the f.r. But the scribe, when making his fair copy (*KO*), will have reinterpreted *kökkö* ('up', 'on high') as 'to' or 'on the sky' and then have adjusted *nazasına* to *nayasın* and *tirengen* ('supporting himself') to *tiregen* ('resting', 'leaning', transit.). A permissible inference is that the emendator at 638 f. did not supply *'uz* and *kukuga* from the f.r. at that point but from the f.r. at 1347 f. *tiren-* reflex. is not cited for St. Kirg. by Yud., but it is regular, and furthermore guaranteed by Kaz., Karak. *tiren-* 'to support oneself'.

If we ask ourselves why the basic formula at 638 f. should be expanded at 1347 f. by the addition of *özü* and *kökkö* the answer is clear: Nez-kara is pointing out great heroes to Košoy in wonder and inquiring about them, and *özü* fits in with *tigi'le* (1316), *ošo* (1340), *šul* (1365), etc. It was imperceptive of the emendator to wish to import *özü* and *kökkö* into 638 f.

640. MS. *'yčkdan* = 1357. *ički* = 'inner', but ablat. plus *tuugan* and a proper name implies a progenitor. A progenitor 'Ički', however, could have come about by particularization of an ethnic 'Ički', cf. the Ički Salır and the Taškı Salır, a pattern similar to that of the Ič Oγuz and the Taš Oγuz (see H *Kukotay* I, 374). Idige is the historical Edigü, the energetic general who succeeded Tokhtamysh as leader of the Golden Horde shortly before 1400, so that it looks as though 'Ički' was attracted to his name in epic by alliteration. The MS. forms of the name are: 640 *'ydyk&²*; 1357 *'ydyga*; 2175 *'yduga*.

642. *alban*, cf. V. 297, 20 *slavnaya* 'famous'. Yud., however, gives 'colour', 'sort', 'from Arab.'. Arab. *alwān*, pl. of *laun*, 'colours', 'shades', 'kinds' passed into Persian. If *alban* at *KO* 642 really is this word, are we to suppose a similar extension of meaning as in English 'a class(y) horse'? It seems possible that *abdan* 'very', 'excellent' must be considered, since Kirgiz abounds in bold metatheses, and **adban* may be the underlying form, cf. for the phonology the Kaz. ethnic group *Adban*, *Alban*. I have rendered *alban* as 'unique' in my translation, from context. *alban* occurs frequently in *KO*.

654. *Jedigerdiŋ Er Bagıš*: for arguments interpreting *Jediger* in this and parallel formulae as a tribe, rather than a progenitor, see H *Semetey* II, 27. Jediger were in any case a tribe of the Kirgiz 'Right Wing', partly on the same level as the Bugu, Sayak, Solto, Bagysh, and Sary-Bagysh tribes. Since 'Bagıš', too, is an ethnic name the relationship between the two in this traditional formula, recorded in 1856, requires assessment by the historical ethnographers when the problems of tribal descent have been more unanimously resolved. V. 297, 23 *Dzhebe-kerov* must be a purely inadvertant reading of MS. *j*ᵃ*d*ᵘ*grduŋ*. 'Yadigar' occurs as a personal

name; a ruler of the Siberian Tatars bore it at least until 1563 (Bartol'd, *Soch.* V, p. 554). Pers. *jādūgar* = 'juggler', 'conjuror'.

BM 113 is identical with *KO* 654.

655. See appar. The original MS. reading *'uyraṭd&'* *yuzgr* is borne out by the parallel 2362 *'uyraṭd&'* *yuzar*, which can only be from *jüz-* = 'to swim' (O.T. *yüz-*). *yuzgr* is *jüzgür* = 'swimming well', 'good swimmer', not cited for St. Kirg., Kaz., or Karak, but cf. Türkm. *yüzgür* = 'a fine swimmer' (Baskakov *et al.*, 1968, 371b), a word also cited by Menges, *Das Čayatajische*, p. 710 in illustration of the suffix *-qɪr/-gɪr* as indicator of an intensified property, e.g. Qoman. *boγuzγur* 'gluttonous', Türkm. *kesgir*, 'sharp', *bilgir* 'knowing', 'wise' (cf. further Kirg. *algɪr* 'rapacious', Yunsaliev, *Yaz.*, p. 491, Kaz. *ötkür* 'piercing well', *tapkɪr* 'finding well', i.e. 'resourceful', Kenesbaev-Karasheva, *Yaz.*, p. 325). *jüzgür* in *KO* is archaic Kirg. Cf. also Alt. and Tel. *jüskür* 'swimming well, skilfully' (*Opyt'* III, 615). Abdulbaev-Isaev do not even cite *jüz-* 'to swim'.

As to *'uyraṭd&'*: Kirg. *oyrot* can stand either for 'the [Mongol-speaking] Oyrot' or for 'people', 'mass of the people'. In the latter usage it occurs in idiomatic expressions, mostly with negation in the sense '(not) anywhere at all', cf. *KO* 1387 [*Er Karač*] *oyotto* [MS. *'uyraṭd&'*] *jok erliki*—'Er Karač's courage was without equal anywhere'. The first resolution of *'uyraṭd&'* at 655 and 2362 should be *oyrotto* as at 1387: nevertheless, in an heroic poem where it is a question of a great swimmer (*jüzgür*) it might be left open whether perhaps Er Bagɪš, bearer of the name of a Kirgiz tribe, did not distinguish himself among the hostile Oirot. Further to complicate matters, in the Harm. *Sem.*, *oyrotton čikkan er* means 'a hero among heroes' (Glossary), and in the Harm. *Seyt.*, *oyrot* is glossed as: (1) 'name of a people' [presumably the Oirot]; (2) 'mass of the people'; (3) 'name for peoples other than the Kirgiz'. It is to this last sense that the present editor inclines: 'among the peoples, nations'. The general sense of the passage is that Er Bagɪš has proved his manhood or performed manly feats (*erdegen*) as a swimmer (*jüzgür/jüzör*) among the people(s) or Oirot. The last is not confirmed by mid 19th-c. tradition, but Bagɪš's territory of Jeti-suu (Semirech'e) is compatible with Oirot in that the Jungarian Oirot held sway there in the previous century. In any case, the 'emendation' 655 of MS. *yuzgr* to (?)*buzar* and the forced reading of MS. *'uyraṭd&'* as accus. **Oyrottu* as implied by V. 297, 24 *razbivshiy oyratov* ('crushing the Oirot'), cf. *OK*² *Oirattɪ buzgan*, must be rejected; and it is to be noted that, not translating so far as 2362, V. did not meddle with the correct *yuzar* of his scribe's MS. there, cf. *OK*² *Oyrattɪ tüzer*. V. 297, 23 *govoryat* ('they say') implying that MS. *'yrdygan* should be read as *er degen* and not *erdegen* < *erde-* 'to show one's manhood' (Yud.), though possible, also looks mistaken.

Among heroes famous for their exploits as swimmers are the Achæan Odysseus and the Gēat Bēowulf in the Old English poem. If Odysseus and Bēowulf are ursine (add to the references H *Shamanism and epic*, p. 6: Carpenter, R., *Folktale, fiction and saga in the Homeric epics*, 1958), did Bagɪš take his name from the Elk, a mighty swimmer? Yud. gives his authority to the equation *bagɪš* = 'elk', but only in tribal and personal names. But did *bagɪš* once mean specifically 'elk'? Yud. gives no source for his assertion. Referring to the 1940 edn. of Yud. *Slov.*, Abramzon stated that the meaning 'elk' of the word *bagɪš* was now lost and that further researches in that direction were required (p. 58, n. 126, writing in 1960). This requirement is supported by the complete absence of the equation *bagɪš* = 'elk' from Mukambaev's modern Kirg. dialect dictionary (1972) as a datum from the field, though the name 'Bagɪš', unglossed, is cited learnedly as that of a totemistic tribal ancestor in legend (*legenda boyunča bagɪš uruusunun tüpkü atası; ilgerki uruulardɪn bayɪrkɪ totemi 'bagɪš' bolgon öydüü*, p. 212). The earliest source for *bagɪš* = 'elk' that I have succeeded in finding is Radlov's Introduction to his Kirgiz

epics (*Obraztsy/Proben* V, 1885, p. i) 'der Stamm Sary Bagysch (gelbes Elentier)', etc.; yet Radlov does not cite *bagɪš* = 'elk' in *Opyt'* (the vol. containing *b* is dated 1911), a fact which astonished Bartol'd (*Soch.* II, 1, p. 534) when considering Aristov's theory that since there were no elk in the Kirgiz habitat the tribal name 'Bagɪš' = 'Elk' must have been brought by Kirgiz migrating southwards from the Sayan Mountains.

It is indeed correct that the Kirgiz region is remote from elk country, the southern frontier of which intersects the Irtysh nearer to Tobolsk than to Omsk. This is not to say that elk never wandered south: but the story which Valikhanov heard from people N. of Kashgarian Ak-su that elk (*sokhaty*) had lived there in former days can be discounted as a freak, if true (*Soch.* III, 317)—or, since the Chong Bagysh tribe nomadized in that general region (*Soch.* I, 303), can it be an echo of *bagɪš* = 'elk'? It is in any case significant that this is the only reference in Valikhanov's writings to elk in the Kirgiz lands: he mentions the Bagysh tribes often, but never once does his ardent search for antiquities cause him to observe that formerly *bagɪš* meant 'elk'. The question must therefore be asked: if there were no elk in the Kirgiz lands for them to point at, how could they have conveyed to Europeans that *bagɪš* once meant 'elk'? If by verbal description the pitfalls are notorious. If by another word, was that word *'bulan'*? But Kirg. *bulan* itself presents a difficulty, since Yud. cites it only for epic and even then with the loose range *los'*, *olen'* ('elk, deer')—precisely the fate of an animal-name remote from the animal's habitat, cf. Bashkir *bolan* = 'deer', Özb. *bulon* = 'wild horse', and Kirg. *bulan* in horse-names. Kāshgharī's *bulan* (said by Claus. *ED* 343a to be obviously 'elk', with which others agree) shows the fanciful possibilities, even if the account is based on true elk: 'the name of a large wild animal which is hunted in the Kɪpçak country. It has one horn in the form of a vessel (*al-ḫubb*) with a hollow top like a roof (*al-samā'*) in which snow and water collect; the female kneels down to let the male drink out of her horn, and the male kneels down to let the female drink out of his horn. *Kas. I* 413' (ibid.). In the N., in and near elk country, *bulan/pulan* < O.T. *bula:n* (ibid.) naturally kept its original meaning of 'elk' (see *Opyt'* IV, 1374 *pulan* [Alt. Tel. Leb. Schor. Sag. Koib. Ktsch. Küär]): but *bulan* in Kirg. was surely not precise enough to convey that the Bagysh had been 'Elk', well as this would have stood beside the Bugu tribesmen as 'Deer'. Radlov's 'Sary Bagysch (gelbes Elenthier)' may be the source of all subsequent identifications, including Yudakhin's, unless the equation can be independently authenticated; and it may be yet another of Radlov's imprecise identifications of fauna-names. So far as I know, Er Bagɪš's epithet of 'Great Swimmer' is the best evidence yet that *bagɪš* could have meant 'elk'. Unlike Lady Oroŋgu and the orongo-antelope (n. 630), *bagɪš* has no counterpart in any northern dialect that would justify us in looking north, where *bulan* dominates; while even further N., Yakut *tajax* 'elk' presents another problem, since neither Böhtlingk nor Pekarskiy suggests derivation from Mong. or Tungus. Doerfer, who treats *bulan* at length (II, [No.] 810) and Shcherbak (*Nazv.* p. 142) both, disappointingly, take Kirg. *bagɪš* = 'elk' at its face value without so much as stating that it was 'obsolete'. If *bagɪš* = 'elk' is finally upheld, the question of its origin would arise. (Since writing the foregoing I have met the following means of identifying elk: 'Quantities of elk-horns are brought from beyond Lake Issyk-kul to Tashkent, to be used in the manufacture of saddles.' Eugene Schuyler, *Turkistan* I (1876), p. 129. Cf. now Vámbéry, H., *Čagataische Sprachstudien*, Leipzig, 1867, (Wörterbuch) p. 242 b 'bagiš (Kirg. [i.e. Kazakh and/or Kirgiz]) das Elennthier' [no source].)

656. Sur-koyon is known in 20th-c. epic as the steed of Toltoy, Bagɪš's brother with the same patronymic (H *Semetey* II, 27 f.). Thus 656 *şur qunanday* must be emended to provide *Sur-koyon* = 2364 *şurquyan*, by the change of a diacritical (which may have been omitted from the f.r., causing the scribe to fall into the trap *kunan* 'three-year-old colt', which in turn raises

the problem whether *-kunan* could ever be an element in the name of a steed, since it is inappropriate for all the years of its life bar the fourth. *-koyon* 'hare' on the other hand is a typical element, since it gives a coat-colour, see 726 *Ak-koyon*).

671. Karač is named among those to be invited to the Feast in the Harm. *Man.* II, 26a, after Janaalı, who follows Karač in *KO*, at 691. In Harm. *Man.* at this point the steed Tau-kara is not named.

686 f. See appar. The faint emendations are acceptable in St. Kirg. Sub *bata*, Yud. adduces *atasında bata jok* as an epic formula, but does not cite *enesinde nike jok* under *nike*.

689. See appar. It is difficult to discern how (?)*atayy&²* came to be written here in the first instance. 1771 MS. *tyk&²ga* suggests that the emendation in the fine hand at 689 is right, since change of the diacrit. from that of *t* to *y* would also produce *jekege* in this parallel passage 1770 f. V. 297, 33 has *sapogi*, and so V. is clearly the author of the emendation: but he read 689 MS. *but&²* evidently as *butu*, since he translates *'nogami'*, instead of as *boto* II 'sash'. The delightful image given by the adoption of *jekege* is a satirical extension of 'droop-bellied biys' (*KO* 14 *karını salık biy*).

691. As Yud. observes, *teyirsi-* < *teyir* 'God', more widely known as *teyri*. Wurm, p. 117 sets *-si* after the verbal noun *-gen*, but *-sin* after nouns and adjectives in such word-formations, which he styles 'the delusion-form': but *-sin* tallies neither with *teyirsi-* here nor with *KO* 20 *batpansı-*, nor with Yunsaliev, *Tyurk.* p. 497, where the formation is illustrated for *-sı* only, with *baatırsı-*.

Janalı (MS. *jnaly*), Harm. *Man.* *'Janaalı'*, is introduced by the epithet-cluster 686–91, a brilliant thumbnail sketch of a misbegotten miscreant, gross, arrogant, and with a heart of flint. By an inadvertence of the scribe, the parallel passage 1769–72 and what follows are ascribed to one 'Janbay' (cf. 988; 2497, son of Nur and a Companion of Manas).

693. MS. *'ür&¹ ṭur&¹* cf. 2354 *'ury ṭury*. The second element is at once recognizable as the coat-adjective *toru* 'bay', cf. Kaz. *torı*. But the first element is baffling. The choice here lies between *örö*, St. Kirg. *öröö* 'hobble' and Kaz. *or-u* < *or* 'deep red'. V. 297, 36 *ogneryzhiy* 'fire-red' for *ür&¹ ṭur&¹* seems to be based on the latter, and this might have settled the point were it not for a horse in this 'same' race in *BM* at 707: *'butunda burmadan čidär muŋu bar, / üstündö korjun közü kumu bar. / örölü̲ tor'at kimdiki?'*—'On his legs leather trammels, twisted round and round, grieve him, on his back there is a pair of saddle-bags, each filled with sand. Whose is this bay horse with the trammels?' It is but a step from *örölü̲ tor'at* to *Öröö-toru*—and the question asked in *BM* but not answered in the text may well have been answered by the audience as (obviously) Janalı's. I find *-u* (possessed) in **oru-toru* hard to justify in itself in a horse-name, and it is just about the last resolution permissible from *&¹* (*tor&¹* looks like an eye-rhyme). On the other hand, *&¹* is not inappropriate to *-ö*. 'Hobble-bay' would be an excellent name for a horse so vigorous that it has to be handicapped with trammels and a load of sand.

707 ff. *jıylıp*; *bütkörgön*. Not all versions of *Töštük* narrate how Eleman-bay (cf. *KO* 1066; 1345) gathered pious elders together to pray that his wife, now presumably past child-bearing, should conceive, a stock theme in C. Asia (cf. the conception of Alpamıs, and of Bamsı Beyrek in *Dede Qorqut*), see H. *Birth of Manas*, pp. 223 f.

708. See appar. The parallel 1343 MS. *baṭasnnan* justifies the emendator.

709. On the confusion among the *manasčı* as to whether Töštük had eight or nine brothers, see Boratav-Bazin's note 2, p. 267 of their annotated translation of *Er Töštük*.

710 and 1686. 710 MS. *yraysy*, with *y* scored, then above it, beginning with tail of final *k* of *xdaydy*: *·ra'ysy* (initial alif, no hamza), 4th character apparently hamza above the stem of 1st *y*.

Thus the forms one has to deal with in the two parallel passages are: 710 *yraysy/·ra'ysy(?)*; 1686 *jrysay*. The general sense of the passage 710/1686 *Kudaydıŋ . . . tiygen Er Töštük* is 'reached/ touched by God's love', as V. saw, 297, 40 *bogom lyubimomu khrabromu Tustuku*. Cf. further *BM* 88 *'Andan arı sen barsaŋ, / togus ül kenjäsi, / kudaidın süygön mindäsi* (= *BM* 1038), / *Eläman baidın balası / Er Töštükkö jetip ait!'*; and Harm. *Man.* II, 15b *Toguz uuldun kenjesi / Elemandın erkesi / bir kudaydın pendesi / Er Töštük jete kalıptır*. Nearer to *KO* is Radlov's *Töštük* 84, where the infant Töštük is being named by the stock figure of the mysterious Ak-sakal: *kudaydın raimı tïgän*—'touched by the mercy of God', St. Kirg. *ırayım* < Pers.–Arab. *raḥm*. In the readings of *KO*, however, there is no trace of an *m*, and so another word must be sought. There is no candidate with initial *j* to justify 710 initial *y*, 1686 initial *j*: but when I asked Professor B. Lewis for a word in Pers.–Arab. suiting MS. **'yray* with the meaning of 'love', he suggested *ra'y* 'pasture', 'care'. This is palæographically acceptable for *KO* on the following grounds: (i) Kirg. regularly has a prosthetic vowel before Pers.–Arab. initial *r*; cf. the St. Kirg. form *ırayım BM* 84 above; (ii) it can be seen how *'y* in the f.r. can have become *y* at 710 and *j* at 1686, by neglect of the vowel-indicator, initial alif; (iii) there is some interchange in *KO* between *γ* (غ) and *'* (ع). The emendator wanted Pers.–Arab. *ra'y* 'wisdom', 'counsel'.

A further parallel passage suggesting a different bard or bardic group occurs at Radlov V, I, 3) 405 *Jar-kemärdin arası / abıška kempir balası / toguz üldın tolugu / Elämän baidın ülu Er Töštük, / Kudaidın bir ärin degän bir ül Töštük . . .* (R. *den Gott gepriesen*: presumably *ärin* should read *ären*, St. Kirg. *eren* 'a brave'?). Cf. *Kuday dešken dos* (Kökčö) at *KO* 2690, with note below.

711. *Čal-kuyruk*. Töštük's fabulous *tulpar* or winged steed. Čal-kuyruk sacrifices his many lives, one by one, for his master, who, less sagacious than he, does not always take his advice in danger. *'Čal-kuyruk'* lit. 'grey-tailed' (cited by Yud. as a coat adj.). (I uncritically followed V. 297, 41 *plamya-khvost* with 'flame-tail', H *Kukotay* I.) The periphrastic adj. in *-tay* together with the honorific pl. *mallar* lends great weight to this first introduction of Čal-kuyruk.

716. Bok-murun greatly honours the celebrated Töštük by planning to have him direct the Feast, presumably without knowing that Töštük is his father.

716 f. *dedi* is under suspicion here of being imperative *de!*, cf. 728 f.

717. In his footnote in Russian, V. narrates that Töštük had relations with the children of 'Bek-torı Mergen' and that he begat a son whom the mother abandoned on the steppes, after which Kökötöy found and adopted him. This is a garbled account. 'Bek-torı Mergen' (Mergen = 'Hero-Marksman') suggests a warrior, whereas in extant texts of *Töštük*, Bek-toro is a peri. In Radlov's *Töštük*, Bek-toro and Töštük sleep on the same couch, but she refuses his advances on the grounds that he is as yet uncircumcised. She has chosen him in fact as her soul-friend for the life to come, knowing that he is destined to marry Kenjeke in this life. In Sayakbay's version, the peri is named Ay-salkın, and after enjoyment of his love conceives the future Bok-murun. On this complicated subject see Boratav–Bazin, p. 11. For Töštük in *KO* see nn. 1694–6 to 1732.

720 ff. Kaz. *argı* and *bergi*, not explicitly Yud., but of course regular in formation. As to *arjaka* and *berjaka*, Yud. quotes *berjaka* thus with *kk* simplified to *k*, sub *beri*, as alternative to the fuller *berjakka*, but not *arjaka*, which, however, is authenticated by *berjaka*. This couplet has the air of a formula of folk-narration, and I have ventured to capitalize the names of these imaginary mountains. The emendator's change would have had this sense: 'On the further side of Further Mountain, on the nearer side of Nearer Mountain', which (*a*) is nonsense, and (*b*) contradicts

722 'in between the two mountains'. It is fitting that the primitive and aptly named Ausurak (St. Kirg. *oosurak* 'farting') should live at the back of beyond. The less-developed tribes of the birch-belt to the N. and even those further S. were accustomed to save their lives in times of famine by drinking birch-sap. The contempt in which the pastoral-nomadic Kirgiz held such peoples with their ersatz 'milk' speaks eloquently from this passage. Turkic-speaking cattle-breeders in a cruel northern climate, the Yakut could not afford to be so fastidious: Okladnikov, *Yakutia*, states that the 'economic significance of the pine in the life of the Yakut population of the recent past is well known. . . "The Yakut can only settle within reach of the pine, the sap-wood of which serves him as a surrogate for flour; and he mixes it with the everyday food of milk and fish" ' (p. 385, citing Maak, R., *Viluyskiy okrug Yakutskoy oblasti*, II, 1887, p. 20). Sub *kaytn*, Yud. cites: 'When the Kazakh milked sap from the birches and the Kirgiz entered Hissar' as an allusion to 'the events of 1636'. This is doubtless the aftermath of the Jungarian onslaught on the Kazakhs in the 1630s, about which very little is known from historical sources (see Zlatkin, I. Ya., *Istoriya dzhungarskogo khanstva*, Moscow, 1964, pp. 196 ff.), and it registers accurately the shock sustained, in terms of diet, by hitherto prosperous nomadic herdsmen. MS. *'usraq*: the long *oo* in St. Kirg. shows that a hamza over the alif in **au-* was lost or not supplied in the course of copying from the f.r.

725. The young warrior referred to in this verse seems to be on the point of losing definition in mid 19th-c. Kirg. epic. At least the information provided by the three different bards of *KO*, *BM*, and *J* is irreconcilable regarding (i) his name, (ii) his family relationship, and (iii) even the form of his name. *J* has both *altai Mamat* (4797) and *Pai Manat* (4798; 4800), some of which may be due not to Radlov's bard but to his own hasty editing. *BM* 99 reads: *Alpai-imät inisi, / abïška kempir balası, / altı jašar Kök Koyon*; 1057 *Alp-Aimät inisi*, etc.; 1063, 1077, 1095, 1102 *Kök Koyon*; 109 *Akpai Mamet balası / esän aman erändär*. In *KO* the forms are: 725 *alpay mamat, kuk quyan*; 1789 *alpay mmbt kuk quyan*; 1793 *alpa* (with *y* above) *mmbt kuk quyan*; 1796 *mmbt kuk quyan*. I have adopted the forms *Alpay* and *mambet*, and taken 'Kök-koyon' ('Grey-blue Hare') at some risk as the boy's soubriquet, though *BM* clearly makes Kök-koyon out to be the younger brother of 'Alpai-imät' or 'Alp-Aimät'. V, I, 3) 536 *Er Kök Koyon, Bai Mamat / ertip košo kelgändä* (Radlov's comma) is indecisive as to whether there are one or two persons. Confined to *KO*, V. had no doubts: 298, 1 *batyra Alpay-Mameta, po prozvaniyu sizyy zayats*. Kök-koyon is a fearless young warrior and at BM 1095 ff. is even prepared to take on the gigantic Joloy at wrestling. At *J* 4796 ff., *'altai Mamat'*, etc. is a great wrestler: *alïškandan alpı ekän*. See further H *Catalogue*, pp. 239 f.

740 ff. Radlov's *Birth of Manas* V, I, 1) 2 ff. has this genealogy of Manas's line: Böyön-kan – Kara-kan – Jakıp-kan. Sagymbay's *Manastın balalık čağı* makes Jakıp one of the four sons of Nogoy-kan, whereas Böyön and Čayan are Kalmak lords whom Jakıp serves, and Jakıp also has Čayan's daughter Bagdı-döölöt as co-wife (pp. 5 f.), cf. H *Birth*, pp. 217–21. Sagymbay is said to have been born in 1867, and it is to be noted that he associates Böyön ('tarantula') and Čayan ('scorpion') as firmly with each other as does *KO* (A.D. 1856) in its genealogy of Manas: yet wishing to fix Manas as a grandson of the eponymous Nogoy-kan in his ambitious super-epic, Sagymbay seems deliberately to have transferred the sinister names of Manas's ancestors Böyön and Čayan to the equally sinister and *poisonous* sphere of the Kalmaks (see H *Köz-kaman* II, 241 ff.) in order to get them off his hands. It is quite in keeping with the harsh and realistic style of the mid 19th-c. Kirgiz epic that Manas should have ancestors with sinister names (and nothing will impugn the combined evidence of *KO* and V, I, 1)), whereas it is understandable that the sweeter and more romantic 20th-c. style might reject them. The marginal note *tmr xan* i.e. Temir-kan, reminds us of another floating ancestor-figure, since at Radlov

V, I, 3), as at *KO* 2765, Temir-kan is father to Manas's wife Kanıkey, whereas in *BS* her father is Kara-kan, who in turn is an ancestor of Manas at *KO* 742 and V, I, 1) 4 f.

741. MS. *buyndu xandan*, cf. 933 *buy"ndu xandan*; 934 *čyandu xandan*. This is evidently an adjectival periphrasis comparable to the one in *-tay/-day* (see n. 162 on *Kökötöydöy kan*), which in as far as it pertains to personal names is peculiar to *KO* in the mid 19th-c. epics; but cf. in place-names Radlov, V, IV, 2) 28 *supralū köl* . . . 31 *kazandū köl* . . . 38 *Kopolū köl* . . . which R. translates as 'Supra-See', 'Kasan-See', and 'Kopo-See'.

743. MS. *'yl&²* is normally *ele* 'only' etc., and this is how it has been resolved here. In theory it could also have been *ile* (Pers.–Arab. *ḥīla*) 'skill', south. Kirg. 'dishonest', an epithet which suits Jakıp in some of his roles: but I have never seen this word in mid 19th-c. epic, let alone applied to Jakıp. Jakıp, however, by tradition had a lost brother Közkaman (see H *Köz-kaman* II, 252 ff.).

745 ff. Variations of this widespread formula occur also in the Radlovian texts, e.g. *Birth*, I, 1) 154 *on jašında ok atkan, / on törtünö čıkkanda / ordo čaikan kan bolgon*, where *ordo čaikan* is an interesting variant of *čapkan, buxup*, see n. 144, above. At *BS* 583 the formula is used with prophetic force: *'beš jašında üi čapsın . . . on bešindä ok asın!'*

747. The underlined gloss *ačamay* above *qulturmaš* is not listed by Yud., but cf. Kaz. *ašamay* 1. 'pad underlining the pack-saddle for oxen and camels'; 2. 'child's saddle' (Shnit., Makhm.-Mus., not Karak.). On the other hand, no correspondence for Kirg. *kolturmač*, *kolturmaš* is listed for St. Kaz. MS. *qulturmaš* recurs at *KO* 3228 in a parallel passage.

748. MS. *qusay&²*, with *s* faintly emended to *š*. 3230 MS. *qušayy* in the parallel passage confirms the emendation, giving *košogu* < *košok* 1. 'sheep tied cheek to cheek', 2. 'women'.

755 ff. and 1425 ff. 755 = 1425 and presents no difficulty. In view of 1426 MS. *qačqan quray čuquly*, it is better at 756 MS. *qačqand&¹* to detach *da* as a particle. 756 MS. *čuqul&²* is somewhat problematic. To judge from the orthography of *KO*, St. Kirg. *-luu, -tuu, -duu* had short vowels in this dialect as in Kaz. (cf. Kaz. *maldı, bastı, atındı*); thus there is no phonetical reason why one should not resolve *čuquly* as St. Kirg. *čokuluu* (not Yud. but regular) 'with crest', 'crested': on the other hand, there is a slight lexical difficulty, in that St. Kirg. *čoku* = 'crown of head', 'summit of mountain'; but I assume contamination with *čok* I 'tuft', 'fringe'. With *kač-* (basically 'flee') in its 4th sense of 'desire one's mate', the following convincing image emerges: 756 *kačkan da kuran čokuluu* 'like the crested roebuck in pursuit of his mate' (an impressive sight for those who, like the Kirgiz or the poet of the *Song of Songs*, 2: 7, have seen it). Confirmation that *čokuluu* is to be read is found in the grammatical rhymes 757 *tuyaktuu*, 758 *kulaktuu*, which furthermore are semantic rhymes, since all three adj.s refer to parts of Ak-kula's body. The steed of course has no horns like the roebuck, but the bard uses the image to indicate the nobility and magnificence of Ak-kula's head.

756. *q"uran*, cf. 1426 *quray*. St. Kirg. *kuran* II 'roebuck'. Shcherbak, *Nazv.*, p. 121 notes that *kuran* is a little-used word in Turkic as a whole. It is not recorded in O.T. Radlov, *Opyt'* II, 922 attributes it to 'Tel., Alt. and Leb.' Shcherbak, loc. cit., derives Bashk., Kaz., Özb. (add Karak.) *kuralai* ('female of the wild goat') from *kuran*. See Addenda.

757. MS. *'ur qušarday*, cf. 1427 *'uṭ 'urunnay*. Since it is hard to see that these two phrases could have a common source, it is best to see whether they can be accounted for as variants of the same mental image. 757 is resolved convincingly as *or kučordoy* 'large enough to embrace or cover a pit', cf. V. 298, 18 *s kopytami v obkhvat*. But *'uṭ 'urunnay*, with the stems of possible other characters heavily overwritten, probably by the first scribe, poses problems. Actually, the top of a *d* emerges above the overwriting of the 5th character. If we are to understand *orunday*,

then cf. Kaz. *ot orunu* 'fire-place in the yurt' (*Opyt* I, 1100) and Shor *ot ordı* (*Opyt* I, 1055). The image would then be 'with hooves as large as fire-places', an acceptable counterpart to *or kučordoy* at 757. (Curiously, it would be theoretically possible to read *ot orunday* as 'leaving the grass in place, i.e. undisturbed' < *orunda-*, cf. *KO* 2242 *alptarnıy orundagan jerine*, recalling the *tulpar*-epithet *jerin sekirtpes* 'not letting the ground leap', H *Kukotay* II, 563 ff.). The correctness of 'large enough to cover a pit' and, as suggested here, 'as large as a fire-place' is enhanced by *KO* 1349 *tübödöy dayga boz minip* 'riding a light grey whose hooves dislodge turves as huge as hills'. For *-nn-* < *-nd-* see 2242 *orundagan*, apparatus.

759. *Kayıptan tuugan*. In the Kirg. epics of the mid 19th c., Kayıp or Kayıp-kan is a shadowy mythological figure. He is the sire of maidens and steeds. In the 20th-c. material, which is no doubt archaic, Kayıp figures as Kayıp-eren or Kayberen, protector of all wild edible beasts except the boar. But the wild beasts, too, are *kayıp-eren*, so that the ancient Eurasian and N. American identity of beasts with their 'protector' survives strongly here (see H *Catalogue*, pp. 242 f). At Radlov, V, I, 3) 2055, one of Manas's wives is *Kayıp Kan kızı Kara Börük*, cf. Sayakbay, *Töštük* (1956 edn.), p. 165 *'jer üstündö turuuču | Kayıp kandın kızı elem.'* (Bıtı-küŋ speaking); further *KK* 478 *Kayıp-kandın Kara Börük*. As to steeds born of Kayıp, in the amusing passage in which Aŋgičal's mare tells Joloy's steed Ač-buudan that she is his mother and then goes into his pedigree, she names Ak-kayıp as his sire (*J* 758). In their note (No. 303) on the vv. quoted above from Sayakbay, Boratav–Bazin translate *Kayıp-kan* as 'le Khan invisible', and derive the name from Arab. *ghā'ib* 'secret', 'invisible', 'vanished'. For the variant *kayım* they point to a patron-saint of large game. Thus the ancient myth has been superficially Islamized in Kirgizia. At *J* 4808 *Kaip batır* is synonymous with *Kayıp-eren*, since *ba(a)tır* and *eren* are synonyms.

765. MS. *rasıdu*. A later hand added *a-* as prosthetic vowel, cf. n. 710. St. Kirg. *ıras* = 'truth', cf. Pers. *rāst* = 'true', *rāstī* = 'truth'.

767. *jatık tildüü* is normally the epithet of Manas's Companion Ajıbay in Radlov's texts, and is transferred from Ajıbay to his son Kül-čoro in *S* at 77 and 802, coupled with *širin söz*, which alone is given to Ajıbay in *KO* at 989 and 2498 in the form *širin sözdüü*.

773. *müčö*, according to Yud. the 6th sense of *müčö* I ('part of the body', 'member'), is 'a gift made to honoured leaders of the tribe in the yurt of the deceased, in his memory'. Appropriate to gifts of honour there are the usual mottle-headed amblers at 772 (see n. 224 f.).

774. MS. *tarţa tuyun*, parallel to 773 *byraţuryan*, 775 *čaba turyan* certifies that here and subsequently we have to do with *tuyun* as a fast form of *turgan* (auxiliary). This form is also recorded as such in Radlov's texts, e.g. *J* 1631 *'Jata-tugan jeriy ošo!'*, though R. regularly preserves *a*. See further 877 ff.

786; 788. MS. *ṣadaq*. In view of 1149 and 1151 MS. *ṣdaq* it seems that *sadak* (Kaz.) rather than St. Kirg. *saadak* is to be read.

787. MS. *aynalyan*, cf. 789 *aylanyan*. The metathesized form *aynal-* occurs not infrequently in the texts, but in view of the form at 789 and *baylangan* twice in the rhyme, MS. *aynalyan* at 787 can be put down squarely to the Kaz. scribe (cf. St. Kaz. *aynal-*). The inconsistency is repeated at 813 and 815.

790. On turbans as huge as cauldrons see n. 538, which quotes a parallel from *AK* 398. In view of V.'s reading of *qzan* at *KO* 60 as 'winding-sheet' (impugned in n. 60), it has to be emphasized here that MS. *qzanday* > *kazanday* '(huge) as a cauldron' is also applied to *bör(ü)k* 'cap', where there is no question of linen, e.g. *KO* 290. V. 298, 8 correctly *ogromny, kak hotel*.

792. MS. *aṣad&¹*. Both *asa* and *tayak* = 'staff', and *asadun tayak* also = 'staff': but the first resolution of *-d&¹* is *da*, and *da* here would be balanced by 794 *da*.

794. MS. *'ulud&¹ yulnyy*, cf. V. 298, 40 *na velikom Dzhulane*. V. seems to have connected this phrase with Joloy (cf. 293, 6 *Cholanu*, where 'Joloy' is meant), and not with 793 *Kudaynıy jolunda* in the preceding line (V. correctly: *bozh'ey doroge*). The Great Road must be the road to God. ('Big Joloy' is normally *Čoŋ Joloy*, e.g. 2935.)

796. Ay-kojo is a stock figure in Kirg. epic of the mid 19th c. He appears mysteriously in order to name a future hero when none can find a name and then vanishes equally mysteriously, e.g. as namer of Seytek, grandson of Manas: *S* 1492 *Altın Sakal Ai Kojo | asmannan ailanıp tüšüp keldi* (with two of the same attributes as at *KO* 787 ff., the golden beard and his whirling round); also as the namer of Seytek's father Semetey, but himself not named explicitly by the bard *BS* 554 ff., and with a white beard: 557 *ak sakaldū bir kiši* and not whirling but riding a white steed, nevertheless with a staff in his hand: 556 *aza tayak kolunda*, cf. *KO* 792. It is hard to escape the impression that the holy Ay-kojo has dervish-like attributes. At 1187 f. he is referred to periphrastically by way of his favour (1188 *iklas* < Pers.–Arab. *ikhlās*, see n. 1188). It is easy to understand how pliant the Kirgiz were in the hands of the hojas of Kokand, when their epics predisposed them in this way with superficially Islamized figures from their own shamanistic past.

798. MS. *aỷb^{a}aň buz*: the element *aỷb^{a}aň* seems to be taken from *ayban* 'cattle'. At least a glossator (who could be the scribe) thought so, since he entered *xyuan* above it, a learned but inaccurate spelling, since Pers.–Arab. *ḥaiwān* 'living', 'life', 'animal', has initial *ḥ*, not *kh*. If *ayban-boz* is a true coat-description it would seem to suggest a steed with a light coat typical of other cattle. Cf., however, Harm. *Man.* I, 44a *Aymanboz* (< *ayman* 'voracious and hardy'?).

801. *oŋ bata* = 1189. Yud. does not cite the collocation. Cf. 1184 *ak bata*, which according to Yud. is uttered specifically before a betrothal—not the case at 1184.

803. MS. *kyz* would normally be incongruent, but with this 'learned' scribe the initial *k* is a reminiscence of Pers. *kāghaz*. As the host's steed, Maniker is not entered for the race to win: but there can be little doubt that the holy man's letter to be clapped on to his withers is intended to raise his performance as a runner. At *J* 5121 ff., Bolot prescribes the same procedure for a fast journey of Ač-buudan, beginning with the tying back of the stirrups (as at *KO* 83 the tying back of the saddle-cloth): *'üzöŋgönü kaira bailayar! | alakandai kagaska, | katū mıktap bitiyär, | kümkör iär üstünö, | köpčügünün astına | kagastı kattap salıyar, | basmail-minän bastırıp . . .'* 'Tie back the stirrups! Write very clearly on a piece of paper as large as one's palm and put it flat between the saddle-frame and the cushion, then press it down with the saddle-girth . . .'

806 f. See appar. The possible resolutions are with *čen* I–III, *čın*, and *čın*, none of which is cited in collocation with *al-*. Excluded semantically are: *čen* I, 2 'time'; *čen* II 'side'; *čin* '(official Russian) rank', leaving *čen* I, 1 'place'; I, 3 'epaulette', 'flash'—extended to 'badges of rank'; *čın* 'truth' (extended to 'true nature'—but with *al-*?). Thus *čen al-* = 'to pick out the distinguishing marks' is adopted here, with some scruples, as the least unlikely.

810 f. MS. *duym*. This must be *düyüm* 'various', 'all sorts of', cf. Yud. sub vb. in a negative formulation: *düyüm alptan korkpoymun*—'I do not fear any heroes whatsoever' = Radlov V, I, 3) 556. Positively: *düyüm jurt*—'various peoples'. The bard uses *düyüm* humorously at 2331 f. *düyümdögön uraan bar*—'There were shouts for All-sorts (of heroes)', where *düyüm-* has been substituted for the proper name of a horse-owner whose horse is being urged on, e.g. 2319 *Košoy — košoylogon uraan bar*. Cf. also I, 3) 69 *düyüm alptın sarası* ('the pick').

812. see n. 412 ff.

819. *jer alp*, after *kök alp*, suggests an antithesis more typical of the Abakan hero-tales than of the general run of Kirgiz epic of the mid 19th c. Yud. does not cite the collocation *jer alp*: but

V. has understood *jer alp* while misinterpreting *kök alp*: 298, 46 *Mnogo alpov na zemle i podzemnykh mnogo.* In the Koybal hero-tale of *Altın Mërgän*, the two *jer alp* who abduct the hero's wife are not allotted explicitly to either of two categories established in the poem: *Jer üstünäy kattap alıp* (165) 'heroes of the earth's surface' and *Jer altınay aina* 'Aina from the Underworld', but a *kū kat* or swan-battle-maiden (normally sinister in these tales) takes the hero's wife eastwards beyond three heavens, beyond an iron mountain range to the mouth of nine seas, to the Ocean, and it is there that the hero does battle with the formidable *jer alp* to whom she has been given. Certainly not *kök alp*, they are Otherworld heroes of sinister type, who burn incandescently on the hero's lance when impaled. (Radlov, I, II, xi.) In Sayakbay's *Töštük* it is probably part of Čoyun-alp's perfidy when he says he had once ruled on the (surface of the) earth: *Jer jüzün jeke eelegen* (p. 301), but had been cast down into a pit by ninety heroes from the surface of the earth—*jer üstünön tokson alp* and ninety from the Underworld—*jer aldınan tokson alp* (p. 302), since he is of Aina type, cf. n. 625. The distinction 'on the surface' and 'below the surface' of the earth is most important: in naming her father Kayıp, Bıtı-küŋ is careful to state *jer üstündö turuuču / Kayıpkandın kızı elem*—'I am the daughter of Kayıp-kan who has his being *on the surface of the earth*' (see n. 759). These quotations show the substratum above which Kirgiz epic poetry had lifted itself and into which it was liable to sink back when the severer style was relaxed (as in Sayakbay's *Töštük* or to an important degree in the 20th-c. *Manas* as a whole).

829. MS. *bašyl* corrected to *baš* perhaps because *sarı bašıl* refers to sheep (Yud.). The parallel verse 1101 also has MS. *bašyl*, with *yl* apparently deleted. The two passages firmly indicate that the bard uttered and the scribe heard *sarı bašıl*, and so I have adopted it in my text, leaving it to others to square the account with Yud.

836 ff. The Last Prize much resembles part of the plunder taken by Kökčö from Tekeči as resumed at *KO* 206 ff., and this may have been the reason for V. having taken it as the prize for Kök-ala's winning the first race, 291, 17 ff., see nn. 204 and 211 above.

841. See n. 394, above.

843 ff.; 2077 ff.; 2402 ff. These present three variants of a parallelistic topos which can be named 'Tulpar-transformation', i.e. the agony which can lead to loss of a 'life' that a winged steed undergoes willingly—sacrificially—for his rider when a supreme effort must be made to rescue him from dire peril. This topos grows naturally from a rider's passionate love for his horse, his sense of its utter devotion to him and his own guilt in driving his willing mount to its limits. In territory to which the modern horse had been a stranger until the coming of the Europeans, in the SW. United States, a similar outlook, recorded in folk-tale, developed among the Amerindians after they had obtained the horse from the Spaniards; for here, too, the horse is transfigured in agony to save his master: Clark, L. A., *They sang for horses: the impact of the horse on Navajo and Apache folklore.* Tucson, University of Arizona Press, 1965. In both Radlov's and Sayakbay's *Töštük*, the *tulpar* Čal-kuyruk gives the hero instructions as to how to bring on the transformation (see below). In the present passage in *KO*, Jaš-aydar is already in possession of this knowledge, while his use of it serves to suggest that his long ride to the various corners of the earth is a life and death matter. Sometimes a horse goes into the transformed state in order to win a horse-race, but who, knowing how the Kirgiz viewed and view such contests, would dare to say that this is a trivialization of the theme? It is suggested here that the cruel lashing of the tender flanks of the *tulpar*, leading up to the transformation, is derived from the scarification of shamans prior to their transformation.

The variations in the text referred to are these: 845 *'yty ṭaradu*; 2079 *'ytn ṭaratdu*; 2404 *'yty ṭaraytdu.* 2404 *ṭaraytdu* could be resolved as *tarayttı* 'caused to narrow' (Yud.), but as a factitive

and transitive verb it would still require *'ytyn* > *etin*, and indeed I have adopted it thus at the risk that it may be not a bardic variation but a *lectio facilior* of the scribe, not understanding his f.r., in which *'yty ṭaradu* (= 845) or rather *'ytn ṭaratdu* (= 2079) may well have stood. At 846; 2080; 2405 there is no problem: with 846 *tuzadu*, the steed straightens his own back, whereas at 2080 and 2405 *tuzatdy* or *tuzatdu* it is the rider who makes him do so. At 847 *'yty quradu*; 2081 *'yty qurady*; 2406 *'ytn quratdu* there is no real problem, though the permissible intransit. *korodu* breaks the sequence of factitive-transitives 2079 *taratti*, etc. At 848 *junun tuzadu*; 2082 *juny turaydu*; 2407 *junun 'uraytdu* some investigation is needed. *'uraytdu* has no correspondence in Kirg. or Kaz.; and all of the possible resolutions of *turaydu* but one lead to absurdities, the exception being **tura edi*: in the belief that this was what the scribe intended and was the best he could do with **tuzatdu*, minus its diacriticals in the f.r., I have set *tüzöttü* (= 2080; 2405) with acc. *jonun*. If this is acceptable, 2407 *'uraytdu* is only one character less so (alif no hamza for *t*), and in view of the fact that the group as it stands cannot be resolved, I have completed the pattern also with *tüzöttü*. That the bard did not mind repeating this root with *jonun* is shown at 846 and 848 *tüzödü*. The possibility remains that 2082 *turaydu* was erroneous for **taraydu*, cf. the factit. 2404 (*tarayt-* Yud., but not *taray-*, nevertheless Kaz. *taray-* 'to grow narrow'). But the possibility is a remoter one. The general pattern here adopted is confirmed by the unproblematic parallel at 1115 ff.

Study of the alliteration of this parallelistic quatrain suggests that there has been an impoverishment, in that 848, etc., *koyondoy* should be linked with a verb beginning with *k*. (Perhaps there is such a variant on record among the 500,000 verses in the archives of Kirgizia.) A variant of the formula which descended to Sayakbay shows further impoverishment of the verbs. Instructing his master how to induce the *tulpar*-transformation, Čal-kuyruk says: *koydoy etim bölünsün, — Töštük / koyondoy jonum tüzölsün, / tayday etim bölünsün, / tayganday onum tüzölsün* (*Töštük*, p. 119). (The distinguished French translation of M. Pertev Boratav falters at this point: '[Que le coup soit rude, si rude que] de ma chair soit arrachée une tranche de la taille d'un mouton! qu'une partie de mon épaule, de la taille d'un lièvre soit aplatie! qu'un morceau de mon corps, de la taille d'un poulain, soit déchiqueté! qu'un morceau de mon épaule de la taille d'un lévrier soit écrasé!' *tüzöl-* is the passive of *tüzö-* in our passage; and comparison with the translation of *KO* 845 ff. will show where I think M. Boratav has strayed in rendering this archaic formula.)

Another variant occurs in the mid 19th-c. *Töštük* recorded by Radlov: 1023 *'koidoi etim bölünsün! / koyondoi kolum sögülsün!'*—'Let my flesh, tender as a sheep's be cut open, let my leg, so like a hare's, be ripped up!' (correctly understood by Radlov as 'Dass mein Schafsfleisch . . . dass mein Hasenbein . . .'). (1024, just quoted, recurs at *ỹ* 3024, when Kardıgač cuts Saikal with her whip.)

Maniker had never been struck with the lash—843 *katıra salmas kara san*—which is the chief reason why Bok-murun did not know his qualities (492 f.). A parallel in Radlov's *Töštük* makes the sense of *KO* 843 *katıra* clear: *T* 1021 *'kamčı salbas kara san / kamčı salsaŋ . . .'* (R., correctly: 'Schlag den nichtgeschlagenen Schenkel / mit der Knute . . .'). The meaning of *katıra*, then, is taken from such phrases as *attın etin katırdı*—'he trained the horse for the races' (Yud.). A *tulpar* has no need, either physical or moral, of the lash until the time for his transfiguration has come. A similar variant in Sayakbay's *Töštük*: *kamčı čappas kara san* (p. 121), cf. *kamčı tiybes Čalkuyruk . . .* (p. 128).

A further motif of the transformation is the opening wide of the mouth with the emission of blood-flecked foam (849 f.; 1119). The motif is absent from both parallel passages (2077 ff. and 2402 ff.), and also from Radlov's *T* 1021 ff.: but it recurs in Sayakbay's *Töštük*: *'araanday oozum ačılsın, Töštük. / kan aralaš ak köbük / omuroomo čačılsın'* (p. 119; also p. 129; Boratav, p. 107).

851 ff. This topos recurs at 1121 ff. and at 2957 ff., in the latter case with the interesting variation 2962 *ok-jilan üyrüldü*, see note. 853 MS. *şuzldu* with a double deletion of *ş*, cf. the light deletion of *ş* at 1123 *şuzulub*. A reading **üzüldü*, however, would be the opposite of a gain. In any case: 2959 MS. *şuzulub*. Cf. (*a*) *KK* 299 *körüngöndü körünöt*, / *körünbösö kök tütündöi sosulat*; (*b*) I, 3) 237 *Kökčönün atı küröyčü* / *bu Kökčönü kötöriip* / *kök tütün bolup kubuldu*. (*b*) occurs in the context of a shamanistic battle in the air, thus, also with 239 *kubuldu* ('were transformed'), the rendering of *KO* 853 *bolup* as 'they became' is confirmed.

854 = 1124. Yud. cites only *ombul-dombul*, where *d* can perhaps be developed from the 1st *l*. Cf. *KK* 562 *ombu-dombu jelät*.

862. See appar. A bold editor would read: *Manikerdey atlardıŋ* / *takımınan ter kuyultup*, / *moyunuman ter čubultup* /, obtaining three excellent vv. Cf. 842 ff.

863. MS. *čubultb*, cf. St. Kirg. *čuburt-* 'cause to flow'.

867. MS. *istkn*, see appar. The intention of the emendator may have been to indicate *izdegen* ('sought'), cf. V. 299, 26 *uznat' o tebe priekhal*. The alternative is *esteken*, which is preferable palæographically, in the sense of 'having in mind' rather than 'remembering', since we have no evidence that Jaš-aydar knew Košoy.

869. MS. *sn&²* *'ysayyan*. The *y* requires initial *'y* > *ı*: but there is no vb. of the form *ı.ay-* that would suit. *izdegen* would chime with 867 *esteken* but is excluded by *y*. The parallel 2794 *seni sagıngan, soŋ jibergenmin* may have influenced the 'emendator' (see appar.), but MS. *'ysayyan* cannot be emended to *sagıngan* with philological probity.

871 f. = 963 f. This couplet leading from the grey four-year-old's head to Kökötöy's Feast was also known to the bard of *BM*, where Bok-murun instructs his heralds as to what to say to Košoy: 33 *Kök dönöndön baš edi*, / *Kökötöi Kandın aš'edi*. (Radlov, however, did not grasp the gnomic style, which is also that of *KO* 1–4, and rendered: '"Du, das Haupt der Kök Dönön*), / Kökötöi's Leichenmal wird sein." *Kök Dönön: blaues vierjähriges Füllen, wahrscheinlich ein Stammname.') In his long essay on the Kirgiz, V. I, 367 quotes *KO* 1–2 (unnecessarily emending *ata* to *ata*[*lı*]), and then the couplet now under discussion, adding perspicaciously (367, 23): 'Zdes' zolotoe sedlo (*altyn er*) i seraya loshad' (*kok dunan*) upominayutsya dlya togo tol'ko, chtoby dostavit' sozvuchie slovam *ata*[*lı*] *yurt* i *Kokutay-khan*'. When the editor of the present edition of *KO* first saw this page of V.'s *Sobranie sochineniy* he never thought that he would see *in Kirgiz* more than are what now *KO* 1–2 and 871–2 (see H *Kukotay* I, 345). *KO* 873 f. with the naming of a *kara biye* or 'black mare' extends the formula from a couplet to a quatrain, as at *KO* 1–4; but the possibility of extension is not used at 965.

880–881. Košoy's shock (885 ff.) and reference to threats that have not been uttered (890 ff.) imply a lacuna after 880. The reason for the lacuna is probably that what was omitted constitutes a repeat passage such as has been an element of epic style since the days of Sumer, and such as abound in *KO*. The only possible indication of a threat in the text at this point is in the problematic 881 MS. *qu nbka byl qbamn*. The last two groups would in the first instance read: *bel kabamın* 'I shall seize the waist'. If *qu* and *nbka* are to be taken together, it will most probably afford a proper name, since it is normally only in proper names that front and rear palatals (*k* and *q*) can come together by being composed of elements from either register, e.g. *KO* 1717 MS. *suqrubek*, resolved as 'Sokuru-bek' (fem.). At 572 Bok-murun had threatened to seize Košoy's wife as booty, and at 575 ff. to seize his beauties (daughters?) by their white wrists: but there is no **Kun-biyke* or **Kon-biyke* in the mid 19th-c. material to fill this role, for the only wife attributed to Košoy in it is *Ölürbök*, in Kara-čač's Catalogue at ℐ 4840. On the other hand *qunbka* could also be legitimately resolved as **Kun-bökö*, with the element *bökö* 'strong-

man', 'champion', 'wrestler', which would be to the point, since it coheres well with *bel kabamın*; yet no *Kun-* or *Kon-bökö* is known. Whatever the correct reading, the passage contains a threat, cf. the cyrillic entered above the line at its head: *ugroza*—'threat', suggesting that V. may deliberately have deleted the repeat.

884–886. This is a topos. Since it was used of the youthful Jaš-aydar at 434–6 it can contain no reference to Košoy's age.

887. MS. *čuram*: but Jaš-aydar is Bok-murun's not Košoy's *čoro*, cf. 391 ff., after having been Kökötöy's at 8 ff. Košoy again calls him *čoro* at 896. Is this a case of 'automatism' with a euphonious verse?

892. MS. *qarusy* followed by 893 *karusy*, looks intentional, since *q* and *k* are kept almost entirely distinct throughout *KO*, and it can moreover be justified with reference to Kaz. For Kaz., Shnit. distinguishes between *kəri* = 'old', 'old man' and *karı* (*qarı*) = 'old' (though Makhm.-Mus. have *kəri*, not *karı*, and Bask. for Karak. has neither); cf. *Opyt'* II, 1095 *³kāri* kir. [i.e. Kazakh] 'old' = Sag., Koib. *keri* = Sag., Koib., Kach. *²ker* (*Opyt'* II, 1083). Radlov goes on to equate *ker*, *keri* with *karı* = 'old', but demonstration is lacking. *karı* is O.T. (Claus. *ED*, 644b). In St. Kirg. there is only *karı* II 'old man or woman', 'old'. As against *BM* 585 *jurt karısı Kan Košoi*, *KO* 893 *jurt kərisi* is a kazakhizing refinement: but is it due entirely to the scribe?

899. MS. *'wy nuŋ* (final *y*). V. 300, 5 reads *ot gneva ikh*, which is very free. *kokusunan* means 'suddenly', and *oynuŋ* 'of (a) thought' adequately motivates it. There is no lexical support for the meaning of 'anger' in Kirg. or Kaz. *oy*. V. inserted *br* before *'wy nuŋ*, no doubt for emphasis, as *bir*. *oynuŋ kokusunan* is unconfirmed as a collocation, but seems unexceptionable.

901–902. *K* breaks off here, after extrapolating *9 shub parchevykh stoyat 90 rabov i 90 rabyn' i pr.* from 299, 2 ff. (*KO* 825 ff.), but inaccurately. The specification of the prizes is lacking in the MS., but the row of dots at 901–2 indicates that V. has assumed them to be missing for one reason or another.

902. See appar. *sayat sal-* is not authenticated by Yud., but there is little doubt that *sayat* II = *sayakat* (cf. Pers.–Arab. *siyāḥat* 'pilgrimage', 'long journey') is intended. The learned scribe had begun to write *sayaḥa* . . ., when he corrected himself.

902 f. MS. 902 *kyktt&²ᵘ* and 903 *kyktt&²*. These forms afford the resolution *keket-ti* 'rebuked'; 'insulted'; but this would suit the conveying of Bok-murun's threats, not Jaš-aydar's decorous departure. Some colloquial fast form must be assumed, cf. *ke-* for *kel-*, and *keldi-ketti* 'visit', lit. 'they came and went': or *ke-* as an intensifier before *ket-*, cf. *kep* as an intensifier. I have assumed with *OK²* (*jöneldi*) that no more than a verb of motion (away) was intended. Cf. further the parallelism 903 *zaŋkıytıp jürüp keketti* and 918 . . . *zaŋkıytıp Jaš-aydar ketti*.

904. After the lacuna at 901, where the herald does not proceed to name the prizes, there is already another lacuna here. *söz aytti* cannot be rescued here as part of the text and was rightly deleted by an emendator. The same applies to what is given as the next verse *''yknčy batra slam'*—'Greetings to the second hero', which is clearly an editorial directive. The second hero was Ürbü-Möŋkö (cf. 581 ff.), whose name evidently was lost in the lacuna. The reference to loading on treasure-chests (907) and to the inducement (909) would seem well chosen for this stingy parvenu.

906. *aza* I, 1. 'mourning', 2. 'gift taken to the family of the deceased', cf. Pers.–Arab. *'azā'* 'mourning'. The 2nd meaning is apparently a Kirg. development, since St. Karak. and Özb. have meaning 1. and 'memorial repast', an intermediate sense not listed for Kirg. *aza* is not listed for Kaz., but cf. *azalı* 'mourning' and *azala-* 'to mourn'.

910. Yud. cites the denominative verb *čıyrıtta-* 'to swagger', 'put on airs', but not the noun from which it is derived: *čıyrıt* nevertheless occurs twice in *KO* as the cognate accus. of *čıyrıtta-*, viz. 910 *čyrtyn* = 912. *Opyt'* III, 2080 cites *čırt-* (*čyrtmq*, *črtmq*) for far-away Osm. 'to boast', 'put on airs'. Yud. does not indicate *čıyrıtta-* as a loan-word.

923. MS. *badšayy$_i$*: cf. 2517 *badyšay$_i$y$_i$* and the vaguer 1750 *badšay&^{2a}*. St. Kirg. *bašayı*, marked by Yud. as Pers. and colloqu. Also *pašayi*, a Chatkal form. The fabric differs regionally. The general meaning according to Yud. is 'a kind of silken fabric made by hand', i.e. by local handicraft. According to Antipina, who deals with the folk art of S. Kirgizia, *pašayı* is a silken tissue made from raw silk (p. 283). In the S., according to Yud., *pašayi* can also apply to a cotton fabric with a woven pattern, by handicraft. At 923 and 1750 *batšayı* (standardized thus by me in view of the constant *d*) clearly stands for the robe made of this material, which on account of the wearer Kökčö must be of a sort fit for a prince, cf. Pers. *pādshāhī*, *pādshā'ī* 'royal', from which the material doubtless takes its name.

924–927. These lines have a prosaic ring about them. I am not altogether convinced that they are true lines of recited verse. Cf. 971 and n.

931–936. Underlined in the MS. for no obvious reason.

933. MS. *buy^{u}ńdu* : 934 *čyandu*. See n. 741.

939. MS. *balqsyb* : *ṭalqsyb*. An excellent eye-rhyme in the MS., but not an ear-rhyme in St. Kirg. (*balkıš-* : *talkšı-*). The two verbs are synonymous, and it is quite possible that **talkıš-* is or was a genuine dialect form.

942. MS. *altundab*. *altında-p* occurs, but is incongruent with *tanap*: but in any case cf. the fully parallel *kümüštön* at 944, suggesting transfer of a diacritical, *b* for *n*.

945. *tkubtu*, cf. the correspondence 943 *tkubdur* in the otherwise symmetrical 942–5 (after emendation of MS. *altundab*, n. 942). *-ip-ti* tends to the Kaz. (see Kenesbaev-Karasheva, *Yaz.*, p. 332). I have allowed 945 *tikipti* to stand, for the interest of grammarians.

947. MS. *čawdurayan*. St. Kirg. *šoodura-* = 'clatter' etc. and Kaz. *saudıra-* show that *čawdura-* is a hypercorrect form; but it is clearly integrated into the dialect of *KO*, which has *č-* unfailingly in this word. *Opyt'* III, 2026 cites *čōdura-* for (Kara)kirg. beside (Kara)kirg. *šōdıra-* (*Opyt'* IV, 1032). *čauduragan* is therefore the form adopted throughout this edition.

948. MS. *ṭban*. Cf. Kaz. *taban*, St. Kirg. *taman* 'sole (of foot, shoe)'. Sub *ordo* and *taman*, Yud. does not name *taman* as a technical term of the game of *ordo*. Since the heroes are from time to time depicted as playing at *ordo*, an analysis of this game in an international language of scholarship, with illustrations, is much to be desired. There is a long passage in Harm. *Man.* II, 134b ff., the points of which are missed by the non-initiate. At I, 271b (in the Harm. *Man.* version of *Köz-kaman*), Manas's Forty are playing at *ordo* at the time when Kökčö-köz is plotting Manas's death. Here *taman* occurs with the number 40: *ošogo kırk taman ordo salganda | jetik ordo atıšıp* . . . followed by similar phrases expressive of the heroes' enjoyment (272a): *külküsü kündü čıgarıp* . . . *külüp-oynop kubanıp* (see next note). Also: Harm. *Man.* I, 44a *Kırk taman čiyip ordonu* . . .

949. MS. *'yun* (with alif, minus hamza, running through the verse-divider after 948 *atub*). *en* 'broad(ly)' (not Yud. in collocation with *külkü*) is as far from *'yun* orthographically as is *oyun*. In view of *külüp-oynop* (see previous note, at end) it seems reasonable to read *oyun* here until a more convincing reading is forthcoming, all the more so because *külkü sal-* and *oyun sal-* are both authenticated by Yud. Cf. further Kaz. *oyn-külki* 'fun', 'amusement' (Makhm.-Mus.).

950. At this point in the narrative in *BM* (275 ff.), Manas is playing the princely game of chess

(276 *kan oinu čatraš* . . . *oinop jatti*) with Almambet, and in the highly dramatic scene to come it bodes ill for Jaš-aydar that Manas has just lost three pieces to his opponent. *KO* does not motivate Manas's fiery mood at 953 ff.

952. In a variant of the formula at 2975 f., *jalın čırkırap* is replaced by 2976 *otu čırkırap*.

953. *baldırgan*. Cited by Yud. only sub '*baltırgan*, *baldırgan*, *baltırkan*'. The reference is to the curled variety of chervil, an aromatic pot-herb associated in this region with the freshness and fragrance of youth, e.g. *baldırganday ubagım* 'the time of my early childhood' (Yud.). Shnit. and Makhm.-Mus. do not identify the 'plant with succulent sweet skin' for Kaz., but record its association with youth: *baldıryan jas* 'blossoming youth', 'fine-looking youngsters'. The species is *Anthriscus cerefolium*. (Radlov, *Opyt'* IV, 1503 '*baltırgan* Kkir. Kas. borshchevik—das Bärenkraut (Heracleum sibiricum)', seems based on *ayuu* ('bear') *baltırgan*.) Following two audile vv., *KK* 89 has *baltırgandai sorkuldait* (R. 'raschelt wie das Baldyrgankraut'). Yud. does not authenticate **sorkulda-*, but *Opyt'* (on the basis of *KK* 89 alone?) has: '*sorkılda-* Kkir. shumet'—rauschen.' Onomatopoeic verbs abound in Kirg. dialects, cf. *šorkulda-* 'rumble (of an animal's stomach)', of which Radlov's **sorkulda-* could be a kazakhizing variant, phonologically. The nature of the simile at *KK* 89 thus remains obscure or at least unconfirmed in Radlov's sense. For variants of *baldırgan* in Turk. and Mong. with plant-names see Räs. p. 61a.

956. *tebin-*, not Yud., but a regular reflexive, cf. Kaz. *tebin-* 'to strike with the hooves (of horse)'; 'to spur (a horse)'; Karak. similarly, and metaph. 'to be angry'. At 956, the latter sense is combined with the non-explicit reflexive extension of St. Kirg. *tep-* 2. 'to strike with the talons' and so expresses the intense passion ('yearning') of a hawk on the fist to fly at its quarry.

962. MS. *aṭtud&^{1} krub*. The first resolution of *krub* is *kirip*. The normal expression for entering someone's yurt is *kir-* with the dat. *aṭtud&^{1}* resolved as *aṭtın-da* is a loc. There is some overlap of dat. and loc. in *KO*, e.g. 3186 f., see appar. Tentatively, a loose colloquialism is assumed here.

963. See appar. *KO* 871 removes all doubt as to what the true reading is. See also n. 871 f.

971 f. As at 924 ff., there is a prosaic ring in these vv. This time an emendator registered a similar feeling by lightly deleting them.

974. MS. *qubarub*: *kobor-* is not found in Yud., no doubt because of the indecent associations of the simplex *kop-* 'stand up', 'rise' to which he indirectly alludes: but cf. *Opyt'* II, 659 Kkir. *kobor-* 'rouse' (from a more fundamental 'make rise', 'raise'); Uig. and Chag. *kobar-* 'lift', 'raise' (*Opyt'* II, 657); Uig. *kobur-* 'raise' (*Opyt'* II, 661); Tobol and Kazan *kubar-* 'lift' (*Opyt'* II, 1035)—O.T. *kopur-* (*kopor-*) 'raise' (Claus. *ED*, p. 586a).

977. 'Kırgın-čal' is such a stock figure as *čoro baš* that the leader of Kökčö's Forty Companions is also given this name at *AK* 514. *kırgın* = 'slaughter'.

978. MS. *s^{u}rgun*, cf. 2485 *s^{u}ŕgyn*: the name must be taken from *sürgün* 'mighty as a progenitor' in view of the epithet 'who got his wife with child thrice yearly'.

979. MS. *'ubuŋ*, cf. 2486 *'upaŋ*, with the possibility that two points in a finer hand have been inserted above the diacritical of *b* to obtain *p*. The variation in the second syllable *u* : *a* indicates *ö*, and therefore either *ö* or *ü* in the first syllable. The variation *b* : *p* would normally require *p*, but there is the possibility of interference. Confirmation of a name with either *p* or *b* is not forthcoming. The discriminatory value of *obodogu* in the following line is much weakened by the identical verse at 2491 following not 2486 (*'upaŋ*) but 2490 *Šum-jigit*. *OK*^{2} reads *öbeŋ* with the gloss '*mıktı*' ('strong'). With Kaz. *bökse* 'backside' (Shnit., not Makhm.-Mus., = Karak.) a humorous parallel verse to that of Sürgün-čal in the preceding line would be given.

But in St. Kirg. *böksö* = 'small of the back' (Yud., roughly the meaning given for both Kaz. and Chagatay by Radlov, *Opyt'* IV, 1695). *öböy/öbey* 'strong' remains lexically unconfirmed. Even if this element has a meaning, it functions, with *-čal*, as a name and must be capitalized. The balance of evidence is slightly in favour of **Öböy-čal*.

980. MS. *'ubaday&²* raises no problem, but *aŭbadayy* at 2491 with its long initial vowel (corresponding to St. Kirg. *oo*) is aberrant, with hamza added to alif perhaps 'automatically', despite *ŭ* in the next character.

982. MS. *janbyk*, cf. 2495 *janubyk*. 'Janıbek' is a well-attested historical name, but so then is 'Janbek'. 'Janıbek' has been adopted: (i) because of the rhyme with 983 *Tınıbek*; (ii) because it is unlikely that the scribe would have recorded 2495 *janubyk* if he had not heard the second vowel; (iii) with 'Janıbek' both 982 and 983 are parallel 7-syllabic verses. In the Invocation at I, 3) 310 Kara Toko is Manas's *jan dos*. It is fitting that steeds, too, should have bosom friends, as Ak-kara had Ač-buudan, *KO* 3128 *'janıma šerik bolo turgan . . . Ač-buudan . . .'*

984 f. There are several disturbing items here. MS. 984 *xanxurym* (wrongly referred to *kankor* 'a bloodthirsty man') is a misunderstanding for *xančuram* (*x* and *č* differ only in the diacritical), cf. 2499 *xan čuram*. Thus (as might easily have been guessed) we have the contrasted pair *Kančoro* and *Kül-čoro* (985 MS. *kul čuram*, 2500 *kun čuram*), though their descent and placing in time contrast sharply with the data of *BS* and *S* (see H *Semetey* I and II). In the *Semetey* episodes, Kan-čoro and Kül-čoro are born after the lifetime of Manas, the former as the son of Almambet, the latter as Ajıbay's son. Kan-čoro's role, appropriate to his name 'Blood-companion', is to betray Semetey, whereas that of Kül-čoro ('Flower-companion') is to sacrifice himself for Semetey and the latter's son Seytek. Both names come from trivialization of the motif, attached to Manas, that a great warrior and ruler is born clutching a lump of gore in his hand (cf. Chinggis and, in Buddhist legend, King Mahāsena's son—H *Birth*, pp. 236 f. and 241), without suggestion of treachery. It is very strange that the knowledgeable bard of *KO* should go against such firm and well-integrated tradition as that of the Radlovian *BS* and *S*, which is fully supported by 20th-c. tradition, and turn this eventually contrasted and hostile pair from the next generation into Companions of Manas. As to the fathers in the present two passages, Kambar is regularly the grandfather of Kökčö, also in *KO* (199 f.; 603 f.), and Majik (985 *majk*; 2550 *majyk*) is otherwise unknown in mid 19th-c. tradition, though a Majik is a companion of Almambet in Sayakbay's version of the 'Almambet, Kökčö, and Ak-erkeč' episode (H *Almambet*, p. 194).

986. MS. *šyrk*, cf. 2493 *šyrk*, 2870 *s"rk*. Coupling with Sırgak in all three contexts makes it certain that Serek is intended. Both Serek and Sırgak are well known from the Radlovian texts and from 20th-c. tradition. The two forms in *š* are probably due to hypercorrection by the scribe on the basis of Kaz. *serik* : Kirg. *šerik* 'companion'. At 2870 the scribe heard the initial correctly, but not the vowel and, failing to realize that it was a name, seems to have connected it (absurdly) with Kaz. *sŭrik* ('calfskin'). The basis of Serek's and Sırgak's constant association is alliteration. Serek is notably hot-tempered, and jealous enough of Almambet's favoured position with Manas to quarrel with the 'outsider' openly (H *Köz-kaman* II, 271 ff.). Serek takes his name from *serek* 'mongrel', 'dog' (cf. *kök serek* 'wolf' and I, 3) 307 *Kök Seräk*), cf. the other in this pair, Sırgak, from *sırgak* 'variety of berkut' '.

There are, then, according to *KO*, three ranks or offices within Manas's Forty: 977 *čoro bašı*; 986 *ot bašı*; and 987 *top bašı*.

987. The name 'Sırgak' offers no problems, see n. 986.

988. MS. *jambay*, cf. 2497 *janbay*; 2525 *janybay* (the occurrence of the name at 1772; 1774;

1776 is erroneous for *Janalı*, and has been corrected in the text). Cf. further Radlov, V, I, 2) 1157 *Kenändin ülı Ken Janbai, | Kenäšti tügan Er Janbai* (but *KK* 1470 *Kenändin ülu Ken-jaman*). Zhirmunskiy, *Vvedenie*, p. 146 relates the name at I, 2) 1157 to 'Ken-Dzhanbay of the Keneges tribe' in Kaz.-Nogay epic, and includes also *KK* 1476, where, however, Radlov's translated 'Tschanbai' is *Čalbai* in the original (cf. I, 3) 2535 *Küldür ulu Čalbayıŋ*: I, 3) 305 *Kündürdün ulu Čalbayım*). Once again one's impression that the sub-literary data of Kaz. epic tend to disintegrate on absorption into Kirg. epic is confirmed.

989. As Ajıbay's epithet states, he is the member of the Forty who has the gift of persuasive speech. For other epithets of the gentle and diplomatic Ajıbay see H *Semetey* II, 33 f.

990. It is striking that in *KO* Almambet has elements of a significantly divergent tradition as compared with those of Radlov's bards in that (i) his father is 'Sauronduk' (cf. Yud. from 20th-c. material 'Sooronduk') as against *AK* 146 *Kara Kan*; (ii) a regular epithet of Almambet in *KO* is *kök-ala sakal* 'of the grey-flecked beard', which makes him no longer quite young in the Kirgiz hierarchy of beards, whereas in Radlov's texts he is a youth for the first three episodes.

The MS. forms of Sooronduk are: 990 *sawrnduk*; 2022 *şawranbyk*; 2429 *saurnduk*; 2487 *sawrnduk*; 2899 *sawrandak*; 3005 *sawrunduk*. The great preponderance of *s* over *ş* and the regular final *k* (not *q*) strongly suggest some such frontal form as **Sööröndük*. Nevertheless, sub *čok* I, 2, Yud. cites *altın aydar, čok belboo, Sooronduktun jalgızı*—'golden-tufted, tassel-sashed only son of Sooronduk', where there is no suggestion of front articulation. I have accepted Yud.'s authority, based on sources neither named by him nor accessible to me. But if Yud.'s 'Sooronduk' is correct, it is not easily etymologizable in Kirgiz. In '*Soorunduk', the element *soorun* would be recognizable as 'booty'. In accordance with the convention of my text, *au* is preserved from the MS. instead of being converted to St. Kirg. *oo*.

991. *salmambt*, cf. 2488 *sarmmbt*. Both *Salman* and *Sarman* are recognizable as names in their own right (see Karak., p. 776a): the rhyme *Almambet* < *Alman Bet*, gives the preference to *Salmambet*, but in the absence of parallels either in *KO* or the Radlovian texts it may be wrong.

MS. *šaŭq* is hypercorrect, cf. St. Kirg. and Kaz. *sasık* 'stinking', and *KO* 2488 *şasyq*.

992. See appar. The intention of the first hand was apparently to emend to *qınbayduy*, cf. in the parallel passage at 2489 *quı"nayduy*. In view of Radlov, I, 2) 1142 *Kutunaidan Kü* (R. *kü*) *jigit* and Harm. *Man.* I, 75b *Kuu baytalčan* (sic) *Kutunay*, the reading of *KO* 2489 must be upheld, thus '*Kutunay*'.

'Kuu-jigit' is a canting name like 'Šum-jigit' in the next line: both mean 'Crafty-youth', cf. the young Kalmak 'Kuu-bala' ('Sly-boy') in *KK* (e.g. 474 *kü bala . . . kubuljugan šum bala*). The possibility that *Kuu-jigit* and *Šum-jigit* should be read not as proper names but as epithets leading into *Taz-maymat* at *KO* 994 is excluded by 2489 ff., where Serek is named next and Taz-maymat is named only at 2505. The sequence *Kuu-*, *Šum-*, *kubuljugan* shared by *KO* 992 f. and *KK* 474 f., where it refers to the wily Kalmak, suggests that the bards of *KO* and the Radlovian I, 2) 1132 ff. (what with these wily tricksters and Salmambet of the stinking mouth and others) were at pains to conjure up a very motley set of Companions for Manas with touches of picaresque and gallows humour.

993. For *kubuljugan Šum-jigit* and the parallel *KK* 475 *kubuljugan šum bala* see n. 992. There can be little doubt that in the light of these parallels, Radlov *KK* 385 *kuljugan šum bala* and I, 2) 1143 *küljagan* (sic) *šum jigit* contain a fast form of *kubuljugan*, cf. Yud. *kuulju-*.

994. 'Taz-maymat' is 'Taz-baymat' with the Radlovian bards and with them also youngest and responsible for the cauldron, although there he has to brew tea. MS. *'yn* is resolved as *ey*:

(i) because *n* before *k* will in any case be velarized; (ii) because I, 3) 313 and 1729 have *eŋ-jamanı*, and *BM* 375 and *KK* 1517 have *eŋ kičü*.

1000 ff. Here and at 1068 ff. and elsewhere I have retained the familiar and polite imperative forms as the scribe wrote them. Attempts at emendation and standardization are noted in the apparatus. In this way linguists will know exactly where they stand when they come to judge these fluctuations.

1003. Yud. cites the proverb under *börk/börük*. Actually, forewarned by Bok-murun, Jaš-aydar has said very little, and nothing provocative. But the irascible young Manas has to emphasize his superiority over Bok-murun wherever possible. Nevertheless he stops short here of the crime of putting Jaš-aydar to a cruel death, contrast *BM* 315 ff.

1008. MS. *kuč̌k*: the only possibilities in St. Kirg. are *küčük* 'puppy' and *köčük* 'buttocks'. The general implication seems to be one of pusillanimity. Since neither *köčük* nor *küčük* is cited in collocation with *kökürök* 'breast', the less drastic word has been chosen. *küčük* is a word for other small things besides 'puppies', e.g. 'bud', 'catkin'.

1011. MS. *byray*, which would be resolved as *bereŋ/beren* 'eagle', 'hero'. But the parallel 1240 MS. *tyray* > *tereŋ* 'deep (chasm)', perfecting the whole alliterative and semantic structure of the topos, shows that the scribe misplaced a diacritical (from a stem without diacritical in f.r.?) to make *b* from *t*. A variant is quoted by Yud. sub *dayra*: *dayra bolsoŋ — kečirgin, daban bolsoŋ — öthörgün*, with the explanation that it is a conjurement or incantation (*zaklinanie*). Nearer is *J* 2079 *'teräŋ eläŋ čögörsöŋ, | teŋis eläŋ ötkörsöŋ . . . teŋis J̈ököm kečirät'*.

1015. MS. *jyarqt&²*, cf. St. Kirg. *jaŋırıktuu* 'echoing'. *ı* and *a* can alternate within words, cf. for example in this same word at *KK* 725 *jaŋgıraktū* (R. *jaŋgıraktı*) *kıyadan*; 1440 *jaŋaraktū* (R. *jaŋaraktı*) *kıyadan*. *KO* 1015 thus enables these last two phrases to be safely emended (cf. H *Köz-kaman*, II, 269, n. 185).

1015 f. and 1023 f. These are part of a widely used topos on the theme of the 'Only One'. It is very clever or lucky of Jaš-aydar to strike up this theme, since Manas himself is given to lamenting his unenviable state as an Only One and is sensitive to its pathos. In fact, the central theme of the *Manas*-cycle is the survival of the dynastic line through Only Ones, and tension is brought to the highest pitch on two occasions when first Semetey and then his son Seytek are threatened with death at birth by their would-be usurpers, and are brought through by the mothers and grandmothers. Manas's response to this plea is instantaneous. He lectures his Companions on the subject of not extinguishing clans and kindreds. For further discussion of this theme see H *Köz-kaman*, II, 268 ff., and H *Semetey* I, 159 f. Other occurrences of the topos either in an integrated form or in excerpts are at *AK* 235 ff.; *KK* 491 ff.; *BS* 52 ff.

1027 f. Yud. quotes a variant of this formula under both *kılagar* and *šıypay-*, viz. *kılagar közü kılayıp, kıl murutu šıypayıp*, where the formula is used to convey the sufferings of the dying Manas, whereas at *KO* 1027 f. it conveys extreme attention. Homeric scholars delight in the bards' skill in reusing established formulae in new contexts. This and other examples in Kirgiz show a like inventiveness. Cf. further n. 16, *supra*.

1031. MS. *'urus*, followed by a dubious *n* in the space between *'urus* and *xanny*. This fleeting reference is insufficient to identify the name. The possibilities are (i) *Orus* ('Russian': in the Radlovian texts the Czar is regularly 'Ak Padiša', e.g. at I, 3) 8); (ii) *Oroz* (cf. Harm. *Man.* I, 7a); (iii) *Urux*, as for example in the Fourth Story of *Dede Qorqut*; (iv) *Orux*, an old name among the Uigur (Nadelyaev *et al.*, p. 372). Of these, (ii) is not confirmed for the mid 19th-c. epics, either as *Oroz* or the variant *Orozdu*, and in any case Sagymbay presents him as a Nogay ancestor of Manas, not as his enemy. (ii) shares with (iii) and (iv) the drawback of final *-x* as

against *KO* MS. *-s*. On the other hand, V. Zhirmunskiy regarded *Uruz* as belonging to the C. Asiatic heritage of *Dede Qorqut* (Bartol'd *et al.*, p. 256), and also refers to its occurrence in Abulghazi (op. cit., p. 177). Against (i) is the fact that in Radlov's presence his bard treats the Russian Czar with a mixture of fear and veneration, and the same could be expected of Valikhanov's, for at the time of the recording of *KO*, V. was with a Russian detachment, and this at a time when the northern Kirgiz were coming under Russian suzerainty. There is thus no convincing single solution, and I have therefore given the resolution nearest to the actual Arabic spelling: Urus, without attribution to a well-known name. Disturbingly, however, Sagymbay's Orozdu has ten sons, like the *Urus of *KO* 1031: but this is the nature of oral epic, in which divergent traditions can develop, cf. the vacillation of Böyön-khan either as an ancestor of Manas or as a Kalmak lord (H *Birth of Manas*, p. 221) or Bagdı-döölöt, either Manas's mother, or his father's co-wife, mother of the treacherous Abeke and Köböš (op. cit. 224). With the common attribute of 'Ten Sons' it is thus possible that *KO*'s *Urus and Sagymbay's Oroz-(du) stem from the same traditional figure.

1034. See appar. The emendation in the third hand to *kurma* > *körmö* is acceptable. *ot öč-/öčür-* 'to put out (a man's) "fire" ' is based on an expression of great antiquity in the languages of the Siberian and C. Asian nomads. 'Fire' stands metaphorically for the life of a clan, and is taken from the fire at the hearth of a yurt or chum. The expression thus means 'to extirpate'. The attempt to 'put out the fire' of Manas's clan, as already affirmed in n. 1015 f., is the central theme of *BS* and *S*. Further on 'putting out a man's fire' see H *Semetey* I, 157 ff.

1037. MS. *yayačyn*: *š* for *č* is best set down to the Kazakhizing tendency of the scribe, cf. Kaz. *ayaš* 'tree', 'wood'. St. Kirg. is *jıgač*; but cf. E. Turki *jagač* (Jar., p. 145), Tarančı *jagač* (*Opyt* III, 40). The key to these forms is provided by O.T. According to Claus. *ED*, p. 79 'early *ığaç* became *yığaç* with a prosthetic *y-* in Xak.' Further support for the *a* of the first syllable of MS. *yayačyn* is found in Özb. *yoyoč*. Yud., and, more surprisingly, Muk., do not cite a dialectal variant *jagač*. In the context, *jagač* 'wood' stands for 'spear-shafts of wood', cf. the more specific Old Engl. *æsc* 'ash' then 'spear with ashen shaft' and its precise Homeric parallel *μελίη*.

1039. By saying that (notionally) he will never leave Manas's saddle-bow, Jaš-aydar is pledging lasting subservience, see 553 and note.

1043. MS. *'yrud&¹*: Kaz. has *erü* 1. 'thawing', 2. 'short halt when nomadizing' (Makhm.-Mus., Shnit.); but sub *erüü* I, Yud. glosses only 'thawing'. Kaz. *erü* and St. Kirg. *erüü* are clearly the same word, and the semantic extension from 'thawing' to 'short halts' presents no difficulty. 1042 *köčköndö* justifies taking *'yrud&¹* as from *erüü* = 'short halts'.

1047. *nökör* occurs here in sense 1. of Yud.: 'In epic, the servant of an epic hero, khan or feudal lord.' Yud. does not mark *nökör* as of Mong. origin, but see Doerfer, I, p. 521, [No.] 388 *nökär* 'Gefolgsmann; später Diener'. It is of interest that the association of *nökör* with the household of a lord of the steppes is preserved in Kirgiz epic of the mid 19th c.

1048. MS. *sfr*: a learned spelling, Pers.–Arab. *safar*, St. Kirg. *sapar* = Kaz.

1049. *tokuuču* 'saddle-groom' required here is missing in the series *tokuu* 1. weaving, 2. saddling: *tokuuču* 'weaver', in Yud.

1051. See appar. There seem to be two variants of an editorial *inquit*, both indicated by underlining, except their first words. As such they have both been excluded from the text.

1052. In *KO*, the MS. readings vacillate between *qulay*, as here, and *qul ay*, as at 1224; but note also 1228 *qulay* with *la*-ligature and hamza above *a*. The collocation is not cited by Yud. *lap* 2751; 2768 has the same ligature initially.

1053 f. Manas uses as a studied insult the same expressions of Bok-murun which Kökötöy had asked Bay-mırza *not* to use of him at 115 ff.

1055. This verse breaks off in mid phrase with the accus. *ašın*. Thus the resolution of *yl&²*, which comes with a slight but clear break after *'ušu*, is technically uncertain as between *ele* (normally MS. *'yl&²*, but *yl&²* when compounded with such demonstratives as *ošo*) and *jılı*. Emendation of *ašın* would produce no satisfactory reading, and so a lacuna is postulated here.

1056. The collocation *kök kurt* is not cited by Yud. Some kind of vermin must be intended.

1064. The first booty that springs to Manas's mind as he announces his intention to go raiding is the black steed of Kalkaman, quickly followed by the two steeds of Eleman. Kalkaman's black recurs at 1440 f., where an unnamed hero gives it the lash unsparingly. At R. I, 2) 1421 Kalkaman's black steed occurs as intended booty in a different sound-structure: '*Kalkamandın kara ker | kalktan koštoi jürgülö! | Tokomondun torusun, | topton koštoi jürgülö!*', and at *KK* 675 ff. Eleman's, Tokomon's, and Kalkaman's peoples are linked as the first likely to have been routed by Manas and his men. ('Eleman' is absent from the parallel *KK* 800 ff.) Eleman (Töštük's father of that name?) and Kalkaman are thus stock victims of Manas. Our passage holds the key to the origin of this topos: it lies in the proportion *el* : *Eleman* :: *kalk* : *Kalkaman*, with this last as the invented term. At *KO* 1440 f. 'Who goes on lashing Kalkaman's black?' is difficult to place and interpret. The questions 1440–3 are of the pattern asked by Nez-kara at 1316 ff., and Nez-kara is certainly speaking at 1444 ff. (cf. 1452). We are probably meant to assume that Manas did in fact seize Kalkaman's black as threatened at 1064 ff., and that at 1440 ff., as Nez-kara resumes his questioning, one of Manas's Forty is putting this horse through his paces. There is a sudden shift (yet another lacuna?) from 1443 and its unnamed hero to 1444, which leads straight to a new theme—the attempt to seize Maniker.

The background to Kalkaman's black steed(s) may be reconstructed one day from the 20th-c. material. At Harm. *Man.* II, 116b, Koŋur-bay's steed Algara (i.e. Al-kara, see *KO* 3107; 3113 and n. 2892) has the apparently self-sufficient epithet *Kalkamandın kara* (text *Kara*) *atı*.

1067–1068. The scribe, more probably than the bard, has overleapt a verse, which, however, can be supplied both from the *altın* : *kümüš* opposition (1070) and from 942 ff. (as emended).

1073. *koš* III 1. is a light yurt suitable for brief halts on long nomadizings or, in former days, on raids. MS. *qalbary&²* is evidently due to a visual error on the scribe's part when copying fair from f.r. with *q* for similar *t*, and without indication of vowel: thus *qal-* from *tl-*. Cf. the variant 2832 *tulparga* (MS. *ṭulpary&²*) *koš artıydar*, throwing suspicion on *tartıydar* at 1073.

1075. See appar. The intention of the emendation by a third hand was apparently to convert *aṭ qulayyn* to *arqa qul* (with final *l*), neglecting *yyn* (?), on the basis of the parallel 1236 *arqa qulayuŋ*. Yet in the emendation *qul* seems unjustifiable. The major context is a threat of extirpation: 1077 'I shall destroy his kindred root and branch!' etc. As the 'emendator' saw, *at kulak* is absurd. But in such a context *arka kulak* may be interpretable in a metaphorical sense, although the collocation is not cited by Yud. *arka* certainly occurs in the required transferred sense in some Turkic languages, viz. Chag. and Kazan in the sense 'ancestors' and, according to Radlov, *Opyt'* I, 286, also Osm., but not according to Redhouse. The basis of the metaphor is that one's ancestors are behind one, back in time and still supporting one: cf. the similar metaphor at *KK* 541 *astında jalı jok elä, | arkada kuiruk jok elä*.—'He has no Mane (Ancestors) before him, he has no Tail (Descendants) after him', the basis being not a *Tree*, but a nomad's *Horse*, see H *Köz-kaman* II, 269 and n. 182, where this imagery is discussed in detail. The *jal* : *kuyruk* antithesis suggests that *arka* : *kulak* is also antithetical, in which case the missing term to offset *arka* (ancestors) is *kulak* (descendants, progeny). Again the basic image is the nomad's

Horse, *with a shifted perspective*—'Back' is 'past', 'former', 'Ears' are 'in front', 'future'. *arka-kulak* has no overtones like *jal-kuyruk*, since both Mane and Tail are the Horse's sole defence against Flies (*čımın*), which to the Kirgiz symbolized the nagging worries and cares of human existence, hence Yud. *jal-kuyruk* 'support, defenders, adherents (kinsmen, friends, etc.)'. At *KO* 1075, the verb *juloyun* 'I shall tear out', which governs *arka-kulagın*, shows that the latter has a transferred sense, and as *juloyun* is parallel to 1077 *jeteyin* and 1078 *kazayın*, so *arka-kulagın* is parallel to 1077 *tüp-tübünö* and 1078 *tümürčögün* = 'clan', 'kindred'. For this type of imagery cf. further I, 3) 1178 (Manas speaking) '*aldımdan agam bar bolso . . . arkamda ini bar bolso . . .*' 'If only I had an elder brother ("before" me) . . . If only I had a younger brother ("after" me)'.

1078. See n. 569. Noteworthy is MS. *qazayn* as against 569 *qazbasam*.

1081. The collocation *kumardan čık-* is not authenticated by Yud., but cf. sub *kumar*: *bir kumardan kanayın* 'I shall satisfy my desire' and *kumardın ičten čıgardı* 'he remained well satisfied'.

1085. MS. *'ubnur qylb*: the first group remains unresolved. *'ubnur* is either very corrupt or stands for a rare and lexically isolated word, possibly foreign yet not obviously Mong., Pers., or Arab. From context it stands for a word meaning 'oath', 'vow', or a ritual concomitant thereof. Manas's scratching himself is part of the ritual: *tırman-* is reflex. of *tırma-* 'to scratch' (Yud., picturesquely, 'of cats and women'), where the scratching can draw blood, as in lamentation for the dead. The use of blood, whether obtained sacrificially from animals or self-sacrificially from the swearer, occurs widely as an adjunct to oaths. From med. Mong., *The Secret History*, para. 178, makes the underlying thought in Manas's gesture explicit: (Oŋ-qan speaking) ' "A présent, si en voyant mon fils j'aie une mauvaise pensée, qu'on fasse couler [tout] mon sang comme ceci!" Et prononçant ce serment, il piqua l'extrémité de son petit doigt avec son couteau à entailler le bout des flèches, fit couler son sang, en remplit un petit seau en écorce de bouleau, et disant: "Donnez cela à mon fils", il renvoya [Arqaï-Qasar et Sügägäi-Ǯä'ün]' (P. Pelliot's translation). Discussing this passage, P. Poucha contrasts this 'small sacrifice' with the 'great sacrifice' in para. 141, where Čiŋgis's enemies cut through a stallion and a mare in order to swear that they will elevate Ǯamuqa as *qan* (p. 179). This is helpful comment: yet Oŋ-qan commits himself to the limit. Is the animal sacrifice perhaps appropriate to the group activity of a treaty of alliance, while the self-inflicted blood-letting is appropriate to the individual? The Germani swore oaths on an arm-ring reddened in the blood of a sacrificial animal (Vries, J. de, *Altgermanische Religionsgeschichte*, Berlin, 1956, para. 272). The Blood of the Covenant is a central doctrine of the Old and New Testaments, from Exod. Chap. 24 on, viz. 24: 8 'Moses then took the blood of sacrificial bulls and flung it over the people, saying "This is the blood of the covenant which the Lord has made with you on the terms of this book".' Another variation in the *Iliad*, III, 264 ff.; XIX, 249 ff. Unfortunately, I, 483 'Klyatvy' in Valikhanov's essay on 'Traces of shamanism among the Kirgiz' throws no light on the role of blood in Kirgiz and Kazakh oaths and vows. Cf. Doerfer, I, pp. 149 f. [No.] 33 *anda* 'Schwurbruder', where he quotes Herodotus I, 74, with Lydians and Medes cutting their arms and licking each others' blood as an accompaniment to an oath, cf. *KO* 2725 *ant* and note. Mostaert, A., 'Matériaux ethnographiques relatifs aux mongols/ordos', *CAǰ* ii (1956), 294, to the effect that in order to become *anda* future 'brothers' prick their fingers and let some drops of blood fall into a cup with brandy, which they then drink and scatter, is a very special case of the exchange or mingling of blood. It is possible that (*n*)*ur* in *ubnur* is the imper. of *ur-* 'to strike, punish' (often used in oaths, Yud. *ur-* 5. *nakazat'*), though the 3rd pers. *ursun* is the regular form. Whether *obo* I 'sky, heaven' was used in such formulae exceeds my knowledge: yet cf. I, 3) 1619 *kök ursun!* balancing 1620 *jer*

*ursun! *obonur kalıp* thus remains a bare possibility in the sense 'He made the "May-Heaven-punish-me!" sign'.

1087 ff. See n. 412 ff.

1108. The Nogay slave-woman, not named at 825 ff., comes from 207 f. Cf. n. 207.

1113 ff. See n. 843 ff.

1121 ff. See n. 851 ff.

1128–1148. The action bifurcates at this point: Jaš-aydar continues his journey and makes for Ay-kojo, Manas prepares with his Forty to go to the Feast. The bard spends twenty-one verses on Manas, then returns to Jaš-aydar, who must be imagined continuing his round of the heroes after leaving Ay-kojo. At 1190 early spring is announced and all the heroes, Muslims and Infidels, begin to arrive at the venue, where Bok-murun is wondering whether Manas will come. Manas's noisy approach is heard at 1213 ff. Simultaneity of action, changes of place and point of view, and the focusing of attention on Manas are contrived with simple but very effective means.

1135 ff. When Manas goes raiding he requires his Companions to don some sort of uniform, a rule extended to their choice of mounts.

1138. *ok-darım*: 1140 f. makes it clear that 'bullets', not 'arrows', are intended. Although the weapons depicted in Kirg. epic of the mid 19th c. are archaic, with Manas's firearm *par excellence* '*Ak-kelte*' definitely an ancient heirloom, bows and arrows survive chiefly in ritual contexts, e.g. R. *Birth* 39 ff., where Jakıp ties on a bow-and-arrow case in order magically to beget a son. Cf. also the semi-mythological figure of Ay-kojo, a few lines below at 1149 ff., who has an ornate bow-and-arrow case tied on him as he whirls round the hills of Samarkand and Bukhara.

1139. *sayla-* is a southern form of *šayla-*, also Kaz.

1140. See n. 3078.

1144. MS. *čjm* (hapax legomenon): the required sense is 'halter'. Yud. cites neither *čıjım* nor *šıjım*; but cf. Nog. *šıjım* 'rein (of a halter)', and Karak. *šıjım* 'cord'. This would suffice to resolve MS. *čjm* as 'halter' with hypercorrect *č* for *š*. But the word as such poses problems. Frontal *sijim* = 'cord', 'twine' in both Azeri (Bud. I, 621b) and Ott. (mod. *sicim*), and already in *Dede Qorqut* (16th-c. MS. of a 14th–15th-c. version) *qıl siğim* occurs thrice and is rendered by Rossi as 'corda', 'corda di crine'; by Hein as 'Lasso aus Pferdehaar', 'Seil aus Pferdehaar'; and by Bartol'd as 'volosyanuyu verevku', 'volosyanoy arkan'. Strikingly, Mong. has *sijim* 'cord', also 'fishing-line', and further according to Kow., Dict., p. 1508 'cordon avec lequel on attache l'oiseau de proie avant que de [*sic*] le lâcher afin de pouvoir le retirer à soi quand on veut'. (My thanks are due to Prof. C. R. Bawden for these Mong. references.) Cf. further Kalm. *šidžŋ* 'thin cord', 'fishing-line' (Ram., who adduces Osm. *siğim*, Ma[nchu] *sišin*).

šıjım is not listed for Kaz. either by Makhm.-Mus. or by Shnit., but *OK*² has *šıjım* at 1144, with a note saying that the word applies to a leash for training wild birds of prey, without citation of dialect or source. Assuming that *šıjım* and *sijim* descend from one and the same word, the original meaning would seem to be a cord of high quality used for securing, above all, animals, with subsequent specializations.

Yak. *sitim* = 1. 'thread', 'cord', 2. 'runner through a seine or net', 3. 'thong used by shaman when shamanizing', 4. 'tie', Pek., 2253, is used by A. P. Okladnikov, *Yakutia* (Montreal–London, 1970), p. 248, as part of a generally correct argument that the Yak. vocabulary shows signs of former steppe-culture, in this instance of falconry, which the Yakut had left behind them

on migrating to the middle Lena; but he wisely confines himself to saying that *sitim* (and its denominative verb *sitimnä-*) *could* have been used in falconry in ancient times.

Ak-kula's silken halter here is identical with the twelve-fathom reins (*čılbır*) which Almambet breaks and knots six times when hauling Ak-kula towards the winning-post (*KO* 2379 ff.). In the corresponding passage in *BM*, Almambet hauls Ak-kula with a halter (*nokto*) plaited cylindrically in silk by twelve maidens (1519 ff.). (The normal material for reins was horse-hair, Yud. sub *čılbır*.)

1147. MS. *ču qčarday*, cf. 2459 *ču qčaruyq&²* (in both cases one or two groups, but the space after *ču* is no greater than often before medial *q*). Comparisons for warriors are usually with birds and beasts, but lexical aids fail here. 1147 offers a simile—'*čuqčarday*'; but 2459 presents a metaphor-epithet *čuqčar-uy*, where *-uy* is clearly the possessive of endearment—'thy *čuqčar*', i.e. the hero dearly loved by each single member of the audience, in this case Manas, to whom the Infidel have become visible as he returns from the Race. Approached from this angle, *čuqčar* looks like a metathesized form of the established heroic epithet *kočkor* 1. 'breeding ram', 2. 'leader', 'daredevil': Kirg. abounds in such metatheses, cf. Batmanov, I, 152 *jadatuu* : *tajatuu*; *depkir* : *tekbir*; *mıkčuu* : *mıčkuu*. The MS. readings here require *kočkar*, cf. Kaz., Karak. *koškar*, indeed the forms cited by Shcherbak, *Nazvaniya*, p. 111, show that the basic form ends in *-kar*, and that *-kor* in St. Kirg. *kočkor* is due to specifically Kirg. vowel-harmony. *OK*² has 1147 *suksurday* 'like wild ducks', but 2459 *šokiısıp* (not thus Makhm.-Mus. or Shnit.): *suksurday* can be discounted on two separate grounds: (i) Kaz. *suksur* corresponds to St. Kirg. *suksur* 'peganka-duck', 'smew', and Kirg. *suksur* is thus irreconcilable with MS. *ču qčar*. (ii) Even though there is a standard simile *suksurday* 'well-shaped', 'graceful', ducks are 'prey' and Kirg. heroes of mid 19th-c. epic are 'predators' (cf. for example *KO* 3192 ff.), and the two categories are kept well apart. The terrible Manas, catching sight of the Infidel at 2459 could not be called 'thy dear Duck': on the contrary, the epithet, like the simile at 1147, announces that he is soon to behave in an aggressive manner. It is interesting that the seemingly metathesized *čokčor* should provide an epithet in the transferred sense as against the literal 1914 *kočkorduy . . . eti* 'ram's flesh/meat'. On the other hand there is overlap of heroic ethos in the two similes 1393 *küzgö kirgen kočkordoy* 'like the ram desiring his mate in autumn' and *čokčordoy bolup kırk čoro* 'the Forty Companions so like the *čokčor*', though technically these could be held apart, the former as specific to an animal in a season, the latter general and abstract. Kalm. may throw some light on the problem. Kalm. *'sokšūr* = 'boar' can scarcely be excluded from consideration in view of the tendency towards overlap in the nomenclature of male-progenitors (cf. *kulja*). If there is a connection between Kalm. *'sokšūr* and Kirg. *kočkor/čokčor* and if Kalm. is the recipient, the Kirg. source-word would be *čokčor* not *kočkor*: or if Kalm. were the donor, *'sokšūr* would go some way towards accounting for *čokčor*. However, the correspondence *KO čokčor* : Kalm. *'sokšūr* suggests that although at the phonetic level *čokčor* is a metathesized form of *kočkor* its meaning may well be 'boar' and not 'ram'. (With regard to Kirg.-Kaz. *suksur* 'duck' above, it is noteworthy that Kalm. is open to confusion, since *'sokšūr* = 'boar' and *²sokšūr/suksūr* = 'duck'.)

1149; 1151. See n. 786; 788.

1155. See n. 792.

1166. *Kün-kojom*: since only one person, namely Ay-kojo, comes into question, the purely artificial and decorative nature of the *ay* : *kün* is clear. The phantom 'Kün-kojo' has Ay-kojo's golden beard (cf. 796). On other occasions two distinct persons are indicated by *ay* and *kün*, the second being but an echo of the first.

1167. MS. *'uyrlaym*: this word balances 1165 *aynalaym* and must therefore be *üyrülöyün* with the same meaning 'dear', *m* for *n* being the result of attraction to *kojom*.

1169. This may not belong to the bard's utterance.

1184 and 1189. See n. 801.

1188. MS. *'yxlaṣ* reflects Pers.–Arab. *ikẖlāṣ* 'purifying', 'purity', 'fidelity', etc. There has been a shift of meaning in St. Kirg., cf. Yud. *ıklas* 'attention', 'assiduousness' and Kaz. *ıkılas*, Karak. *ıklas* 'attention', 'diligence'. Özb. *ixlos* 1. 'devotion', 'attachment'; 2. 'fervour' and Turkm. *ıxlas* 'zeal' come nearer to the sense at *KO* 1188, which is thus rather learned. *Koblandı-batır* (Kazakh, with Russian translation: Moscow, 1975, ed. N. V. Kidayš-Pokrovskaya *et al.*), glossary, cites, unhelpfully: '*Ixlás-ata*—sm. *Il'yás*', without defining the interrelationship. It would seem, however, that the phonetic proximity of *Il'yás* (originally the Biblical Elias) and the religious term *ikẖlāṣ* have attracted each other by folk-etymology. Like Il'yás, the Kirg. Aykojo has the aura of a popular holy man or saint.

1190. MS. *ṣawundy*: cf. 827 MS. *sawnč&²*; 1099 *ṣawunč&²*: St. Kirg. *saančı* 'milkmaid'. Thus *ṣawundy* is *saan-dı* and obj. of *aytkan*. The reference must be to the first milking of cows when let out to the early spring pasture, cf. *ala šalbırt jaz-menen* 'with the coming of the dappled snow-and-thaw of early Spring' in the next line.

1197. MS. *jylub*, cf. 2083 *jlyan*; 2084 *jlyb*; 2905 *jyla*; 2923 *jyldu*; 2924 *jylb*; 2934 *jylb*. Since 2083, 2905, and 2923 offer parallels, and 2084 and 2924 also offer parallels, it is clear that the scribe is not writing *jıl-* 'move slowly', 'crawl' and *jel-* 'trot', consistently, or distinguishing clearly between them. *γ* in 2083 *jlyan* establishes 2083, 2905, and 2923 as forms of *jıl-*, which goes well semantically and prosodically with *jılga* 'river-bed'. At 1197, common sense requires *jylub* to be read as *jelip*—the Muslims must have trotted, not crawled to the memorial repast. The same applies to 2084: having 'crept' from the cover of the river-bed, Manas first approaches at a trot, and then delivers his charge on Jamgırčı at the gallop. And if this is the case with *jelip jakın kel-* at 2084 it will also be the case with this sequence at 2924: and this is corroborated by the excellent prosodic sequence *jel-* : *jak-* : *kel-*. Finally, 2934 must be read as *jılıp*, here 'slid' in keeping with *jılanday* 'like a serpent' in the previous verse.

1202 f. MS. *iylatqaly*; *tuylatqaly*. These are dialect forms, with *-galı* for *-gamı* (Yunsaliev, *Yaz.*, p. 497). *-galı* tends towards the Kaz., since Kenes.–Karash, *Yaz.*, p. 330, cite *-kalı/-galı* with final sense without mention of *-kanı/-gamı*. After *kel-*, the meaning is final. MS. *kylam&²ª* at 1202 shows the interrogative particle tending away from St. Kirg. *-mı/-mi* towards St. Kaz. *-ba/-be/-ma-/-me*.

1208. See appar. The effect of the emendation would be **kalap* 'piling up on each other to form a truncated cone', an absurdity where gift-horses are concerned. See n. 349.

1210. *surnay baštuu* 'with a head like a war-shawm'. The force of the simile is not immediately obvious. 1211 *kekilik baštuu* must refer to a small head, a feature in horses well approved by Turkic horsemen, cf. the two stallions chosen by Dede Qorqut in the Tale of Bamsı Beyrek, the one 'goat-headed', the other 'lamb-headed'. *surnay baštuu* probably means no more than 'narrow-headed'.

1213. *ün sal-* is not cited by Yud., but it recurs in *KO*, e.g. 3150. (Cf. Yud. sub *ün*: *bulbul üngö saldı*.)

MS. *tglay* is problematic. The intensifier *tegeley/telegey* occurs only before *tegiz*, etc., and is inappropriate, and Kaz. *tikeley* 'immediately' would force the sense and beg *k* for *g*. Least open to objection would be modal *tegile-y* 'saying thus' (namely 'Manas!'), cf. *degile-* 'to say thus' in

the Kirg. Pamir dialect (Mukamb., p. 513). *t* for *d* in *degi* offers no insuperable difficulty: MS. *tydu* occurs in *KO* copiously for *dedi*. 1214 f. *etišip* and 1216 *mamırašıp* indicate a plurality, so it must be Manas's Forty that are heard shouting as Bok-murun sets out.

1222. *ač bürkütü*. There are said to be sixty-five kinds of berkut distinguished by the old falconers. Yud. does not list *ač bürkütü* as one, nor does it need to be, since '*ač*' 'ravening' is appropriate to the golden eagle and above all when applied by simile to Manas and his men. *čaŋkılda-*, however, is more appropriate to the squealing of children and women, the yelping of dogs, and the chattering of daws, if one follows Yud., than to the screaming of eagles: but our bard deserves our trust.

1224; 1229. Manas here offers his choice insults to Bok-murun, face to face. Cf. n. 1053 f.

1230. See appar. The scribe wished to make two verses here; but cf. 1057, where he did not. In order to obtain the wherewithal at 1230 he repeated MS. *šašq* (*sasık*) from 1229.

1232. *el čap-* 'to overwhelm a people' (Yud. sub *čap-* X, 4): but the parallel expressions 1233–5 refer to the individual Bok-murun, and in any case Bok-murun's people are not actually present. There is of course an identity between a khan and his people (cf. *KO* 1237, five lines later); but it seems preferable to take *el* as *el* 3. 'a peaceful man' (i.e. 'subject'?).

1236. See n. 1075.

1237. *seni aralata*: lit. 'causing (my men) to go in among you (sg.)'—thus implying an identity between Bok-murun and his clan or even people, cf. n. 1232.

1249. *bötöncö toguz*: 'nine apart', 'nine especial', cf. 1990 *toguz jorgo bötöncö*. A *toguz* or 'Nine', pre-eminently of cattle, was a customary gift or tribute implying submission, see n. 349 (subsection (i)); but inanimate gifts also go by nines.

1253. MS. *ṭartu jydym bn dyb*, cf. 1991 *ṭartu jydym dynub*; 2127 *ṭartu jydym dyb*. The phrase '*Tartuu jedim!*' emerges as an heroic laconism: 'I have (already) eaten my gift of honour, my feast, my entertainment' (or as we say: 'I have had it'). The phrase is thrice presented as something said or thought by a hero. Here at 1253 it is a future perfect after the conditional *kelmeyinče* (see Yunsaliev, *Yaz.*, p. 497, where information on this rarer form is sparse); cf. also Hebert, p. 37, where it is dealt with as a negative of *-inče*. 1991 MS. *dynub* is problematic: but since it is parallel to 1253 *dep* = 2127, must be from *de-* 'to say' (possibly middle voice). As to *tartuu* 'presentation of horses', 'tribute of horses', see n. 301.

The laconism '*Tartuu jedim!*' is particularly appropriate to Kökötöy's Feast with its frequent presentations of gift-horses (*tartuu*) and other hospitality (*tartuu*), see n. 301. In the mid 19th-c. material it seems to be restricted to *KO*, for, strikingly, it does not occur in *BM*. Ironic and laconic references to feasts occur elsewhere in heroic poetry, since banquets were often the scene of strife and carnage. A notable case is the 'pouring out of ale' at Heorot in the Old English *Beowulf*, on the occasion when the hero defeated the ogre Grendel (769 *ealuscerwen*, cf. *Andreas*, 1526 *meoduscerwen*—'pouring out of mead'). As Hagen begins the carnage at Etzel's banquet in the *Nibelungenlied*, he says 'Let us now drink to the dead!' (1960, 3 *nu trinken wir die minne*). The laconism '*Tartuu jedim!*' in *KO* rests upon a play of words—*tartuu* as tribute, peace-offering, and gift of honour on the one hand, and on the other as entertainment at Kökötöy's Feast. *je-* 'eat', 'bite' can also bear ironical overtones, e.g. *nayza je-* lit. 'to bite a lance', i.e. 'to receive a lance-thrust', which in Jamgırčı's case at 2127 is apt indeed.

The nexus between *KO* 1990 and 1991 is not immediately clear. At 1244 ff., 1984 ff., and 2124 ff., a 'Nine' of rare (*bötöncö* 'apart', 'special') amblers is presented by Bok-murun, in the first case to Manas as a token of submission, in the latter instances to Joloy and Jamgırčı not only as to formidable lords but also as consolation prizes, since Bok-murun had announced an

unspecified number of mottle-headed amblers as 'Last Prizes' (833). The laconism 'I have eaten my gift/entertainment!' is used in a transferred sense, and no doubt it had its own history: yet at 1984 ff. there may be a hint of sacrifice of the finely equipped amblers, naturally with subsequent feasting on their flesh, were we to read that Joloy did not give a thought to their (instead of his?) dying, *whereupon the amblers are set free.*

1255. MS. *qalpay¡yb*, cf. 1994 *tump¡yyb*; 2128 *qump¡yub*. All three are immediately preceded by *bir* and follow utterance of the laconism '*Tartuu jedim!*' (see previous note). There is therefore a high degree of parallelism. As to context, 1255 applies to Manas who has not been duelling like Joloy at 1994 and Jamgırčı at 2128, and so, unlike them, is not supine in defeat. St. Kirg., Kaz., and Karak. do not have *kalpay-*. Allowing for the common error of *q* for *t* one arrives at *talpay-* 'to look massive', which is appropriate to Manas. *tımpıy-* II and *kımpıy-* 2. are synonyms with the meaning 'to say nothing', 'remain silent', thus 1994 and 2128 do not have to be adjusted to one another. Some suspicion remains that 1255 MS. *qalpay¡yp* should be emended to *kımpıyıp*.

1256. *tebetey*, unless qualified, is a man's cap.

1257. The Solon were an equestrian tribe of the Tungus who were obliged to furnish the Manchus with small formations of mounted troops. It was in this capacity that they came into the ken of the Kirgiz on the Chinese western frontier to which the Solon had been drafted. At the time of *KO*, the much diminished Kalmak were also Chinese auxiliaries in the capacity of horse-herds, and so they and the Solon are lumped together here as sinified antagonists of the Kirgiz. To the best of my knowledge, *KO* is the only mid 19th-c. epic to mention the Solon, possibly because they did not compete for pastures with the Kirgiz, as did the Kalmak (see H *Köz-kaman* I, 83 ff.), at least in such numbers, and thus did not pose an existential problem. Naturally, such observers as Valikhanov and Radlov were well aware of the presence of Solon on the Chinese frontier. Since the Solons' caps (1256 *tebetey*; 1258 *malakay*) caught our bard's eye it is worth quoting a brief description of a Solon's cap that attracted Valikhanov's attention when crossing the frontier on the way to Kulja in 1856, the year in which he had *KO* recorded: 'He wore a rushen cap (*kolpok*) of conical form with red hairs' (as trimmings?), *Soch.* II, 26. *ŋ* in MS. *şulaŋdar* is no doubt entirely due to the following *d*, a not infrequent phenomenon. Cf. Harm. *Man.* II, 23a, where the Solon are invited to Kökötöy's Feast: '*Boz munarık kölü bar, / Ošol köldün betinde / Soloon degen eli bar . . .*' On their poverty, see Radlov, *Sibirien* II, pp. 346 ff.

1258. *malakay* is a fur cap without flaps or turn-up brim. Sub Kalm. *maχlă*, Ram. derives Turk. *malaqai* from basic Mong. *mala¡yai*. This word entered Korean as *maraki* and was evidently widespread in the Far East, so that it is not out of keeping that our bard has Solon (of Tungus origin) wearing the *malakai*.

1260. The *kemege baš* was the head of the open hearth which was dug into the ground, and it was to this point that Kökötöy's cattle had been driven for slaughter (354 ff.); and it was from here that the feast was directed and the viands allotted with choice 'heroes' portions' (as in ancient Ireland). Thus *kılıp* can scarcely mean 'made', 'constructed', but must rather mean 'made up', 'constituted'. The Solon and the Kalmak have thus usurped the place of honour, an act that incenses Manas, who is the (or a) president of the feast.

This passage provides a comic genre-picture, haunted by a suggestion, hard to pin down, that the Kirgiz consider these 'heathens' to be eaters of raw meat. Unfortunately, the text is not entirely without problems at this point.

1266. See appar. 1261 MS. *psrtbay* guarantees 1266 *bs"rayn* as *bišırayın*, which in turn

guarantees *bšday* as a part of a verb of uttering. Why, then, is *iyt nŋ* > *etniŋ* genit.?—partitive genit.'s do not occur in this poetry. '*bıš*' *de-y* 'saying *bıš* (puff)', is not possible with '*etniŋ bıšırayın!*' already as object: thus a verb **bišta-* (not Yud. or Mukamb.) is postulated parallel to Karak. *pısna-* 'to puff'—a perfectly regular denominative formation, from *bıš* 'a puff'.

1267. In *čykdayn*, the equative *-day* is recognizable, but then so is its adjectival extension *-dayın*, which occurs frequently in *KO* as one of its kazakhizing features. The sequence *X-dayın X-day* is without parallel in *KO*. The sense would seem to be: 'they took the raw (flesh) all raw as it was . . .'

1276. MS. *yayrat*: the spelling recalls Pers.–Arab. *ghairat* 'zeal', 'jealousy', which in mod. St. Kirg. has become *kayrat*, with meaning 1. 'energy', 'decision', etc. Also 2184.

1278. *alačuqday*, cf. 2546 MS. *lačqday* : St. Kirg. *alačık*, St. Kaz. *lašık* 'small yurt, either a poor man's or for travelling'. Together with *ürpöy-* 'to ruffle up', a striking image is formed. For an *alačık*, the ribs of which project from the sagging covering, see Antipina, p. 166, ris. 94. Cf. Kalm. *mă̈χan* 'travelling tent of white or blue shirting' < *majiqan*, Ram. Cf. further Russ. *lachuga* 'hovel'. O.T. *ala:çu* (Claus. *ED.*, p. 129b). I, 3) 878 *Alačıktai . . . ürpöidü*.

1279. Cf. the factit. *sakalın serbeytip*, rendered by Yud. sub *serbeyt-* as 'thrusting out his sparse little beard'. *serbeyt-* is also used with moustaches in epic, cf. *S* 46 '*muruttarın serbäytip, töröm, / er ölümü kılamıs, töröm.*'—'My lord, we shall slay warriors, making their moustaches dwindle . . .' (thoroughly mistranslated by R.). In Kirgiz epic of the period, live men's moustaches bristle, dead men's dwindle and lie flat. The element 'thrusting out' in Yud.'s rendering of *sakalın serbeytip*, above, if correct, will not apply to *murut* in such epic contexts. Cf. further *S* 745.

1282. MS. '*urma*: this has several primary resolutions, among them *örmö* 'plaited', cf. *örmö kamčı* 'plaited lash'. Judging by Yud. sub *buldursun* (epic 'lash'): *asıy ögüz terisinen örüm kılgan buldursun, örmö* in the formula was varied by *örüm* 'plait(ing)'. Here and at 1557 ff., the bard has worked in purple patches which may be entitled 'Eulogy of the Lash'. Praise and Dispraise of the Lash seems to be a widespread theme in the lash- and knout-wielding lands, cf. No. 8 of the Estonian Dawn songs in EOS (edited by A. T. Hatto, The Hague, 1965), in which a wife compares husbands: 'My bridegroom is a flute-smith . . . with his flute he leads me to rest . . .' 'Your bridegroom is a whip-smith, your man is a lash-maker, with his whip he leads you to rest . . .' (p. 734). Dr. Loorits in his introduction attributed such songs to the influence of Russian wife-beating songs, cf. Russian No. 14 (EOS, pp. 674 f.). The disciplining of wives is prominent in the Eulogies of the Lash in *KO*, and the lash is seen in action several times on heroes' wives in mid 19th-c. epic, e.g. *KK* 185 ff.; *S* 972 ff. In the former passage the lash is *on ekidän örgön buldursun* as at *KO* 1557, and in the latter *asï ögüstün terisinän* (R. *teräsinän*) / *örüm kılgan buldursun*, cf. *KO* 1282 and the variant from Yud. In *BM*, in the great wrestling match between Joloy and Košoy (which lies ahead in *KO*), Manas incites Košoy to a supreme and victorious effort by using his lash on the old man locked in a grip: and here the actual blow is preceded by a short 'eulogy', 1214 *On ekidän örgön buldursun, / asï ögüz terisin* (R. *teräsin*) / *özü* (*özök*? cf. *KO* 1284) *kılgan buldursun, / koi soibogon Sarttardı / kokuilatkan buldursun, / töbödögü jindi / tört bölüntkön buldursun* . . . Antipina, pp. 130 f. discusses plaiting-technique and illustrates with ris. 72.

1289. Literally, 'courts that do not feast and entertain guests where obliged to do so by custom'. One senses here that, like itinerant poets the world over, the bard is making a point of great concern to himself. The medieval German courtly poet Walther von der Vogelweide, like many before and after him, often bestows praise or blame on a patron in respect of hospitality and

reward for his songs. *KO* 1289 throws light on *BM* 1217 *koi soibogon Sarttardı*, quoted as part of a 'Lash Eulogy' in the previous note, for it is followed by the identical verse (*BM* 1218 = *KO* 1290). In the eyes of the Kirgiz, the Sart are despicable town-dwellers (see n. 70, above), who 'never slaughter sheep' (in order to feast those who come to their door), i.e. are too mean to give feasts. MS. 1289 *şarayny* is quite clear (despite the absent diacritical to the stem of the well-formed first *y*) and could in no wise be read as *şartny*, although it is possible that *şartny* stood in f.r. *konok bermes saraynı* stands very well on the lips of our rather courtly bard (cf. H *Kukotay* II, 570): nevertheless, *saray* and *sart* are close to one another and present yet another variation of a formula where there is no means of knowing which is prior.

1290. *šund&*^{3} in the neat hand is but a lame attempt to make a transition from the many couplets ending in *buldursun* that form the Eulogy, to the objects *jagın*, *bašın*: it is not required by the mid 19th-c. oral epic style, but is literary in origin. I have relegated it to the appar.

1297. *künčülük jer*, not cited by Yud., is guaranteed by Karak. *künšilik jer* 'distance traversed in a day'.

1304. The verb *sına-* 'probe', 'weigh', 'assess', 'sift' is used regularly when a character in epic passes others in review. Technically, the result is then a catalogue of heroes and/or heroines, see H *Catalogue*, pp. 239 ff. In addition to Kara-čač's review-catalogue in *Joloi*, there is Jakıp's review of Manas's wives, as he gazes into the fire, at the beginning of *KK*, duly introduced by 17 *sınap olturat*. In the present context the meanings 'review' and 'reconnoitre' overlap. Nez-kara is about to function as a '*sınčı*', both 'critic' and 'judge of heroic and hippic capabilities', to the latter of which Yud. gives the first place sub vb.

1310. See appar. The faint emendations are superfluous. It could, however, be argued that despite the scribe's verse-division after *batury&*^{2}, my vv. 1310 and 1311 are but a single verse.

1316. MS. *tygl&*^{2a} = 1321; 1353. *ele* 1 frequently follows demonstratives, e.g. Yud. sub vb. *oño ele*; *bul ele*. 1316 etc. *seniy – tygl&*^{2a} *– kišiy* is obviously nearly synonymous with 1354 *seniy anawu kišiy* and 1340 *seniy ošo-gana kišiy*. Cf. further plain 1374 *tigi kišiy*. No other resolution of *tygl&*^{2a} need be sought.

1317. *ay kulak* 'long upstanding ears', normally of a horse (Yud.).

1322. *kökö teyiri* (as distinct from *kök teyiri*) stands for 'God in Heaven' in the speech of the Kalmak *in epic*. Košoy is thus twitting the heathen Nez-kara by mimicking his mode of speech. The Kirgiz bards knew that Turk. *kök* was *kök*^{ö} in Kalmak.

1333 and 1360. MS. 1333 *tuyzd&*^{1} *gu·d&*^{1} *badana*, where the character after *gu* is *r* with a very small faint and erratic point above it, which, if it is to be taken seriously, indicates *z*. *OK*^{2} accepts *z*, and despite *g* reads *közdi*. But cf. 1360 *altyd&*^{3} *guld*^{u} *badana* (*OK*^{2} *güldi*). At 1333, the scribe will have misread *l* in **guld&*^{1} in f.r., as *r*, and a later 'emendator' will then have added the erratic point to obtain *guz* for *kuz* > *köz* = 'eye'. Old Kirgiz chainmail indeed had 'eyes', i.e. interstices, 'lark's-eye' mail being particularly famous (cf. *KO* 2047 *čen badana torgoy köz . . . jer badana torgoy köz . . .*; *KK* 128 *ak kürökö torgoi kös* = *BM* 1762), no doubt because the tiny 'eye' implied fineness: but *gur* > *guz* would be yet another *lectio facilior* of a facile emendator. Here there is only a choice between (i) nine, or six, flower-patterned mail-shirts worn one over the other; and (ii) mail-shirts with nine-flower, or six-flower, patterning. (i) would imply great strength and would grade Töštük as one-and-a-half times as strong as Ürbü; but why should these two be so heavily armoured at a festivity? (ii) is favoured by 1361 **alčılantıp* (MS. *alčlandatub*, see n. 1361) if correctly emended, and if it is the factit. of *alčılan-* 2. 'stand in beauty or splendour'. For patterned helmets and armour of Turkey and the C. Asian

hinterland one clue must suffice: 'ihre stählerne Oberfläche ist mit grossformatigen Blumenmotiven . . . geschmückt' (15th c.), E. Akurgal, C. Mango, R. Ettinghausen, *Die Türkei und ihre Schätze* (Geneva, 1966), p. 210.

1334 ff. Tirades with verses ending in a question, viz. *kim?* (who?) are another rhetorical device of mid 19th-c. Kirgiz epic, cf. the tirade on the horses racing at Kökötöy's Memorial Feast in *BM*, reared on the formula (i) the horse's points, (ii) the question 'Whose horse is that?', (iii) 'Surely *he* will win the race?' (627 ff., the key word in this case being *kimdigi?*—'whose?', as at *KO* 1399).

1335. MS. *ay / ana aṭ 'uraydu blgan* has to be taken together with 1362 *aṭ 'urayd&*^{1} *blgan* and 1365 *šul at 'urayduŋ ičnd&*^{3}. Rigorous philological procedure is required, since two names, 'Ay-ana' (mythological) and 'Atoray' have been proposed (*OK*^{2}).

MS. *ay* at 1335 is followed by a well-marked verse-divider. On another occasion when *ay* begins a verse and is followed by /, it is an interjection in apostrophe: 1466 *ay kepirdiŋ kam Nez-kara!* (thus also *OK*^{2}), cf. other interjections in apostrophe beginning a verse and immediately followed by /: 1312 *aw*; 1682 *aa*; 2741 *aıı* (thus also *OK*^{2}). Although the scribe omits / more often than not after interjections in this position (e.g. *ay* at 1010; 1224; 2237; 2941), his intention is clear: at 1335 it is to disjoin *ay* and *ana*, not to join them. *ana*, then, is not to be taken as *ana* II 'mother', 'crone', but as *ana* I 'that (man) over there', cf. all the other demonstratives in this review (listed in n. 1316).

As to MS. *aṭ 'uray*, the *ṭ* is final *ṭ* in all three cases, again an indication of a clear division. Among the standard lexica of Kirg., Kaz., and Karak. there is no suitable correspondence for *'uray*. Its general meaning will therefore have to be inferred. The context is that, by means of the hostile Nez-kara's questioning of Košoy, the excellence of the Muslim heroes is praised obliquely. In order to identify the heroes, Nez-kara has to refer to the visual impression they make. He gives the same observable attribute to Er Töštük (1332 ff.) as to Er Ürbü (1360 ff.); MS. *aṭ 'uraydu blgan*—each 'knows', 'understands' (*bil-* 1) or 'manages', 'rules', 'directs' (*bil-* 3) the *aṭ 'uray*; and this is (i) connected with horses, and (ii) has an 'inside': 1365 *šul at 'urayduŋ ičinde / taykıldap süylöp turgan kim?* ('Who is that man standing and conversing in such ringing tones inside the horse- . . .?'). MS. *'uray* can only be some such word as 'pasture'. Just as Töštük (707 ff.) had been invited to 'direct the Feast' (here with *biyle- KO* 716 *ašımdı biylep bersin!* cf. *BM* 532 '*Manas bilsin jindi!*' with *bil-*), so Töštük and Ürbü appear to direct the horse-pasture, within which Ürbü is seen shouting his orders (1365 f.). The collocations *kök oroy čalgın* and *kök oroy šiber* 'place with good, high, thick, juicy grass', cited by Yud. sub *oroy* V, which seems not to be used at all in St. Kirg. apart from these two collocations, has led to my adopting **oroy* as the required resolution of MS. *'uray*, on the supposition that it is or was an archaic word. Whether there is a connection with *or-* 'to mow' (good math, unmown, is good pasture), or with Mong. *ura'a* 'steppe', is for etymologists to decide. There seems to be as little justification for the name 'Atoray' as there was for Mother 'Ay-ana'.

1336. MS. *čalč&*^{2}: cf. 1338 MS. *čarč&*^{2} > *čarčı* for the final vowel. The 2nd *č* in *čalč&*^{2} is hypercorrect for *š*.

1338. MS. *čarč&*^{2} > *čarčı*, which according to Yud. = 'square' (noun and adj.), also 'handkerchief' (south. Karak., sole meaning). *čarčı jıym ičinde* implies a place of assembly, an open square-shaped arena. Pers. has *chahār/chār sū* 'square' (noun), 'market-place', 'cross-roads'. If Pers. *chahār sū* is the direct antecedent of Kirg. *čarčı*, cf. Özb. *čorsi* 'cross-roads', 'square', 'handkerchief', Kaz. *šarşı* 'square', then the meaning 'open (public) square', 'market-place' seems to have been lost in Kirg. In *KO*, in collocation with *jıym*, however, it appears to regain some of its earlier meaning. It is of interest for the present passage that the fourth sense given by Radlov to Kaz. *šarşı* is 'public contest' (*Opyt'* IV, 958; not Makhm.-Mus. or Shnit.).

1346. See appar. The epithet 1345 *Eleman-baydıŋ balası* (cf. *BM* 91 *Elämän baidın balası / Er Töštükkö . . .*) guarantees that '*Töštük*' was intended, the scribe's eye having run forward from **dusdyk* in the f.r. to *dyg* of *dygan*.

1347 f. See n. 638 f.

1352. MS. *'yšktu 'uŋyan*. The general sense is clear: Idige has all the appearance of a successful man as he stands there in his sable coat. But whether *oŋgon* is substantival (not Yud., nor Kaz., Karak.: but Kazan *uŋyan* 'a capable man' is substant., *Opyt'* I, 1626) or participial, is not clear. If *oŋgon* is substant., *išiktüü* is the more likely reading: otherwise *išikti* must be taken as accus. of respect before intrans. *oŋ-*. According to the spelling convention, *išiktüü* is perhaps more probable than *išikti*: but stylistically, participial *oŋgon* is matched better with participial *kiygen* (1351). True to the principles of this edition, style has had the preference.

1353. MS. *qalmaq yaqd&*[1] *bulyan*: it is theoretically possible to resolve this as *Kalmak jak da bolgon*—'who sided with the Kalmak', but this can be discounted because (i) Nez-kara is referring only to what he can see; (ii) there is no evidence in mid 19th-c. Kirg. epic that Idige did 'side with the Kalmak'. Thus a purely physical interpretation has been adopted: 'over towards'.

1361. MS. *alčlandatub*, cf. 1443 *alčlanub*, 'emended' by another hand to *alčlaŋdanub*. Neither **alčılandat-* nor **alčılaŋdan-* is, however, authenticated by Yud., who gives (*a*) *alčıla-*; (*b*) its reflex. *alčılan-*; (*c*) the latter's factit. *alčılant-* = (*a*) in meaning—'to make (one's horse) spirited'. Neither **alčılandat-* nor **alčılaŋdan-* can be accounted for as second or third stages of the factitive (see Yunsaliev, *Yaz.*, p. 495): at most they could be confused dialect forms (not Mukamb.). 1443 *alčılanıp* 'firing', 'making (his horse) spirited', perfectly parallel to 1441 *kamčılanıp* 'lashing', gives excellent sense as it stands. At 1361 MS. *alčlandatub* has been emended and resolved as *alčılantıp* in Yud.'s second sense 'to make oneself beautiful', in view of the context *badana . . . kiygen*. Technically **alčılanta tüp* is a possible resolution, but *badana* is the object of *kiygen* (cf. the parallel 1333 f.), and it would be odd for a hero to don a shawl from a woman's turban.

1363. MS. *kčṭaya* (with *ṭ* overwritten in another hand as *ʔk*) *sqal jaqṭayan*. Breaks in mid-word before *γ* are common in *KO*, and therefore separation according to seat of articulation as *kč* and *taya* is acceptable. The hero in question is Ürbü (1372), and reference to his first appearance at once focuses attention on 581 MS. *kč&*[2] *d&*[1] *ṭadu jaylayan* resolved as *Kiči da Taudu jaylagan* (which balances 532 *Uulu da Taudu jaylagan*). The MS. reading at 1363 looks very much like a garbled version of the one at 581 except for *sqal*, which is in any case very difficult to accommodate with *jaqtayan* semantically. It would be reasonable to remove *sqal* > *sakal* 'beard' as induced by *kč* read as '*kič*', i.e. *kiš* 'sable', cf. the odd parallel 2366 *kištey sakal jaykagan*: but the question would then arise; 'How could Nez-kara *see* that Ürbü nomadizes in summer on the Kiči Tau?' At 532 and 581, *jaylagan* has the direct object: but 212 *Čıbratčıga* and 214 *Ibrančıga* have the dat. with *jaylay'di*. 581 has *ṭa* for *tau*, cf. 1363 *ṭa*. **Kiči Taugo jaylagan* would be an unimpeachable verse, grammatically, semantically, and metrically, if it could have been uttered here. *OK*[2] reads *kejege sakal jaktayan*: but this is open to these objections: (i) front *k* and rear *γ* are normally incompatible in one and the same word, a convention scarcely ever flouted in *KO*; (ii) the third consonant in the MS. is *ṭ*, not *g*, and even the overwriting is *k* not *g*; (iii) in terms of St. Kaz., at least, the sense is obscure. If we are to understand that Ürbü's beard protects the back of his head, this is comic in the style of the hero whose belly is so pendulous that his sash goes round his feet (*KO* 1770 ff.); but that would be greatly to stretch *jakta-* which means basically 'to take the part of', 'to intercede for', 'defend' in Kirg., Kaz., and Karak. (*jakla-*). This is sufficient to reject the reading of *OK*[2]. *Kiči Taugo jaylagan* is adopted tenta-

tively with asterisk, with the assumption (i) that the bard has used an epithet-verse for Ürbü 'automatically' against the logic of the situation; and (ii) that *sakal* was introduced by the scribe by conflation with the epithet at *KO* 2366.

1368 ff. See n. 589 ff.

1373 and 1376. In view of the sometimes 'automatic' *ak* : *kök* dichotomy, it would be vain to push identification of *ak* and *kök tiken* too far. *tiken* is generic for plants and bushes with thorns, prickles or burs. St. Kirg. *ak tiken* according to Yud. is '*vasilek iberiyskiy*', which in turn is given as *Centaurea iberica* (with red flowers) or *Centaurea depressa* (with blue flowers, a wild flower of ploughed land in the Caucasus and C. Asia). The synonym of *ak tiken* according to Yudakhin is *kuš konbos t.* (lit. *t.* on which no bird will perch, presumably because of the prickles). St. Kirg. *kök t.*, according to Yud. = '*bodyak polevoy*' = 'holythistle' (Segal), which is either *Centaurea benedicta* (a yellow flower with weak prickles) or erron. *Cardus marianus* (with white veins on its leaves). On the other hand, plain *vasilek* is rendered as *köktiken* in St. Kaz., while in Karak. *ak tiken* is rendered as *chertopolokh* = 'thistle'. The translation offered here is perforce conventional and offers no clue through this maze.

1375 and 1377. *ak/kök šuŋkar* is less problematic than *ak/kök tiken* in the previous note, since although *ak šumkar* is one of six varieties of gerfalcon recognized by the old Kirg. falconers, *kök šumkar* is not. The standard form in Yud. is *šumkar*, with *šunkar* as variant, cf. Kaz. and Karak. *suŋkar*. Historically, *šunkar/šuŋkar* takes precedence: Claus. *ED*, p. 836 starts from an O.T. form **sıŋkur* with 'uncertain', e.g. not proven, vocalization. *š* was due to borrowing by Mong. (T. *s-* > Mong. *ši-*), and the Mong. form was then borrowed back. *u* in the first syll. was due to retrogressive vocalic assimilation. Nadelyaev *et al.* sub *šuŋqar* gloss as *Falco gyrfalco altaicus*. Jarring, for E. Turki, glosses *šunqar*, *šuŋqar* as 'the Shunqar-falcon (*Falco Hendersoni*)'. In 20th-c. epic tradition, Ak-šumkar is Semetey's hunting-bird.

1387. *oyrot* here has the sense of 'anywhere' negated (by *jok*). *oyrotto* is thus distinct from *oyrotto* in the sense postulated at 655 and 2362 (see n. 655).

1399. The answer to the question is 'Urbü's steed Düŋ-küröŋ', cf. 595. For the '*kimdigi?*'—'whose (horse)?' tirade-formula, see n. 1334 ff., above.

1406. This verse can scarcely have got on to paper without the bard's having uttered it. The makers of *KO* set it before */ fl. /*, and were then embarrassed by it, since it clearly does not go with 1400–5. With the emendation of *ybara* to *ybaray*, it can be seen to belong to 1407 ff.: first the animal's great activity in the womb, then his growth to wild strength. In *KO*, *jıbaray* for St. Kirg. *jıbıray* offers no difficulty. At 192, *taugo tuup* is not introduced by *altı ayga*, etc.; but here we have 1407 *batıp* varying 192 *tuup*, and a sequence of lines which spoils the structure of the parallelistic quatrain 192–5. It is possible that *btb* may be a misreading of an abbreviated *tuup* in the f.r. at 1407: but it could be a more dramatic word than *tuup* or *tüšüp* (cf. Sagymbay, *Manastın balalık čagı*, Frunze, 1940, p. 21 *kan čeŋgeldep tüškönü* adapted in Harm. *Man.* I, 23b as *Bala jerge tüškönü*).

1413. In view of the reference to three outstanding horses at 1418 it looks as though Ak-kula and Čal-kuyruk, with appropriate praise-epithets, have been skipped by the scribe (at V.'s wish?); but instead of a row of dots as on an earlier occasion there is a very definite period marked by */ fl. /*.

1416. In view of *jul-* 'to tear out' (which gives no sense here), the scribe's spelling of *juulmasa* without indication of length is noteworthy. In this and the next v., it is not clear whether the passion of the *tulpar*-transformation is being alluded to or not: *uč-* 'fly' may be used here in a transferred sense. Cf. n. 843 ff.

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1423. The idiom, which slips easily into English, is not cited by Yud. sub *köptük*.

1426. See n. 756.

1427. See n. 757.

1429. MS. *·r čmbr* (1 or 2 groups; 1st character alif minus hamza). If this is an instance where hamza has been omitted inadvertently, then the reading is *arčmbr* and so *arčın bir*, with the metrically pivotal, virtually meaningless *bir* between (noun-)adj. and noun: see n. 9, and such verses as 163 *eki bir közü süzüldü*, where *eki* is num. adj. 'two' and *bir* is devoid of numeral force. *n* will have been assimilated to *m* before *b*. This reading seems assured by the parallel from the Kaz. *Koblandı* 442 *aršın bastı Buurıl, / kabıryada kanatı*, complete with wings = *KO* 1430 f., thus a formula shared by Kirgiz and Kazak bards. (*Koblandı-batır*. Kazak xalkınıŋ batırlık éposı. Moscow, 1975). Yud. *Slov.* does not cite *aršın*; but *Opyt'* shows the word to be well-known and in part naturalized among C. Asian and Altaic Turks of the 19th c. (I, 333). For the Iran. etymology see Sevortyan, *Étim. slov. Tyurk. yaz.* p. 183.

1430 f. Twenty wings on either side is the regular attribute of a *tulpar*, e.g. Ač-buudan in *J* at 4489 f.: *teŋ öpkönün tušunan / kırk kanat jayčı*.

MS. *ykrm^{a}&^{2}* = 1431: cf. 1728 *ykrm^{a}&^{2}*; 1730 *ykrm&^{2}*; 1822 *ykrmy$_{i}$*; 1824 *ykrm&^{2}*; 1825 *ykrm^{a}&^{2}*. St. Kirg. and Kaz. have *jıyırma*, Karak. *jigirma*, Özb. *yigirma*. Claus. *ED*, p. 915b sets *yégirmi*: for O.T. Perhaps significantly for the MS. readings of *KO*, *Opyt'* III, 509 cites *yykyrmy* for Chag., with *k* not *g*. Thus *KO ykrm&^{2}* etc. could be an archaic, virtually 'ideographic' written form for '20'. Up to *jütö* at the end of Vol. I, Mukamb. cites no dialect variants of St. Kirg. *jıyırma*. To avoid begging questions I have set *jıyırma* in the text in all instances.

1432. MS. *aydaha tuky*: the St. Kirg. form is *ajdaar*, with a variant *aydagar*, both cited by Yud. According to Mukamb., *aydagar* belongs to the speech of the Dzhangy-dzhol district. The Kaz. forms come nearer to that of *KO*., viz. *aydaxar*, *ajdaha* (Makhm.-Mus., Shnit.). Cf. further Karak. *ajdarxa*, Özb. *ajdar*, *ajdarxo*, *ajdaxor*. This variation is doubtless occasioned by the variants in Pers., which is the donor. Professor Lambton, in answer to an inquiry, listed *azhdahā* as probably the most common form, with *azhdar*, *azhdarhā*, and *ajdar* as variants. Once again the question arises whether the scribe recorded what he heard, or spelled in his accustomed Kazakh way.

1435. The question, will not a steed whose qualities have been noted and praised, win, is a part of the set *kimdigi*-tirade, cf. *BM* 729 f. *bu tor'aygır kimdiki? / ošu aldı bäigäni*, where *aldı* has tentative future meaning. See n. 1334 ff.

1436 ff. The collocation *bayge tart-* is not listed by Yud. In the passage in which Nez-kara's jibe is fulfilled, the locution recurs, and in a context which makes it fairly clear that it means 'to lead away': *KO* 2537 *'baygeŋdi zorluk kılıp ele, / baygeŋdi tartıp ele aldı!'* Cf. also 2736 *' "Akkulanıŋ baygesin / sırgak doŋuz joloygo / tarttırat" degen nemine?'* The First Prize announced at 824 ff. consisted of quadrupeds and bipeds except for *toguz torko ton*, so that 'lead away' is appropriate.

1439–1440. Vv. 1436–9 are spoken by Nez-kara as a replique to Košoy's challenging 1425–35. 1440 is preceded by */ fl.* and, underlined as an *inquit*, by 'Again Nez-kara spoke' or 'And Nez-kara said'; and this occurs again before 1451, with the addition 'to Er Košoy'. Whether there are lacunae at these points or the scribe felt the transitions to be rather abrupt it is not possible to discern. *jür-* 3. with dat. = 'to serve for hire': but the sense is not altogether clear.

1440. See n. 1064.

1443–1444. On the possibility of a lacuna see n. 1064.

1443. On the 'emendation' *alčlaŋdanub*, see n. 1361.

1444 ff. Just as the outward sign of the Sino-Kalmak *kalday* in epic is his alliterating *karıpčı* ('armlet worn on the upper arm'), so that of the *bejin* (MS. *KO* 1447 *pjyn*, St. Kirg. *mejin*) is the alliterating *beldemči* ('armour covering the waist and part of the ribs'), justifying emendation from MS. *pjyn*. In Radlov's texts one of these marks is different, cf. *BM* 441 ff. = 780 ff. *kaldıragın salınıp, / kaldai . . . beldämčisin salınıp* (782 *čalınıp*) */ mejin* . . . thus with the *b*-alliteration spoiled. According to Yud., *kaldırak* ('thunderous', 'thunder') here has its third meaning of 'armour'. Radlov's 441/781 'Tasche' and 443/783 'Gürteltasche' are thus typical guesses (from informants' gestures?): and both glosses are retained in *Opyt'* (II, 264; IV, 1616). With the rank of *jaysaŋ* a third element of the formula is gained, cf. *BM* 1896 *'kandıragın* (= *kaldıragın*, Yud.) *salıngan / kaldayım kelči kašıma, / beldämčin čalıngan / mejinim kelči janıma, / salbıragın salıngan / jaisayım kelči janıma!'* From the variations of the reception of Mong. *zaisaŋ* in St. Kirg. *jaisaŋ*, Altai, Lebed., and Teleut *yaisaŋ* (*Opyt'* III, 14) and Russ. *zaisan*, it is clear that there is room for a form with an initial sibilant to chime with *salbırak* ('a dangling thing'). For Kalm., Ram. cites *zāsy* 'stammältester, haupt irgendeines geschlechtes, richter bei dem volksgerichte', with *ǯajisaŋ* [i.e. *jayisang* C. R. B.] as the classic form, from Chin. *tsai-hsiang* (Mathews' Dictionary, 6655, 6) [C. R. B.]. For *kalday*, cf. Kalm. *galdā* 'Chinese dignitary', 'general', 'governor of a town', according to C. R. Bawden erroneously referred to Chin. by Ram. sub vb., since it 'is clearly the Manchu word *galai-da*, listed in Hauer's *Handwörterbuch* s.v. *gala*, and well known as a Ch'ing dynasty Mongolian term too' (Nov. 1975). Curiously, Ram. concludes his entry for *galdā* by deriving Taranchi *yaldai* from the Manchu, citing no form. As to *mejin*, Yud. cites this form (omitting *bejin*) and glosses it as '(in epic) a functionary among the Kalmak of Sinkiang', without indication of provenance. In his valuable communication of Nov. 1975, Bawden wonders if Kirg. epic *mejin* is not a version of Manchu *meiren* = 'shoulder', 'vice-', the name of an official appointment in the Manchu and Mongol administrations in Ch'ing times? (Cf. further Kraft, Eva S., *Zum Dsungarenkrieg im 18. Jahrhundert. Berichte des Generals Funingga*, Leipzig, 1953, p. 188, glossary of titles, *meiren-i janggin* = 'stellvertretender General-leutnant'. A. T. H.) Professor Bawden's suggestion is very probably correct, for Radlov, *Sibirien* II, p. 360, cites both *galdai* and *mejen amban* as in charge of brigades of the Chinese army of the Ili Province; II, p. 378 has *mejen amban* as 'Brigadegeneral'; and on II, p. 329, Radlov states that although the Kalmak tribal Prince (Jaisang) had the internal administration of his people in his hands, he was responsible to a Manchu *mejen amban*. In support of *mejen* absolutely, which Bawden's suggestion requires, there is *Sibirien* II, p. 378, on which Radlov, at least, refers to a *mejen amban* simply as 'the *mejen*'. (Radlov's error *BM* 444 *Mejin* = 'Peking' is kept by Räs., p. 331b.)

One may conclude that the Kirgiz bards were not entirely clear in their minds as to the correct use of administrative and military titles in force on the Chinese Western Frontier *c.* 1860.

1448 f. MS. *artury&^{2}*; *ţartury&^{2}*. Cf. 1635 *kurašurga*. Normal in Kirg., and in *KO* in particular, are forms in *-ar-ga*, i.e. fut. modal with dat. The question is: are these forms in *-ur* vagaries of the scribe, or are they based on dialect variation, with perhaps conflation with *-uu*, cf. 1458 *tartuuga*; 1459 *čabuuga?* In Chag. *-ar-* and *-ur-* forms, also with *-ga*, occur indiscriminately, see Eckmann, J., *Chagatay Manuel* (Bloomington, 1966), pp. 138 f.

1448 ff. *tart-* 3. 'to present gifts to seniors in rank' (Yud.).

1449. MS. *pjyn xany&^{2}*: the parallels about to be quoted prove that *yjyn* (for *'yjyn*) must have stood in the f.r., and that when copying the scribe added a point or points under the influence of 1447 *pjyn* (*'pejin'*, i.e. *bejin*/*mejin*) to make *pjyn*. These verses constitute a traditional formula, which recurs in the parallel passage in *BM*, and, astonishingly, in the 20th-c. Harm *Man.*: *BM*

784 *'Ak korjun artarga, | Esän Kanga tartarga, | eptü jailū mal ekän'*; Harm. *Man.* II, 35b *'altın, kümüš artuuga, | Esenkanga tartuuga, | Eptüü külük Maaniker'*. (This passage goes on to say that Maniker is fit for the *otogot taš* or 'rank button' to be put on him, see n. 304, above, stating that in Bābur's time the heron-tuft was put on horses, too.) The emended reading *Ejen* at 1449 is assured by 1480 MS. *iyjan* (initial alif with subscript *i*) and by the fact that *'Ejen qan* is common Mongol for "monarch", "emperor", including the Emperor of China' (C. R. Bawden, Nov. 1975). V. was aware of this fact, since he states that the Kirgiz call the *bogdı-xan* [the Chinese Emperor] *'idzhan-xan'* (*Soch.*, I, 376). Memories of the Jungarian Esen-taiji (d. 1453) and two Esen-buga may have influenced the variant 'Esen-khan' in *BM* and Harm. *Man.* (cf. further Zhirmunskiy, 'Vvedenie', p. 149).

1451. MS. *bča bučⱭ²*: doubtless Kalmak jabber, the nearest in Radlov's texts being *bičik solōn* (e.g. *AK* 87). The first element, perhaps intended to suggest *bič-* 'to castrate', may be comic in intention. *talak* survives from the vituperative *kızı talak!* 'His daughter is divorced!' *kuu murut* is actually listed by Yud. sub *kuu* III as 'white moustache' and as such would obviously suit venerable Košoy: but *ku* (sic) *murut* also occurs at *BM* 995 as part of a rather formidable epithet-cluster of Young Manas: *börü köstü, ku murut, | kabılan tūgan Er Manas* (where *ku murut*, etc., is wrongly referred to Košoy in R.'s translation). To read *kuu* I 'cunning' and render for both *KO* 1451 and *BM* 995 'Sly-whiskers' would resolve the difficulty: after *börü köstü* 'wolf-eyed', *ku murut* would suggest the whiskers of the sly fox (*kuu* I and the adjectival use of *tülkü* as 'foxy' overlap in meaning). *BM* 995, where the utterance is that of the bard, not of a Chinese or Kalmak as at *KO* 1451, excludes the possibility that *murut* is *Burut* = 'Kirgiz nomad' (as used by the Chinese and Kalmak at least since A.D. 1719, cf. Kraft, Eva, *Zum Dsungarenkrieg im 18. Jahrhundert*. Berichte des Generals Funingga. Das mongolische Weltreich, Quellen and Forschungen. Hrsg. E. Haenisch und B. Spuler. Leipzig, 1953, 19th report, 25v and 26v *hasak burut* (p. 158; translation 'Hasak und Burut', p. 82). Yet must *kuu murut* always mean the same in epic? (Add: Mong. *bič'a* 'into smithereens'.)

1458. MS. *ţartsa* was attracted in error from 1456 MS. *ţartsa*, and 1459 MS. *čabsa* was made to follow suit. However, 1460 MS. *qyluyⱭ²* retains the original syntax of the passage, and it is further confirmed by 1482 ff. *tartuyⱭ²*; *čabuyⱭ²*; *qyluyⱭ²*.

1461. The collocation *joop al-* is not cited by Yud., but cf. Kaz. *jaūap al-* 'to question, interrogate'. Thus 'find out Joloy's mind'?

1479. MS. *mayndayⱭ*: there is no alternative to emending this (where *y* is of course *n*+*k*) to *mankrday* or *manykrday*, i.e. *Maniker-dey*, the adjectival periphrastic form before *at* or (as here) the honorific plural *atlar*, cf. 842, etc., since the subject of the whole speech is the threat to seize Maniker, and Košoy must name what he is talking about. With insufficient pointing and a small *r* in his f.r., the scribe may have had *maŋkayda-y* 'trotting briskly, head held high' in mind, a reading which would be much harder to justify than *Manikerdey*.

1480. See n. 1449.

1488 and 1490. These are quoted consecutively by Yud. sub *erdik* as 'folkloric' and are thus formulaic.

1502. Both Kaz. and Karak. have *mindir-* and *mingiz-* as factit. of *min-*, but only *mingiz-* is cited by Yud. for St. Kirg.

1506. MS. *·šyn* (initial alif without hamza): 1488 MS. *iysuy* > *esiy* and 1490 MS. *·šnyk* > *·šyy* > *išiy* are guaranteed by the formula in which they occur, see n. 1488, thus the first resolution of 1506 *·šyn* must be *išin*, not *esin*.

1507. *eyke-deyki* not Yud., but cf. *KK* 650 *eygi deygi jelät . . . ombu dombu jelät*, thus in the first instance a jogging motion (*jel-* 'to ride at a jog-trot').

1515. MS. *šundan şuraţyn* = 2092, cf. 1553 *šundan şuratun* and 2276 *·ndan şuraţyn*. The expression has the same function as *andın soŋura* and *anın kiyin* in introducing a new action. Without the usual lexical support (cf. vulg. Osm. *sōra* < *sonra* 'after that'?, *Opyt'* IV, 543), it has been rendered here as 'After that', 'Then', 'Thereupon'.

1521. Radlov, *Opyt'* IV, 294 cites *sayin²* for Chag. as 'good', 'well', 'proper', from Mong. Cf. Mong. *sayn* = 'good', 'well', 'fine' (Luvs.), Kalm. *sān* 'good', 'healthy', 'fine', referred by Ram. to basic *sajin*. (I omitted to gloss *sayın* among the Kalm. and pseudo-Kalm. words, H *Közkaman* II, 260 f.) *tajı* is doubtless Kalm. *tādzⁱ* = 'Mongol noble', 'prince' = Mong. *taizi*. Cf. further Doerfer I, p. 372 [No.] 249 *'tāi̯ši* ein Titel', from Chin. *taiši* 'chancellor', 'prime minister', really 'great tutor', partly confused with Chin. *taizi* 'crown prince'.

1524 f. MS. *'yglyb* : *msyrlyb*? (see appar.). As with *sayındašıp* at 1522, the verbs in question here are regular denominatives (*-la/-le*, more characteristic of Karak. than St. Kirg., occurs frequently in *KO*). *iygile-* (not Yud.) offers no difficulty, being clearly from *iygi* 'well', 'good' cf. Kaz. *igi* 'good', 'kind', 'helpful', 'well'. If *myrlyb* is the intended reading, then **meerle-* (not Yud.) would have to be considered, from *meer* 'love', 'sympathy' < Pers. *mihr* 'love', 'kindness', 'mercy', etc. In favour of **meerle-* would be its semantic overlap with *iygile-*. If the more likely looking reading is the correct one, *msyrlyb* could be accounted for as **mesirlep* < Pers.–Arab. *ma'zira-t* 'excuse'. If this were so, the only trace in Yud. would be *masır/mazır*, which seems to occur only in collocation with *üzür* 'apology', Pers.–Arab. *'uẕr*, thus *üzür-mazır* 'excuses and apologies', apart from *maazir* (south.) = 'excusable', Yud.

1528 ff. The only indication as to the nature of the 1st vowel has been an *a*-sign at 1459 *qᵃlay*, and this is strange, since in St. Kirg. the vowel is long: *kaala-*. The Kaz. form of this Pers.-derived word, however, is *kala-*, with the additional meaning 'take from a friend'.

1528–1532. The verbal forms are unusual, and raise problems which are here referred to the philologists. MS. *ţarttuyun*; *čabtuyun*; *qylduyun*; *bulduyun*; *ybardugn*. The context requires them to be imperatives. With the imperat. particle *-gın/-gun* detached, *-tu-* is seen to be *-tur-*, cf. (in pres. modal auxiliary formation) MS. 773 *byra ţuryan*; 774 *tarţa tuyun*; 775 *čaba turyan* in succession, where *tuyun* is of course a fast form of *turyan* (cf. the variations in the Radlovian texts: *BS* 395 *bara-tıgan*; *Ƒ* 66 *toyo-tıgan*; *Ƒ* 1631 *jata-tugan*, etc., all particip.-adj.). *'tart-turgun* etc.' are printed in the text without speculation as to the origin of these forms, which are not cited in the current grammars available. 1532 MS. *ybardugn*, with *g* as against *γ* in the other instances, suggests that the *tu(r)* element has undergone vowel-harmony. If this were so, and strictly applied, 1531 *bulduyun* could not be *böl-durgun* from *böl-* 'divide' as the context seems to require: but very little is *strictly* applied by the scribe. The five forms are unanimous in the lack of any modal *-a/-e*, and this feature is confirmed by voicing of *t* to *d* after the sonants *l* and *r*.

1534. MS. *pakᵘsun*, cf. 1535 *pakyᵢ*, and further *paky* in the prose insertion between 1580 and 1581. St. Kirg. has *bekūü*, an epic word.

1536. In view of its occurrence in Bok-murun's threats (from 611 on), *tam tamaša* must be regarded as ironical here.

1537. MS. *blayuk*: this must be resolved as *bileyik*, which shows palatalization of the second *l* in an optative *bilelik* with archaic final *-k*, cf. 3171 MS. *qylalq* > *kılalık*; 3157 *'uynayq* > *oynoyuk*. Other forms without final *-k* but with palatalization: 2514 *ţurayy* > *turalı*; 2517 *'urayy* > *orolu*; 2518 *čulyayy* > *čulgalı*; 2522 *qalayy* > *kalalı*, cf. the slower forms 2512

'uyal&ᵊu > *oyolu* and *ṭuyal&ᵊu* > *toyolu* in the same passage. Cf. Radlov, V, I, 3) 2586 *baralık*; *BM* 398 *sayalık*; 399 *kılalık*.

1537 ff. The Unbelievers wish to know where the party is to be presumably because they had been driven back at 1271 ff. At 1539, that Manas should point with the hand thus freed is left unsaid by the cringing Infidel—it would be a high favour for them were the great Manas to lift a hand in their service.

1544 ff. Whilst asking Manas to preside in the most flattering way, the Kalmak seem to be insinuating a division of roles that would save their face: Manas is to preside (1543 f.) and start the race (1545), but they are to predetermine (by divination?—cf. 2307 ff.) how many months and days the race shall last (1546 f.).

1545 and 1593. *at(tar) ayda-* 'to start the race' is not recorded by Yud.

1548 ff. See n. 589 ff.

1557 f. Yud. illustrates *ör-* 'plait' with the entire v. 1557 and *tundur-* with the entire couplet. See n. 1282.

1566. *kučaklatkan* = Karak., cf. St. Kirg. *kučaktaktan* = Kaz.

1579. MS. *jynnan*: the first resolution is *jin-*. The stem *jıy-* is normally indicated by an addition to *y* (e.g. 37 *jyyub*; 93 *j;yub*; 1183 *j;ysun*: but less meticulous spellings like 717 *j;sun* and 764 *jymay* occur). As to the noun St. Kirg. *jıym*: cf. 249 *j;yyn*; 1338 *j;y;yn*. There is in this passage no mention of a crowd of Muslims even as witnesses, for Košoy had come to Manas (1474 f.) and then Manas, enraged, had gone to Nez-kara and his Kalmak (1509 ff.). The Kalmak in fact flee from Manas and his lash (1575 ff.). It is therefore logically, as well as orthographically correct to refer *jyn-nan* to Manas rather than to an absent—or forgotten—crowd of Muslims. In this case *jyn* is better read as *jin* 'devil' (from the Kalmak point of view). (In not always spelling *jıy-* meticulously, the scribe risked confusion with *je-* 'eat', and the same is true conversely with *je-*, cf. 1492 *j;ymasun*, guaranteed as *jemesin* because of the idiom *bok je-* 'to talk rot'.) The point unfortunately is a fine one, and *jıyından* is not totally excluded.

1595 f. It is so odd that the *uyčulor* or cow-herds should review the horses that one suspects joke at the expense of those who set themselves up as judges of horseflesh at the races.

1599 ff. There is a suggestion here that the host did not enter his own horse in the race.

1601. The gist of Yud.'s long note on *aydooču* is given here as a footnote to the translation, q.v. *at ayda-* 'to start the race' (n. 1545 and 1593) takes on colour from association with *aydooču*. *jür-* with dat. is 'to serve (someone)' (Yud. *jür-* 3.), thus Jaš-aydar is not one among other *aydooču* but, on behalf of his lord, rather does he marshal them.

1611. See n. 412 ff.

1615. See n. 511.

1616. Sarı-kan is not mentioned in the parallel passage at 510 ff., nor elsewhere in the mid 19th-c. material. The present passage seems to suggest that a funeral or anniversary feast had been given for Sarı-kan. Only thorough investigation of the 20th-c. material could perhaps show whether he is more than a stock figure and 'the same' as the venerable minor character Sarı-kan in Harm. *Semetey*, pp. 292 ff.

1620. MS. *byrma* offers no basis for emendation to *berney*. On the other hand successive imperatives as they stand in the text are unusual and even harsh in epic style.

1623. MS. *burun*, cf. Kaz. *burın*, but St. Kirg. *murun* with nasal assimilation (Batmanov, I, p. 151).

1625 f. See appar. The emendator wished the text to read *qlar* > *kılar*, and he may have been the scribe. But the same trope at 2739 *qalmaym&ᵊ1* = 2740 assures readings with *kal-*. In any case, Yud. adduces only the collocation *domok sal-* (though *domok kıl-* may have been idiomatic, too). The general sense of this pregnant couplet seems to be that when the race was started there was a deal of bumping and boring causing recriminations, but out in the field marvellous feats were performed such as would be celebrated in song (*jomok*).

1633. Properly speaking, according to Yud. sub *üyür-* 2. stallions round up their herds (*üyür*): but here Bok-murun is clearly the subject.

1634. MS. *qyγrub*: cf. Kaz. *kıyγır-* 'invite' (Shnit., not Makhm.-Mus.), Karak. *kıyγır-* 'call', 'shout', but St. Kirg. *kıykır-* 'call', 'shout'.

1635. MS. *čquŋ*: in view of 1636 *alsın*, one might have expected *čıksın*, as at 2191 f. *alsın* : *čıksın*, and at 1635 the MS. indeed has *q*. But variation between *q* and *γ* occurs in *KO*, and the latent vowel between two consonants in the 1st syllable varies. *-uŋ* is palæographically remote from *-sn*, which the scribe writes in full in 1636 MS. *alsun*. *čagıŋ*, adopted in the text from *čak* II 'time', is justified (i) orthographically; (ii) by context; (iii) idiomatically, with fut. modal, cf. Yud. sub vb. *barar čagıŋ bolo elek* 'your time to go (on a raid) has not yet come'.

For the 2nd *u* in MS. *kurašurga* see n. 1448 f.

1637. Joloy has the same epithet as Nez-kara: '*kepirdiŋ kam . . .*' Neither, then, is supreme khan of the Infidel. The all too briefly mentioned Ejen-khan seems to fill this role (1449; 1480).

1643. *toŋkoy-* 'to stand on all fours, touching the ground with one's head, resting on one's knees and holding oneself off the ground by one's hands', Yud., who, however, does not specifically state that this is a wrestling stance, though in the present passage it obviously is.

1652–1653. *buyan ṭayy baradu*, consigned to the apparatus, looks like a careless variation of 1652 MS. *'uyan ṭayy baradu*.

1659. See appar. There can be no doubt about this verse since it is one of the structural formulae of this whole passage, and not only in *KO* but also in *BM* and even Harm. *Man.*, cf. *BM* 1005 '*el karısı Kan Košoi, | sen kandaısın balbanga, | jıgıp bäigäni alganga?*'; Harm. *Man.* II, 75, 17 '*Sen kandaysıŋ balbanga, | jıgıp möröy alganga?*'—with the object of *alganga* varying: *KO* 1660 *namıs* ('kudos'); *BM* 1007 *bäigäni* ('prize in horse-race'); Harm. *Man. möröy* (2. 'prize'). Whereas the later occurrences in *BM* and Harm. *Man.* adhere to *kandaysın*, those in *KO* replace it with *kalaysın*, based on *kalay*, the form common to Kaz. and the Kirg. dialects bordering on it. 1774 '*Janalı baatır kalaysın | balbanga?' dedi ele* has in the MS. a firm verse-division after *kalaysın* which could be converted into a question-mark, leaving 1175 *balbanga* as the indirect object of *dedi*. It could be argued that 1174–5 is in fact one verse: but I have left it as two verses, punctuated so as to retain the collocation '*kalaysın balbanga?*'

1661. MS. *'šn qnsab*: the structure and context of the passage require *qnsab* to be an interrogative verb parallel to *kandaysın*, yet none of suitable form is quoted for Kirg., Kaz., or Karak. Sayan (Soyon) *kanja-* 'how to do . . .?' (*Opyt* II, 129) shows the possibilities. *OK²* *išin kıpsap* implies *ič-i-n* 'inside', 'stomach' for the Kirg. and also a misplaced diacritical in MS. *qnsab:* *kıpsa-*, however, is not cited in the Kaz. (or Kirg. and Karak.) dictionaries. A solution (from dialectography?) is awaited.

1665 ff. *Ak-döö* and *Kök-döö* ('White Giant' and 'Blue Giant') are stock giant-monsters of the underworld. In Sayakbay's *Er Töštük*, the terrible Kök-döö is father of the lovely Kül-ayım, and Töštük has to slay him to win her. It is natural that Ak-döö and Kök-döö should be remembered in 20th-c. epic, which, losing the true heroic ethos, delights more in the grotesque and

the fantastic of the lower folklore, tracing a path not unlike that of Germanic heroic epic in medieval Germany. One occurrence of Ak-döö and Kök-döö as a pair in Harm. *Man.* is at II, 86a. For *KO* 1668/71 *jau/dau kelse* cf. *AK* 554/56 *üi kötünö jō/dō kelsä.*

1674. *turban*: for *-man/-ban* < *-magan/-bagan* cf. 2719; 3069; 3070 apparatus. Cf. further *BM* 436 *kögüčkön körsö turalman, / kösümnün jašın tiyalman.*

1675. This verse constitutes another of the structural formulae of the present episode (see n. 1659). It survives in Harm. *Man.* II, 74b and then passim as: *'Joloboymun Joloygo'*. In *BM* a variant occurs, with loss of the alliteration which must have minted the formula: *tüš' albaimın balbanga* (1029; 1048; 1066, with the variation 1106 *'men tüšöin balbanga!'* when Košoy, weary of the excuses of the other heroes, asserts his readiness to take on Joloy).

1677. MS. *qasay. kašay-* 'to go blind' is used in curses: sub vb., Yud. cites the emphatic imperat. *'Kašaygır!'* The corresponding form in Kaz. and Karak. would be *kasay-*, but the dictionaries do not cite it. *Opyt'* II, 390 cites *kašai-* as 'to miss one's shot' for Kkir., which looks like a specialization of *kašay-* 'to go blind' unsupported by Yud.; but as such it would in itself provide an acceptable curse for hunters, with parallels in remoter tongues.

1678. A third structural formula of this passage, recurring at 1820 and 1832. The aged 'Father Košoy' is doubtless referring wryly to himself.

1679 f. and 1739 f. are more or less parallel: with *a*-alliteration and as dissyllables *ayla* ('resource'), *arga* ('strength', 'ability to find a way out'), and *amal* (I, 2 'cunning', 'resource', 'way-out') are easily interchanged.

1683. The / after MS. *jylb* is mistaken. Not only is it not echoed after 1684 *jylyb*, but the parallel passages 707 f. and 1342 f. also have long verses without /.

1686. See n. 710.

1689. The specific verb *toŋkoy-* conveying the wrestler's challenge (n. 1643) is implicit; cf. further, verse 1655.

1692. A fourth structural formula, recurring at 1747; 1811. At 1692 and 1747 the interrogat. particle tends towards Kaz. *-ba?* with *-ma* in the MS: at 1811 the MS. has *m&²*, where resolution as *-mı?* is permissible, though *-ma?* would be the first resolution.

1694 ff. refer to a variant of *Er Töštük* with some motifs unknown in variants available in the West (cf. the authoritative account in Boratav, pp. 10–21). See the notes here below.

1694–1696. This would be easier to interpret if the corresponding *Töštük*-variant were known. The role of the *kara jorgo* = 'black ambler' (unthinkable as a lone epithet of Čal-kuyruk, the winged steed) is unclear. Elsewhere (e.g. in Sayakbay), the Jelmoguz moves magically at speed on a mortar (*soku*) or with no apparent material means (e.g. Radlov's *Töštük*); thus the black ambler may have been a decoy (down to the Underworld). 1695 MS. *'uytuky* (written as one word) can theoretically be taken as from the black ambler's (coat-)name 'Uy-tük' = 'Cow-coat': but it is far less forced to render it as *uy tügü* 'her (i.e. the Jelmoguz's) cow-hair'—the instrument of her magical operations?

As to MS. *jlmauzduŋ*, the St. Kirg. form of *jalmauz* is *jelmoguz*, which Yud. somewhat surprisingly does not capitalize as a proper name; but such is his practice with mythological beings, e.g. *buudayık, kazılık*, and the singular or plural *kayıp* (see n. 759). The Jelmoguz of *Er Töštük* here alluded to is a seven-headed witch of great malevolence and magic power who by cunning steals Töštük's soul from his father Eleman in the shape of a file, to recover which, mounted on his winged steed Čal-kuyruk, Töštük rides down into the Underworld. The *jelmoguz*-figure, fundamentally an insatiable glutton and ogress, is known in the folklore of

much of the Turkic-speaking world. In the Abakan Sagai hero-tale of *Altın Pırkan*, the *Čälbägän* dwells below nine earth-layers and has the epithet *čäs tayaktıg* 'of/with the copper staff' (Radlov, II, V, 1108), cf. the *temir iyrek* 'leather-scraper made of iron' wielded as a magical instrument by the Jelmoguz of the Kirg. *Töštük*. The forms westwards from Kirg. are: Kaz. *jalmauız* (mythological aspect not mentioned, except by *Opyt'* IV, 44); Karak. *jalmauız*; Özb. *yalmoyiz*; Türkm. *yalmavuz* (myth. not mentioned); Tat. *yalmavız* = Nog.

For the mythological aspects of the *Jelmoguz* or *Jez-kempir* ('Copper-crone'), see the interesting and suggestive note of MM. Boratav and Bazin to the former's French translation of *Töštük*. Sub *Jälbägän* (*Opyt'* III, 357), Radlov quotes for Altai and Teleut a mythical passage in which the monster swallows the moon or the sun, bringing about an eclipse. Radlov, *Opyt'* IV, 44 derives Kaz. *jalmauz* from *jalma-* 'to eat voraciously' and *auz* ['mouth']: but in view of the forms Kirg. *jelmoguz*, Özb. *yalmoyiz* with *γ* or its successor, it would seem preferable to posit the older *ayız*. *jalma-* is not widespread, and is indeed lacking in St. Özb., Türkm., and Tatar of the languages cited above for *yalmoyiz*, etc. It is also not cited for O.T. Cf. Ott. *yalmar-* 'to lick over and swallow whole' (archaic). See further Räs., p. 183a.

Some citations for the monster attribute other numbers of heads than seven: but so far as Kirg. is concerned the alliteration *jelmoguz* – *jeti* ('seven') – *je-* ('eat') (and *jalma-* ?) – *jez* ('copper') will have exercised a profound influence on the mythology, with *jer astında* ('below the earth') thrown in. Whether this series in *je-* is the underlying cause of *jel-moguz* as against *jal-/yal-* in the other forms (excepting the discrepant Altaic *Jelbegen*) is left to the specialists. The forms cited adequately justify retention of the primary resolution *Jalmauz* from the MS. at *KO* 1695. The only dialect variation for St. Kirg. *jelmoguz* cited by Mukamb. is *jelmooz* for the Talas District.

1702. MS. *jarm;yl&²*. The scribe may well have heard *jarmı (e)le* despite the absence of such a variant to *jarma* in Yud., since such variants with *ı* for *a* are common in Kirg. and occur in *KO*. In view of the chime *arpa* : *jarma*, *jarma'le* is justifiable.

1706 f. See appar. The anacoluthon seems to imply identity between rider and steed.

1709. Perhaps because of his haste, of which Radlov speaks, the bard of his *Er Töštük* does not narrate this episode, but in the book made of Sayakbay's version it is narrated at length in the chapter entitled *'Barsa kelbestegi kırk kulaktuu kazan'* (edn. of 1956), pp. 243 ff. Here Kök-döö (see n. 1665 f.), as a last test for Töštük, sends him to fetch the Cauldron-with-forty-lugs which has been thrown into the Ala-köl in the Land-from-which-none-returns, the waters of which are such-as-no-dog-would-drink. In their note 44, MM. Boratav and Bazin identify Ala-köl with the saline lake of the same name E. of L. Balkhash, just N. of the Jungarian Gates.

1712–1713 and 1713–1726. Verse 1713 begins in mid sentence, and this coincides with the blank line recorded in the appar., after which the scribe begins again in characters of smaller size, implying some sort of intermission. In 1713–26, verse 1725 in a mal-emended form was inserted by the scribe after 1719. The scribe's f.r. was in disorder at this point, and although he left a blank he did not patch it up subsequently, with the result that the first part of 1713–19 is lost. In face of the lacuna which is left it would be futile to speculate whether 1713 MS. *jŋkadary* should be emended in terms of 1716 MS. *jŋkaylary*: their immediate resolutions as *jeŋgederi* ('elder sisters-in-law' to the husband's kinsfolk) and *jeŋgeyleri* ('aunts') have been given in the text with appropriate translations in the possessed state. As to 1713 *šuwnŋ*, just as the scribe often omits any indication of length in words with St. Kirg. *uu*, so he sometimes, though rarely, indicates length where it does not exist, e.g. 1850 *tuwšub* for *tōšöp*; thus it is possible that *šuwnŋ* is to be read as *šunuŋ* or *šonuŋ*, a genit. form of *šu(l)*, cf. 2219 MS. *šunuŋ*.

1717. MS. *suqrubk*: 'Sokuru-bek' would be well-named for an underworld beauty, for *sokur* = 'blind', *sokurek* = 'blind in one eye', and *sokuray-* = 'to look like a blind man' or 'to have a blind eye'. The name is half-way to suggesting the sinister visages of the Abaasy of the Yakut Underworld. It is understandable that *Sokuru-bek was 1715 *jer tübünö saktagan* 'closely guarded deep below the earth', but less understandable that Kara-čač should be *jer astında saktagan* 'guarded below the ground' by her adoptive father Er Babedin, the Protective Saint of Bukhara, at *J* 4737 (see H *Catalogue*, p. 238). Ai-kan's daughter *Suksur-bek* at *J* 594, named after a species of duck, bears but a chance resemblance in name to MS. *suqrubk*.

1721 ff. Elements of the pattern Ay-kan : Altınay :: Kün-kan : Kün-köy are used in other mid 19th-c. heroic epics, with different content. In Radlov, V, I, 3), Altınay is daughter to Ayıp-kan and companion of Kanıkey and is destined for Almambet: in *KK* she is explicitly a Kalmak, daughter of Ai-kan, and again destined for Almambet. In *KO* at 2217 ff. she disports herself with her maidens, emerging from her yurt in a magnificent crane-feather head-dress: and as a daughter of Ay-kan she can be assumed to be an Oirot or Kalmak. In other words, Altın-ay is a stock figure to be produced by the bard when it suits him without obligation to what may be narrated of her in other poems on other episodes.

Passages in which heroes boast *how* they acquired wives may have been topoi; cf. the formulae in which Manas (or Manas's father Jakıp on his behalf) boasts *how* he won Kara-börük and Akılay, *KK* 2 ff.; V, I, 3) 558 ff., etc. See H *Köz-kaman* II, 272 ff.

1723 and 1726. 'Then my strength left me' is formulaic and structural, cf. Košoy's list of struggles which left him 'exhausted', as an excuse for not taking on Joloy at wrestling in *BM*, though using other words: '*anda küčüm bir taidı*' (1016; 1020; 1028). The 'Hero's Excuse' formula can be varied verbally and it can be transferred from one hero to another.

1725. MS. *aylau* seems to be compounded of Kaz. *ayla* 'fraud' (= Kirg.) and Kaz. *aldaū* of the same meaning.

1728. See n. 1430 f. But for vv. 1729 f., *bir* in this verse could be taken as the idiomatic *bir* discussed in n. 9. 1730 MS. *bryn*, however, guarantees that the numeral *jıyırma-bir* 'twenty-one' is intended, suggesting very strongly that we have to read 1728 *jıyırma-bir* and 1729 *kırk-bir*.

1729. In the *Töštük* recorded by Radlov, Čal-kuyruk has eight lives: 1338 *segis jandı Čal-kuiruktun | üčök janı öld'elä, | beš'äk janı tirildi*—'Three lives of Čal-kuyruk, who was endowed with eight lives, died, and five lives were renewed'.

1730. MS. *'urᵘb*: *jan ürö-* 'not to spare oneself' (from *ürö-* 'to annul' a debt, etc.) and *jan ur-* 'to exert oneself to the limit' (from *ur-* 'to strike', cf. *kara janın karč urup* and *janın janga urup*, Yud. sub *jan*) overlap in meaning: but *üröp*, which comes a shade nearer to the required meaning of 'sacrificing' would be spelt in the first instance as *'urap*. The auxiliary *iydi*, too, is more congruent with *ur-*. *urup* has been set in the text, though the possibility remains that the scribe misread his f.r.

1732. MS. *dᵃwranm*: in St. Kirg. *dooron* with vowel-harmony, but also *dooran* (Yud.), 'remission of sins when the body of the deceased is carried out' (Yud.), to which must be added 'by their transfer to another person' (*Narody Sredney Azii i Kazakhstana* ii, Moscow, 1963, ed. S. P. Tolstov *et al.*, in *Narody Mira*, p. 714, glossary), less specifically in a general description of funeral rites, p. 287. Yud. signals a loan-word from Arab. which can only be Pers.–Arab. *daurān*, *dawarān*, 'a revolution', 'period', 'circle', 'cycle', etc. The link over the semantic gap between Pers.–Arab. *daurān* and Kirg. *dooran*/*dooron* (*KO dauran*) which Yud. omits to supply must surely be the magical effect of *circumambulation* as described in H *Semetey* I, 176 f. for the removal of physical maladies. With *dooron*, the imam takes the sins of the deceased upon himself (it is here inferred) by a like operation (= *dooron* 1. ['revolution' >] 'remission of sins') in return for gifts (= *dooron* 2.), one attitude towards the latter of which is preserved in the sarcastic *dooronču* = 'collector of gifts in memory of the dead'. It is strange that neither Tolstov *et al.* nor Yud. indicates the precise ritual of *dooron* and that Valikhanov fails to mention it both under '*Obryady pri pokhoronakh*' in his long essay on the Kirgiz (I, 372) and in the misnamed essay '*Sledy shamanstva u kirgizov*' (I, 469 ff.). Tolstov *et al.* indicate Kaz. *ıskat* as parallel to Kirg. *dooron*, again without specification of ritual (op. cit., pp. 440; 714; 734), and *Opyt'* I, 1391 *ıskat* merely records propitiatory gifts made for the benefit of the soul of the deceased. *ıskat* occurs in Kirg. in the same sense, and is another Pers.–Arab. loan-word, viz. < *iskāt* 'pacifying', 'allaying', thus with no intrinsic implication of circumambulation. According to Tolstov *et al.*, the rite of *dooron* begins after the second washing of the corpse and its winding with the shroud (p. 278). The entries under *dawarān*, Lane I, 3, 930, have no suggestion of *magical* circumambulation, thus this aspect may well have developed in C. Asia on the basis of well-authenticated local notions.

1734. MS. *'sty* (initial alif, no hamza) may, in the kazakhizing *KO*, be legitimately read as *ištiy* to match *tstab* > *taštap* in the next v. *kurčap taštap iydi* implies a vehement movement of throwing something round, to enfold, his shame or confusion, no doubt an article of clothing such as a cloak. Töštük's sense of shame must have been proverbial, since at *BM* 1036 ff. Manas tries to get him to wrestle with Joloy, and he replies that since emerging from the Underworld [Bok-murun's] herald came, and he, Töštük only came [to the Feast] on account of his shame/honour: 1047 *uyatımdan*, which is followed by 'I cannot enter the ring!'—the equivalent in *BM* of the next line in *KO* 'I will not go to meet Joloy!' (see n. 1675).

1752. MS. *ṭaydab* tends to the Kaz., cf. St. Kirg. *tanda-*, Kaz. *tanda-*/*tayda-*, Karak. *tayla*.

1754. This verse implies that Aydar-khan is dead or at least not regnant. In *AK*, Aydar-khan lives in an aul a ride away from his son Kökčö's, apparently non-regnant despite his golden throne (*altın tak*, 712), see 768 ff. At *AK* 936 he no longer uses his corselet (*kübö*).

1755. MS. *ayrtušty* or *ayr tušty*. Theoretically **ayırtıštuu and* **ayır-töštüü* are possible, but have not been authenticated. **ayırtıštuu* could mean 'having, given to **ayırtıš*' = 'causing men to tear (each other?) apart' < *ayırt-* (Yud., *Slov.*, 37a), which could be applied to wrestling. **ayır-töštüü* 'with forked chest' seems remote. Without hamza in f.r. *'yrtušty* > **er-töštüü* 'of manly breast' (K. H. Menges, in letter of 1.6.76). Then 1756 'I am *no longer* a wrestler'?

1772; 1774; 1776. MS. *janbay*. Either the bard or the scribe (more likely the latter) has confused Janalı with Janbay son of Nur and a Companion of Manas (*KO* 988; 2497). The epithets 1769–72 = 688–91 (with the vv. in a different order) guarantee that Janalı is meant; cf. further 2353.

1774 f. See n. 1659.

1782. MS. *bylu*. 1770 *beli* is from MS. *byl&²*, and 688 *beli* is from MS. *bl&²*. Here, *beli katuu* would mean 'of sturdy, tough physique', cf. *BM* 1085 *busurmandın beli katū*: but it is possible that *beyli katuu* is intended. If so, it would stand beside *KO* 1766 *ökümü katuu* as referring to harshness of temperament. As to the theoretical ambiguity of MS. *'yr dygan* (1 or 2 groups), see n. 655.

1790. MS. *'učᵘkaᵃ*: *'u* is disjunct from *čᵘkaᵃ* and so does not necessarily belong to it. With separate *'u* one could read *o čükö oynogon jaš bala* (with *o* = *ol*? or *o*—'Alas!'?), where *čükö oynogon* = 'playing at skittles' (Yud. sub *čükö*) coheres well with *jaš bala*. (*OK²* had suggested a ball-game *ošege*, but its 1st *e* is excluded by MS. ᵘ, and *ošege* is unsupported by the usual Kirg., Kaz., and Karak. lexica.) Against separate *čükö*, however, is ᵘ-sign instead of full *u*. If *'u* continues into *čᵘkaᵘ*, *k* will have to be read as *g*, which is permissible with roots and stems

in *-k*: thus *öčügö*, modal of *öčük-* 'to be vengeful'. In the remote event of the apparent *u*-sign before *k* having been intended as the diacritical of *n*, it might be possible to read *üč nike oynogon* 'who disports himself with three wives' (cf. the young womanizer Agtš): but this seems far-fetched. Formally, the best would be an initial *o* to go with *ošoyo* in the next line: but *o* could not begin a *word*, since it would be contradicted by *k*—unless *k* is part of *y*. Thus, if good sense could be made of a detached *o*, the reading least open to objection would be *o čükö oynogon* . . . The problem awaits final solution.

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peculiar to Kirg. or not. Orthographic uncertainty due to the foreign origin of the word occurs in the parallel passage in *BM* 1124 *abtiryŋ*/1205 *abuirɯn* (*jurtka körsötüp*).

1844. MS. *t¡ygl&²* (cf. 1316 *tygl&²ª* = 1321; 1353). Technically this could be resolved as *tigile* 'sewn', but the tense is wrong, and the sewing comes last in the process (1849 *tikti Kamkey* . . .): thus the demonstrative *tigi'le*, as in the other instances cited.

1845. MS. *uy*, resolvable as either *üy* 'home' or *oy* 'valley', both of which offer an antitheses to *tau*/*too* (*teke*) 'montane', 'wild'. For the antithesis *oy* : *döŋ* ('hill') see 1894 f. An animal's hide was regarded as its 'legacy' (*kereez*, see n. 38 f., above): *BS* 85 ' *"At ölsö sörɯ keräs" dõčü'di* . . .' 'People say "A horse's legacy is its croup" ', i.e. the hide on its back (see H *Semetey* I, 172).

1846. *ašatıp* 'steeping in tanner's ooze', cf. *BM* 1137 *'ašatkɯsɯn* [R. *aš atkɯsɯn*] *aitain'*—'I shall explain how it was fermented' (R. 'so liess säuern ich das Leder', yet *ašat-*, *ašatkɯ* are absent from *Opyt*'. Further, for R. 1135 'Lass', 1136 'Geb', read 'Liess' . . . 'Gab').

1848. Cf. *BM 'tört ai jüsü bolgončo, | üč ilātip maldırdım* . . .'—four months' steeping as against six years in *KO*.

1849. The second meaning of *tište-* 'bite' is 'to apply decoration to leather with the teeth' (Yud.), the objects cited being sheepskin cloaks and leather breeches. (Antipina omits *tište-* from the glossary and from the section on leatherwork, but deals fully with the steeping of leather in sour milk. After being cleaned of the hairs, the hides are kept in a solution of *ayran* ('airan') and salt for not less than eight to ten days (p. 127).)

1850. MS. *ṭuwšub*. If this is meant to be *tõšöp* 'spreading' (cf. 1854 MS. *tušuldu* > *tõšöldü* 'was spread'), then both *ṭ* and *uw* infringe the spelling rules.

1851. MS. *qul¡yŋ*: since the sense required is *holduŋ*, the stem of *y* must come from a misreading of *d* in the f.r.

1856. MS. *xub yarašub* /. The comparable verse 1861 also has / before *qalyan dydu* in the MS., but it adds *'ym&²* at the beginning and *'yl&²* towards the end, thus obtaining an octosyllabic v. as against the impossible tetrasyllabic v. before *qalyan* in 1856. Since tetrasyllabic *kalgan dedi* would grossly offend in both cases, the / has been ignored, leaving a permissible six syllables before non-metrical *dedi* in 1856, and nine in 1861.

1859 f. is, as might be expected from its rich alliteration, formulaic, cf. *J* 4768 f., which substitutes less logically *kuimakka* for *kaimakka*: *kuimakka kuimak koigonsup*, / *kalmakka nikä* [R. *nekä*] *kɯygansɯp* . . . (R.'s translation scants the delusion-form in *-sɯ-*.)

1860. The Kirgiz of the 19th c. had persuaded themselves that women of the Kalmak (their arch-enemies) were more acceptable lovers than Kirgiz women.

1861. See n. 1856.

1862. MS. *ṭaylaqtu day*: *'taylaktuu'* 'having a young calf' would require a noun: the parallel *atan tüyö*, however, requires the emendation of *tu* to *tuya* > *tüyö*.

1865. Joloy is a *kuubala* 'sly-boy' because he is a heathen Kalmak, cf. the young character of this name in *Köz-kaman*, e.g. 565 *kü bala* (R., der graue Knabe, despite 385 *šum bala* 'wily-boy').

1868. MS. *blakuŋ* = 1870. The primary resolution is *bilek* 'forearm', but there is no lexical support for transference to 'sleeve'. *bilik*/*pilik* (1. 'wick', i.e. twisted wool), 2. 'selvage', 'list', 'trimming', affords excellent sense, cf. *pilik* 2. 'gold or silver thread'. Yud. gives *pilik* as southern; Mukamb. designates *bilik* as of the L. Issyk and Janı-Jol districts in the sense of 'wick' and illustrates it for the Talas district in the sense of 'piping' or 'trimming' on quilts. *bilik*/*pilik* is not listed for Kaz., either by Makhm.-Mus. or by Shnit., nor is it cited among the technical

sartorial terms by Zakharova-Khodzhaeva: yet *pilik* occurs in Karak. as 'wick'. A confusion between *bilek* and *bilik* must be attributed to the scribe, and the MS. must be emended accordingly. Antipina, glossary, p. 283b, mentions cotton-wool *pilik* being tied round the end of women's plaits, and p. 249 adds 'among the cotton-growers of the Ferghana Basin'. But with gold and silver threads, we are to imagine the Kazakh Košoy as sporting either genuine or imitation insignia of rank from the Czar's army.

1869. MS. *·sparṭawdan* (1st char. alif, no hamza). The first resolution is *Ispartau*. *Isfara* in Tadzhikistan has nothing to recommend it. On the assumption that the hamza was omitted inadvertently, **Aspar-tau* becomes possible, although it is unidentifiable as such. On the other hand *Aspara-*/*Asmara-tau*/*bel* is a well-known epic place. Moreover, since *Aspara*/*Asmara* has a pass through the Kirgizskiy Khrebet, i.e. N.–S. from Kazakh into Kirgiz territory, it is apt as an indicator of the Kazakh Košoy's journey from his homeland into the Kirgiz sphere. The following is in support of tentative identification of **Aspar-tau* with the Aspara/Asmara Mts., placed in doubt by the absence of final *-a*.

The r. Aspara cuts through the Aspara group in the Kirgizskiy Khr. to join the Kuragaty to the N., thus linking the Talas and Chu Basins (cf. *Soch.* I, 310). In Radlov, I, 2) the 'cap-like' black rock at the sandy pass of Ashmara is used as a lookout point by Manas: 1477 *Ašmarantn kum beldãn | takıyadai kara taš | kara taštɯn üstündö | Manas kelip karadı, | tögörögün* [R. *tögürögün*] *maradı* . . . (the passage leading up to this at 1440 ff. leaves no doubt but that this epic *Ašmara* is identical with the actual Aspara). It emerges from this that *'takıyaday'* is a standing epithet for isolated lookout points, cf. *KO* 2838 *takıyaday Tal-čoku*.

1874. The allusion is probably to *KO* 1809 and its context.

1877. *argıtıp*. Strictly speaking *argıt-* is the factit. of *argı-* 'to gallop' (intrans. of a horse). Yud. cites no examples of the transferred sense used here. *argıtıp* occurs again at 1938, in the same sense. See n. 2577.

1884 f. As one who fought in the *jihād* alongside Janǧır-kojo (*KO* 538 ff. and n. 538 and n. 544), Košoy was entitled to make this claim, so typical of epic heroes fighting the good fight against apparently overwhelming odds on the side of evil.

1887. MS. *bulčyn*, cf. St. Kirg. *bulčuŋ*, Kaz. and Karak. *bulšık*; thus *bulčyn*, which occurs also at 2250, can represent a genuine dialect-form (not Mukamb.). Cf. older Mong. *bulčiŋ*, Mod. Mong. *bulčin*. Further Räs., p. 88a. See further n. 1967 on the steed Ak-bulčuŋ.

1888. MS. *bayalakty*. The front *k* is accounted for by the first and second forms cited by Yud.: *bagalek* (main form); *bagelek*; *bagalak*.

1889. Cf. *BM* 1195 *tai bukadai sürüšüp*. The simile rests not on the might of mature bulls, as could have been expected, but on the intense aggressiveness of bull-calves in their second year, learning through hard play to be bulls.

1890. MS. *surušty*, probably taken from the preceding v. The emendation is justified by the parallel 1892 *sürüšüp*.

1890 ff. Such descriptions of battles between gigantic heroes in parallelistic formulae are of frequent occurrence in the Abakan and Minussinsk and also Mongol hero-tales, though exact correspondence might be hard to find. Here again one senses the closeness of the folk substratum from which Kirgiz heroic epic was raised. *KO* 1894 f. is formulaic, cf. *J* 497 *oi jer döŋ boldu deit*, / *döŋ jer oi boldu deit*.

1898. MS. *čarbuwuna* = 2261 is best taken as from *čarpuu*, a gerund not listed by Yud. for *čarpı-* 'to strike' (cf. Ott. *çarp-* of the same meaning), but listed by Abduldaev-Isaev. St. Kirg.

and Karak. both have *šarp et-* 'to strike a resounding blow', which makes Kirg. *šarp* seem a Kirg.-Kaz. frontier form. Whether *-šarpoo*, cited by Yud. only in *kooga-šarpoo* = 'din' is related, is unclear, since **šarpoo* would be gerund to an absent **šarpa-*. (Yud. attributes *kooga* to Pers., in which case it is *qaughā*, *ghaughā* = 'tumult', so that *koolga-šarpoo*—twice sub *šarpoo*—is either erratic citation of a dialect-form or a rare error in Yud., *Slov.*)

1899 f. An example of a reused formula, cf. *S* 1672 f., where Seytek, growing fast to manhood, makes arrows of reeds and does not leave a bird alive: *'kak!' etkän karga koigon jok, / 'kuk!' etkän kuskun koigon jok*—(*kuzgun* = 'raven').

1903. MS. *aruwɔydu čaldurduŋb&²*, with faint signs of what may be an erased point above the 1st *r*, in which case it would have been *z*. Yud. cites the collocation with *čal-dır-* neither for *aruu* ('epilepsy') nor for *azuu* ('fangs'). With the MS. in front of him, A. Margulan prints *'Azūŋdı šaldırdıŋ'* in *OK²*. 1905 *tam tamaša* 'amusement' reflects 1904 *ermek* 'entertainment': and by the same token 1903 *azuu* or *azuu čaldır-* should reflect 1902 with *akıldan tan-* 'go out of one's mind'. *azuu čaldır-*, literally, could mean 'to slash with one's tusks' (like a frenzied boar): *aruu čaldır-* could mean 'to let one's madness strike' (oneself?). Either reading is acceptable as a reflection of *akıldan tan-*, so that the decision rests with the reality or otherwise of the diacritical above *r* in *aruwɔydu*. Put like this, the decision must lie with Professor Margulan's reading of *z*.

1909. MS. *mnauy*. Cf. *mnogu* (Talas Distr., Mukamb.), Kaz. *munaū* = Karak. *sırgak* is a variety of golden eagle, but its adjectival use does not emerge from Yud. *sırgak* recurs negatively with *kepir* at 1928 and with *bürük* at 1924, despite the fact that it is generally positive in tone when applied to warriors. Furthermore 'Sirgak' is the name of one of Manas's most constant Companions.

1910 f. See n. 1807. *meke* 'happiness' of course derives from *Meke* = 'Mekka'.

1922. To *talamdın tal*; *tapatal*; *talamandın tal*; *tamaluu tal*, all followed by *tüštö*, cited by Yud. sub *tüš* I, *KO* 1922 and 1927 add the variant *talkamanny tal tüštö*.

1930. Although the collocation *kırluu taš* is not cited by Yud. sub *kırduu*, it is assured by Karak. *kırlı tas*.

1939. *čalkasınan tüštü*. Lit. 'fell back on both his shoulder-blades'—technical proof of defeat in wrestling over a wide area of Eurasia.

1941. Yud.'s citation sub *köödön* 'chest' shows the direct object: *köödönün minip*. With horses, *min-* with dat. implies 'mounting', with accus. 'riding'.

1942–1943. See appar. At times *andan kiyin* and *šondon kiyin* seem to be non-metrical introductions to new items of narrative, possibly hints from the bard taken down by the scribe. Here MS. *andan kyn* is not followed by /, but after 1972 *dydu* there stands / fl. *šundan kyn* /. Such phrases have been relegated to the appar. where they disturb symmetry.

1949. At 373 the spreading of the *kalı kilem* preceded the elevation of Bok-murun as khan. Here it precedes the honouring of Košoy, who has long been a khan in his own right. See next note.

1950. MS. *ta'*. The adverbial use of *tak* I 'accurately', 'clearly', 'quickly', with Košoy as the unexpressed object of *kötörüp* would afford an acceptable sense, but so would *tak* II 'throne', and in either case the *'ayn* in MS. *ta'* might be the result of semi-learned spelling of Pers./Taj. *kh/x* in *takht/taxt*, cf. Taj. *taxt* III 'ready' (or: *taxt* II 'smooth'?) and *takht/taxt* 'throne', Özb. *taxt* = Karak., but St. Kaz. and Kirg. *tak*. The issue is best settled by reference to V, I, 3) 970 *'ayagın jergä tigispäi / tak kötörüp alıyar! / han taktaga čıkarıp / kalıy töšök salıyar!'* (Temir-khan's princes advising him to receive Jakıp on his wooing expedition for Kanıkey): 'Do not let his feet touch the ground, raise him clean, i.e. right (cf. R., ehrerbietig) up! Summon

him to a khan's throne, set a deep, soft couch!' In this passage, Jakıp is clearly the object of 971 *kötörlip*, with *tak* adverbial and taken up in sound by 972 *taktaga* (*takta* I = *tak* II). R. *tak* 'ehrerbietig' is supported as such neither by Yud. nor by *Opyt'*, but is perhaps admissible from context.

1951. Cf. 2101 *sayıš-mayıš bar edi*—in both cases apparently technical terms of sport.

1953 f. Leaping over the head of a rival or adversary was a concrete symbol of superiority. Sub *atta-*, Yud. cites a parallel from another, unspecified epic: *'bul emne kılganı? baatır Joloy kanımdın bašınan attap turganı!'*—'What is he up to?—He has leapt over the head of my Khan Joloy!' In a rather cryptic passage at *BM* 570 ff., which baffled Radlov as editor and translator, the verb *atta-* occurs in connection with one hero leaping over the heads of others: *'Agıštı* [R. *agıštı*] *attap kaštı deit, / Töštüktüŋ töbösün* [R. *tübösün*] *basıp deit . . .'* 'He [Ürbü] leapt over Agıš and ran for it, he stepped right over Töštük's crown . . .'. Ürbü has angered Manas, who is pursuing him with drawn sword. It was easy to leap over Agıš, who was only an ell high (*čıkanaktay*: Yud. sub *agıš*), but Töštük was a stately hero and not of a temper to accept so gratuitous an insult. However, Manas humiliates Ürbü by shearing off his skirts with a blow of his sword and treats him to some choice insults. *KO* 1954 *'nemine?' dep* goes with *'emne kılganı?'* cited from Yud. Cf. further *KO* 2102 *'at ala' degen, 'nemine?'* At this point, then, this question forms a topos.

1960 The *'Kök-taš'* (really a greyish-white stone) of Samarkand is based on fact, though travellers' reports of the later 19th c. are confusing, owing (i) to the acceptance of hearsay evidence; (ii) to the Stone's being called 'Blue' (or 'Green': A. P. Khoroshkhin/Khorochkine, 'Itinéraires de l'Asie Centrale', *Recueil d'itinéraires et de voyages dans l'Asie Centrale*, vii, Paris, 1878, pp. 217 f.), probably from its association with Timūr's palace, the Kök Sarai; (iii) from its having been moved from its original site. In addition to Khoroshkhin, loc. cit., see A. S. Beveridge (*The Bābur-nāma in English*. Zaihru'd-dīn Muḥammad Bābur Pādshah Ghāzī. London, i, 1927, p. 77 and n. 5) who cites *Bāburnāma* 'In the citadel, Timūr Beg erected a very fine building, the great four-storeyed kiosque, known as the Gūk Sarāī', and observes 'Here still lies the Ascension Stone, the Gūk-tāsh, a block of greyish white marble'; and E. Schuyler (*Turkistan: Notes of a journey in Russian Turkistan, Kokand, Bukhara and Kuldja*, London, i, 1876, pp. 254 ff.), who made a determined attempt to penetrate the confusion over the Kök-taš. Schuyler's comment 'The elevation of the sovereign on the *kok-tash* passed into a custom, and a legend arose that the stone had fallen from Heaven, and would not allow a false Khan, or one not of genuine descent, to approach it . . .' shows that the aura surrounding the Stone was of a kind inevitably to impress itself on Central Asian bards. Through the parallelistic matching of Samarkand by Bukhara (e.g. *KO* 787 ff.), Bukhara has also acquired a 'Kök-taš' in Kirgiz epic, cf. *BM* 791 *Bukardın kök tašın köstöi sürörmün*. The correspondence *BM sürörmün* : *KO* 1961 *sürdü* in this context suggests an old topos.

1967. Out of 8 occurrences, 6 have *aq bulčn*, etc., with *-n*, 2 have *-ŋ*. On the other hand, there is no independent *bulčun* apart from *bulčuŋ* 'muscle' (see n. 1887). *bulčuŋ* also occurred among the neighbouring Taranchi (*Opyt'* IV, 1855). The horse-name *'Ak-bulčuŋ'* is not directly a coat-name. In both *KO* and *BM* (1073 *Ak bulčuŋdun üstünön / kabılan tügan Er Manas / teppäi ırgıp tüštü*), Ak-bulčuŋ is Manas's spare mount while Ak-kula races. It could be reckoned as another discrepancy of Radlov V, I, 3) (see Appendix 3, p. 259 below) that the steed of Manas's father Jakıp is Ak-borčuk at 2264, see further Harm. *Semetey* 50b; 51a. In *S* at 28 ff., there are *ak-borčuk* and *kök borčuk*, taken by R. as 'Kameele'. R. failed to recognize *BM* 1073 *ak-bulčuŋ* as a proper name and translated 'des weissen Rosses'.

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1968. MS. *'uruyktb basnan*. The scribe clearly did not understand his f.r. here. The absence of a diacritical above *r* misled him. Cf. *BM* 345 f. *temir taman üzöygü | teppäi ırgıp mindi . . .* and Yud. sub *tep-*: *üzöygü teppey attan-*.

1975 f. The use of the strong words *kılmıšker* (Turk. *kılmıš*+Pers. *-gār*) and *künöökör* (MS. *knahkar*: Pers. *gunāhgār*) both meaning 'wrongdoer', 'criminal', amounts to a submission-gesture on Bok-murun's part. *kılmıš* < *kıl-* 'to do' meant 'deed', 'action' as in Kasan (*Opyt'* II, 786), Tat. (1st meaning), and in Özb. *qilmiš* (1st meaning), but took on positive nuances in Nog. *kılmıs* 'a service' and negative meaning in Kirg. *kılmıš* 'misdeed', 'crime' = Kaz. *kılmıs* = Karak., and in Özb. *qilmiš* (2nd meaning). Karak. further has *kılmısker*, but St. Kaz. seems to lack the word. *KO* has a third word with Pers. -gār: 85 St. Kirg. *kızmatker* 'servant', spelt by the scribe with some learning as *xẓmtkar* (see n. 85).

1984. MS. *qnalab* = 1997; 2124: thus always preceded by *toguz jorgo*, i.e. a 'Nine' of amblers as gift-horses, cf. n. 349, sectn. (i). Yud. does not cite *kınala-*. In Karak. *kınala-* is the frequent. of *kına-* 'to press tight' = Kirg. (Yud.). Further, Yud. cites *kınaluu jorgo* 'a handsome ambler (with close-fitting saddle, good bridle etc.)' cf. *kına* 'adornment on horse's tail'. Cf. also A. Margulan's footnote in *OK*² 'braiding mane and tail to make a fine figure'. Thus Yud.'s failure to cite *kınala-* does not prevent us from seeing in *kınalap* a form of a common type of denomin. verb in *-la* from *kına* 'adornment on a horse's tail'—no doubt after braiding. Whether fine saddles and bridles went with these beasts is doubtful, since they seem destined for ceremonial slaughter and eating. In *Opyt'* II, 727, Radlov cites *kınala-* as 'to paint', 'to adorn', placing it next to and after Osm. *kınala-* 'to dye with henna' (Osm. *kına* 'henna'). Radlov thus evidently had *kınala-* 'to adorn' correctly in his notes, but accommodated it to Osm. *kınala-*, apparently without knowing the connection with horses' tails in Kirg.

1991. MS. *dynub*: see n. 1253.

1993. The sense of *ölgönünö karamay*, lit. 'not giving a thought to his dying/having died', hovers between 'not caring if he were dead' and 'not caring for death'. Despite his mauling, Joloy seems very wide-awake (1986 ff.), nor did he die at this point: he rides again and is only destroyed after another battle, at 3054 f. On the other hand, coupled with *tımpıyıp kaldı* 'said not a word', the sense 'not caring if he were dead' is appropriate. But see also n. 1253, end.

1994. MS. *tump¿yyb*: *¿yy* excludes both *tümpöyüp* 'jutting', 'looming large' and *tumpoyup* 'bulging out', both otherwise appropriate to the gargantuan Joloy. Thus *tımpıyıp* 'remained silent' is assured, and is further supported by 2128 *kımpıyıp* with the same meaning, in the same situation (see n. 1255). It is fitting that after uttering a famous laconism one should say no more.

2000. In the traditions of the Radlovian bards Jamgırčı is a Nogay and thus by implication a Muslim: e.g. *AK* 30 *Kara Nogoi Jamgırčı | Kürmöntö-Šatū saldı deit*. See Addenda.

2002. The choice between *tolo boy* and *tula boy* (both. lit. 'the whole trunk, body') is determined in favour of the latter by the ᵘ-sign in MS. *ṭᵘula*. Cf. further the same formula in *S* 101 *Tulu boyun topčulap*, which seems to have a compromise form, if correctly heard. The formula is expressive of a gesture of decision and finality, at *KO* 2002 ff. before going into action, at *S* 101 ff. on the dead Manas's Forty rejecting his son Semetey and riding away.

2003. *tultuygan bet* is assured by Yud. as a collocation, thus the spelling of MS. *ṭultayqan* is not of the best. *üpčülöp* 'lacing' must refer to the helmet.

2004 ff. There are competing resolutions of the modals in *-ıp*: 2004 MS. *'uŋgarub*; 2005 *'uŋdanub*; 2006 *qumdanub*; 2007 *jundanub*. Of these, 2004 *öyörüp* ('couching'—a lance) and 2006 *komdonup* 'couching ready to thrust' are both certain phonologically and corroborate each

other in meaning, leaving the choice between 2005 *oŋdonup* 'setting himself to rights' and *öŋdönüp* 1. 'resembling (in face)', 2. 'freshen' (of face): 2007 *jondonup* 1. 'swelling', 2. 'resembling in respect of his back'; *jöndönüp* 'adjusting himself to normal'; and *jündönüp* 'resembling' (in coat or feathers). There would thus be semantic rhymes between *öŋdönüp* and *jündönüp*, or between *oŋdonup* and *jöndönüp*: but if we ask what point of resemblance the bard could have had in mind with the former pair (the second term of which, *jündönüp*, refers to birds or beasts) there is no answer. The required meaning must therefore be 'Setting yourself to rights (i.e. with mount and equipment), charge!'; and this goes well with the preceding verse in either case (2004 and 2006), which has to do with the couching of the lance. With *OK*² *oŋdanıp* and *jöndenip*, A. Margulan came to the same conclusion. The result is interesting in that the more obvious assonance *komdon-* : *jondon-* occurs in a quotation by Yud. sub *jondon-* 2. : *ala toodoy jondonup, ač jolborstoy komdonup*—'expanding till he loomed like the snow-flecked mountains, crouching like the ravening tiger about to pounce' (this last the underlying image for the couched lance of Jamgırčı at 2006). Finally, the bard did not mind pairing modals with front and rear articulation, see the preceding 2002 *topčulap* : 2003 *üpčülöp*, after which the four modals here discussed fall into two such pairs 'embrassés' (a b b a), while the semantic rhymes are 'croisés' (a b a b). How much of this was conscious and appreciated art would require an independent inquiry.

2008. See n. 228.

2013. MS. *kb ayltbasdan*: the resolution is clearly *kep aytılbastan* 'without a word being said'; but whether the reversal of *t* and *l* is due to a genuine metathesis in dialect as in *aylan-/aynal-* (see n. 787), or to an error by the scribe, cannot be discerned, since it is a hapex legomenon and the dictionaries do not cite **aylıt-* or *ayılt-*, nor does Batmanov cite such forms among his list of metatheses (I, 152). 2199 *kepletpesten* suggests factit. **aytıltpastan*, with lost *t*.

2015–2016. Though underlined in the MS.—normally a sign of an editorial intervention—this passage is included in the present text as two verses. This is justified by the following considerations: (i) MS. *aytdu* (interventions normally have *aytadu*); (ii) 2015 *qušay* and 2016 *dydu* are both followed by /; (iii) although / after 2015 *turub* has been eliminated in order to avoid a four-syllable verse, its presence in the text militates against the passage's being an editorial intervention; (iv) the epithet *el agası* favours verse rather than prose intervention.

2022 f. After MS. *kuk ala* / a space for 4 or 5 characters, then *·lmmbt*, with *ny* above *t*. *sakal* is the missing word, cf. 990; 2429; 2487; 2899; 3005.

Comparison with parallel verses shows that there is another word missing before 2023 MS. *quyumčaq*, cf. 2368 *'yl quymčaq*: 2956 *'uyl quymčaq* = 3050: all with final *l*. To complicate matters, V, I, 3) 1546 = 1563 reads *uy kuimulčak Sar'ala* (R. *sar'ala*); further Harm. *Man.* II, 251b combines this alternative formula with a form of the alliterating *uyulgut-*: *Uy kuymulčak Sarala | uyulgutup Almambet*, cf. *KO* 2368 MS. *'yl quymčaq* (*Sarı-ala | emi uyulgutkan-oynotkon | Almambet . . .*). Sub *kuymulčak* 'tail-stump', Yud. notes: *'uy kuymulčak* "ox-tailed" (a mark of a racehorse: the flanks are not curved but are as spare as a cow's'. The four occurrences of *quy(u)mčaq* are nevertheless too firm to permit of their being regarded as corrupt for St. Kirg. *kuymulčak*: rather should they be interpreted in the light of Kaz. and Karak. *kuyımšak* 'croup' (cf. Özb. *kuimič*), leaving *'uyl* (twice, with *'yl* once) to be interpreted in harmony with it. The scribe did not understand the word, at least initially: first he omitted it; then he spelt *'yl* (2368); after which he kept to *'uyl*. The only plausible resolution available is *uyul* 4. 'beam-end', 'butt-end', 'stump'; and since *uyul *kuymčak* 'with croup like a beam-end' conveys an image of leanness similar to that of the assured *uy kuymulčak* 'with tail-stump like an ox's', I have adopted it as the correct reading despite the absence of **kuy(u)mčak* from Yud. *kuy(u)mčak* is thus seen

as a word in a border dialect tending towards the Kaz., but with Kirg. phonology. The correctness of *uyul* is borne out by the head-rhyme 2370 *uyulgutkan*. Which was the earlier of the two epithets *uy kuymulčak* and *uyul kuymčak*, and whether the Kirgiz propensity for metathesis played a part in the creation of the derived one, is a matter of surmise.

2023 MS. *ṣur ala* is a solecism for the name of Almambet's steed, in this text otherwise *ṣar ala* (2956) or the fuller *ṣary ala* (e.g. 2368). The monosyllables 2023 *ṣur* and 2956 *ṣar* strongly suggest that the bard recited the trisyllabic form *Sar'ala* which is regular in Radlov's texts, but that on the first occasion the scribe did not recognize it and afterwards did, though writing mostly *ṣary ala*. Out of respect for the MS. I have standardized the name as *Sarı-ala*, leaving its prosody within the verse to the informed reader.

2026. MS. *ṭuŋqa* and 2028 *tuŋgla* when resolved must cohere semantically. *ṭuŋqa* has been resolved as *toŋko* 'somersaulting' on the basis of *oŋko-toŋko* with the same meaning in various collocations, among which none with *kıl-* occurs. In Mukam., *doŋku-* 'to rear up' (of a horse) attracts attention: but it must be excluded on account of the *-u-*. *tuŋgla* is resolved as *tüŋülö* < *tüŋül-* 'to turn away' (intrans.), 'to refuse'. The only possible alternative is *döŋgölöy* < *döŋgölö-* 'to roll', 'to turn' (of a wheel). As between the two, *döŋgölöy* expresses the MS. *g*, but the MS. has no basis for its *-y*: on the other hand, the MS. *g* can be justified as indicating front vowels. (Moreover *ŋ* and *ŋg|ŋk* vacillate in Kirg.) *tüŋül-* is not cited either for Kirg. (Yud.) or for Kaz. (Shnit., Radlov *Opyt'* III, 1544, 4) as an explicitly hippic term. 2026 *-aš-* and 2028 *-eš-* imply both horse and rider, thus *ṭüŋülö kelešip* cannot be rendered simply as 'jibbed'.

2037 and 2039. See n. 499.

2040 ff. MS. *sbly&²* (one word). The consonantal skeleton of this word recurs with various orthographic additions at 2042; 2044; 2050; 2293; 2301; 2800; 3017; 3028. The context always has to do with armour, and there is no doubt that the word in question in St. Kirg. is *sebil*, authenticated by Yud. as an epic word meaning 1. 'impenetrable covering', 2. 'armour'. This is supported by the glossaries of Harm. *Man.* I and Harm. *Seytek* with 'complete battle-equipment'. Yud. adduces '*čarayna*' *degen sebil* (= *KO* 2042) and '*beldemči*' *degen sebil* (cf. *KO* 2040). *sebil* thus occurs in fixed formulaic expressions in which *degen* implies that it is generic for 'armour'. Yud. makes no statement as to foreign provenance. The word is not listed with this meaning for Kaz., Karak., or Özb., not to mention languages more remote from Kirg., nor is it cited for O.T. It is suggested here that *sebil* in the military senses given above may be from Pers.–Arab. *sabīl* fundamentally 'way', 'road' 'path'—but also 'opportunity of attacking an enemy' and, in the collocation *sabīlu'llāh*, 'religious warfare'. Kirg. *sebil ton* (cf. *KO* 2050; 2293; 2301), at least, shows adjectival function, since *ton* = 'sheepskin', 'cloak', etc. It is quite possible that the idea of 'war-tunic' was followed by 'impenetrable tunic', 'armoured tunic', after which *sebil* = 'armour'. See Addenda.

Disturbingly, *KO* 2293, 2301, and 2800 have superscript *u* as vocalization, partly but apparently not entirely the result of overwriting (see appar.), possibly due to the learned Osm. plur. *sübül*, cf. *sebil* (Redhouse, p. 1038). On the other hand, at 2050, 3017, and 3028 the vowel-sign above the first syllable is an oblique stroke far more like the *a*-sign and probably a deliberately emphatic version of it, since the scribe marks the strangeness of this word to himself by spelling it with care, including sukūn. Despite the disagreement between the superscript *u* and *a*-signs in the first syllable, all examples begin with *s* (not *ṣ*), which accords with a following front vowel. Superscript *u* in the second syllable is legitimately resolvable as *i*. At *KO* 2040, *-y&²* does no detriment to the front resolution *sebil* since it is detachable as the particle *-go*.

2043. MS. *bašyy&²*, where *y* has too pronounced a head to be read as *n*. In view of 2089 *jürök bašıman* I have emended to *bašına* rather than *baška* (as in the otherwise parallel 2045 *süyök*

baška). There is a small quirk in the writing of *y*, however, which suggests that an original *n* was converted to *y* in order to accommodate *bašyn&²* to 2045 (*süyök*) *baška*—unsuccessfully. For this collocation cf. *J̌* 1390 *jürögünün bašına* 'above his heart' (not R. 'ins Herz' = 'in his heart', which would have killed even Joloy).

2044. MS. *duluy&²*. The orthography according to *Opyt'* III, 1792, is that of Chag. Cf. further Kaz. *dūlıya* 1. 'hump of camel'. 2. (hist.) 'helmet, headgear of Kazakh warrior-heroes' (Mus.) = Karak. Bud. I, 404b quotes a great variety of older forms: Chag. *tulyya* (Abulghazi), *tawlya*, *tawlyan*, *dālya*, *dālyān*, *duluya*, *dubulya* (together with *dubulya* also from *Bābur*). Despite his clear ideas in *Opyt'*, Radlov does not always give Kirg. *tuulga* its *ū* in his texts, and even translates *tulga* 'trivet' (cf. Mong. *tulga(n)*) as 'helmet' (*S* 1021). See n. 2161 f. Of further interest is *Dede Qorqut* 85, 13 *tuylıya* and archaic Osm. *tuyulya*.

2046–2049. See appar. Despite the clarity of the structure of this parallelistic quatrain, it remains problematic in two respects: (i) it is not entirely clear how 2047 MS. *čyn* (> *čen*?) and 2049 MS. *yr* (> *jer*) balance each other as style requires; (ii) 2046 MS. *čnas&²* and *čnn&²*, and 2048 *jlkr* have resisted identification.

A consideration of style defines the limits within which solutions must be sought. (*a*) The whole quatrain is epithet to 2050 *Ak-olpoktoy sebil ton*—Manas's famous corselet 'Ak-olpok'. The nouns in 2046–9 must therefore all refer to parts or aspects of the Corselet. (*b*) Whereas 2048 *jakası altın*, [*jlkr*] *jez*, / *jer badana* . . . is a variant of a well-known epithet of Ak-olpok alliterating on *j* (see below), 2046 *emi* [*čnas&²*] *altın*, [*čnn&²*] *jez*, / *čen badana* . . . clearly alliterates on *č*, although at least two of its elements have resisted identification. The evidence of three words is too strong for emendation to *j* to be attempted, and in any case leads nowhere lexically. Thus 2046 *čnas&²* varies 2048 *jakası* = 'its collar', and *čnn&²* varies *jlkr*, which is itself also unidentified, though there is reason to believe on general grounds of parallelism that both words vary the idea of *jey* = 'sleeve' (see below). (*c*) As stated, 2047 *čyn* and 2049 *yr* balance each other positively or negatively.

čnas&² and *čnn&²* are not obviously Pers. or Mong. It is a somewhat remote possibility that the former could be from a hypercorrect **čına* = '*gusset', cf. St. Kirg. *šınaa*, Kaz.-Karak. *sına*, Tob. *šına* (Opyt' IV, 1049), Bashk. *sına* (Akhmerov *et al.*) = 'wedge' (sartorial application not authenticated): and it is possible that *čnn&²* is corrupt for *čen-i* = 'its epaulettes'.

The *j*-couplet occurs: *BM* 1726 '*ak kürökö torgoi kös*, / *jakası altın jeyi jes*' = *KK* 128 f., cf. *S* 864 *jakası altın jeyi jes*, / *ak kürökö torgoi kös*, / . . . 868 *čımbadana torgoi kös* . . . Significant is the Kaz. *Koblandı* (*Batırlar jırı*, I) p. 94: *Jayası altın, jeyi jez*, / *Badana közdi ak saŭıt* . . ., showing wide dissemination of the formula, which also survives into 20th-c. Kirg. in Harm. *Man.* II, 111a *Jakası altın, jeyi jez*, / *Koš badana, torgoy köz.* '*torgoy köz*', lit. = 'lark's eye', refers to the fine mesh of the mail. In the Kaz. quotation, *badana közdi* seems to show reinterpretation of *badana* 1. 'mail-shirt' as *badana* 2. 'lentil', thus 'lentil-eyed' (mesh).

The Corselet thus has two aspects: (*a*) the life-preserving chain-mail; (*b*) the collar and sleeves decorated with fragile gold or copper. The fragility of the collar and sleeves is the subject of a topos as early as *Dede Qorqut*: '*Egni bek demür ṭonum ṣaḳlar-idüm bu gün içün* . . . *Yiñ yaḳalar dikdüreyim senüñ-içün*' (Uruz addressing his father; Ergin, p. 158/D129); '*Egni bek demür ṭonuñ maña virgil* / *Yiñ yaḳalar dikdüreyim senüñ içün*' (Emren addressing his father; p. 221/D254), the vital phrase being rendered by G. Lewis (Penguin Classics, L 298, London, 1974) as 'I shall have sleeves and collar stitched for you' (after Gökyay); on which Dr. Lewis comments (n. 64): "That is, it will need repairing when I have done with it".

Since *KO* 2049 *yr* must be resolved as *jer*, the only resolution of 2047 *čyn* which offers the possibility of balance is *čen* III, 2 = '(originally Russian, i.e. foreign) epaulettes, badges of

rank' (< Russ. *chin*): thus 'foreign' in antithesis to *jer* ('land', 'place') 'native'? The synonym *čen ton* is recorded by Yud. sub *ton* in the sense of 'robe of honour' presented by the Czar's administration. In the glossary to Harm. *Man.* II, *čen ton* is given as 'tunic with national insignia' (*uluttuk belgi ton*). Radlov's *čimbadana* (R. 'fester Panzer') at *S* 868 (quoted above), in a verse otherwise identical with *KO* 2047, goes with Yud. *Slov.* p. 346a (epic) *čin badana torgoy köz* 'nastoyashchiy . . . *pantsir*' '. See Addenda.

2050. *ak olpok*: 'precious impenetrable overtunic' occurs, like other items of the heroic vocabulary such as *ak tinte*, and horse-names, both as a generic and a specific or proper noun. Here it refers to Manas's famous heirloom, which his son Semetey will inherit in turn (*BS* 905). The generic aspects of such accoutrements are shown by the fact that in *Ɣ*, Joloy as a Nogay Khan has his *Ak-olpok* (133), too.

2051. *aṭ kutargs kmr ṭun*, cf. 3018 *aṭ kutarmš tymrdu* and 3028 *aṭ kutarms tymr s^{a}b^{u}ldu. at kötörgüs* 'with fame (*at*) impossible to enhance' is a fixed collocation (Yud. sub *kötörgüs*). MS. 3018 *kutarmš* and 3028 *kutarms* preponderate here and must stand in their own right (*kötörmös*). 2051 *kmr ṭun* could give *kemer ton* 'tunic with a metal-studded leather belt' (Yud. *kemer* I, but without citing the collocation): but 3018 *tymrdu* and 3028 *tymr* militate against this, and it is easy to see how the *k* of *kmr* in the MS. could overlie *t*.

2054. MS. *qyymas$_{i}$y* suggests *kıyma* 'cut through' rather than *kıma* 'point' (Yud. 'of lance'). This in turn requires the parallel *jarma* 'chipped off' rather than *jarmı* 'half', which is, however, nearer to MS. *jarum^{u}s$_{i}$y* in form, though remoter in meaning. This line of reasoning is confirmed by *S* 166 f. = 657 f. *karagaidın jarması | čegädäktin kıyması* (R. 'Die vom Fichtenstamm gespalten, Die ein abgeschnitt'ner Ast. . . . Seine Tannenlanze. . . .').

2055. *tutam jer* = 'grip' (lit. 'palm place') of a lance. See n. 177 for the context and discussion of *ıldatkan*.

2057. MS. *quš qara qyl*. The parallel verse in this formula in *BM* (see n. 177) is *koš kömököi sır naiza* (426; 1303) = *KK* 1760 (R. *kömökö*) 'polished lances with twin tangs (?)' (R. 'mit zwei Quasten', cf. *Opyt*' II, 1320: 2) 'Kehlkopf'; 3) 'die Quaste', 'der Puschel'). Yud. does not admit the sense 'tuft' to his *Slovar*', but gives 1. (anat.) 'uvula', 2. 'uvula' (phonet.), 3. (women's language) 'tongue'. The underlying meaning would thus seem to be 'tang' or 'tongue': cf. *köömöy*, which Yud. equates with *kömököy* as 'uvula'. Kaz. and Karak. have *kömekey* 'glottis' = *Opyt*' II, 1320, for Kaz.; but there is no support in O.T. for *kömököy*. Jantay, in the *Lament* on his death, has a tufted lance *tüpöktü naisa* (R. gewalt'ge), V, IV, 5. See Addenda.

2059. *kak sümbö*. 2903; 2995, cf. 2938 *ak sümbö*. Cf. further J 442 *karagai naisa kak süŋkü*; V, I, 2) 1728 *karagai naiza kak züŋgö*; Yud., *Slov.* sub *süŋgü* I ('in epic "lance" ') *uzun nayza, kök süŋgü*. In formulae, then, there is overlap with *sümbö* ('ramrod') and *süŋgü*; and with *kak, ak*, and *kök*. Yud. indicates Pers. origin for *sümbö*, thus presumably *sumba'i top, suma* 'gun-stick'. Altaic dialects have permutations of *sümä, sübö* (*Opyt*' IV, 850 ff.); cf. Kalm. *sümŋ, sumä* (Ram.), mod. Mongl. *sümbə* (Luv.). As to the word for 'lance', Claus. *ED*, 834b cites *süŋü* for O.T., to which add Yakut *üŋü, üŋü* (Pekarskiy, 3132).

2064 ff. Manas takes to flight because Jamgırčı, one of the formidable heroes of the older generation (H *Semetey* I, 175), awaits him, standing his ground: thus Manas cannot at first 'abide his heat/cold' (2065 f.). Soon, however, Manas has generated his own heat to the point where smoke pours from his mouth and sparks fly from his eyes (2072 f.). Manas then wheels to the attack. It is a widespread theme of heroic poetry and true of both human and animal nature that a fighter has to get his dander up before he can engage. It is not out of character that Manas should at first run away, cf. *KK* 2176 *batır tentäk kačıp tır*; but naturally he returns to

victory. His momentary weakness makes him human and endears him to the audience more than would a man of flint. In this he resembles the amiable Gwilams of the Old French cycle of *Chansons de geste* that bear his name.

2065. MS. *·stgn&²* (initial alif, no hamza) / *şwyyn&²* *batbadu*. Despite the misleading spelling (front *g* in *·stgn&²*; lengthening of consonant *γ* instead of the vocalic *w* in *swγγn&²*) there can be no doubt but that a form of the topos *ısıgma/suuguna bata albay* 'unable to abide the heat/cold (of an antagonist)' is intended, cf. *BM* 1067 . . . *Joloidun | aidıŋga čıdabait*—'not abiding Joloy's majesty (lit. 'moonlight'), further BM 993 *Joloidun* (1279 *Koyur Baidın*) *sārına* ('dawn refulgence') *čıdabai*. The basis of this conception is partly shamanistic. In the 20th-c. material Almambet, for example, as a weather-shaman, summons up not only tempests but also intense frost (Harm. *Man.* II, 148, 47 ff., cf. H *Shamanism*, p. 18). On the other hand, it is a widespread motif of heroic poetry that a hero glows when his 'fury' is on him. In the more popular descendants of the lost Theoderik–Dietrich cycle in medieval German, Dietrich shoots flames from his mouth. *ıstık* is south. for *ısık* (Yud.).

2079 ff. See n. 843 ff.

2083 ff. See n. 1197.

2085. Lit. this verse could mean 'he suddenly shot an arrow/bullet', but this is inadmissible here. Rather must it mean 'at the distance of a bowshot', which, however, awaits confirmation. Cf. *KO* 1854 *buta atım* = Chag. *bir ok atım* = 'bowshot'.

2090. See appar. Even though the *a* of MS. *bulyan* is strangely written, the fixed collocation *toodoy bolgon* assures the reading (cf. *BM* 1067 *Tödoi bolgon Joloidun* . . .).

2099 f. MS. *kyč&²gus$_{i}$y*; *bugungus$_{i}$y*. Yud. authenticates only *kečeki|kečeeki* and *bügünkü* for St. Kirg., but cf. Kaz. *kešegi* and *bügingi*. In *KO* the *-gu-* confirm each other, and have been retained.

2101 f. See 1951 and note.

2102. See appar. With two words, *at ala* beyond question, a problem of interpretation is given. There seems to be no alternative reading to 'He will seize the horse', and this is precisely what Manas plans to do at 2093 '*kepirdiy atın emi uuštayın' dep* . . . For the same non-finite construction see 2681 and 2683 (*bermey*). For the stock Infidel question 'Why?' after defeat by the Muslims see n. 1953 f.

2105. MS. *suzubdu*: the scribe seems to have had *sızıptı* 'slunk away unobserved' in mind, but the primary resolution of *su* is *sü*. The parallel passage 1960 f. reads *surdy* > *sürdü* 'raced'. Faced with **surubdu* in f.r., the scribe may have thought he had omitted a diacritical above *r*.

2106. *bılay* 'thus' is Kaz. and Karak. This form is not listed for a single mod. Kirg. dialect by Mukamb. I have taken 'thus' as 'thus alone'.

2109. MS. *jkkt&²u yrdan*: St. Kirg. *jeke* I, 2 = 'duel'. The corresponding form in Karak. is *jekke. jek(k)etüü jer* could mean 'the place of duels', which would give excellent sense, since a duel has just taken place there. (Cf. 1983 *jıgılgan jer*; 1896 *ahškan jer*; 1897 *sürülkön jer*.) Yud. indicates Pers. provenance of *jeke* I 1. 'special', 'one', 'unique' (thus: Pers. *yak* 'one', cf. *yak-ā-yak* 'one by one', 'one opposed to another'). *Opyt*' III, 317, cites Chag. *yaka* (*yäkä*). *jek(k)etüü*, however, requires confirmation.

2111. MS. *ṭayanday. tagan* is not cited by Yud. as a bird-name, but cf. *taganak* 'a variety of gerfalcon' (Yud.)—presumably one that preys on *tagan*; cf. Kaz. *tayan* 'pigeon' = *Opyt*' III, 796, 'Kaz. of the E. Steppe'. The simile recurs with other birds of prey and other feathered quarry: *Ɣ* 1485 *ılačın tıgän tändai* ('daws'); *S* 689 *itälgi tigän tändai*. In a letter to me of 8.5.73,

the late Sir Gerard Clauson expressed the opinion that (i) *tayan* 'pigeon' is probably a crasis-form of Mong. *tayayan* 'pigeon'; (ii) that if St. Kirg. *taan* 'daw' = Tel. Shor. Alt. Leb. Sag. Koib. (*Opyt'* III, 822) and *tayan* are ultimately connected, *taan* could be a fairly recent crasis-form of *tayan*, but the change of species presents a serious obstacle.

MS. *lačyn*: St. Kirg. *ılaačın* '(peregrine?) falcon' (varieties: *kara*; *kızıl*; *too*); Kaz. *lašın* 'varieties of hawk' (Makhm.-Mus.), 'kite' (Shnit.); Karak. *lašın* 'falcon'; E. Turki *lačin*, *la:čın*; *læčın* 'falcon, the barbary falcon, Falco peregrinus; cf. Le Coq, *Bemerkungen über die türk. Falknerei*, p. 6' (Jarr., p. 181); O.T. *la:çın* 'falcon', 'The most durable of all words beginning with *l*- . . . almost certainly a loan-word, probably Tokharian . . . one of the predatory birds, hence men are called *La:çın* because of their bravery Kaş. *I* 410 . . . also the name of a tribe of Turks' (Claus. *ED* 763b). The citation from Kāshgharī applies well to *KO* 2111.

2119. MS. *mnasdayuŋ*: final *-ŋ* looks more like attraction to such forms as 2446 *Manastayın baatırıŋ*, where final *-ŋ* is the possessive of endearment (see n. 162), rather than a dialect feature: *-dayun* is a regular spelling in *KO*. Whereas *-tay/-day* attached periphrastically to a person's or steed's name before a generic noun (e.g. *baatır*, *külük*) is frequent in Kirg. heroic poetry, *-tayın/-dayın* is very rare in the mid 19th-c. material apart from *KO*: cf. *AK* 982 *Manastain törömö*; *ǯ Čečendäin čoroŋ*. *-tayın/-dayın* is not listed for St. Kirg. in grammatical works and articles, but it is listed for Kaz., yet with a more adverbial function, viz. *bulaktayın* 'like a stream' (Kenesbaev-Karasheva, *Yaz.*, p. 333, cf. p. 325). The form *-tayın/-dayın* as such seems to tend towards the Kaz., with one occurrence each for Radlov's Bugu and Solto texts, thus possibly a feature of epic language.

2121. MS. *byyayy*: from *bıyak* ('that side', no doubt from *bu yak* before *y* > *j*). Yud. cites *bıyakısı*, implying *bıyakı*: but Harm. *Man.* ii, 18, 12 has *bıyagı*. Mukamb. lists neither form. Karak. has (colloq.) *bıyak*.

2132. MS. *·šṭay* (alif no hamza). The resolution of first instance is *iš* or *íš*. The latter seems wholly suitable in the sense of 'leather about to be fumigated' (Yud.)—to make (aromatic) yuft? Cf. OK[2] *asuday* (i.e. Kirg. *ašuuday* 'like a mountain pass': but there is no *u* in the MS. after *š*; nor does a camel's muzzle resemble a mountain pass). Less likely, but perhaps possible, *íš* in the sense of 'the means used in fumigating leather', viz. Yud. *íš* 2. 'yellow coating, film from smoke, soot', = Kaz., Karak. *ıs* (cf. further with the same meaning *íš* in Alt. Tel. Leb. Shor. Küär., *Opyt'* I, 1400). In other words, there is the possibility of a colour comparison.

2133. MS. *kjyday*. The primary resolution is *kiji* or *keji*, but *keji* = 'tethering-rope', 'upper part of head-stall' does not suit. **keji* < Pers. *kajī* = 'raw silk' would provide a simile of softness, cf the parallel *íštay* = 'raw yuft', but has no lexical support in the C. Asiatic Turkic dialects, nor even in contemporary Taj. Similes with the humps of bactrians normally refer to valleys between mountains, thus *kezeŋ* 'deep mountain saddle' would have been appropriate had it not been palæographically remote. Kalm. *²kets°* = 'high slope', 'bluff', 'precipice' (Ram.) looks possible, but has no counterpart in Yud. **keji*, then, is the least open to objection, and is possible with this bard who uses so many foreign words. It is worth recording the similar Pers. *kajım* 'Armour for man or horse' (Steingass), but note Doerfer I, p. 461, [No.] 326 *keğim* 'Panzerung, oft aus Rohseide (meist für Pferde bestimmt)', who derives it from west-middle Mong. *keǰim* 'Satteldecke', 'Schabracke'. Cf. Kalm. *kedzim*, *kedzm* 'saddle-cloth' Ram.; Kirg. *keejim*, *kejim* (epic) 1. 'gold brocade', 2. 'costly horse-cloth'. As to epic style, **keji* 'raw silk' suits well as a balancer for *íš*; for if the muzzle is soft as leather for making into yuft, her humps are soft as raw silk. The emphasis is on this she-camel's beauty, 'hung with coral and draped with costly tapestry' as she is. Moreover she is a black camel, and sub *iŋgen* we are told by Yud. that a *jabuuluu kara iŋgen* or 'black camel with housing' is so desirable that she stands for a

perfect woman. Our she-camel is exactly of this description: 2131 *kalıdan kilem japtırıp* . . . 2135 *karača kaymal tuu iŋgen* (except for her barrenness, which probably means 'not yet having foaled', doubtless a beauty qualification, too). Camel-hair is celebrated for its softness, thus it is of interest that although in St. Kirg., *čuuda* 'long camel-hair' is illustrated for knees and neck by Yud., = Kaz. *šūda*, Karak. *šuuda*, both Shnit. (*örkeš šūda*) and Radlov (*Opyt'* IV, 1103 *örküs šuda*) cite the collocation for 'long hair from the humps'. The two resolutions of 2132 *·šṭay* and 2133 *kjyday* tend to corroborate each other in that they both suggest comparisons of softness and both refer to raw materials of high quality: in other words, they suggest the sort of 'semantic rhyme' dear to the mid 19th-c. Kirgiz bard. Cf. further Chag., Osm. *käčä* 'felt'.

2136 ff. The bard approaches the traditional passage featuring the warrior-woman Oroŋgu stripped for the camel-untying event if not with distaste, then with irony. Anticipating a question often asked today in connection with the Games, the bard wonders whether such hefty competitors are really women. Certainly the coarse attention given to anatomical detail in this and the parallel passage at *BM* 1343 ff. shows that Kirgiz bards made a sharp distinction between warrior-women of this type and such lovely swan-battle-maidens as Ay-čürök in *S* (see H *Semetey* II, 29 ff.). The event was known as '*Töö čečken*' or '*Töö čečtirmey*' and is firmly labelled 'historical' (i.e. obsolete) by Yud. sub *töö* and described by him as 'a wild entertainment of feudal-and-tribal grandees: a naked woman, bending down, unties with her teeth a camel that has been tethered to a peg driven low into the ground'. The camel was the prize for success in this endeavour. Yud. then records that *töö čečkendey kıl-* = 'to put to shame'. That Oroŋgu enters for this event accords well with her being the lord or chieftain of a people far away (n. 630), suggesting a primitive, matriarchal, and Amazonian society. KO 2136, *BM* 1372 (*Oroŋgo urgačı da bolso kan elä*) and Harm. *Man.* II, 66, 6 (*'Urgaačı jolu uluk — dep, | Özü Kaŋgay uruk!' — dep, | Oroŋgunun Kula bee . . .*) all bring in the word *urgaačı* ('female' as the antonym of 'male', cf. Kalm. *uryātš'* = 'female of animals'. Claus. *ED* 218 sub *ura:ğu:t* 'woman' notes that in Chag. *urğaçı* replaced *ura:ğu:t*, with which it may be etymologically connected. The makers of the Harm. *Man.* (1958–60) naturally omit this episode of allegedly 'feudal' interest from their versions although the event is announced beforehand II, 19b '*Jılaŋač katın töö čečet*'.

2136. Since only Oroŋgu is featured, *jandar* looks like the honorific plur. (n. 4).

2137. *čıkırdılar* (*čıkırdı alar*) tends to the Özb. (cf. Reshetov, *Yaz.*, p. 350). *čıkır-* is a variant of *čakır-* 'to call, invite'.

2138. MS. *'ysy*: see n. 630 (end). 'Their (her people's) chieftain?' or 'Urku-kula's mistress'?

2149. MS. *čaṭrašaṭban*. Initial *č* is borne out by head-rhyme with 2148 *čaljaŋdaškan*, further by Yud. *čatıra-* 1. 'crackle', 2. 'to be cheerful', yet without a cross-reference to *šatıra-šatman* 'cheerful' (sub *šatıra* I, under which, further, the collocation *šatıra-satman kül-* 'to burst out laughing').

2152. MS. *araŋq&²*. Any doubt that this is erroneous for *Oroŋgu* is dispelled by the repetition of *Manas* in the corresponding passage at 2163 f.

2154 ff. Further to *KO* 630 (and possibly also 2138), which presents Oroŋgu as a chieftain, we have resentful reference to her here as wealthy. Moreover, she keeps her wealth in a cave and later saucily boasts that she has given birth to various great heroes, not excluding Manas. This is not to be taken literally: what she is saying is that wombs such as hers have given birth to heroes and that therefore her generative organs should be treated with respect, not derision. The cattle in her cave and her capacity to give birth to heroes, make her a feminine counterpart to Agıš (see n. 618), only more primeval, since she, symbolically at least, gave birth to Agıš

(*KO* 2167 f.): that is, she assumes the aspect of a progenitrix. It is to be hoped that the archives of Kirgizia will reveal more about this intriguing figure, one day.

dol'ay is from *dolu* 'shrewish' and *ay*, an ejaculation of disapproval, cf. *kulay* (1052, etc.). *dolu* is nevertheless the epithet of some heroines, according to Yud., as in the present instance.

2159; 2165. As Clauson remarks, *am* 'vulva' is sparsely recorded in the dictionaries. It is absent from Yud., together with its collocations.

2160. MS. *ač myrkanyŋ*: *Üč Merke*—'the Three Merke Rivers' towards the Karkara Region from the E. end of L. Issyk—must be rejected as a reading, since only *one* of the Merke Rivers comes into question and '*aç*' can mean 'gleaming'. **Ač-merke* appears not to have been a toponym, since Valikhanov, when traversing the Merke system, names the rivers 'the First', 'Second', and 'Third Merke' (I, 237 ff.), otherwise only one of them 'the Great' (II, 512; 515). Modern maps show *Chet' Merke* and to the S. of it *Orta Merke*, both rising in the Khungey Alatau *c.* 23 km. NE. Tyup. Valikhanov describes the scene down the three Merke rivers from where his route crossed them under 19 and 20 May in his Journal of his expedition to L. Issyk in 1856, that is, about a week before the presumed date of the recording of *KO*, so that the bard's allusion will have had fresh memories for him. Extracts from his descriptions of two of the Merke follow here. 'When we climbed to the elevated neck of land which unites the Alatau Mts. and the Kuuluk Range, a cleft opened up before us, a lofty, precipitous ravine. At its bottom, in the shape of a slender ribbon the tolerably swift-flowing r. Merke wound its way. From high up, the course of the river was picturesque. Beside the green and even ravine the river had a bluish tinge, its banks were fringed on both sides with willows to make an avenue. The Merkes (they are three) fall into the r. Charyn; they rise in the Alatau Mts. and flow for the whole length of the neck of land, forming very deep gorges, to fall into the Charyn. . . .' (I, 241.) 'The valley formed by the course of the Third Merke is fairly broad and marshy. The river is even deeper than the First, and has a greater volume of water. The willows growing on the banks are denser than the others . . .' (I, 244).

MS. *aryᵘ² čytku*: St. Kirg. *arkı* (< *ar*, *arı* 'yonder', 'remote'), Kaz. *argı* of the same meaning. *četki* means 'on or beyond the border'; thus *argı-četki* (not Yud.) are a pair of overlapping synonyms. Cf. nevertheless n. 2160 'Chet' Merke'.

2161 f. *böböčök* 'clitoris' (not Yud.), *Opyt'* IV, 1706 '*böböčük* [Kkir.] clytoris', Kaz. *böbešik* (Opyt' ibid. *böböšük*) 'uvula'. *KO* 2161 MS. *bubačkuy* is compatible with either *böböčök* or *böböčük*; but the former was chosen because of *böböčök* = *kičinekey böbök* 'tiny little boy' in the Kirg. dialect of the Ala Buka distr. and also because Radlov, despite *Opyt'* IV, 1706, prints *BM* 1396 '*kötüydün ičči jılgadai, | böböčögüy tülgadai!*' (which is quite close in parts to *KO* 2160–2, though it omits the reference to the Merke). *böböčök/böböčük* seems to be a diminutive of *böbök* 'little boy'. *böböčök* seems to have displaced the Kirg. successor to O.T. *tıla:k* 'clitoris' (Claus. *ED*, p. 495b), judging by the close association with *tuulga* in both *KO* (2160) and *BM* (1397, just cited). According to Clauson (ibid.), *tıla:k* (diminutive of *tıl* 'tongue') is another of the words rarely met with in dictionaries: it is thus not possible to cite the Kirg. form presumed to have alliterated with *tu(u)lga*, since Kirg. now has front *til* 'tongue' as against O.T. *tıl*. As to 2162 *ţulyaday*, cf. 2044 MS. *duluyᵘ²*, where (St. Kirg.) *tuulga* 'helmet' was certainly intended. *S* 1020 *asıp koigon kazan bar, | salıp koigon tulga bar* (where R. has short *u*, yet renders 'Helm') strongly suggests that *KO* 2162 *·syb quyyan ţulyaday* may be elliptic for 'a trivet slung (with cauldron)'. In the parallel passage, R. prints *tülgadai* (R. 'Helm'), but his uncertainty over *tulga/tuulga* (apart from our texts see *Opyt'* III, 1473; 1792) reduces its evidential value, and here *asıp koygon* is absent. If the orthographic difference between 2044 *duluyᵘ²* and 2162 *ţulya* is significant—a risky assumption with this scribe—then MS. *ţulya* will stand for *tulga* = 'trivet',

and we shall possibly have one bard taking a helmet and the other a trivet with cauldron as the basis of a simile in parallel passages.

2164. *bilde* < '*Billahi!*'. Cf. further from Arab. *KO* 2163 *aldá* < *Allah*; *moldo* < *mullā* (*maula*).

2165. MS. *čapalaqtab*: according to Yud. *šapalakta-* is St. Kirg., yet the identical form with initial *š* in Kaz. well motivates the MS. form with *č-*, cf. Karak. *šapalakla-* also 'slap' (and 'applaud'). Perhaps the form *šapalakta-* was chosen from Kazakhizing dialects to obtain a clear distinction from *čabalakta-* 'to rush about'.

2167 ff. The heroes whom Oroŋgu claims to have (symbolically) brought into the world are all old-established heroes, of whom Manas himself is the youngest. It is of interest that heathen antagonists are named as well as Muslim protagonists.

2182. *ölbös ookat* 'half-starved existence' (Yud.).

2184. MS. *qunganmn* has rare *g* for *γ*. The collocation *kayratına kon-* is not cited by Yud.

2185. MS. *bulattᵘ²*: to read *bolo* here would result in a problematic *ttᵘ²*, though *namıs bol-* (unattested by Yud.) is no doubt idiomatic, and would offer a positive parallel to *namıs jok megen* in the next line. *bölöttü* < *bölöt-* the factit. of *bölö-* 1. 'swaddle', 2. 'leave in abundance' is unexceptionable formally but unconfirmed in collocation with *namıs*. If *bölöttü* is correct, 2183 *karuu* and 2184 *kayrat*, varying the idea of 'strength' are the unexpressed subjects, and Oroŋgu is the unexpressed object.

2188 f. *KO* 1631 *tokson tor-ala aygırdıŋ | üyürü-menen* assures us that 2189 *üyürün* is plural.

2191. MS. *jqyany ny* is so clearly written in two groups that the second *ny* is unlikely to be a dittography of the first. It has been rendered here as an isolated short form of *anı*.

2194. See n. 134.

2197. MS. '*uryab*, with short vertical stroke above *r*. *ırga-* 'to move' (transit.), 'to stir' (intransit.) is far less likely, semantically, than either *orgu-* 3. or *ırgı-*, both 'to leap'; *ırgı-* regularly on to and from a horse.

2199. MS. *kᵃb̊lᵃl̂bᵃš̂taň* is spelt with extraordinary care by the scribe. The parallel *kep aytılbastan* at 2013 assures the sense 'without uttering a word'. (St. Kirg. *keptet-*, cf. Karak. *keplet-* 'to cause someone to tug on/cram into' could be justified most implausibly by reference to corslets.) There is no real alternative to taking **keplet-* as factit. of **keple-* 'to say a word' (*kep*). Yud. lists no such word (either as **kebde-*, **kepte-* or **keple-*): but Radlov, *Opyt'* II, 1188, cites for Kara-kirg. alone *keptä-* 'to speak' < *kep* + *lä*.

There is no / after *kᵃb̊lᵃl̂bᵃš̂taň*, but *tuurasınan* occurs overwhelmingly at the beginnings of verses (e.g. 1974; 1980; 1985; 2151).

2206. *bürük*, hitherto in apostrophe (e.g. 1367) is here used attributively.

Kıtayga lit. 'to the Kıtay or Chinese' may be justified by the fact that in *KO* and such contemporary epics as *KK*, Altınay (*KO* 2217) is a Sino-Kalmak *kanıš*. Agıš goes to seek her at her sports in the Infidels' camp across the river.

2207 f. *ala qnab bala quš | 'ym&ᵘ²ᵃ qulčdan quţura ţuwyan 'yr ayč*; cf. 2269 (counterpart to 2202 def.) *qulᵘčdan quţra 'yl&ᵘ² ţuyan 'yr ayč*. In the absence of **qulč/qulᵘč* in the lexica we are presented with a major crux in an archaic epithet of Er Agıš which has left interesting echoes elsewhere, viz. *BM* 85 *börı čıbar bala kuš | kötürö* (sic) *tügan Er Agıš*, and Harm. *Man.* II, 96b *Orolmo toonun bürkütün | Baldagı jok kondurup* . . . II, 20b *Orolmonun ak iyindüü bürkütün | Baldagı jok kondurup* . . ., similarly II, 96b (cf. Yud., *Slov.* sub *baldak* 3. 'support under hunters' arms with bird of the chase': *baldaksız bürküt kondur-* 'to make a berkut perch on one's arm

without a *baldak*'—which only a very strong man can do). For illustrations of the *baldak* in use see Skrine, C. P., *Chinese Central Asia*, New York–London, 1926; 1971, opposite p. 232, 'A Kirghiz beg of the Tien Shan, with his hunting eagle', and text; *Narody Sredney Azii i Kazakhstana*, ii, p. 193. Radlov, *Sibirien* I, p. 467 describes the *baldak* without naming it, and cites *baldak* in *Opyt'* IV, 1503, without reference to its application in hawking.

Harm. *Man.* II, 96b, throws most light on the general setting of Agıš's hawking epithet. The couplet cited above is preceded by 'not finding a mountain to knock up against, not finding an enemy to fight with, putting his intentions into effect. . . .' The sense of the whole multiple epithet is thus to show Agıš as hugely strong and obstreperous, and it coheres perfectly with his ability to support the great eagle without prop. This last trait may relate to *KO* 2207 *bala kuš*, for the following parallelism seems too pronounced to overlook:

KO	—— ——	bala kuš	quṭura/quṭra
BM	bōrı čıbar	bala kuš	"kötürö"
Harm. *Man.*	ak iyindüü	bürküt	kondurup

BM 86 "*kötürö*" can be emended at once to *kötörö* 'raising' (cf. R., der Hoch [geborene]): yet in view of *KO quṭura/quṭra* and *BM* 85 *kuš* (with rear *k*), **kötörö* is under suspicion of having been silently emended by R., and indeed from *kotoro* < *kotor-* 'to transfer' (rather than from *kutura* < *kutur-* 'to rave', 'to grow strong'). *KO* 2207 *ala kmap* has to be taken verbally, despite the possibility of *ala* 'mottled' seeming to reflect *BM* 85 *čıbar* 'variegated': thus 'seizing and holding tight'. (Identification of *qulᵘč* might entail reassessment of *quṭura* as *kutura*.)

If this is so, Agıš in *KO* from birth was so strong that he was able to transfer nestlings (of the berkut) from the *qulč/qulᵘč*. Unfortunately this word is so rare that it is not cited in any of the many lexical sources utilized in the present edition. *qılč* 'sword' is regularly *qlč* in *KO* (e.g. 56; 72), and the sense would be odd (but note *kızıgı kıyın bürküttün, kamčı kılıp baldagın*, Toktogul, cited by Abdul.-Is. sub *baldak* 3.). At a guess **koluč* could be a contracted form of **kolturmač* in the sense of 'falconer's saddle-prop' (i.e. = *baldak* 3.), cf. E. Turki *qulturmach* (*sic*, Shaw, p. 157) = 'crutch' = *baldak* 2.; cf. further St. Kirg. *kolturmač* 'side-rail for child's saddle', Chag. *kolturmač* 'collar' (Opyt' II, 598). **koluč/kuluč* 'some sort of nest or breeding-pen' seems a remoter possibility.

2211. MS. *'unnun*. The whole setting of this passage is at Altın-ay's sports (2220 *oyundarı*), hence emendation to *oynun* is required. The f.r. no doubt had *'uynun*, without the diacr. of *y*. Altın-ay and other khans' daughters disport themselves typically, cf. *KK* 1825 *Ai kandın kısı Altın Ai | oin kılıp jatırı*; *S* 318 *Akındın kısı Ai Čürök | oin baštap čıkkandır*.

2217. MS. *aq xannŋ*, cf. 1721 *ay xan nŋ* = 2227. The scribe can be forgiven his vacillation, since the name of Altın-ay's father (always an illiterating stock-name) varies, see n. 1721 ff.

2222. Whether the individual maidens (with their girdles) resembled bundled withies, or bunches of maidens resembled bundled withies is not clear, though of course their lissom shapes are suggested by *tal* 'willow', 'withy'. It might have been tempting to resolve MS. *'uygan* and *'uylgan* as *iygen* and *iyilgen* = 'bent', 'stooping', 'bowed', as indicating the suppleness of girls, but MS. *'uy* precludes this. Moreover 2223 MS. *'uyga* > *üygö* goes with 2222 *üygön* and *üyülgön*, as 2225 *kızdar* goes with 2224 *kurkulday* and *kılıktap*.

2223. MS. *tuk&²* = 2225. Since Košoy has entered Altın-ay's yurt (2221 *kızga kirip keldi*: for the idiom see H *Kukotay found*, p. 381), he is now inside. At 2227 f. Altın-ay emerges. This supplies a clue to *tuk&²*, which has no reflection in the Kirg., Kaz., and Karak. dictionaries, or in *Opyt'*. *tuk&²* must represent a fast form of *tüpkö* 'below', 'under'—'here under the roof'—i.e. 'within'; cf. E. Turki *tügc* 'under' < *tüb* (Jarr. pp. 317 f.).

2224. MS. *quryldatqay* is not possible as it stands. The easier emendation would be *kurkuldatkan* 'made to shriek (like swans or ravens)', and the responsibility for making the maidens shriek could be laid on Agıš, who could never leave the girls alone at their games (*KO* 2211 f., and n. 618, to which add from the 20th-c. Harm *Man.* II, 20a *ordo kız oynogon* 'disporting himself with the maidens at court', and 20b *kız nakıštuu Agıš* 'A. who is mad on girls'). Nevertheless, *kurkuldatkan* would be scarcely compatible with *kılıktap* 'walk mincingly, coquettishly, with quick movements', nor would *kurkuldatkan* be structurally in keeping with 2222 *talday* or 2226 *tuu kuyruktay*: like them, it is likely to be a simile, and indeed the impossible *-qay* of the MS. is palaeographically very near to *-tay*. Altın-ay is elaborately dressed for display, needing no less than seventy maidens to support her rig (2229 f.), so that it is highly improbable that Agıš has been up to his bawdy pranks and made the girls shriek, and least of all in ancient Košoy's presence. Such gesture-verbs as *kılıkta-*, when applied to maidens, are often given precision with a bird or animal simile in *-tay/-day-*: *KK* 1006 *küčügüttöi keriläit* . . . 1013 *bala kastai karkıldait | köčülgöndöi bılkındait* . . ., discussed H *Köz-kaman* II, 282 f; *S* 323 *küdörüdöi bılkıldap, | küčügüttöi čıŋkıldap* . . ., discussed H *Semetey* II, 31—thus, in order, Puppy, Gosling (audile), White Eagle (queried), Musk-deer, Puppy, the two women in question being Kanıkey and Ay-čürök. The cost of *kurkulday-day* 'like titmice' is the light but necessitous emendation of the second *q* to *t*, and of the first *t* to *y* (interchange of diacritical because omitted in f.r.?).

2226. *tuu kuyruk*. 'The traditional Turkish standard was a horse's tail or bunch of horse-hair' (Claus. *ED*, p. 464 sub *tu:ğ*); 'l'étendard . . . se nomme *tuγ*, forme employée par Maḥmûd al Kâšgarî . . . C'est à proprement parler, un insigne militaire orné d'une queue de cheval ou d'une queue de buffle (sans doute, ailleurs, de loups et d'autres animaux), peinte en rouge et en blanc (toujours?) attachée a une hampe rouge surmontée d'une boule d'or.' (Roux, *La mort*, p. 119).

MS. *blyaqdab*: Yud. does not adduce *bılgakta-*. He refers *bulgakta-* to *bulgalakta-* 1. 'coil', 'wriggle', 2. 'wave', 'swing', with which he equates it, and cites: *kuyruk bulgalakta-*. The first resolution of MS. *blyaqdab*, namely *bılgaktap* is well within the range of dialect variation of *bulgaktap*, and has been adopted.

2229. MS. *'urayγ&²sun*: from context an article of attire or an attribute that needs to be supported (*jölötüp*). The first resolutions are *urayga* or *oroŋgo*: forms ending in *-ı* or *-u* are less likely. Whatever was intended was an archaic, rare, or exotic word with no echo in the usual Turkic dictionaries. It is thus not unreasonable to adduce Kalm. *orāŋgv* 'geschlängelt'; 'schlingkraut', referred by Ram. to *orija-ŋga, orija-ŋgu*. It is but a small step from 'something that trails' to 'train', which would suit the context if *kamš* wore trains—Ram. has no entry 'Schleppe'. *OK²* sets **oraykı* with a note that this means 'train' or 'hem lying in lengthy folds' but without citation of authority or attribution to a language (Makhm.-Mus. and Shnit. do not cite it for Kaz., nor Bask. for Karak., nor Radlov for any language, in *Opyt'*). Under *shleif*, N. T. Sauranbaev, *Russko-kaz. Slov.*, can do no better for Kaz. than Russ. '*shleif*' with an explanation in Kaz.; and Yud., *Russko-kirg. Slov.* can do no more for Kirg. Kalm. *orija-*, from which Ram. derives *orāŋgv*, has a verbal derivative *orāxv* 'umwickeln, unschlingen, einrollen' which is roughly the same meaning as Turkic *ora-* set parallel to Mong. *oroox* by Sevortyan, *Étim. slov. tyurk. yaz.*, p. 469. More promising than Kalm. *orāŋgv* because it has no long vowel in the 2nd syll. is Kalm. *orŋgv*, but the formal advantage is offset by semantic and historical obscurities. Mod. Mong. has 1. *orongo* 'species of antelope', 2. 'pennant', listed as separate words (Luvs.). Kalm. *orŋgv* has the meanings 'orongo-antelope (unbek[annt?].); irgendein tier, dessen hörner zum zeichen des eigentums aufgepflanzt werden. . . . D [örböt] *orŋgin ewγ* [lit. 'orongo-antelope-horn' A. T. H.] auch: zeichen, fahne'. Whether or not the two Mong. *orongo* are ultimately one or two, Claus. *ED* 236a has O.T. *uruyu*; 'flag', 'standard' borrowed in Mong. as

oroŋğa, with the same meaning (Kow. 449, Haltod 83). Until *orongo* 'pennant' can be brought geographically nearer to Kirg. the matter must be left in abeyance.

2230. MS. *qarqarasyn* attests a variant of St. Kirg. *karkıra* 1. 'demoiselle crane'; 2. 'crane-feather ornament on girl's cap', of too regular a nature to be noted by Yud., but cf. V, I, 3) 29 *karkaralū bu kısm*—'these maidens adorned with cranes' feathers'; *J* 3494 *karkuralū kıs*; *J* 99 *karkaralū kar'at*—'a black horse with cranes' plumes' (on its head, cf. the quotation from Babūr, n. 304 above); V, I, 3) 68 *karkaranın karası*—'the blackest of cranes' feathers' i.e. 'the best of all'. Although Altın-ay as a khan's daughter would wear a crest of plumes on her head-dress, she may also be conceived as a crane-maiden or even crane-battle-maiden, as Ay-čürök in *S* is a swan-battle-maiden (H *Semetey* I, 154; II, 32). In the Far East, crane-maidens overlap with and then replace swan-maidens in the ancient mythic tale of the Swan-maiden and its derivatives (H *Swan-maiden*, 328 ff.). Further, crane-battle-maidens occur strongly in the Tungus hero-tales collected by G. M. Vasilevich in *Istoricheskiy fol'klor Évenkov* (Moscow–Leningrad, 1966). The name of the epic Karkara region was accounted for by Valikhanov's Kirgiz informants in terms of the capture by Kirgiz of Kalmak maidens wearing plumes called '*karkara*' on their heads as part of their festive ritual attire (*Soch.* I, 250). The Sino-Kalmak Altın-ay's huge festive Crane-plume accords well with this legend.

The theme of this *karkara* plume-emblem, involving the geographical distribution of cranes and herons in C. Asia *c.* A.D. 1860 and its connection with *otogo* (see n. 304), would require a monograph to itself. The following notes will indicate some of the ramifications.

The range and variety of *karkara* are shown by this sequence: Mong. *qarqir* 'ash-coloured crane' (Kowalewski); *xarxiraa* 'bird like the black crane, makes a lot of noise when flying'; *xarxiraa togoruu* 'croaking crane' (with *togoruu* the normal word for 'crane'): all kindly supplied by C. R. Bawden, who notes the absence of the word as such from Ram. for Kalm. Kirg. *karkıra/karkara* 'demoiselle crane'; Kaz. *karkara* 'heron' = Özb. (but not listed for Karak.); Ott. (learned) *karkara* 'crowned crane', 'heron'; Pers. *qarqarā* '*Ardea virgo*' (a variety of heron), attributed to Arabic. Then further back in time Babūr's *qarqara* 'heron', cf. Sulciman's Chag. *karkara* 'a species of large-feathered crane with crest' (Sulejman-Kúnos). E. Turki *qarqara* confines itself to the emblematic aspect with 'a tuft or crest stuck in a woman's cap' (Shaw, 1880).

The ornithological knowledge of lexicographers varies widely, so not all of the preceding identifications may be right. A sampling shows that there are fluid frontiers between *turna* (O.T. *turña*, St. Kirg. *turuna*), *karkara*, *ukar*, and *kotan* covering a range of meanings: 'crane', 'heron', 'pelican', 'stork', 'bittern', and beyond. There is a N. to S. overlap in the geographical distribution of cranes and herons in C. and N. Asia, with the crane the more northerly bird, and one doubts whether lexicographers and naturalists between them could ever disentangle them for the period 1600–1860.

As to the *karkara* of *KO* 2230, its beauty is such as the already lovely Altın-ay might well wish to steal for herself. The Demoiselle Crane (*Anthropoides virgo*) 'occurs from the Dobruja in eastern Europe through the greater part of Central Asia and winters in north-east Africa, India, and China; it is a smaller species, with the head and neck black, long black lanceolate feathers falling over the breast, and long white plumes behind the ear coverts' (*A New Dictionary of Birds*, ed. Sir A. Landsborough Thomson, London–Edinburgh, 1964, p. 162b, with black-and-white drawing of the Demoiselle crane on p. 161b).

The *karkara/karkıra*, whichever bird of the same name it may have drawn upon in any particular case, was a name for a feather emblem worn by noblemen, braves, noble maidens, and favourite horses. See, now, Addenda.

MS. *suyatub*: Yud. cites only the simplex *süyö-* 'lean on', 'support'; but the parallel necess. vb. 2229 *jölöt-* 'bid support' confirms *süyötüp*.

2234. MS. *blaktab*: with no evidence for a vb. **bilekte-*, emendation to *bilekten* with transposition of the diacritical form *b* to *n* is preferable to forcing *bölöktö-* 'shun', 'isolate'.

2235. The collocation *ala kün* is not cited by Yud.

2236. MS. *alšuryᔭ²*: for *-ur-* instead of *-ar-* see n. 1448 ff. MS. *akay*: there is no such form in the usual dictionaries. *ake ay* (as in *dul'ay*; *kulay*)?

2240. MS. *bulyar*. St. Kirg. *bulga-/bılga-* = 'to wave', and *kol bulga-* 'to wave one's hand' occurs sub *bulga-* = Kaz. (Shnit.), cf. Karak. *bılga-* 'to wave'. Yet in Kaz. *bılga-* = 'to smear', 'soil'. In view of this it is better to take *bulga-* in *KO* as a transitional dialect-form in the sense 'to soil', despite the absence of *bılga-/bulga-* from Mukamb.

2242. MS. *'urunnayan*: the 3rd vowel militates against *alptarnıŋ urungan jer* 'place where heroes collide'. The reading adopted is from *orunda-* 'to remain in place': for *-nn-* < *-nd-* see 1427 *orunday*, apparatus.

2247. MS. *čabtb* and *bura* determine each other. *bura* normally > *buura* 'camel-sire', with which *čabıttap* (with loss of shadda made good) 'prowling in search of prey' is incompatible. If *čabıttap* were correct, *bura* would have to be emended to *börü* 'wolf'—but this would infringe the spelling convention. The question then is: is *čaptab* 'tamping down, gluing down' compatible with *buura*? *čapta-* normally applies to cartridges. Without further help from the dictionaries I assume here at some risk that this old he-camel packs the ground on which he stands by stamping hard in anger.

2253. MS. *sᵘrᵘštᔭ²*, emended to *šurüšüp* as at 1890.

2266. This verse is repeated at the very end of the page. But for this circumstance the repetition might have been considered for inclusion in the text as expressive of Agıš's balancing Konur-bay before toppling him.

2272. Evidently a technicality of wrestling. Just as victory is demonstrated by holding one's opponent down so that both shoulders touch the ground (*KO* 1501), so clear evidence of a throw is given by the sight of the soles of both feet.

2276. This v. may well be editorial by the scribe.

2281. MS. *km kymtga*, cf. 2283 *km kymgyn*. The *a* at 2281 *kymta* is disturbing, yet the preceding gen. MS. *baygasynŋ* shows that this *a* (in ligature) must stand for possessed *-i*. The sequences 2281 *km kymtga* and 2283 *km kymgyn* must be forms of the same expression, with loss, or spurious addition, of *t*. Loss of a character is inherently more probable than addition, and in any case the assumption that *t* was added in 2281 *kymtga* leads to no solution. The contrary assumption that at 2283 we should read MS. *kymtgyn* does provide a plausible solution. In Kirg. and Karak. (and thus probably also Kaz.), *kemtik/kemdik* and *ketik* largely overlap in the meaning 'want', 'lack', 'deficiency', 'flaw', 'defect'. The collocation *kem-ketik* with the same meaning 'lack', etc., is authenticated by Yud. for Kirg. and Bask. for Karak. (p. 312). There thus seems little risk in reading 2281 *kem-kemtigi* and 2283 *kem-kemtigin* as from a dialect variant *kem-kemtik* of *kem-ketik* in the same meaning of 'lack', which makes excellent sense with 2283 *tolturgun* 'fill!', i.e. 'make good!', cf. Yud. sub *ketik*: *jetile elek jetimim, tolo elek jaltık ketigiy*.

2284. *at jol*: 'the race-course' (not Yud.), bearing in mind its epic proportions (1583 ff.). *BM* 609 ff. followed by 750 *Issık köl* – 751 *Tosor mindn Tamga* (doubtless the Tosar and Tanma rivers that flow into L. Issyk, cf. V. I, 308) – 753 *Narın* – 760 *Bukar* – (returning) 1405 *Bukar* –

1407 **Ilä-ni* (R. *päni* 'translated' by R. as 'Ili', which suits the following *boilop* 'going along' and also the approach to Kulja)—is more explicit.

2289. Both *čınar* < Pers. *chanār* 'plane-tree' and *terek* 'poplar' tend to become generic terms for 'high tree' in Kirg. epic. At 2288 f., this stately tree is free of the symbolic associations examined in H *Semetey* II, 21 ff.

2292. *asa bayla-* implies tethering with the horse's head up.

2293. See n. 2040 ff.

2294. *jamılıp*, St. Kirg. *jamınıp*, cf. Kaz. *jamılıp*. *aykarasınan jamınıp* describes a man covering himself with one skirt over his legs and the other over his head as when on campaign. Sub *aykara*, Yud. cites *čapanın aykarasınan jammıp jattı*.

2301. See n. 2040 ff.

2307 ff. present a complex problem with 2307 *ṭaštan tulg&²*; 2308 *qumalaq tulgym*; 2311 *ṭaš tulgum*; 2312 *qumalaq tulgum*. Symmetry is present in 2311 f., but doubly absent from 2307 with *-ṭan* and *-&²*. The general context is that Manas is commanding his diviner to spot the winner in the race: 2309 *'köz-ačıgım boljoy kör!'* The diviner's reply is 2313–34. Words which come into question are: *tölgö* 'divination' and the name *'Tölök'*. The latter is substantiated thus: V, I, 2) 1159 *tölgöčü kara Tölögüm*—'my honest (?) Tölök the soothsayer' = *BM* 358 (R. *Kara tölögüm*) and 1479 (R. *Kara Tölgüm*) = *KK* 1474 (R. *Kara Tölögüm*), cf. *S* 58 (absurdly) *Tölgöčü-minän Tölögüm, / šıbagačı* (R. *čıb'agači*) *köp čorogo bölöčüm*—'My diviner of fates, who doled out many to the Companions' (cf. R. 'Tölgütschü und du Tölök / Der die Fichte für die Freunde spaltet', which is linguistically dubious but perhaps based on ocular demonstrations of a type of divining with chips). Cf. further Harm *Man.* II, 253b *Tölgöčü kara Tölögü* (regrettably for scholarship, native Kirgiz editions always capitalize the first letter of a verse, thus here: *tölgöčü*). *tölgöčü* 'soothsayer', 'diviner' clearly does not occur at *KO* 2307 ff. On the other hand, (Kara?) Tölök in the Radlovian epics is one among other of Manas's Companions, and at *KO* 2303–6, Manas's Companions are summoned. It would be strange, (i) if the Companion who specializes in divining were not named when asked to spot the winner; (ii) if he were not named soon. Yet at the beginning of Manas's command there is conflicting evidence: 2307 *tulg&²* against 2308 *tulgym*, leaving the question whether *-m* has been dropped from *tulg&²* or added to *tulgym* by attraction to 2311 and 2312 *tulgum*. (In the case of 2307 **tulgym*, loss of *-m* would have entailed consequential change of *-y* to *-&²* to give *tölgö*.) It is here that knowledge of the Kirgiz epic style comes into play: epithets normally precede the proper name. Applying this principle here, 2309 *köz-ačıgım* 'my clairvoyant' and 2310 *jer-tıŋšaarım* 'ground-listener' precede the first naming of Tölök at 2311 f. This would be a satisfying outcome: (i) because it leaves 2307 MS. *tulg&²* > *tölgö* (primary resolution) and in turn confirms *taštan* as it stands—'divination from stones'; (ii) because 2307 *taštan tölgö* and 2308 *kumalak tölgö* 'pellet-divination' despite the difference of syntax are semantic equivalents; (iii) because 2307 f. 'divination from stones' and 'pebble-divination' explain and justify the names 2311 *'Taš-Tölök'* and 2312 *'Kumalak-Tölök'*. The price of this interpretation is emending 2308 *tulgym* to *tulg&²* > *tölgö*, with reversal of the attraction to *tulgum* (2311 f.) in the f.r.

For divination with pebbles see Yud. sub *kumalak* 2. *taštan tandap kırk bir kumalak terip aldı* 'He selected forty-one round pebble-stones (for a divination)'. However, the picture is a little confused by Radlov's very detailed account, exemplified by actual numerical operations, of divining with 41 *kumalak* among the Kazakhs, where *kumalak* is rendered by 'sheep-droppings' ('Schafmist-Kügelchen'), the sole meaning attributed to *kumalak* by Shnit. At *BM* 1902 ff., Joloy consults his soothsayer Targıl-taz in order to discover the outcome of the impending battle with Manas, the method here being the ancient Far Eastern practice of consulting

burnt shoulder-blades of rams (cf. Yud. sub *dalı*; *dalı küygüz-/jak-*). For divining by *kumalak* among the Kirgiz of the Pamirs today, see Dor, R., *Contribution a l'étude des Kirghiz du Pamir Afghan*, Cahiers turcica 1 (1975), Paris, pp. 277 ff. *Kırk bir taš*. See Addenda.

2309. *köz-ačık*: cf. Yud. *közü ačık* 1. 'clairvoyant'; 3. 'not yet having attained the perfection of a bakhshi'.

2310. As Yud. explains sub *tıŋša-* 'hearken', Jer-tıŋšaar is a figure from folklore, one gifted with supernatural powers of hearing, with the typical exploit throughout Eurasia of hearing the grass grow. In Sayakbay's *Töštük*, Jer-tıŋšaar is one of the hero's Helpers acquired *en route* in the Underworld: see the episode entitled *'Töštüktün Jer Tıŋšar maamıtka jolukkanı'* (pp. 137 f. of the 1956 edn.). Here in *KO*, *jer-tıŋšaar*, together with *köz-ačık* (2309), is purely an epithet of Tölök (2311 f., see n. 2307 ff.).

2312–2313. In the editorial prose addition, *yr ṭıŋčary* > *Jer-tıŋšaarı* seems not to be used as an epithet, but rather as the well-known figure of folklore referred to in n. 2307 ff. 'Jer-tıŋšaar' as a distinct individual occurs in none of the lists of Manas's Companions (Manas's Invocations) nor as an individual associated with Manas. It is therefore unlikely that the bard himself gave this information as a prose aside, so that the responsibility for it must be laid squarely on V. and his scribe. *tıylap* at 2310 and in the editorial passage is not St. Kirg., which has *tıŋša-*, as in *(jer-)tıŋšaar*, cf. St. Kaz. *tıŋda-* but Karak. *tıyla-*.

2315 ff. The parallel passage in *BM* at 1449 ff. has the verbs *kaŋgaila-*, *altaila-*, *orusta-*, *oirotto-*, *kırgısta-*, *kırımda-*, *alašta-*, and *manasta-*—all of them, except the last, national or tribal *uraan* or (war-)cries, see n. 2316 ff. below. In view of the great preponderance of national or tribal cries, Radlov's referring of the modals *kaŋgailap*, etc., to the running of the horses ('kommt nach Kangai-Art') is difficult to follow, all the more so since at 1446 he changes to 'Manas rufend' (*manastap*): cf. also *BM* 1455 *urān* ('Ruf'), where *alaštagan* is not 'fremd' (R.), but means 'shouting the Kazakh war-cry "*Alas!*" ' If any doubt remains as to how these verbal forms at *BM* 1449 ff. are to be taken, *KO* 2315 ff. should remove them. *'Altay!'* and *'Kaŋgay!'* are shouts of the Kalmak who live there.

2316 ff. It is expressive of the spirit in which Kirgiz horse-races were conducted that *uraan*, technically 'war-cry', should be used for the shouts of the onlooker-partisans. Each ethnic group, from the nation or great tribe down to the small clan, had its *uraan* (Yud. sub vb.), indeed the secondary meaning of *uraan* is 'tribe', 'clan' (ibid.). An early occurrence of the word is *uran* in the *Oyuzname*, 11, 9 *kök böri bolsunyıl uran* 'Let the war-cry be "Grey Wolf"!' Sevortyan, pp. 601 f. derives *uraan* from **urayan* < *ur-* 'cry'; cf. Kalm. *urān* < *uri-jan* < *uri-* 'cry' (Ram.).

2321. *'Köküm'* is not otherwise mentioned in *KO*. In *BM*, however, Köküm is father to Ürbü (96; 541 f.) and a Sart (541; see n. 70). In *KO*, on the other hand, Ürbü's father is Aktar-taz (592; 1370). It is thus not possible to infer from the cry of 'Köküm!' that Ürbü's horse is intended, as we may from 2399 'Jakıp!' that Manas's (inherited) horse is intended. 'Köküm' is a floating name from the older generation of heroes.

2331. The shout of *'Düyüm!'* is derived from 810 *Düyüm-alıp*—'All-sorts-of-heroes' (see n. 810 f.), which is already amusing: but the extension of the word to a shout at the races, together with the verb *düyümdö-*, shows a delightful sense of humour.

2334. This verse suggests that a verse *'Manas, Manas, Manas!' dep* has been inadvertently passed over by the scribe. But see 2399, and n. 2321.

2335. *aktar-* = 'to turn upside down', 'to rummage through, in search of something', and is Kaz.

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(Makhm.-Mus., Shnit.). *aktar-* is not admitted by Yud., however, but cf. *aytar-* with the same meaning. For the present generation, Mukamb. cites *aktar-* for the Ich[kilik] dial. as an equivalent of St. Kirg. *aytar-*. The implication at 2335 seems to be that Tölök is for the moment overwhelmed by the abundance of cries and pounding hooves and needs time to sort them out.

2336. *jılt et-* implies a sudden movement like a flame leaping up or a star twinkling. The expression is visual in our context, too, and refers to the moment when the horses come into sight, perhaps with the metal parts of their harness gleaming. MS. *jltytyb* is written as one group. Cf. 2364 MS. *jltyb*, surely haplology for *jltytyb*.

2337 ff. The language material does not fall easily into good verses. The recurrence of *kele'di* supplies one structural element; and the placement of owners of steeds (in the genit.) at the ends of verses, with their steeds at the beginnings of the next, supplies another. The metrical effect, however, leaves something to be desired.

2342. It is not clear whether *Ak-sargıl* ('pale-bay') is Jamgırčı's regular steed (silently recovered after being captured by Manas at 2092 ff.) or a substitute. The further question remains whether this pale-bay is the same as the pale-bay which Ajıbay is to ride at 2872, or whether the latter is merely a type-name or a proper name. As far as I am aware, *BM* and the other Radlovian texts throw no light on this: at *BM* 1641 Jamgırčı's prestige steed is golden-eyed 'Merdiyän' (see H *Semetey* I, 180). Yud. cites only the collocation *ak sargıl*; *Opyt'* IV 333 cites the simplex *sargıl* for K(ara)kirg. in the meaning of 'horse'. Cf. Kirg., Kaz., Karak. *sargılt* 'yellowish'. *KO* itself establishes the simplex *sargıl* at 453, above, see n.

2348 ff. *oozun bermey* is a term of equitation, 'not answering the reins', and applies to the horse. *bulku-* and *julku-* are transitive rather than intransitive, and it is significant that Yud. illustrates them with the words for 'bridle' and 'reins' under both verbs: *bulkup aldı čılbırdı, julkup aldı tizgindi*—'He tore at the bridle and snatched at the reins'. Though *tart-* 8. = 'to go', 'to move', the expression applies primarily to a rider, with *at* 'horse' as the unexpressed object. *attın bašın tart-* = 'to check, rein in a horse' (as at *KO* 2418 ff.). There is a suggestion that the host's steed, Maniker, is not properly in the race and must avoid winning: the picture of Maniker, apparently in fourth place and with the bit between his teeth and Jaš-aydar fighting to gain control, coheres perfectly with this notion, which receives further support from the fact that Öröö-toru, not Maniker, is said 'to come after' Čal-kuyruk at 2352 f., as though Maniker were not counted. 2351 *tartıp* must be mentally detached from *kele'di* and referred to Jaš-aydar. The syntax of this passage is rather breathless, as befits a race.

2355–2356. Three vv. could be obtained, the second beginning: *Oroŋgunuŋ . . .*, cf. 2358.

2357 f. Oroŋgu shows a womanly concern for her mare Urku-kula (cf. 629 *Urku-kula biyesi bar*). She protects the mare with 2358 MS. *tuyz čyly kyz*, which—in the absence of a grammatically risky *toguz čili kiyiz* 'felt horse-cloth with Nine-partridge-pattern', unknown to students of C. Asian folk art—can be safely resolved as *toguz čiylüü kiyiz* 'nine felts padded with *čiy*-grass'. (I am grateful to Professor Ulla Johansen of the Institut für Völkerkunde of the University of Cologne for informing me in a letter of 15.3.74 that 'saddle-pillows of felt are often padded with steppe-grass in Central Asia'.) It no doubt belongs to the Rabelaisian flavour of this passage that no less than nine padded *kiyiz* are used by Oroŋgu to protect her mare. As to the verb MS. *tyub*, embarrassment does not end. The primary resolution is *tıgıp* < *tık-* 'to thrust in': but *tagıp* < *tak-* 'to fix, attach' is legitimate and more delicate. Philologically, *tıgıp* has the advantage and is perhaps supported by the Kazakh 'Sprachgefühl' of A. Margulan, who prints *Kabattap tıyıp koyıptı* in *OK*². *tıyıp* is also supported by the coarse humour that plays round Oroŋgu: if Oroŋgu is so, how much more so her mare? As to 2357 *jelder kire*, since

the heroes' steeds are stallions, it is not irrelevant to recall that the myth of mares impregnated by the wind was known to the Kirgiz. Verse 2358 may in fact be two verses.

2362. See n. 655. One suspects that 2362 read *yuzgr* (archaic *jüzgür*) in the f.r.

2364. See n. 2336. The structurally placed *kele'di* at 2340; 2342; 2344; 2351; 2354, as well as the syntax of the passage, shows that 2364 MS. *kyla dydu* is erroneous for *kyladu*, and similarly at 2373 (cf. further *tura dydu* in the editorial underlined passage between 2364 and 2365).

2366. *kištey sakal* departs from the regular epithet *kök-ala sakal* 'of the grey-flecked beard' for Almambet, and in the right direction, since Almambet is elsewhere conceived of as a young man, whose beard-class, if made explicit, would be *kara* 'black'. The divergent attributes may come from two distinct traditions, here not fully reconciled.

2367 ff. There is a persistent association of Almambet with arak in Kirg. heroic poetry (H *Almambet* 189; 192; 197). Here the reference seems to be to his eloquence, cf. the parallel expression *bal-menen oozun čaykagan*, which according to Yud. sub *čayka-* means 'fascinating in speech'. Arak for honeyed mead may be ironic. Oddly at 1364 Ürbü has the same epithet.

It is Almambet's role here, as a faithful retainer of Manas (2370), to get Ak-kula home by hauling him to the post, for which the technical expression is *sürö-* (2373), a move in which Manas will join, mounted on Ak-bulčuŋ, with dire threats to Ak-kula (2377 f.). In the corresponding passage of *BM*, Almambet and Sırgak go out as retainers of Manas (1416), together with others supporting other horses, to haul the beasts to the winning-post (1411 *'attı süröp alam' dep*). Later, at 1475, Ajı-bay reports on Almambet's unaided efforts with Ak-kula and says he is very angry. Manas then goes with his comitatus and orders them, with Almambet named last on Sarala (1512 ff.), to stop Ak-kula so that a halter of silk plaited by twelve maidens (1519 *'on eki kıstın koluna, | jumurulap čaldırgan, | jibäktän kılgan noktom . . .'*) can be attached to him. *KO* in turn clarifies this: for in our version, Almambet has broken the twelve-fathom reins in six places and joined them again whilst hauling Ak-kula home (2379 ff.). At 2370 it seems less likely that *jaŋadan* goes with *čoro bolom* ('recent').

2370. MS. *jŋadan* > *jaŋadan*, which is not St. Kirg. but Kaz.-Karak. 'again', 'anew', 'repeatedly'. *jaŋadan* is probably to be linked with *dep*, thus 'revolving in his thoughts', 'saying over and over again'; yet if it were construed with *'čorom bolom'* it could be justified as 'I am only a recent Companion', which is true in *Manas* tradition (see *AK*). Cf. further *KK* 1355 *'jaŋıdan kelgän tüganıŋ'*—'Your newly arrived (i.e. new-found) kinsman'; 947 *'jaŋıdan tügan'* '(My) newly (found) brother'.

2371. The whole passage 2365–73 is beset with problems, and 2371 is the most difficult verse of all. It seems best to take it as a continuation of the noun-clause governed by *dep* (2370), with *malı* 'his beast' referring forward to Ak-kula (2372). If elided *jagına* > *jagın'* from *jagın-* = 'to flatter, please' is not correct, *jagınd'* < *jagınd-* = 'to approach' could be considered; also *jagın* < *jak* 'side', though a collocation **jagın al-* 'to take a direction' (?), 'to draw level' (?) is unconfirmed. Kaz. *jagına* 'towards' is excluded.

2373. *süröp*: for this technical term of the horse-race see n. 2367 ff. The noun *süröö* 3. = *süröön* 2. stands for the place from which, onwards, the mounted bystanders are permitted to 'help' their favourite to the winning-post.

2377 ff. In *BM*, these threats form part of a more elaborate series of threats beginning with 1457 *Ak* (R. *ak*) *kula sä kılbasam . . .* = *KO* 2377.

2380. St. Kirg. (Yud.) and the modern dialects (Mukamb.) have no denominative verb from

jetek 'bridle-led' to go with MS. *jytklab*, but cf. Kaz. *jetekte-* and Karak. *jetekle-* 'to lead by the bridle'.

2381. In *BM*, the remedy for the weak halter was one made of silk, see n. 2367 ff.

2385. Sub *közdö-*, Yud. gives only *közdöy* in the sense 'towards' = *KO* 1878 *Samarkand közdöy*; but at 1960 *Samarkandnıy kök tašın | közdöp*, '*közdöp*' clearly also means 'towards'. Cf. 2104 *Samarkandıy kök tašın | karap* and 511 *Samarkand kerey* (i.e. *karay*, see n. 511): again both 'towards'. Two pairs of parallel choices for this meaning.

2387. MS. *munč&²* *n&²sun durkuyduy*. (i) Although according to Yud. *munča* is southern for *munča*, the spelling convention does not entirely exclude the resolution *munča*. (ii) *-sun* in *n&²sun* precludes the resolution *-sen*, while *-sin* remains theoretically possible: 2389 and 2391 have *-sn*. In *KO*, *n&²* occurs regularly in (resolved) *nesi*, *nemine*. The text would seem to have to be *nesin*, without parallels being available to show whether it is *ne-si-n* or *ne-sin*. (iii) The series MS. *durkuyduy*; 2389 *barčayduy*; 2391 *dardayduy* requires **durkuy-* to be a verb conveying 'hugeness'; and its *k* requires front articulation. *dükü-* 'to swell up' fits these requirements. Mukam. cites no dialect variants with *-r-*, nor do St. Kaz. and Karak. support it.

2390. *čanač*: 'a cured goatskin for kumys or granular commodities', cf. Kaz. *šanaš* (for the latter only). Yud. cites *čanačtay köpkön* 'blown up like a *č.*', 'overweening'. Kaz. *ür-* = 'to blow' (Shnit., not Makhm.-Mus.), confirmed by Karak. *ür-* II 'to blow (of the wind)' = Alt. Tel., Leb., Kaz., Küär. Shór., Kom., Koib., Tob. (*Opyt'* I, 1825, without distinction as to whether it means only 'to bark' in some of these dialects), cf. Kaz. *ürüp-kirtti* 'he blew it full of air' (ibid.). Yud. does not cite 'to blow' for *ür-*, only 'to bark'.

2399 f. The cry of 'Jakıp!' for Manas's Ak-kula has more to it than meets the eye. There is no means of knowing whether the bard of *KO* conceived Manas's father Jakıp as alive or dead. The cry suggests that Manas has inherited Ak-kula from Jakıp and that Jakıp as *arbak* or 'ancestor-spirit' is asked to bring his old mount to victory. (For *arbak* in mid 19th-c. Kirg. epic see H *Semetey* II, 6 ff.) At *S* 97 ff., Semetey speaks of Tay-buurul as 'inheritance' from his father Manas (*atamnın kalgan murapım*), cf. V, I, 2) 1717, where Manas in his youth already owns Tay-buurul.

2404 ff. See n. 843 ff.

2408. In *BM* at 609 ff., the race is arranged specifically to begin in autumn and end in spring. *KO* 2408 ff. gives us six to seven months. The various days, with their various events in the Games, fill out the interval symbolically, not realistically, in a manner well known from a number of epic traditions.

2413 f. Sub *muunduu* (south. *buunduu*), Yud. cites a variant of this narrative formula: *buluttuu köktün astınan, muunduu čöptün üstünön*. Cf. V, I, 3) 330 *aspan buluttū kündün aldınan | būndū čöptün üstünön*. Alliteration gives *buunduu* priority. An instance of a long-lived and picturesque formula.

2421. MS. *'uyya ylayan*, cf. 2422 *'uyya ylab*, with one or two groups in either case. Technically two resolutions are possible: (i) on the basis of *oygo jıla-* 'to pine'; (ii) on the basis of *oygoylo-* 'to shout "Oygoy!" ' (i.e. *oygoy* < *oy koy* = 'Stop!'). As to (i), neither Yud. nor Mukam. lists *jıla-*, yet it can be inferred from the factit. *jılat-* 'to make cry' *KO* 272, and n. Support for (i) is given by *KO* 2436 *köyülün kušubak kılıp* 'He [Manas] cheered their [the Companions'] hearts . . .': the Companions, then, were downhearted. (ii) could be supported by the necessity of stopping a racehorse in order to prepare the *süröön* (2422, cf. nn. 2367 ff. and 2373; and *BM* 1517 '*Sar'ala mingän Alman Bet, čorom | Ak-kulanı toktotkun, čorom!*'). Though *oygoylo-* is not

cited by Yud., it would be a regular formation. I have chosen alternative (i) for the text as the less adventurous reading.

2422. MS. *yurutdu*: the choice lies between two equally legitimate resolutions, (i) < *jorut-* 'to ask, bid someone to divine, predict'; (ii) < *jorot-* 'to ask, bid someone to predetermine'. Tölök the soothsayer has not been named or implied since 2335. (ii) goes well with Manas's decisive act and reassurance at 2429 ff., where he dopes Ak-kula for victory. Thus *jorottu* in the text.

2424. The possibility that MS. *kyyb* is to be resolved as *ke(y)ip* 'shapes' is ruled out by the parallel 1137 *kırk kara kök kiyinder* : 1136 *miniyder*.

2425. MS. *bulub br*. From this point on, and mostly in bunches, peculiar verbal forms occur with *br* after *-ıp* (13 times) and *-gan* (twice). Professor K. Menges has had the kindness to examine this phenomenon and has assessed it as unparalleled, even after personal discussion of it with scholars in Kazakhstan, so that he prefers not to interpret it (letter of 20.10.75). The facts, grouped in formal categories are these. (i) 2425 *bulub* ends in a full *b* (all other instances of *-ıp* before *br* have short *b* in the MS.), thus 2425 *bulub br*. (ii) 2433 *quyubbr*; 2436 *qyl[u]bbr*; 2437 *yurubbr*; 2439 *turubbr*; 2448 *basubbr*; 2463 *yatubbr*; 2472 *turubbr*; 2562 *bulubbr*; 2677 *yurubbr* (and in the connecting prose—implying Kazakh origin of the phenomenon?—*qalubbr*); 2954 *yurubbr*. (iii) (with a single *b*) 3109 *ţašybr*; 3110 *ašybr*. (iv) (embedded in the largest bunch of *-ıp br*) (*a*) 2445 *qalyan br*: (*b*) 2470 *yabqanbr*.

The possibility exists that *br* in (iv) (after *-gan*) is different from *br* in (i)–(iii) (after *-ıp*): yet the two occurrences of (iv) are embedded in (ii); and if the resolution of *br* is identical in (i)–(iv), categories (i)–(iii) cannot be resolved on the basis of *-ıppır* < *-ıptır* by (an otherwise unnoticed) assimilation. If, on the other hand, *-gan br* (as *-gan bar*?) differs from *-ıp br*, the possibility of assimilated forms would seem not to be totally excluded, since, as reference to the various contexts shows, (i)–(iii) occur in passages of straightforward 'epic' narration in alternation with forms in *-tı*, *-ıptı*, and *-ıptır*.

Resolution of (i)–(iv) as *-ıp*, *-gan bar*, if authenticated, would be the most economical and elegant.

2433. *nasıbay* 'a quid of specially prepared aromatic tobacco for placing below the tongue or behind the lower lip' (Yud.) = Kaz., Karak. Other Kirg. forms: *naspay*; *asmay*. Also Özb. *nosvoy* = *nos*, cf. Turkm. *nas* (only) 'specially prepared tobacco with an admixture of ash, butter/oil, and lime'. Further Tat. *nasvay* 'nasvay' and *nas* 'nas' = 'chewing tobacco'; Baraba *nazapai* = 'snuff' (*Opyt'* III, 659). So far as the Kirgiz are concerned, they long ago gave up the habit of pipe-smoking in favour of the *nasıbay* (*Narody Sredn. Az.* II, 263, where the *n.* is explicitly stated to be 'chewing tobacco'). In E. Turki, both *nas* and *nasval* are 'snuff'; whereas in Kirg. *nas* is south. for *nasıbay*. The Kirg. measure time by the length of life of a quid, viz. five to six minutes: *naspay tartım* (Yud.). Whether Ak-kula was merely given a quid of *nasıbay* of appropriate size or one with some stronger dope in it does not emerge. The etymology for Kaz. *nasıbay* suggested by Bud. II, 277, from Russ. *nosovoy* 'nasal' is borne out by Dal', *Tolkovyy slovar'* (3rd edn., 1905), who cites *nosovoy tabak* as the colloqu. equivalent of *nyukhatel'nyy tabak* 'snuff' (II, 1441).

2436. MS. *xušwaq*: St. Kirg. *kušubak*, Kaz. *košuak* (*OK²*; not Makhm.-Mus or Shnit.), Karak. *xošuak*, Özb. *xušvakt* 'glad', 'contented' < Pers. *khwush-waqt* 'happy', 'pleased' (not Pers. *khwush-bakht* 'happy', 'fortunate', cf. learned Özb. *xušbaxt*; Kirg. *bak*, *kakt*, *baktı*, *bakıt* 'good fortune' Pers. *bakht*). Yud. sub vb. has the collocation *köyülü kušubak boldu*.

2438. *Artılman*: a mountain, unidentified.

2440. *közdön učkan* (*zauwu*), cf. the problematic 3101 *köz učkančday* (*dala*).

2447. MS. *nal*, with hamza above medial alif. St. Kirg. *naal* < Pers.–Arab. *na'l* 'horse-shoe', etc. Among the Kirgiz, the *naal* or small iron shoe below the high heel of the *ötük* or riding boot, which occurs here in the older variant form *etik* (MS. *'ytuk*), was used as a spur. Yud. does not list *etik* as a received form of St. Kirg., but cf. Kaz. and Karak. *etik* 'shoe', 'boot'. Cf. further *KO* 2665 MS. *'ytyknan*. Claus. *ED*, p. 50b, posits *etük* (*edük*) for O.T., cf. now Sevortyan, pp. 319 f. where the basic form is *ə-dik/ä:dik*, with **etük* (in agreement with Claus.) as the starting-point of the fully rounded forms. See *KO* 3023 *kök jeke*, and note.

2449. MS. *buta bylbaw*. The problem is whether *buta* should be resolved as *buta* 'precious fabric' (Yud. *buta* III, 'Pers.') or as *boto* II 'shoulder-tie/kerchief'. The collocations **buta belboo* and **boto belboo* are not attested by Yud., and examination of similar collocations gives an ambiguous answer. For *belboo* 'girdle', 'sash' preceded by an adj. noun of material cf. Harm. *Man.* II, 236b *kebez belboo, keŋ ötük* [Koŋur-bay] 'of the cotton girdle and the ample shoes', *AK* 7 *čok belbäü* 'girdle with fringe'. For adj. use of *boto*, cf. Harm. *Man.* I, 167a *boto kuru moynuna* 'with his shoulder-sash on his shoulder' (*kur* IV = 'girdle', 'sash'), in a ritual gesture of submission or apology: but cf. Yud. sub *boto kur* = 'silken sash' (which looks like a possible confusion with **buta kur* on the part of the great lexicographer). Heroes' steeds normally have halters of silk, see n. 2367 ff. above, and cf. *Ƶ* 153 *jibäktän kılgan arkandı | moinuna saldı jeŋgäsi* '[Joloy's] sister-in-law threw a silken lasso over his [the steed Ač-buudan's] shoulders'. Thus at *KO* 2449 f., where Ak-bulčuŋ has to be hauled up the cliffs, it would be fitting for Manas to improvize a halter with his sash of costly stuff. On the other hand, it could be taken for granted that any shoulder-sash (**boto belboo*) he wore would in any case be of silk or costly fabric. *KK* 1364 f. actually cites such a *boto*: *kelä boto, čalı kur* 'girdle of precious stuff (or: girdle with gold/silver thread), sash . . .' (*čalı* is obscure, where Radlov has mispunctuated and, confusing *boto* I and *boto* II, has arrived at a camel-leather belt). *buta* III < Pers.–Arab. *fūṭa* 'striped Indian cloth', cf. Räs. p. 147b, is nearer to MS. *buṭa*. *belboo* is obsolete, and *boto* 'girdle' is cited by Abuld-Is. only in the collocation *boto kur* and only with reference to *Manas*. At I, 3) 976 *buta* is used for luxurious leg-wrappings: *'bulu* (R. *bulun*) *-minän butanı | butuna čulgap kılıyar!'* cf. I, 3) 1656 *'bulu-minän butanı | butana čılgō kılarga . . .'*

2451. *kır arka* normally 'backbone'. It does not emerge from Yud. sub *arka* that the expression has a topographical meaning, and similarly for Karak. This may be because *arka* has the directional usage 'north'. A 3rd sense of *arka* in Kaz., however, is 'mountain-range' (Shnit.). At *KO* 2451, *arkaga* requires 2453 *kötörüp* to be rendered as 'hauled up' (with the sash, 2449), Manas by implication having dismounted (he remounts at 2454 ff.).

2457. MS. *šuntyt¡b*: cf. St. Kirg. *ošentip* < *ošonu etip*, and further Harm. *Man.* I, 51b *ušintip*.

2459. See n. 1147.

2460 ff. The change of fortunes of Manas's Forty is sudden if not dramatic. The coming battle is motivated differently in *BM* (Manas desires to raid the Kalmak, 1698 ff.).

2472. MS. *sumsaysyb*: this might possibly be justified as a 'delusion form' in *-sı*, though the sense would not be satisfactory. It is best to assume a scribal error or a (confused) dialect variant of *sumsayıp*.

2476 ff. Ak-kula is first left untethered in a slack hobble to cool down after his exertions, with the reins disposed of not by tying to a tethering-post (*akır*) but opportunistically, so that they do not foul the horse's legs, by attachment to the saddlebow or even to the withers (*kaytarıp*: Yud. = Shnit., Makhm.-Mus. for Kaz., cf. Kalm. *xantrxv* 'to fix the reins over the saddlebow so that the horse cannot move its head forward', cf. Manchu *kantara-*, Chag. *qantar-*; Turk. > Hung. > Germ. k a n d a r e, Ram. 166a; Mong. *morio xantayrax* = 'to tie the reins tightly to

the saddlebow in order to prevent the horse from moving', Luvs.). *keŋ tušap* implies a broad, i.e. loose hobble. 2478 *asa baylap*, on the other hand, implies tethering with a short lead and the beast's head up. There is thus a change from 2476 to 2477 f. MS. *k¡bs&²* > *kepse* < *kep-* 'to dry up' (Yud., *Opyt'* II, 1185; Karak. *kep-* I) with reference to Ak-kula's sweat.

2477. MS. *'urtkga* stands for *ürtükkö* there can be little doubt. According to Yud. *ürtük* is a 'decorated horse-cloth'. Basing himself on sources nearer to the date of *KO*, Radlov, *Opyt'* cites *örtük* for Chag. in the sense of 'outer covering', 'covering', 'veil' (I, 1236) and *örd*ük in the same sense for Uigur (I, 1238), cf. (Arab. char.) *'urtuk* 'covering' for Azeri (Bud. I, 123a); Turkm. *örtük* 'outer covering', 'top layer'; Özb. *örtik* 'covering' (beside 'learned' *urtuk*, doubtless from the Chag. outline *'urtuk*, p. 743). In his all too brief fragment from *Manas*, Almasy, *Abschied*, v. 17, renders *örtük* as 'Kopfdecke', despite its occurrence on Ak-kula as a horse-cloth: 16 *kıyın külük Ak-kula at | kızıl örtük japtırıp* . . . transliterated into St. Kirg. orthography from Almasy's narrow transcription, with the exception of *örtük*, which, however, is replaced by *ürtük* in the St. Kirg. transliteration in the Russian translation of Almasy's article in *Manas, Geroicheskiy épos kirgizskogo naroda* (Frunze, 1968), p. 45, and rendered as Russ. *cheprak* ('horse-cloth'), p. 46. The present meaning of St. Kirg. *ürtük* (dial. *örtük?*) shows a restriction from 'covering' in general to 'horse-cloth', whereas *KO* shows survival of a more general usage. Just how the horse was tethered to the yurt or pavilion (*čatır*) is not indicated in the text. Tethering-poles were of course the norm. Antipina does not cite *örtük/ürtük*.

2485 ff. See appropriate nn. 978 ff.

2491 ff. The 2-verse epithet 2491–2 is identical with 980–1, only it has been transferred from Janıbek to Serek, perhaps owing to the change in the order in which some of the Companions are named in this second Invocation: or 2493 f. are parenthetical.

2501. Yud. does not cite *daldal* in the sense of 'hero'; yet this sense was known to Radlov, *Opyt'* III, 1637 for (Kara) Kirg. allegedly with the associated meaning 'select', 'excellent'. The examples in *KK* 247 f. and 1172 f., *BM* 1142 f. and *KO* 2501 ff., however, raise problems. In *KK*, the *daldal-balban* is a strong-man bodyguard. Kanıkey calls him from her throne and sends him on an errand: 244 *asıl jerdän akırat, | tō kötörgön balbandı | Kanıkäı özü čakırat: |* *'Asıl jerdä daldalım, | tō kötörgön balbanım, | koš'attı kolgo al!'* At 1172 ff. the same type is bidden to hold the heads of the Köz-kamans while they are circumcised: *asıl jerdä daldalga, |* *tō kötörgön balbanga | bašın bekän koidurup* . . . At *BM* 1141 ff. it is a question of the girdle Kanıkey had made for a wrestler: *'ičkırdın jayın aitain, | asıl jerdä dandalga* (sic), *| tō kötörgön* *balbanga | jeŋ ičinä ilättim* . . .' (R., as so often, gives incompatible and therefore unreliable translations.) The formula emerges *asıl jerdä daldal, tō kötörgön balban* in the sense 'strong-man attending the throne, camel-lifting wrestler or champion'. Applying this to *KO* 2501 f., *atı-jurtka* is parallel to *asıl jerdä* and *at kötörgön* parallel to *tō kötörgön*. But are these reconcilable? *KO* MS. *aty yurtq&²* is parallel to *KO* 2503 *tögörök jurtka* and is thus *atı-jurtka* 'the whole people' (Yud. sub *at* II 'name') rather than *ata-jurtka* (Yud. sub *ata*): but since it follows and resumes the *čoro* ('Companions') invoked by Manas, both *atı-jurtka daldalım* and *tögörök jurtka daldalım* must refer to these members of his Household all round him and his headquarters yurt. *atı-jurtka* is thus not very far from *asıl jerdä* 'at or about the throne' in sense. *KO* 2502 *at kötörgön* is balanced by 2504 MS. *ṭu kutargan*, of which the first resolution must be *tuu kötörgön*. Moreover *töö* 'camel' in *KO* is written *tuya*, e.g. at 82; and furthermore, *at kötör-* can mean 'to advance one's name, fame', cf. *at kötörgüs* 'of fame such as cannot be further exalted' (Yud. sub *kötörgüs*). The question is whether *at* 'fame' or *at* 'horse' offers the more convincing parallel to *tuu*? *at* 'fame' is surely in better keeping stylistically (however heavy the *tuu*). Thus one is forced to assume that originally the formula *töö kötörgön* 'camel-lifter' was expanded

parallelistically by *at kötörgön* 'horse-lifter' (or *at k.* by *töö k.*), but that another line of bards then reinterpreted *at* as 'fame' and then created the new parallel *tuu* 'standard' to go with it—a procedure of formulaic composition for which there are of course many parallels.

2506. The usual role of Taz-maymat is to brew tea: but here he is asked rhetorically to prepare for a feast on the flesh of Ak-kula. The proposed feast has a somewhat ritual look. In any case, the reverent burial planned for the bones is reminiscent of the horse-sacrifice, which goes back to ancient times.

2511. MS. *klt&²ly* > *kültölüü* 'having tufts'. Yud. does not list *kültö*, but cf. Kaz. *külte* 'tuft of hair', 'wisp', 'part of a sheaf (of reaped wheat)' and Karak. *külte* 'sheaf (of clover)'; Nog. *külte* = 'sheaf'; *kültä* = 'sheaf', Karaimen of Luzk, and Tob. (*Opyt'* II, 1476). For Kaz., Radlov, *Opyt'* ibid. quotes *kültö* 'clew', 'knotted horse's tail'. Phonologically and semantically this last draws very near to the border dialect of *KO*. *kültö* must have meant 'the hair of a horse's mane or tail gathered into ornamental tufts'. Cf. n. 1984 *kına* (adornment on horse's tail), *kınaluu*, *kınalap*.

2514. MS. *čulprat&²*: factit. of *šölbürö-*/*šülbürö-* 'to dangle', with hypercorrect *č* for *š*. 'To hang (in strips)' makes excellent culinary sense when paired with *ülbüröt-* 'to make tender', with which it rhymes perfectly.

MS. *ţurayy*: see n. 1537.

2519. MS. *m^a sa^a yalduy* can be resolved equally by *Mas-ayal-* = 'Drunken woman' and *Mas-ajal-* = 'Drunken death'. In the absence of an identification, and since both resolutions are not implausible, *OK²* *Masajal*, which may rest on local knowledge, is followed here.

2520. MS. *s^a ?l^a b̊*. The scribe has written this word with some care. *xarlap ele* 'lamenting for all we are worth', 'weeping bitterly' would give excellent sense: on the other hand, *saarlap ele* 'just as it is dawning' is equally acceptable in sense. *KO* does not indicate long *aa*; and interchange between *s* and *x* occurs in Kirg., cf. *saar* and *zaar* both cited by Yud. for 'dawn'. Respect for the MS. inclines one to *sa(a)rlap ele* 'just as it is dawning'. (A remoter possibility is suggested by Karak. *serle*: 'to pay close attention'.)

2522. MS. *ţutub*: Yud. cites the collocation *köŋülgö tüy-* 'to keep well in mind' sub *köŋül* and sub *tüy-*. All that would be required to read '*tüyüp*' here would be to place the diacritical of the second *t* below the stem and overlook the fact that whereas *t* often precedes a front vowel, *ţ* rarely does so. Since *tut-* 'to hold', literally rendered, gives an acceptable sense, even though the collocation is not guaranteed by Yud., it has been preferred.

2526. *sozul-* 1. 'to stretch oneself out'; 2. (transferred) *sozulup ele olturat* 'he sits tranquil and silent'. At 2527 ff. Ajıbay dares to speak because he is 'sweet of speech': but 2525 is the first indication here or in the Radlovian epics that tranquil silence is an (or the) attribute of Janbay.

2549. In St. Kirg. *čurka-* = *čura-* II 'to run, flee'; but in *KO* it clearly = 'to leap' as in Tel. (*Opyt'* III, 2173), cf. 2555; 2979. *čurkap but sal-* lit. = 'to leap (into the saddle) and lower one's legs' (2979). Yud. cites *but sal-* in this sense sub *but*. The converse is *čurkap tüš-* 'to leap down (from one's mount)', as here. Cf. further 2983 *čurkap mindi* 'leapt into the saddle'.

2550 f. A variant of this topos is cited by Yud. sub *tapta-* 3. 'to make sharp', 'to whet', 'temper': *taš kömürgö taptagan, kak ırgayga saptagan*—'He tempered [the battle-axe] over a coal-fire, helved it with wood of the *ırgay*' (see n. 197). As to *kak*, Yud. does not render it explicitly. It may mean 'dry', 'hard', 'tough', cf. *kak sümbö* (2059 and n.).

2552. The relative degrees of toughness of the steels *bolot* and *kurč* do not emerge from Yud., who gives 'steel' as the first meaning of *kurč*, with 'sharp' as the second and 'strength' as the

fifth. This reverses the order of semantic evolution on comparison with Claus. *ED* 647a, who gives O.T. *kurč* as 'strong', 'tough' with the acquisition of the sense 'steel' later, in some languages, after the loss of *temür* in the collocation *kurč temür*.

2553. A verse-formula, cited by Yud. entire sub *endüü*. Cf. the parallel *ešik-törděy ay-balta*—'battle-axe with a long handle' (3–4 m. long, i.e. the distance from the *ešik* 'yurt-flap' to the *tör* 'place of honour opposite the *ešik* inside the yurt').

2554. MS. *'urab* > *orop*. The 'wrapping round' must refer to a thick leather thong attached to the grip of the axe. T. W. Atkinson describes the battle-axe of the region thus: 'The head of the axe is moderately heavy and sharp; a handle about four feet six inches long being secured by a leathern thong round the wrist' (*Oriental and western Siberia*, London, 1855, p. 287).

2555 ff. Such is Manas's speed of action that there is not time to saddle Ak-kula or even untether him. The free end of the halter is attached higher up to the outer covering of the yurt (2477 and n.): thus the lower end which Manas cuts cowboy fashion is near Ak-kula's muzzle. Having no reins, he guides his mount by his mane with one hand; the other is for his battle-axe. Manas, the Kirgiz hippic ideal, is revealed when the need arises as rough-rider.

2567. According to Yud. sub *koroz*, *koroz moyun* (lit. 'cock's neck') = 'graceful neck (of a beauty)' or 'a beauty with a graceful neck'. In the present context, with a simile in *-doy* of which the ungraceful Joloy is subject, *korozdoy moynun kozgotup* (not Yud.) must refer to the sharp forward and backward jerks of a cock's head (such as have been stylized in classical Indian and Indonesian dance-movements).

Cf. further for Kazakh: *koraz* 1. 'dandy'; 2. 'supple', 'elegant', 'dainty' (*Opyt'* II, 552, where Radlov compares Pers. *khuros*).

2568. MS. *šybatub*, i.e. *šıbatıp* 'oiling' (his moustaches). *OK²* *šıratıp* = 'twisting', 'twirling', cf. St. Kirg. *čıyratıp* of the same meaning, is undoubtedly correct. Having the Kazakhizing **šyratub* in his f.r., the scribe read *šybatub*.

2569. *alar-* is cited neither by Yud. nor by Mukam., but cf. Kaz. *alar-* 'to look fearfully', 'to be lacklustre (eyes)', Karak. *alar-* 'to stare', 'to goggle'; *alar-* Kas., Kaz., Tob. 'to be bloodshot' (of horse's eyes) *Opyt'* I, 360.

2571 f. The association of *ay-balta* with *eš-* 'to whirl' is traditional, cf. *aybaltalap bašındı ešeše čappaybı* (Yud. sub *eš-*). The link is fortified by alliteration with the *ešik* epithets of *ay-balta*, see *KO* 2553 and n.

2577. MS. *·ryyţa* (initial alif, no hamza). The decision between *argıt-* 'to make gallop' (= 'hurl' at 1877; 1879) and *ırgıt-* 'to make skip' is difficult. The fact is that Joloy's head remains on his shoulders, just as he stays in one piece after being 'cloven in two' (2573). Since *argıt-* also occurs at 1938, it is probably a favourite word of the bard for violent movement, though technically it is a term of horse-racing. I have therefore set *argıta* in the text. See n. 1877.

2585. *sırgak*: a species of berkut, from which Manas's Companion Sırgak takes his name (n. 986). Here Bok-murun shows his respect for the formidable Joloy by giving him this name as an epithet.

2588. MS. *qušţab*. The resolution *koštop* 'linking', 'pairing' is preferable to *kuštap* 'well', 'attentively': but it is not obvious whether Manas's mount was coupled with a gift-horse or whether Bok-murun himself 'linked up' with Manas.

2591. The collocation *kan tıyıl-* is not cited in the dictionaries.

2593. *jolum üy* = 'a small cattle-yurt'.

2596. MS. *qu. kuu* V = *'trut'* = 'tinder; agaric; sponk; punk' (Segal), *Opyt'* II, 883 *ᵃkū* (Alt., Tel., Kaz., Sart., Kas.) = *'trut'*, *'Feurschwamm'* [= corkwood fungus, *Polyporus*]. The effect of *kuu* on Joloy's wound is to stanch the blood-flow (2598) and it is thus apposite to note that amadou or 'German tinder' prepared from the fungi *Polyporus* and *Boletus* was used both as a match and as a styptic (*N.E.D.*, sub *amadou*). J. Quincy notes that *Boletus ignarius* had been used as a styptic even after amputations (*Lexicon physico-medicum*, London, 1794[11], p. 131b). R. Hooper states that '*Boletus ignarius*' is the systematic name for the *agaricus* of the pharmacopoeias (*Lexicon medicum*, London, 1825[5], p. 195), and says elsewhere that *Lycoperdon bovista*, the puff-ball, in its dry state was much used by the common people to stop haemorrhages (p. 719). In the 8th canto of the *Kalevala*, after his axe has cut into his knee, Väinämöinen attempts to plug the wound with lichens and mosses, but in vain, since he has forgotten some essential magic. Here again one recalls that sphagnum moss was used as a lint as late as the first World War.

2611. MS. *čawkala*: hypercorrect for *šaukele* = St. Kirg. *šökülö* (with shortening of the first vowel) 'richly ornamented cone-shaped cap worn by a young woman' (Yud.); Kaz. *səükele* 'old-fashioned head-dress for a bride' (Shnit.); 'former Kazakh head-dress of women, adorned with precious stones and various ornaments and figures; head-dress of bride' (Makhm.-Mus.); Karak. *səükele* 'ceremonial conical head-dress of women' (Bask.). *Opyt'* IV, 997 cites *šäükäl* for Chag., and IV, 1035 *šökölö* for (Kara) Kirgiz, with the long vowel to be expected: but as to the *definitions* of these two forms Radlov refers to *'säükälä'*—which is either sadly mislaid or lost from *Opyt'*. Antipina cites *šökülö* frequently for the southern region, and illustrates it on p. 249 (ris. 150). Its shape corresponds almost exactly to that of the uncircumcised penis of a boy. The two *səükele* illustrated by Zhakarova-Khojaeva (p. 112, ris. 33) are more elongated in shape. Bud. I, 648a deserves full citation because of its date (1869): '[Arab. char.] *swkla, swkala*, [Cyrill.] *seukelə* "women's head-dress among the Kirgiz [i.e. Kazakh] and Bashkir, worn during the first year of marriage (high, almost cylindrical cap adorned with silver and gold plates with pendants of the same length)" '. In his notes on part III of A. I. Levshin's *Opisanie Kirgiz-Kazach'ikh ord* of 1832, Valikhanov writes in 1853 concerning p. 46: 'The head-dress called "*saukela*" is worn by women only at the beginning of married life, for about a year, but then they take it off and wear it only at important celebrations and this for the space of four to five years' (*Soch.* III, 39). Of interest in the present context is that in all three of the illustrations referred to above there is a tuft at the top of the *šökülö* corresponding to the foreskin of the bard's simile. Manas's insult to Joloy is choice and calculated to cut him down to size, since Joloy is altogether gargantuan, with the organ in question graced with the epithet *'karagaidai'* at *J* 675. As to the form *čaukele* in the text: the alliterating *čočok* justifies retention of the hypercorrect *č*; and *Opyt'* IV, 1035 *šökölö* and the Kaz. and Karak. forms justify keeping a long first vowel as against the short of St. Kirg. *šökülö*.

2612 ff. This formula occurs also in the Radlovian epics, e.g. I, 3) 395 *jetti jɪlɪ jöyü basɪp | ter jɪttangan Joloidu, | anɪ barɪp alamɪn, | jetmiš alɪptɪ öltürüp | kan jɪttangan Joloidu*. . . . The basic formula seems to have become distorted with both bards, since the epic style (an extension of the style of the hero-tale) requires a progression from *altɪ* to *jeti*, from *altɪmɪš* to *jetimiš*, which in turn would require *alp* (which has become *er* in *KO*) first and *jöö* second. *KO* has lost *jeti/jetimiš* here: but *KO* 2656 f. shows that the bard was wedded to twice *altɪmɪš*. Sub *jɪttan-*, Yud, cites a variant in which *dan* varies the headword *kan*: *altɪmɪš batman buuday jep, dan jɪttangan čoŋ Joloy*—'Eating sixty batmans of wheat, Big Joloy, redolent of bread . . .' This is surely parody: *buuday* 'wheat' has associations of fragrance. Cf. further Harm. *Man.* II, 73a *altɪ*

batman buuday, jep, | Dan jɪttangan čoŋ Joloy, | Altɪmɪš alptɪ bir soyup, | Kan jɪttangan čoŋ Joloy! Joloy's normal state as a glutton and toper is to stink. Cf. further n. 291 f.

2616 f. MS. *'uŋkurčaŋ 'uyunnan*. For the lengthening of *n* in this position see appar. 951; 952. A 19th-c. formula which survives into the 20th c., cf. Radlov V, I 3) 1690 *Üč Kapkaktɪn* (transl. 'drei Kapkak') *oyunda | Ükärčinin* (transl. 'Uekertschi') *boyunda | Oi-Kayɪŋdɪn boyunda . . .*; Harm. *Man.* II, 14 *Ükürčünün oyuna, | Üč-Kapkaktɪn boyuna, | Kemegeni kazčuu jer . . .*; 15a *Čoŋ Karkɪra boyuna | Tolup eli kondu emi. | Ükürčünün küdürgö | Uyun aydap baktɪrdɪ. . . . Üč-Kapkaktɪn boyuna | Kökötöydün kemege, | Kemegeni kazdɪrdɪ*. Unless the passage in Harm. *Man.* has been influenced by that from Radlov through 20th-c. intellectuals, it and the Radlovian passage together assure an epic place *'Ükürčü/Ükärči'*, with *KO* MS. *'uŋkurča* > **Uŋkürčö* as a lone variant. Of these names, the former is the more likely to be central in tradition, since it has the element *'ükür'*, the Kirg. epic form for 'Kalmak cattle' (cf. Kalm. *²ükɤ* 'rindvieh; sp. kuh [**üker**; tü. *öküz* 'rindvieh'; tung. *hukur*], Ramstedt); Mong. *üxɜr* 'large horned cattle' Luvsandandɜv. R. I 3) 1680 ff. is the passage (after Manas's marriage to Kanɪkey) into which an independent primitive version of his poisoning by Kökčökös and Kamaŋ Kös (i.e. Kökčö-köz and Köz-kaman, see H *Köz-kaman* II, 243 ff.) was worked, and where these villains are domiciled midway between the Kalmak and the Muslims (I, 3) 1680). As was also seen in the quotation from Harm. *Man.* II, 14/15, *Ükürčü*, together with Üč-kapkak, is in the Karkara/Karkɪra region, the classic Kalmak borderland of Kirg. epic (see *KO* 285 ff. and nn.; *BM* 223 ff. and discussion H *Kukotay* I, 355; 362 f.). *'Ükür-'* ('Kalmak cattle'), then, is motivated for this region and the vaguer *'Uŋkür-'* ('cave') could be derived from it, whether by our bard or his line of tradition, or by scribal error, does not appear. The nasal element in *KO* 2616 *'uŋkurča* receives support from the river-name *Un(g)urchi*, a western tributary of the Bayan-kol (both flowing from N. to S.) near the Chinese frontier and only 10–15 km. E. of the r. Orta-kapkak and the Ul'ken Kapkak respectively, with which the next v. links *'uŋkurča* parallelistically. On the other hand, the final *-i* of the actual *Un(g)urchi* supports I, 3) 1691 *Ükärči*. See Addenda.

MS. *'učqaqbaqtuy*: this is clearly a metathesized form of *Üč-kapkak* (see the forms cited in the preceding paragraph), a locality pinpointed by V. in a sketch-map at *Soch.* II, 510 (reconstructed by the editors at II, 511) and by his detailed list of stops on a caravan-route at II, 513 f.: the pass and river of this name lie S. of Mt. Labasy continuing S. across the r. Tekes, and E. of the Karkara River and Mountains. Metathesized 'Kakpak' at 2617, then, is the second departure from central tradition in this passage. The Kapkak Pass was one of two approaches from the r. Tekes to Uch Turfan, the other being via Kök-jar at the headwaters of the r. Karkara (*Soch.* II, 513). In Harm *Man.* II, 15a, Üč-kapkak is the very hearth (*kemege*) of Kökötöy's Feast (see above in this note). It is natural that when Manas wishes to boast to the Kalmak Joloy of a past victory over him (*KO* 2616 ff.), he chooses the Kalmak frontier region of Üč-kapkak as its scene. Two of the 'Three' Kapkak rivers were named in the previous paragraph, and actually there are four: the Chke flows into the Orta, the Tuyuk into the Ul'ken.

2622. *Ak Ay-kan* and 2634 *Kök Ay-kan*: unidentified mountains, of which the latter might be a purely poetic balancer to the former.

2625. *ulau jol*: cf. the spiritual use made of this collocation at 794.

2626. MS. *šsbarayan* (very clear). *š-s-* is immediately suspect as a sequence on structural grounds. If *s* is eliminated as a dittography, the verb in question will be either *šɪbɪra-* 'to whisper', 'rustle' or a kazakhizing **šɪbɪra-* < *čɪbɪra-* 'to teem, swarm' ('of small animals' Yud., yet cf. *KO* 213 *čɪbɪratɪp biye* '(driving) mares in great numbers'. *-a-* for *-ɪ-* in the 2nd syll. is not an insuperable obstacle in either case. If alliteration is the dominant factor here then **čɪbaragan* : 2628 *čɪŋgɪldagan* could be accommodated either as hypercorrect for **šɪbaragan* 'murmuring' (a

semantic rhyme, but not too apt, to *čıŋgıldagan* 'whinnying') or as *čıbaragan* 'swarming'. The solution is almost certainly given by the following equine passage: I, 3) 93 *'Kökčönün kök alalu köp jılkı / jaida ıloo kılamın, / čıbıragan kulunun, / sūga kīrip kelämin, / azınagan aigırın / ayga salıp alamın, / šıŋkıldagan bāni / orusak sāp kelämin . . .'* Since I, 3) 99 *šıŋkıldagan* is kazakhizing or misheard for *čıŋkıldagan* it follows that the bards had a series *azınagan aygır* : *čıŋkıldagan bee* cum *čıbıragan kulun*, where the stallions (*aygır*) neighing lustily for the mares from whom they have been separated (Yud. sub *azına-*, cf. R. 'Hengsten, die geil wiehern') alliterate with themselves on *a-*, whereas the foals and mares alliterate with each other on *č-*. Radlov's *kīrip* (cf. his rendering 'Will zum Wasser hin ich treiben') is < St. Kirg. *kiyir-* 'to lead in', and is consonant with the parallel expressions 98 *ayga sal-*; 100 *orusak sāp*; whereas *KO* 2627 *kırıp* (MS. *qrub*) is confirmed by the parallel 2629 *jarıp*. Thus the underlying pattern can be given either a positive (Radlov) or a negative (*KO*) twist.

2627. *kır-*: **2629** *jar-*. These two verbs confirm each other as indicating a destructive activity: each is illustrated by Yud. by association with 'wolf'. Though it is unusual that Manas should destroy instead of lifting the foals and fillies, the text must be accepted. In the absence of any hint that the animals were slaughtered and eaten, this must be regarded as an act of tribal policy calculated to reduce the Kalmak herds for some years by destroying the future breeders. Later, at 2643 f., Manas boasts that all that he left were *kak-siyir taydar* 'dry-sinew (i.e. "sterile"?) colts' and *karı-kurtaŋ biye* 'old (i.e. "gone barren") mares'.

2641. Without *uluu* (cf. 2639 *uluu jolgo*) this verse would be metrically defective.

2642. MS. *ala u* (1 or 2 groups): since **alau* has defied resolution and *ala* is acceptable, *u* is taken here as copulative, though Yud. cites no parallel usage.

2643. MS. *šıyır* (as against St. Kirg. *siyir*) could be accounted for as a hypercorrect adjustment towards Kirg. by the Kaz. scribe, since Kaz. in common with other Turkic languages (Claus. *ED* 841a; *Opyt'* IV, 687) has *sıyır* 'sinew'. Since *kak-siyir bolgon taydarıŋ* is semantically parallel to *karı-kurtaŋ biyeŋ* 'old (and therefore barren) mares' it must mean 'sterile': *kak* III 'dried'; *siyir* 'sinew', cf. Taranchi *siyir* 'membrum virile' (Opyt' IV, 687). The phallic Agıš is said to be 'all sinew' (*taramıš*), see n. 618.

2646. MS. *juratdur*. In St. Kirg. *juraat* occurs only compounded with *tukum* 'family', as *tukum-juraat* 'relations': and *juurat* is colloqu. (*tukum-juurattar*), Yud. sub vb. Mukam. cites neither form; but cf. Kaz. *jurayat* 'clan', 'distant relationship' (Shnit., not Makhm.-Mus). Thus *dur* = *tur* = 'is', cf. *ǰ* 1733 *'ubal sōp kandai dır?'*—'How can a bad deed be a good one?' Kirg. *tukum*, Kaz. *tukım*, Özb. *tuxum* < Pers. *tuk̲hm* 'seed', 'sperm', 'origin'. Räs. p. 497a.

2650. *kuljačıŋdu*, grouped without lifts of the pen as *qu lja čyŋd u*. *kuljačı* is not cited for either Kirg. or Kaz. (which have *kulja*). *OK*[1] disliked the word and set *kul jasıŋdı*, in defiance of the way it is written and of the structure, with alliteration: 2650 *kuljačıŋdı* : 2651 *kulagın* :: 2652 *bazarčıŋnı* : 2653 *bašın* (and, less symmetrically, 2654 *jolaučuŋdu* : 2655 *jolgo jarıp*). *kulja* is a rather generic term: Kirg. 'mountain ram' (Yud.), 'chamois' (*Opyt'* II, 989); Kaz. 'mountain or wild goat/sheep' (Shnit.), 'mountain ram' (Makhm.-Mus). According to Shcherbak, *Nazv.*, p. 117, this word occurs elsewhere only in Uig. as *yulja*. From this circumstance, A. M. Shcherbak infers that *kulja* may be of Mong. origin, but without citation. But Ramstedt had cited basic Mong. *uγulža* ; Turkic *qulža* sub Kalm. *uγ"lza* and [Torgut of E. Turkistan] *gulzu* as early as 1935. Citing Poppe, Räs. p. 298b quotes Mong. *uqulža* and adds Solon *xoγūlžī* id. Of the theoretically possible meanings of *kuljačı* 'chamois-hunter' or 'chamois, etc., herder', the former seems much the more sensible. The link between *kuljačı*, *bazarčı*, and *jolauču* is that they

were lonely travellers beyond the protection of their Kalmak lord, so that Manas is boasting of ruthless acts calculated to provoke Joloy when he says he seized and maltreated or killed them.

2665. See n. 2447.

2666. *jaak ayır-* lit. 'to tear one's jaws apart' = 'to eat or drink hugely' (Yud., who, however does not cite the factit. *ayırt-*, nor a collocation with *ötük/etik*).

2668. MS. *čaky* = 2697. Unidentified at 1:250,000 in the Kulja region. As to *jaynaq* = 2697, the nearest toponym of that pattern is *Kaynak*, *c.* 22 km. S. of Kulja.

2669. *qunaq* = 2698. Unidentified at 1 : 250,000 in the Kulja region.

2670. MS. *kyl&*[2] *'urtay&*[2]: the parallel 2699 *'yky 'urtasyn* shows that *kyl&*[2] is to be read as *(e)ki'le*.

2671. The four / after *bularmn* seem to have no significance beyond filling the page, since the sense flows on. Joloy says that he will divide his forces (2671): one force is the 'Argın-sumun' (2672); the other is the 'Zurgun-sumun' (2674). Yet although this speech is in the 1st pers. both before and after the four /, it is attributed to Kalmak in the pl. Is it a case of shared thoughts between the Khan and his followers? Or is it an example of the honorific plural (see n. 4)?

2672 and **2674.** MS. *aryn sumn*; *zuryun sumn*. Prof. Bawden first pointed towards the solution of the elements *aryn* and *zuryun* before *sumn* by reference to Ramstedt, *Kalm. Wb.*, sub *sumn̥*: '2. eskadron (100–150 mann), bezirk, wo die sumn̥ wohnt / arwn̥ sumn̥ öl[o]D, zurγan sumn̥ dörw[o]D die zehn stämme der Ölöten, die sechs der Dörbeten usw.' (letter, C. R. B. to A. T. H. of 28.1.74). In keeping with early Kirgiz epic time, which embraces the historic past and the present in one continuum, the epic character Joloy is here referring to ethno-military groups of the Kalmak which can be shown to be contemporary with *KO*. MS. 2672 *aryn* represents Kalm. *arwn̥* 'ten', and 2674 *zuryun* Kalm. *zuryān* 'six' (cf. written Mong. *arban*; *jiryuyan*). In Brokgauz-Efron, *Entsikl. slov.* XIV, p. 57b (article 'Kalmyki'), D. Anuchin records in 1895 that Torgout elements living in the mountain valleys of Buyangun and Chingil were known (similarly) as the 'tabyn-sumyn-Torgout' or 'Five-sumun T.' (Kalm. *tawn̥*). Earlier, in 1884, Radlov reported 40 Kalmak 'sumul' (*sic*) in the frontier mountains of the Ili Province, each consisting of 400–500 families, viz. to the south: Durgan (*sic*) ('six') sumul; Arban ('ten') s.; Dörbün ('four') s.; and to the north: Chorum (*sic*) ('twenty') s. (*Aus Sibirien*, II, pp. 327 f.). Here, 'Durgan' has somehow lost an essential spirantic element (C. R. B.), while 'Chorum' a trifle strangely represents Kalm. *χoŕn̥*, basic Mong. *qorin*. Even earlier, Valikhanov, I, 246, records in his journal for 21.5.1856, only five days before the presumed date of the taking down of *KO*, that the Chinese Kalmak of the family or clan (*rod*) of 'zurgan-suun' and 'argun-suun' were at that time accustomed to nomadize in the Kush-murun and Labasy mountains. Thus both Valikhanov and Radlov knew of the 'Argun-sumun' and the 'Zurgun-sumun', and they locate them as close neighbours of the nomadizing Kirgiz of the Bugu tribe (H *Kukotay* I, 362; H *Köz-kaman* I, 85). As to MS. *sumn*, Kalm. *sumn̥* (Radlov) *sumul* and (Valikhanov) *suum*, they are obviously identical (though Prof. Bawden advises me that the *l* in *sumul* cannot be accounted for in terms of Mong.). The basic form is older Mong. *sumun* 'arrow' (which occurs in *SHM*), of which 'squadron' is a typical Inner Asian extension. In his letter of 28.1.74, C. R. Bawden writes that in older Mong., besides meaning 'arrow', *sumun* also means a military unit of Manchu times, next below the 'banner', and he continues: 'I think I am right in saying that the "sumun" in Mongolia is a naturalization of the Manchu "niru" with the same two meanings' and that the name 'sumun' is first used in this sense in Khalka (Outer) Mongolia after the settlement at Dolonnor in 1691. True to the Kirg. epic attitude to numbers, the two 'sumun'

have been greatly inflated numerically, as comparison with the opening citation from Ramstedt will show.

2687. MS. *yulduz*: this may well be a learned spelling, since it is identical with Chag., cf. also Özb. *yulduz*; and so it may shroud *jıldız* in the bard's vocabulary; nevertheless cf. Kaz., Karak. *juldız*. 'The star' is not necessarily Venus, which is '*Sarı jıldız*', merely the evening star (whichever it was) of that season.

2690. *Kuday deŝken dos* is not cited in the lexica. Its sense must satisfy *KO* 2689 f. and *KK* 1153 '*Baidın ūlu Bakai Bai, čorom, / kudai deŝkān dos elā, čorom, / kadır kismät kiŝ'elä, čorom . . .*' (R. 1154 'Er ist uns ein Freund von Gott'). In *KK*, old Bakay has been summoned by Manas to perform the sacrifice (1118; 1159 *ulu tülö kıl-*) at the conversion of the Köz-kamans to Islam, just one of the many services he performs for Manas's line (*KK* 1155 *kadır kismät kiŝ'*). *dos*, then, refers to the relationship between Bakay and Manas, not Bakay and God. Again, just as Almambet repudiates Kökčö's oath of friendship at *AK* 1001 *'ant, čert seniŋ moinuŋa / men antıŋnan kutuldum!'*, so now in *KO*, when the pusillanimous Kökčö refuses to help Manas, the latter repudiates their sworn friendship 2725 *'emi ant ele, šertiŋ moyunuŋa al! — dostum'*. Bakay is the model of the loyal sworn friend, Kökčö of the disloyal sworn friend. This accords with the 2nd and 3rd nuances of *deš-* (*a*) 'To talk together'; (*b*) 'to agree': (*c*) 'to come to an understanding with one another'. In other words, Bakay and Manas, Kökčö and Manas had agreed *before God* to be friends, which is an oath. See n. 2725.

2694 f. The periphrasis with *küc* 'strength' suggests lending, not outright giving. On the other hand, Kökčö and Manas are sworn friends (cf. 2690) and, as an ironic alternative, Kökčö offers a wife, a son, and (presumably) a daughter as gifts of friendship (2720 ff.). It is Kökčö's mean and unhappy role in Kirgiz epic to lose estimable friends by refusing to give. The gifts are precisely those refused to Almembet at *AK* 870 ff.

2699. MS. *ţuwᵘsayn* clearly marks the length of the first vowel, yet there is no alternative reading to *tos-/toz-* 'to block', 'cut off' (a path or progress), which suits perfectly and is further assured by Manas's similar threat to cut off the Kalmak of Ay-kan from those of Kün-kan at *KK* 166 '*Altai tolgon köp Kalmak, / Kün-kai tolgon köp Kalmak, / ortosun tosup alalı . . .*' (see H *Közkaman* I, 88 ff.).

2700 and 2703. The formulaic simile occurs also in *S* at 38 *kögüčköndöi er tonop / kõnübüstü baskanbıs, / sagıskandai er tonop / sanabıstı baskanbıs* and at 1072 *sagıskandai er tonop* (R. *tonup*) / *sanābıstı basalı! / kögüčköndöi er tonop* (R. *tonup*) / *kõnübüstü basalı!* The bird-victims (dove and magpie) of course presuppose identification of the heroes with birds of prey such as in the past led to such names as 'Toγrıl' ('a bird of prey, exact identity unknown', Claus *ED* 472a, with examples of names). Identification of the heroes with the peregrine falcon is explicit in the formula *KO* 2111 *ılaačın tiygen taganday*, see n. 2111, with parallels from *Ȝ* and *S*.

2701. Yud. does not cite *köyül bas-* under either word, but the meaning 'cool one's anger', 'find peace at heart' is assured by (i) the parallel 2704 *sanaamdı bas-* 'banish my cares' (Yud. sub *sanaa*); (ii) *jürögü basıldı* 'he grew calm', 'his feelings were assuaged', *jürök* being a synonym of *köyül*; (iii) *S* 38 f., the phrases with *bas-* in the previous note: 'Kühlten uns den heissen Sinn'; 'Lass uns unser Müthchen kühlen', etc. Cf. also the parallel 3193 *köyülü-menen tüyüldü*.

2702. According to Yud., *takıya* are pre-eminently girls' caps adorned with eagle-owl or owl feathers. On the other hand, for South Kirgizia, Antipina explains *takıya* as an alternative name for *bümö topu*, caps now worn only by old Kirgiz and Özbek (p. 234). For Kaz., Zhakarova-Khodzhaeva illustrate a *takıya* with feather-tuft worn by a girl (p. 106, ris. 31), but note that such caps, which are of pill-box shape, did not differ in style from those of men. If 2705 *kürmö*

was conceived of by the mid 19th-c. bards as a Mongolian sleeveless jacket (n. 302), then the parallel 2702 *takıya* with feather will have been seen as a Sino-Kalmak cap—naturally for men, on the field of battle.

2703. MS. *šaušqanday*: comparison with *KO* 3194 *šawsqanday*, with *S* 40 and 1072 (quoted in n. 2700) and with St. Kirg. *sagızgan* 'magpie', shows that the two *š* are due to hypercorrect spelling by the Kaz. scribe on the basis of Kaz. *saūıskan*. Claus. *ED*, p. 818a cites *sayızya:n* for O.T.

2705. *kürmö tonop*: see n. 302, above.

2707. MS. *ţuwm baš*. The only permissible resolution is *tuu-m baš* with some such meaning as 'the top—boss—of my standard', cf. *BM* 445 *kara baštū tūn kötörüp* ('raising the black banner-with-boss'). Thus *tuum baš* in a transferred sense refers to something precious, continuing *dostum . . . bilegim*, for bosses were if possible of gold.

2710. MS. *yanš,y-* presupposes *janš-*, which is the Kaz. form as against *janč-* in Kirg. (O.T. *yanç-* 'to crush', Claus. *ED*, p. 944b). According to *Opyt'* III, 95 f., *yanč-* was the regular term in Uig. for crushing an enemy, as in the present context.

2715. Er Kökčö, traditionally a Kazakh, is associated with the 'Kıl-ertiš' also by the early 20th-c. bard Sagymbay (H *Almambet*, 192 and n. 126). In Radlov's *AK*, Kökčö, feeling the pressure of the Nogay khans Manas and Jamgırčı, moves from an unnamed position S. of the r. Ili towards the Oirot lands on or beyond (the E. end of) L. Issyk (*AK* 21 ff.). Later, in a continuation by the same bard, the Oirot Almambet is said to have emerged from the Kıl-ertiš (I, 2) 1832). In other words, Er Kökčö's territory extends beyond L. Balkhash to the broad upper Irtysh valley towards Semipalatinsk, with Oirot as neighbours in the Altai.

2717. MS. *qaruqntab* presents an unrecorded variant of St. Kirg. *karkılda-* 'croak', transf. 'guffaw', such as is typical of Kirg. onomatopoeic words. For the timbre-vowel *u* after *r*, cf. *ı* in *karık* in the following verse, a variant of *kark* which is admitted by Yud.

2720. On *kala-*, St. Kirg. *kaala-* see n. 1528 ff. Ak-erkeč, falsely accused of adultery with Almambet, is in fact the pattern of a senior wife (H *Almambet*, 163 ff.).

2721 f. MS. *'umsnay*. The position between *Ak-erkeč* and *Ümütöy* suggests a daughter, who, however, is not known from *AK* and contemporary sources. Yud. 815, sub *uya*, cites an Umsunay who bore one boy and three girls. The name rests on the basis of *umsun* 'hope'. This in turn suggests that *Ümütöy* (cf. *ümüt* 'hope') in Radlov's mid 19th-c. *Semetey* (280; but 385 *Ümötöi*; 397 *Ümütöi* = 401; 470; 588; etc.) is correct, and that *'Ümötöi'* (cf. *ümöt* = 'follower of religion', e.g. *Mukambettin ümötü*) of the 20th-c. Harmonized *Manas* is 'wrong', i.e. a later reinterpretation in a pious sense, typical above all of Sagymbay. How easy this was can be seen from *AK* 385 and the spelling of *KO* 2722 MS. *'umbtay-du*, inspired by Kaz. *ümbet* = 'a Muslim' = Kirg. *ümöt* (but also *ümböt*). Even Ümütöi, who plays an important minor role in *S* as the youth from whom Semetey took the intended bride, is not named in *AK* as existing, let alone Umsunay. Since Ak-erkeč is named with these young people in the same group, and Kökčö's younger wife Buudaybek, of *AK*, is not named here in *KO*, it is fair to assume that they are Ak-erkeč's children. Ak-erkeč's apparent lack of a son in *AK* tends to emphasize that her only feelings for Almambet must be those of an unfulfilled mother for the fine son of a luckier woman (H *Almambet*, 166). We have here, then, a recurrent feature of mid 19th-c. Kirg. epic, that minor characters are 'produced' from nowhere when needed for a given episode and then forgotten, cf. Manas's half-brothers Abeke and Köböš in *BS* (H *Semetey*, 164 f.).

2725. According to Yud. sub *šert* 2., *antı-šertiŋ moynuŋa* = 'It is you who are guilty, shall

answer for it!' Here at *KO* 2725, which adds *al!*, it amounts to a formal revocation of sworn friendship. The first of the two words for 'oath' in the MS. is ill-written (see appar.): it is just possible that the tail of final *ţ* was intended to indicate *&ᵗ²*, in which case read *antı*; yet, again, this is not likely before *ele*, where elision would be expected. Refused the same gifts by Kökčö at *AK* 946 ff., Almambet, after a mighty threat (958 ff.), revokes sworn friendship with the same formula: '*ant-čert seniy moinuŋa | men antıŋnan kutuldum!*' 'Be the [breaking of your] oath your responsibility; as to me, I am quit of your oath [of friendship]!' It is Kökčö's role-topos to deny friends identical gifts, and theirs to revoke friendship with an identical formula—a neat example of formulaic oral composition, and an example of how two different bards of the same broader tradition go to work in the same way. See n. 1085, above.

2726 f. See appar. The scribe was puzzled by the verse-structure, which could only be set differently if one assumed the loss of two or more syllables before MS. *byrmasaŋ*, possibly: *at, tonuŋdu*, or a variation.

2731. See appar. A rare double error. If any assurance is needed that the reading is *jer ortosu* it is provided by 228.

2735. MS. '*uturusuŋ*. Sub *oltur-* 5., Yud. cites *oturu* as a variant of *oltur-* as an auxiliary. Though the usage in question at 2735 is not auxiliary, it would thus seem rash to suppress the 3rd *u* by printing *otursuŋ*.

2737. *sırgak* 'Golden Eagle' has already been used as an epithet of Joloy (2585, see n.): *doŋuz* is new. In view of the play by the present speaker, Manas, with Joloy's being uncircumcised and unclean, *doŋuz* must be taken here in the pseudo-religious sense of 'abominated swine', not in that of 'noble and courageous boar', which was a possible heroic epithet before the (superficial) Islamization of the Kirgiz (H *Köz-kaman* II, 246 ff.).

2738. MS. *ţar ţrat* (1 or 2 groups): evidently a shadda is lost in the spelling of *ţarttırat*.

2740. Sub *jomok*, Yud. gives 1. 'epic poem'; 2. '(more precisely *jöö jomok*) "tale"'. The suspicion that this order inverts the semantic evolution of the word gains strength from *Opyt* III, 446 *jomak* 'tale' from the Chulym and Baraba dialects, i.e. for regions N. of Kirgizia which know only the hero-tale, not full-blown epic, which developed from the hero-tale. (For what the Kirgiz epic manner does with the plot of a hero-tale see H *Semetey* I.) See Addenda.

2743. *čal* 'grey', when applied to men, normally implies 'old man'. Kırgın-čal, leader of Manas's Forty Companions, is naturally a senior man: but others, no doubt the majority, are young like Manas himself. It seems, then, that *čal* has an affectionate extension of meaning here (not noticed by Yud.), rather like our 'old man', or the French 'mon vieux'.

2751 and 2768. Hamza above *l* followed by *b*, hence a highly idiosyncratic *lab* > *lap*. *ab-* (which would also give an acceptable sense) is to be discounted on account of the deliberate and clear join of the long downward stroke with final *b*. 1228 *qulay* has the same. If one is indeed to read *lap*, the question is in which sense. Mong. *lab*, Kalm. *laB* (intensifier) extends intermittently in Turkic as far W. as Osm. and Azeri in the sense 'exactly', 'very' (*Opyt* III, 737, but not recognized by Radlov as Mong.). There is merging with an onomatopoeic *lap* implying a sudden sound as of water, especially as *lap-lap*. In Kirg., Karak., and Özb. *lap* (*lop*) before *et-* implies a sudden action, cf. also Kaz. *lap koy-* 'to attack headlong'. Yud. does not cite *lap* with *bar-* ('to go'); but both 2751 and 2768 are construed with *bar-*. The sense must be 'suddenly', i.e. 'quickly'. *Opyt* III, 737 quotes regularly spelt *lap* for Chag. There is the possibility that hamza above *l* in *KO* was intended to suggest prosthetic *ı-* before initial *l*, but hamza is lacking in 2111 *lačyn* (St. Kirg. *ılaačın*); and cf. further 1278 *alačuq-* correctly spelt (St. Kirg. *alačık*, Kaz. *lašık*). Syntax as well as palaeographical propriety is against *ab-*, which functions as an intensifier

for words beginning in *b-*, since although 2751 reads (*l*)*ab bargın!*, 2768 (*l*)*ab* is followed by *tökör*, and *bardı* comes only at the end of the next line. Yud.'s illustration does not show whether *ab* can assume so extended an adverbial function.

2752. *tökör usta darkan*: cf. *BM* 1621; 1628; 1664; 1666; etc., where Radlov takes *Tökör* as a proper name; and further 2168 *šolok usta darkandı*, with Kazakhizing *šolok* as against St. Kirg. *čolok*. Both *tökör* and *čolok* mean 'lame' and thus vary each other before *usta* 'artificer' (cf. Pers. *ustad, usta*). Sub *tökör*, Yud. names '*tökör usta Bölökbay*' as Manas's master-armourer: this comes from a 20th-c. source (see n. 2774 ff.), since Bölökbay is not named in the mid 19th-c. material. The sequence *usta darkan* has been quoted from *BM* 2168: otherwise *darkan* in *BM* is used in apostrophe. The spelling MS. *darxan* at *KO* 2752 has a pedigree which takes it all the way back to O.T. *tarxa:n* (*ʔdarxa:n*) (Claus. *ED*, 539b). The honorific sense in *BM* and *KO* descends from the ancient title, but Kirg. and SE. Kaz. *darkan* have also undergone the influence of Mong. *darxan* in the later sense of 'craftsman' by reborrowing, see H *Kukotay* II, 56 and n. 147 (where I followed Radlov in taking *tökör* as a proper name; withdrawn in H *Germanic and Kirgiz*, 20, n. 5, where, in the text and in n. 4, the lameness of epic smiths is discussed).

2754 and 2771. The thirty sons of the lame smith are problematic. Already at 2756 a wider term is used—*asa* ('relations'); and in a corresponding (not strictly parallel) passage in *BM*, the verses 1692 f. *basūna čıdabai, tentäk, | baldarım barı jadadı, tentāk* were puzzling (H *Kukotay* II, 567 and n. 139): 'Not enduring the pressure, Hothead, all my sons were overtaxed/failed, Hothead!' R. rendered: 'ist mein Blasebalg zerrissen', without comment. I have been unable to confirm *baldar* 'sons' as esoteric smiths' language for 'bellows', but R. may well be right, since *basuu* is the appropriate verbal noun for 'bellows', see Yud. sub *köörük/körük*: '*köörük bas-*' = 'press on the bellows'. One must admit the semantic symmetry in *BM* 1688 *ögö-sünö* ('the firing', verbal noun) : 1689 *ögö* ('file', the tool) :: 1690 *sogū-na* ('the hammering') : 1691 *som balkalar* ('sledge-hammers') :: 1692 *basū-na* ('the pressure') : 1693 *baldar-ım* ('my bellows' < 'sons'). The *baldar* of *BM*, then, are unlikely to be the same as the *otuz uulu* of *KO*. In a similar passage in *Ɉ*, in addition to the tools that are destroyed in the process of forging a sword, forty smiths perish (see n. 2774, below); and in another passage, in Harm. *Man.*, forty-six smiths fail (ibid.), e.g. *Kırk altı usta jadagan*, the same verb as the one used of the bellows/sons at *BM* 1693 *jadadı*, above. In *BM*, the lame smith is given only one son (2174 *ūl*), who receives Joloy's daughter Kišmiš from Manas as a reward for his labours. See n. 2775 for the possibly esoteric 'heavenly bulls' = 'bellows-hides'.

2755. The secluded place in the forest emphasizes the esoteric nature of the forging but also goes hand in hand with the need for vast quantities of wood and water, which in turn are based upon Kirgiz knowledge of the vast consumption of these resources in Chinese water-powered forges.

2757 f. MS. *čbyn mnan črkydan | tumšqnnan*: since the 'snouts' belong to the flies and gnats (see Radlov I, 2) 1250, below), emendation of *črkydan* to its genit. > *čirkeydiy* is justified. I, 2) 1227 ff., with various parallels to the forging passage in *BM*, throws light on *KO* here: 1243 *kıšqısına kalganda | kazı-mınän kartaŋ* [R. *kartaŋ*] *| ā kelip bölögön, | jaskısına kalganda | kök

2761. If the bard has forgotten that he has laid the scene of the Feast and Games in the Altai region in order to please V., and now imagines it in a more familiar but unnamed locality, three days' to Manas's home pasture where his wife Kanıkey and his smith are stationed (traditionally the Talas Valley) is still much too short a time. In *BM*, the scene of the Feast is between Old and New Kulja on the r. Ili (231 ff.), whence the messenger's ride goes skirting the r. Chu, over the Čöŋör Pass and so to the Talas Valley (1616 ff.), and Kol-ata (1661), a distance of 600 km. as the crow flies and with a major mountain-pass to cross. It is perhaps significant that at *KO* 2834 ff. it takes Manas seven to eight days to reach the 'Infidel': had the Feast really been located in the Altai, it would have taken him a day at most, since according to epic tradition, in which *KO* shares (306 *Altay tolgon köp Kalmak*, etc.), the Kalmak swarm in the Altai. Yet 2838 *Tal-čoku* may be near 'China', see note.

2763. In *BM*, Manas's threat is not to his Companions but to the lame smith if he has not reforged his sword (1626 ff.).

2765. See n. 740 ff., end.

2766. MS. *ayandu*: the resolutions *ayandı* and *ayanduu* are of equal validity, except that the Kazakh scribe is more likely to write *ayandy* for *ayanduu*. If *ayanduu* was intended, epic style would prefer it before '*Kanıkey*'. If *ayandı* was intended, the accus. could be accounted for by linking it with 2767 *barın*—'all the things shown in her warning dream', i.e. *ayandı* loosely governed by 2767 *tayarlap*. Elsewhere (e.g. *KK* 242 *kerätindä bildi*), Kanıkey shows her gift of second sight, a faculty possessed also by other heroes' wives (e.g. by Joloy's heroic wife Saykal: *BM* 1781 *Ubalı kärim kiši ekän*, as here in dreams, cf. *S* 927, where Ay-čürök's clairvoyance manifests itself in the power to interpret dreams). It is the role of such heroes' wives in Kirg. epic to warn their menfolk, to be ignored and then proved right, as in other epic traditions.

2767. MS. *ṭ[a]yya[a]rlab*: St. Kirg. *dayarda-* 'to make ready' = Kaz. *dayarla-*, Karak. *tayarla-*, not the first time that the orthography of *KO* tends towards the Karak.

2769–1770. V. and his scribe have made a cut of a sort that would have offended against the epic manner since Sumerian times and which in any case offends against that of mid 19th-c. Kirg. epic, in that they avoid a repeat *absolutely*. An abbreviated—or even expanded!—version of the formula would have been in order, but not this sudden transition to the consequences of the Twenty's unreported message.

2774 ff. This is a variant of a topos met with in at least three of Radlov's episodes by two or three different bards, and in the 20th-c. Harm. *Man.*: I, 2) 1237 *kömürünö* (R. *Kömürünü*) *čıdalbai / suuk bašat* (R. *suk Bašat*) *sölgan, / ögönö čıdalbai / otus ögö jailgan* . . . When the armourer is face to face with Manas at *BM* 1686 *kulüna* (R. *kulünı*) *čıdabai, / jaman janım kınaldı, / ögösünö čıdabai, / elü ögöm joyuldu, / basüna čıdabai, / baldarım barı jadadı* . . . *ƒ* 124 *kulüna čıdabai, / kırk usta kırıldı, / ögönö* (R. *ögönü*) *čıdabai, / kalıŋ ögö joyuldu, / kömürünö čıdabai, / kaška bulak söldu* (R. *soldu*) . . . Harm. *Man.* II, 206a *Sugatına bir katar / Suuk bulak soolgon, / Kılganına čıdabay / Kırk altı usta jadagan, / Tökör usta Bölökbay / Jay, kišında kadagan* . . . (see nn. 2752; 2754). To these examples can be added the parallel passages in the Kazakh 'Song in praise of Urak's sword', cited and translated in Appendix 11, below.

2775. *kök bukalar* lit. = 'heavenly' or 'grey bulls'. *kök buka* is cited as a collocation which stands either for the Bull on whose horns the earth is held firm, or for a game. The question here is whether the bulls worked the bellows: or whether the bellows were made of bullhide. The verb *soyul-* does not help, since it can mean 1. 'to be slaughtered'; 3. 'to be worn out'. In Ancient China, military bellows were made of ox or horse hide, Needham, J., *Science and civilisation in China*, IV, ii (Cambridge, 1965), p. 138, and it would not seem rash to suppose that metallurgical bellows were made from the same materials.

2781. In *BM*, the weapon to be reforged is a sword 1623 *ak albars* (1626, etc.; 1685 *kılıš*): thrice referred to in *KO* (2759; 2773; 2781) as *ak bolot*, it turns out to be an *ak tinte* (2787), normally a dagger or poniard such as heroines wield (e.g. Kanıkey on her nuptial couch against her bridegroom Manas). I have thus had to call this weapon 'a short-sword'.

2784. *er-* 'to follow' is Kaz.-Karak., not St. Kirg., which has *eerči-*.

2785. In *BM*, too, the sturdy armourer goes to face it out with Manas, but with more apparent danger, since Manas has threatened him with death if there is further delay in reforging his sword (1626 ff.). There, too, he will tell Manas the sword's 'nature' (1671 *jayın*): and indeed he needs to do so, since he has given its edge to drink not mosquito-snouts (see *KO* 2757 ff. and n.) but venom (1694 ff.), a trait which is absent from *KO*. On this episode in *BM* so imbued with the heroic ethos see H *Kukotay* II, 566 ff.; H *Germanic and Kirgiz*, pp. 19 ff.

2788. *bardılar* tends to the Özbeg, as does *berdiler* at 3203.

2800. With the periphrastic adjectival *ak bolottoy sebil* it would be tempting to make *ak bolot* the 'personal' name of this sword: yet as pointed out in n. 2781, it is also referred to as *ak tinte* at 2787, another type-name for a sword, or rather dagger. When speaking of the sword's nature, the armourer dwells on its beauty and prestige, but also on certain moral obligations, so that there is a faint suggestion of an investiture. See n. 2815.

2804. MS. *batagyya*, cf. 2805 *batagyŋan*. Yud. *batek* 'inner sole', 'sock', cf. Chag. *pätäk* 'Fusslappen' ? (*Opyt* IV, 1248); Kasan *bätäk* 'vulva' ? (*Opyt* IV, 1618). *batek* '(sword-) sheath' is unexceptionable both orthographically and semantically in this context.

2806. MS. *şalurd&*[1]. for *-ur-* see n. 1448 f.

2807 ff. This motif recurs at 3030 ff. The opposition *ay* 'moon' : *kün* 'sun' is a purely schematic element of style (see n. 75). For a similar passage from a Sagai hero-tale far to the N., cf. *Küzäŋä aiya tut-čadır, / paryan čärin tappin-čadır, / küzäŋä küngä tut-čadır, paryan čärin tappin-čadır*: 'He holds the mirror towards the moon, but does not find his way: he holds the mirror towards the sun, but does not find his way' (Radlov, *Obraztsy* I ii, V *Altın Pırkan*, 469 ff.). Kirg. *kün jak* can mean 'south', but this does not apply here since the antithetical *ay jak* does not mean 'north'. The parallel 3030 ff., with *ayga* : *küngö* shows that it is of course the light of the two luminaries that is all-important. (At 3083 ff., *ay jagınan* : *kün jagınan*, if realistic at all, may refer to opposite wings of an idealized Nogay–Kirgiz army formation, since the war-cries of two segments of the Solto tribe are associated with them, see nn. 3083–6.)

2815. A word or verse implying the opposite of 2814 *jerge* 'down' seems to have been omitted. *OK*[2] here inserts *zəūde* 'on high' from SE. *zəū* 'high'.

2816–2818. This sounds more like prose. The scribe's verse-divisions do not inspire confidence.

2818. MS. *şyrdan*. O.T. *sığır*, according to Claus. *ED*, p. 814b 'a large bovine' (not 'cow' as stated by Shcherbak, *Nazv.* p. 96). This would explain the shift in sex in some Turkic dialects, though 'cow' is dominant. Kaz., Karak. have *sıyır* 'cow' and this extends, according to Yud. *sıyır* I, to 'places in Kirgizia in close proximity to the Kazakhs'. *sıyr-dan* is thus typical of the vocabulary of *KO*. I, 3) 997 goes with *KO* in having *sïr*.

2819. True to its elements, St. Kirg. *kol jooluk* = 'handkerchief'. *jooluk* is widespread in the sense of 'woman's head kerchief': but it can also be used by men. Antipina, p. 280b, gives *jooluk* as a synonym in South Kirgizia for *bel boo* 'kerchief for tying round the waist'. At *KO* 2819, *kol jauluk* is used in a humourously extended sense, in view of what follows.

2820. *kilče* according to Yud. sub vb. occurs only with *kilem* and indicates generically various kinds of costly pile carpets and covers.

2824. MS. *alabayny*: St. Kirg. *alaman* 'booty'. Although Manas promises the smith the best booty, the bard does not show his promise in fulfilment at the share-out: only the Companions (3201 'booty from twelve myriads') and their youngest Taz-maymat (3202 f. 'booty from seven myriads') are mentioned. In *BM*, however, Manas gives the smith Joloy's elder daughter Ulubikä and the smith's son Joloy's younger daughter Kišmiš (2188 ff.). This latter is an archaic trait: writing of the Yakut *olonxo* [Yakut epic], Okladnikov states 'the mythical smith . . . sometimes demanded as a compensation for his work that the hero get him a wife' (*Yakutia*, p. 395).

2832. MS. *ṭartuŋdar*: According to Yud. sub *koš* III, 2 ('light nomadizing yurt') the idiom is *koš art-*. In this instance, *koš* implies a warlike raid.

2836. MS. *tušurmyt* > *tüšürmöt'* for *tüšürmötü* is evidently a fast colloquial form, see Wurm. p. 101. It is without parallel in *KO*.

2838. MS. *ṭal čuq&*[2]. The episode 'Tal-čokuda' ('On Tal-čoku') in the 20th-c. Harm. *Man.* II, 154 ff., taken from the Manas variant of İbray Abdrakhman, confirms the resolution '*Tal-čoku*', lit. 'willow summit' (thus perhaps intended to be visually suggestive of China). The thing that is seen from Tal-čoku by Manas's winged steed and the whole description in Harm. *Man.* give it the air of an unreal epic place which may have no firm location on the map, and if this were so the movement to and beyond Tal-čoku would be parallel to that from factual to fictive places during Manas's raid on the Kalmak in *KK* (H *Köz-kaman* I, 95 ff.). Harm. *Man.* II, 154, 8 ff. reads: *Kečke jete jol jürüp, | tınım albay mol jürüp, | Tal-Čokuga tayansa, | Čokusunda karı bar, | Etek jakkı ötöktö | Biyik čıkkan talı bar. | Üstü taypaŋ burčtanat, | Tal-čokuga barganda | Jıtı jıpar jıttanat. | Taralgan bulak suusu bar, | Köz jetpegen čep eken; | Tegeregi bek eken; | Oylop tursa Tal-čoku, | Oorukka kalar jer eken* . . . 'They travelled till evening, travelled far without respite, till they drew near to Tal-čoku, its summit capped with snow, its skirts grown with tall willows. Above, a plateau juts up. When one goes to Tal-čoku rare fragrances assail one. Here springs fan out. There are strongholds—no eye can reach them, their circuits are mighty. If you assess Tal-čoku, it is a place fit for defence (lit. 'the rearguard')'. Thus *KO* 2838 ff. and Abdrakhman's 'Tal-čoku' episode corroborate each other in the use of this traditional motif: a fabulous mountain overlooking the Sino-Kalmak regions named 'Tal-čoku'. *Opyt'* IV, 1023 Kaz. *šoku* 'isolated mountain-cone' is significant here. *KO*'s alliterating epithet *takıyaday* 'like a *takıya*' (pill-box shaped cap with feather tuft, see n. 2702) suggests an appearance of the hill or mountain *with the willows at the summit* (*čoku*), in disagreement with Abdrakhman, who has snow at the summit and willows on the flanks. In both *KO* and Harm. *Man.*, the Tal-čoku passage leads into the sighting of the Fox, look-out of the Sino-Kalmak frontier (*KO* 2848 ff.; Harm. *Man.* II, 160a). On *Tal-čoku* and the actual *Talgarnın Tau-*/*Tal-čoku* see 504 ff., above.

2841 ff. This exchange between a hero and his mount is a topos of Kirg. epic. Prescience is one of the qualities of a *tulpar* or heavenly winged steed. So, in the same words, Er Kıyas's brown warns him that Semetey has trained his musket on him: *S* 1100 '*Men körgöndü kördüŋbü, töröm? | men bilgändi bildiŋbi, töröm?*'. In the 20th-c. *Er Töstük* of Sayakbay, the long, prescient discourse of the *tulpar* Čal-kuyruk to his bone-headed master, so deficient in horse-sense, is introduced by an elaborate version of our formula, beginning '*erdigiŋ bar, esiŋ jok*'—'You are brave, but you are dim-witted'; and ending '*Men bilgendi, bildiŋbi, Töštük, | Men tuygandı, tuyduŋbu, Töstük?*'—'Do you know what I know, have you divined what I have divined, Töstük?'

2848. MS. *ṣary byldıŋ junund&*[3]. There are two distinct reasons for not identifying this *Sarı-bel* ('Yellow Pass') with the pass in the Kirgiz Alatau celebrated in Kazakh song as the scene of an encounter between Ablay-khan (1717–81) and the Kirgiz (*Sock.* I, 176; 178 = Russian translation 183; 186; and the editors' note, p. 654). First, the position of Ablay's Sarı-bel does not suit *KO* 2838, with the latter's look-out from Tal-čoku over (former) Kalmak territory (see n. 504 ff.), since the direction of this look-out ranges from S. to E., whereas Ablay's Sarı-bel lies some 300 km. slightly S. of due W. from Mt. Talgar. Second (a point of less weight), Ablay's Sarı-bel, as its name proclaims, is a pass, whereas Sarı-bel at *KO* 2848 *Sarı-beldin jonunda* is a mountain, though it may well have taken its name from its pass, and Ablay's Sarı-bel may also have a 'spine' named from the pass. The hero-tale *Er Tabıldı* (Frunze, 1970), has a Sarı-bel Pass, which throws some light on *KO* 2848. There, the Kalmak leader Čal-kalmak plans to attack Tabıldı and his men. He moves forward from Ooruk/Ooruk-tam, fords the r. Balgart, crosses over Sarı-bel, and traverses Jılanač (p. 227). As he and his army swarm down Sarı-bel, Tabıldı observes them through his telescope. There are thus some correspondences. The 'Kirgiz' Er Tabıldı looks out from an eminence (*döbö*) and observes a Kalmak army on Sarı-bel Pass: in *KO*, Manas ascends Tal-čoku and, aided by the superior vision of his steed, observes the Kalmak look-out, Joloy's fox-maiden, on the spine of Sarı-bel. Identification of the place-names on Čal-kalmak's war-path could lead to that of Sarı-bel in *Er Tabıldı* and then perhaps throw some light on *KO* 2848. In the poem of *Kojojaš* there is also mention of a Sarı-bel in the list of places through which the hunter pursued the Grey Goat Sur-ečki; but the neighbourhood of Šamšıkal (associated with the r. Šamši(?), a tributary of the Chu) suggests that this is more likely to be Ablay's Sarı-bel. See *Kojojaš. Oljobay menen Kišimjan.* Alımkul Üsönbaevdin aytuusu boyunča. Frunze, 1974, p. 69; and the Russian translation of an earlier version in *Antologiya kirgizskoy poezii*, ed. Rakhmatullin, K., and Sıdıkbekov, T., Moscow, 1957, p. 91a. In their glossary of terms and toponyms all that the editors say about Sarı-bel is that it is the name of a pass in Kirgizia.

2849. MS. *qyyr ča qtuŋ* (one to three groups). *qyy-* speaks for the sequence *kıyı-*. *kıyır* II is south. for *kır* I, 1 'mountain spine'. It thus seems possible that **kıyırčak* could be south. for *kırčak*, which, however, is cited by Yud. only in the collocation *kırčak taš* = *kır taš* = 'jagged rocks'. Thus **kıyırčak* 'crags' is probable but unconfirmed.

2849 ff. The statement that the transformed red fox was a beautiful girl (daughter?) of Joloy's in former days, who had died, brings her into the sphere of 'Lady-into-Fox' tales, so typical of the Far East. Whether all such tales derive from an Ancient Chinese literary prototype (as seems inherently improbable) or are native to the whole region since time immemorial, awaits investigation. On this point, H. Franke's judicious observations in the 'Nachwort' to his and W. Bauer's *Die goldene Truhe* (Munich, 1959) on 'The Fox-fairy', a Lady-into-Fox story by Shen Chi-chi A.D. 750–800, deserve quotation: 'Die Hintergründe des Glaubens an Fuchsgeister in China sind noch nicht zureichend erforscht. . . . Fuchsgeister sind meist klug, begabt, hübsch, als Frauen von unwiderstehlicher Verführungskraft und liebestoll; manche Züge haben die Fuchsgeister mit Totengeistern gemeinsam' (p. 415). The account in Harm. *Man.* II, 160 f. is lacking in the Fox-spirit background, perhaps because the Fox is one of a group of three frontier-guards, the other two being the Duck (*ördök*), which has wings of copper, and the Mountain Ram (*kulja*). In Harm. *Man.* II, 160 f., which is derived from Sagymbay, the Fox is referred to as *Kıpkızıl kaltar tülkü* 'deep red fox'. Since *Vel. pokhod*, p. 239b, converts this into 'Krasnym-krasna lisa Kaltar', i.e. with *kaltar* ('deep red fox') as a proper name, it is worth pointing out (i) that this is against Harm. *Man.* II, 160 f. (just quoted); and (ii) against Yud., who gives the proper name 'Tülkü' ('Fox') to this character (sub *tülkü*). In Kirg. according to

Yud. sub vb., *kaltar* has connotations of 'beauty', and this may go together with the Fox-beauty in *KO*. A discrepancy between *KO* and Harm. *Man.* is that the Fox-beauty in *KO* is Joloy's, whereas in Harm. *Man.* the Fox (together with the Duck and Ram) is Konur-bay's look-out.

2855. MS. *jk.* Sub *jek* II, Yud. cites only 'hatred', 'loathing': but the parallelism with 2857 *suk* 'evil nixie' and indeed the whole context requires some sort of evil spirit. Thus cf. *Opyt'* III, 316 *ʔjäk* 'the evil spirit', 'the Devil' in Tel., Alt., Koman, (Old) Uigur, and Chag., in all of which the sense 'evil', 'loathsome' occurs. *KO jek* survives, as in the archaic languages cited, from O.T. *ye:k* 'demon, devil', see Claus., *ED*, 910a, where its etymology is discussed, and where the following is of interest: 'For "demon" the word is now obsolete, displaced by Mongol loan-words in the NE. and Arabic words like *şayṭān*, *iblis* elsewhere, but survives as *yek* "hateful", "hostile" in NE. Altai, Tel. . . .' Of interest, too, is that the parallel 2857 *suk*, cited above as 'evil nixie', also bears the abstract sense 'envious', 'envy'. Very strangely, Mukam. cites *jek* 'chiy-grass (of the steppe)' in the identical words of *KO* 2855: *jerden čıkkan jek* (*clem*) '(I am) chiy-grass come up from the ground' (Talas dialect and women's language). However it may stand to Kirg. *jek*, Kaz. *jek* = 'steppe bird (*Otis orientalis*)' (Shnit., not Makhm.-Mus.), cf. *Koblandı-batır* (1975), 1880 *Dūadak pen jek kaldı*—'Ostalis' zheki* i drofy [odni]', with gloss (p. 439) *'jek*—vikhlyay (vid drofy)'. *Dūadak* = 'bustard (*Otis tarda*)' Shnit. (Kirg. *jeek* 'glutton' may have been of influence, cf. the parallel *suk*, with the sense 'greedy' in Karak., n. 2857).

2856. MS. *jbra'yl.* Steingass cites seven Pers.–Arab. forms, of which the nearest to our MS.'s form of 'Gabriel' is *Ǯibrā'il*. St. Kirg. is *Ǯebireyil*, whose role in folklore overlaps with that of *Azireyil*, the Angel of Death. In view of the analogical *Sumıray'ıl*/*Šumıray'ıl* at 2858 on the basis of *shu'm* and *-rey'il*/*ray'ıl* (see n.), the question arises whether *Ǯebireyil* has been influenced folk-etymologically by *jebire-* 'to jabber'? The alliterative pattern *jer – jek – Ǯebirey'il* is unmistakable and is parallel to an *s*-pattern at 2857 f. (see n.).

2857. The context suits *suk* I, 1. '(myth.) evil being in feminine form that lives in the water', illustrated by *suudan čıkkan suksuŋbu*? Sense 2. is parallel to the abstract sense of *jek* II (see n. 2855), viz. 'envious', with 3. 'envy'. The O.T. form 1. *su:k* (Claus., *ED*, 804a) lacks personal and watery associations, and indeed Kirg. seems to be the only tongue which has them (cf. Karak. *suk* 'envy', 'greed'; Nog. *suk* 'greedy': yet the topos 2855–8 seems to have arisen in the Karak.-Kaz. area, see n. 2858). It is possible that folk-etymological association with *suu* 'water' has been at work and that the 'greed' is that of the whirlpool. The nixies who haunt dangerous waters are by nature enticers, and it is for the etymologists to consider whether Kirg. *suktan-* 'to be carried away', 'to be enraptured' cf. Tob. and Kumyk *sukla-*, *suklan-* 'to be tempted, allured, enticed' (Bud. I, 647b) may not have contributed to the evolution of Kirg. *suk* 1. 'evil nixie'.

2858. MS. *šumra'yl.* *Sumıray'ıl*/*Šumıray'ıl* is not a canonical figure of Muslim angelology; yet he is clearly formed from Pers.–Arab. *shu'm* 'misfortune' on the analogy of Pers.–Arab. *Ǯibrā'il*, etc. (cf. *KO* 2856 *jbra'yl* and n.). If, as appears likely, *Sumıray'ıl* originated in the Karak.-Kaz region, then Karak.-Kaz. *sumıray*, in mythology 'the symbol of all possible disasters', otherwise 'a person compounded of every negative quality' (contrast Kirg. *šumıray*, which means merely 'a cheat'), will have contributed to the formation. The structured alliteration 2855 *jer – jek – Ǯebirey'il* : *suu – suk – Sumıray'ıl* points to Karak.-Kaz., not Kirg. origin of this fine parallelistic formula, or to its origin in a Kaz.-Kirg. overlap area such as that of our poem (see Appendix 5), with Pers.–Arab. or hypercorrect MS. *š* spoiling the alliterative pattern. *sumıray* easily attracts *suu* 'water' by alliteration, cf. Karak. *sumıray kelse*, *suu kurıydı* (Prov.) 'If Sumıray came he would dry up even the rivers and lakes' (Bask.). In view of the closeness of meaning between the figure of *Sumıray'ıl* in *KO* and the mythological Karak.-Kaz. *sumıray*, the problem is posed whether the former is not prior. (Influence also by Kalm. *šulγı*, *šulm* 'devil'?)

2861. MS. *yalqar*: 2860 f. and 2862 f. are parallel and antithetical, with 'Kuday' as the subject of both *yalqar* and *'uradu*. Since the latter > *ura'dı* = 'would have struck', i.e. 'cursed, punished', *yalqar* must inevitably be referred to *jalga-* II, 3. 'help', 'vouchsafe a boon', and not to *jalk-* 'to be or become afraid'. MS. *yalqar* may be a learned spelling, cf. *Opyt'* III, 171 *yalka-* (i) 'to join, tie on' (= Kirg. *jalga-* II, 1.); (ii) 'to support, favour' (= Kirg. *jalga-* 3.), attributed to 'Osm. Z' (Zenker, *Dict. Turc–Arab.–Pers.* 1862–7); not Redhouse.

2870. MS. *s"rk*: for the uncertainty of the scribe as to Serek's name see n. 986. It is the privilege of Manas's wise steed to sum up Serek's and Sırgak's characters so drastically; but although especially Serek's jealousy of the alien Almambet is troublesome (H *Köz-kaman* II, 271 f.), these two are of course invaluable Companions of Manas.

2872. See n. 2342.

2874. MS. *kyzdab*: St. Kirg. *kezde-* = 'to measure by the *kez* or arshin'. Plano Carpini states that the Mongols' arrows were two feet, one span, and two fingers' breadths long (Dawson, C., *The Mongol Mission*, London, 1955, p. 34).

2876. *tišlep* tends to the Karak., cf. St. Kirg. *tištep*, Kaz. *tistep*, Karak. *tislep*. The reference is to holding a spare arrow in the teeth in readiness whilst loosing another, in rapid fire, cf. Radlov, Vol. III (1870) (Kazakh), VII, 10. Er Kökšü: 47 'Mounting his grey . . ., / taking one arrow in his mouth, / laying another on the bowstring, / he rode into battle. . . .'—*tabıı jazık tarlan bozya minip, / bir oyun auzuna tistäp, / bir oyun jayına kezäp . . . ok tište-* is not listed by Yud. in this sense.

2880. MS. *qanjayaŋdy şalaqtb*: St. Kirg., Karak. *kanjıga*, Özb. *kanjiya*, Nog. *kanjıga*, Ottom. *kancığa*, all have *ı* (*i*) in the second syll., but our MS. goes with Mong. *ganzaga*, Kalm. *ganzᵃγv* in having *a* (to the extent that such spellings are valid). In *Opyt'* II, 120, Shor is the only Turkic tongue with *kanjaya*.

salakta- is intransit. 'to dangle'. If the sense of the uncompleted couplet was that the dead Fox was to be brought back dangling from the rear saddle-strap, either one should read *kanjıgaŋda*(*n*), or much less likely the factit. *salaktatıp*. In favour of *kanjıgaŋda* are citations in Yud. which show that the regular place for heads taken from enemy shoulders was—*kanjıgada* = 'at the rear saddle-strap', e.g. *baš kanjıgada, kan köökördö* 'I am going to my death', lit. 'My head at the rear saddle-strap, my blood in a leather bottle'. This trait is ancient and widespread, since it occurs in a gold plaque in Peter I's Collection (Rudenko, S. I., *Sibirskaya kollektsiya Petra I*, Moscow–Leningrad, 1962, fig. 29, pl. 22: 18) and on the bottle from Nagy-szentmiklos (Alföldi, A., *Cahiers archéologiques* 5, 1951, ff. 123–34), cited by Maenchen-Helfen, J. O., *The World of the Huns*, ed. by Knight, M., Berkeley, Los Angeles–London, 1973, p. 217, n. 107.

2883 ff. These verses contain a double topos, comprising elements from the high-flown language of dreams and visions, and the topos of a great army approaching. For the latter, cf. *S* 1060 *jelpildägän tü kelät, / jer maiškan kol kelät . . .* At *KO* 2886, *mayıškan* ('bending'—under the weight of the army) is replaced by MS. *kurkuldagan* > *kürküldögön* 'wheezing', not so far from our 'groaning' in such contexts. As to dream elements: in Kanıkey's prophetic dream of the resurrection of Manas at I, 3) 2210 ff., she dreams how a poplar grows from the hearth and one of its branches encompasses the 'eye' of the moon, the 'eye' of the sun: 2220 *'bir butagı kairılıp, / aidın köšün alıptır, / bir butagı kairılıp, / kündün kösün alıp tır . . .'* In *Ǯ*, in a similar dream, a tall plane-tree sends out branches that embrace the whole universe: 4659 *'butagı jer alamdı alıptır . . .'*

2892. *kara-ala* ('black skewbald') is a coat-epithet of Konur-bay's steed, who is referred to

simply as *at* at 2915 and 2932, where Almambet seizes him, and as *kara-ala* again at 2979 f., where he loyally defies Almambet. At 3107 and 3113, a steed of Koŋur-bay, evidently his 'true' steed, is named '*Al-kara*'. Although the liberation of the *kara-ala* is not narrated, nor the manner of Koŋur-bay's regaining him, it seems inescapable that *Al-kara* and the *kara-ala* are one and the same. To the horse-coat-conscious Kirgiz, there is an essential difference between *kara-ala* and *kara*; but when Al-kara calls himself *kara at* at 3122 and 3124, it is surely short for *kara-ala at*. In Harm. *Man.*, the name of Koŋur-bay's steed is 'Algara', e.g. in the episode *Čalgında* (II, 158 ff.), based on Sagymbay. See further n. 1064, above, citing Harm. *Man.* II, 1166.

2900. The *moyun-san* formula can be adapted for heroes, e.g. *buka moyun, buura san* = 'bull-necked, camel-flanked'.

2905. See n. 1197.

2916. Technically, *kačırtkı sal-* = 'to send someone or a party out on reconnaissance; but the context suggests that it is Almambet himself who is to reconnoitre.

2923. See n. 1197.

2931. *köt* 4 = 'strength', 'courage', doubtless transferred from *köt* 3 = 'sexual organs'. The enemy under attack by Almambet is not named, but cf. 2911.

2934. See n. 1197.

2938. *ak sümbö*, otherwise always *kak sümbö*, see n. 2059. The formula *karagay nayza (k)ak sümbö* seems to have attained the status of an epithet of Almambet after its narrative use at 2903 and 2928.

2943. *kanoo* 'a blood-letting' is not cited by Yud. but it is a regular formation from *kana-* IV 'to bleed' and is further guaranteed by Karak. *kanau* 'haemorrhage'. Its existence as an epic word in the mid 19th c. with meaning 'a blood-letting' was shown in H *Köz-kaman* II, 273, n. 207, citing I, 3) 2055 *'Kayıp Kan kısı Kara Börük | algan edi kanödan . . .'* Cf. in the next verse *talau* = St. Kirg. *taloo* = 'taking of plunder' < *tala-* 'to plunder'. Cf. also 2951 *tonawun*.

2946–2951. A typical parallelistic sextet, divided as 3 : 3. *kötündögüsü köp* and *özü jalgız* are antithetical; and it is probable that Almambet's numerical aspect ('followed by many' : 'he alone') is confined to the battlefield; yet the possibility must be considered whether Joloy is not underlining his own frightfulness by hinting that even if Almambet were an only son—*jalgız* (which he is in fact)—he, Joloy, would nevertheless extinguish him and his line, a terrible threat on the steppe (see H *Semetey* I, 158 ff., and *KO* 1010 ff. and n. 1015 f., above.)

2952. *astındagı* in such contexts implies 'bestridden': the plur. *attarın* must therefore be plur. of respect (n. 4).

2953. *buudan* = 'swift horse' (cf. Kaz., Karak. 'cross-bred horse') is an element of the proper name '*Ač-buudan*', Joloy's famous *tulpar*. It is Joloy's intention to make Almambet's Sar'ala the *šerik* or 'companion' of Ač-buudan. A further stage of intimacy between steeds, reflecting that of heroes, is *jan šerik* 'soul companion' (friend for the after-life), the relationship which joins Ač-buudan and Al-kara at 3128 *'janıma šerik'* = 'my soul companion'.

2957–2962. Another 3 : 3 parallelistic sextet, presenting the fullest form of the topos which occurred at 851 ff. and 1121 ff. 2962 *ok jılan* balances 2959 the transformation into blue smoke, but one of the possible transformations of a *tulpar*, cf. Ač-buudan's hawk-transformation at 3062.

MS. *'uuq* overdoes the length of the vowel in *ok* 'arrow', in *ok jılan*, a collocation known already in O.T., cf. Claus. *ED*, 930a sub *yıla:n*: 'Xak. xi . . . *ok yıla:n al-af'ā* "viper", which throws itself at men . . .' There is folklore here, which the following two extracts of a letter of

28.3.74 from Dr. E. N. Arnold of the British Museum of Natural History to J. Battersby Esq., retd., of that same institution, goes far to elucidate: (i) the venomous snakes of the Kirg.-Kaz. border region are *Agkistrodon halys*, which can be reddish and has a pointed head, and *Vipera uisinii* (see Bannikov, Darevsky, Ristamov, *Reptiles and amphibians of the U.S.S.R.*); (ii) '*Echis* in Arabia is still said to coil like a watch-spring and then straighten, hurling itself like an arrow for many yards to strike the top of its victim's head. *Echis* does reach Turkmenia but not Kirgizia or Kazakhstan. Possibly the *Echis* legend has become attached to the most similar species in the latter region.' *Opyt'* III, 482 quotes *ok yılanı* for Altaic with the glosses *medyanka* (*zmeya*) and *Kupferschlange*, but both terms are too general to identify a species, and in any case *ok yılanı* may come from poetry like the present instance. Bud. II, 362b *'(u)q jylān* > *ok jılān* strela zmeya *boa tatarica* (sub *yılān*) does not agree with I, 143b *'uq yylāny* > *ok yılānı* (Arab. ابن فتره) malen'kaya yadovitaya zmeya, nor is the language indicated. In addition to citing Kāshgharī for *oq yılan* 'viper', Nadelyaev *et al.*, *Drevn. Tyurk.* p. 369a sub *oq*, cite Old Uig. from a religious context: *bu dünya iči oq yılan* 'inside this world there is an "arrow-snake"'. The concept and lore of the *ok yılān* was therefore widespread. It is a reptile to be conjured with, above all in poetry. A similar name for a quick-darting species of snake is found in classical times in Greek *ἀκοντίας* regularly derived from *ἄκων* 'javelin', cf. Lat. *jaculus* 'a serpent that darts from a tree on its prey, perhaps *Coluber ahaetulla*, Linn.' (W. Smith, *Latin–English Dictionary*, sub vb.). In the 20th c. there is Harm. *Semetey*, p. 48b *Ok jılanday atılıp*, and in Sayakbay's *Töštük* (p. 154) *Ok jılanday oktolup*, both = 'darting like an *ok jılan*', the former a man, the latter the steed Čal-kuyruk.

2965. MS. *sa'tdar*: cf. Kaz. *sayat* = St. Kirg. *saat*, Pers.–Arab *sā'at* 'hour', thus either a learned or a Kaz. spelling.

2971 f. This couplet implies apprehension if not fear: cf. *Ǯ* 4993 *eki kösü alaydait, | eki butu salaydait*, with the same meaning.

2979 f. Almambet had led Koŋur-bay's steed away at 2932 *atın koštop jönöldü*, but now, like the good friend he is, Al-kara, the *kara ala* (see n. 2892), remains true to Koŋur-bay, halts, refuses to be ridden by Almambet, and so forces him to transfer to the exhausted Sar'ala again.

2986. *eŋčegey boyluu* varies *eŋčeger boyluu* as an epithet of Manas (e.g. 150).

2988. MS. *·ršndab* (initial alif, no hamza). *arčındap* is surely intended. St. Kirg. *arčında-* = 'to tie (a knapsack) on crosswise'; but Kaz., Karak. *aršında-*, Alt. *arčında-* = 'to measure by archins (i.e. ells)'. Ott. *arşınla-* = 1. 'to measure by arshins' and significantly for the present context 3. = 'to walk with long strides'. 2988 **arčındap* lit. = 'to walk, pace with steps an arshin long'. For the denomin. formation cf. *KO* 2874 *kezdep* = 'measuring (an arrow) to the length of a *kez* ("ell")'.

2994. *ušundak*: not Yud. The sense given was taken from context. Cf. Yud. *ušunda* = 'then', 'at that moment'. Cf. *Opyt'* I, 1150 *ošandak* 'in the very same way' (Chag.), derived by Radlov from *oš* and *andak*.

2997. MS. *dawday*: Joloy is of course *döödöy* = 'gigantic', from *döö* = 'giant'; but hitherto his epithet has been *taudoy* (*toudoy*) 'mountainous' (e.g. 1655 MS. *ţawday*), so that it is possible that the scribe misheard *t* as *d*. 2998 *toŋkoyup* (emended) requires *taudoy*.

2998. MS. *quyqayb*. *koŋkoy-* 'to be huge' is naturally appropriate for Joloy (see previous n.); but *koŋkoyup* is a *lectio facilior*, since the sense requires Joloy to fall from his horse as a result of Manas's thrust. *toŋkoy-* has occurred at 1643 and 1655 for the wrestler's challenging stance on all fours; but sub vb., Yud. cites *toŋkoyup jıgıl-* 'to fall head down, bottom up'. *toŋkoyup kal-* at 2998 must mean 'to lie spreadeagled'. Under the influence of Kaz. *koŋkay-* 'to jut up'

(restricted to the nose in Makhm.-Mus. and Shnit.), Karak. *koykay-* 'to jut up', 'loom up' (no restriction), the scribe misread *t* as *q*. Cf. in the parallel situation where Manas unseats Jamgırčı: 2090 . . . *taudoy bolgon Jamgırčı | toykoyup* (MS. *tuŋqayub*) *jatıp kalgan.*

2999. MS. *qarmayub*: modal+*-ıp* occurs otherwise only at 3045 *zımırayıp*, q.v.

3002 f. As a *tulpar*, Ač-buudan can change his shape. In *J*, Ak-saykal's *tor'aygır* ('brown stallion') changes during a shamanistic pursuit into a 'blue falcon' (*kök ılačın*, 2003), a white borzoi (*ak taigan*, 2009), a golden eagle of six moults (*barčım*—St. Kirg. *barčın/baarčın*—2017), and an otter (*kundus*, 2024), displaying mastery of all three spheres, the air, land, and water.

3006. *barakelde* (Yud. also *barakeldi*) cf. Kaz. *bərekeldi*, Karak. *bərekelde*, Özb. *barakalla*, Turkm. (Opyt' IV, 1595) *bäräk'ällä* and (Baskakov *et al.*) *berekella* 'God bless you!', 'Bravo!' < Pers.–Arab. *bārak allāh*. The element *elde* shows *-ld-* for *-ll-* as in the full form *Alda* < *Allāh*.

3008 f. Yud. sub *joorut-* quotes this proverbial formula with the verses in reverse order.

3010. MS. *kapr ka^{u}u^{u}rd&^{ı}*, cf. 3015 MS. *kapr kawrdu*; 3021 *kapr kaurdu*. The first element is St. Kirg. *kapır*, always printed here as *kepir* because of the front *k* of the MS. The second is < Pers. *gāvr, gāwur*, etc., 'an infidel', adopted in Engl. via Ott. *gâvur* as 'giaour'.

3012. *šuru taš* = 'Sino-Kalmak red rank-button of coral', see n. 306. It is noteworthy that whereas St. Kirg. has *šuru*, *KO* is nearer to Kalmak *šur, šür* 'čoral', with MS. *šur* (not Kaz., Karak.).

3013. As a khan, Manas reserves the right to himself to shed the blood of Khan Joloy.

3023. *kök jeke*, according to Yud. sub *jeke*, is a synonym of *jeke ötük*. Cf. 2447 *kök etik* (= *ötük*). Yud. notes that only rulers wore such costly boots, and that sometimes their high heels were made with flaps into which tiny bells were inserted.

3026. MS. *srday* is supported by *srday* in the prose which follows (see appar.). The normal idiom with *jılayač* = 'naked' is *tır(day)*, see Yud. sub *jılayač* and cf. further Yud. sub *tır* with the metathesized variant *jıŋalač*. No separate meaning is offered for *tır*, which does not occur in other contexts. Whether *srday* was derived from *sır* I = 'paint', 'polish' or as present modal from *sırda-* = 'to paint or polish', the reference in either case is to smooth nakedness. MS. *srday* > *sırday* is thus in no need of emendation to *tırday*, despite its not being supported by Yud. Kirg. texts and dialects abound with rhyming and chiming variants of fundamentally similar expressions.

3027. MS. *'umasnnan*. Joloy is a giant, and Manas's men can only get him to sit up for his death-blow by their combined efforts. **ümö* 'collective work' is not St. Kirg., nor St. Kaz. or Karak., but according to Sevortyan, p. 633, occurs in Kaz. dial. as *üme* = 'collective aid for a given task'. *üme* is supported in this sense for Kasan by Bud. I, 158 [Arab. script] *'üma* (ü) 'aid for work', cf. *Opyt'* I, 1352 Kasan *öməә*. Further by Tat. *öməә* 'aid', 'a helping hand with rural tasks' = Bashk.; Khak. *öme* 'with combined efforts', 'together'—*ömenen kürezerge* 'to strive with joint efforts'.

3033. *degen*: it was Manas's master-armourer who had said these things about the sword at 2807 ff.

3035. In *BM* at 2073 ff., Manas cuts off Joloy's head as here, but only after Almambet has unhorsed Joloy. Earlier in *KO*, Manas had come to Almambet's aid by unhorsing Joloy (2995 f.). With Radlov's bards, Almambet is altogether more prominent than in *KO*.

3044. MS. *iyyn* resolved as *iyen* = St. Kirg. *een* 'desert(ed)', 'solitary', 'orphaned': cf. *KO* 3065

MS. *'yymnŋ* > *iyemniŋ* = St. Kirg. *eemdin* as justification for the resolution of *(i)yy* as *iye*; furthermore *een kal-* 'to be left alone' is a firm collocation (Yud. sub *een*). Both 3043 *etin kayıgan* and *iyen kalgan* have the flavour of formulaic sword-epithets in richly alliterating couplet form. A sword that has been 'left alone' lusts for action. But such a sword is also a 'lone offspring', cf. *S* 991 (Kanıkey speaking) *'naisadan kalgan jelägim, | jaŋgıstan kalgan belägim, | sõttan kalgan kuyagım, | o Semätäi čunagım!'*; and cf. further the element *-läf*, lit. 'left', 'bequeathed' and thus 'heirloom' in Old English epic–heroic usage, e.g. *Beowulf* 795 *ealde läfe* '(their) ancient heirlooms' = 'inherited swords'; transferred in the kenning 2829 *homera läfe* = 'leavings', i.e. 'heirs of hammers' = 'swords'. It is odd that so well-structured and poetic a couplet as *KO* 3043 f. should have been underlined by the scribe as though it were a connecting piece of prose. (*S* 993 *kuyak* = 'mail-shirt' < Mong.; chiefly Chag. and Altai; not Yud.)

3045. MS. *zmrayb* > *zımırayıp*, clearly another case with 2999 MS. *qarmayub* > *karmayıp* (see n.) of the present modal *-a-y-* plus *-ıp*, from *zımıra-* = 'to rush', Kaz. 'to fly (like an arrow, a thrown stone)'. (*zımıray-* 'to be particular about one's appearance' does not come into question.)

3049 ff. The destruction by fire of Joloy and above all of his bones (3055 *ustuka*; 3056 *süyök*), and the scattering of his ashes on the wind show that the bard of *KO* regarded Joloy as a thoroughly pernicious character; for this was the classic manner in Siberian and C. Asian hero-tales of ridding the earth forever of evil beings who, by their shamanistic and, in various regions, then lamaistic powers of reincarnation, sought to elude death at the hands of heroes who had vanquished them at great cost. The bard of *BM* was less extreme, since he does not have Joloy burnt. Was he perhaps touched by the regard for the Kirgiz Gargantua which so endeared Joloy to a Solto bard that he made him a Nogay khan and hero of a long and often Rabelaisian epic (*J*)?

The poetic motif of the total destruction of a corpse by fire stands in an ambiguous relationship to the burial practices of Siberia and C. Asia. Judging by the significance of the motif in epic, the last thing a warrior would wish to happen to him would be the burning of his bones and the scattering of the ashes: yet in the past just such a procedure figured among others as a received type of burial. In some forms of burial, cremation is but one way of obtaining a clean skeleton: nevertheless J. P. Roux finds clear evidence of total incineration coupled with the scattering of ashes either by wind or flowing water (*La mort*, pp. 135–46). Kirgiz myth itself gives warning against facile generalizations on the subject of the literary motif, since men narrated in a myth of tribal origins that Sha Mansur out of curiosity followed his sister Anal at night into a cave whose gay young inmates smothered the two for their infringement of taboo; but when, after their death, Sha Mansur seemed to repeat his words, 'Anal is pure, I am pure!', their bodies were burned and the ashes from their bones scattered upon a river—eventually to fecundate forty maidens (*'Kırk kız'*), ancestresses of the numerous Kirgiz (Vinnikov, p. 140). In certain circumstances, then, scattered bone-ashes, far from being devoid of life and the ability to reincarnate, can give rise to a mighty tribal progeny. Fire, too, can waft heavenward.

süyögün söpöt (the second word is badly spelt with MS. *şupat*: was the scribe thinking of *supat* = 'quality' < Arab. *ṣifa-t*?). *söpöt* occurs in St. Kirg. only in collocation with *söök* (*KO süyök*) and implies rotting (of bones) in the grave. It thus occurs typically in curses, viz. *söögü söpöt bolgur!*

It is noteworthy at 3057 that a person whose name must fall in the lacuna between 3059 and 3060, but who can be no other than God, causes a strong wind to blow from the direction of Mekka: *kıbıladan kızıl šamal jeldentip* (3057, see n.). Yud. does not cite *jeldent-*, but it is a regular factit. formation to *jelden-* 'to be wind-blown', 'to be aroused', and requires a personal initiator.

The bard of *KO* thus suggests that God wishes to cleanse the earth of Joloy and so relieve the hearts of men (3059). (For the power of good concentrated in Mekka at the disposal of 'Muslim' Kirgiz heroes in their struggle against the 'Infidel', see H *Köz-kaman* II, 252.)

3057. *kızıl šamal*: Yud. cites only *sarı š.* = 'cold wind', but cf. Kaz. *kızıl jel* (Shnit. sub *kızıl*) = 'sharp wind', (but Shnit. sub *jel* = 'dry wind') = Kirg. *sarı jel* (just cited). The Kirg. simplex *šamal* = 'a strong wind' < Pers.–Arab. *shamūl* 'north wind'.

3059–3060. Lacuna. It is the sequence of factit. verbs 3057–60 which caused the scribe's eye to leap from *bošotup* to *jumušatıp*. At the first blush it looks as though the wings of Ač-buudan in hawk-shape caused the wind to blow from the W., to which could be added a picturesque touch of causing a lake (3058 MS. *kul-* read as *köl-*) to rustle (MS. *šapratub* read as *šabıratıp*), as the scribe was possibly thinking: but such a resolution falls down for the following reasons. (i) the Hawk is not in the W.; (ii) nor would he wish to scatter his beloved master's ashes; (iii) there is no lake in this scene and it would have to be a reedy one to rustle; (iv) MS. *p* for *b* is improbable (see p. xv, above); (v) *kül sapır-* 'to waft ashes on the wind' is a regular collocation, cf. *külün kökkö sapırdı* (Yud. sub *kül*) and *külün asmanga sapır-* (sub *sapır-*), thus hypercorrect or erroneous *š* for *s* in MS. *šapratub*.

3063. *aynalıp* 'circling round', 'circumambulating' often has ritual and magical overtones. Here it may imply that the faithful Ač-buudan would wish to take Joloy's fate upon himself, cf. H *Semetey* I, 177 f. Ač-buudan is in any case soon to take Joloy's physical fate upon himself, since in his hawk-shape he flies into the fire (3074).

3064 ff. contain several obscurities. The general context is that of a *tulpar* who, having turned into a hawk, laments his master's destruction by fire, reproaches his destroyer, and then joins his master in the flames in order to serve him in another world. For this I know of no close parallel in mid 19th-c. tradition, though I, 3) 2070 ff. show how in poetry a dead hero's horse, hound, and hawk lament his passing.

The first difficulty is at 3065 MS. *qanun*, which is echoed by 3066 MS. *jttk*. On the basis of the semantic parallel *kan-* = 'satisfy', 'quench' : *jetik* = 'sufficient' the following can be constructed. **kanuu* could be the regular but unrecorded gerund of *kan-* with the meaning 'satisfaction', 'satiation', cf. Karak. *kanu* 'satiation', 'quenching of thirst' (gerund of *kan-*). St. Kirg. *jetik* has only one *t* as against MS. *jttk*: but in Kaz., *jettiktır-* = 'to perfect' suggests a noun **jettik* ('perfection'? 'completion'?), cf. Karak. *jetliktir-* 'to perfect', factit. of *jetlik-* = 'to grow perfect'. But whatever the explanation of *-tt-* in MS. *jttk* (resolved as **jettik*), it is parallel to **kanuun* and is best taken as a noun, which gives an apt and scathing parallelistic couplet: 'Leave enough of my master to sate the raven when he pecks and enough for the fox when he nibbles . . .' (An alternative reading of MS. *qanun* as *kanın* ('blood') and MS. *jttk* as *jemtik* ('carrion') as in *OK*² meets with these difficulties: (i) *jemtik* assumes the palaeographically remote error of *m* for *t*; (ii) St. Kirg. *jemdik*, Kaz. *jemtik*, Karak. *jemlik* refer to the 'carrion' not of foxes but of birds of the chase *as lure*, cf. also Chag. *jämtük* = 'feather-remains from a half-eaten bird' (*Opyt* III, 396)—a typical lure. On the other hand, though Kirg. *kan* 'blood' is not glossed as 'gore', the difficulty of 'pecking blood' is more real than apparent, cf. the two young ravens seeking the blood of heroes in the Sagai tale of *Ai Tolızı*: *kan kakılap čadır iki kuskun*—'das Blut pickten beide Raben auf', *Obraztsy* I, ii, VIII, 690. Nearer to *KO* is a formula in the Sagai hero-tale of *Altın Pırkan* (*Obraztsy*, I, ii, V, 1417 ff.): *Altın Kičini kapkan, / örö ködür kälip saptı; / sāskan sıldır ädi kalbān, / kuskun kaklır ädi kalbān, / adai čalgır kanı kalbān.*—'Den Altyn Kitschi packte er, / Aufhebend, schlug er ihn. / Der Elster zum picken blieb kein Fleisch, Dem Raben zum Hacken blieb kein Fleisch, / Dem Hunde zum Lecken blieb kein Blut.' The palaeographical and semantic objections *together* contra '*jemtik*' seem formidable.

3067 f. A set formula of reproach for needless killing, also with *öč*: *ataydın öčü mende jok* 'I did not kill your father', i.e. 'Why do you seek my death?' (Yud. sub *öč*). Nearer to *KO* is *S* 1863 '*ata öčü barb' elä, / enä kegi barb'elä?*' The obligation of revenge for mother or father is absolute in C. Asiatic and Siberian hero-tales. The absence of such a binding cause enables warriors to disengage from battle when it suits them. In the Sagai hero-tale of *Altın Taiji* from the Upper Abakan, nine intruding warriors are given the chance to retract by the hero of the tale in these terms: '*Abamnay ös parba? ijämnäy ös parba? noya adarya ät-čarzar?*'—'Habt ihr Rache zu nehmen von meinem Vater her? Habt ihr Rache zu nehmen von meiner Mutter her? Weshalb wollt ihr nur schiessen?' (*Obraztsy*, I, ii, IV, 170 ff.). 'Ist Rache. . .' is more accurate.

3069. MS. *tawur* is St. Kirg. *tabır*, dial. *tavur* = 'well', 'good' < Arab. *ṭawr* = 'state', 'condition'. Karak. *təüir bol-* = 'to get well', 'recover', assures the collocation *tawur bol-* in *KO* and the translation. The phrase 'recover as before' implies that the *tulpar* Ač-buudan has run through all his lives (see 1729 and n. for Čal-kuyruk's many lives). For MS. *bulalman* resolved as *bolo alma'an* (= *almagan*) see n. 1674, above.

3071. *jolunan* = 'along his (Joloy's) path', i.e. to the Other World.

3072. MS. *ast&²ᵘ ṭa bu bṭay qaṭbasam* (grouping uncertain) presents a crux. All that seems certain is that *qaṭ-* is *kat-* IV 'to grow hard', i.e. from running (a technical hippic term) or from cold. What follows is a possible solution. *tabıp* = 'physician' < Arab. *ṭabīb* can be excluded at once, leaving *tabıp*, a variant of *taap*, the *-ıp* form of *tap-* 'to find', cf. *KO* 115 MS. *ṭabub* (*tabıp bir algan* 'a foundling') and Batman. I, 82. MS. *ast&²ᵘ* in this case would be *astı* = acc. of *ast* 'lower, bottom part' (listed by Shnit. for Kaz. as a separate word in this sense). *-tay* would then seem to have a temporal sense of 'till': 'till I find its lower end'. In this connection, the Özb. use of *tabıp* as the equivalent of the preposition 'to' in post-position of its object is significant: e.g. *üyni tabıp* 'to the house' (v. Gabain, *Özb. Gram.*, para. 185). What Ač-buudan is saying is: 'If I do not run myself to the bone till I reach the very end of the path my lord Khan Joloy has taken. . . .' Although he speaks as a hawk, Ač-buudan will evidently resume his proper shape as a horse when he goes in pursuit of his master.

3078. Cf. 1140 f. *atar-ı*: 'rifles', cf. 3089 *köp multuk* = 3091; further Yud. *beš atar | bešatar, altı atar | altatar* ('with five/six charges'; sub *at-* and also sub *bešatar*).

3083 ff. Another schematic *ay* ('Moon') : *kün* ('Sun') opposition, see n. 2807 ff., where it is argued that *ay jak* has no validity in everyday speech. At 2807 ff. it was a question of moon- and sunlight. Here the *ay* : *kün* opposition is bound up alliteratively with ethnic groups of the Solto tribe of Kirgiz, and perhaps reflects an element of military organization.

The scribe did not fully understand this passage: (i) note the erasure and horizontal line before 3086 *kundu*; (ii) note his failure to preserve the parallelistic pattern 3083 *ay jagınan* : *ay* . . . :: *kün jagınan* : *kün* . . . (MS. *ayt·adan* or *ay·tadan* does not balance *kundu*); (iii) note the scribe's repeated substitution of MS. *suruk* for *süröön* ('war-cry', 3084; 3086). In *KO*, the content of an *uraan* or *süröön* ('war-cry' or 'shout at the finish of a horse-race') is usually doubled and redoubled, cf. in the next verse 3086 '*Manas! Manas!*' *manastap*, and the long passage 2315 ff. beginning with '*Altay! Altay! Altay!*' *dep* . . . At 3086, the scribe must have had *kundu* twice in his f.r., and, making no sense of it (reading ?*sürük* for *süröön*) and having already copied it, then erased and scored it. Similarly, making no sense of **ayta ayta* in his f.r. and understanding *ayta* as ?'sudden' (cf. *OK*² note: *Aytadan sürey salū — kenetten at koyu.*), the scribe then rendered the second *ayta* as the ablative affix and wrote MS. *ay··adan* (after *y* two stems, but one diacritical for *t*). *KO* 3084 *suruk* may be accounted for by **surıŋ* in the f.r., with loss of diacritical of *n*-component in copying *ŋ*.

As to 3084 **ayta* and 3086 *kundu*: in view of the fact that *uraan* and *süröön* are taken from ethnic names, from ethno-geographical and honoured heroes' or progenitors' names, there seems little risk in reading **ayta* and *kundu* as ethnic names of the Solto tribe, viz. *Ayta* and *Küntüü*. For *Ayta* see Mukam. *Ayta II* 'Cüy [district]: a clan of the former Soltu tribe'. See also Abramzon, pp. 22 ff. (including ris. 4, struktura plemeni solto) and p. 105, where the *Ayta* are placed among the *Jeti Kaška*, a lower formation of the *Bölökpay* (*Karakči*). For *Küntüü*, see Valikhanov I, 549, who places '*Kuntu*' as the first of four major divisions of the Solto; and further Abramzon, pp. 26 f. and 122, who writes the name now as *küytuu* (*sic*, p. 26), now as *küntuu* (*sic*, p. 27, transcribing Valikhanov). The discrepancy of level in the Solto tribal structure between the prominent *Küntüü* and the insignificant *Ayta* makes one wonder whether the bard had confused *Ayta* and *Aytuu*, the latter being on the same level as *Küntüü* (and *Kultuu* and *Čaa*) in Abramzon ris. 4. On the other hand, Valikhanov, contemporary with *KO*, mentions neither *Aytuu* nor *Ayta*. *ayta* and *aytu* were also easily confused in the f.r.

It is of interest for the *ay* : *kün* structure of the present passage that the *tamga* or cattle-brand of the Solto tribe was *Ay-tamga* or 'Moon-brand' (Crescent Moon); and that the Solto thus enjoyed the epithet '*aytamgaluu*' (Radlov, *Sibirien*, I, p. 534; Abramzon, pp. 22; 27).

The prosodic mechanism underlying *KO* 3083–6 seems to be: (i) the association of *ay* with the Solto tribe through the *Ay-tamga*; (ii) the antithesis of *ay* : *kün*; (iii) selection of the alliterating Soltu ethnic names *Ayta* (*Aytuu*?) : *Küntüü*. The bard's reason for giving such prominence to Solto ethnic names by associating them with Manas and his Companions while in Bugu territory does not emerge, unless it be that the traditional location of Manas's home aul in the Talas Valley (see n. 2761) and the actual existence there of the Solto (V. I, 422) gave the latter a claim to passing identification. The relations between Solto and Bugu were scarcely good: within living memory of *KO*, the kushbegi of Kokand had attacked and plundered the Bugu, with the Solto and Sarı Bagıš as his allies (V. I, 377). An alternative approach to the problem is therefore to suppose that *KO* was taken down in the privacy of Valikhanov's tent, with no Bugu present to be offended by this preferential treatment of the Solto.

3093; 3095. It is not clear whether one should understand *sanday* as *san-day* (adjectival) or as *sanda-y* (modal of *sanda-* 'to be numerous').

3097. *jin* = 'contents of the stomach'. Yud. cites the compound *kan-jin*.

3098. MS. *'yru qaqawdan*. Since MS. *aw* regularly corresponds to St. Kirg. *oo*, *qaqaw* > *kakau* must be referred not to *kak-* = 'strike' but to *kaka-* = 'cough': the horses have been run through with lances and their bellies have been opened; their riders have also been run through and are coughing up blood.

3101. MS. *'učqančyday* can only give *učkančıday*, an unusual formation in Kirg. epic of the mid 19th c. Semantically it goes with 2440 *közdön učkan* = 'soaring out of sight' (of crags). With *dala* = 'steppe' it must suggest limitless space, defeating the eye.

3102. MS. *baran*. The context requires this to be read as (St. Kirg.) *baraan* 'silhouette' (not Kaz., Karak.), rather than as Kaz. *baran* 'black (of a horse)' (Shnit., *Opyt'* IV, 1477; not Makhm.-Mus.). Cf. Kalm. *²barān* 'dark', 'black' (also applied to a horse, in which case 'dark brown', not black), and *³barān* 'outline', 'silhouette' as seen from a distance. Ramstedt refers *³barān* to *²barān* and points to the adoption of the latter in Kaz., and of the former in Tel. (but not Kirg.). Cf. further Mong. *baraa* 'silhouette', *baraan* 'dark colour', 'dark' (Luvs.). Yuns., *Leks.*, para. 248, deals fully with *baraan* as a loan-word from Mong., ultimately written *barayan*, 'cf. Buryat *baray-* = "to appear dimly" '.

3108 ff. MS. *bašnd&³* and *ţašybr*: see n. 504 ff.

3110. See n. 506.

3111. The rivers are this time overflowing with the carnage of the recent battle.

3112. MS. *'yl&²* is the regular spelling of *ele*, which here reinforces the modal *agıp*, and there is no philological justification whatever for converting *'yl&²* into a fourth river, viz. the Ili, which is twice spelt with great care in *KO* as *iyl^a&²* at 324 f.

3121. The loss of Al-kara's ears is not narrated (cf. also the inclusion of his mane in his curse at 3125); thus it is the parallelistic technique which has invented a minor intermediary step ('ears') on the way to the major narrative fact ('tail').

3128. See n. 2953. The high status of Koŋur-bay's Al-kara is assured by his relationship with the great Ač-buudan. See further 2892.

3132. MS. *qaqbal&²ᵘ* > *kakpaluu*, St. Kirg. *kakmaluu*; cf. 62 MS. *maqbal* > *makpal*, St. Kirg. *makmal*. *makpal* is Kaz., but *kakpal* (and variants) is absent from St. Kaz.

3133. The evident loss of a word (*jurtum*?) has thrown the scribe out of reckoning with his verse-divisions, see appar.

3138. MS. *šunč&²*: not thus Yud., but cf. Kaz., Karak. *sonša* 'so much, so many', Kaz. *sonšama* 'so much' (*Opyt'* IV, 541), Taranchi *šunča* 'so much' (*Opyt'* IV, 1098). MS. *čykb*: *čekip* < *ček-* V. 'to drag, draw' offers a clear sense: '*šunča jandan jer čekip*' = 'drawing the earth over so many men'; but the collocation *jer ček-* is not attested, nor, in fact, have any corpses been buried.

3140. MS. *kytd^u alal&²ᵘ*: the emendation OK² to *kekti* is no doubt correct.

3142 f. *keberiŋki*; *tügönüŋkü*. According to Yunsaliev, *Yaz.*, p. 491, the affix *-ıŋkı* is adverbal–adjectival and indicates a partly similar action to that expressed by the verbal root. In the latter instance the verb *tügön-* ('come to an end', 'run dry') is available: but it seems that *keberinki* must be referred in the first instance to the adjectival noun *keber* ('swelling', 'cracked': 'coating on tongue') and only then to *kep-* ('dry up')—unless *-ıŋkı* can also be attached to (future) modal stems, such as the adject. noun *keber* has every appearance of having once been (< *kep-*).

3143. MS. *'ytaky*: there is no orthographical objection to reading this as *etegi* < *etek* = "skirt", since there are other cases of *-ky* for *-gy* in *KO*. That we indeed have to read *etegi* here is shown by Radlov V, III, 371 '*erdi murun tomsortkon, bayım | etäk jeŋin tügötkön, bayım.*'—'Lips pursed, nose wrinkled, sir, skirts and sleeves in shreds', the common structure of the couplet being *erdi|erni* : *etegi|etäk* . . . *tügö-*, with the two verses linked by alliteration. *etek tügöt-|tügön-* is not cited by Yud., but it is clear that a horseman whose skirts are in shreds has had an exhausting ride.

3146 f. The subject of the factit. verbs *keltirip*, *tundurup* is more likely to be Koŋur-bay, even though it was his wise steed Al-kara who rallied him in the previous speech.

3154. Following Yud. sub vb. I refrain from capitalizing *arkalık* = *arka kırgızı* (sub *arka* 2.) = 'northern Kirgiz', an appellation surviving from the period of the Oirot invasion, when the Kirgiz moved S. in large numbers, leaving the northern Kirgiz in their rear (*arka*). *sarı dala* recalls *Sarı Arka*, in Kirg. epic the Kazakh Steppe N. of the line Balkhash–Aral (Yud. sub *arka*, cf. H *Almambet*, 192).

3155 and 3157. MS. *'uynayt* in both instances. Koŋur-bay's challenge continues up to the parallel 3171 *oyun kılalık*, a 1st. pers. pl. optat. (full form, cf. faster forms 3139 ff. *kalalı*, etc.). **oynoyt* could be rescued at 3155 by reference to *at*, but this would be clearly inappropriate in the clause 3156 f. All that distinguishes final *q* from *t* in *KO* is the former's head, which is

absent at 3155 and 3157. It looks as though the scribe was misled into reading *'*uynayq* in his f.r. as *'uynayt* by the common locution *at oynoyt* = 'the horses gambol' (Yud. sub *oyno-*). For 1st. pers. pl. optat. in which *-l-* has become palatalized and merged in *-y-* see n. 1537. For 3157, cf. *attan oodarıšıp oynodu*, Yud., sub *oodarıš-* II.

3162. MS. *'uŋgalardan*. The primary resolution is **öŋgölördön|üŋgölördön*, with *öŋgö-lör-dön* < *öŋgö* = 'other' as the only correspondence, even when Kaz. and Karak. and other neighbouring languages have been consulted. This gives an in itself acceptable sense 'with other (weapon)s': but stylistically one would have expected a specific weapon-name to go with 3161 *nayza*, 3163 *kılıč*. Thus a scribal error of frontal *öŋgö* (MS. *-ga-*) for rear *uŋgu* = 'spear-, battle-axe-socket' must be considered. Here 3163 f. is of critical importance: there is to be a hacking with swords till only the hilts remain; thus at 3161 f. there is to be a thrusting with spears till the spear-heads are knocked from their sockets. 2552 MS. *'uŋq&²sy* > *uŋgusu* suggests how the transition from rear articulation to front can have been made easy for the scribe, since the second *-u-* of *uŋgusu* is rendered by *&²*, which can be resolved by a variety of vowels (among which *-u-* has low priority). In his f.r., the scribe may thus have had some such form as **'uŋγ&²lardan*, failed to understand it and then arbitrarily 'emended' his text to *'uŋgalardan* with its, for him, easier sense.

3163 f. MS. *čana* is a loose spelling for what can only be *čanı* in a formulaic couplet, cf. *'kılıč menen čabışıp, kılıč sınıp ketkende, čanı koldo kalışıp'* (Yud., sub *čan* I, 1. 'fol'k' = epic). The mediating *kılıč sınıp ketkende* 'when their swords were shattered' is a typical 20th-c. rationalizing explanation from which *KO*'s version is free, as befits its pithy, archaic style. MS. *čabšt&²u* and *qalusty* are 3rd pers. pl. of the past tense and thus difficult to justify in among the 1st pers. pl. forms and modals in *-ıp*, and have been emended to harmonize with the passage in which they occur and the variant of the formula cited from Yud.

3166 and 3172. 3166 MS. *ţaqıyaday baš čuqu* and 3172 MS. *ţaqyyaday baš čuqdu* clearly refer to the same thing: both are the objects of verbs (3167 *tartıp*; 3174 *ačıp*). The collocation *baš čok(u)* is not cited by Yud., but see *čok* I, 2. = 'tuft', 'forelock'. 3166 **čoku* 'occiput' would (i) not be an appropriate obj. for *tart-* ('pull'); (ii) it is not an explicit accus. form; (iii) the occiput does not resemble a *takıya* ('cap with feather'). On the other hand, *čok* 'tuft' does suggest a *takıya* and if *baš čok* is taken as 'top-knot' the similarity is enhanced. Koŋur-bay is proposing a series of duelling styles reminiscent of the more archaic traditions of Siberian heroic poetry. In *KO*, the sequence proposed is 1. racing steeds, 2. dragging from stirrups, 3. striking with horse-lashes, 4. tearing by the bridles, 5. thrusting with spears, 6. hacking with swords, 7. pulling at top-knots, 8. hacking with battle-axes. This challenge is followed by formal acceptance of the challenge by baring of the top-knot, an archaic gesture which no doubt means 'Come and get my scalp!' For scalping was practiced over a wide area of Siberia with appropriate wearing of the top-knot, e.g. among the Ostyak and Vogul. The archaic etiquette of Siberian duelling in poetry also survives in our passage, since with uncovered head Manas concedes the first blow to his adversary, scorns it when he receives it, and then takes his turn. The general tone, with different weapons, might be that of Tungus or Oroch heroes, who are sticklers for etiquette. It seems reasonable to emend 3166 MS. *čuku* and resolve it as *čoktu* = 3172. It is in order that the 'Kıtay' Koŋur-bay should have a top-knot, cf. the illustration 'Kalmak resting' on p. 373 of Atkinson, T. W., *Oriental and western Siberia* (London, 1858), in which the top-knot is worn as well as the queue; but it is rather odd that the 'Muslim' Manas should wear it.

3178. When the bard intends the occiput or crown he uses *oroy* (see previous note).

3199. MS. *quančdu* > *kuanč-tu* tends to the Kaz., cf. Kaz. *kūan-* 'to be glad', St. Kirg. *kuban-*; but Radlov's texts also know *kuan-*, e.g. *KK* 141 *kuanat*; 153 *kuanıp* = 154, thus typical of

border dialect. Under the noun *kubanıč* = 'merriment', Yud. notes that before personal affixes *-ı-* can be syncopated, and indeed he also cites *kubanč* as a separate rubric. St. Kaz. has *kūanıš*.

3202 f. An example of heroic generosity: Taz-maymat as the youngest of the Companions cooks and makes tea for the others (*KO* 994 f.; Radlov I, 3), 1729 f.) and presumably does not yet fight and so is unable to win booty. In *BM*, the lame artificer is given a rich booty of a Kalmak *kanıš* for himself and another for his son (*BM* 2185 ff.), see n. 2824.

3206. MS. *qanab jy^ub*. Just as with spellings for *jel-* and *jıl-* (see n. 1197), though not to the same degree, there is a tendency towards overlap in the rendering of forms involving *je-* 'eat' and *jıy-* 'collect'. For *jıy-* cf. 93 *j,yb* = 95; 230 *jyyun*; 249 *j,yyn*; 372 *j,yyamn*; 707 *jylyb*; 708 *j,ylyb*; 1183 *j,ysun*; 1338 *j,y,yn*; 1342 *jylb*; 1343 *j,ylb*: thus when the scribe pays careful attention he adds *i*-subscript below *j*. For *je-* cf. 1253 *jydym* = 1991, 2127; 3238 *jygan* = 3240: thus undifferentiated by a vowel-sign in the root syllable. In 3206 *jy^ub*, it is admissible to take *^ub* as grammatical rather than phonetic and read *jep*. On this basis, *kanap jep* will be a contracted version of the drastic *kanap-butap jep* 'eating with the hooves and horns' (Yud. sub *kana-* IV, 'to bleed'), where *kanap* = 'bleeding' suggests a fresh kill and *butap* lit. = 'to chop, clean off the branches', cf. further sub *buta-* IV *kanap-butap* = 'robbing utterly, down to the bare skin' (without *je-*).

3206–3210. It does not surprise us in this imaginative and at times sensitive bard that at the end of the day he pauses to reflect that there can never be an end to the troubles and exertions which the leader Manas will have to undergo. This is the bard's equivalent of Homer's πολύτλας for his equally thickset and enduring chieftain Odysseus. The verse 'There was no boat for him on the dark river' is as suggestive as it is unusual in epic. The expression, however, was traditional if not proverbial, cf. *AK* 483 *'Kara bir sudai kemä jok, čorom! | bistän bir nemä jok, čorom!'* 'There is no boat on the dark river, we have nothing at all, Companions!' (Kökčö lamenting hard times which he hopes his new friend Almembet will mend.) *nemä* clearly determines the choice of *kemä*, by rhyme. The saying once established, *nemä* can drop out.

3211. MS. *but&²galy*: this can scarcely be from *bötögö* = 'bird's gizzard', which would make the epithet of Koy-taš 'stinking'; hence it may be from the old word *bütögö* 'egg-plant', O.T. *bültü:ge*: (pronunciation uncertain) Claus., *ED*, 308a, cf. Chag. *bütäkä* 'a plant' (*Opyt'* IV, 1898). It of course does not emerge which species of egg-plant (aubergine) grew in abundance on Koy-taš, so that the visual effect cannot be guessed. (Claus., loc. cit., assumes some confusion or overlap with *bötögö* 'bird's gizzard', without stating the common element. This was presumably the shape of the organ—cf. also Kaz. *bötäkä* 'kidney', *Opyt'* IV, 1704—and of the aubergine.) *bültögö* = 'egg-plant' is absent from Yud., Mukam., Mukhm.-Mus., Bask., and thus awaits confirmation. *bötögö* 'gizzard' on the other hand is widely authenticated.

Did the scribe really have *betegelüü* dictated to him? *betegelüü* is a well authenticated adjectival extension of *betege*, thus 'overgrown with feather-grass'. In *Sibirien* I, 419, Radlov records that horses most esteem fine mountain-grass (*betäkä* and *torlau* [cf. Kaz. *tarlaū* 'a meadow with grass of various colours' Shnit.]), which pushes up through crannies in the rock. Also Val. 1, 326.

As to the location of *Koy-taš*, the following considerations apply. As the next note shows, *ayak* in the *ayak-baš* formula for a khan's dominion, refers to his ancestral home-pasture. Manas's home-base, like that of his son Semetey and his grandson Seytek in the passages cited in the next note, is traditionally the Talas Valley. Talas, however, is not mentioned in *KO*. Nevertheless, it would be unwise to seek *Koy-taš* beyond the traditional heartlands of Manas's lineage. The *Koy-taš* mountains in the Dzhungarskiy Alatau, somewhat less than 50 km. E. of Karabulak (nr. Taldy-kurgan), help to mark the frontier over against the northern Kalmak, as *San-taš* is a marker in the S. for the route over the T'ien Shan towards Chinese Kashgaria: but

there are no grounds whatever for thinking that the Kirgiz ever imagined Manas's homeland in that region. *Koy-taš* at the SE. end of the Nuratau Mts. half way between Tashkent and Samarkand has in its favour that it lies at the opposite end of Manas's world to *San-taš*: but there is no question of Manas having his headquarters in that region in *KO*, rather is it a distant place, the sphere of Ay-kojo and Sarı-kan (see Index of Personal Names), to which one goes racing, feasting, or raiding (see *Samarkand* in the Index of Place-names.) True, at 262, Manas is a 'Sart' in Samarkand, but this is part of an insult, which is varied at 259 f. with the reproach that he grew fat in Anjıyan (in the Ferghana basin). In *S*, both Semetey and Seytek assert that their sway extends *from* the base in Talas *to* Tashkent, not the other way round (see next note).

3211 ff. It has the air of an archaic topos that the region ruled by a khan, extending from the *ayak* ('foot') to the *baš* ('head'), is defined when he enters a period of peace after reasserting his rule, here and at *S* 1926 [Seytek speaking]: *'ayagı Talas, baš Taškän, / akım tüšüp jattı' deit.*—'My sway extends from Talas to Tashkent!', cf. *S* 129 [Semetey speaking]: *'ayagı Talas baš Taškän / akım* [R. *akal*] *tüšüp jattıpıs'*. *ayak* is identified with Manas's ancestral home-pasture, and is thus parallel to *tüp* 'root', 'origin', see n. 349, a sense which escaped Yud.

A problem in these vv. is to determine whether *kızıl kıya* ('red cliff') is adj. to *San-taš*, or (as variously in factual geography) a toponym in its own right. *San-taš* and *Kızıl-kıya* are linked in Valikhanov's *Soch.* several times as neighbouring and successive passes on a N.–S. route to Kashgar (I, 423; II, 177: 231). The Kızıl-kıya Pass is in fact no more than 10 km. W. of San-taš (modern 'Sentash', despite V.'s etymology, based on legend, of a Myriad Stones). A consideration of epic style suggests that since *kızıl kıya* is parallel to *bütögölüü* (as a colour adj.? see n. 3211), just as *San-taštan* is parallel to *Koy-taštan*, so *kızıl kıya* ought to be adj., i.e. 'of the red cliffs'. Again, whereas San-taš and Kızıl-kıya are neighbouring localities in factual geography, in a rough indication of a khan's dominion a single place, in this case San-taš, is sufficiently precise, just as Koy-taš is an adequate marker. It is hazardous to attribute red cliffs to a locality when one has failed to verify them, and it would be a compromise to suppose that in the text, *San-taš* and *Kızıl-kıya* have been taken by the bard in a single *coup d'oeil* as 'red-cliffed San-taš'. I have therefore set both possibilities in my translation, but regard it as probable that both *bütögölüü* and *kızıl kıya* will be vindicated as colour-adj.'s.

3214 ff. There now follows the list of peoples defeated by or subject to Manas, dealt with very unequally. I have given each new people an introductory *dash* in my text.

3217 and **3219.** See n. 304.

3223 ff. As in Radlov's texts, the Kirgiz are given no pride of place, but seem rather to be treated with irony and allusions to their poverty. The bard and his Bugu audience (real or imagined, see n. 3083 ff.) identify themselves with the idealized Manas and the Nogay, not with the contemporary Kirgiz. The present passage begins with a formulaic couplet: *oy jakalay üy bar, / üy baš sayın biyi bar*, cf. Radlov I, 3), 719 (also introducing the Kirgiz): *sū bašında üi bar, / üi bašında bī bar, / Kırgıstın jurtun kıdırdım* . . .

3227. *pačadan*: St. Kirg. *bačadan* = 'womb' seems not to have the extended meaning of 'race', 'progeny', and so *bača-dan* ablat. of *bača* 'child' is preferable. In the dialects of Tüštük and Zaamın, *bača* has the sense of 'age-mate', 'companion'; and in those of Özgön, Zherge-Tal, and Batkön, *bəčə* means 'friend', 'age-mate' (Mukam., pp. 271; 298). The Kazakhizing OK^2 reads MS. *pač&²dan* as *pašadan*, with this note: *'paša – padša, padišalık, xandık'*. This is unacceptable: (i) because *KO* never spells *padša, patša* with *č*; (ii) Yud. gives no lexical support for *padša = padišalık*, nor does Bask. for Karak.; (iii) unlike the Nogay of their wish-dream, the Kirgiz had no khan, let alone a padishah, for centuries, and were well aware of the fact; nor do

such a mythical potentate and territory figure in 19th-c. Kirgiz epic. The initial *p-* in MS. *pač&²dan* is due to the vacillation *p/b* in the reception of words from Pers., in this instance Pers. *bacha* 'child'.

3231. MS. *qryur* lacks only a single diacritical above the final *r* to read *qryuz* = 3227, raising a delicate problem. *kurgur* 'wretched', 'beggarly' would be an apt epithet for the Kirgiz: on the other hand, 3218 *jurtun aldı* = 3220 are preceded and made explicit by ethnic names, viz. *Kalmak* and *Kıtay*, albeit with a different grammatical relationship. Perhaps 3231 *tagı* contains the clue to a solution: the warriors were thrust through, the women and girls were captured as booty and 'the wretched people', i.e. the unarmed servile plebs were taken over, a frequent fate of a tribe vanquished in war. There is enough of this aristocratic mode of steppe-warfare, surviving from days far beyond those of the Mongol Empire, reflected in mid 19th-c. Kirgiz epic, for this solution to be possible. I have thus refrained from emending the text.

3232 ff. Again formulaic epithets lead up to the next people to be named, those of Kashgar, Kokand, and the Özbegs conceived as despised 'Sarts' or plainsmen with 'perverse' sedentary pursuits, as the formulae imply, cf. I, 3) 701 *'ketmänin* [R. *ketmän-minän*] *talga saptagan, / ker ešägin argımak attai maktagan, / zagıra nanı koinunda, / airı ketmän moinunda / Sarttın jurtun kıdırdım.'*—'I wandered among the Sart people who helve their mattocks with osiers, who esteem grey asses as racehorses, who carry bread made of maize-flour in their bosoms and double mattocks (=R.: or pitchforks and mattocks?) over their shoulders'; I, 3) 1742 *'ketmänin talga saptagan, / ešägin ker tor'attai maktagan / ataydın körü Sart ulu . . .'*—'They who helve their mattocks with osiers and esteem asses as dapple-grey steeds, those cursed sons of Sarts . . .'

3236. The perversity of pouring bread into a clay oven is perhaps that it is dough, not already baked bread that should be placed there; for the clay oven was a normal type of oven for baking bread among the Kirgiz (see Yud. sub *tandır/dandır/nandır*). See the previous n. for another 'perversity' with bread.

3237 ff. Manas here lists his tribute from Kashgar and Kokand.

3238 and **3240.** MS. *jygan*: Yud. does not cite *alım/zeket je-* (with *je-* = 'eat', 'consume') but in a similar passage (misedited and mistranslated by Radlov) Semetey stakes this claim: *S* 122 *'Üč-Košoi-minän Talasta* [R. *Talastı*], *| kumar oinop utuppus, | altımıš kundus mıŋ jambı, | Arkadan alıp jutuppus; | kumar oinop utuppus, | jetimiš kundus mıŋ jambı | Jerkändän alıp jutuppus; | ayagı Talas baš Taškän / akım tüšüp jatıppıs . . .'* (see n. 3211 ff., above)—'Playing at hazard at Talas and Üč-košoy we won, from Arka [= *Sarı-arka? Arka-kırgız?*] we took and "swallowed", i.e. took as tribute, sixty otterskins and a thousand ingots; playing at hazard we won, from Yarkend we took and "swallowed" seventy otter skins and a thousand ingots, while my sway extended from Talas to Tashkent . . .' In contexts of 'gobbling up tribute', then, *je-* 'to eat' and *jut-* 'to swallow' are synonymous. Cf. further Karak. *akša je-* = 'to (mis)appropriate money'. It also looks as though I, 1) 30 *'kuš baš er, kök čapan / Kokondu* [*?Kokonduk*] *buzup jegändäi . . .'* has something to do with this drastic idiom ('defeating and exacting tribute from'?).

3239–3243. These verses concern the Khanate of Kokand, whose weak khan in 1856 (the date of *KO*) was Khudāyār of the Özbeg house of Min, which only recently in 1853 had freed itself in a bloody battle from domination by the Qıpčaq Özbegs, exercized through the Mingbashi Musulman-qul. Thus at *KO* 3243 *Özübekni* is virtually synonymous with and parallel to 3241 *Kokandıkını*. Kokand had strongpoints, such as Pishpek, well-spread along the Kirgiz and S. Kazakh nomadizing routes and, by agreement with their nominal protectors the Chinese, levied the *zakāt* (see n. 3240) from most Kirgiz tribes. In 1856, however, the Bugu tribe were living under Russian protection, having acknowledged Russian suzerainty the year before, and

so were loth to pay *zakāt* to Kokand. For 27.9.1858 Valikhanov records an amusing brawl, witnessed by him near Üč-kapkak (see n. 2616 f., end, for this epic place), where, thanks to over-violent intervention by Kashgar merchants much resented by the Bugu, the Yuzbashi of Pishpek failed to drive off 300 sheep he was claiming under *zakāt* (I, 423). Other tribes, such as the Adigine, enjoyed the same rights under Kokand as the Özbegs and served in the Kokand army as sepoys; indeed the Kokand vizier 'Alim-beg datkha was a *biy* of the Adigine (I, 422, written 1860). *KO* 3239–43, then, show a thoroughly Bugu outlook in their contemptuous wishful treatment of Kokand and its Özbegs. Sympathy with the Kokand-supported campaign of Jaŋgır-kojo against Kashgar (*KO* 544 ff. and note) does not argue sympathy with Kokand, since Jaŋgır himself had to fear that Kokand might claim Kashgar; and in any case Kokand was ready at any time to sacrifice the interests of the hojas, witness the treaty they concluded with the Chinese in 1831 after the latters' reconquest of Kashgar to the effect 1. that the Khan of Kokand should levy tolls in the Six Cities of E. Turkestan, to which end 2. the Khan should name aksakals under the chief aksakal in Kashgar, 3. all foreigners in the Six Cities should be controlled by the Khan's officials. In return, the Kokanders undertook to prevent hojas in their territories from entering Kashgar (Hayit, pp. 33 f.). It was precisely these hojas whom the Kirgiz—and on the evidence of *BM* and *KO* especially the Bugu—revered (A. T. H.). Kokand lost its treaty rights in Kashgar in 1847, but regained them in 1858, partly at the expense of the hojas (Hayit, pp. 34 and 136 f.). The date of *KO* falls into the first reign of Khudāyār, viz. 1845–58 (the others, after depositions, being 1862–3 and 1866–75).

3240. MS. (distinctly) *ẓkat*, which has the air of a pseudo-learned spelling for Pers.–Arab. *zakāt*, originally and lawfully = 'alms given in order to purify one's possessions (generally one fortieth of one's income); but then levied as a tax on subjects', as here in C. Asia. Since the *zakāt* might be in cattle, one wonders whether MS. *ẓkat* does not derive by a conscious or unconscious twist from Pers.–Arab. *ẓakāt* = 'slaughter'.

Valikhanov narrates how Mamrazık, Commandant of Kokand's strongpoint Kurtka, maintained the supremacy of Kokand over the Kirgiz tribes of his area with quite inadequate military means, and so collected *zakāt* from them, thanks to a pliant policy, gained from long experience, of gifts and preferments to rank and titles, the fomentation of strife between tribal chieftains, and the taking of hostages from leading families (II, 200; written 1859 and later). In another report, Valikhanov had defined some of the taxes levied by Kokand from the Kirgiz: '*koy-zeket* is a tax on sheep, 1 in 40; *tunlik-* [Kirg. *tündük*] *zeket* is hearth-money, 1 sheep per yurt; *kharazh* [Kirg. *karaj*] is levied on bread, from a desyatina [= 2.7 acres] (*kirman*) [Kirg. *kırman* "threshing-floor"] they take the value of 3 sheep; *kul-bul* [Kirg. *kol bul*] is an occasional tax for raising an army, at the rate of 1 tillya (3 sheep) per yurt' (I, 377; written 1856 and later). Cf. Radlov, *Sibirien*, I (1884): 'Just listen to what taxes for example the Kokanders used to levy on the Kara-kirgiz. (i) *Tünlük säkät* (yurt-tax), at 1 sheep per yurt; (ii) *Alal* [cf. Kirg. *adal* 3. "cattle"] *säkät* (cattle-tax) at 1 per 50 head; (iii) *Charadsch* (grain-tax) at 3 sheep per threshing-floor. In addition, from time to time (iv) a war-tax was levied at the rate of 1 gold coin (*dilla*) = 3 sheep per yurt' (p. 533). (Sub *karaj*, Yud. notes: '1. Hist. Duty raised from cultivators at the rate of 3 sheep per threshing-floor; 2. south. Tax raised from cultivators at the rate of 1/5 of the grain-yield.')

3241. For the Kirgiz, always able to avenge themselves on their enemies in words, not so often in deeds, there was the traditional alliteration of *Kokon* with *kor(duk)* 'shame', 'humiliation' (as of *Buxar* with *bux-* 'to destroy'), cf. Harm. *Sem.* 41a '*Bukardı buzup alabı*, / *Kokongo korduk salabı?!*'

3243. MS. '*uzubkny*: the folk-etymological form of the ethnonym Özbeg. Bartol'd, *Soch.* V,

p. 142, discusses and rejects *öz beg* ('lords unto themselves') as the true etymology of the ethnonym. This form of the name was current in Kirg. epic, of the mid 19th c., cf. *BS* 518 '*ös korduktan jat korduk*, / *Özü-bektän Sart korduk*'.—'Humiliation from foreigners is worse than from one's own people, from Sarts worse than from Özbegs'. (Cf. Yud. sub *korduk*: *öz kordugunan — jat kordugu jaman*. R. has completely mistranslated *BS* 518 f.) Note 3239-43 above makes it clear that 3243 *Özübekni* is parallel to and identical with 3241 *Kokandıkını*, just as 3243 *tüzötkön* echoes 3241 *kor kılgan*: to the bard and his Bugu hosts the Kokanders were 'Özbegs'. In such contexts the spurious etymology 'lords unto themselves' has a satirical and censorious ring.

3244–3248. The sense of these verses depends in part on the interpretation of 3244 *baatırlar*. The noisy wielders of the *nayza* (3245) par excellence are of course Manas's *čorolor* (e.g. the recurrent *ala bayrak kuu nayza* / *čauduragan kırk čoro*), regularly referred to as *čoro(lor)*, not *baatırlar*. Moreover, in the present context, *joruk* = 'behaviour', not 'raid'. At 3249 ff., the bard wishes Manas many blessings to come, which is scarcely thinkable without his Companions, who even appear with him in visions summoning bards to their calling. We must therefore reject the possibility that in this passage the bard is dismissing *čoro* summoned up in a quasi-shamanistic sense for his performance (see H *Shamanism*, 17 f.). The alternative is that the bard is here addressing the warriors in his imagined audience—imagined because he is in fact dictating for Valikhanov—in a formulaic ending. At 3246 f. he bids the warriors desist from their 'misbehaviour': if they do not, their women will go barren! Cf. the identical pattern *bul joruguŋ koybosoŋ, bir balaaga salasıŋ!*—'If you do not desist from such (mis)behaviour you will get into trouble!' (Yud. sub *joruk*). The unexpressed object of 3244 *sögö körmö* must then be Manas: 'Do not offend (Manas), or he will make your women go barren!' But in what would the offence lie, of what nature would the misbehaviour be? Taken as the fut. modal of *čatırla-* = 'to crack, creak, rattle' = Kaz., Karak. *šatırla-*, *KO* 3245 *čatırlar*, like *čauduragan* in the above-quoted formula, suggests menace when applied to *nayza* 'spear'. If this is the case, by means of an implied threat to their women's fertility through his inspirer Manas, the bard is warning the warriors against a show of disapproval of his performance and assuring himself of a good reception. Of signal interest for this passage is the legend that the earlier 19th-c. bard Keldibek was also a sorcerer or sort of shaman who visited the sick, especially women after childbirth, and sang them episodes from *Manas*, and that this ritual had healing properties; while another legend claimed that the *manap* Osmon of an Esen-kul clan [Abramzon, p. 137, lists three Esengul] invited Keldibek to perform *Manas*, as a result of which Osman's wife conceived and bore a son (Rakhmatullin, K. A., 'Tvorchestvo manaschi', p. 80: reprint of his essay '*Manasčılar*', an abbreviated version of his unpublished doctoral dissertation on the legends and histories of the Kirg. epic bards. The reprint is in: *Manas. geroicheskiy ėpos kirgiskogo naroda*, Frunze, 1968). Such beliefs specific to epic song and barrenness belong to the general belief that epic performances promote fertility and also success in hunting and fishing, a survival from times when shamanistic and bardic functions overlapped (see H *Shamanism*, *passim*). V. M. Zhirmunskiy wrote: 'The singing of epic songs was considered by many Turkic tribes in Southern Siberia as a magic means of ensuring success at hunting and fishing' (Chadwick–Zhirmunsky, *Oral Epics*, p. 334), and the same is true, for example, of the Oroch, who over their night fires when out hunting told hero-tales and myths which so fascinated the wild beasts, too, that coming near to listen they forgot themselves and fell into the traps (Avrorin–Lebedeva, p. 31). Manas's connection with barrenness is supported by another legend of Keldibek about the time of his summons to be a bard, according to which he was commanded by Manas in a dream to visit Manas's tomb in Talas (Dzhambul) once a year for three years and sacrifice cattle on pain of being childless for life. Keldibek neglected the dire warning and never had a child

(Rahkmatullin, Dissertation, quoted direct by Zhirmunskiy, *Nar. ger. épos*, pp. 265 f.) Since it is the custom in such societies to make the wife bear the onus of doubt, Manas may have been thought to have carried out his threat by making Keldibek's partner barren.

3251. MS. *fat¸x&²*. In the MS. the mark above the 4th character is a poorly formed point, but there is no alternative to reading *fatıxa*, a popular version of Pers. *fātiḥa* < Arab. *fātiḥa-t* (*al-fātiḥa-t* = 'the opening Sura of the Qur'ān'), which in C. Asia acquired the additional meaning of 'prayer', 'blessing', cf. Turkm. *pata*, pseudo-learned *patıxa*, Özb. *fotixa*, Karak. *pətiya*, Kaz. and Kirg. *bata*, which form occurs at *KO* 801 *et passim*; cf. further Tat. *fatixə* (Bud. I, 778b), *fatixa* (*Tat.-russk. slov.*). The Özb. and Tat. forms, especially, support the reading *fatıxa* adopted here, and which is in apposition to 3249 *jakšılar*. According to Vámbéry, *Čagataische Sprachstudien* (Leipzig, 1867), p. 306, Chagatay spelt *fatḥa* and pronounced *patiha*.

APPENDIX 1

Demonstration that the Manuscript was copied fair from a Field Record

THE claim made above (p. vi) that the MS. of *KO* is a fair copy of a field record (f.r.), now lost, is justified as follows.

(*a*) The MS. presents an edited version such as is only conceivable in a fair copy, even when interference by all hands other than the scribe's is disregarded. (i) The MS. has a title (in fact a spurious bookish title, see p. 90, above). (ii) The MS. attributes direct speech in an editorial style otherwise unknown in mid 19th-c. Kirgiz epic, in conjunction with kazakhizing prose (see p. 98). (iii) The MS. has at least one deliberate, i.e. editorial omission of a repeat-passage (see n. 381). (iv) The MS. has lacunae with synatictic and/or semantic breaks which can be due only to scribal inadvertence when copying (880–1; 2880–1; and relevant nn.).

(*b*) Vv. 279–314 occur in the MS. after v. 329, in which position they make topographical nonsense of Bok-murun's Itinerary. When transferred to their present position they make perfect sense in terms of factual itineraries recorded by Valikhanov in his writings. Twenty-six verses are a reasonable number to imagine as filling one page of a f.r. (One page of our MS. accommodates an average of just over seventy verses.) See n. 279–314.

(*c*) Visual errors:

522 ff. The scribe's eye wandered from **tura* to *bura*, see n. 522–4, and appar.

710 and 1686. Initial *y* and initial *j* respectively in the MS. renderings of **ıraʿısı* presuppose written *'y*, i.e. vocalic initial *y*. See n.

1333. Erroneous *r* (converted to *z*) in *gurd&¹* was misread for *l*, since the word intended was with *gül* (*kül*) 'flower'. See nn. 1333 and 1360.

1346. The scribe's eye wandered from **dusdyk* (*Töštük*) to *dyg* in *dygan*. See n.

1772; 1774; 1776. The scribe has the hero *Janbay* in error for the hero *Janalı* (see n.). The responsibility for this must rest with the scribe (who was ignorant of Kirgiz tradition) rather than with the bard (who was master of it): consequently postulation of a too cryptic abbreviation in f.r. is the obvious solution.

2308. MS. *tulgym* shows attraction of **tulg&²* (*tölgö* = 'divination') of f.r. to the correct 2311 and 2312 *tulgum* (*Tölögüm* = 'my Tölök'—proper name). See n. 2307 ff.

2568. *šybatub* 'oiling [his moustaches]') must be a misreading of **šyratub* (Kazakhizing form of St. Kirg. *čyratıp* = 'twirling'). See n.

(*d*) Given that a f.r. preceded our MS. of *KO*, many cases of emendation by the present editor which involve substitution, addition, or deletion of diacriticals require no special

argument. Had it not been possible to establish the existence of f.r. by means of the arguments (*a*) and (*b*) above, the occurrence of so many errors with diacriticals would have sufficed of themselves to make the prior existence of a f.r. highly probable if not an editorial necessity. Some of the more striking instances of this kind are to be found in nn. 720 ff. (end); 980; 984 ff.; 1449; 1968; 3162 (end). Numerous other examples are recorded *passim* in other notes.

(*e*) The famous names *Sarı-ala* (*Sar'ala*, steed of Almambet) and *Serek* (a prominent Companion of Manas) could not have been *heard* as (MS.) *ṣur ala* (2023) and *s"rk* (2870) respectively, and could only have been arrived at by erroneous expansion of abbreviated forms in the f.r.

APPENDIX 2

Analysis of KÖKÖTÖYDÜN AŠI (KO) *and the parallel* BOK-MURUN (BM)

1	1–4	Formal (gnomic) preamble.
A	5–211	Kökötöy's premonition of death, his Solemn Behest to the Nogay and Last Feast with them, his Death and Funeral, with Horse-race.
B	212–381	Kökötöy's adoptive son Bok-murun assumes the leadership of the Nogay and announces his plan for leading them away from the suzerainty of Chinese Koŋur-bay on a long Itinerary to the Altai, where he will give the Great Feast for Kökötöy. Bok-murun's Elevation as Khan.
C	382–1186	After wrangling with his herald Jaš-aydar as to which mount and corselet he is to have, with a set-piece Praise of Steeds, Bok-murun sends him on the *tulpar* Maniker to invite the Heroes to the Feast, Muslim and Infidel alike. Review of Heroes (I) in the guise of the Naming of the Guests.[1] When Jaš-aydar invites Manas, Manas invokes his Companions (Invocation I) and first threatens Jaš-aydar with death and then spares him. Manas gives orders for the journey, Jaš-aydar speeds on his way.
D	1187–1302	The arrival of the holy man Ay-kojo from the region of Samarkand and Bukhara in early spring marks the assembly of the guests. Manas and his Forty arrive stormily and are at once placated by Bok-murun. Manas drives the Kalmak from the hearths.
E	1303–1580	Review of Heroes (II), in the guise of the Infidel Khan Ncz-kara's Sifting of Košoy, and his attempt to extort Maniker for his sovereign Ejen-khan, an attempt which Manas thwarts with his lash. Praise of the Lash.
F^1	1581–1627	The Horse-race: I. The Start.
G	1628–2272	The Games: a^1 Wrestling: Bout I (Košoy defeats Joloy: 1628–1998); b The Joust (Manas defeats Jamgırčı: 1999–2128); c Untethering the Camel (Lady Oroŋgu wins the prize: 2129–86); a^2 Wrestling: Bout II (Agıš defeats Koŋur-bay: 2187–2272).
F^2	2273–2457	The Horse-race: II. The Finish.
H	2458–2679	Manas's *tulpar* Ak-kula has won the Race, but the prize has been driven off by Joloy. Manas invokes his Companions (Invocation II). Manas attacks and wounds Joloy, and demands the prize, but in vain.

[1] Comprised in this Review is a Review of Steeds who are featured as a part of the characterization of their riders.

I	2680–2825	Manas prepares for war and bids his master-armourer forge him a sword. An Heroic Forging. Praise of the Sword.
J	2826–3210	War. Manas and his Forty invade the Sino-Kalmak region. Almambet unhorses Joloy and seizes his spare mount. Manas thrusts Joloy off his *tulpar* Ač-buudan who, with his supernatural powers, escapes on the wing as a hawk. Manas slays Joloy (Sword-test as set-piece) and has him burnt and his ashes scattered. General mêlée and slaughter of the Infidels. Formal duel between Manas and Koŋur-bay, with death to the latter. Manas and his Forty return home victorious.
K	3211–3243	Manas's sway over the surrounding peoples (catalogue): its geographical extent (3211–13); its yield in booty and tribute (3214–43).
2	3244–3248	The bard's request, stiffened with threats, for a favourable reception of his performance.
3	3249–3251	Blessings upon Manas!

Before comparison is made with *BM*, some words on the set-pieces are required. It must also be noted that not all of the set-pieces in *KO* have been mentioned in the above analysis.

(i) The first set-piece is Kökötöy's Solemn Behest in section A (*kereez söz*) at 38–161. It is clear from the comparatively trivial example of Manas's Behest in the Radlovian *Birth of Semetey* (*BS*), that the Solemn Behest of a dying khan was a topos of Kirgiz heroic poetry; and the Behest of the Wise Toñuquq, mentor of Elteriš-qaγan, on the famous runic inscription suggests that the Behest was an abiding genre of Turkic poetry and rhetoric since ancient times.

(ii) The Planned Itinerary of a nomadizing tribe in section B is another topos. The binding nature of this type of utterance is expressed by the use of the first person singular, implying identity of the tribe with the Khan: 'I (that is 'we') shall cross over the Ak-tersken and let our horses browse without having their saddles removed; I shall cross the Türgön-Aksu Pass. . . .'

(iii) The praise of Horses in section C (*KO* 445–78) is of course a widespread topos not confined to mid 19th-c. Kirgiz epic or even to Turkic or Mongol epic as a whole. As with other set-pieces below it is constructed on a formula which can be 'realized' ad lib.: (*a*) horses with a given characteristic, (*b*) '*süγsöγ šonon minip bar!*'—'Mount any one you like—and go!' When at last Jaš-aydar manages to cajole the superlative Maniker from Bok-murun, the latter bestows the antithetical praise on his steed that he never got to know his qualities (fully).

(iv) The Invitations to the Heroes in section C have this structural pattern: (*a*) 'If you ride on (keeping your two reins even) you will come to (*b*) grand epithet (which may include steed-epithet with steed, and praise of steed) leading to (*c*) the hero's name (preceded by his soubriquet, if any); (*d*) invitation for both hero and steed; (*e*) threat for the event of non-acceptance (Kökötöy's red standard will loom above the hero's yurt; the hero will be sent a-tossing like the waves of Lake Issyk).

(v) Invocations of the Companions by Manas occur as a regular grand topos in all mid 19th-c. epics in which Manas is featured as a grown man. They occur when Manas is (*a*) in dire straits or (*b*) otherwise deeply moved, and are doubtless of shamanistic origin. Invocation I in C falls into category (*b*), since the form of Bok-murun's invitation challenges Manas's ambition of paramouncy; Invocation II in H falls into category (*a*), since in order to gain possession of his prize Manas will have to take on the whole Sino-Kalmak host. For a comparative analysis of such Invocations of the Companions see Appendix 3.

(vi) The structural formulae of the Sifting of Košoy in section E are: (*a*) one or other variant of Nez-kara's question 'Who is that man of yours (with such-and-such characteristics)?' and (*b*) Košoy's contemptous reply 'How should you not know him (opprobious epithet)?' followed by a pithy description and naming.

(vii) Praise of the Lash in E is of course grimly humorous: the structure of the passage is merely that the lash converts a given type of temperament and behaviour into its opposite.

(viii) The structural elements in the passage leading up to Wrestling-bout I in G a^1 are: Košoy's statement to Heroes in turn that the Infidel Joloy, huge as a mountain, has taken his wrestling-stance, followed by their excuses, then blunt refusal 'I will not go to meet Joloy!' the lapidary alliterating form of which in Kirgiz '*men jolomoymun Joloygo!*' survived into the 20th c. This formula is followed by the phrase 'If you win the prize, take it from him!' Yet other structural phrases occur, e.g. 'The honour of the Muslims has slipped from their grasp!' or 'Has the honour of the Muslims slipped from their grasp?' The pusillanimity of the Heroes who decline to wrestle with Joloy is clinched by the willingness of the boy Alpay-mamet 'Kök-koyon' when asked by Košoy, for which Manas irately censures Košoy. Thus the ninety-five-year-old Košoy has to accept the bout, but not before he has uttered a set tirade (ix).

(ix) Košoy in resignation delivers himself of a speech on the theme 'Were I but five-and-twenty . . .' which ascends by tens to the five-and-eighty he has long since passed (and which in another mood might have been elaborated into a Kirgiz 'Seven Ages of Man').

(x) Fearing defeat for Košoy, Manas bids him don a superlative pair of wrestling-breeches steeped and fashioned by Kanıkey. These are celebrated in a topos made from stock themes and formulae.

(xi) in G c, the traditional ribaldry at the amazonian Oroŋgu's exposing herself as she bends to untie the camel with her teeth, leads to the stylized retort that her womb (symbolically) gave birth to the leading heroes, named in successive pairs.

(xii) The heroic dimensions of the Forging in I are suggested by formulae for the burning down of forests for charcoal and the draining of rivers for the tempering. The formula of the baiting of the sword-edge with the (insatiable) snouts of horse-flies and gnats occurs in Manas's command to forge the sword.

(xiii) The Catalogue of Peoples dominated by Manas in *KO* is well-structured: epithets precede proper names as usual. So allusive is this catalogue that were the formulaic structure not perceived, the passage could not be properly edited or interpreted.

It is now possible to inquire what use the bard of *BM* made of such available structural elements, whether he had others at his disposal and, if so, to what use he put them.

Bok-murun

(Only the deviations are stressed)

A *BM* 1–15: thus very undeveloped compared with *KO*, where A is its finest and richest passage. In *BM*, Kökötöy summons his people but makes no Behest. Kökötöy is dead before the people feast. There is no Funeral and no Horse-race. The only verbal correspondence of any importance is *BM* 14 *Ainäktäi kösü süzüldü, / Kan Kökötöi üzüldü*, cf. *KO* 163 f., with identical rhymes.

B and C. *BM* 16–399: with B and C merged, in that immediately after Kökötöy has died, Bok-murun rules from his throne (*BM* 16 f.), while the Naming of Guests to *five* heralds (*BM* 25–180) precedes the announcement of the Plan for the Itinerary (*BM* 181–251). The venue of the Feast is between the (Chinese!) Kuljas, not in the abode of an Ancestral Khan in the Altai (*BM* 232 f.). Then come the actual invitations by the *five* heralds (*BM* 252–7). In *KO*, a structural formula in Bok-murun's Naming of the Guests is '*annan arı sen barsay*' (e.g. 579), followed by '*eki da tizgin tey barsay*' (e.g: 580): in *BM*, however, only a variant of the former is used, e.g. *BM* 26 '*Mınan arı sen barsay*'. In Bok-murun's instructions for inviting Košoy, three elements known from *KO* occur: (i) the formulaic (gnomic) opening '*Kök dönöndön baš edi, / Kökötöi Kandın aʃ'edi . . .*' (*BM* 33 f., misunderstood by Radlov, understood by Valikhanov),[1] cf. *KO* 871 f.; (ii) specification of the prizes (*BM* 35–41) *KO* 901 ff. (822 ff.); (iii) threat for the event of non-acceptance (*BM* 48–64, with many elements in agreement with *KO*), cf. *KO* 554–78. Here, as between *BM* and *KO*, items may occur in the Invitations as formulated by Bok-murun or in the herald's execution of his orders. Unlike the bard of *KO*, the bard of *BM* avoids repeating Bok-murun's commands in the course of their execution (*BM* 252–7), cf. *KO* 858–1186 (naturally not all repetition but also reaction, some of it fierce and dramatic, to the Invitations). The Invitation to Manas (*BM* 258–338) is rather differently elaborated as compared with *KO* 931–1111, and, in sharp contrast to *KO*, ends in the herald's being put to a cruel death. Only in this scene is this herald named, and indeed by what is an epithet in *KO*, namely '*Jaima-kökül*' ('of the flowing forelock'), followed not by his true name '*Jaš-aydar*', but by '*jaš-ül*' ('young man'). Only on the next day does Manas invoke his Companions (*BM* 352–74) and order them to prepare for the journey (*BM* 375–99). (There is no wrangle with Jaš-aydar over his mount in the B-cum-C section of *BM*, and hence no Praise of Horses at this point.)

D *BM* 400–91: Perhaps as a counterpart to Manas's driving back the Kalmak from the hearths, a theme absent from *BM*, Manas intervenes victoriously in a battle already raging between the Giaurs and the Muslims as he approaches (*BM* 400–72). The arrival of the senior hero Košoy, the first to be invited, marks the assembly of the guests (*BM* 437 ff.). At *BM* 479–91, Bok-murun waits in vain for Jaima-kökül, an addition, as against KO, motivated by the latter's death.

[1] See H *Kukotay* I, 345 f.

E *BM* 492–615: The Sifting of Košoy = Review of Heroes II is absent from *BM*. On the other hand, much is made of the theme as to who shall be Master of Ceremonies, with the decision favouring Manas, though only after he has humiliated Ürbü (*BM* 492–596). In *KO*, Bok-murun submits to Manas on his arrival, but the only explicit mention of directing the feast is made by the Kalmak when forced by Manas to yield the hearth, the place of honour from which the best cuts were dispensed (*KO* 1526–36). In *BM*, it is Manas who determines the season for the start and finish of the race (*BM* 597–615). (The attempt to extort Maniker comes in F[1].)

F[1] *BM* 616–916: (Informal) Start of the Horse-race (*BM* 616–22). Review of Steeds—a set-piece (*BM* 623–748: formula 'That horse with such-and-such points and characteristics—whose is he?' followed sometimes by 'He will surely win the prize!'). The Race-course (*BM* 749–758). Fodder is sent along the race-course (*BM* 759–69), cf. *KO* 1588 ff. The attempt by Koŋur-bay (not Nez-kara) to extort Maniker (*BM* 770–916), which in *KO* comes in E.

G *BM* 917–1402: The Games:

α The Foot-race (absent from *KO*).

α[1] Wrestling (sole bout). Košoy defeats Joloy, introduced by a feigned excuse, a boast of past victories which sapped Košoy's strength (*BM* 994–1031). The theme of the heroes who decline is represented by the one Töštük (*BM* 1032–50). The six-year-old 'Kök-koyon' puts his elders to shame in the same way as in *KO* by offering to take on Joloy, but whereas in *KO* it was Košoy who suggested it and was censured by Manas, in *BM* it is Manas who suggests it and is censured by Košoy (*BM* 1051–1106). In these preliminaries, the formula '*men jolomoynun Joloygo!*' does not occur (see (viii) above), but instead the formula '*tüš'albaimın balbanga*'—'I cannot go to meet the wrestler/go into the wrestling-ring' (together with an extension) occurs, viz. 1029 (Košoy); 1048 (Töštük); 1066 ('Kök-koyon', who declines before accepting). The theme of the Wrestling-breeches (*BM* 1116–86) is well but rather differently developed. During the bout itself the dramatic addition is made that when Košoy and Joloy have been locked in stalemate for many days, Manas resolves the deadlock by spurring Košoy to victory with his lash (*BM* 1207–58), a passage which includes a short Praise of the Lash (*BM* 1216–20).

b The Joust. Manas defeats not Jamgırčı but Koŋur-bay (*BM* 1259–1341).

c Untethering the Camel. Lady Oroŋgu wins the prize (*BM* 1342–1402). *BM* lacks the 'This Womb of mine' topos with which Oroŋgu defends her womanhood in *KO*.

α[2] The second wrestling-bout (Agıš versus Koŋur-bay) is absent.

F[2] *BM* 1403–1553: A disputed finish between Ak-kula and Ač-buudan. In his anguish to get Ak-kula to the winning post first, Manas invokes his Companions (*BM* 1483–1526).

H *BM* 1554–1610: The race ends in a general mêlée between Muslims and Infidel.

I *BM* 1611–97: Report of the Forging and Praise of the Sword form an exemplary

set-piece expressive of the heroic ethos (*BM* 1683–97). Here the sword is bated with venom.

J *BM* 1698–2197: War. Manas raids Joloy's herds in the Kalmak lands. The lookout on Mount Tal-čoku and the vixen-sentinel are not mentioned. Joloy's amazonian wife Ak Saikal has premonitions of the attack and its fatal outcome and is ignored, and the regular soothsayer is killed for his prognosis. Instead of accepting their counsels, Joloy announces an Itinerary for the destruction of Manas, i.e., as with Bok-murun's, the Itinerary is at one and the same time a formal boast (*BM* 1813–35: formula 'If I do not catch up with him there, then I shall do something-or-other at such-and-such a place!'). Almambet unhorses Joloy, Manas decapitates him. The following motifs of *KO* are absent: (i) Hawk-transformation of Ač-buudan; (ii) the Dismemberment of Joloy as a sword-test; (iii) the Burning of Joloy and Scattering of his Ashes. After the slaying of Joloy's sons and the capture of his daughters as a reward for the armourer (not *KO*), Manas returns to Kanıkey's embraces. There is no reference to Manas's dominion as in *KO* (or *BS* and *S*, revealing it to be a topos).

APPENDIX 3

Manas's Invocations of his Forty Companions
A. Grouping of Bards. B. Shamanistic Aspects

In the mid 19th-c. Kirgiz epic as a whole there are eight Grand Invocations of the Companions, that is, Invocations naming a larger number of Companions, though never as many as the canonical 'Forty'. In addition there are several minor specimens naming only a few.

The Invocations to be discussed are set out below as I-VIII and i, ii, together with a short account of the situations in which they came to be uttered. A List of Companions named in the Invocations then follows and a comparison is made between the list in *KO* and the lists in the Radlovian texts. Arguments are presented for linking these epic Invocations with the invocations of the bakshi and shamans.

A. GROUPING OF BARDS

The following are the Invocations or their derivatives in mid 19th-c. epic:

I *KO* 975 ff. Jaš-aydar has delivered Bok-murun's invitation, with threats. Manas feels not only insulted by the threats but also challenged by a situation in which Kökötöy, Khan of (all?) the Nogay, has died and a young new khan has succeeded him. It is never stated in *KO* that Manas was or became a khan of the Nogay or of a sub-division of the Nogay: and we must therefore ask (without being able to answer the question) 'Has Manas simply taken over the khanate of Kökötöy by the end of *KO*?' (See Introd., p. 97, above.) Cf. the parallel VI (*BM*), below.

II *KO* 2482 ff. Arriving at the winning-post by a route other than the race-course, Manas finds that the prize which he thought was Ak-kula's has been led away, and feels cheated of the prize that is due to him. He at once (and rightly) suspects the Kalmak. Manas is in an agony of soul only to be imagined by those who know how mad the older Kirgiz were on horses and racing (as they are still said to be today). Cf. VII (*BM*), below.

III Radlov I, 2) 1135 ff. After Kökčö has recklessly forfeited the services of the Oirot prince Almambet in *AK*, and Almambet has set out on his way to find Manas as his new lord, Manas sees a splendid vision in the fire, as a result of which he summons his Companions, bids them prepare a meal, and promises a reward to whoever can divine whether his vision portends peace or war. The arrival of Almambet, whom he at once makes his milk-brother, is a great turning-point in the life of Manas.

IV Radlov I, 3) 294 ff. Manas and Kökčö have engaged in a shamanistic battle in which Kökčö vanished into blue smoke when Manas fired the first shot required by etiquette, but in which Manas was severely wounded by Kökčö's return shot. Arguing that both

he and Manas are 'Only Ones', Kökčö offers to restore Manas to full life by shamanistic means, but Manas calls on God, on the White Padishah (here, too, the Russian Czar?) and then on his Companions.

V Radlov I, 3) 1704 ff. During Manas's nuptials with Kanıkey, the proud girl had gashed his forearm with her dagger in response to his over-bold advances. After teaching her a lesson by carrying her off on horseback, Manas is poisoned by Kamaŋ-köz and Kökčö-köz on orders from Meŋdi-bay, the evil counsellor of Kanıkey's father, Temir-khan. Unaware that he has been poisoned, but unable to rise to his feet, Manas summons his Companions, of whom only Serek and Sırgak had remained behind.

VI *BM* 354 ff. After Manas has had 'Jaima-kökül' put to death, he leaps into the saddle in his underclothes. He summons his Forty and tells them to prepare to ride to Kökötöy's Feast, where he intends to make trouble if matters are not to his liking. Although VI comes somewhat later in the narrative than I above, it has essentially the same function: Manas is out to discover whether Bok-murun will acknowledge his superiority as the price for a peaceful feast for Kökötöy, to give which Bok-murun is solemnly bound as the ritual means of enabling Kökötöy's spirit to join the tribal ancestors (*arbak*).[1] Bok-murun will have more to swallow in VI than in I, since Manas has started by putting Bok-murun's herald to death, a virtually unforgivable crime and insult on the steppe.

VII *BM* 1483 ff. At the crisis before the finish of the race, i.e. at the *süröön*, when the horses come into sight and owners and supporters may use almost any means of dragging their entrants to the post, Ak-kula has come into view, with victory unassured. Manas threatens Ak-kula that he will kill him and feed him to wolves and ravens. He then invokes his Forty as a preliminary to Almambet's hauling Ak-kula along with a silken halter. (In *KO*, Manas had not witnessed the finish. He had arrived to find the prize gone. Cf. II, above.)

VIII *KK* 1457 ff. After his cousin Kökčö-köz's treacherous yet strangely ineffectual dagger-blow at his head while they feast, Manas rides back to Kanıkey. Rising next morning, he at once summons the Forty and bids them make ready for a raid into the Kalmak lands. But when, later, Manas is poisoned by Kökčö-köz, there is no Invocation: Manas falls from his horse, giving the death-rattle, and has to be resuscitated by no less a person than Kan-kojo, Prince of Mekka.

i Radlov I, 3) 2525 ff. Poisoned by Kamaŋ-köz and Kökčö-köz, Manas has died. Thanks to his devoted horse, hound, and hawk, Manas's plight has moved God's heart, and he is allowed to live again. Serek tells Manas that the Forty are at hand.

ii *S* 53 ff. After Manas's death and when Semetey has come of age and claimed his patrimony, the young hothead suggests to his father's Companions that they go raiding together. The Forty summon each other, making a short list of names obviously drawn from an Invocation.

The names which occur in I-VIII and in i and ii follow. For convenience they are given in alphabetical order, which is not their order in the Invocations. There was no canonical order, except that Kırgın-čal as Head of the Forty Companions provides a natural enough First in I, II, and III. Ajıbay, whose diplomatic gifts are often shown in action, also functions as a First in IV and V. Contrast the quite functionless Muratalı, who is First in VI, VII, and VIII. Taz-maymat, the youngest Companion, who functions as cook-boy, makes a regular Last in I, II, IV, V, VI, and VIII.

Radlov's errors, no doubt often due to his inability to find time to collate, have been silently corrected. (Some corrections have already been justified, *passim*, in my published studies.)

[1] Cf. H *Semetey* II, 14 ff.

Companion	I	II	III	IV	V	VI	VII	VIII	i	ii	Comments
1. Ajıbay	•	•	•	•	•	•		•		•	
2. Albay					•						(? cf. 5)
3. Almambet	•	•		•	•	•	•	•	•		
4. Bakay			•						•		
5. Balbay/Balday				•					•		(probably also 2)
6. Baukä			•								
7. Bolot			•				•				
8. Boz-uul						•		•			(also 20th c.)
9. Bölök			•								
10. Börüč							•	•		•	
11. Bürküt-batır			•								
12. Elim				•	•	•	•	•	•		(dummy, with 42)
13. Er Janbay			•								(cf. 15; 28)
14. Jalman-bet			•								
15. Janbay	•	•									
16. Jan-keldi			•								
17. Janıbek	•	•									
18. Jaš-jigit								•			
19. Jayma-kökül											(solecism)
20. Joypur											('dubious', *infra*)
21. Kabılan-taylak											
22. Kaman											
23. Kan-keldi											(solecism)
24. Kan-čoro											
25. Kara-badıša											
26. Kara-toko											
27. Karganday											
28. Ken Janbay											
29. Kolmon-bet											
30. Koš-abıš											
31. Kuat-bek											
32. Kuu-jigit											(solecism)
33. Kül-čoro											
34. Kırgıl / Kırgın -čal											
35. Madıš											(non-narrative)
36. Muratalı											(balancer to 36)
37. Murat-bek											
38. Mırza											(form uncertain)
39. Öböŋ-čal											(or: Sarmambet?)
40. Salmambet											(uncertain)
41. Sazam-batır											(dummy with 12)
42. Seit											(already there in V)
43. Serek											
44. Sürgün-čal											(already there in V)
45. Sırgak											

Companion	I	II	III	IV	V	VI	VII	VIII	i	ii	Comments
46. Taylak				*	*						(cf. 51)
47. Taz-maymat	*	*		*	*	*		*			
48. Tölök			*			*	*	*		*	(in narrative of *KO*)
49. Tınıbek	*	*									
50. Türsün				*	*						(cf. 51)
51. Türsün-taylak			*			*	*	*			(cf. 21; 50)
52. Ümöt(-jaysaŋ?)						*		*			
53. Üšün						*					(uncertain)
54. Čalbay			*	*	*			*	*		(small role I, 3) 1348)
55. Čubak								*			(also 20th c.)
56. Šum-jigit	*	*	*								
57. Ïrčı-uul			*								(also 20th c.)

Before it would be profitable to ask how the two Invocations of *KO* (I, II) compare with the six major Radlovian Invocations (III–VIII), it must be asked how the latter relate to each other, that is, one must try to establish how many bards or schools of bards were involved. In what follows here the Lists of Companions themselves will be the sole criterion. Only subsequently will the outcome be checked against groupings suggested in passing in my published studies.

Of possible critical importance are two items: (*a*) the vacillation between 50. *Türsün*, followed by the separate name *Taylak* (IV, V), and 51. *Türsün-taylak* as one name (III, VI–VIII); (*b*) the uncertainty as to whether 22. *Kaman* or alternatively 21. *Kabılan-taylak* is to be given the Wolf-track epithet (e.g. *BM* 1503 *karaŋıda karsaktın isin jaŋılbas, / Kabılan-taylak* . . . (Invoc. VII) which balances *Türsün / Türsün-taylak's* Fox-track epithet (e.g. *BM* 1499 *tündö tülkünün isin jogolbas, / Türsün-taylak*. . . .).

It may be noted at once, that to read '*Türsün, Taylak*' (two heroes) at *BM* 1500 and '*Kabılan, Taylak*' (two heroes) at *BM* 1504 would be absurd, since there would then be two '*Taylak*'. Thus the readings must be '*Türsün-taylak*' and '*Kabılan-taylak*', with '*Kabılan-taylak*' parallel to '*Türsün-taylak*' and no doubt 'calqued' on it, once a bard had forgotten that *Türsün* and the immediately following *Taylak* were two separate heroes. The point is enhanced by the fact that whereas '*Türsün-taylak*' means 'Türsün (opaque name) the Camel-calf', '*Kabılan-taylak*' means 'Great Feline Camel-calf', which could only be rescued desperately as 'Young Tiger', etc., for which there are more appropriate expressions.

At *BM* 361 *karaŋgıda karsaktın isin jaŋılbas* the bard follows with 362 *Kaman* . . . (Invoc. VI), but at *BM* 1504 he follows with *Kabılan-taylak* . . . (Invok. VII). In other words, one and the same bard had two ways of completing the Fox-track/Wolf-track structure, both of which meet the demand of alliterating with *karaŋıda* and *karsaktın*. As already hinted, of the two, *Kaman* ('Boar') and *Kabılan-taylak* ('Great Feline Camel-calf'), the former is the more sensible, and therefore prior.

The bard of *BM* has *Türsün-taylak* only, by contrast, at 360 (Invoc. VI) and 1500 (Invoc. VII), as already quoted, and this he shares with the bards of I, 2) at 1170 (Invoc. III: Radlov absurdly *türükäi*) and *KK* at 1478 (Invoc. VIII) contra the bard of I, 3), who twice has *Türsün, Taylak eki ül* at 303 and 1721 respectively (Invoc. IV and V).

I, 3) 303 and 1721 in Invoc. IV and V provide the solution to this problem. It was seen that the sequence *Kabılan* followed by any other name than *Taylak* must be prior to *Kabılan-taylak*. In the same way *Türsün, Taylak* (*eki ül*) must be prior to *Türsün-taylak*. In other words, the bard of I, 3) still knew that *Türsün* and *Taylak* were two different Companions, whereas the bards of I, 2) (Invoc. III), *BM* (Invoc. VI, VII), and *KK* (Invoc. VIII) had become confused and were even prepared to adopt the dubious *Kabılan-taylak* as a balancer, with *Kab(ı)lan* replacing *Kaman* (cf. Karak. *kaban*).

It follows, on this argument, that the Radlovian epics I, 2), *BM* and *KK* are grouped against I, 3).

The individuality of I, 3) is enhanced by these further considerations:

(*a*) The brief introduction into I, 3) of the Poisoning of Manas shows a more archaic tradition independent of the full-length epic on this theme, Radlov I, 5) *Köz-kaman* (*KK*): (i) '*Köz-kaman*' appears in I, 3) in the obviously older form '*Kamaŋ kös*' (H *Köz-kaman* II, 243 ff.); (ii) whereas this character conspires with Kökčökös against Manas in I, 3), his role in *KK* is that of a myopic peacemaker (H *Köz-kaman* II, 242).
(*b*) Although I, 3) shares the name-epithet '*Bagdı-dölöt*' ('Good-fortune-and-Bliss') for Manas's mother with *BM*, *KK*, *BS*, and *S*, it has a discrepant 1410 *Čïrdi baidın* to alliterate with *Čın Manas*, whereas *BS* and *S* agree with I, 2) in having *Čakan* as an alternative name for her (H *Birth*, 221 ff.).

Radlov's I, 1) 'The Birth of Manas', recorded among the Sary-bagysh tribe in 1869, has been recognized as standing apart from I, 2) – 7) (H *Birth*, *passim*).

The Radlovian texts which feature Manas thus stand in the following groupings:

A (Among the Sary-bagysh, 1869) I. 1) 'The Birth of Manas'
B (among the Bugu tribe, 1862) I, 2) (*AK* and its sequel); *BM*; *KK*; *BS*; *S*
C (among the Bugu, 1862) I, 3)

With regard to C = I, 3), it must be further noted that in his Introduction, Radlov himself draws attention to the peculiarity that the bard was highly sensitive to Radlov's being a representative of the Czar, though Radlov does not actually state that this bard was distinct from the others (p. xiv).

It can now be asked 'How does *KO* (probably among the Bugu, 1856) relate to the grouping A, B, C?'

KO does not go with A, since in the one shared criterion, the genealogy of Manas, the ancestor *Čayan* is absent from I, 1).

KO does not go with the thematically parallel *BM* in Group B, since its whole style, organization, and proportions differ markedly (see Appendix 2, and Commentary, *passim*). It is not possible that one and the same bard could have produced both *KO* and *BM* even at a greater interval of time than six years.

The criteria which distinguish C from A and B are neutral with regard to *KO*: (i) *Türsün, Türsün-taylak, Kaman*, and *Kabılan-taylak* are all absent from *KO*; (ii) the *Köz-kaman* theme is not touched on in *KO*; (iii) Manas's mother is not referred to in *KO*.

By the evidence of its two Invocations, and in general, *KO* represents an independent tradition. The *Manas*-Poems recorded by Radlov and Valikhanov in the mid 19th c.

thus fall into four groups. Whether the five poems of Group B are to be attributed to one bard, or to a school of bards, is reserved for a later inquiry, since the answer could not directly affect the present edition.

Number of Companions named at least 2 times in Invoc. I–VIII	38
Number of Companions named at least 2 times in Invoc. I and II (*KO*)	16
Of these 16 of *KO*, there are named at least 3 times in III–VIII	6
Of these 16 of *KO*, there are named only 1 time in III–VIII	2
Of these 16 of *KO*, there are named 0 times in III–VIII	8

In other words, of 16 names in *KO*, 8 are peculiar to *KO*, viz. Janbay, Janıbek, Kan-čoro, Kül-čoro, Öböŋ-čal, Salmambet, Sürgün-čal, Tınıbek. Of these, Kan-čoro and Kül-čoro have been imported from the epic and generation of Manas's son Semetey, and thus constitute a solecism; Sürgün-čal is a bawdy balancer to the staid Kırgın-čal; the dummy Tınıbek balances the dummy Janıbek; whereas Salmambet, whose only claim to live is that his breath stinks, balances the very active hero Almambet. The 6 names of *KO* which recur at least thrice in Invocations III–VIII are those of leading heroes of Manas's retinue who are prominent in narrative, viz. Ajıbay, Almambet, Kırgın-čal, Serek, Sırgak and the youngest, Taz-maymat, even though the latter's activity is no more than to heat the cauldron. These Six, then, form the core of the Invocations of mid 19th-c. tradition. To this core bards may make additions, a liberty of which the bard of I, 2) (Invoc. III) availed himself freely with no less than 10 names absent from all the other seven major Invocations. In this he is joined by the bard of *KO*, half of whose 16 names are absent from all other Invocations. Beyond this core of Six Companions, *KO* shows an affinity only with Invocation III (I, 2)), an affinity too tenuous to have been adduced in the discussion of grouping above: *KO* and I, 2) alone have the pair *Kuu-jigit* and *Šum-jigit*, together with their epithets: *KO* 992/2489 *Kutunaydıŋ* (*uulu*) *Kuu-jigit*, */kubuljugan Šum-jigit* . . . cf. I, 2) 1142 *Kutunaidan kū jigit*, */Kūljugan* (R. *Kūljagan*) *šum jigit* . . . Further, *KO* and I, 2) agree against the other Invocations in having Kırgın-čal as First in the Invocation.

The existence of a core of Six Companions does not necessarily imply that the names of the Six go back farthest in the evolution of the Invocation. If, as will soon be discussed in section B, below, Manas's Invocations are drawn in part from the practice of bakshi and shamans summoning their helping spirits, it is easy to see how favourite heroes of epic action could, with time, form a nucleus which was refreshed by each telling of their deeds, while less substantial figures, named only or mostly in Invocations, might fade.

B. SHAMANISTIC ASPECTS

I have on several occasions drawn attention to the affinities of Manas's Invocations with those of bakshi and shamans (H *Shamanism*, pp. 17 f.; H *Köz-kaman* II, 266 f.; H *Semetey* II, 18). The following draws my arguments together and adds new support from an actual bakshi operation in *Joloi-kan* (*J*).

Manas invokes his Forty at moments of dire need or other great excitement (see p. 251, above). The style is that of ecstatic apostrophe. Mid 19th-c. Kirgiz epics may otherwise take on an impassioned tone, indeed the Kirgiz bards had the reputation of being the

most frenzied in performance of all the Central Asian bards. Nevertheless, the narrative remains third-personal and 'objective'. Thus despite the firm evidence that *manasčı* were summoned peremptorily to their calling by the spirit of Manas,[1] the element of the possession of the bard by the Hero during the act of narration, as for example in Ostyak epic, is absent from the Kirgiz texts, though it was probably accepted as implicit in performance, witness the bard's threat to the warriors in the audience at the end of *KO* that their women will go barren if the former 'misbehave', that is, misbehave towards Manas through his bard (*KO* 3244–8, and Commentary). It thus seems safer to regard any shamanistic elements we detect in the Invocations not as pointing to an ultimate exclusive source for the Invocations but rather as fusing with independent third-personal narrative elements. For may not a warrior of any time or place, whether in or out of epic, call on his comrades in need? The observations below are of a morphological nature and do not necessarily imply priority as between shamanist and non-shamanist elements.

Indices of shamanistic affinities are briefly these: (*a*) the manner in which, after Manas has died, his Forty Companions elude his son Semetey in *S* and fade away and merge with the ancestor-spirits (*arbak*) even before Semetey in his anger has slain them; (*b*) the statement at *KK* 978 that Manas had Forty Chilten (*čilten* = 'protective spirits') round his head, as an attribute: *kırk čiltäni bašında*, balanced by 979 *Kıdır azır kašında* ('[the holy man] Al-khiḍr is at his side to help him'); (*c*) the fact that 'Kara Badıša' ('"Black" Lord'), No. 25 in the list of Companions above, is the name of a bakshi's familiar spirit at *J* 3368 ff.; (*d*) the functions of several Companions are typical of those of a shaman's helping spirits, at least in the latters' literary form; (*e*) the names and epithets of some other Companions suggest functions like those in (*d*). The evidence in greater detail follows.

(*a*) In *S*, Semetey wakes from a dream and tells his young Companions Kül-čoro and Kan-čoro (the authentic originals of 33. and 24. in the List above) that 'We put the *arbak* of the living and the dead to flight', and that 'The *arbak* of the living and the dead rode on horseback', which Semetey's clairvoyant wife Ay-čürök confirms with 'The *arbak* mounted their horses and rode away, taking their peace with them'. These are clear references to Manas's Forty Companions who, having refused to go raiding with Semetey, were already riding away from him when the dreadful impulse came over him to seek their death. A pervasive air of the supernatural hangs over the whole scene. (H *Semetey* II, 17 ff.)

(*b*) *Kırk čilten* according to Yudakhin are 'Forty beings who seem to live invisibly among people and are endowed with supernatural powers' (*Slov.* sub vb.). The passage from *KK* quoted above to the effect that Manas had Forty Chilten about his head is supported from the 20th-c. bard Sagymbay, who, according to V. Zhirmunskiy, narrated of the boy Manas that he met the Forty Chilten and they promised him their help in times of peril (H *köz-kaman* II, p. 266, n. 170: this encounter is not in the published excerpt of Manas's Boyhood *à la* Sagymbay, *Manas seriyalar. Manastın balalık čağı*, Frunze, 1940). Throughout Central Asia the bakshi calls on his chilten to aid him in his operations on

[1] Rakhmatullin, K. A., 'Tvorchestvo manaschi' in: *Manas. Geroicheskiy épos kirgizskogo naroda* (Frunze, 1968), pp. 78 ff.

behalf of his clients. Under '*čilten*', Yudakhin cites a passage from epic in which a hero enters a river in flood and is supported under his armpits by his chilten, just as the *arbak* 'support' a man in danger of going under (H *Semetey* II, 26 f.). Although Kara-badıša is called '*jin*' ('devil', 'demon') in (*c*) below, he is of course one of the bakshi's chilten (with the function of helping women in childbirth).

(*c*) At *J* 3337 ff., Köčpös-bay's old wife says that she will 're-bear' Ak-Saykal's baby son Bolot as a means of adopting him. The old woman becomes as though pregnant, her withered breasts flow with milk. At the onset of labour a *kara bakčı* is called. He comes and sits at her head: 3368 *bakčı jinin čakırdı*: / '*Tintüči Kara-badišam*, / *abadan tintip karači*. . . .'—The bakshi summons his spirits: 'Searcher, my Kara-badiša, search intently. . . .' The task set by the bakshi is to discover whether there is an available soul to link with a conception.

(*d*) The function of Türsün and Taylak in the older form of the epithet examined above (pp. 258 f.) is to track so sharp-sightedly that they would not lose a fox-track even by night; and that of Kaman and Joypur is the same, varied by 'wolf-track'. The two pairs of Companions thus fall into the same category as Töštük's supernatural helpers collected on his way through the Underworld, beings with a given human faculty or accomplishment which is enhanced beyond human capacity, e.g. Jeyren-sekirtpes ('He-who-runs-so-fast-that-he-does-not-let-the-gazelle-leap-from-him'), Jer-tıŋšar ('Earth-listener', with hearing so acute that he knows what is happening in the distance), and Kuyun ('Whirlwind', a being as light and swift as air) (Sayakbay, *Er Töštük*, edn. of 1956, pp. 132 ff.; Boratav–Bazin, Notes 257; 261; 262.) Without such helpers, Töštük would never have regained the Upper World. Töštük is a secularized shaman who (very typically) was 're-born' in the nest of the Giant Eagle that first swallowed then belched him up again (H *Shamanism*, p. 19, n. 92).

(*e*) Into the same class as (*d*), but less emphatically, fall two Companions whose names both mean 'Cunning rider': 32. Kuu-jigit and 56. Šum-jigit. 20. Joypur, who is linked with Kaman in the 'Wolf-track' epithet, approaches their names in meaning as 'Sly-boots' (St. Kirg. *joybur*). Several Companions' names are taken from animals, viz. 11. Bürküt-batır, 22. Kaman, and 46. Taylak, but they are not necessarily shamanistic in the first instance (H *Shamanism*, p. 18).

There is, then, sufficient evidence to establish some shamanistic affinities in Manas's Invocations of his Companions. These Invocations, however, have yielded to a strong trend towards third-personal, objective narration to a point where the Invocations are based on a nucleus of Six Companions who owe their presence there not to supernatural powers but to human exploits which are either narrated or alluded to in epithets.

In the mid 19th-c. epics, *arbak*, *čilten*, and *čoro* are for the most part distinct: but there are moments—moments of importance for the present argument—when these terms tend to merge, as at the beginning of *S* (H *Semetey* II, 18).

If one studies the two Invocations of *KO* from the angle of the foregoing remarks, one notes that shamanistic traces are absent and that by contrast one of the names, and indeed the second, is adorned by a bawdy epithet—Sürgün-čal, 'who-gets-his-wife (wives?)-with-child-thrice-yearly'.

APPENDIX 4

Words or secondary meanings of words of KO not listed in Yudakhin's KIRGIZSKO-RUSSKIY SLOVAR' (*1965 edn.*)

For justification of the forms and meanings on the basis of Turkic and non-Turkic cognates, see the appropriate notes. The reasons for the absence of these words from Yudakhin's *Slovar'* may be these. The MS. of *KO* was undoubtedly unknown to Yudakhin at the time, and it contains obsolescent words, some of which may be peculiar to *KO* as specialities of the bard. The bard's diction is eclectic and includes other than standard or common Kirgiz elements, notably from the Kazakh, Karakalpak, Özbeg, and perhaps even 'Chagatay' preserved in epic diction. It is further relevant to note that Yudakhin tended to avoid citing Radlov's mid 19th-c. epic texts, presumably from respect for Radlov's memory, since he obviously knew that numerous passages in them are corrupt and could only be quoted in an emended form. As is customary in Soviet dictionaries, several words listed below must have been omitted by Yudakhin as obscene. Of collocations, only primary ones such as *arka-kulak* are listed here. Secondary collocations not cited by Yudakhin are to be found in the notes *passim*. Only the first occurrence of a word is indicated. Where relevant to establishing the form and meaning, other occurrences have been quoted in the notes. Entries which are not fully assured bear an asterisk. Regular formations not cited by Yudakhin, such as *jeldent-*(3057) < *jelden-*, *jakındaš* (407) < *jakında-*, are not included here. Where Kazakh together with several other Turkic languages has a word absent from Yudakhin, I have included it in the list below, not in the list of Kazakhisms in Appendix 5.

alar- (2569) 'to look fearfully'
**alban* (642) 'unique', 'excellent'?
arčında- (2988) 'to walk, pace with steps an arshin (ell) long', i.e. for a horse, 'to pace slowly'
arka-kulak (1075) 'ancestors and descendents', 'kindred' (lit. 'back-and-ears')
at ayda- (1593) 'to start a race' = *BM* 749
at jol (2284) 'a race-course'
aza (906) 'commemorative ceremony', 'memorial repast'

bala (1588) 'jockey-boy'
batek (2804) 'sword-sheath'
baš-čok (3166) 'top-knot'
böböčök (2161) 'clitoris'
**bütögö* (3212) 'egg-plant'?

daldal (2501) 'hero'
dümürčök/tümürčök (569) 'tree-stump'

jek (2855) 'demon'
jüzgür (655) 'swimmer'
jıla- (2421) 'to cry'; *jılat-* (272) 'to make cry'

kaalat- (573) 'to cause to take/receive a desired object, ritually'
kak-sıyır (2643) 'sterile' (male)
kanoo (2943) 'bloody battle'
kantıyt- (1496) 'why/how to do'
karat- (97) 'to cast at' (falconry), lit. 'to make see'
keplet- (2199) 'to let speak (a word)'
kerey (511) 'in the direction of' (fronted *karay*)
kuljači (2650) 'chamois/mountain-ram hunter'
kültö (2511) 'tuft'
kobor- (974) 'to make rise/stand up', 'to raise' (the simplex *kop-* 'to stand up' is obscene in some Kirg. districts, Yud.)
kozgot- (2567) 'to jerk to and fro'
kınala- (1984) 'to braid and decorate the tail of a gift-horse'

mayırat- (270) 'to cause to bleat'

**oroy* (1335) 'pasture'? 'paddock'?

sarayla- (76) 'to erect a pavilion/palace'
sargıl (453) a type of horse
süyröŋdö- (442) 'to loose one's tongue (on someone)'?

taman/taban (948) a technical term of the game of *ordo*

ür- (2390) 'to blow up', 'inflate'

čokčor (1147) 'hero' (?conceived as Ram)
čurka- (2549) 'to leap' (on or off a horse)
čıyrıt (910) 'conceit', 'arrogance', 'vanity'

šalpı (477) 'pendant' (adj.)
štjim (1144) 'halter' (textual *čijim* is hypercorrect)
šıptuu (388) 'brisk', 'nimble'

ıl (177) '(polished) black', 'adorned' (= *nıl*)
ılda- (177) 'to polish black', 'to adorn' (= *nılda-*)
**ırayı* (710: text *ıra'ı*) 'tender, loving care'

APPENDIX 5

I. Kazakhisms of vocabulary in *KO* (i.e. words neither in Yud., *Slov.*, nor in Mukamb., *Sözd.*; or words specifically attributed to the Kirgiz border towards Kazakhstan, and which in either case are in the Kaz. dictionaries of Makhm.-Mus. and Shnit.)

(*a*) *Common auxiliary words*

anawu (1354 MS. *anauy*$_1$) 'that', cf. Kaz. *anaū*
bermen (1988) 'in this direction'
*bılay** (2106; 2973) 'thus'
kalay (1690, etc.) 'so', 'how' (= St. Kirg. *kanday*: 'south. and in places bordering on the Kazakhs'—Yud. sub *kalay* II)
*mınawu** (1909 MS. *mnauy*) 'here', Kaz. *mınaū*, cf. Talas Kirg. *mınau* (= *mına bu*, Yud.) and Talas Distr. *mınogu* (Mukamb.)
soŋra (1128, etc.) 'later', 'after', Kaz. *soŋra*, Karak. *soŋgırak* (cf. Ott. *sonra*)

To these can be added:

burun (1623) 'earlier', 'before', St. Kirg. *murun* (by regress. assimil., Batm. I, 151)

(*b*) *nouns*

*kuyumčak** (2023 ff.) 'croup', cf. Kaz.-Karak. *kuyımšak*, Ozb. *kuymič*
*sıyır** (2818) 'cow', Kaz.-Karak. ('south. Kirg. and in places bordering on the Kazakhs'—Yud. sub *sıyır* I)
*tagan** (2111) 'pigeon', 'dove'

(*c*) *denominal verbs in* la- *which thus go with Karak. rather than with Kaz.*

	KO	St. Karak.	St. Kaz.	St. Kirg.
2773	*bašla-*	*basla-*	*basta-*	*bašta-*
2380	*jetekle-*	*jetekle-*	*jetekte-*	—
653	*jerle-* 'dwell'	*jerle-* 'bury'	*jerle-* 'bury'	*jerde-* 'dwell'
2767	*tayarla-*	*tayarla-*	*dayarla-*	*dayarda-*
2310	*tıŋla-*	*tıŋla-*	*tıŋda-*	*tıŋda-*
2876	*tišle-*	*tisle-*	*tiste-*	*tište-*

(*d*) *miscellaneous*

*aur-** (475) 'to be ill' Kaz. *aur-/auru-*, Kirg. *ooru-*
*bulga-** (2240) 'to soil(?)' Kaz. *bılga-* (Kirg. abs.)
*er-** (2784) 'to follow' Kirg. *eerči-*
*jamıl-** (2294) 'to cover oneself' Kirg. *jamun-*
*janšı-** (2710) 'to pound', 'trample' Kirg. *jančkuanč** (3199) 'joy' Kaz. *kuanıš*, Kirg. *kubanč/kubanč*

II. Phonological Kazakhisms (Standard Kirgiz forms in brackets)

(*a*) *direct*

š for St. Kirg. *č*: 106 *čyšub* (*čečip*)

s for St. Kirg. *š*: (scribally easy by omission of diacritical): 295 *janasa*; 320 *tastan*; 352 *tuska* (*tüškö*); 358 *basy*; 1698 *tastaγan*; 1756 *alsqan* (*alıškan*); 2031 *tusrub* (*tüšürüp*, cf. 2024 *tušrub*)

(*b*) *hypercorrect*

č for St. Kirg. *š* 33 *čuyčyn* (*šüyšün*); 268 *čabratbay* (*šabıratpay*); 269 *čaŋčtbay* (*šaŋšıtpay*); 618 *a'yč* (cf. 2167 *aγč*: *Agıš*, a hero); 989 *č^a^rn*, emended perhaps to *č*$_i$*r*^{u}*n* (*širin*); 1144 *čjm**; 1287 *qa*^{a}*y*^{a}*ač*&^{2a} (*kayaša*); 2149 *čaṭrašaṭban** (*šatıra-šatman*, but see n.); 2514 *čulprat*&^{2} (*šülbürötö*)

š for St. Kirg. *s* 31 *šuršutdym* (*sürsüttüm*); 140 *š*$_i$*ymrgan* (*semirgen*); 493 *šrun* (*sırın*, cf. 502 *srun*); 986 = 2493 *šyrk* (*Serek*, a prominent hero, see n. 986); 1229 *šašq* (*sasık*); 2052 *'uštunnan* (*üstünön*); 2478 *aša* (*asa*); 2703 *šaušqanday* (cf. 3194 *ṣawsqanday*: *sagızganday*)

APPENDIX 6

Some learned or pseudo-learned Persian and Perso-Arabic spellings

MS.	P. OR P.-A. MODEL	STANDARD KIRGIZ
abruy(yŋ) (1842)	āb-rūy (P.)	abiyir, abıyır
aydaha (1432)	azhdahā (P.)	ajıdaar, aydagar
fat$_i$x&^{2} (3251)	fātiḥa (P.-A.)	bata (cf. *KO* 801 bata)
knahkar (1976)	gunāhgār (P.)	künöökör
kγz (803)	kāghaz (P.)	kagaz
qaruḍ(mdan) (157)	qarẓ (P.), qarḍ (A.)	karız
sa't(dar) (2965)	sā'at (P.-A.)	saat
xalat(ub) (573)	khwāh (P.)+-la-t	*kaalat-<kaala-, see n. 573
xbr (2300)	khabar (P.-A.)	kabar
xday(dŋ) (710)	khudā(y) (P.)	kuday
xš (72)	khisht (P.)	kıš
xṭ (804)	khaṭ (P.-A.)	kat
xub (1856)	khūb (P.)	kup
xušwaq (2436)	khwush-waqt (P.)	kušubak
xẓmatkar (85)	khidmatgār (P.)	kızmatker
'yxlaṣ (1188)	ikhlaṣ (P.-A.)	ıklas
γayrat (1276)	ghairat (P.-A.)	kayrat

APPENDIX 7

Some erratic spellings

	MS.	*St. Kirg.*		*Pers.*		
907	*qaḍna*	*kazına*	<	*gazīna*	*ḍ*(ض)	is quite erratic. (*qa-* for Kirg. *ka-* is correct, but incorrect for Pers. *ga-* if a learned spelling was being attempted.)
2537	*ḍur*[*lyq*]	*zor*[*luk*]	<	*zūr*	*ḍ*	Cf. 907 *qaḍna*
2567	*quraẓ*	*koroz*	<	*khuros*	*ẓ*(ظ)	Normally in *KO*, Pers. خ is retained, but is transliterated here into St. Kirg. as *k*. *ẓ* is best accounted for as erratic for Kirg. *z*, cf. 1078 *qaẓaγn*; 1641 *qẓadu* (but 2195 *qzdu*); 1753 *qaẓydan*; 2506 *qaẓu*.

It seems unlikely that such spellings could have emanated from one with a good command of literary Persian since they occur in a fair copy, not in a record taken down under pressure in the field.

A. Margulan, 'Šokan jazıp alγan "Manas" jırı', *Kazak SSR Ǵılım Akademiyasınıŋ Xabaršısı* No. 8 (245), August 1965, p. 10, names one T. Faizkhanov as the scribe.

APPENDIX 8

The Mid Nineteenth-century Kirgiz Bard-improviser at Work

(Extracts from W. Radloff, *Proben der Volkslitteratur der nördlichen türkischen Stämme*, v (1885), St. Petersburg. *Der Dialect der Kara-Kirgisen*. Vorwort, pp. xvi ff. Translated from the German for the present edition.)

When performing, the bard always employs two melodies; the first, sung in a faster tempo, is for the narration of facts; whereas the second, sung in a slower tempo in the manner of a recitative, serves for dialogue. I have had occasion to observe this alternation of tunes with all bards of any experience at all. In other respects, the melodies of the various bards are almost completely identical. With regard to clarity of articulation the Kara-Kirgiz bards excel the bards of all the other tribes, even those of the Kasak-Kirgiz . . .

A bard possessed of any skill whatever always improvises his songs on the spur of the moment so that he is totally incapable of performing a song twice in identical fashion. But do not believe that such improvisation means a new poem each time. The bard-improviser is in exactly the same case as a man who improvises at the pianoforte. Just as the latter pieces together runs, transitions, motifs into a pattern expressive of a given mood as the moment prompts him and so assembles something novel from what has long been familiar to him, so with the singer of epic songs. From extensive practice in performance he has whole series of narrative elements to hand (if I may so express myself) which he threads together to suit his needs in the course of his narration. Such narrative elements are descriptions of certain incidents and situations, like the Birth of a Hero, the Growing-up of a Hero, Praise of Weapons, Preparations for Battle, the Din of Battle, Altercations between Heroes prior to Battle, Descriptions of Persons or Steeds, Characteristics of Famous Heroes, Praise of a Bride's Beauty, Descriptions of a Dwelling, A Yurt, a Feast, Invitations to a Feast, Death of a Hero, Description of a Landscape, Nightfall, Daybreak, and many others. The bard's art consists solely in marshalling all these ready-made narrative elements in the order demanded by the course of events and in linking them together with new verses. Now, in his songs the bard can mobilize all the above-named elements in a great variety of ways. He can sketch one and the same scene in a few strokes or depict it more fully or enter into a detailed description of epic breadth and amplitude. The greater the number of different elements a bard has at his command, the more varied his poem will be and the longer he will be able to go on singing without wearying his listeners with the monotony of his evocations. The measure of a bard's talent is given by the multiplicity of narrative elements and his skill in assembling them. An adroit bard can recite any theme, any tale that is asked of him, extempore, once the order of events is clear to him. When I inquired of one of the most competent bards I ever knew if he could sing this or that song he replied: 'I can sing every song

there is, because God has implanted this gift of song in my heart. He lays words on my tongue so that I do not have to seek them. I have learnt none of my songs, they all well up from inside me!' . . .

The inner disposition of a bard is directed towards the mass of narrative elements to hand, yet (as has already been said) this does not suffice for him to perform, but on the contrary an external stimulus is needed. This external stimulus naturally comes from the crowd of listeners grouped around the bard. Since he desires the crowd's applause and since not only his reputation but also his material advantage are at stake, he is always at pains to adjust his performance to the audience around him. If he is not asked outright to sing a particular episode he will begin with a prelude intended to lead his listeners on towards the general theme of his poem. By means of intricate interweavings of verses and allusions to the most distinguished persons present, he skilfully attunes his audience to the right mood before proceeding to the song proper. When the wild shouts of his listeners inform him that he has gained their full attention he either changes straight over to the action or sketches a brief description of events prior to the episode he is about to perform and only then embarks on the action. His singing is not in an even tempo. The excited plaudits of his listeners continually spur the bard to new exertions, during which time he shows his expertise by suiting his narrative entirely to his listeners' circumstances. If there are wealthy and eminent Kirgiz present, he will introduce encomia of their lineages and sing episodes which he knows are bound to elicit applause from these grandees. But if poor people are his sole listeners he does not scorn to insert malicious remarks on the pretensions of the rich and noble, and indeed at greater length the more applause he reaps from the audience. . . .

APPENDIX 9

Central Asian words used in the Translation though not cited by the Shorter Oxford English Dictionary

airan	sour milk moderately diluted with water
arak	a sort of vodka
bay	a rich man
berkut	varieties of golden eagle such as were often trained for hunting
biy	a Kirgiz judge; in epic a chieftain
chiy	high, stiff steppe-grass, the stalks of which are used to make matting
urgay	bushes, varying with locality, the hard wood of which is used for helving, see n. 197
kalday	an administrative rank of the Kalmaks, equivalent to General, in what is now Sin-kiang
manat	a precious piled fabric of flanel or fustian type, made in Bukhara
maral	a variety of deer, said by some to be *Cervus elaphus*, by others to be *Cervus maral*. Also more or less generic for 'deer'
mejin	in epic an official rank of the Kalmaks of what is now Sin-kiang
Sart	a plainsman, despised by the mountain tribes
yurt	round nomadic hut or tent, relatively light and transportable. (*S.O.E.D.* 'yourt' requires redefining to bring in the *yurt* of Central Asian type.)
zaysan	in epic a Kalmak chief. Formerly a title of the governor of an *aimag* (administrative unit): Mong. *zaisang* < Chin. *tsai-hsiang*

APPENDIX 10

Some ethnonyms

Nogay. In Kirgiz[1] and Kazakh[2] epic, the 'Nogay' are purely legendary. Nogay heroes people a Heroic Age, which, however, extends to the recent past.[3] Historically, Nokhai was a prince of the Golden Horde famed for his successful campaigns in Galicia (A.D. 1259 and 1286) and in Caucasia (A.D. 1261–3). On the foundations of his prestige he reared a personal dominion N. and NE. of the Black Sea owing only nominal allegiance to the Khan. Indeed, in the words of B. Spuler, Nokhai 'became a "mayor of the palace" ' who virtually usurped the powers of a succession of Khans in Sarai on the lower Volga. The young Khan Tuqta'a declined the role of puppet and eventually defeated Nokhai, who was killed in 1299. Nokhai's Tatar followers assumed his name as their ethnonym,[4] which from the present point of view was the first step towards legend. 'It was only in the 15th and 16th centuries under the descendants of Edigü and in particular after the decline of the Golden Horde (1480), in the last quarter of the 15th to the last quarter of the 16th centuries, that the Nogay Horde, uniting in its make-up the Turkic nomadic tribes in the western part of the "Qıpčak Steppe" up to the frontiers of Moscow and the Crimea, played an important political role in warfare between Moscow, Kazan, Astrakhan, and the Crimea and in the fates of all the Turkic nomadic tribes of Central Asia and South Siberia.'[5] Nogay traditions with historical names such as Yamgurchi, Agıs, and Edigü embedded in them were naturally inherited by proto-Kazakhs as a constituent of the Nogay Horde and eventually also by the Kazakhs' southern neighbours, the Kirgiz, who fused some of these traditions with their own. Curiously, comparison of Kazakh and Kirgiz heroic tradition reveals a backwash from the latter to the former,[6] possibly because Kirgiz epic became the more highly developed. The glory attached to the name 'Nokhai' in the eyes of the tribes who took their name from it thus adequately accounts for the fact that in Kirgiz epic the ruling clan and various other heroes are 'Nogay', until 20th-c. Kirgiz nationalism diminished the name in favour of that of 'Kirgiz'. Nogay people still speak the Nogay tongue, a Turkic dialect, north of the Caucasus and elsewhere.

Kalmak. In the mid 19th-c. epics, the Kalmak appear as the sinified eastern neighbours of the 'Nogay'. Substituting 'Kirgiz' for 'Nogay', this reflects the historical situation on and to the west of the Chinese western frontier at that time. The Kalmak of the Ili valley region around Kulja, in the Altai and between the Altai and Kulja regions[7] were West

[1] Zhirmunskiy, 'Vvedenie', pp. 145 ff.
[2] Ibid.: and Orlov, A. S., *Kazakhskiy geroicheskiy épos* (Moscow–Leningrad, 1945), p. 7.
[3] See p. 90, above.
[4] Spuler, B., *The Muslim World*, Part II, *The Mongol Period* (Leyden, 1960), p. 51.
[5] Zhirmunskiy, op. cit., pp. 146 f.
[6] Zhirmunskiy, op. cit., p. 145.
[7] Radlov, *Sibirien* II, pp. 327 ff.; Valikhanov, *Soch.*, II, 40; 61: digested H *Kõz-kaman* I, pp. 85 ff.

Mongols or Oirat, and they were survivors, ethnically, of their forefathers' Jungarian (Dzungarian) Empire, which was shattered by the armies of the Chinese Emperor Chien-lung in 1758. In the Ili valley, the Kalmak, subsequently living in military settlements as auxiliaries of their Chinese overlords (see *sumun* in the Commentary, n. 2672, above), were further reduced and dispersed in 1865–6 in the course of the Dungan (Tungan—Chinese Muslim) Rising. In their heighday, the Jungarians had cruelly oppressed (among others) their Kirgiz minority, and now that they in turn had been overwhelmed the Kirgiz were not slow to plunder them and otherwise avenge themselves, as their epics reminded them to do. The bitter strife between Kalmak and Kirgiz was enhanced by similarities in their economy of transhumance, which made them rivals for the same high pastures.

The name 'Kalmak' has often been derived in the past from Turkic *qal-* 'to remain' and is therefore said to have been first bestowed on those Oirat who stayed in the Volga region in 1771, when the majority returned to Central Asia. Yet Kalmak are mentioned in the *Siberian Annals* as early as 1574 and 1583,[1] and if this had not been the case the Kalmak name is so deeply embedded in mid 19th-c. Kirgiz epic (especially *AK*, *KO*, *BM*, and *KK*) that one would have been fully justified in assuming that this ethnonym must antedate 1771.

The Kalmak of *KO* and contemporary epics, then, are the oppressive Oirat of the Jungarian Empire identified and merged with the sinified Kalmak, eastern neighbours of the Kirgiz of *c.* 1850–70. Behind and above them in epic tradition stands the 'Chinese' Emperor Ejen- or Esen-khan,[2] just as the historical Kalmak of the Kulja region in the mid 19th c. were subordinated (only very much more so) to the Chinese Emperor of the day.

Kıtay. In mid 19th-c. Kirgiz epic, 'Kıtay' stands not in any sense for the Mongolian Qıtai, founders of a great empire in Northern China at the beginning of the 10th c., but in its transferred usage for the integral Chinese nation, so far as the Kirgiz were concerned, of Ch'ing times. To the best of my observation, the ethnonym 'Manchu' (Kirg. *Manju*) does not occur once in the whole corpus of mid 19th-c. Kirgiz epic poetry. In recorded texts, 'Manju' together with many other ethnonyms first occurs in the productions of the earlier 20th-c. bards under the influence of book-learning-cum-Pan-Islam-and-Turanianism. In *KO* and its contemporary epics, the 'Sino-Kalmak' rank-buttons and peacock-feather are nevertheless those of the Manchu military and political system (see Commentary, n. 304, above). On *čürčüt* 'gabbling Manchu' see p. 276.

Solon. The Solon were Tungus-speaking auxiliaries drafted to the Chinese Western Frontier (together with Sibo) from Manchuria. Radlov gives a vivid account of these neglected Solon and Sibo ragamuffins in *Sibirien* II, pp. 346 ff. (with 'Schibä' = 'Sibo').

[1] Poppe, N., 'Stand der Kalmückenforschung', *Wiener Zeitschrift für die Kunde des Morgenlandes* lii (1953/5), p. 346.
[2] See Commentary, n. 1449 above.

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APPENDIX 11

A Song in Praise of Urak's Sword

On pp. 188–92 of Vol. I of Valikhanov's *Sochinenie*, the Editors print in Arabic script some songs concerned with the once historical Nogay hero Urak, followed on pp. 193–5 by Valikhanov's renderings in Russian. The last of these songs, entitled '*Kılıčın maktap bir sıbaya kılyanı*', is constructed on the same thematic pattern as the passage *KO* 2770 ff. and the parallel passages in other Kirgiz epics cited in note 2774 ff., above. Precise verbal agreements between the Praise of Urak's Sword, attributed to Kazakh, and the Kirgiz passages will be noticed by the reader.

Though *č* in *kılič* and *čıdamay* (5 times), and *sūr-* (as against Kaz. *sūır-*) tend to the Kirgiz, the song can be accepted as Kazakh, with initial *s* in *sol*, *sunda*, and *sıbaya* (twice), and perhaps also *səkirt* (twice) with *s* as a hypercorrect borderland reaction to *š* in Kirg. *šakirt*/*šekirt* = St. Kaz. *šəkirt* < Pers.-Arab. *shāgirdī* 'disciple'. Further phonological differences occur in *sūar-* (Kirg. *sugar-*); *aydın* = 'mirror-like surface—of water, large body of water' (cf. Kirg. *aydıŋ* 'moonlight, moonlit scene, radiance, majesty', adjectival to *köl* 'lake' as Kaz. *aydın* is in line 8 of the present song); *bult* = (Kirg. *bulut*). In vocabulary, the following are St. Kaz. and at least not St. Kirg.: *toytar-* and *saya. moy-* (twice) also favours Kaz., since it is absent from Yud. *Slov.*, whereas it is barely listed for Kaz. by Makhm.-Mus. (*moyu*: ustat'; iznemogat'; zamorit'sya) though extruded or overlooked by Shnit., and is glossed by the editors of *Soch.* (I, 195$_{11}$) as 'umayalis', vybilis' iz sil (*molıyan*)'. (*molı-* is not cited by Mukhm.-Mus., Shnit., or *Opyt'*, and thus may be dialect or obsolescent. *molıyan* < **moy-l-yan*?)

Transliteration		*Tentative transcription*
sul kumrun jayz d&[1]		sol kömirin jayarda
sund&[1] [syksan] sykrt muyyan		sunda [seksen] səkirt moyyan:
basun& čydamay (/ *def.*)		basūna čıdamay
balwandar jylyan		*balwandar jıyılyan*:
tuytarun& čydamay	5	toytarına čıdamay
tuqsan sykrt muyyan		toksan səkirt moyyan:
swarun& čydamay		sūarına čıdamay
aydun kuldar quryan		aydın kölder kur(a)yan:
aydunyn& čydamay		aydınına čıdamay
ay bultq& synyan	10	ay bultka sıyınyan:
kurun& čydamay		körine čıdamay
kuz qabaqq& syynyan		köz kabakka sıyınyan!
qyny& sals& qylt 'ytkan		kınya salsa 'Kılt!' etken,
surub als& jylt 'ytkan		sūrıp alsa 'Jılt!' etken!

Transliteration		*Tentative transcription*
say&sy altun nur bulat	15	sayası altın nur bolat!
aw jgttar jgttar		au, jigitter, jigitter,
bul suzmd&[1] blnkz—		bul sözimdi biliŋiz!—
jalyz d&[1] tuyan 'uraqy&		jalyız da tūyan Urakka
mun&d&[1] br sbay& qylnkz		mına da bir sıbaya kılıŋız!

Valikhanov's translation

'Pri zazhiganii uglya 80 uchenikov ustali. Dlya razduvaniya [mekha] bogatyri sobiralis'. Kovku ne vyderzhav, 90 uchenikov izmuchilis'. Pri pogruzhenii [zakalke] i ogromnye ozera issushilis'. Ot bleska ego luna za tuchi ukrylas' i glaza pod veki bezhali. V nozhny — grom, vynul — molniya. Zoloto — éfesnyy sverkayushchiy bulat. O! Molodtsy, molodtsy, v éti slova vniknite i edinorozhdennogo Uraka v tovarishchi primite.'

Notes

Verse 1. *jayar* < *jayz* by deletion of an intrusive diacritical point in Arab. *z*.

Verse 4. V.'s *sobiralis'* shows that he meant *jylyan* to be read as *jıylyan*; but this verse breaks the semantic pattern and is therefore corrupt. It will have alliterated with *b* in verse 3, and some such form as *joylyan* 'destroyed, wasted away', less likely *jayılyan* 'spread wide', as in the parallels, will have lain behind *jylyan*. Appropriate to *basūna*, with which it is linked, i.e. the pressure, would be a word for 'bellows'. *kö(ö)rük* (cf. *KO* 2774) falls on account of *k-*. On the other hand, *baldar* (varying 2. *səkirt*), as in *BM* 1690 *basūna čıdabai, | baldarım barı jadadı*, would not be consonant with **joylyan*, and *jadayan* seems too remote from *jylyan* to have been in V.'s field version. If, however, *baldarım* is esoteric for 'bellows' as Radlov silently assumed in his translation ('Blasebalg'), in which I was tempted to follow him (H *Kukotay* II, 567, n. 139), then our v. 4 could plausibly have read: *balalar joylyan*, the first word baffling V. and causing him to resort to a *lectio facilior*, *balwandar* preserving the first three sounds of *balalar* and its plural ending.

Verse 8. *kūra-* 'to dry out' would seem more appropriate to *köl* than *kur-* 'to decline, waste away': yet the text reads *quryan*.

Verse 12. *syynyan* justifies reading *sıynyan* (for *synyan*) at v. 10, too; as to v. 4 *jylı-* see n. on v. 4.

Translation

'To kindle the coals then [eighty] apprentices spent themselves. Not abiding the pressure (. . . see note above). Not abiding the riveting ninety apprentices spent themselves. Not abiding the quenching vast lakes dried up. Not abiding its radiance[1] the moon hid behind the clouds, not abiding the sight of it eyes hid behind eyelids! When you thrust it into its sheath it goes "Click!", when you draw it out it goes "Flash!" Its hilt-joint[2] is

[1] Of the sword-blade.

[2] *saya* in the technical sense of 'the place where hilt and blade meet' is known only from Kaz. This sense goes with 'the place where mountain and plain join', i.e. 'foot of a mountain' (Makhm.-Mus., Shnit., *Opyt'* IV, 261), cf. Kāshgharī III, 172, 10 *saqa* 'Fuss des Berges' (Brockelmann, p. 171). Kaz., Karak. *saya* 'river-estuary', i.e. 'river-join with lake, sea' (Makhm.-Mus., Shnit., *Opyt'* IV, 261) is obviously connected. *Opyt'* IV, 241 also

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A Song in Praise of Urak's Sword

On pp. 188–92 of Vol. I of Valikhanov's *Sochinenie*, the Editors print in Arabic script some songs concerned with the once historical Nogay hero Urak, followed on pp. 193–5 by Valikhanov's renderings in Russian. The last of these songs, entitled '*Kılıčın maktap bir sıbaya kılyanı*', is constructed on the same thematic pattern as the passage *KO* 2770 ff. and the parallel passages in other Kirgiz epics cited in note 2774 ff., above. Precise verbal agreements between the Praise of Urak's Sword, attributed to Kazakh, and the Kirgiz passages will be noticed by the reader.

Though *č* in *kılč* and *čıdamay* (5 times), and *sūr-* (as against Kaz. *sūr-*) tend to the Kirgiz, the song can be accepted as Kazakh, with initial *s* in *sol*, *sunda*, and *sıbaya* (twice), and perhaps also *səkirt* (twice) with *s* as a hypercorrect borderland reaction to *š* in Kirg. *šakirt*/*šekirt* = St. Kaz. *šəkirt* < Pers.-Arab. *shāgirdī* 'disciple'. Further phonological differences occur in *sūar-* (Kirg. *sugar-*); *aydın* = 'mirror-like surface—of water, large body of water' (cf. Kirg. *aydıŋ* 'moonlight, moonlit scene, radiance, majesty', adjectival to *köl* 'lake' as Kaz. *aydın* is in line 8 of the present song); *bult* = (Kirg. *bulut*). In vocabulary, the following are St. Kaz. and at least not St. Kirg.: *toytar-* and *saya. moy-* (twice) also favours Kaz., since it is absent from Yud. *Slov.*, whereas it is barely listed for Kaz. by Makhm.-Mus. (*moyu*: ustat'; iznemogat'; zamorit'sya) though extruded or overlooked by Shnit., and is glossed by the editors of *Soch.* (I, 195$_{11}$) as 'umayalis', vybilis' iz sil (*molıyan*)'. (*molı-* is not cited by Mukhm.-Mus., Shnit., or *Opyt'*, and thus may be dialect or obsolescent. *molıyan* < **moy-l-yan*?)

Transliteration	*Tentative transcription*
sul kumrun jayz d&[1]	sol kömirin jayarda
sund&[1] [syksan] sykrt muyyan	sunda [seksen] səkirt moyyan:
basun& čydamay (/ *def.*)	basūna čıdamay
balwandar jylyan	*balwandar jıyılyan*:
tuytarun& čydamay	toytarına čıdamay
tuqsan sykrt muyyan	toksan səkirt moyyan:
swarun& čydamay	sūarına čıdamay
aydun kuldar quryan	aydın kölder kur(a)yan:
aydunyn& čydamay	aydınına čıdamay
ay bultq& synyan	ay bultka sıyınyan:
kurun& čydamay	körine čıdamay
kuz qabaqq& syynyan	köz kabakka sıyınyan!
qyny& sals& qylt 'ytkan	kınya salsa 'Kılt!' etken,
surub als& jylt 'ytkan	sūrıp alsa 'Jılt!' etken!

Transliteration	*Tentative transcription*
say&sy altun nur bulat	sayası altın nur bolat!
aw jgttar jgttar	au, jigitter, jigitter,
bul suzmd&[1] blnkz—	bul sözimdi bilinjiz!—
jalyz d&[1] tuyan 'uraqy&	jalyız da tūyan Urakka
mun&d&[1] br sbay& qylnkz	mına da bir sıbaya kılınjız!

Valikhanov's translation

'Pri zazhiganii uglya 80 uchenikov ustali. Dlya razduvaniya [mekha] bogatyri sobiralis'. Kovku ne vyderzhav, 90 uchenikov izmuchilis'. Pri pogruzhenii [zakalke] i ogromnye ozera issushilis'. Ot bleska ego luna za tuchi ukrylas' i glaza pod veki bezhali. V nozhny — grom, vynul — molniya. Zoloto — éfesnyy sverkayushchiy bulat. O! Molodtsy, molodtsy, v éti slova vniknite i edinorozhdennogo Uraka v tovarishchi primite.'

Notes

Verse 1. *jayar* < *jayz* by deletion of an intrusive diacritical point in Arab. *z*.

Verse 4. V.'s *sobiralis'* shows that he meant *jylyan* to be read as *jıyılyan*; but this verse breaks the semantic pattern and is therefore corrupt. It will have alliterated with *b* in verse 3, and some such form as *joyılyan* 'destroyed, wasted away', less likely *jayılyan* 'spread wide', as in the parallels, will have lain behind *jylyan*. Appropriate to *basūnu*, with which it is linked, i.e. the pressure, would be a word for 'bellows'. *kö(ö)rük* (cf. *KO* 2774) falls on account of *k-*. On the other hand, *baldar* (varying 2. *səkirt*), as in *BM* 1690 *basūna čıdabai, / baldarım barı jadadı*, would not be consonant with **joyılyan*, and *jadayan* seems too remote from *jylyan* to have been in V.'s field version. If, however, *baldarım* is esoteric for 'bellows' as Radlov silently assumed in his translation ('Blasebalg'), in which I was tempted to follow him (H *Kukotay* II, 567, n. 139), then our v. 4 could plausibly have read: *balalar joyılyan*, the first word baffling V. and causing him to resort to a *lectio facilior*, *balwandar* preserving the first three sounds of *balalar* and its plural ending.

Verse 8. *kūra-* 'to dry out' would seem more appropriate to *köl* than *kur-* 'to decline, waste away': yet the text reads *quryan*.

Verse 12. *syynyan* justifies reading *sıynyan* (for *synyan*) at v. 10, too; as to v. 4 *jylı*, see n. on v. 4.

Translation

'To kindle the coals then [eighty] apprentices spent themselves. Not abiding the pressure (. . . see note above). Not abiding the riveting ninety apprentices spent themselves. Not abiding the quenching vast lakes dried up. Not abiding its radiance[1] the moon hid behind the clouds, not abiding the sight of it eyes hid behind eyelids! When you thrust it into its sheath it goes "Click!", when you draw it out it goes "Flash!" Its hilt-joint[2] is

[1] Of the sword-blade.

[2] *saya* in the technical sense of 'the place where hilt and blade meet' is known only from Kaz. This sense goes with 'the place where mountain and plain join', i.e. 'foot of a mountain' (Makhm.-Mus., Shnit., *Opyt'* IV, 261), cf. Käshgharī III, 172, 10 *taqa* 'Fuss des Berges' (Brockelmann, p. 171). Kaz., Karak. *saya* 'river-estuary', i.e. 'river-join with lake, sea' (Makhm.-Mus., Shnit., Opyt' IV, 261) is obviously connected. *Opyt'* IV, 241 also

of gold, its blade a ray of light! Oh, Braves, Braves, give heed to my words: share one fate with Urak who have[1] neither brother nor sister!'

Elements of vv. 9 f. occur in an alternative pattern at Radlov V, I, 3) 75 *aidıyman ai korukkan, / külpöyünön kün korukkan, / ai bulutka sīngan, / kün bulutka sīngan*, where the refulgence is shed by a person, namely Manas.

Kirgiz and Kazakh bards of the mid 19th c. and surely earlier had epic styles and dictions with an appreciable overlap. Doubtless many bards could gain a hearing on either side of the very fluid tribal border. There are other parallels between the Songs of Urak and mid 19th-c. Kirgiz epic. In a song at I, 190, for example, the epithet-noun phrase *čuldurlagan čurčutt&* = 'the gabbling Manchu' throws light on the otherwise quite isolated *BM* I, 3) 33 *čüldürägän Šüršüttü* (R., loosely: 'Die Chinesen, die da plappern'), perhaps the only specific mention of the Manchu in older Kirgiz epic. (Yud. Slov. *čuldura-*, *čüldürö-* = 'to burr, "break" a language': not thus Makhm.-Mus., Shnit., or *Opyt'*. From Kirg. *čuldur* = 'speaking thickly'.)

cites *saka* as Kaz. for the lower end of an axe-blade. Since a cross-guard of gold in Urak's sword would be useless, a golden rim at the bottom of the hilt seems the most likely. All the lexicographers just cited have no technical term for *saya* in the present sense and use circumscription. The nearest term known to me is Old Icelandic *véttrim* ('lid-formed rim') for the ornamental metal rim at the bottom of some sword-hilts.

[1] It is best to regard the Song as uttered by Urak himself.

INDEX OF PERSONAL NAMES

Ač-buudan (steed), 2338, 2345, 2645, 2936, 2953 (buudan), 2963, 2999, 3002, 3062, 3073, 3130, 3131
Agıš (hero), 618, 2167, 2208, 2212, 2231, 2241, 2246, 2265, 2269
Ajıbay (hero), 989, 2498, 2527, 2872, 2873
Ak-bolot (sword), 3014, 3020, 3025, 3034, 3039, 3043, 3044
Ak-bulčuŋ (steed), 1967, 2291, 2375, 2419, 2444, 2450, 2455, 2548
Ak-döö (giant-hero), 1665
Ak-erkeč (heroine), 2720
Ak-kan (= MS.) hero: (cf. Ay-kan), 2217
Ak-koyon (steed), 726
Ak-kula (steed), 758, 970, 1143, 1419, 1429, 1436, 1664, 1667, 2372, 2377, 2388, 2380, 2385, 2401, 2410, 2427, 2434, 2475, 2481, 2507, 2523, 2529, 2532, 2555, 2736, 2988, 3188
Ak-sargıl (steed), 2342
Aktar-taz (hero), 592, 1370
Alike (hero), 619, 2169
Al-kara (steed), 3107, 3113; *see also* kara-ala
Almambet (hero), 990, 2022, 2370, 2379, 2429, 2487, 2866, 2867, 2899, 2920, 2939, 2954, 2955, 2970, 2992, 3005
Alpay-mambet (hero: otherwise 'Kök-koyon'), 725, 1789, 1793, 1796 (Mambet)
Altın-ay (heroine), 1721, 2217, 2227
Amet (hero: cf. Amet-kul), 12
Amet-kul (hero: cf. Amet), 13
Ausurak-čal (hero), 724
Awurba (hero: otherwise known as 'Möŋkötörö', q.v. Modern 'Ürbü'), 594, 1372, 1405, 2339
Ayban-boz (steed), 798
Aydar-kan (hero), 200 f., 604 f., 1754, 2688
Ay-kan (hero: cf. Ak-kan), 1721, (2217), 2227
Ay-kojo (hoja-hero), 796, 797, 1127, 1162, 1164, 1165, (1166 Kün-kojo), (1167 Er Kojo), 1187

Bagıš (hero), 654, 1781, 1784, 2361, 2363, 2365
Bau-bek (hero), 619, 2169
Bay (hero), 25, 90, 130, 137, 217, 234, 247, 1057, 1230
Bay-murza (hero), 25, 90, 130, 137, 217, 234, 247, 1057, 1230
Bekeč (hero), 620
Bok-murun (hero), 115, 237, 239, 243, 375, 440, 442, 479, 578, 882, 885, 1054, 1074, 1084, 1180, 1198, 1207, 1224 f., 1244, 1246, 1603, 1629, 1973, 2113, 2578
Bolot (hero), 623
Böyön-kan (hero), 740 f., 932 f.

Čal-kuyruk (steed), 711, 1336 f., 1421, 1699, 1706, 1729, 2344, 2352, 2396
Čayan-kan (hero), 741 f., 933 f.
Čekeč (hero), 620
Čoyun-alp (hero), 625 f., 808 f. (2329 'Čoyun!' shout at Race)

Dümür-alp (hero), 627 f.
Düŋ-kürön (steed), 595
Düyüm-alp ('All-sorts-of-heroes', facetious), 810 f., 1192, 2684; 2331 'Düyüm!' (shout)
Düyüm-at ('All-sorts-of-steeds', facetious), 1193

Ejen-kan (hero), 1449 (emended), 1480
Eleman (hero), 1066, 1345 (E.-bay)
Er Kojo, *see* Ay-kojo

Ički, *see* Ethnic names
Idige (hero), 640, 1357, 2175

Jakıp (hero), 145, 2399; Jakıp-kan, 743 f., 935 f., 1329
Jalmauz (monster), 1695
Jamgırčı (hero), 2000, 2018, 2061, 2064, 2069, 2090, 2120, 2125 f., 2341
Janalı (hero), 691 f. (emended from Janbay: 1772, 1774, 1776), 2354
Janbay (hero), 988, 2497; Janıbay, 2525
Janıbek (hero), 982, 2495
Jaŋgır (hoja-hero), 544
Jaš-aydar (hero), 8, 386, 421, 435, 490, 859, 887, 896, 918, 924, 1052, 1111, 1168, 1599, 1605 f., 2350
Jebirey'il (angel), 2856
Jediger, *see* Ethnic names
Joloy (hero), 293 f., 299, 1437, 1455, 1461, 1481, 1485, 1637, 1654, 1675, 1688, 1733, 1736, 1743, 1749, 1777, 1785, 1794, 1803, 1817, 1838, 1865, 1882, 1937, 1982, 1992, 2171, 2337, 2536, 2561, 2570, 2574, 2585, 2590, 2601, 2610, 2615, 2659 (čoŋ J.), 2664, 2737, 2850, 2864, 2890, 2935

(čoŋ J.), 2954, 2964, 2974, 2984, 2992, 2997, 3034, 3054, 3071, 3126 f.

Kalkaman (hero), 1064, 1440
Kambar (hero), 984, 2499
Kambar-kan (hero), 199 f., 603 f.
Kan-čoro (hero: emended), 984, 2499
Kanıkey (heroine), 1849, 2745 f., 2765
kara-ala (steed = Al-kara, q.v.), 2892, 2979, 2980
Karač (hero), 671, 1386, 1388, 2327 (shout)
Kara-kan (hero), 742 f., 934 f.
Karlıgač (heroine), 461
Kayıp (mythical personage), 759, 1143, 2372, 2401
Kırgın-čal (hero), 977, 2484, 2868
Kojoš (hero), 618, 2167
'Koŋur-bay' (hero: otherwise known as 'Üŋkür-bay'? q.v.), 133 f., 221, 2193 f., 2239, 2244, 2267, 2896, 2911, 3120, (3148), 3182, 3184
Košoy (hero), 535 ff., 541, 543, 548, 550 f., 857 f., 865, 870, 883, 900, 926, 971, 1310, 1312, 1315, 1332, 1396, 1462, 1474, 1487, 1491, 1497, 1581, 1583, 1650, 1663, 1670, 1673, 1687, 1693, 1738, 1758, 1768, 1779, 1804, 1809 ff., 1833, 1841 ff., 1850, 1863, 1866 ff., 1902 ff., 1932, 1938, 1941, 2015, 2020, 2173, 2201, 2215, 2231, 2237, 2282, 2319 (shout), 2680 f.
Kök-ala (steed), 198, 210, 609, 1413, 1423, 2030, 2033, 2035, 2076, 2694 f., 2711
Kökčö (hero), 202, 607 f., 920 f., 925, 927, 1424, 1741 f., 1748, 2175, 2325 (shout), 2689, 2705, 2723; Kökčö-kan, 2029
Kök-döö (giant-hero), 1666
'Kök-koyon' (soubriquet of Alpay-mambet, q.v.), 725, 1789, 1793, 1796 f.
Kökötöy(-kan) (hero), 5, 26, 162, 258, 350, 354, 370, 374, 558, 872, 892 f., 905, 964, 1055, 1171, 1602, 1630
Köküm (hero), 2321 (shout)
Kuday (God), 710, 793, 1156, 1686, 1885, 2181, 2690, 2822, 2854, 2863, 2877, 2917 f.
Kun-bike (?) (heroine?), 881
Kutunay (hero), 992, 2489
Kuu-jigit (hero), 992, 2489
Kül-čoro (hero), 985, 2500
Kün-kan (hero), 1724
Kün-kojo, *see* Ay-kojo
Kün-köy (heroine), 1724

Madyan (steed), 533
Majik (hero), 985, 2500
Mambet, *see* Alpay-mambet
Manas (hero), 145 f., 150, 154, 156, 262 f., 754, 937 f., 941, 950, 972 f., 1025, 1050, 1083, 1110, 1128, 1199, 1201, 1204 f., 1213, 1217, 1231, 1239, 1246, 1250, 1254, 1271, 1273, 1329 f., 1420, 1433, 1467 f., 1470, 1472, 1475, 1486, 1509, 1517, 1521, 1524, 1526 f., 1533, 1576, 1581, 1653, 1658, 1906 ff., 1962, 1965, 1975, 2016 f., 2067, 2071, 2092, 2106, 2115, 2119, 2163 f., 2171, 2186, 2202 f., 2276, 2303, 2313, 2384, 2388 (shout), 2397, 2418, 2426, 2446, 2466, 2473, 2489, 2528, 2544, 2574, 2579 f., 2587, 2589, 2603 f., 2609, 2620, 2632, 2664 f., 2676, 2678, 2706, 2711 ff., 2732, 2785 f., 2788 f., 2835, 2920, 2986, 2993, 3000, 3030, 3070, 3087 (shout), 3103, 3116, 3140, 3150 f., 3173, 3178, 3180, 3185, 3190, 3199, 3204, 3210, 3215, 3242, 3250; Manas-kan, 744, 936
Maniker (steed), 9, 215, 242, 244, 483, 484, 488, 491, 498, 503, 510, 513, 516, 519, 778, 802, 842, 862, 1000, 1112, 1115, 1186, 1453, 1456, 1472, 1479, 1481, 1493, 1516, 1600, 1607, 1612, 1619, 2348
'Möŋkö-törö' (soubriquet of Awurba, q.v.), 593, 1371

Nez-kara (hero), 545, 1303, 1308, 1452, 1464, 1466, 1498
Nur (hero), 988, 2497, 2525

Oroŋgu(-katın) (heroine), 630, 1502, 2138, 2152 f., 2355
Öböŋ(?)-čal (hero), 979, 2486
Öröö-toru (steed), 693, 2364

Salmambet (hero), 991, 2488 (possibly: Sarmambet. See n. 991)
Sarı-ala (steed), 2023, 2368, 2901, 2902, 2909, 2956, 2966, 2978, 2983, 3050
Sarı-kan (hero), 1616
Sauronduk (hero), 990, 2022, 2429, 2487, 2899, 3005
Saykal (heroine), 623
Serek (hero), 986, 2493, 2870
Sırgak (hero), 987, 2494, 2870
Sokuru-bek(?) (heroine), 1717
Sumıray'ıl (angel), 2858
Sur-koyon (steed), 656, 2364
Sürgün-čal (hero), 978, 2485
Šum-jigit (hero), 993, 2490

Tarlan-boz (steed), 641, 1359
Tau-kara (steed), 671 f., 1385 f.
Tay (steed), 641, 1359
Taz-maymat (hero), 994, 2505, 3202
Tekeči (hero), 209
Temir-kan (hero), 2745, 2765
Tınıbek (hero), 983, 2496
tökör (epithet of smith-hero, rather than name?), 2768, 2770, 2780, 2782, 2816, 2825

Tölök (hero), 2311 f.
Töštük (hero), 710, 1346, 1422, 1681 f., 1686, 1690, 2173, 2323 (shout), 2343, 2683 f.

Umsunay (heroine), 2722

Urku-kula (steed), 629, 2139, 2356
Urus(?)-kan (hero), 1031
Ümütöy (hero), 2722
Üŋkür-bay(?) (hero: otherwise known as 'Koŋur-bay', q.v.), 135, 2194
Ürbü, *see* Awurba

INDEX OF GEOGRAPHICAL NAMES

Ak-taš, 317
Ak-tersken, 279
Ala-köl, 1709
Altay, 306, 2315, 2709
Anjıyan, 139, 141, 259, 260, 362
Argı-tau (fabulous), 720, cf. Bergi-tau
Arkalık, 3154
Artılman, 2438
Aspar-tau, (?) 1869
Ay-kan, Ak, 2622; Kök, 2634

Bergi-tau (fabulous) 721, cf. Argı-tau
Bešet (Meshed?), 538
Beš-terek, 335
Botonuŋ/Butanıŋ-saz, 288
Buurul-tau, 340
Bukhar, 1880
Bukhara-tau, 1152
Bukhardıŋ tau, 789

Čeki, (?) 2268, 2697
Čıbratčı, 212

Ile, 324 f.

Ïbrančı, 214
Ïsık-köl, 600, 615, 683, 737, 929

Jalaŋač, 321
Jalgar[-suu], 504, 3108
Jaynak, 2668, 2697
Jeti-suu, 653, 1780, 2360
Jurga, 336

Kalkan, 328
Kannıŋ tau, 337
Kaŋgay, 308, 2317, 2712
Kaškar, 3238
Kaynatma-tuz, 285
Kiči T'au, 581
Kıl-ertiš, 332, 334, 339, 2715
Kokan, 3240
Konok, 2669, 2698
Koy-taš, 3212
Kozu-bašı, 315
Kök-taš, Samarkandnıŋ, 1960, 2104
Kör-köl, 514
Kulja, 2669, 2698

Mas-ajal, 2519
*Meje, 506, 3110
Merke, 2160
Moldo-torgoy, 338

Samarkand, 262, 511, 1615, 1878, 1960, 2104
Samarkand tau, 787, 1150
Santaš, 3212
Sarı-bel, 2848

T'al-čoku, 2838
Talgar[-suu], 505, 3109
Tiek-taš, 320
Turpan, 640
Türgön-Aksuu, 282
Türkstan (Yassa), 517

Uluu Tau, 532, 856
Üč-kapkak, 2617
Üŋkür-čö (?), 2616

INDEX OF ETHNIC NAMES IN THE TEXT

Argın-sumun, 2672
Ayta (war-cry), 3084

Ički (?), 640, 1357

Jediger (ethnonym, rather than eponymous ancestor?), 654, 1781, 2361

Kalmak, 306, 308, 1263, 1270, 1291, 1293, 1353, 1523, 1860, 1955, 1957, 1969, 1971, 2095, 2097, 2562, 2564, 2677, 2709, 2712, 2941, 3217, 3222
Kazak, 3221
Kırgız, 3227, (3231?)
Kıtay, 133, 221, 2193, 2239, 2243, 2267, 2896, 3120, 3219

Kokandık, 3241
Küntüü (war-cry), 3086

Nogay, 4, 10, 23, 27, 40, 43, 45, 66, 165, 207, 222, 229, 245, 273, 376, 837, 1108

Oyrat (?), 655, 2362
Özbeg, 3243

Sarı-Nogay, 7, 389
Sart, 70, 262
Solon, 1257, 1259, 1987, 2941

Üyšün, 12

Zurgun-sumun, 2674

THE MEMORIAL FEAST FOR KÖKÖTÖY-KHAN (KÖKÖTÖYDÜN AŠI)

A KIRGHIZ EPIC POEM

ПАМЯТЬ-ПИР ДЛЯ ХАНА КОКОТАЯ (КӨКӨТӨЙДҮН АШЫ)

КИРГИЗСКАЯ ЭПИЧЕСКАЯ ПОЭМА

Перевод с английского на русский язык осуществлен кандидатом филологических наук Женишбеком Кыдыралиевичем Сыдыковым

СОДЕРЖАНИЕ

Введение XI
Аппараты /тексты/ XII
Ключ к первичной транслитерации XIII
Изменение первичной транслитерации XV
Көкөтайдын ашы /текст/ 3
Көкөтайдын ашы /перевод/ 4
Комментарии 90
Введение 90
Сокращенияи краткие титулы примененные в комментариях 99
Комментарии 105
Приложения I 247
Демонстрация того что рукопись скопированы от полевой записи 247
Приложения 2
Анализа Көкөтайдын ашы и паралель Бокмурун 249
Приложения 3
Призыв Манаса к 40 дружинникам 255
а/ группировка сказителей
б/ шаманистические аспекты
Приложения 4
Слова или вторичное значение Көкөтайдын ашы – не приведенные в кыргызско-русском словаре К.К. Юдахина 263
Приложения 5
Словарь казахизмов в тексте /эти слова не переводились ни в словарях К.К. Юдахина, ни у Ж. Мукамбаева/ 265
Приложения 6
Некоторые изученные и псевдоизученные персидские и персидско-арабские слова 267
Приложения 7
Некоторые эротические высказывания 268
Приложения 8
О киргизском импровизаторе-сказителе середины 19 века в работе / из В.Радлова/ 269

Приложения 9
Среднеазиатские слова употребленные в переводе, которые отсутствуют в кратком оксфордском словаре английского языка 271
Приложения 11
Песня восхвалящая мечь Урака 274
Индексы 277
Индексы личных имен 277
Индексы географических названий 280
Индексы этнических названий 281
Дополнение 283

ПРЕДИСЛОВИЕ

"Память пир для Кокотай хана" – самый ранний и лучший из десяти устных героических поэм, записанных среди северных киргизских племен между 1856 - 1869 гг.

Традиция киргизской эпической поэмы середины 19-столетия – один из самых лучших традиций, которых нам известно. Следовательно, "Кокотай" – один из важных поэм среди сохранившихся. Данная работа выполнена нашим желанием издать и изложить в манере отвечающей ее положению (статусу).

"Кокотай" - древняя внутренняя Азиатская тема захоронения, здесь – Память-пир для героя с сопровождениями конных скачек, игры, борьбы, отраженных подобно в 23 книге Иллиады.

"Кокотай" вызывает дополнительный интерес будучи одним из более ранних вариантов параллельной эпической поэмы на одну и ту же тему. Другой вариант – "Бокмурун" записан лишь шесть лет позже в том же районе, но от другого сказителя. Варианты этой темы были снова записаны от других сказителей 70-80 лет позже.

Хотя знакомство Милмана Парри с эпическими преданиями и традициями, к которым принадлежит "Кокотай" состоялось через вторые руки, его знание некоторых других устных традиций эпических поэм позволило ему определить гомеровский стиль и композицию. Парри основывает свою оценку стиля киргизского эпоса не только на поспешные немецкие переводы, с которыми В. Радлов сопровождает киргизские тексты, но и на заметные анализы языка и манеру импровизации сказителя, сделанные Радловым с определенными ссылками на Гомера.

В соответствующих тезисах Парри признал свой долг перед великим пионером тюркских исследований, цитируя его на немецком языке в 1885 г.

Я ниже перевел важный отрывок из 8 приложений.

Третий великий человек, более многосторонний, чем Парри и Радлов – ротмистр Ч.Ч. Валиханов (1835- 1865) – старший сын Вали последнего хана в центральной казахской орде. Он состоял на службе у царя (под его личным наблюдением) осведомителем, офицером разведки, секретным агентом, антиквар, любитель-этнолог, художник-путешественник, человек-писем и восхитительный друг Достоевского, записал "Кокотай" от неизвестного сказителя 26-27 мая 1856 г. Несколько миль к востоку восточной части озера Иссык-Куль во время ведения разведки под руководством генерала Хомен-

товского. Кроме того, корреспонденции и доклады Ч. Валиханова для региона являются бесценными при интерпретации "Кокотай" и других 9 поэм этой группы. Ч. Валиханов так богато одаренный и напичканный знаниями за свою короткую жизнь, но как выясняется из моего Введения и комментария это не снижает его достижения, он не был текстовым-ученым первого порядка.

Так если посмотреть его записи произношений сказителя, то не трудно заметить, что записи требуют переделку (доработку) и некоторые тексты и перевод Валиханова - Русский вариант "Кокотай", оставались неисправленными десятилетиями, пока не обнаружил проф. Маргулан в 1964 г. Оригинал текста на киргизском языке является рукописью и находится в Ленинграде - Институте востоковедения АН СССР, Восточный архив, разряд П, опись №4, дело №36. Он написан рукой на чагатайском используя арабские шрифты с достаточной ясностью, но (иногда) переписан с некоторыми пропусками и ошибками и Валихановым и другими. Арабский почерк (шрифт) почти не подходит для записи тюркских и в частности, киргизских текстов как линейный "Б", для греческой Мусанеаны. По теории, некоторые разновидности допускают полдюжину различных решений.

Изучение рукописи показывает, что Валиханов и его писец не были всегда способными интерпретировать то, что они фиксировали во время полевой записи, из которых Ленинградская рукопись является чистой копией, сделанной во время контакта со сказителем, сейчас потерянно с тех пор много непонятного в цитировании лишь одного варианта. Они могли дать несколько различных вариантов очевидного единственного типа, повторяющегося той же формулы.

Я должен повторить: наша рукопись является чистой копией полевой записи, но теперь потерянной. Утверждение, что Валиханов исправлял нашу рукопись в сотрудничестве со сказителями противоречат фактам (ст. I приложение ниже). Чаще всего Валиханов изменял подлинные слова сказителя, до неузнаваемости, искажая чистую копию нашей рукописи. Как любой ученый с хорошим знанием устной эпической традиции (хотя знание киргизского языка было бы заметным благом), и совершенным владением стиля произведения середины XIX в. Его просодиями, формулярными структурами можно прийти через многочисленные решения почерка, к правильному произношению сказителя достаточного для издателя. А мнения других о том, как сказитель говорил или должен был говорить для нас представляет

незначительный интерес. Подобное владение стилем, я надеялся приобрести во время написания различных статей не подозревая, что мне придется применить тот опыт (знание) во время данной работы. Трудности издания и интерпретации в данной новой другой области являются для меня оправданием при предлагаемом здесь издании.

Большинство комментариев опубликованных ниже, являются записями-моего спора с Валихановым, его сказителем и всеми его записями. Несмотря на имеющиеся сложности, мои комментарии подтверждают мой текст. Комментарии не планировались в таком виде, но вскоре необходимостьотрицала это, те мои попытки, проведенные в течение 3 лет оказались ошибочными. Некоторые более лучшие толкования, несомненно, будут следовать за моими, но они найдут одобрение лишь через обоснованное состязание и ниспровержение представленных ниже аргументов. И так мне хочется увидеть это. Остается мне отметить, что большая стоимость выпуска этой книги оплачена факультетом восточных и африканских исследований Лондона, я выражаю мою признательность за их щедрую поддержку в трудное время.

А. Т. ХАТТО

ПРИЗНАТЕЛЬНОСТЬ

стр.7

Настоящее издание выполнено в свободное время оставшегося от выполнения обязанностей профессора германистики в области средневековой поэзии Лондонского университета в течении 2-3 лет. За это время и до того я получал много щедрой помощи от видных востоковедов и других ученых. За что я хочу выразить им здесь признательность.

Во-первых, я должен благодарить проф. Алкея Маргулана из Казахской АН за существенную помощь. А. Маргулан, подарил мне пятитомное издание трудов Ч. Валиханова, в которых Маргулан был ответственным редактором. Первый том содержит известный перевод Валиханова старинной киргизской эпической поэмы на русский язык, оригинал которого считался потерянным, позже был обнаружен проф. Маргуланом и теперь издан здесь. Затем следует следующие дары: предварительные сообщения проф. Маргулана на казахском языке об обнаружении киргизского оригинала вместе с 800 стихами, пересказанных на казахском; его факсимальное /точное/ издание рукописи:, и его казахский парафраз /пересказ/ всего текста. Когда я выразил сожаление, что детали арабского письма в факсимале /точном/ издании не выдержали репродуктивного процесса, проф. Маргулан с щедростью подарил мен свою собственную отличную фотокопию и микрофильм рукописи.

Настоящее издание основано на этой фотокопии. Хотя цель казахской парафразы проф. Маргулана отличалась от цели данного издания, я часто обращаюсь к его изложению при своей независимой интерпретации. Я выражаю теплые слва благодарности академику Маргулану за его доброту по отношению к ученому, который находится далеко от архивов Центральной Азии.

В Лондоне я имел возможность консультироваться с сэром Герардом Клаусоном, который написал мне много писем о лексических проблемах, которые я поднимал; а также моим друзьям и коллегам - ученым по восточным и африканским исследованиям, из которых проф. С.Р. Бауден нашел время написать мне ряд конкретных замечаний на слова монгольского происхождения в моем тексте; проф. Б. Льюс Принстонского университета высказывал мне ценные мнения по смешанным персидско-арабским словам; доктор Т.О.Гандией во время сессий консультировал по палеографическим проблемам; профессора А.К. Ламбтон, В.Л. Менаге и Т.М. Джонстоун помогали мне разобраться в некоторых вопросах персидских, тюркских и арабских слов. Я благодарю их

здесь за их добрую и своевременную помощь, а также проф. Сэра Гаральди Бэйли (Кембриджский университет) и Д.Баррет- ассистента хранителя в отделе восточных книг в Бодулеанской библиотеке Оксфордского университета за помощь при работе со сложными словами. Я в долгу перед проф. К.Х. Менгеса /Колумбийский университет/ за его мнение по синтетическим вопросам и по некоторым этимологиям; проф. Уллау Юханину /университет Колочне/ за указание по центрально-азиатским чепракам;

стр.8.

Проф. Дж .П. Куллиам /Лондонский университет/ за помощь по проблемам народной формации /ацтеки/, доктору Е.Н. Арнольду Британского музея естественной истории и Дж. Беттерсби за их помощь при разборе Центрально-азиатских змей, реальных и мнимых. Если допущены искажения фактов и информаций, предоставленных в мое распоряжение указанными видными знатоками и учеными, то они будут только моими.

Проф. Жирмунский АН СССР, ведущий ученый (знаток) в области сравнительного изучения эпической поэзии снабдил меня публикациями, которые оказались существенными при работе над настоящей темой.

Я также в долгу перед библиотекарями восточного института АН СССР в Ленинграде за содействие в данной работе. Эта признательность была бы неполной, если бы я не поблагодарил редакцию "Азия Мейдже", "Бюллетень факультета восточных и африканских учений" и "Централь-азиатский журнал" / Журнал центральной Азии/ и особенно проф. В. Симон и проф. К. Джан за их раннюю поддержку меня, когда я начал впервые изучать киргизское эпическое произведение середины XIX века /как отметил это в прологе ниже/. Я также в большом долгу перед бывшим библиотекарем факультета восточных и африканских исследований проф. Дж. Д. Веарсону, настоящему библиотекарю В.С. Блумфильду и замбиблиотекарю / по ближнему и по среднему востоку / Дж. Скуфильду за их постоянную поддержку и обеспечение меня книгами и информациями о книгах и рукописях с СССР.

За добрую услугу в области проблемной картографии, так важной в героической поэзии кочевого племени, я благодарю проф. В.Р. Мида и мисс А. Оксенкама из отдела географии Лондонского университета- колледжи и проф. К. Сагастера за семинар "язык и культура центральных азиатов" в университете Бонна и его коллегу доктора В. Лаймбаха. Я признателен коллегам отдела русского языка колледжа имени королевы Марии, В. С. Коэ, Д. Рейфильду/ автору новой биографии полковника Пржевальского / и Дж, И. Пресс за помощь в академических и дипломатических контактах на русском языке. Мне доставляет /довольствие написать о своем долге перед членами Прессы Оксфордского

университета, которые были ответственными представлению работы ревнивого автора в стиле приближенной по его желанию, поэтому если взглянуть на параллельные тексты, переводы аппараты то можно обнаружить каким образом они преодолевали эти трудности. Также, благодарю М. Дали, издателя факультета восточных и африканских ученых за его любезность, понимание и энергию, которые помогли выйти этой книге такой какой она представлена здесь.

Наконец благодарю свою жену за терпение и поддержку без которых я несмог бы заниматься этой работой.

А.Т. Хатто

VIIстр.
Признание
IX стр.
Содержание
Введение XI
Аппараты/ тексты/ XII
Ключ к первичной транслитерации XIII
Изменение первичной транслитерации XV
Көкөтөйдун ашы/ текст/ 3
Көкөтөйдун ашы / перевод/ 4
Комментарии 90
Введение 90
Сокращения и краткие титулы примененные в комментариях 99
Комментарии 105
Приложения 1 247
Демонстрация того, что рукопись скопирована от полевой записи 247
Приложения 2
Анализа Кокотайдын ашы и параллель Бокмурун 249
Приложения 3 255
Призыв Манаса к 40 дружинникам
а/ группировка сказителей
б/ шаманистические аспекты
Приложения 4
Слова или вторичное значение Кокотайдын ашы - не приведенные
в киргизско-русском словаре К. К. Юдахина 263
Приложения 5

Словарь казахизмов в тексте/ эти слова не переводились ни в словарях К. К. Юдахина, ни у Мукамбаева/
Приложения 6
Некоторые изученные и псевдоизученные персидские и персидско-арабские слова
Приложения 7
Некоторые эротические высказывания
Приложения 8
О киргизском импровизаторе- сказителе середины 19 века в работе / из В. Радлова/
Приложения 9
Среднеазиатские слова, употреблённые в переводе, которые отсутствуют в кратком оксфордском словаре английского языка
Приложения II
Песня восхваляющая мечь Урака
Индексы личных имен
Индексы географических названий
Индексы этнических названий
Дополнение 282

ВВЕДЕНИЕ

Полное названия опубликованных работ, связанных с настоящей работой

(I) Киргизские

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Об аппарате

стр.12

Отметим, что рукопись никогда не была описана на каком-либо международном языке другим ученым, профессионалом-палеографом. На основе лишь фотокопии, трудно, судить о произношении сказителя. Необходимо (коротко) привести следующие детали (а остальные будут даны ниже).

"Көкөтөй хандын журту ушу" (для цитирования псевдотитула рукописи) написан на 24 фолиантах (пол листе) намерованных с 1-24 арабскими цифрами в верхних левых углах и по-чагатайски с применением арабского шрифта. 24 написан меньшей степени (на одну третьей части) I в правом углу имеет III за которым следует романское "Нова" (новинка).

В редакционных исправлениях С.Ч. Валиханова, при подготовке его перевода "смерть Кокотай хана и его поминки", много неаккуратностей, в которых трудно разобраться, несмотря на его искусные руки (он был талантливым художником). Его русские глоссарии и примечания на сирилик (древнеславянская азбука) приведены в аппаратах.

С конца 5-в. /стихи 840/, его вмешательство в текст заметно уменьшается, последними стихами переведенными Валихановым являются.

После 7-в его деятельность незначительны/

стр.15

Изменение главной транслитерации в тексте

В тексте К.А. применен арабский шрифт, в котором невозможно охватить все фонетические особенности, хотя можно было бы использовать их вместе с дополнительными символами, чтобы достигнуть недвусмысленного соглашения. Это, как и небрежный Чагатайский шрифт, который – чаще всего трудом оповещает мнемонические наброски, чем полно передает фонетические значения.

На интерпретацию вокалических характеров, а, у, и, ы в большей или меньшей степени влияет консонантный контекст. д и у /против К и О, встречаясь в слове за исключением составных названий почти всегда указывали на артикуляцию центральных и замыкающих гласных, так q и y соответствует а, и о, і где к и q, соотвествуют к, ü/ ö. и например: ayasy > агасы, turgan > турган и т.д. Исключения к этим соответствиям встречаются редко aytkan вместо aytqan, karay- qaray. В настоящем тексте подобные правила

не применялись в принужденных обстоятельствах. Различия начальных t и s с центральными и замыкающими гласными t и s и с передними гласными четко различимы. Изменения встречаются даже в смежных стихах, сводя фонетическую потенцию на нет. Так с первоначальным t и s (против ṭ и ṣ) имеется предположение, что следующий гласный или гласные могут быть фронтальными/ лобовыми/ но не более другими. Кроме того, придется читать ü или ö в слове, в котором нет специального указателя как бы глаголы оказались впереди списка т.е. o udə>өgө, йзап > өзөн. Как уже видно Kukatay > Kokotoy и в других примерах изменение гласных в связи со согласными.

Для применения первоначальных у и j не имеется правил т.к. они встречаются в словах и фонетических контекстах так что по ним можно судить о произношении диалекта "КА".

Касаясь текста данного издания, предлагается символ за символом, эквивалентные стандартной киргизской сириклической орфографии с некоторыми следующими исключениями. В наших текстах не встречаются заимствованные русские слова типа единица, Юдахин в любом случае применяет "е" для начального "э" стандартной орфографии, что и делал Радлов в 1885 году т.е. "е" применяется как киргизские "э". В стандартной орфографии используется сирилический "г "для "ү "(д, д и т.д.); в транскрипции здесь применяется романская "g" к которому "g "соответствует "g" или "у" в контексте. Правописание au, aw универсальны в КА.

стр.16.

Я сохранил эту возможную диалектную особенность вместе с другими незначительными особенностями. Замена звонких глухими или чужими на звонкие согласные совершалась без комментарий, так как переписчик часто колебался. Его концовки стереотипные, чаще идеографичнее, чем фонетические т.е. мназдай > манастай.

П р и м е ч а н и е: звёздочка, поставленная перед словом в тексте, в аппарате, в переводе или в комментарии предполагает, что мнение экспериментальное, звёздочка, расположенная после слова в аппарате, указывает, что это обсуждалось в комментарии. Звёздочка или обелиск после слова в переводе показывает примечание на той же странице.

Тексты "Кокотайдын ашы" и переводы с 16-89 стр.

Комментарий.

стр. 90.

Запись Валиханова "Поминки Кокотай Хана" не только является высококачественным отрывком эпоса, но и утверждает, что "КА" самая раняя киргизская эпическая поэма среди существующих. В ней содержательный /сжатый/ и временами витиеватый (богато украшенный/ стиль подобно поэзии бардов; прекрасно построенные эпитеты и другие повторяющиеся формулировки с различными вариациями, встречается даже в эпизодах "Манас"; собранного Радловым и даже в "Жолой кан" Рабелазиана, которые существуют в более прерывистой, механической, бедной, изученной, типа коротких дастанов или книжной /педантичной/ манере в честолюбивых стихах сказителей 20 столетия.

Титул /название/ нашей поэзии данного Валихановым и его писарем ленинградской рукописи как "Кокотой ханин ертегиси" ("Сказка о Кокотой хане") неправилен, т.к. традиционно называют "Кокотайдын ашы" ("Поминки Кокотая"); и во всяком случае Кокотой умер в 164. Названием "Бокмурун", которым Радлов называет параллельную поэму, собранную в 1862 г. тем самым, допускает ошибку, т.к. молодой герой Бокмурун, который известен лишь в начале и совсем забыт в конце поэмы. Необходимо отметить, что в "КА" и других эпосах середины 19 столетия встречаются имена воинов исторического прошлого. Но лишенные исторический личности и деятельности и значительной мере эти уже известные имена унаследованы киргизами от казахских соседей - ногоев. Оставляя такие имена в стороне невозможно рассмотреть киргизскую эпическую традицию на фоне более дальше, чем два поколения назад хотя, внутренне возможно, что она отходит /выходит/ дальше. Главной причиной этого является сущность киргизского эпического времени на продолжении которой подтверждались древние имена типа "Кошой", "Кокчо" и "Жамгырчы", сейчас они легендарные и могут сосуществовать с историческими персонажами подобно Жангыр Кожо /1783-1828/, чьи подвиг за свидетельствованы, хотя они не поощрены старшей киргизской публикой /старейшиной/ но тем не менее он был началом приобретения легендарных ангрибунтов при записи "КА" и "Бокмурун".

Традиционными героями киргизских эпосов были Ногои, чьи положения как героев напоминают Ахеян (achean) в Гомере. Специфически "киргизские" герои в киргизских эпосах являются результатам национализма 19-20 века. Это явствует из возвышенных киргизских самоидентифициро-

ванных песнях о знаменитом Ногое, старые сказители смотрели свысока на бедность, охватившую реальную жизнь киргизов, т.к. они редко упоминают об этом. Из-за отсутствия свидетельств, неизвестно, когда киргизы приняли ногойских героев, неизвестно, являлись ли казахские источники легендами устной прозы или устной эпической поэзии. (Об этнических основах Киргизского эпоса середины 19 в., см. приложения 10, ниже).

Настоящее цитирование /упоминание/ "Мажму ат таварих" Сайф ад Дина в двух рукописях на персидском /таджикском/ языке которое изображает Манаса - высшего героя эпоса, указывает на древность эпоса "Манаса". Отдельные части "Мажму" датированы 16 веком, хотя из-за фантастичной природы не считается авторитетным, а по словам В. В. Бартольда - они не являются историческим сами собою.

Советуется большая осторожность при рассмотрении Манаса до 16 века. Так как две рукописи очень далеко отличаются в датах, одна относится к 19 веку, а другая к 1792-1793 г.г. В разделах Манаса, отец Манаса Жакуб изображется как Кыпчак. Так если эти разделы Манаса явились интерполяциями позжего 18 века, то такое определение относит их ко времени кокандской политики, где, как выше упоминалось появлению Жангыр-Кожо, то "КА" и "БМ" относятся к середине 19 века; присутствие традиционного героя Кошой как казы, который освобождает, не исторического сына Жангыра-Билерик, от китайско-калмака Нескара, сделаны распространенного легендарного героя эпоса; все это сделаны сказателями под влиянием Кокандских правителей, от которых они зависели. Желательно бы рассмотреть две рукописи "Мажму" с точки зрения достоверности сюжета, особенно эпизоды Манаса на фоне политической ситуации того времени с рукописью 1792-93 г. и доказать или недоказать интерполированности эпизодов Манаса. Судя по резюме последней рукописи можно сказать, что части (эпизоды) Манаса дают лишь смутную всячину о псевдо-истории центральной Азии, избегая палатные /исторические/ сюжеты и героические стилизации вместе с бедно описанными образами, ни исторического, ни эпического характера, что ответственность убедительного филологического доказательства этого лежит на желании кого ни будь который бы хотел заявить, что Манас намного старше чем 1792 года. Заслуживает вниманию, то, что А.Т. Тагиржанов сам утверждает, что необыкновенно, в практике суфийской литературы то, что писатель представляет своих предков как героев эпоса. Все документы нужно рассмотреть тщательно их хронологии личные имена, названия

местностей и этнических имен. Только тогда, когда это будет достигнуто на удовлетворительном уровне, настанет время для того чтобы предпринять главные шага, чтобы идти в традицию /предание/ Манаса в прошлом. Так сам Жакып и его сын были кыпчаками и об их подвигах говорится на персидском и не "на киргизском, возникает вопрос: Импортирован ли Манас киргизам лишь позднее?".

Возвращаясь к киргизским эпосам середины XIX века, надо сказать, что древние имена и древние темы не делают древние эпосы. Те две рукописи могут быть защиты вместе, распута19ны и перешиты бесконечно, особенно в условиях полной безграмотности киргизов в последнем столетии, пока отношения между именами и темами разрывались, и они переваривались целиком в поэзию, все это спорно и невозможно установить, когда это касается, их происхождения. Поэтому наши оценки мнимости и воображаемой древности киргизского эпоса может задеть ученых центральной Азии, которые, достаточно, естественно желают считать свой эпос по возможности самым древнейшим. Этих ученых успокаивает то, что менее известно то, что предшествовало гомерическим поэмам чем-то, что известно о прошлом в киргизском эпосе и значительно больше известно здесь, чем известно о прошлом в эпосах немецкого или французского народов.

Из записей Валиханова известно, что его вдохновило антикварное любопытство и стремление знать о прошлом тюркских и монгольских племен и то, что его семья происходит от Чынгыз Хана. Кроме того, в России 1850 году подобные интересы были душою века. Так любопытство и рвение послужили мотивом для записи "КА", которая сохранилась среди киргизов, населяющих пути /пространстве/ между Алтаем и нынешним их местом проживания - Тянь-Шанем. Ученые должны быть благодарны Валиханову за антикваризм, но они не должны делиться с его этой приверженностью. Они должны выявить степень его увеличенности антикваризмом и должны подходить к этому очень осторожно.

В противоположность почти к современным традициям "БМ", которая дает впечатляющую реалистическую кочевую картину пути из старого Сайрана /вблизи г. Чимкента/ в сторону Кулжа который являлся местом поминок Кокотай, "КА" описывает путь, начинающийся вблизи Уч-Турфан и пересекающий многие места, он /путь/ заканчивается почти в Алтае в местопребывании родового хана.

Этот штрих также входит в конфликт с традицией 20 века, который приписывает поминку к местечку Каркыра и подобно в "БМ", тогда родового хана небыло. Сомнительно и то, что в Алтае был родовой хан. Неужели певцы /барды/ хотели игнорировать /персону/ личности, и он замечен лишь традицией?

Дальнейшее исследование показывает на удивительную параллель среди восточных тюрков 7 века и на деле, эта параллель хорошо известна Валиханову, он цитировал это в своем очерке "На западной части китайской империи" именно знаменитая пещера предков в горах Отукан Хангайской области, которую тюрки посещали в ритуальных случаях (целях). Источником Валиханова, к которому он ссылался, был русский китаевед Н.Я. Бичурин, под кличкой Отец Хиасинт. /Руническая надпись подобного содержания все еще не расшифрована/.

Сказитель Валиханова имел определенное /отношение/ доступ к Бичурину, мы должны относиться к Валиханову как к источнику информации сказителя, однако Валиханов невинно разглашал их. Валиханов, не скрывая о своем желании обнаружить племенные древности и неустанно искал их. Все что мы предполагаем, это то, что он неосторожно обсуждал древние дела со сказителями или в их кругу, которые затем в угоду ему /Валиханову/, считая его представителем царя, заставили подчиниться героя Манаса (проивозгласив, что он будет сражаться со всеми людьми, за исключением русских - Белого Падыша, с которым он будет жить в мире. Древние пещеры все еще живы в сознаниях даже старшего поколения киргизов 20 века, но ритуалы посещения мест захоренение родовых ханов отметить поминки не совсем соответствует действительности. Возникает вопрос: "Как мог Валиханов принят такую архаическую Консепцию за настоящую?". Ответ представляется не только его личным антикварным энтуазиазмом, но и той представленной неограниченный ему свободой во время перевода его бесценной рукописи.

Много сделан из "архаического" захоронения Кокотай Хана. Фактически он отличается немного от регулярных захоронений знаменитых людей Центральной Азии середины последнего века. Я уже анализировал около XVIII особенностей захоронения Кокотой и обнаружи, что даже явно несходный броневой корсет /колчуган/ в котором похоронен Кокотой не был кольчугом /ганом/, а лишь его кожаной оберткой или одеялом; "Чарайна" - носит такого же значения

как и кольчуга, его можно сопоставить с “булгары”. Переводив “Чарайны” как панцырь Валиханов, тем самым придал им архаическую атмосферу.

Другая романтическая неакуратность возможно была случайной /невинной/. Когда положили тело Кокотая в могилу; его голова /согласно мусульманской религии/ направляется в сторону “Кыбла” - западная сторона от Центральной Азии, по направлению “в Мекку”. Но Валиханов переводил “Кыбылага баштатың”, будто бы голова Кокотой направлена в сторону востока, что вызывает замечания редакторов его собрания сочинений отметивших, что и это было древним ритуалом захоронения распространенного среди старых тюркских племен. Немалая допущенная неаккуратность Валиханова привела к тому то, что он добавляет свои тексты к оригиналу эпоса.

В сочинении I, 290.9 (КА. 67) Валиханов пишет “Приходи в мою деревянную могилу”. Это так далеко от текста оригинала в котором нет упоминания о могильнике. Но если это сделано для того, чтобы указать о древности захоронения, то это не трудно обнаружить. Древние могилы обширного района раскопаны и разграблены еще с древних времен, а сейчас пробуждается примитивная археология. Несомненного что Валиханов был хорошо знаком с появлениями деревянных могил Центральной Азии.

стр 93.

Очевидная путаница связана со словом “казан” (с персо-арабского “кафн”, “кафан”) он поставлен не около тела Кокотай, а под его голову. “Казан” значит котел в эпосе и на повседневном киргизском языке, возможность применения котла как подушки и “жаназу” оставим инпретировать студентам. Несмотря на эти незначительные элементы фальшивок убедительно доказано, что текст КА является подлинным документом киргизского эпоса середины 19 века и имеющим высокую ценность. Стиль и темы рассказа противоречат с теми, что имеется “БМ” и других Радловских текстах которые нижней комментарии считаются существенными частями традиции /предании/.

Тщательное изучение рукописи КА показывает следующее: КА является подлинной копией полевой записи, теперь потерянной /см. приложение I/; перестановка порядка двух листьев полевой записи привел к дислокацию / нарушению/ кочевого пути к родовым пещерам /см 279-314/; Валиханов самостоятельно “вмешивался” в подлинник копии сопутствуя (уподобляя) его своему русскому переводу Кокотай (см. мою комментарию, “пассим”), здесь сказались, как и сам замечал, также стилистические причины, (см.45);

Валиханов и его писарь сократили скучные места (см. 381, 880-881; 904; 1413); среди терпимых орфографических ошибок имеется неумышленные сокращения (н.р. 1712-1713; 2880-2881); Судя по тексту, писарь не знал Персидский язык /см. Приложение 7). Как отмечено в вступительном слове (во введении) цель данной работы - аннулировать вмешательство Валиханова /который нигде не сообщал ни о владении глубоким знанием киргизского языка, ни языком какой-либо другой эпической поэзии) и исправить обычные ошибки писарей и вникнуть, по возможности в подлинное произношение сказителей. Как изменял /корректировал/ Валиханов произношение сказителя и как на самом деле произносил сказитель подлежат здесь выяснению. Тексты Валиханова едва ли проливали свет на изучение произношения сказителей. Но было бы глупостью ожидать от Ч. Валиханова - текстуального ученого, без восхищения и признательности к нему, больше чем к тому он был способен. При обращении с КА требуется твердая рука, без компромиссное отношение к сущностям этого произведения. Дата записи КА относится к 26-28 мая 1856 г.

Материалы, относящиеся к записам Валиханова являются следующими

а) Из журнала об экспедиции на озеро Иссык-Куль 1856г. когда Валиханов расположился в районе Тюп напротив Санташа, за два дня до встречи с главами племени Бугу. /отд. записи, за 26-28/ «26 мая 1856г. со мной был сказитель /певец/, не по-казахски, а по-киргизски /-ырчы/. Он знает эпос Манас. Язык поэзии не очень легкий для понимания, чем устный разговорный. Манас – герой поэмы является – Ногоем. Неустрашимым охотником женщин, Вся его жизнь состоит в том, что он сражается и ищет красивых девушек. Все его поведение в целом не совсем соответствует человеку востока. Он ругает отца, совершает налеты на скот и относится к ним нерасчетливо. Это – странно. Обычно кочевые люди уважают старших...».

в) Из этюдов Жунгарии (сн. Петербург, 1860) «Эпизод поэмы Манас, именно политики /тризна/ Кокотой хана, написан в основном много под дикцией киргизского рапсоде /напыщен. речь/. Вероятно, впервые устное изложение киргизов переносится на бумагу. Я буду сам переводить киргизскую поэзию и составлять краткий словарь, чтобы ознакомить востоковедов с неизвестным до этого языком».

Эпизод (а) написан ретроспективно. В ней не называется сказитель, не ссылается на поминки Кокотой. С другой стороны, в нем упоминается дела, отсутствующие в КА, но частично узнаваемые из записей Радлова и других из цикла Манаса.

Составление этих отрывков является ценным и оно показывают на то какой прогресс был бы достигнут при интерпретации текстов XIX века, если бы материала XX века опубликовались бы полностью в ученых изданиях. Удивительно то, что не упомянут топоним Ботанун-саз, хотя это очень важно для практической географии. Тем не менее, рифмованное двустишие, то что сказители стремились перенять от друга друга в большом регионе.

Стр.95.

В первом стихотворении произошло изменение “б” и это определяет Ботонинг / бутанин – саз, когда во-второй преобладает созвучие гласных ойногон / бойлогон. В изменении Жандаке: күрсүлдөгөн – эпитет для Жолоя, неизпользован не только в “КА”, а также в других эпосах XIX века; Көкөтөйдүн Бокмурун как патрономическое словосочетание отсутствует в “КА” и в “Бокмуруне” Радлова.

Ближайший к нему это тексты “КА” 1602: “Көкөтөй ханын баласы / болук тууган Бокмурун” и “БМ” 181 “Көкөтөй уулу Бокмурун”, где “БМ” самый близкий.

В Манасе 20 века есть “Көкөтөйдүн Бокмурун” (11,146). Необходимость для Бокмуруна сблизиться с калмаками вызвана приобретением соли для своего пира; “БМ” 223: “Каркыра бойлой кономун / Калдай менен дос болуп, тус кайнатып аламын”. В этому случае “КА” намного ближе к Жандаке где “БМ” близок к гармонированному Манасу 20 века см.П,15, “Калдай менен дос болуп / Туз кайнатып алды эми”. Некоторые нижные сравнения составленные мною имеют отношение к правильной перспективе при оценке авторства.

а)

“КА”	Гармонизированный Манас
315 Козу башы конодо	15 Козу башы Коного
Койдун жүнүн аламын...	Кой семирип ошого...

“КО”	“БМ”
Бекип калган бешеттиң	Бекип калган бейиштин
Жүзүн ачкан Эр Кошой	Эшигин ачкан Эр Кошой
Туруп калган Турпанның	Байланып калган базардын
Жолун ачкан Эр Кошой	Жолун жазган Эр Кошой
Байланып калган базардын	
Багын ачкан Эр Кошой!	

“БМ”	Радлов V.
Бекип калган бейиштин	Бекип бир калган бейиштин
Эшигин ачкан Эр Кошой	Эшигин ачкан Эр Кошой
Байланып калган сарайдын	Байланып калган базардын
Жолун жасаган Эр Кошой	Жолун бир ачкан Эр Кошой

Жолойкан

Бекип калган бейиштин

Эшигин ачкан Эр Кошой

В (а) видно, что за топонимом Козу-башы следует аллетерующий «копо» - затем «кой».

В (б) участвуют минимум три различных сказителя, если не четыре.

стр. 96.

Кроме того, текст «Жолой хан» записан от сказителя племени Солто со склонностями к сатире. Очевидно “КА” имеет тщательно продуманные и высоко интергрерированные стихи в эпитетах Кошоя. В “БМ” и “Жолое” наблюдается обратная замена “бейиш” на “бешед” / Мешед/.

В гармонизированном Манасе дан фрагмент унижение / обращенное к Кошой/ “Байлоого түшкөн баатырдын / багын ачкан сен элең”. Подобные сравнение можно найти ниже в комментариях.

Такими примерами невозможно идентифицировать неизвестного сказителя "КА" со сказителем Назар Болотом. С другой стороны, похоже, что сказители "КА", "Жандаке" и сам Назар принадлежат к одной школе. Так проф. Маргулан прав, когда он говорит, что такое сходства неслучайны / См.: Чокан жана Манас стр. 19/. Необыкновенно то, что Жандаке: поминки древнего хана "проводит" в Алтае. То, что он так сделал, мы знаем только сейчас, при этом авторство Назара "КА" доходит до высокой вероятности. Достоверно, что Жандаке как и сказитель "КА" принадлежат к одной и той же общей "школе".

В введении к "Кокотой" Назар излагает о древнем хане на Алтае, где Жандаке "показывается" очень эпизодически /отрывочно/, чем где-либо в другом месте.

Что касается связи, "КО" с Радловскими эпосами, то "Обращение Манаса к своим компаньонам" которое встречается во всех эпизодах Манаса, записанное в середине 19 в. является критерием для группировки сказителей. Согласно этому критерию группируются Радловские эпосы так.

"Рождение Манаса" / среди племени Сары-багыш, 1869/.

"АК" и его продолжение; БМ; КК; БС; (Среди племени Бугу, 1862).

(Среди племени Бугу 1862).

По этим же критерием КО независим от Радловских эпосов, за исключением, где имеют общие пары компаньионов – "Куу жигит" и "Шум жигит" и их эпитеты (См. Приложение 3).

Так "КО" - ранний сохранившийся Киргизский эпос и подлинность изложения фактов "Манаса" в "Мажми ат Таварик" все еще не доказана, и приблизительная позиция "КО" в развитии киргизской эпической поэзии может быть предположена лишь на шатской основе внутренных / доказательств/ случайностей.

Те немногие материалы опубликованные в 20 веке показывают централизацию эпической традиции вокруг фигуры Манаса в гигантском масштабе, так можно говорить "об упадке" (декадентстве) в техническом смысле, когда супер-герой проглатывает все другие герои с их четкими подвигами и рассказами, то можно предположит, что традиция на последнем этапе. Но это не совсем произошло в киргизской традиции 20 века, хотя все еще слава Манаса сглаживает славу других героев.

Процесс циклизации под превосходством Манаса четко развит в "КО" и "БМ". Давно существовало тема в жизни и поэзии Центральной Азии, ког-

да полководец приобретает свое постоянное имя лишь после выдающегося подвига, мотив которой (для примера) встречается в рассказе "Бамси Бейрек", в основательном "Деде Коркут" / произведение до 16 века/, в котором молодой герой известный как "Боз улан" после подвигов над своими противниками приобретает имя "Бамси Бейрек бой айгирли". В тибетском эпосе "Гесар", молодого героя называют "Иору" в начальной стадии жизни, в тюркских и монгольских работах подобные встречается с добавлением эпитета "сопливый".

стр. 97.

Позже "Иору" получает истинное свое имя "Гесар" удиыительно, что "Бокмурун" приемный сын и наследник Кокотой и истинный сын великого Эр Тоштук и перы принимает тот же стиль что и в "Гесаре"; киргизский "Бокмурун" знасит – "сопливый нос".

Два мотива объединяются здесь. Во-первых, подобное имя дано чтобы обмануть спутать злых духов, которые могли причинить вред мальчику. Во-вторых, Бокмурун не совершил подвига, чтобы ему дали "истинное имя". Следуя за вторым мотивом можно думать, что восхваленное путешествие людей Кокотоя под руководством молодого человека (Бокмуруна) через все трудностей к месту Поминок / пира /, затем хорошо проведенный пир / поминки / хана дали бы возможность ему получить "истинное имя". Но в текстах "КО" и "БМ" доминирует молодой грозный Манас, который следуя своему нравц прерывает пир, если дело не так делается как он хочет. Имеется основание подумать, что Манас вторгался в поэму в которой Бокмурун был центральной фигурой, тем самым расстраивается мотивация; так "Тоштук" и все другие герои старшего поколения как Кокчо, Жамгырчы, даже Кошой остаются в тени. Здесь предлагаемые тексты эколектические. Орфография текста слишком обширная / грубая /, чтобы уловить все диалектные орфоэпические оттенки кроме наиболее известных. И невозможно восстановить диалекты и говоры того времени и того района. Так как имя сказителя неизвестно, его основа не может быть даже предположена, в любом случае, он употребил эпическую дикцию с над диалектными элементами, которые встречаются в дикциях Радловских сказителей.

Формы в моих текстах, в большей степени, точные лишь символически. Киргизские слова написаны как и в стандартном киргизском языке. У меня имеется возражения к этому. Например, передача в рукописи стандартного киргизского "оо" через "ау", "ав" близка к казахскому произношению. Дру-

гим примером является сверхправильный “С” в Чаудураган / см.кирг.шооду-раган/, в котором “С” встречается без возражение. Возможно мне придется оставить краткие гласные в суффиксах –туу/ -дуу/ -луу т.к. эти суффиксы не отмечены знаками долготы в рукописи. Может быть, что эти короткие формы является оттенками казахизации “КО”. С другой стороны они могли быть допущениями писарем – казахом. В любом случае я использую долгие гласные как и в стандартном киргизском языке для большей морфологической ясности. Я не попытался стандартизовать аффиксы / такие как –дин/ -нин/, местоимений, или указателей, которые значительно изменяются. Я попытался восстановить идиоматическую основу /Бир” в третьем слоге, который мешал в стилистических основах Радлову, поэтому он вычеркивал или даже подчищивал это.

Условно написанные даны, выше, после предисловия (стр. XIII-XV). Я дал жирными / большими шрифтами / личные имена, название мест и этнонимы, свои взгляды, неизвестные имена или редкие имена встречаемые в работах ученых Центральной Азии. Бессмысленно начинать каждый стих с большой буквы и подчеркивать клановые и родовые имена с маленькими буквами. Благодаря укрупнению букв можно быстро найти имена и выделить важное.

Подобные не всегда практикуется в текущих изданиях Центральной Азии. Я не всегда сторонник деления стихотворений рукописи. Так гибкая природа киргизского метра того времени, лишь запутывает сравнение с соответствующими стихами. Я убедился в том, что в последующих изданиях надо сделать некоторые корректировки / приспособления/. Хочу сохранить нумерацию как и в первом издании и сделать корректировки с буквами а,б,с и т.д. так, чтобы обеспечивалась последовательность ссылок при будущих обсуждениях.

Стр.98.

В случаях когда деления стихов Валиханова и его писаря отличается от моих, они указаны в аппарате. Я (посылал) поместил в аппарате все, что я считаю редакционными (редакторскими), начиная с псевдо-титула “кукатау ханиң урту ушу” и далее, прямой транслитерацией, без решимости редактирования, а также без перевода. Таким образом, свойство речей в казахизированных прозах и связывающее разделы не всегда подчеркнуты без ссылки к комментариям и глоссам в русском / старославянском / азбуке / киррилицах /, все выведены из киргизских текстов в аппарат. Манера киргизского эпоса

середины 19 века не допускает чередование стиха и прозы, а условное изложение как форма искусства в некоторых частях Центральной Азии и чередования стихов и прозы в эпосе, появились в 20 веке. Я не заявляю, что сделал правильный выбор между произношением сказителя и редакторских дополнений в каждом случае, но если даже комментарии сделались сказителями и не по инициативе Радлова или его писца, комментарии должны устраняться как чуждые стилю киргизского сказителя.

Киргизский эпос середины 19 века показывает правильность характеристики Радлова, техника импровизации упоминается в моем предисловие, и переведен с Радлова – немецкого языка / см. приложение 8/. Но это больше видно на противоречиях конфронтациях “КО” и “БМ”. Эти варианты одного же эпоса исполнялись сказителями с разницей 6 или меньше лет живущих не далеко друг от друга.

Такая конфронтация предпринят в грубой и готовой манере /см.прилож.2 ниед/, хотя достаточно показывает, что оба сказителя импровизировали не только главную тему “Поминки Кокотой хана”, но также 10 составляющих эту тему поэм, почти в том же порядке, включая о длитеьном скачке. Два сказителя, также стремились выбирать ту же мелкие мотивы в тех же местах с определенными обработками / так “Борьба Кошоя”/; а другие в меньшей мере свойственны к тем описываемым случаям / так в “Хвале поэтов”.

Это как будто сказители владели волшебным переключателем и превращали по желанию бутоны в листья, цветы, венки.

При двухкратном исполнении одного и того же отрывка эпоса, одним и тем же сказителем не бывает много (точных) совпадений. А различие между многочисленными сказителями долдно быть огромным.

Сокращения и короткие титулы /названия/
используемые в комментарии.
/см.введение стр.II.выше/

Киргизские эпосы середины 19 века

АК	Радлов, образцы 5,I. Манас 2/ I-II3I / см. Алмамбет/.
Рожд	Дитто, I. Манас I- I64 “Манастын туулганы” /см.Рожд/.
БМ	Дитто I. Манас, 4/ I-2197 “Бокмурун” / см. Кокотой I и II/.
БС	Дитто I. Манас, 6/ I-1078 “Семетейдин туулганы” / см. Семетей I/.
Ж	Дитто, I-5322 “Жолойкан”
КК	Дитто, I. Манас 5/ I-2540 “Коз каман” / см. Коз каман I и II/.
КМ	Маргулан алкей “Чокан ийене Манас” Манас ырынын Чокан жазып алган нускасы тууралу зерттей. Алма-Ата, 1971 факсимальное издание рукописи. Ленинградской отделение института востоковедения АН СССР., восточный архив, разряд II, опись №4, дело №36 т.е. рукопись изданный здесь в к.о.
КО	Рукопись /данные см.выше/ “Кокотой хандын эртегиси” в данном случае название – “Кокотойдун ашы” /см. Кокотой I и II/.
	Радлов, образцы 5.1 Манас 7/ I-1927 “Семетей”
	См /Семетей II/.
	Дитто, III, I-2146 “Эр Тоштук”.
Т. V,I	Радлов, образцы 5.1. Манас 2/ 1132-1862, 3/ I-2686 эпизоды прихода Алманбета к Манасу; битва между Манасом и Кокчо, Женитьба Манаса на Каныкей; Смерть Манаса и похоронение его.

ПЕРЕВОДЫ

К	
К	/АК, БМ, БС и т.д./ 1132-1862, 3/. I-2686 переведены на немецкий язык Радловым. /см. работы Радлова о тюркских племен/, 1885/.
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стр. 105.

1-4. Сказитель /бард/ начинает симметрическим четверостишием в гномическом (афористическом) стиле. Многосложная четвертая строфа дает ралетандовый эффект, затем следует пауза, после которого сказитель начинает рассказывать в эпической манере.

5. Ногой. см. Введ. стр. 90, и приложению 10 (некоторые этнонимы). Кокотай-хан см. Введ. стр. 90 канлар: сказитель КА использует это в почтительном смысле, чем другие сказитель середины 19 века.

6. Алаттап откой. параллель алаттан отмок, см.язык, р 496.

7. Сары ногой известен из АК, где Манас является Сары ногой "а Жамгырчы" Кара ногой /22, 21/. В БМ (875) людей (калк) Манаса называют Ногоями.

8. Чоро – член общности төрө или лорда. В эпосах их традиционное количество 40, но когда Манас призывает свои 40 чоро, он не полностью называет их имена. В текстах середины 19 века не прослеживается полные имена всех 40 чоро.

9. бир. используется нашим сказителем как метрическая наполнитель в минимальном или нулевом значении. Но Валиханов преднамеренно вычеркивал их. Я восстановил их там, где четко узнавал их место.

В "КА", Маникер – конь Кокотая и наследуется приемным сыном старого Хана Бокмурун (241). В "Жолой хане" имеется данные о происхождении Маникера, но там много противоречивых деталей. В "Жолой хане" (752), серая кобыла анги чала рассказывает потомку – коню Жолоя "Ач будан" что Маникер (767) был её старшим братом и предназначен богом Чамыну (Чимин) отцу Бокмуруна. Чамын (Чимин) не совместим ни с истинным отцом Бокмуруна – Эр Төштуком, ни приемным его отцом Кокотой ханом (см. 115). Чамын/Чымын неизвестен в материалах 19 века. Согласно этой традиции Маникер является священным конем – тулпаром, посланным с неба богом. Производителем её жеребят – Ак кайып /см.замечание в КА 759 ниже). В КА, Маникер и Ак буудан включена в одну и ту же расу, но не имеется упоминание об их родстве в "Жолой хане".

Писарь написал "Мнакар". Но правильно дано это в КА как "Маникер" или "Маникаар". В "БМ" эта форма дана сперва как "Маникаар" затем Маникер. В словаре Юдахина дана к как Мааникер, маани-смысл, значение,

“кер” - темная накрывало. В таких случаях Мааникер имела бы параллель к эпитету коня Дун курөн героя Авурба.

стр. 106.

/Уышун” племя в Старинной или Великой Казахской орде. /Уусун/ Уысын” Уусун является также маленьким соединением киргизского племени солто. Согласно Абрамзону, “Уусин” на семь ступеней ниже в племенной структуре Солто /стр.24/.

I. Богорстон - 2. Ешток - 3. Солто - 4. Чаа - 5. Талкан - 6. Коңурбай -7. Жайыл - 8. Үсөн, хотя киргизские этнические имена связаны легендами и поэзией, /тем не менее/ они не мешают ученым сделать приблизительные выводы на их основе. Бостров-Муканов, который идентифицирует казахский Уысун и киргизский Үсөн связывает казахское имя с китайским древнейшим именем Ву-сун в летописях. Согласно сочинениям Валиханова первым племенем в Великой казахской орде были “Уысуны”. В КА. “Иысун” встречается как Уысун. Амет Уышун больше не упоминается в киргизских эпосах середины 19 века. Так возникает вопрос: может быть сказитель для комплимента Валиханову упомянул это имя в КА, но Валиханов исходит из центральных ханов, а не - от Великой казахской орды. Вероятно, что введение сказителем Уышин объясняется его желанием обрадовать молодого антиквара с “древнейшими делами”.

Так что связывание Валиханова “Уысин” с древнейшим китайским именем Усун /Вусун/ не является правильным, о чем говорил А.И. Аристов и П.Пелио; хотя Юнусалиев пытался найти лингвистическую доказательства в идентификации Уысун и Исун.

Прежняя форма Уышун взята из казахского Уусун и киргизского Үсөн которая подтверждена Хармом /Ман.169/.

14. Образ тучности /жирности/ бийов относится и к ханам по представлению бедных людей. “Карды салык билар”, “карисы салык кандары”, каршы салык кан мен”.

16. Сары сакал - как показывает контекст, указывает на человека средних /вполне энергичного/ лет. Сакал связан с “тик мурут”. В эпосах “муруттар” встают когда погибают их владельцы. “Муруттарын сербейтип, эр өлүмү келди дейт”.

17. МС КС - 1987. Ч/с/ неправилен, а надо / в рукописи/. “Ш) как написал Радлов V, IV Кошоктор. “Жантай өлгөндө, 42 айры сакал киš мурут. айр – казахское слово.

стр.107.

31. МС /в рукописи/ “Шуршутдум”. Юдахин. соответствует этому слову “сүрсүт”.

32. “Карта” - любимое блюдо киргизов.

33. В рукописи “жазуб”, но это “жазин”. Глагол “жаз” имеет различные значение как весна, безветрие и т.д. В рукописи - /чүнчин/ сиүсүн/ ч(с) неправилен. Вместо ч(с) – надо ш(š) – так “шүншүн” (šüүšün). Юдахин приводит это слова как “шүүшүн”, Дорфер - “шүүсүн”.

36. “Начун” - в рукописи дано как изрезанное мясо на блюдце или на тарелке. “Нарин” в казахском и киргизском - крошенное мясо с тестом на бульоне.

38. “Керээз” - завещательная речь умирающего человека своим близким или подчиненным. В КА умирающий Кокотай обращается с “керээз сөз”. См. в Манасе “Керээз кеп”, Семетей “керээз ат”. Юнусалиев считает это слово тюрко-монгольского происхождения, но неизвестно кто у кого позаимствовал. Оно широко распространено среди киргизов и также встречается в алтайском языке. В монгольском и калмыцком языках “керээз” также в значении “завещания”. М.Ауэзов утверждает, что “керээз” был названием ритуальных лирических песен в прошлом и сказители эпосов употребили это когда рассказывали о завещании Кокотая в эпизоде Поминок /Манас, Москва 1961, стр.41/.

42. “Боз ордо” в КА и текстах Радлова как “ак чатыр”. Как политико-военный центр ханов, белый павильон имеет долгую и сложную историю в Центральной Азии. Валиханов переводит как “ставка”, “боз үйдү” как “белую орду” см. Көкөтөй, стр.365.

45. “Күн” / в рукописи - күн/. “түн түшкөн калың көп ногой” переведен Валихановым “Солнце затмевающая, густая толпа”, но к сожалению “күн түш” - в любом случае не значит затемнить солнце.

. неправильно- правильно

46. “Көкүрөгүм - көкүрөктү дарт алды”.

51. В рукописи “туйадай”. На киргизском “тоодой”.

Валиханов показывает свою не совсем осведомленность о стиле эпосов, т.к. переводит не как төөдөй, а тоодой. “Поставили мясо величиною с гору”. “Бир дөбөдөй эт кылды, бир көлдөй шорпо кылды”, “көлдөй”, “дөбөдөй” являются чисто формалическими.

55. Подобный эвфемизм наблюдается в “Канькей” когда она обращается к Манасу, очнувшемуся от смерти. “Сенин көзүң кеткенде төрөм”.

стр.108.

56. Завещание Кокотай относительно размещения его тела после его смерти, требует внимательного изучения. В похоронных обрядах описании в эпосе есть элементы древности /архаичности/. Вопрос именно в том, что насколько /как/ архаичны /древни/. Эти обряды? В. "КА" я анализировал 18 отдельных образов античности, но кроме двоих все они совершались на основе мусульманской религии Центральной Азии 19 века и не было ничего древнего. В двух исключения головы тел были направлены в стороны востока и были размещены в деревянных могилах.

С (другой стороны похороны Көкөтөй и поминки с играми с скачками являются оставшимися (сохранившимися) похоронными ритуальны для сановника или для героя распространенный во внутренней Азии в различных формах, в древние (античные) времена, как и похороны Патроклоса, описанные в двадцать третьей книге "Илиады". Изучение этой темы заняло бы несколько томов работы и уверен, что никто не возьмется за такую работу.

58. "Чарайна" в "КА" взята в значении "легкого корсета" но Валиханов понимал это как "панцырь". В стихах встречается "Чарайна менен каптатып", затем "Булгары менен каптатып". "Чарайна" в четвертом значении означает / см. словарь Юдахина/ обертка, сделанная из кожи млекопитающего. Похороны с панцырем встречается среди обычаев различных народов, например, это встречается среди чеченцев Кавказа /см.труды Р.Блайхштейнера/.

Но религиозный мусульманский обычай допускает при похоронах лишь легкую тканевую обертку. "Чарайна" - здесь означает не панцыра, а обертку из кожи /булгары/. /См.: Похороны Манаса/. Супка салып оротуп, / Чарайнага каптатып, / Булгары менен каптатып, /Ак кийизди жаптырып… стр.109.

60. "Ак казан" переведен Валихановым как "белый саван". Но оно означает казан (котел). Здесь белый саван совсем не подходит. Среди тюрков котлы, посуды имеют глубокое символические значения. Нередко в древних захоронения Якутов находят остатки резанных лошадей, различные одежды, посуды и котлы.

61. "Кыбылага". Валиханов перевел как "на восток" но это не совсем верно так как "кыбылага" означает "в сторону Мекки".

64. В рукописи "Макбал", казах. - макбал, а киргизский макмал <персидско-арабский макхмал /вельвет/.

67. Валиханов пишет (290,9) придите на мой сруб (могилу). Но в оригинале нигде не упомянуто то, что у Кокотая была деревянная могила. Возможно, что Валиханов понял слово "көр" в значении "могила" т.к. "көр" имеет и такое значение, хотя в текстах встречается в глагольной форме "Айдан бир келип түшө көр". Поэтому Валиханов будучи знакомым с древним деревянными могилами, романтично ввел "деревянную" могилу.

70. Для горных кочевых киргизов, Сарты были презренными жителями равнин. За связь Манаса с Андижаном и Самаркандом, Бокмурун оскорбляет Манаса в его отсутствии, обзывая его "Сартом" /см. КА, 259, 262/.

стр.110.

75. Сарай-означает кенотафий пустая гробница /. Валиханов отмечает, что сарай воздвигают на пересечениях дорог или около них, на видных местах. Раздельное расположение кенотафия и могилы издавна распространено среди тюркских и монгольских народов. Радлов переводит "сарай" как мавзолей. Но по нашему мнению, здесь сарай больше подходит в значении кенотафий.

76. Другое значение этого слова встречается в "Смерть Манаса" Радлова / том №, 3/ "ак сарайлап койду дейт, / көк сарайлап койду дейт". Представляет интерес и то, что "Тимур имел Ак сарай в Кеше и Кок сарай в Самарканде" /см. Е.Шуллер, "Туркестан: Заметки путешествия в российскую Туркестан, Коканд, Бухара и Кульджа", Лондон, 1876, стр.255/.

81. "Бейит башы" - молитва для умершего после сорока дней /или на 40 дне/ отмечавшееся конными скачками. Указания на различные обряды, связанные со смертью Кокотай не совсем совместимы. Так "Керээз аш" дается во время длинного завещания Кокотай. И это последняя поминка Кокотая при его жизни. "Бейит башы", для этого конные скачки должны пройти в течении трех лет после 40 дней смерти Кокотай. Но скачка начинается весной и заканчивается лишь осенью. "Кырк аш" проводится на 40 дне после смерти Кокотай, для этого Ногойцы должны идти к Конурбаю /китайцу/ так как Бокмурун был еще мал, а Баймырза - слаб, поэтому ногойцы нуждались в протекции. Ногойцы ходят к Конурбаю и после скачек "бейит башы" и после проведения лета на Кыбыратчы и Ибранчы освобождают себя от проведения "кырк аш" /226/. "Улуу аш" или великая поминка, куда приглашают ведущих героев Ислама /мусульман/ и невеющих. Юдахин считает "улуу аш" и "чоң аш" синонимами. "Бейит башы" и "кырк аш" оба должны быть проведены на сороковом дне, но Валиханов считает, что они проводятся первой пятнице.

83. "Токумун кайра байлатып" - процесс подготовки коня на скачки. Так "Чылбырды кайра кыстанар" / "Үзөнгүнү кайра байланар".

стр. 111.

84. Кунан. Только сравнительное изучение конных скачек, сопровождавших древние похороны, могло разрешить было ли это важным настолько, что в них участвовали трехлетки и скачки проводились сразу же после похорон Кокотая, и если это было важным, то что это могло означать 58 супра, ссылаясь на "Описание Грузии 18 века принцем Вакхустом" указывает на то, что скачки проводились среди Оссетов ради добра и в честь памяти душ мертвых, а также как указывает Клапрот скачки проводились для того, чтобы принести мир /покой/ душам мертвых /стр.419/.

85. "хзмткар" произошло в результате адаптации к киргизскому произношению, "Батрак слуга". Другие слова с кхидматгар смотрите в № 1975.

90. "Байдын уулу Баймырза" с акцентом на богатство и чин, а также на происхождение в своем имени мы не удивляемся, когда Баймырза легко отстраняется Бок-муруном (сопливый нос) последний начинает подрастать.

До этого времени Баймырза был не кем иным, а смотрителем Ногайя под "Китай", то есть под китайским покровительством, карикатурой неспособного к действию князька. Что касается нерасполагающего имени Бок-мурун смотрите в № 115.

92-100. Основная мысль в том, что Кокотай подчинил /подавил/ всевозможных неугодных ему людей для того, чтобы усилить свое ханство и не погубить дело по ошибке. Здесь более чем предположительно то, что хан уговорил хулиганов - тентек - то есть диких молодых воинов типа так называемых враки о в немецком мире, которые из-за своего буйного поведения у себя дома были вынуждены искать службу в штате соединениях-иностранных военачальников: В молодости Манасу дали безобидное прозвище тентек "горячая голова" или одержимый "сумасшедший".

"Карат" в 97 и 99 условный от кара - смотреть, в таких контекстах кажется техническим терминам соколиной охоты с значением "покажи добычу / соколу или ястребу на чьей-либо руке/": но Юдахин не упоминает его в этом значении. Здесь подразумевается следующее: "Не позволяет моим диким соколам, которых я приручил возвратиться в степь!".

В 95 и 100 "Курама" предположение о том, что ссылки и изгнания из других племен особенно сильно (верно) / смотрите в № 95/. "Тала куш" и "Кулалы" имеют более общие, чем специальные значения: по Казахско русск. словарю Даля кустари "степные птицы". Кулалы - лесные хищники и Юдахин включает еще родственных к ним, Канюков, сов и Коршунов. КО 92-100 предлагает

расширение формулы, данной Юдахиным "сув карама, кулалы багып куш кылдым, курама жыйып журт кылдым", включая элементы "кулалы кетер жерине, курама кетер элине". Величайшим примером как причинить ущерб сосланному воину, который хотел быть покорным служит потеря Көккөзөм Ойрота Алмамбета, которого он преднамеренно обвинил в прелюбодействии со своей женой Ак эркек, рассказанной в АК /обсужденной в Н Алмамбет/.

С другой стороны, Манас знал, как удерживать Алмамбета как своего наиболее верного компаньона. Предписание смотрите также в № 594.

95. "Курама" В Киргизско - русском словаре Юдахин различает следующие значения этого слова: I/ соединенный, составленный; 2/ союз представителей различных этнических групп 3/ союз; 4/ разноцветный трон. "Курама" комбинированный, сложный, соединенный; Узб. курама: I/ конгломерат, составленный из кусков; 2/ конфедерация различных кипчакских племен; 3/ человек Кураманского уезда. Туркмен курама: сделанный из различных кусков". Исторические и этнические обстоятельства, которые стоят за словом Узб. курама /2/ и /3/ подсказаны В.Бартольдом. На двух страницах, начиная с опыт.11,924, где /следует за Каз. курама "покрывало сшитое вместе из разных кусков одежды" /. Радлов записывает курама, как и тюркское племя в Туркестане. /см.Бартольд, соч.V, стр.552/. Курама в значении пестрое одеяло является правильным производным от кура-сшей вместе из кусочков одежды, дается Юдахиным в Кирг., Каз./

102. стр.112. "Кой көз", "бараньи глаза", истолкованное Юдахиным как карие глаза, добавив "большие и красивые".

103. "чкргай". здесь "ч" не совсем понятен и преимущество "ч" или "ж" неопределенно, возможно "ч" с двумя точками добавленными диакритическим знаком "ж".

Переписчик, таким образом, указывает на многие неясности таких начальных "ч" или "ж". Как бы то ни было, это обсуждаемое слово явно старо киргизское "жакыр" "оборванец", "бедняк" /У. 290, 28 беднякам/, наиболее вероятным объяснением является то, что переписчик, столкнувшись с "чкргай" в своей записи с этого времени объединяет его с - "гай", что в его родном казах. / "шигай" означает "оборванец".

110. Технически "тел козу" является ягненком (овечкой) кормящийся самостоятельно, а также приемной матерью.

115. "Табып", архаическое, диалектическое от тап- "найди", ст.кирг. таап. Ссылка на то, как Кокотай нашел брошенного младенца и усыновыл

его под оберегающим от дурных глаз именем "Бок-мурун" /Сопливый нос/. Фактически, Бок-мурун был сыном великого героя Эр Тоштук и пери, как рассказывается в отдельном рассказе о герое /лучше, чем эпическая поэма /Эр Тоштуке, который был записан Радловым, V, III, в. 1869 г. Цель такого временного и довольно пренебрежительного прозвища героя высокого происхождения заключается в том, чтобы запутать (обмануть) злых духов с тем, чтобы они не могли причинить ему вред. Этот обычай хорошо известен по всей Внутренней Азии. В этом отношении особенно хорошо известен герой тибетской эпической поэмы Изар, который в начале своей карьеры назывался именем "Сопливый нос" /см. Н.Кокотай I, 347/. В 115 Кокотай говорит, что его любимец Бок-мурун не должен называться незаконным.

Тоштук появляется в КО с 710 и дальше. Бок-мурун очень хорошо его принимает в КО, но знали ли они о своих родственных отношениях в тексте не обнаруживается.

117. "Сийдик" означает и "моча", и "сперма". Взято из 20-го с главы Манаса. У Юдахина: "Азиз кандын Алманбет арам сийдик уулу экен", "Алманбет был незаконным сыном Азиз-хана". Правда, в том смысле, что жена Азиз-хана зачала Алманбета от сверх естественного существа предполагает аналогию с Бок-Мурун.

123. Вероятно, изменение, сделанные переписчиком сразу же после написания вычеркнутых слов поскольку / они невнятны (неразборчивы).

"Иашу" заменяет ул, который мог прийти от предшествующего К., ул - следующий за уку.

124. Эрбейип эрбей - "быть заметным" (по слов. Юдахина эрбейген бала - "маленький не смышленый ребенок", т.е. не совсем крошечный ребенок). Таким образом, более верное "эрбейген".

125. несмотря на различные древние огнестрельные оружия, кремневые ружья, оружия, заряжающиеся с дула, которые применяют в середине 19 века кирг. эпос, вытянутый лук остается оружием для испытания ловкости человека. По ст.кирг. это "жаа" по каракалп. той II.

127. Кали килем "большой ковер из дорогого материала": По всей видимости в К 129 это должен быть Белый ковер на которых ханы молились богу /Н Кокотай I, 373/. См. КО 373-7.

132. См. п.81.

133. "Кыр мурундуу Коңурбай" этот эпитет относится и к "БМ" /152; 776; 1270/ и даже к КА/. Мои рассуждения этого эпитета в Кокотай П, 560.

Основывались на небрежной толковании его Валихановым. Публикация КО показывает, что он /стоит/совпадает/ на одной линии со страницами /БМ "и указывает здесь на кыр мурундуу "прямоносый", т.е. "прямой" не "крючковатый". Сравнением может служить (разновидность) род беркута, называемая кыр мурундуу. БМ (150; 1269) представляет Конурбая как китайского правителя Кашгара и КО 279 который предполагает, что ногайцы исчезли с территории владений Конурбая больше из районов Турфана, см. 279-314.

стр. 113.

134. МС Конурбай аты "ункурмай" 2194 Решение во всем зависит от аты/ ати, ат должно быть ат// "имя" ат говорит против аты "его имя" и говорит за ати=аттуу "носящий имя". Поскольку Конур-бай предшествует аты, "Коңурбай", имя, данное при рождении и носитель является "ұнурбай". Здесь нет подходящего глагола для образования отрицательного значения в - май, следовательно - бай; классический приемлемый элемент имени. - май в любом случае по восприятию переписчика мог произойти в результате ассимиляции носового звука.

"К" показывает или на өң(н) - или үң (к) - и фактически приемлем только "үңкүр" "пещера", хотя имена героев разграничивались к-либо значением, сохраняясь повторяясь по мере старения. (например, "Онкур", предводитель Байна ут в Секретной истории, см. Поча стр.69).

КО - единственный источник середины 19 в. показывающий, что Коңурбай является прозвищем "смуглый", едва ли "кроткий - ироничный": но тогда КО только схожии источник, передающий что "урбу" тоже, прозвище (для "Монко", 593). Если думать, что 2194 "унр- слабая орфография "ункир", "ункур" то "пещера" пишется "үңкүр" в 148. Что касается этимологии "үнкүр-бай", то уместно сослаться на Манас I. I, 153, где на Китайско-кал-маков говорят козу "үнкүр" "запавшие глаза". У, 291, I "Конурбаю называемому гордецом" остается неизвестным.

136. Кыркымдан: см. в 81.

138. улуу ашымды: см. 81.

139. 141 Айныган: см. Н II, 541.

141. Манаса кажущийся своенравным "абсурдным" за потребление немного выпеченного хлеба и незрелых яблок Андижана повторяющийся в 259 и сопровождающиеся оскорблением. "Сарт!" (см.№70) видимо имеет что-то общее с тем, что со своенравностью / несговорчивостью, Сартов в КО 3232[A], но в "Рождение" стр.232, я обратил внимание к другому возможному объяс-

нению. У Радлов У I) (Рождение Манаса) в 20н., мать Манаса из-за бесплодности заставляют приблизиться к яблоневому дереву к священному месту, чтобы забеременеть и отсюда возможно, что такой эпитет как "растолстела от яблок в …" мог быть перенесен от матери с сыну, таким образом разрешая загадку выражения - невыпеченный хлеб. 1,3) Какчыган богун кемирген.

142. см. № 125.

144. Ордо бузуп, уй чапкан, Радлов У, I I) 156 кочевой эквивалент индоевропейского - "грабитель городов".

145. Жакып /Якуб/ единственный сильный предшественник его сына Манаса, в эпической традиции середины 19 века, см. № 7440. Это, возможно, отражает внезапность появления высшего героя, сказано некоторыми из "черно-костных", т.е. плебейского происхождения людьми. Эр Кокчо имеет двух мужских предшественников по прямой линии, см.199. На утверждаемую древность Якуба в этот ситуации кирг. эпоса см. в введении, стр.90.

стр. 113.

146. Типический эпитет Манаса, который не встречается в других современных эпосах.

146. Этот эпитет встречается лишь в "КА" и он очень проблематичен. "дангал" - в котором "Л" не совсем правильно написан, или возможно неправильно переписан; 1330 "ийанка" ауздангган"; 1527 жана оузданган". Казахское "жана", но в киргизском "жанакы", "жанкы", также "жана" - снова "ауздан" - казахское, а "ооздон" – киргизское.

стр. 114.

149. При первом представлении Манаса - "Кабагы бик, кашы бас) көзү кызыл, өңү саз".

151. Повторяемый эпитет Алманбета в эпосе Радлова: "кара кандуу көк битүү" /КК 1056, 1058/.

153. "Жолон колуу сары кер еди" прежний эпитет, рассмотренный детально в "Көкөтөй" П, 544. В "Бокмуруне", "Жөлөнүүстө кериси", по Валиханову; "Жөлөнүш сарыда керидай/керида" - по Радлову. Это эпитет принадлежит Алманбету, а не Манасу т.к. "сар" и "бөрү" соответствуют друг другу и оба имеют шаманистическое значение.

Так в "КК" 1056

Кара кандуу көк биттүү
Жөлөнүш сары Алманбет
Кара кандуу көк биттүү
Көк жал төбөт Алманбет

155. Ссылка на 153 показывает, что "көк жал төбөт бөрүү" - третий эпитет, который перешел к Манасу от Алманбета. Вообще "Көк жал" - эпитет для тюркских богатырей/героев/ так в "Огуз – наше XXV, I, "Көк жалуу эркек бөрү". "Көк жал… төбөт бөрү" почти совпадают по значению.

157. "Каруд" вместе "карыз" /кирг./, персидское "карз", арабский "кард".

160. "улуу той" – в самом деле "улуу аш", которую я перевел как "поминка".

162. "Көкөтөйдөй каныңыз". дейт тай - вместе с личными имена используются для образования сравнительных наречий-перифраз. Так "Айбан-боздой күлүк ат" (798, 1163); "Бокмурундай баатырдын" в "БМ" (53). "дайын/тайын" - в тех же значениях как "дай/тай". "Манастайын төрөмө" – редко встречающийся у сказителей Радлова.

стр.115.

163. Те же ритмы используются при уходе /смерти/ Кокотая сказителем в "БМ" (14) "айнаактай көзү сүзүлдү" / "кан Көкөтөй үзүлдү".

166. "Өкүр" - ритуал во время похорон. по Юдахину - плач около юрты во время похорон. В эпизоде "Семетея", Семетей подходит к могиле Манаса, а до этого его инструктирует Канык ей. "Сол бөйрөгүн таянып", Солтону акам деп өкүр! Оң бөйрөгүн таянып, ойронум акем деп өкүр!

Семетей родился после смерти Манаса и этот ритуал проходил возле его могилы, а не около его юрты, поэтому данный ритуал проведен несколько в иной функции.

166-169. "Жапырды" – "Өкүргөндөн бакырды, өрүктүн башы жаңырды (635)". из "Семетея" где Семетей утверждает, что он сын другого, чем его приемный отец Кара-хан. Также "Өкүрүп Жолой бакырат / өрүк башын жаңырат" …то есть "өкүрүү" один из ритуалов во время похорон.

170. "айтын" - после исправления от коррективных ошибок по Юдахину значит / праздник" - мусульманский религиозный праздник. Персидский "ид", таджикский "ид", узбекский "ид", казахский "айт" - "праздник после Рамазана". Киргизские курман "айт", Каракалпакское - "Курбан айт"; Похороны Кокотая - сопровождались конными скачками. А во время поминок ре-

зали много дом.животных “Курбан айт” поминка живущих сопровождается конными скачками.

стр.116.

171. МС, сытин /исправленный/. Первоначальное чтение “сыртын” было возможно неправильным чтением сытын в старо кирг. сыт оказывается только “уят” как “стыд” (Юд. сыйт), но отсюда ясно, что когда-то оно имело раздельное существование, сыйт родственно с сыйла – “уважать /подарками/ в этом же ряду, каз. - сыйт “свадебный подарок”, Опут. IV, 628. и в простом кирг., каз., карак, сый “подарок”, “почет”, из которых произошло сыйла . (Юдах. сыйт относит к сый, /но правилен “сий” I.).

173. “Точки после “жудурду” с “и” над отмеченными умышленными пропусками повторяющихся частей, например, повторение 58. На другое “кут”, не точно /ясно/ отмеченное см. в 381. Что касается пробелов из-за невнимательности (небрежности) см. в 1055; 1712-13; 2880; 3059-60; 3133. Случаи недвусмысленно (неясные) см. в 1413.

174. См. Действие поправок подтверждает рукопись “туят” и переставь “калды” вместо “килди”. Но это возможно для того, чтобы сохранить “калди” при чтении - калды в его первоначальном решении да/де, или как частица да или даже как де, в предыдущем случае оставив “ел” как подлежащее. “туят” не указывается Юдах. в ст. кирг. ноШ, 1175, Каз тойот “насыщение” (сопровождаемый тойотто - “удовлетворение = , который как-бы то ни было не цитирует йат/. Формы обоих отсутствуют (Но 812 этим..... тойут килсин де! - “Сказки ему насытиться всем моим телом! (мясом)”. Несмотря не изменение килди, V, 291, 24.

177. МБ. Ийлдаб йие, в обоих случаях с первоначальным алеф /первон, буква арабск. алфавит/ /не есимде/ и приписка знака и, 2055 МС “ийдаткан”. Валиханов был смущен этими двумя формами в 177 и предпринял необычный шаг к написанию “ий” над ними: йлдаб и йе. Он объясняет: 291, 26 покрыв его

красками, “покрыв его орнаментом”, промежуточное объяснение его заключается в его общности точной параллелью между 178 “сырлан” ... сер таким же общим значением. Такая же формула в текстах Радлова для последующих случаев, КО 2055 тутам жерин илдаткан/, тутам жерин сырдаткан/ көз кара кул тактырган и т.д. БМ 424, тутам жерин нилдаткан/ тутам жерин сырдаткан/ кош көмөкөй сыр найза, показывает, что ил и нил являются диалектическими вариантами в соответствии с широко распространённым непостоянством с или

без первоначального Н- /0 первоначальном п- в Тюрк. в целом см. по клаус Д, стр. 774 -а/. Хотя он указывает на многие другие пары с или без начального п-, Юдах. указывает только на нил, со значением “черный”, “мрачный”, и на знак кимде - чистить до глянцева - то черного, то есть “чистить черное”, и хотя нилдат хорошо показан в текстах Радлова /БМ 424=1301; 1993; КК 1758: “удар”), он не указывает его в опыте. Далее, хотя наделение дерева черным блеском является элементом народного искусства, Антипина не указывает ни на илда, ни нилда - Здесь в КО 177 это деревянный орнамент, получивший свою завершенность / см. 79/ или другой материал.

Что касается происхождения ил/нил Юдахин “нил” сравнивает с Монг нил без глосса. Ни Юнусалиев, ни Орузбаева не упоминает ил/нил в своих обсуждениях монд. влияния на кирг. Рамстед в “Калмыцкой лексике” дает “нил краска ... от нила уйгурск. Тиб / с нила “краска”. В кирг.нил персидском и таджик. нил “краска” не может не быть принятым во внимание кирг. один кажется имеет “и” и ...., и в тюркских также имеется специфическое, черный”; в котором оно имеет частично монгольскую аналогию, каз., каракалп. нил / “прачки:/ голубой, узб. нил “краска” уйгурск. нил “краска”; Монг, “краска”, “рубиновый”, “фиолетовый”. В письме 22.4.74, Боден приводит ним “черный” “фиолетовый”, “голубоватый” (ковалевский), и с таким же значением. Монг. ныйл. В письме 1. 4. 75, Бейли отмечает, что “староиндийский /санскрит/ нила был занесен буддистами через Центральную Азию и что Мейхореч в “Краткая этимология санскритского словаря (Хейделберг. 1953) сомневается в происхождении нила “голубой”, “черный”.

180-184. См. или Валитанов экстраполировал из 75[A] или с этой точки зрения на который опирался МС: КО.

стр. 117.

187-А. Конные скачки в которых участники начинают весной и возвращаются осенью (или наоборот) - топоз. БМ 765 барсын конур салкын күз менен, келсин чимен учкан ала чалбирт жаз менен (ссылаясь в этом случае на поминки Көкөтая/. АК 870 чаптың эле, ала шалбурт жаз менен/ кедин эле конур салкын кус - минан ... (где ссылка на легендарного коня Көк-ала, взятого из Текечи (Көкчө) и куда ведет этот же самый отрывок КО.

I9I-7 Эти строчки формируют большой эпитет Көк-Ала. Это общепринятые эпитеты употребимы и к коню, и к герою с постоянно увеличивающимся напряжением и шагом, хотя, конечно, сведущие слушатели знают, кто подразумевался в первой половине стиха, Көк-Ала упоминается только в 198.

191 См. 878 жемдадин эле жетмиш башмак нан минан; БМ 737 жем жеган жети батман дан минан;

196 Технически "билек" лошади - это нядь" ("плюсна") или нижняя часть ноги: но поскольку копыта предшествуют и все четыре ноги в движении я перевел "бабки" "путовая кость лошади". Идентичный стих в БМ 740 является эпитетом Көк-Ала.

197 "Ыргай моюн" ключ к этому метафору трудно найти "ыргай" это широкораспространенное слово в Центральн. Азии в смысле "жимолость", но значительною важность имеет то, что в поздней редакции своего словаря – 1965 - Юдах. откавался от понимания жимолость ст.кирг. иргай, "куст с очень твердой древесиной». Это понимание одобрено Абдил - Ис. в 1969г., хотя они указывают на благоухающие цветы иргай. Юдах. Дает иргайдай и иргайдай каткан в смысле /твердый и/ тонкий». Этот аспект вытекает из другого отрывка в КО: как "ыргайда - саптаган "(ручка) рукоятка из ыргай", таким образом, очень плотное дерево (2551, внизу/: Это также подтверждается в казах. эпосе Кобланды - баатыр, бахирлар ыры/ (Алма-Ата, 1963г.) стр.51 Асилдан соккон синдитди, Иргай алип саптанга и стр. 90 Иргай сапту синдини/ Иргай иргай соли ти. За исключением этого оно имеет первое значение "жимолость", сов.уйгурск. соглашается со многоизвестным кизи куст семейства роз, из веточек/ветвой которых сделаны ручки плеток и хлыстов, Н. Уйгурско-русск. словарь (Москва I968) иргай; Антипина стр. 129, утверждает, что для Южной Киргизии характерно ийчи "изогнутый кусок дерева для прочного держания плетки, пока она плетется с чем-нибудь, приближая её для натянутому луку/ делается из иргай /жимолости/ /также Рис.72/. кизил ник соотносил к кизил = "кизил" "кизил настоящий/, который получает неожиданное подтверждение от Чагатайск. илгай= сорт сильный и мощной дубинки, сделанной из тяжелого (плотного) дерева похожего на красные плоды кизила настоящего /сулейман - Кунос/. Это вводит иргай - с вариантами - "л" - вместо – "р" что возможно смутило Дорфера который обсуждая таджик.илгай в II, стр. 210 /№ 660/ истолковывает его как "кизильник" и выводит его в порядке гипотезы от узб. илгай такого же значения.

Дорфер, таким образом, не совсем уверен в формах - "р" вместо - "л" -. Странно, что Акабиров в большом узбекс. - русск. словаре /Москва,1959/ приводит только иргай в смысле "кизильник" многоцветный. "Дальнейшая вероятность твердости /прочности/ иргей найдено в Туркм. "иргай". дерево, из ствола которого делаются дерев. плуги";

/туба кизхи/ в котором иргай шоор означет музыкальный инструмент / труба/, сделанная из иргай /родновиднать дерев/ не указана. Дальнейшая вероятность значения "жимолость": казах, иргай с иллюстрацией иргай сарти шибухе, ручка кнута из дерева жимолости", "мойну ыргайдай" "с шеей тонкой как ыргай" /Опыт /; Валиханов иногда характеризует природу, изобилующую иргай /е.д.1;236/. В их перечне растений, упомянутых Валихановым в Соч., издатели "ргай" соотносят к иргай и толкуют как "кизилик /иргай/, кизильник многоцветный". Далее, для передачи неуловимости иргий в Центральной Азиатских землях: Валиханов I, 463 подчеркивает, что ручки кнутов для подгонки лошади были в большинстве сделаны из иргай или предпочтительно из "красной таволги" /Спирая, таволга/, и издатели толкуют о первом как "прострел голубой жимолость" /стр.709/.

стр. 118.

Хотя каз. метафор "с шеей тонкой как у жимолости" и очарователен, он более предназначается девушкам с тонкими шеями, чем к, тем героическим коням, где этот термин сравнения больше предполагает "стройный" "жесткий" /для бега/, ж.1639 атыргайдай болгон кул/ бит торгойдой болгон кул но это был неправильно понят Радловым, но разъяснен Юдах. атынын бары иргайдай озунун бити торгойдой. (клише фольклора) "Все их лошади были такими же тощими как лучины, вши были большими как жаворонки" /от длинной и трудной дороги/. Этот аспект усиливается, когда каткан добавляется к иргайдай, поскольку /; кат- IV "расти тяжело" имеет объемное значение "расти тощим и бегать хорошо /не Юдах. /. Здесь, кажется, нет ничего что мешало бы дальнейшему аспекту ыргайдай "изогнутая" когда касается лошадиной шеи, из-за вьющегося роста идау.

Идау нуждается в дальнейшем изучении. Было ли это общим /характерным/ твердым деревом с тенденцией применению, в различных "областях"? Было ли это первоначальных специфичной /жимолостью? кизилом? кизильником/ с затем ставшими общими? Было ли здесь возможным соединение между двумя оригинальными двумя словами, одно с-п, другое с- Возможности кажутся большими; русск ирг "колючее дерево", "обжигающий куст", "боярышник" "мушмула" вечнозеленая колючка". Начать с того что в них кустарники и кусты образуют различные иргайти / "изобилующий иргай", топоним/ характерный для Центральной Азии см. Аддинди, стр. 282, ниже

198. Хотя Кок-Ала появляется мимолетно в действии рассказа как здесь и в скачках, посвященных годовщине смерти в БМ 732[A], его бывший хозя-

ин Текечи вообще не появляется. Возможно монгольский принц Текечи был ограблен /лишен/ своего шатра, жен и знаменитого коня Көк-Ала Көкчө, который все время после этого хвастался тем, что он эксплуатировал принца. Как герой более древнего типа, чем большинство героев середины 19 в. кирг. эпоса, Текечи имел эпитет (героический стрелок). Если он когда-либо имел приключения и славу, то это всегда связывалось с его конем Кок-Ала; функционально Текечи здесь только как приложение к Кокчо и Кок-Ала, больше похож на Бртсинс, так или иначе неизвестное знаменитое ожерелье в Германской поэзии "Воевулф 1199 Брисинга жене, почти наверняка как ошибка для Брисинды, как и везде/. Комплекс Кокчо-Кок-Ала-Текечи см. в Н. Алмамбет, стр .172-180. где несколько ошибок со стороны Валиханова были обнаружены и частично разъяснены перед тем как КО стал доступным.

199А. Кокчо - только единственный герой этого периода и цикла и имеет твердую трехярусную родовую, 145. Айдаркан изображается как все еще живым в АК. В КО, Алмамбет еще не присоединился к Манасу, 1754 намекает на то, что Айдар мертв: "Прошли времена, в дни, когда мой отец Айдаркан был жив…" Кокчо первоначально казахский герой и ощущается его влияние легкое, его существование в кирг.эпосе (Н Алмамбет, стр 161 и № 5). Это согласуется с тем, что его (Көкчө) бабушкой явл. Камбар, о ком пишется в казах. эпосе.

202. айлана..... "не поварачивая спину к бою". Этот эпитет связанный с Айдар через заглавную рифму возвращяется вновь в текстах Радлова, где, как бы то не было, он ошибочно вводит его через имя матери Кокчо с расстановкой слова тууган "рожденный" /с.д. АК 25/.

203. Валиханов 291, 38 связывает надобно серопегому бегунтси с Кокчо вместо Кок-Ала: по Кок -Аладай - это прилагательное к беренда; № 162 выше. Валиханов допустил ошибки /отклонения/ поскольку он имел дело с удачными перефразами в 162 (в, 291, 19 Кокотай): возможно его ошибкой было в том, что он не узнал Кок-Ала как имя собственное. Фактическом, в КО приписание аффикса -дай/ -тай в таких перефразуемых выражениях доказывает положительность того, что, то-что предшествует это имя собственное. Основное значение берен - один из лучших перед беркута" (Юдах.), но оно передано в его второстепенном значении - молодой смельчак или воин. В "КО" бекен перен дается в значении и это не замечено Юдах. в котором он подходит ближе к тулпар = "крылатый конь героя". Значения 1) и 2) и приближенная идентификация героя и коня существенная оценка /мнение/

для дальнейшего расширения значения, но здесь может быть также соединение слияние с беренде /перенде /пранда "птица" / речь паранда "летающая", "птица" /. Радлов не переводит это слово в параллельных отрывках БМ: Беренди алганэкен дан менен, ни не перечисляет его в "р" или "б" в опыт. Валиханов как бы то ни было, должен был иметь дело со словом, которое ему объяснили, так как заметка в они-те он он вклинивает его надписьмом рукописью: Беренде сопровождаемый суч. /скакун/, МС /Араб должно быть, как Беренде, а как в винительном падеже Беренде: таким образом две соперничающиеся формы берен и Беренде здесь сталкиваются. Юдах. дает Берен как персидского происхождения без указки на персидского слова или определения где оно имело бы такой же источник как паранда и т.д. Поскольку он не перечисляет перен, оно возможно могло подразумеваться; что Берен более полно ассимилировался, чем Беренде /перенде.

204. МС истаб, 211 уйтаб. Поскольку Юдах. узнает в обоих нугта- и ниита – "захватывать", я принял последнее 20Е: 211. уштар алди. Көк-Ала выиграл скачки, посвящ. памяти Кокотоя. (198): шесть десяток лошадей, верблюдицу с вьюком, рабынью-ногайку с ребенком, дорогую юрту приз за или цена, который Кокчо платит за Кок-Ала, как думал Валиханов -291,17 схватил коня первый из первых заплатил за него одну /suk/ девятку скотом верблюду и т.д. Ссылка на Радловские тексты говорят нам, что эти дорогие предметы фактически были частью награбленной добычи, которые он взял у Текечи в молодости. Когда он выиграл добился Кок-Ала: Валих., I 3) 411. (см. Н. Алмамбет, стр. 177). У меня, таким образом, не было выбора для отрицания интерпретации Валиханова и пересматривания моей собственной в свете оригинального текста, к явлению где 204 уштап алды должен был быть передан как предпрошедшее: Кокчо имел, прошло время, захватил те ценности ...», как в любом случае 211 уштап алип кете'ди, БМ 236 беранди алган.

см.далее в 836 ниже.

205. МС тугуз, тогуз в таком контексте означает церемониальная девятка, как было принято при подношении подарков чью-либо память и дани /см. 301 о тартуу/. Этот тюркско-монгольск. ритуал "девятка" отражен в персид. тугыз, тугиз "девятка"; отсюда подарок, дар. Они предназначались королям /царям и т.д. девятками как; священным числом /Штейнгис/. Таким образом, вопрос в том, или в МС тугуз могло не быть персидск. правописанием. Это возможно; но в первых 2,000 томах КО нет ясного разделения между обыч-

ным употреблением девятки и церемониальной девятки, поскольку формы с "V" / т.е. 1097; 1208 / (аннулируются) сокращаются формами в "Г" Соотносясь с такими же существительными, торко тон (В 25), жорго (1984; 1990; 1997). Формы в "г" значительно превосходят те заполнитель формы в "к". В этом томе, "бир" это метрический дополнитель - а не числительное.

207. Несомненно, что монгол Текечи, который сделал рабыней женщину-ногойку: Радлов Т I, 3) 416 жубан куң "красивая женщина - рабыня" менее характерен. В эпосе середины 19-го века женщины ногойских племен считались наиболее красивыми. /Н. Алмамбет, 180).

209. Текечи: см. 198 Валиханов увидел, что текст рукописи в этом месте испорчен. Я ввел его дополнение для улучшения, но без уверенности /осуждения/,

212. Чибратчы и ибранчи и 214 известны не иначе как в эпике этого периода.

Валиханов 292, решает чыбратчы и бранчы как, чибратчы и ибранчи, но нет причины для вариации -чи/ -че, и в любом случае последующий -г. требует у, и чтобы решить, как "и", "у" или "а" или "и". Как топонимы не дентифицируются. Валиханов Соч., III, 340 А. называет тысячи зимних пастбищ только в одном Каракалпакском округе, таким образом не удивительно, если два летних пастбищ Чибратчи и Чыбратчы (как бы то ни было сочные) не упомянуты даже на больших картах.

213. АК 523 Алтымыш тай, миң кулун чыбырата байлады I, 2) 1823 (миң).

215. Маникера держали в "Куурамы", т.е. на прочной привязи с богатой нищет, с намерением участвовать на нем позже в скачках.

219. Хотя Валиханов мог экстраполировать на основе параллельной этот куплет мог хорошо стоять в т.к. и будучи опущенным переписчиком.

Стр.120. 222. 229, стр.120. МС кумкар, таким образом комкор, но с каким подразумеваемым предметом? Под комкор Юдах. приводит как единственный предмет казан, "поверни котелок или посуду в которой готовят вверх дном" - очевидно свободно от бунтарских намеков, жестов жаниссана. Но под комкоро, взятого в отдельности, фраза комкоро кундуз борк, данной Юдах "шапка из доброго мечта" оказывается несколько раз. Толкование Юдахина кажется эппиритическим: полное значение должно содержать элемент "вверх дном", "вывернутый наизнанку". Этого эпитета нет в текстах Радлова и есть только в этой части КО. Выражение кажется относится к шапкам с отворотами из бобрового меха т.е. с мехом внутри по всей голове,

но вывернуты на концах наружу. Например, такие шапки видить Антипина, стр. 232; кундуз тебетей р. 236; Захарова, Ходжаева, орр. стр. 54; 14, стр. 70 / зимние шапки/; стр. 68; индекс кунди, но ни одна ссылка страницы на шапки не определяет кочевой и региональной связи, но не обнаруживается из КО каким образом эти особенные шапки различались от ногайских. Если мы читаем кумбар в свете казах комкер - = "окаймлять, обшивать" мы придем к схожим результатам". Основой для Валих. 292, 7 "дино поднявшись" может быть "полный" "пустой".

224. Такие как алабаш жорго, и т.д., часто ассоциируются с церемониальным подношением подарков и убой скота для пиршества, 1245; I984-911 /ироничный/. Неясно с тартуу 225 где, лошади были отданы Конурбаю как церемониальный подарок или же просто зарезаны и съедены теперь работленными ногайцами, лошадей обыкновенно "упомянутый (Юдах), но здесь связано с чибар "в яблоках" должен быть определением шкуры /шерсти/.

226 . "кирки аш" см.81.

227. МС кардмидан см.157.

228. боз тобо, лит. "бледно-серый холм" означает "холм или возвышенность на которых чемпионы враждующих армий встречаются в единоличном бою /исторически/", Юдахин добо 2., обычное значение добо; 2, будучи "холмом или возвышенностью на которых старшие или предводители встречаются для публичного обсуждения /для суда публики/.

Боз добо и простое обычное холм, традиция, которая оказывается среди других народов, и я взял его в этом смысле. Валиханов 292, 13 с белой сопки, пупа земли охватил подчеркнутый древний символизм и превратил жер ортосу "середина земли" в "пуп земли", и таким образом ушел от текста. Вряд ли нужно говорить, что ногойцы не смотрели бы на место немедленного протектората китайцев как на "пуп земли". Как бы то ни было, это место суда, и оно подходит к тому, чтобы молодой Бокмурун вытеснил Баймирза как лидера. Из КО 2008 выявляется что игры для Кокотай проводились в боз тобо в середине земли. Под 21 маем 1856 г. около пяти дней до того, как был записан КО, Валиханов отмечает пока на реке Каркыра что Кошмурун изолированный холмик или сопка, или курган, называемый Манастын Боз-Тобо.

Традиции тюркских произведений, продолжает он "что герой Манас имел там лагерь во время войны с калмахами /1, 246 по поводу которых издатели. Сочин. толкуют таким образом: кангирсы /кангирси/ - древнее племя, жив-

шее в Семиречь. Их именем был назван город Кангирас /Хинлос по китайским источникам: /1.668/. Манастын Боз-Тобо конечно слишком близок к району Каркыра чтобы быть ареной игр в КО 2008 - пока певец не превратил в более традиционную сцену район Каркыра после того как удовлетворил Валиханова определив ему место в Алтае /см. введение, стр. 91 и 285/.

240. Возможно, это характерно бардам. КО, что наиболее опытные и цивилизованные киргизское барды 19 века, чьи работы известны нам, что он чередовал обучение с муллой среди традиционных знаков роста к человечеству.

К этому времени киргизы за несколькими исключениями были неграмотны.

41. ак канги ээр /КО ийер/ или монгольское седло имело широкую седельную луку. Седлание и посадка на коня отца Бокмуруна символичный акт достижения навыков, которые могли бы быть поняты во всех традициях героической поэзии.

Стр. 121. 245. Восстановитель выправитель текста понял, решил, что кирип должна предшествовать ..., и добавил "чугай" к пихау. Это более чем похоже на то, что первое слово 246 было хигай.

"Эмне или ичине" 10 "калың бир кара көп ногой" байынан= 40 после того же самого глагола с конечным ногой МС имеет инд с неопределнным / неясным/ "д" внизу вышенаписанного: -илн. Впалеографически близко, так как диакритический знак для "и" требует только перемещения от алефа ко второй букве вместе с небольшим укорочением "л" для чтение "ы", тогда может быть прочтен как "L".

250. Бокмуруна кончики пальцев из золота - это как бы определением его боеготовности и может означать предохранитель для пальцев, какие носили Мандарины. Этот намек на Баймырза и это соответствует с поспешным бегством Бокмуруна с ногоями из китайской границы /предзнаменованный в 279).

255. В этом отрывке, здесь шесть примеров, в которых каузальный глагол настоящего-будущего времени теряет модальные звучание: МС, 255 МНКЗБН= 257;

256. блкызбы блкзман; 265 кучрми =266. В казахск. ОК эти формы сохранились как мингизбек; билгизбек; коширмен Как бы то ни было, казах по национальности Валиханов кажется был смущен формами МС взяв оба бы и ман как местоимение и как отрицательное ба/ма и перевел: 292, 26 на него я сестъ тебе не позволю - распространятся тебе ими не позвольо. Все шесть примеров заканчиваются эмфатически бен/тен и это может быть принято за явление, где акцент на бен/тен поглощается предшествующими л/о. Поэтому я оставил эти формы такими же, - хотя это явление не указывается ни Батмановым, ни Юнусалиевым в их соответственных разделах.

256. Ссылка на большие поминки или годовщину смерти Көкөтөй, см. 91. Это подтверждено параллелью.

258. Кокотой ашы-н, названием праздника.

257. Противоположник Коко: 255 боз показывает, что боз (технически) может быть заменен ак/белый/.

259. Неудача повторения тоюнган из 139 /вместо -семирген/ ведет к повторению семирген в 261, и это может быть важным потому, что с этой версией шрифт становится меньше и красивей, предполагая новее начало в написании. Таким образом, возможно, что переписчик, но не сказитель - певец был ответственен за эти ошибки в стиле.

262. В КК 1670, Манаса кузен /окалмаченный/ Кокчогоз предательски предлагает своим калмакским захватчикам объединиться для обмана и убийства "Сарта Манаса": "Манас сартты саялык!".

263. Валиханов 292, 29 корноухой рыжей собаке "Исправление" в МС сла возможно соответствует корно/коротко подстриженный/, но этот элемент противостоит идентификации. Чунак "коротко подстриженный" вне вопроса.

264. В своем поминке в 156, Көкөтөй сказал Баймырза идти к Манасу. Сказав Баймырза идти к Манасу, но не делая это сам, Бокмурун демонстрируя свою независимость. В 265 он сразу же начинает составлять свой собственный план исчезнования из китайской границы.

268. Несмотря на двусмысленности этого слабого перевода чечтирип ясен, үй чеч "разбирать юрту" (Юдах. чеч и параллельный куплет указывает, что эти глаголы являются формулами. АК 250 шалдыратпай ук (Фук) чечебиз, шаңшытпый алабыз /последний глагол свободно переводится Радловым, так что это может ошибочно относиться к Алмамбету/. стр.122.

270. маңыр - "Мычать" - говорить невразумительно, с манират "отсутствуют в слов Юдахина: но староказахск. манира = Каракалп. Опыт IV, 2008 манра – мычать/мянлить/.

ЕД. манра – "кричать грубо" и т.д. но также "мямлить".

272. ийлат – "заставить плакать".

275. Бокмурун мог хорошо подать пешеходу лошадь и раздетым плащи, как приказывал Кокотой в противном же случае первый мог быть схвачен застигнут

верховыми китайцами между Уч-Турфан и Тиргон-Аксу дорогой и другие могли заморозить на четырех высокогорных дорогах этого маршрута.

279. В МО эти версии идут после /моей/ 329. Я перенес их на их настоящее место из-за трех причин, данных ниже. В Н Кокотой I, 356, я представил перевод Валих. 292, 44- 293, II = КО 279-84) к началу маршрута Бокмуруна на основе внутренней очевидности, который был бы связан с настоящим аргументом: но мне оставалось удивляться как "четверостишье" "сейчас бесспорно, как шесть глаголов КО/ могло так ошибочно быть переставленным. Более точные исследования с оригиналом МС сейчас убедили меня в том, что не меньше, чем тридцать шесть версий начинающихся с этой чем приемлемое утверждение, предположение чем шесть так как тридцать шесть мог запомнить страницу полевой записи на которой был основан наш МС не успокаивает то, что Валиханов, который знал и записал многие караванные маршрутов, которые пересекали целый обширный район, и тот кто как видим, мой единственный источник кроме карт, воспринял маршрут таком, каким он есть в МС говорят, что когда он позже сел за перевод своей прекрасной копии рукописи, был уже бесполезным, непригодным для него. Мои мотивы перенесения 279-314 Следующие: (и) то, что маршрут, как она есть в МС содержит много нелепостей если имелось в виду серьезное караванное путешествие как параллельный маршрут в БМ 189 А. 1,359-64); (II) что, путешествие не могло начаться на не китайской и даже на не калмакской территории за Козу-Баши /первое название местности в МС = мой КО 315), не вместо этого должно было начаться. На китайских владениях Конурбая /КО 133 А; 221); и (123), что переводя 36 версий начиная с переселения "Ак-Терскен" к позиции перед 315 Козу-Башы "нелепости /ошибки/ исчезают и маршрут начинается в традиционном пограничном районе, /китайском владении/ Конурбая.

Детали: (I) Начало путешествия с МС - один этап за позади Козу-Башы, мы замечаем, что Козу-Башы как эпическая, так и действительная местность.

Валиханов I, 280 отмечает в июле 1856, что племя сарыбагышев двинулось в Козу-Баши, которая находилась в двух днях пути на лошади от Верного /Алма-Ата/ - без определения направления. В горы Манасе, 15-н как бы то ни было, Бокмурун прибывает в Каркыра из IV - запада? и поэтому следует, что Козу-Баши находится на расстоянии только однодневного пути на лошади восточного склона озера Иссык-Куль. Несмотря на отлично известное общее направление, Кози-Баши не была отмечена на картах ста-

рой царской империи. Следующий этап, Ак-Таш не раскрывает, поскольку в тоже трудно определить. Тем не менее, продолжение река или Калкан / около переправы / реалистично, детально описано, и нам совершенно ясно что его направление: это часть маршрута к северу от запутанного горного района к в востоку / восточной части Иссык-Куля. Согласно Валиханова 1, 244 в Таш /современный Кендик-Таш это ужасное ущелье, пробитое Шарын через мыс Куулук /теперь Кетмен /мтс / по дороге чтобы выйти к реке Кеген, а затем к Или. Вход в Тек-Таш через район реки Мерке и дальше назад, от района Каркыра. Долина Жыланач не дает здесь никаких проблем /см. Н. Кокотой 1,356/ Караван в составе которого находился членом Валиханов потребовалось два дня добраться к преправе выше реки Или около Калкан /I, 407/ является пересечение "Ак-Терскен" и хорошо известный Тиргон-Аксуу /Турген-Аксу/ дорога, которая лежит на широте более южней, чем Каркыра, и затем двинуться к Кайнатма-Туз в районе Каркыра для добычи соли! Иначе говоря, мудрый и решительный молодой избранный хан должен пересечь назад широкую Или и вернуться к восточному концу Иссык-Кулья и пересечь южнее выше дороги Тургон-Аксуу, чтобы опять перейти её сразу же севернее, с тем, чтобы достичь Каркыра!

Но если действительно кому-нибудь нужно идти от Калкан к Каркыра, маршрут, трижды описанный Валихановым таков: Калкан- переправа выше Или - Сарыбулак - Соготы – Торайгыр - Мерке - Каркыра /1,407; II, 507; III, 498/. Предположительно Караван может спуститься к Шарып мимо Грозной Т.....Таш.....; но возвращаясь Соготы /дорога/ требует более легкий маршрут/.

стр123.

После Кайнатма-Туз и Ботонун саз района Каркыра, следующее название в МС река верхний Иртыш, чтобы достигнуть его в действительности каждый должен преодолеть горы и пересечь широкую или от К К! Выявив эти нелепые ошибки, мы можем теперь вернуться к свободным рассуждениям, почему маршрут не может начаться где-нибудь позади Козу-Баш (II) Поскольку ногойцы искали китайской защиты /у Конурбая путь к Верхнему Иртышу логически должен начаться с исчезновения, т.е. с (а) тихого отъезда и /ь/ фирсированного маршрута, (а) в тексте 267-72; следующий логический этап обнаруживается в 279-84 только когда "Ак-Терскен" и Тургон-Аксуу были пересечены лошадьми и верблюдами и им разрешили бы попастись и даже затем седла не были бы ослаблены? Следует, что "Ак-Терскен" и Тур-

гон-Аксуу должны быть первыми названиями маршрута. Теперь, следуя за Валихановым маршрут Аксай выше района Тянь-Шанья от оз. Иссык-Куль к Уч Турфан был закончены четыре дороги Тургон-Аксуу- Ад ку - Кашкасу - Жуукучак /11,544/ таким образом выходя из Уч Турфан дорога Тургон-Аксуу последняя дорога перед достижением киргизского родного района оз. Иссык-Куля, дорога, после которой можно отдохнуть немного.

Маршрут Ак-Сай имел дополнительный марш, в Кашгар: Тургон-Аксуу-Зауку - Кашкасу - Занкучак - Дунгуреме-Барскаун в Тарагай /II, 227/. Но район китайской границы с Тянь- Шань как раз где киргизы смотрели за владениями Конурбая.

В КО кроме надписи "китайский "кытайларын" нет точного расположения самого Конурбая: но в другой версии Поминки Кокотая" У Радлов БМ Конурбай твердо помещен как правитель и угнетатель миллионов китайцев в Кашгаре и Ургенде (150); 1269) и это Травда с той же формулой КК (616); И даже хотя Сарыбагышский сказитель пел "Рождение Манаса" Радлов помещает Конурбая в Бейжин /92 Бешбулак? Пекин" ???), когда приходит врем согнать китайцев назад, Манас сгоняет Кашгарцев к Уч Турфан и оттуда к Ак-суу /161/. Таким образом, ясно, что если маршрут Бокмуруна начинается где-то в районе Кашгар – Уч-Турфан и его первая значительная остановка на спуске от последней Тянъ-Шанах дороги в Тургон-Аксуу /III/ Помещая 36 строчек начинающимся с АК -Терскен ашамын ..." (мое время 279) и кончая анан өйдө көчөмүн ... 314) в заторе перед Козу-Башы копо ../мой 315/, мы достигаем следующего последовательного маршрута с тенденцией к Северу: Ак-Терскен Тескей Ала-Тоо см, № 279/ и ни широких рек или крутых дорог, чтобы дважды или трижды пересекать бесцельно. Такой маршрут к правдоподобен и понятен к параллельный, замечательный маршрут Бокмуруна в БМ /см Н Көкөтөй I 359-64/; и если Бокмуруна маршрут от запада к Востоку, КО от Юга к Северу. Их точка пересеченая - обязательно район Каркыра таким значительным для поминок Кокотая /см. Введ.стр.91/. Таким образом ОК имеет дело с 282: Тургөн Аксуу ашамын.

Редакторы сочинения дали вместо /292,45/ - "Через Тургөн-Аксуу перевалюсь" - река Аксуу и Жунгарских ворот. Маршрут в Аксуу из Тургөн Валиханов ошибся в названиях этих мест. В "ОК" читается сейчас так "ат чалдырып аламын, Тургөн Аксуу ашамын".

Иными словами, писарь пропустил несколько слов т.к. имеется пустые места в МС. Достижение к Аксуу через Тургон согласуется с Кокотой, I, 356.

стр. 125.

288. Этот стих вместе с 289 относится к "Жолой" как часть большого эпитета, введенная здесь впервые "Солончак", "Бутаның-Саз", Речь идет о солончаках в Бутаның-Саз Валиханов читал в рукописи как "Бутанын-Саз", но как утверждает Маргулан ссылкой на "Жандаке". "Ботонун сазын бойлойун", здесь не «Бутанын Саз", а - "Ботонун Саз" и я употребляю в тексте как "Ботонун Саз". Вообще "бото" и "бута" взаимоприемлимые сами по себе, а "саз" - болото имеет другое значение. "Каркыранын сазынан" Ман,11,48- а;

288-292. Эпитет Жолоя показывает различные стороны его гигантской натуры, который имеет связь с текстами эпоса Радлова "Жолой кан" /13, II/, 5322. Здесь, в "КА" он предстает как ленивый игрок "аферист/, крововысасывающий паразит и носитель огромной черной тюбетейки /кепки/. Как следует из "КА", его огромные размеры и сила показывают его страшным в сражениях. Аффикс –ун на его имени выражает популярность среди киргизов в дни веселья. Но поздних записях Манаса это не встречается. "Ерке" - согласно Дорферу - лексика монгольского происхождения, Но Севортян показывает, что "Ерке" очень распространена среди тюркских языков и корень "ер" исходит от "Ермек" /296/;

291. Валиханов читает в рукописи /сурами как "сурамин /правит/, затем согласуя это продолжает: всеми имеющими жизни кровь". Этот же эпитет встречается в 1636 Ф. Ни в "Жолой хане", ни в "КА", Жолой не представляется как действующий людоед или великан. Но если делать параллел Радловскими эпитетами /2612 фф./, то можно предпологать, что Жолой, раньше, действительно был людоедом.

301. "Тартуу" - подарок в знак уважения. Обычно, подарок или подношение коней. По мнению Валиханова - это обложение наряду с другими навязанно киргизам (В.1,378) коканцами. Для Бокмуруна "тартуу" означало выражение знака покорности Манасу /1244 ф/ "тартуу ийедим";

302. "Күрмө" - считается предметом калмакского наряде "Күрмөнүн үйдөй кылды" /АК,433/. Сыдыков С. включил "күрмө" в общий список слов, которые являются общими для монголов, и для киргизов. Киргизский "күрмө" - безрукавный жакет или рубашка без элементов, которые встречаются у монголов.

304. "Куз итаго" /в рукописи/ - с старо киргизском.

"Көз өтөгө" - это словосочетание, которого не приводил в своем словаре К.Юдахин, вообще он не дает рубрику "отого" кроме единственного

"отогот", хотя он приводит "отого" под "сайынт". Лексическая и культурная история "отого" и "отогот" требует специального исследования, к которому настоящее замечание может быть маленьким вкладом.

Тюркский "отога" известен из Чагатайских языков со времен Бабура в значении плюмажей, носимые людьми и лошадьми на головах во время сражений. На это ссылается Санглакс /Клаусон стр.94/, Сулейман-Кунос и Кортелле. Считают, что "отога" монгольское слово "Санглакса не совсем описанное в свое время.

В старо киргизском "өтөгөт" дан как драгоценные камешки в тюбетейках калмакских и китайских правителей. Уйгурский "отугат" - исторический, абсолютный. Турецкий "отогат" - это головной убор, украшенный павлиновыми перьями, указывающие на ранги обладателя. Связь между "отого" и "отогот" не имеет объяснения. "Отого" имеет определенное отношение к "каркара", головному убору украшенного журавлинными перьями или перьями цапли. Использование птичьего (цаплиного, павлиньего, журавлиного) перьев различается в зависимости от региона.

Перо одноглазного павлина использовалось для людей высокого ранга. Это встречалось среди киргизов, калмаков, расположенных ближе к китайцем.

Так Бокмурун желает породниться с калмакскими и получает китайско-калмакское павлинье перо.

стр. 127.

Можно предположить, что, в то время, когда "ногой" искали протекцию китайцев (см. "КА", 221), Конурбай присвоил "Павлинье перо молодому Бокмуруну не как уже доказавшему на деле /баатыру", а как приемному сыну хана - иностранному принцу высокого ранга.

По данному вопросу рекомендуется посмотреть работы. Дорфера /I, стр. II/ журналы "Рукс эги Мари- Маделайн -Массе; "Лэ Плимес", Турция VIII (1976) и т.д.

306. Было бы ошибкой заключить на основе лишь "Алтай толгон" и "Кангай толгон" то что он собирался ехать в Алтай /за тысячи километров к Востоку / и Кангаю. Валиханов написал этот эпизод с различными неаккуратностями, что он сам затрудянялся выявить различия или не различия "кангай", "кандай" и "катай". В эпизоде описывается, как сын ногойского хана Кокотой, Бокмурун устремляется отметить поминку отца в Алтай и Кинган, чтобы со своим народом, живущим вокруг Иссык-Куля к черному Иртышу/. Я

тоже на основе "Көкөтөйдүн ашы" не смог прийти к определенному выводу по данному вопросу. Профессор Бауден сообщил /ноября,1975г./ мне, что в данном эпосе "Алтай" и "Хангай" употребляются как топонимы в монгольском эпосе или эпических произведениях, что касается географического расстояния, то это не имеет особого знамения.

315. В рукописи "кузу башы кунадо" или в данном тексте "Козу-башы коподо". Маршрут Бокмуруна "Козу-Башы" – "Акташ" и "Тикташ". В 100 километрых от Алма-Ата между Отар и Узуангал есть местечко "Копа". но "копа" в стороне маршрута Бокмуруна, хотя это является "эпическим местом": Иргаты - Копу - Каркара; Валиханов употребил "купа" как "болота", а не как название местечка. Валиханов перевел: "на болотах Козубашских"; 317 "ак таш". Топоним "Акташ". Топоним "Ак-Таш" встречается в различных местах.

"Ак таш" находится в Кетменском регионе в 52 км южной части Или. Около него поднимаются реки "Бешик ак таш" и Т-Суу /туздуу/ Акташ с севера в западную сторону китайских границу /около 50 км/. Если это идентификация правильная то, возможно, Тийек ташы простирается на склоны района Кетмена.

212. "Тик таш" - см. 279-314 это несколько раз упоминается в записях его путешествия.

213. "Жыланач" - очень маленькая река, не отмеченная в картах / Кокотой, 356/.

331. В текстах, абсолютно нет указания как Бокмурун достигает район верхнего Иртыша из Калкана: через востонный Жунгарский Алтай или через западные Жунгарские ворота. Если через местечко "Беш Терек", то это - это восточный маршрут.

332. "Кылыртышты: 334 "клыртыштын - 339: река "Килертиш"; В Манасе: Кыл Ертиштин ойунда"; В. Радлова: "Кыл Ертиштаап бу чыккан"; в указанных случаях имеется ссылка на Алманбета, что он приехал из ойротов к Манасу.

"Кил Ертыш" означает "Верхний Иртыш". "Кил" в киргизском означает "знаменитый "Кил Ертиш" имеет некоторые семантические эквиваленты в тюркском и в монгольском языках.

стр.129.

Монгольское "Ку-Иртысис", кирг.казах. "Ку-Ертис". г. Ф. Влагова в тюркологическом сборнике 1971 года выпущенного в память Радлова /Москва,

1972, стр. 107/ толкует “Ку Иртыш” как граувер Иртыш /коричневый Ыртыш/. В киргизском “куу” означает “белый”. Благова идентифицирует Граувер Ыртыш” с юго-восточными течениями Иртыша. На современных картах /масштабы: 1:1.0000,000/ “Куу Иртыш” четко отмечено он вытекает из глубины Алтая. Источники - течения впадают в Кара Иртышу.

335. “Беш терек”. “Эпическое место” Радлова. В “Рождении Манаса” дважды упоминается о том, что отец Манаса Жакып предлагает сыну рейд в сторону “Ит кечуу”, пересекаемой реки от “Чуу” и “Бейджин” на территории Китая. Это упоминается и в “Көкөтөйдүн ашы”. “Шемай менен Кызыл-Жар /ортосунда кир кечүү/, ошондон кечип агам дейт, / Беш теректен өтөм дейт, Кумбулунду басам дейт ...”

В “Семетей”, Семетей просит компаньонов /жигитов/ Манаса посетили ли они “Шемай кала, Кызыл Жар”, которых Радлов переводит как Семипалатинск и Красноярский. Таким образом, никто не может установить где на далеком севере Манас преодолел глубокий брод, было ли это на Иртыше, на Обе или Енисейе. Перешел ли Бештерек в Кумбулун т.е. с севера на Юг?

336 “Журганын суусун”, “Журга или Жорга”. Неидентифицировано. Редакторы Сочинений Валиханова /Соч., т.1/ объясняют, что Журга название реки в Восточном Казахстане, левый приток Иртыша. Если так, то предпочительно тому, что “Журга” впадает в Зайсан.

337. В рукописи: “Ханнын таусун”. В “Кокотойдун ашы (358) я спорил издателями на счет идентификаций Валиханова: “Ханские горы” как “Хан тау” на основании того, что этот район находится так далеко на западе и это прерывает всякие приемлимые маршруты в сторону Кара-Ыртыша. На географических основаниях я сомневаюсь, как и раньше, что “Ханых таусу” это не одно и то же, что “Хан тау”.

338. В рукописи: “Мулла тургау” Валиханов: 293,20 Мила-Кургой. Этот топоним берет свое название из семейства жаворонков – “молдо торгой”. “Молдо” как и киргизское форма “Мулла”.

340. “Бурул тау”: Валиханов 293, 22 “Бурун-Таш. Редакторы дают “Бурунтал (соч.,1,671); Бурул тау, Буурул тау сноской “буурул тогай” - более правильный вариант. С этим можно согласиться т.к. Радлов упоминает в своей работе /Сибирцы II, 252/ “Киргизы - буурул тогайцы расположенные не далеко от Кара-Иртыша. “Расположение Бурунтогой лежит между рекой Ирунгу и Багонор. На картах с различными масштабами расположение Пулун тохай или Булун-токхай между двумя озерами Бога нор и Илуунгир

четко различимы на расстоянии 20 км на юго-восточной стороне Кара Иртыша. Противоречие между “Булун-Буурул” и Бурун не имеет основы для идентификации. Радлов отмечал следующие формы одной и той же основы: Булун-тагай) Болуп тагай и Бурул-тагай (Влагов: считает это киргизским). Булун- /Бурул тогат располагается за Беш Тереком, но невозможно увязать с ними “Буурул тав” Елементы тогай/тогой соответствуют киргизское “токой”. Подобные места как обычно не гористые. Возможно есть ошибка в рукописи в написании “тау” или /тугай”, что трудно увязать с Булун тогай.

стр. 130.

342. Прибыв в Буурил-тау Бокмурун будет отдыхать и предоставит отдых людям и коням в течении 6-7 дней после перехода. Затем нагрузится рисом. Редакторы Сочинения (стр.67) отвечают, что Бурунтал, место ожидания киргизов, проходящего каравана торговцев рисам и другими товарами. Однако трудно идентифицировать Бурунтал с Буурул-тау или с булултогай. С другой стороны, Булунтогай, по описанию Потанина, а затем повторенного Радловым /Сибирцы II, 233, 1877/ являлся крепостью и городом.

В городе была гостиница, маленькой завод, магазины. Потанин описывает различные виды чая, продаваемые в Кобдо восточной стороне китайских границ. Это описано и Радловым на немецком языке летом 1870 году. После четырнадцати лет в записи “Көкөтөйдүн ашы в Кобдо не было риса или было незначительное его количество. Намного меньше, чем в Билунтогай. Идентификация в “КА.” /340” не совсем четкая поэтому, это не представляет собою исторический интерес.

349. В рукописи “Тунку ханы”; “КА” - тупки - Валиханов (293,24) – “внужденному хану”. Я спорил о том, что “внутренний хан” /редакторы назвали “ички хан” в оригинале является кусочком антикваризма, искусственно введенного в эпос сказителем, чтобы поблагодарить патрона/шефа/ Чокан Чынгызовича Валиханова. Он на основе источника сказителя и под влиянием работы Фатер Хуасинина /Бичурин/ предположил, что древняя пещера тюрков Отукан находится в Алтая Хангес. Валиханов подумал, что он нашел маршруты переселения киргизов из юга на север и другие нашли связь с Енисеем. Собрав старые и новые материалы можно было бы выяснить, что “түпкү хан” есть личность, каждого можно было бы принять /понимать/ за древнего хана или

“Көкөтөйдүн ашы” – “токсон жорго катарлап; “жорго”, часто, алабаш жорго”, подобранные для подношение к унижаемому. “Тогуз жорго катар-

лап" ... "тогуз" - обычное число, а девяносто - слишком впечатлеющее. "тогуз жорго кыналап" и "тогуз жорго катарлап" не одно и то же. Трудно представить, что Бокмурун поставил в ряд девяносто лошадей для жертвы и повел в на другую землю. Существует арбак умершего и все приготовления посвящаются ради уважение арбака и место захоронение умерших является как бы местом частого появление арбака. В "КА." 349 Бокмурун заявляет, что он зайдет в мавзолей хана т.е. пещеру древнего хана. Юдахин - под ханом имеет ввиду лишь личность. "Тун" - означает основу, корня, "семейного деревья" /по Клаусону Е.Д., 434, "туб" / "КА" - 1077, түнүн түп-түбүнө жетейин, түмүрчөгүн казайын! - В Манасе /58), Жакып дает объяснения по степени /линии/ рода "Түпкү атабыз Төбөй дейт, / Берки атабыз Көгөй дейт, / Көгөйдөн болгон Ногой дейт/ Өз атабыз Ороз дейт" Төбөй как является "түпкү ата "түп" Диб" - как корень встречается в немалых текстах.

Поминки с многочисленными жертвоприношениями в пещере древнего хана на Алтае не является традиционным элементом эпизоды поминок Көкөтөй хана. Это можно понять в эпиках "Бокмуруна" и "Кокотодун ашы, так как события излагаются в этих произведениях параллельно. То торжество чуствуется и в тысяча сторонах, стихов, дошедших до нее "Манаса" которые находятся в архивах Киргизии. А в горманизированном "Манасе" есть поминки, проводимые в "Уч капкак" в местечке Каркыра это сочли более приемлимым, так как нет прямых оснований. В "КА" упоминается место в Алтае, а в Бокмуруне между двух Кулжа (Кокотой 1, 364). Данное упоминание нашли в катологе героев и героинь Кара-Чача в эпосе "Жолой кан" (4826) "Бокмурунду сынадым, Кыркыранын калың саз, /калың сазга конгонсуп, /каапыр менен бусурман, /бир чогултуп алгансып/, байлыгына мактанып/, атасына ашты бергенсип, /көөп жаткан эл экен...". Тон Кара-Чача сатирическая, но она в достаточной степени нам дает узнать, что поминка состаялось в Каркыре. В Алтае не было древнего Ногой хана, а был Калмак хан см." КК" 1643 "Алтайдагы калмакка /аралап кирип кетти дейт. / Калмакка/ аралап кирип кетти дейт./ Калмактардын ичинде /Ой кан турган экен дейт ..." /Көз каман 1.101/. /Об этом см. Введению, стр.91 и Көкөтөй" 1.376/.

352. "бугай". богой бого "онин жолун боге" "жол" - это объект. Валиханов /292,26/ - "на дороге". "Төш" - ровное место на склонах им лицевые части гор и склонов. Аллитерации "тотоголуу" /боз үйү/: "төшкө" имели вариации на примеров "АК" 972 "тотоголуу боз үйүн/ төшкө сүрөт салбасам = в "БМ" 55 / "үйүн".

355. "кемеге" В "Маникере?" Үч – капкактын боюна, / Кемегени жазчу жер. "Баш", "Кемакенин башына "кемегенин" - по Радлову даны как псевдотопоним.

358. "Бияздай - пияздай" - насмешки. Полностью: "аарчыган пияздай / бияздай/.

359. "кожо" написан через "Х" "айткан" пишется через мягкий "к" а не "К". Персидский "пиаз" передан Валихановым как "намаз" (293,31).

368. "Кара чай" - дешевый чай. "ак куйрук", чай приготовленный в самоваре / самоор / ханом Кокчо для принца ойротов Алманбету при их первой встрече / АК; 130/.

394. Когда гости не приглашены "бергемин" означает что "я приглашал"./"Поминки Кокотай хана 370"беремин"/.

405 "короо" – "короолош" /соседи/. стр.133.

407. "Жатындаш" - полубратья Бокмурун был сыном Тоштука и Пери.

408. "Өрүштөш" - друзья, живущие на одном пастбище. Стр.134.

461. "Карындаш" /сестра/ Казахское "карындас". Как известно, Бокмурун как сын Пери не имел прямых родственников среди ногой. Для сестер-героинь дается имя "Карлыгач" В "Манасе Радлова "Карындашы Кардыгач"; Жолой: "карындашы Кардыгач"; В Казахском Алпамысе – "Карлыгаш; в узбекском Олпомыше – Калдыргоч" /В поэме Фазыл Юлдоша, 1958/; в киргизском малом эпосе "Эр табылды" герой-сестра "Кардыгач" и в казахском Кобланди - "Карындаси Карлыгаш" "Кабланди батир", 1975/.

467. "Мал кыштан кебелбей чыкты", кебелбей кебелбес, түгөтпөс, армас," жармас" айырмас". – выражают положительные характеры явления/ чуства употребляемых объектов. стр.135.

469. БМ анын бери жагында / майканында машат бар / куйругунда кудук бар. Юдахин - "майкан үстүндө машак бар. Так и в Бокмуруне "имеет семантическую связь с "машак" и "машат". Баш жагында машат/марал напротив "куйругунда кудук/килан", В Кобланды баатыр /Москва, 1875 вместе "баш жагында" дается "мандайында". "Мандайында машат бар /Марал ичи тауусилмас /куйругунда кудик бар, / Кулан ичсе тайсилмас".

стр.136.

504. В контексте в общих чертах излагается гордость за героические действия в местах где, реки вышли из своих русел т.е.где реки заливают берега. "Суу баскан жер", "Талгар суусу /басканда/ ташканда" Талгардын суусу ташыпр", "Метенин суусу калыбынан ашканда", "Меженин суусу калыбынан ашыпр",

"Талгар суусу балыпр". В рукописи между 504-3108 - "балгары" и "жалгар". Логически калгар Талгар против "Балгар". Талгар употребляется в кыргызском эпосе /см Валиханов, 295,36/. Есть речка Балгарт впадающая в восточную часть озера Исык-Куль. Река Талгар протекает по северной стороне города Талгар к Или. "Талгардын тал чокусу." Это правая Талгарская река. Вопрос в том, что встречаемая река "Тал чоку в "КА" есть ли та же самая в "Талгардын тал чокусу"? Валиханов сам цитирует как "Тав чоку" так же как "Талгарнан тан чоку", "Талгарнын тау чоку, также "Талгарнын тал чоку" на основе которых редакторы сочинений Валиханова называют как "Талгарнин - Тау чоку". В целом вопрос одинаковости "Тал-чоку" в "КА" и ""Талгарнин тау /Тал чоку Валиханова остается открытым.

стр137.

Во времена описанные "КА" и "БМ", калмакские границы проходили в регионе пути / района /Каркара т.к. Бокмуруну приходилось пойти с чашкой в руках для получения соли у Калмакских лордов. Бугу сказал Валиханову в 1856 году, что Калмаки владели целым районом от реки Чилик до Санташа / Кокотай, 1,362/. Сейчас Чилик возвышается между Кунгей Ала Тау и Зайлийский Ала тау около 10 км к юго-востоку, где Талгар с некоторыми изгибами направляется чтобы, соединиться с Или. между Чилик и Санташа /см.3211, и 3211/ лежит долина Жаланаш, упомянутая в "КА" как освобожденная от Калмак. Пэтому "Тау /Тал чоку" не совсем соответствуют пику Талгара, который согласно Валиханову виден за 300 верст. Тал чоку фабула, не соответствующая реальному факту.

стр.136.

511. В рукописи "край", кирай" более подходит "карай /көздөй, Самаркандды көздөй".

514. в рукописи "Куркул", старо киргизское "көл" - река "н-р Нарын көл/, но не кол, как принял Валиханов (295). "Куркул – неиденфицируется.

517. в рукописи: "Туркестан" т.е. город Туркестан, расположенный в 250 км от Ташкента и Сырдарьи.

522-524. Стихи приведены не по месту и по порядку так что элементы с трудом узнаются в рукописи. Например, "АК" 1047 "атыңын башын бура тур! /ошу жерге тура тур! Писец скопировал ошибками из написанного источника /н-р "ф", "р" /

533. в рукописи "Бокмурун" 1641 "Алтын көстүү Меридиан" Мадиян и Мердиян один и тотже /конь/ объект, принадлежащий – Кошою, - затем

Жамгырчы, оба герои старшего поколения. В "БМ" е 2641, Радлов дает Мердиан большой буквой "М" но в 1642 и 1643 с маленькой "м" и в переводе он не узнает это собственное имя. Радловский вариант "Меридиан" исходит от персидского "тард" - человек, герой "тард-аркан" и "тард авиан человек-перевернувший", возможно киргизский сказитель неправильно передал это, имея ввиду определенную схожесть семантики этих слов. В "КА" "Мадиан" не отделим от персидской "тадиан".

536. Имеется по крайней мере три эпизода в которых Кошоя сравнивают с воротником шубы. 1 ("ВМ" 534 "Андай дебе Кан Кошой аба, /тондун жакасын түрүп / этагинан кийаби? /агаш айылда туруп /инаси ишин билаби?" В Казахском эпосе "Эр Көкшү", в котором Косай сын Көкшү "на кирг. Кокчо хана десяти ногой, дарит девушке шелковое пальто. Она спрашивает: "Когда придете еще?". Молодой человек отвечает: "Шапаннин жагазинан оймактай келармин" /Радлов, Ш,95/.

стр.139.

538. В рукописи "бышаттин" - очень четко виден. Ч.Валиханов толкует "бушат" как "рай" (296,12). "бейиштин /бейит – персидский бихист/> бейиштин. В. Радловских текстах, где дан эпитет Кошоя, это заметнее. В нем говорится, что Кошой открыл двери в рай (БМ,27 бекир калган бейиштин эшиги ачкан= 473; 1003; АК 394 бекир бир калган бейиштин; Жолойкан (4847) – бекип калган бейиштин/. Но в рукописи читается как "бишаттин", а не "бейиштин". Неизвестно, как произносил это слово сказитель прежде, "чем Валиханов соотнес это слово к "бишаттин", "Бишаттин" стилистически и семантически паралельно к "Турпаниң", дальше к "базардин" – который содержит название торгового города. Раньше Турфан назывался үч Турфан; бишат может быть лишь Мешед (Машад, Мешкед) т.к. киргизскому языку характерен переход "б"> "к". Имелся большой караванный маршрут – Мешед- Бухара-Кашгар, по которому возили английский текстиль и опийум. Эпитет Кошоя носит торговый характер, и оно напоминает времена Жангыр ходжа, его компании в Кашгаре в 1822-28гг.

В эпосе смешаны действия, пренадлежащие ходже. "АК" 398- "ачуун турат башында / арбагын турат кашында/ арбактарың колдосун, бериштериң көтөрсүн! / чакырган үнүң азандай кожом! / башында селде казандай кожом! Чакырган үнүң азандай", Алманбет обращяется к Кошой как кожо "ходжа". Мы знаем из работ Валиханова, что когда китайцы правили Кашгаром, они установили таможные ворота на путях в сторону Кашгар и Яркенд, чтобы

наказать кокандских купцов за их происхождения. А те купцы которым дали разрешение, соправаждались конвоем на рынках. Поэтому в КО имеется – "байланып калган базар". Валиханов давал сведения о том, что в 1829 году китайцы ограничили торговлю чаем настолько, что это сделалось нетерпимым, что кокандцы боролись за открытую торговлю с оружием. Поэтому / См. соч 2/ КО 538 "бекип калган Бешеттин /жүзүн ачкан эр Кошой / Туруп калган Турпандын / жолун ачкан эр Кошой". Если Кошой не ходжо, то по крайней мере; казы, согласно легенде открыл великий караванный путь, потворствуя верующим и купцам Коканда, которые несомненно вознаграждали сказителей, чтобы они представили их старого героя так, как он передается здесь сказителями. "Бешет употребляется чаще, чем "Мешет", который по значению ближе "бекип", как и Турпан - к "турды". Современем их забыли, они слились и появился "бейиш" с которым он имел общую связь аспект "казы" и "кожо" Кошоя.

Пользу этой интерпритации можно привести следующее: начальное "б" вместе "м"; "сук Бацат соолган" башат> машат т.к. машат означает "весна", а не личное имя в данном контексте. Если так, то "бейжин"> <"бышат" "Мешед, что касается наличия конечного "т", то в конечных позициях звонкие часто переходят в глухие согласные в киргизском, по серии "Турфан", "Бешет" означает торговый город. В Центральной Азии имеется город "Базаар" можно предположить, что "Базаар" озночает торговый город, который упоминается в сочинениях Валиханова. В любом случае "байланып калган /жаткан базаар" имеет консепт с Базаар, который имеет связь с Бешет и Турфан. Эти элементы имеются и в гармонизированном Манасе 20 века где "Байланып калган базардын / Багын ачкан Эр Кошой /Туруп калган Турпандын/ тушун ачкан Эр Кошой" /Ман.1.73/. хотя здесь не упоминается "Бешет", в целом удивительно близок к тем, что имеется в КО. Роль открытия ограниченных базаров в Манасе 20 века, уже пренадлежит другому герою – старосте Манаса – Бакаю" Ак жолтой Бакай мен элем, / байланып жаткан базардын / баасын ачкан кул элем, /. Это возвращяет события назад к периоду Жангыра, но я не имею доказательств для потверждения этого.

541. Написанием "блрлы" неправильно передан "блрк" под влиянием "уулу". Знакомясь с Кокотай в 1969 г. я не смог найти сына Жангыр – кожо по имени "Билерик", который потверждается КО и БМ. С другой стороны, я нашел указание, что Жангыр имел сына по имени "Бузрук" и внука, имя которого по-китайски или по французки было /са-му-хан/. Он был заключен

китайцами в 1827 см. КО 344. В сочинении Валиханов называет сына Жангыра "Бузруккан- торо. По работам Хайта известно, что Жангыр кожо /семя Аппак кожо / жил в Коканде, и при поддержке религиозных лидеров собрал 3000 человек и выступил против Кашгара в 1825 г. Молодой хан Коканда – Мухаммед Али появился с армией и взял Кашгар, затем уехал, оставив там Жангыра, который оскорбил его сказав, что он связан с китайцами. Китайцы возвратили к себе Кашгар в 1827 и захватили Жангыра, который был обезглавлен в Пекине в 1828. Позже, сын Жангыра "Бузрук ходжа" захватил инициативу правления Кашгара в 1864 г. но в 1867г.он делился властью со своим близким приверженцем Жакып бегом. Нет доказательств о прямой связи "Билерик" и "Бузурук", хотя можно предположить "Билерик" означает браслет на киргизском языке. В БМ дважды приводится Билерик, а в КО и в МС дается блры> блрк> билерик.

В длинном докладе о государстве Алты шаар – шести восточных городах Нан-лу или маленькой Бухары, Валиханов утверждает, что киргизы и казахи не обращают внимания на желания кокандцев, которые очень хотят видеть, как Бузрук ведет большую войну против китайцев /2, 381; 386; написан в 1860/.

545. Нескара, хорошо известный из БМ и большинство киргизских эпических традиций, не является историческим в 19 веке, хотя некоторые исторические фрагменты явствуют из легенды, связанный с ним.

553. "Кашыма", это фраза напоминает нам историю из Бокмуруна до того, когда Манас преобладал над ним см.введ.стр.97. № 1039 ниже.

Стр.141.

558. В БМ, 53 "Бокмурундай баатырдын /айшыгы алтын кызыл туу келет"? это соответствует КО и создает основу для близкой связи/ родства, родственности / Бокмуруна и КА.

560. "Кызыл тенге" 565 "кара тенге". Я не думаю, что "кызыл" указывает на золото, а "кара" - серебро. Для означения золота используется "ак", а для серебро - "кок", также соответсвенно "ай" и "кун".

569. В МС тумурчак, 1078 тутрчкин "дүмүр" "дүмүрчөк" по словарю Юдахина означает корешок. Но здесь оно означает нижнюю часть дерева / корня/. А в образах 568 и 569 имеется ввиду-корень семьи. Казах-киргизское "тубир" - корень, корешок дүмүр/түмүр исходит от "түп". "Түмүрчөк" также исходит от предыдущего.

573. "Каалат" / не указан в Юдахине / "каала" – получит желаемый предмет от другого, это почти ритуальная обязонность которая почти не встреча-

ется /вымер/. Валиханов - “не отдавай другу” паралельный этому “суратып бермес сулуун”. Радлов в “опыте” пишет, что для кара киргизов “кала” - выбирать, предпочитать /= каз кай+ла/ и “каала” - спрашивать это от персидского “хваала”. А писарь пишет это слово как “халатуб”.

стр.142.

576 БМ, 58, “ач билактан албасам, / ат соңунан салбасам. Валиханов переводит в КО, 577, … и не привяж их к хвосту лошади”. Здесь Валиханов ошибся. Подобному показанию подвергали и красивых женщин за особые преступления. Это совершалось, как и в средневековой Европе.

БМ – “артык олуя кылбасам” – дает понять цель намерения. АК 981 – “ач билактан албасам, / Манастай төрөмө / соогатка кармап бербесем, где логически очевидная средняя фраза, “ат соңунан салбасам”, пропущена.

582. “кыйди” Валиханов 296, 38 – вещий возможно он взаимствовал это из Гомера. “Величий” - эпитет, примененный в начале “Слово о полку Игорьеве” к шаману сказителю /певцу/ Баяну. Здесь он имеет более широкий смысл и относится не только к лошадям. “кийди неме, тээп албасын” – приведенный пример Юдахина едва ли выражают случай.

589. “байталдуу” следуемый “бай бермес” “бай” прямо не относится к “бермес”, он относится к байталдуу. (Дается различные толкования звуковых альтернаций касающихся указанных слов).

522. “ак тар таз” - МС. “актар таз” – противоречивый случай. таз - в эпических именах употребляется вместе с ними в значения лысый человек /скабриозный/.

В БМ встречается Таргыл Тас, Алмамыше – Улан таз. Я не мог выяснить, что Актар независимое имя. У Валиханова (296,39) Ак-тор. В БМ Окум или Окум сарт. В Манасе считается, что Ейбат таз и его сын Урбу выходцы из кыпчаков. В варианте Саякбая Каралаева “Великий поход” /Москва, 1946/ также Урбу – кыпчак. В поминках Кокотоя” есть момент / упоминание/ когда нас оскорбляет Урбу /см. БМ ниже/. Из индивидуальных эпитетом Урбу в КО и Манасе можно привести следущее “Жарды жүрүп байыган / жалгыз туруп койбогон”. В БМ /599/ Манас ствергает совет, предложенный Үрбү управлять поминками и унижает его, разрезая мечом его одежду / мантию/.

стр.143.

593. Мунка, “Мөнкө” - называли одну группу племени не киргизского происхождения, чаще всего сартов из Ферганы. Другая группа вышла из Тынымсеитов, у которых сестрой - племенем является Бугу. КО был запи-

сан среди этого племени /см. Абрамзон стр. 90/. КО - является единственным источником середины 19 в. Который объясняет Монке /Мөнкө> Урбү и вызывает спор. для установления его значения. “Коңурбай атты /или аттуу/ Үңкүр-бай, где атти /аттуу являются прилагательным к первому имени, а второе имя- Ункурбай, как бы истинное имя.

Здесь в 593, предложение кажется ближе к истине что Урбу известный нам из БМ и эпоса 20 века является субрикатом и его правильное имя имя – Монко.

594. авурба, авурбан, авурбанын. Возможно, что первые гласные- долгие /ау, аву/. Урбу дается кратко – “у”, Валиханов дает его транслитерацию /296/ - “Урбэ”. Эпитеты Урбу встречается 1581-93, 582-6, в Манасе, БМ Он проводил лето на эки Кемине т.е. в Большом Кемине в долине между Кунгой и Залуйской Ала-Тау и маленьком Кемине другими словами на большом росстаянии от Кичи-Тау “КО, 581/. Он превратил свой скот в темный лес, а дом в темную пещеру.

Этот эпитет перенесен из полумифических героев Агыш и Кожош /см. №618, ниже/. Как и Алибай, он знал много языков и народов. Он собирал образцы лесов и птиц и представителей племен и превращал их в целую народность в Гарм. Манасе /2,21/” “Кулалы жыйып куш кылган, /Курама жыйып журт кылган, Телик-куш жайып куш кылган / Тентегин/ текст Тентиген! / жыйып журт кылган - в КО, 92. Это приведено в Манасе, они взаимствованы из Кокотай или его предшественника. Гарм. Манасе говорится, что Урбу выращивал осенний рис.

295. Трудно устоновить, что многие имена означают личные имена или другое н.р. /дүң-күрөн” – не определяет, что выражает она, личное имя или другое. можно подумать о виновности сказителей 19 века в солесизме / приличии/ в описании лошадей.

598. в 599 отмечается угроза Бокмуруна при приглашении Урбу /554/ “келмесе” за ним следует ряд угроз Валиханов /Если сам не придет.../ за этим следовал ряд угроз, которые как бы заимствованы /влияли / из угроз к Кошою /358/, как он -: “разметаю по полю прах отцов его”. Он мог это сделать на основе неправильного перевода 569 “түмүрчөк”, 296,28 могил … “Келсин кашыма “к” ону ондой коркутту” повторяется в 613. но на этот раз “келсин” – пропущен / Валиханов, 297,7/.

стр.144.

610. МС “анын диду” /611/курун туды”. диду и туды> деди основой которых является “де”. В БМ 250 “кону келсе келсинде, /болбосо келбей койсун де!” В “койсунде” “да” - усиливающая частица.

611. МС там, В КО "там" меняется в "таң". Это старокиргизская форма. В КК 100 имеется "таң тамаша кылалык".

618. "агыш" – интересный случай т.к. это имя мифологизировано через этимологию. В Манасе, Введение стр.146, В.М. Жирмундский узнает "агыш" как имя Ногайского мырза Агыс – сына Жамгырчы /кирг.эпос Жамгырчы, КО 2000 и т.д./, Агис вместе с племянником Мамая в союзе с крымским ханом нападал на Астрахань в 1520-2г. /стр.146. На киргизском "агыш" – белый, беловатый, на ногайском "агыш" - сперма. Ер агыш - имя, данное после совершения подвигов. "Чыканактай эр агыш, буткон бою тарамыш". Юдахин ссылается на источники 20 века. Одна из героев Кара-Чач говорит об Агыше и Кожоше, которые охраняли темную пещеру и ухаживали за красивой женщиной /Ж. 4802/. Это очень близкий к мифу киргизского происхождения, о Ша Мансура и его сестры Анала, которая приговаривается к смерти за посещение запрещенной для девушек пещеры, в которой жили молодые мужчины /Коз-Каман II 278 и 226/. Историческое имя агис ассоциируется с "ак" – белый и "ак" – течь. В МС агис неправилен т.к. вместо "ч" должен быть "ш".

Хотя Агыш может появлятся самостоятельно, все-таки он связан с Кожош /Радлов, 5,1/, /Р.Кодош/403; 530 / Р.Койош БМ 722 /Койош/ КО 618,2167 и Ж.4804 /Койош/. Кожош не имеет индивидуальных черт, он является как бы эхом Агыша, живя с ним в темной пещере, таинственно превращая леса в людей. Валиханов (1.3) 401, кара токой эл кылган или БМ 184 каранғы токой мал эткан /здесь, только Агыш/.

619. МС. Алайко имя хана, названного Манасом. После Ороз, Алооке второй образ, упоминаемый в Манасе 20 века. Это близко к БМ 846 "Алойке деген кан чыкты, Алооке деген кан чыгып". В казахском рассказе Алеуке является сыном Алоке.

В МС Бообекке, 2160 Бообакум. Этот герой известен из Радлова /532/ Бообек проигравший битву враг. Это имя связывается с другим именем Ай-у-кан. Бообек может оказываться в списке героев в гармон.Манасе /1,136-а/.
стр.145.

620. Бекеч и Сакеч почти не встречаются в других эпосах середины 19 века. Возможно, эти рифмованные имена возникли в списках побед.

623. Сайкал и Болот хорошо известны из БМ, в эпизодах убийства Жолоя, мужа Сайкала и отца Болота /1799/. Несмотря на многие негативные эпизоды против Жолоя, Сайкалу посвещены хорошие описания ее ряда качеств,

как женщины воина. Бокмурун желает пригласить ее на Пир. В Жолойкане также отведено Болоту образ положительного героя, благодаря сказителям из племени Солто.

621. Чоюн-алп имеет значение "гигантского воина. Под землей Эр Тоштуку приходится сражаться с Чоюн-алпом и даже потерять "жизнь" прежде, чем завоевывать его см. Тоштук Радлова 1375,

1375, Саякбая, (1956, стр.300, 1969, стр.Тоштук Боратова стр.230. Чоюн-алп является дьяволом, но исправляется в хорошую сторону и не имеет человеческих черт. В мифе он едет верхом в конец света на сером осле.

630. МС Урангу, уранку, В БМ - Оронгу, Оронго. В Манасе Оронгу. "Оронгу катын". Обычно, мужчины воиные имеют почетное звание "Эр", это здесь передается через "катын" "катын балбан Оронгу" /Манасе II/ I В БМ.

Оно употреблено в значении народ: "Оронгу эли болучу" и в БМ (1372) "Ургачы да болсо, кан эле. Оронгу и ее народ были язычниками. В БМ (1349) "Капырдан чыккан Оронгу". Страна Оронгу распологалось на китайско-калмыкской границе "Катындан чыккан Оронгу, /Оронгу кандын жери ошол".

Согласно амозонской конценции /амозонской-мужеподобной/ Оронгу имеет длинную историю. Оронгу - мать героев Агыш, Кожош, Алик и Бабубек. Она имеет пещеру, в котором имеется скот и богатства /деньги/. Эта тема отражает киргизскую традицию 19 века. См. Кокотай, Коз каман и т.д. Оронгу исходят из монгольского "орунгу" – вид антилопы. Калмыцкое оронгу – оронго антилопа. Антилопы боги известны в религиозных ритуалах Тунгусов /эвенков/, они являются древнейшим видом ритуалов. А.С. Анисимова в "Представление Эвенков о "шинген акх" и проблема происхождения первобытной религии" Сборник.
стр.146.

Музея антропологии и этнографии (1949) на основе информации, бытующих среди старших тунгусов Байкитского района Евенского национального округа Красноярского края пишет, что раньше в ритуалах шаман данного клана молился богу, духу, хозяину земли, просил помощи в охоте. Они предстовляли, что этот бог явится к ним ввиде Эликка /антилопи/. После ее разрешения они могли начать свои игры – лассо. А.П. Окладников. Якутия, Монреал – Лондон,1970, стр. 97. Описывал эту церемонию на основе неолотических карт, найденных во время археологических экспедиций на реке Лена.

Киргизская лэди, Оронгу внешне исходит от ритуалов, указанных выше. Красноярск /Кызыл-Жар/ был одним из районов, предложенных Семетейем для рейдов. "Мүйуздүү эне" - предки племени Бугу.

Монгольское "Оронго" и калмыцкое "Оронго" по Рамстеду одни и те же слова. Исследование связи Оронго с различными именами и причины этих связей должны дать дополнительные материалы, которые пролыот больше света на эту проблему.

Роль лэди Оронгу в поэме Поминки Кокотой показан не совсем по-джентльменски. "Юдахин описывает игру "тоо чечмей" или "тоо чечтирмей" в которой Оронгу принимает участие. В целом это совершается в оскорбительном плане для участвующей в них. Поэтому согласно Юдахину "В тоо-чечкендей кыл" или в Манасе 20 века "Жыланач катын тоо чечет" отражает картину уже упямянутой выше. Эта игра в развлечения во время Мира.

Полумифическое Элк-имя героя Багыш возможно антилопа имя лэди Оронгу.

638. МС. Узангусун чранган /найза суна трнган. Валиханов перевел "Ноги он сильно упирает в стремя, а длинные копы в небо". В полном ритме фонетически и грамматически чиринген: тиренген" лучший стиль. Тогда изонгусун чиренген/ найзасына тиренген – матерически было бы правильным среди коротких эпизодов.

стр.147.

640. МС ичкдан = 1357. ички + тууган. Личное имя, закточающей в себе прародитель. Ички Салир и Тышкы Салыр соответсвуют Ич Огуз (См. Котай, 374), Идиж является историческим Эдигу - энергичный генерал, который достиг Токтомуша как глава Золотой Орды незадолго 1400. Так это "Ички" так это пренесен к его имени эпосе алтерацией. Рукописные имена: 640 "ыдык"; 1357 "ыдыга" 2175 ыдуга".

642. Албан переводится Валихановым как "славная" Юдахин - как "цвет", "сорт" из Арабского языка араб. "алвам" - цвет, тени перешедший в персидский язык. Если "албан" в КО 642 в таком значении как выше, то это подчеркивающяя форма, поэтому я перевожу "албан" как "уникальный". Это слово очень часто встречается в КО...

654. "Жедиргендин Эр Башы". Жедигер это названия племени, но не породителя рода /см. Семетей, стр.27/. Жедигер - племя, входящее в правое крыло, как и другие племена как Бугу, Саяк, Солто, Багыш, и Сарыбагыш. Багыш - это этническое названия между двумя давлениями киргизских

племен. "Ядыгар" встречается как личное имя; правитель сибирских татаров (1563 г.) Бартольд. Сочинение 5, стр.554, Жадургар= персидское слово встречется 113 КО.

стр.148

655. В оригинале МС читается "шыртдай йизгур", это паралельный к "шырактдай узар" (2362). Это может исходить из "куз" – плавать /О.Т. "ыуз"). Уйз р ийзгур - хороший плавец. Это слово не встречается ст.киргизском, казахском или каракалпаксом языках. Но в туркменском "Үйзгүр" = прекрасный пловец /См. Баскаков, 1968, 371/, это слово упоминается также Мингесом. –кир/ - гир – показывает свойство или качество объекта н.р. бойуугур, туркм. Кезгир, билгир, кирг. алгыр, каз.откүр, такыр. "жүзгүр" старое /арх./ кирг. слово в КО. "жүзкүр" опытный пловец. В словаре Абдулдаева и Исаева "нуз" – плавать не указан. "Ойрот" – на кирг. "ойрот" в знамении народ, масса людей. В КО 1387 – "Ер Карач" "ойотто". В МС "уйратто жок Эрлиги". В эпосе Ер Багыш – носитель названия киргизского племена не выделяется среди Ойрот. В Семетее "ойроттон чыккан эр" означает "герой среди героев". Ойрот – означает в Сейтеке название народа, но не киргизов. Общий смысл эпизода означает то что Эр Багыш показал себе среди народов среди ойротов/ как лучший половец /үзгүр/йүзөр/. Это не подтверждается традициями /преданиями/ середины 19 река, хотя территория Багыша - Жети-Суу совместима с ойротами - Жунгарскими ойротами, жившими там в предыдущей столетии.

Среди героев известных как пловцы, это ахианцы и Геата Беовульф в старой английской поэме.

Если Одисия и Беовульф исходят от медведя, то возможно Багыш преемствовал свое имя от Элика - искусного пловца? Юдахина дает багыш = Елку. Неужели багыш означает Елк? Абрамзон писал, что значение слово Елк, как и значение Багыш потеряно и требуется дальнейшее изучение этих слов. (I960). Это одобряется и Муканбаевым - автором современного киргизского диалектологического словаря (1972) Он пишет, что легенда боюнча багыш уруусунун түпкү атасы, илгерки уруулардын байыркы тоотеми "багыш" болгон өндүү, стр.212/. Ранний источник для "багыш" Элк" я нашел во введении и киргизском эпосам Радлова "образцы В. 1885/. Радлов стр.149 указывает что Бартольд был удивлен, когда ознакомился с теорией Аристова, согласно которой среди киргизов не имеется ни Элк, ни багыш как название родов или племени, "Багыш" = "Элк" должно быть привезен киргизами

живших в горах Саяны. В самом деле, киргизы отделены от страны елков, южные границы которой пересекаются Иртышем около Тобольски чем в Омске? Это не означает, что Елк никогда не забирается в южные районы. Валиханов услышал от людей северо-кашгарцев, (Аксуу) что раньше Елк и /сохата/ жили в тех районах. Валиханов часто ссылается на "багыш" но не пытается исследовать того, что раньше "багыш" означал "Елк". Ставится вопрос "Если не было Елков на киргизской земле, то каким образом перешел к Европейцам то, что "багыш" означал "Елк"? У тюркских народов "булак" - имеет значение как лóсь, олень "елк/, н.р: башкыр "болан", узбеке, "булон" и киргиз "булак" - название лошадей. А в Кашгарском "булан" означает "елк". На севере ближе к странами елков булак/пулан булаан сохаранили первичное название "елк". Киргизский "булак" не дает полного основания соотнести. лк с "багышем. Но если багыш = елк, то возникает вопрос о выяснении их происхождения. Для идентификации "Елк" я встретил следующее: многочисленные эликовые рожки привозятся из Иссык-Куля в Ташкент для обработки их для промышленных целей, Евгений Шулер, Туркестан I (1846) стр. 129, Вамбери "зучение Чагатайцев" Лейицы, 1867, /Словарь/.

656. Сур коён в эпической поэме 20 века был известен как боевой конь Толтоя брата Багыша с того же рода.

стр. 150. (Н.Семетей П, 27). Таким образом, "сур кунандай" на 656 стихе должно быть исправлена как "Суркоён = в 2364 – "суркуян", в результате изменения диакритического знака, (который мог быть опущен и это позволило переписчику ошибочно написать «кунан» /трехлетка/, который в свою очередь ставит проблему, мог ли быть - «кунан» элементом в имени коня.

С другой стороны,- "коён" /заяц" является типичным элементом, так как он передает цвет масти (как у зайца).

671. Имя "Караш" называется среди тех, кто был приглашен на Поминки в гарм. Манасе. 26а, после. Джаналы, в КО, стр. 691. Но в "Манасе» в этом месте имя коня Тай-Кара не назван.

686. Слабые изменения общериняты в кирг.языке. Под понятием "бата" Юдахин подразумевает "атасында бата жок" как эпическую формулу, но не цитирует "энесинде нике жок" под "нике".

689. Трудно разгадать, каким образом "атаны" написан здесь в первую очередь. В 1771 стихе "Манаса" "тыке" предполагает, что изменение в стихе 689, правильно, с изменением диакритического знака с "на" "ы" произвело бы "жекеге" в этом параллельном эпизоде в 1770.

У Валиханова в 297, 33 есть "сапоги", и таким образом, ясно, что В.- автор изменения, но в 689 "Манаса" он читает "буту", очевидно, как "буту", так как он переводит. "ногами" вместо "бото" IV.

Восхитительный образ, созданный заимствованием "жекеге" является сатирическим растяжением "Обиев со свисающими животами" (КО, 14 "карыны салык бий").

691. Как замечает Юдахин, тенирси, <" Тенир (бог), более известно, как "тенри".

Вурм в 117 стр.приводит "- си" после вербальных существительных "-ген", а "-син" после существительных и прилагательных в таких словообразованиях, которые он определяет, как "обманчивые формы". Но "-син" не совпадает ни с "тенирси- "ни с "батпансы- ". (Турк, 497 стр), где форма приводится только с "- сы", с "баатырсы- ".

Жаналы (МС, жналы) в "Манасе" вводится эпитетический отрывок. 686-91, с ярким кусочком характера, рожденного вне брака злодея, грубого, надменного, с жестоким сердцем. Из-за небрежности со стороны переписчика параллельный эпизод 1769-72, а также то, что последовало за ним, были приписаны одному "Жанбаю" (988; 2497, сын Нура и товарищ Манаса).

693. МС. ури тури 2354 "уры туры". Второй элемент узнается сразу как прилагательное обозн. масть лошади "торы". Но первый элемент ставит в тупик. Выбор здесь лежит между "оро", старокирг. "өрөө" /путы/ и казах. "ору <ор" "темнокрасный/ У В,- в 297,36 "огнерыжий" (огненно красный для уры "туры" кажется основанным на последнем, и это мог решить спор - было ли это именем коня "той" же масти в 707 ст. БМ: "бутунда бурмадан чидер Муңу бар, /устундо куржун көзу куму бар /Оролуу тор ат кимдики?" (На его ногах путы, огорчающие его (коня), на его спине пара переметных сум, каждая полная песку. Чей этот гнедой конь с путами не ногах?") Между "оролуу тор ат" и "ороо-тору" всего один шаг, - и вопрос в БМ, которому не дали ответа в тексте, может получить ответ у аудитории, как вопрос Джаналы. Я нахожу трудным, что "-у" в "ору-тору" может сам оправдать себя имени коня, и это как раз о последнем решении, дозволенном. истору выглядит как рифма. С другой стороны, у не подходит к "-о". "Стреноженный конь" был бы отмечным именем для коня, такого сильного, что он придерживается с помощью пут и тяжестью песка.

707. "жылып"; "буткоргон". Не все варианты "Төштүк" рассказывают, как Элеман-бай (ср.КО 1066; 1345) собирает благочестивых стариков (стар-

ших) вместе помолиться, чтобы его жена, предположительно, не рожавшая, забеременела, что является главной темой в Средней Азии (ср. зачатие Алпамыса, и Билсы Бейрека в "Деде Коргут"), смотрите Н. "Рождение Манаса", 223 стр,

708. Параллельный 1343 МС. "батасынан" оправдывает исправлявшего.

709. Насчет путаницы среди "манасчи", имел ли Төштүк 8 или 9 братьев, смотрите в заметках 2, Боратав - Базина, 267 стр. Их анкетированные переводы "Эр Төштүк".

710. и 1686 ираксы, хдайдн эти формы имеют отношение к двум параллельным эпизодам. Общий смысл эпизода 710/1686 Кудайдан ... тийген Эр Төштүк", в переводе Валиханова (297] - богом любимому храброму Тустуку. Дальше в Ш / (88) "Андан ары сен барсан /тогуз уул кенжеси, / кудайдын сүйгөн миндасы/, Еламан байдын баласы / Ер Төштүкө жетип айт" В Манасе: "Тогуз уулдун кенжеси / Елемандын эркеси / бир кудайдын пендеси / Эр Төштүк жете келиптир" Тоштук Радлова ближе к КО, где Тоштука именует таинственный аксакал "кудайдын раймы тигаан". Старо киргизское "ырайым" персид арабск. "раам". В КО не дописан "м", поэтому столкуется с другим словом. Когда я спросил профессора В. Лиос подходящего персидско-арабского слова для МС. Он со значением "ырай" (любовь) предложил "рай" - забота, луга. Это палеографически принимаемое слово на основе следующих причин: I. В киргизском языке перед персо-арабском "р", всегда ставится гласный звук, поэтому см. "ырайым" в БМ (84) выше; 2. изменение "ы" как "ы" и "ж" в 1686. 3. Имеется взаимное изменение "к". Перс.арабское рай означает "мудрость". Дальнейшие параллельные эпизоды встречаются в Радлова в сказаниях различных сказителей "Жар кемардин арасы / абышка кемпир баласы / тогуз уулдун толугу /Элеман байдын уулу Эр Төштүк / Кудайдын бир ари деган бир уул Төштүк ... арин> арен - в старо киргизском "эрен" - мужественный, бравый. "Кудай дешкен дос" /Кокчо/ в КО 2690 с примечаниями см ниже.

A. T. Hatto

THE MEMORIAL FEAST FOR KÖKÖTÖY-KHAN
(KÖKÖTÖYDÜN AŠI)
A Kirghiz Epic Poem

A. T. Хатто

ПАМЯТЬ-ПИР ДЛЯ ХАНА КОКОТАЯ
(КӨКӨТӨЙДҮН АШЫ)
Киргизская эпическая поэма
Перевод с английского

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