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DARIGANGA FOLKLORE TEXTS

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DARIGANGA FOLKLORE TEXTS

By

A. RÓNA-TAS

The collection of texts published below is meant to illustrate the characteristics of the Dariganga dialect (cf. *Acta Orientalia Hung.* X [1960], pp. 1—29). The tale *Emegen*, the folk songs *džorō* and the variant *B* of the *džāḡan šargae* were recorded in the Dariganga sumun, the rest in the Asgat sumun.

I have endeavoured to record the folklore texts in several variants, from different informants. In case of variants with slight deviations, only one of the texts is published, while the deviations are given in notes and marked B. Variant B of the tale *Emegen* is from a Dariganga informant who has lived for a long time in the capital and his speech displayed strong Khalkha influences. A growing Khalkha influence can be observed in the speech of the younger generation, particularly in men, and to a lesser extent, in women. The extent of the Khalkha influence depends also on education; the schools play an important part in the formation of the new standard language. Finally, the effect of the Khalkha varies with the distance from, and the connections with, the sumun centres.

*Emegen*¹

er't urd negin saen ts'aq't ū! ermeg xūxen armaq ts'āwiddar moŋt'ā
asar xojir šar noxoet'ā ējdžt'ēgē sūdag bājdzē. ermeg xūxenī ējdž in ūxūx
boldžē. ex in ūxkēsē² omōn xūxendē sūlag šūr xojirig ōxtš'ē., en xojir jumynd⁴
bododž sansan xereglex jumān sansan josōr büt'ēdex ilēbt'ē³ gedž ōxtš'ē. xūxen
in ermeg utš'ir bajin xāni adūnd jawadž emneg³ sūragdag⁴ bjār ts'adalt'ā
xūxen bājdzē. t'er xāni dolōn xūn ōrgōdž deldeggūi darwagaḡ xar nymig
ḡants'ārā ōrgōdōx xūxen baedžē. xūxen xolin ajind jawadž baḡḡad maḡgad⁵
dārildād xūxen dergede baḡsan xojir dzandan modon dēr ḡartš'ē baḡḡad xojir

¹ B: *emgen*

² B: *ūxūxēsē*

³ B: *elmeg*

⁴ B: *sūragdag*

⁵ B: *maḡgastā*

šar noxoḡ in irdž wē. t'únēs maḡgad⁶ aḡdž nūxenḡ ordžē. xoḡir noxoḡ in⁷: „en nūxenēs ūlān dzus ɟarwal maḡgad⁶ ūχsen gedž bodōraḡ! šar dzus⁸ ɟarwal biḡd xoḡiriḡ ūχsen gedž bodōraḡ!“ gedž xelēḡ nūxenḡ ordžē. ene xūχeniḡ modnōs Bŭχud ūlān dzus⁸ ɟardžē noxoḡ in ɟardž irdžē. en xūχen ergiḡd nŭt'agt'ā irdžē⁹ am saeχandā džaraḡdžē.

Wedding songs

Maḡnā t'ūrgen

magadin amraḡ ēdžidē
 mart'ašɟui xolōs dzoriorā
 ergenḡ ūr¹⁰gsan χjagi tš'in
 ebdēḡ awχa n χālbar
 erḡē ógsón χū tš'amaḡḡ¹⁰
 ergūlēḡ awχa¹¹ n ɟundž in džā.
 χadand ūraḡsan χālḡi tš'in
 χadāḡ awχa n χālbar šū
 χaridā ógsón χū tš'amāḡ¹⁰
 χarūlāḡ awχa¹¹ n ɟundž in džā
 χadam būḡḡ in ɟat'ū [šū]
 χaḡrīlḡ χūndelḡḡ jawāraḡ
 χaḡrīlḡ χūndelḡḡ jab bol
 χaḡrt'ā saḡniḡ olan [šū]
 χūnī ɟadzar ɟūtš'ūḡḡūḡ
 ɟūtš'īlḡḡ χelwel ɟó'tšt'ā
 χūlēḡḡ χūndelḡḡ jawāraḡ
 χūlēḡḡ χūndelḡḡ jab bol
 χūndet'ē saḡniḡ olan [šū]
 dzān ɟets'ū bolob'tš
 dzamār órōḡ jawan
 dzaxirḡā n ɟits'ū bolob'tš
 ɟōrgēn óḡóḡ bolon [šū].

⁶ B: *maḡgas*

⁷ B after *in* inserts: *χūxenḡ xelḡdžē*

⁸ B: *tš'us*

⁹ B: inserts: *saḡn saeχan amdardž*

¹⁰ B: *tš'amaḡḡā*

¹¹ B: *awdaḡ*

χ ὀ λ ὀ γ ν ῖ ν ῦ

morin džiχ χοjirχan
mordoxin χundag^ν guruxan
morilād irsen urqūd min
odō morilād byts'āraē
ūnigen džiχ χοjirχan
ūdin χundag^ν guruxan
ūlēd irsen urqūd min
odō morilād byts'āraē.

Funny questions

calcui byts'albag t'ogō xedet'ē wē
calū daxāni sūgē šačsan byšlag xedet'ē wē

arš'in gōrōtš'in get'el
num sādag tš'in alag jum
arçaltš'in t'ulegtš'in geχed
arag sawar tš'in alag jum
arçal in ts'ān
arχājtl-sarχājtl¹²
jū gedž būwā.

ū d i n ū g

ali ger sūdag nyfagt'ā
aχ t'omō't ni tš'in ner χen gedeg wē.

Benedictions

gerin jōrōl

sūldžmūr saexan t'ōn dēr
sūld t'enger deledž ēdž
barūn dzūn χanin tš'in t'olgoegōr
bat'alag sūldin delger in
bat'alag sūldinχān atš'ār
baçtš'ūl χūχed delgernē

¹² B: χūrχēt'l

xādaḡ nēdeg xālḡār
ḡarīn ojunt'an ts'ūḡlān
ḡarīn ojunt'anīḡān atš'ār
ḡamūḡ ḡūḡed bolobsūran
ōwōn ḡōkšīn nast'anī'ā
ōrīn ūjīn nōḡdōt'ē
ōrōn dōlēn ts'engelt'en
ōdūr šōngūḡ ts'engeldeg
jōrōl t'awiḡ tawjā.

Arḡīn jōrōl

t'engerē narni baḡḡūlsan
badma linḡuḡen ḡelwert'ē
ba't saeḡan būrḡerīḡ
ba'tḡūlan iḡ t'ōḡōn dēr t'alībdž'ēdž.
ajrīḡ ts'aḡān dēḡēr ḡarsan
ajrīḡ saeḡan sarḡadt'ā
arban ḡurban t'ōḡōn dēḡēr ba'tdz'ēdž.

Praising song

mornī maḡt'āl

dzā! dōrwōn sojōt'ā
dzasmal dōrwōn t'ūraet'ā
ts'olmūn ḡojīr nūdet'ē
ts'onīn ḡojīr džiḡt'ē
ūr't saeḡan ḡūdzu't'ē
ūrḡumal saeḡan sūlt'ē
būdūn tš'ūlūnd būdūrdḡūḡ
būgtš'im¹³ ḡalūnd sādadḡūḡ
ḡabt'agae tš'ūlūnd būdūrdḡūḡ
ḡaḡ ḡalūnd sādadḡūḡ
ḡaeḡānt'ā saeḡan ḡológ.

¹³ B: *Būgt'mel*

Folksongs*D ž o r ō n*

džorōn džorōn ūlān šū
džolōḡi n dómōd mordōraḡ
džorsan ḡadžaran ḡol šū
džorigō Bit'ē moḡōraḡ
t'alīn ḡōndī arwīn šū
t'awīdž dat'ād jawāraḡ
t'anīl nōḡódó tš'in olon šū
džorigō Bit'ē moḡōraḡ
ēḡer ḡadžārin ḡol šū
ert'elsēḡēd mordāraḡ
eḡḡīn nōḡdó tš'in olon šū
džorigō Bit'ē moḡōraḡ.

d ž ā ḡ a n š a r ḡ a ḡ A.

džāḡan šarḡalīn džoḡšōnd in
t'omō mūḡāḡ dasarād waḡn
džāḡan t'ūnī āšīnd in
džet'ḡel mūḡaḡ ḡyḡād waḡn
ḡojir mort'ē ḡarāraḡ
ḡoḡgorīn šīrē pamdžārā
ḡonsonḡuḡḡi n bodbol
ḡojir nūvendē nūlmyst'ā
dewedž baḡḡā dēwri tš'in
dēsēr bariad darūlāšdā
deḡeldžēd irsen džet'ḡeli tš'in
odō jūḡār doḡt'ōno
ūḡrīn džīḡnī tš'ūlū
ūjir dārād jāḡū
ūjīn ḡojir t'anarīḡ
ūḡeldž ḡelēd jāḡū
T'ag šīrē nūt'ag tš'in
t'awun ōḡḡōr naḡḡadž waḡn.

ᠳᠵᠠᠳᠠ ᠰᠠᠷᠭᠠᠭᠡ B.

ᠳᠵᠠᠳᠠ ᠰᠠᠷᠭᠠᠭᠡᠨ ᠠᠯᠬᠠᠨᠳᠤ ᠢᠨ
ᠲᠣᠮᠣ ᠮᠤᠬᠠᠭᠡ ᠳᠠᠰᠠᠷᠠᠨ
ᠬᠣᠵᠢᠷ ᠮᠣᠲᠦ᠋ᠢᠶᠡ ᠭᠠᠷᠠᠨ
ᠬᠣᠩᠰᠣᠩᠭᠤᠢᠭᠢᠨ ᠪᠣᠳᠪᠣᠯ
ᠬᠣᠵᠢᠷ ᠨᠠᠳᠡᠨᠳᠦ ᠨᠠᠶᠢᠮᠤᠰᠲᠦ᠋᠅
ᠲᠦᠭᠢᠯ ᠢᠯ ᠰᠢᠷᠦ ᠨᠠᠶᠲᠦᠭ ᠢᠨ
ᠲᠦᠠᠭᠤᠨ ᠣᠩᠭᠣᠷ ᠨᠠᠭᠠᠨ
ᠲᠦᠠᠩᠭᠦᠯ ᠪᠠᠭᠢ ᠬᠤᠨᠢ ᠠᠷ ᠢᠨ
ᠲᠦᠨᠢᠬᠦᠭᠢᠨ ᠬᠤᠨᠡᠰ ᠳᠠᠭᠳᠠᠭᠢᠨ ᠪᠢᠯᠡ.

ᠳᠵᠠᠳᠠ ᠰᠠᠷᠭᠠᠯ C.

ᠳᠵᠠᠳᠠ ᠰᠠᠷᠭᠠᠯᠢᠨ ᠳᠵᠣᠭᠰᠣᠳᠤ
ᠲᠣᠮᠣ ᠮᠤᠬᠠᠭᠡ ᠳᠠᠰᠠᠷᠠᠨ
ᠳᠵᠠᠳᠠ ᠲᠦᠨᠢ ᠠᠰᠢᠨᠳᠤ
ᠰᠡᠳᠭᠡᠯ ᠮᠤᠬᠠᠭᠡ ᠭᠤᠨᠠᠨ
ᠬᠣᠵᠢᠷ ᠮᠣᠲᠦ᠋ᠢᠶᠡ ᠭᠠᠷᠠᠷᠠᠳᠦ
ᠬᠣᠩᠰᠣᠩᠭᠤᠢᠭᠢᠨ ᠪᠣᠳᠪᠣᠯ
ᠬᠣᠵᠢᠷ ᠨᠠᠳᠡᠨᠳᠦ ᠨᠠᠶᠢᠮᠤᠰᠲᠦ᠋᠅
ᠳᠡᠠᠨᠠᠳᠤ ᠠᠳᠤᠵᠢᠷᠦᠷ ᠳᠣᠭᠲᠦᠣᠭᠳᠤ
ᠳᠡᠩᠭᠢᠯᠳᠡᠳᠤ ᠪᠠᠭᠢᠭᠠ ᠰᠡᠳᠭᠢᠯᠢᠭ
ᠣᠳᠣ ᠵᠢᠭᠠᠷ ᠳᠣᠭᠲᠦᠣᠨᠣᠭ
ᠪᠤᠶᠢᠯᠠᠳᠤ ᠢᠷᠰᠡᠨ ᠲᠦᠡᠮᠡᠭᠡᠨ
ᠪᠤᠷᠢᠨᠲᠦᠭᠢ ᠠᠭᠢ ᠠᠳᠤᠵᠢᠷᠦᠷ ᠳᠣᠭᠲᠦᠣᠭᠳᠤ
ᠪᠤᠯᠢᠭᠠᠯᠳᠤ ᠪᠠᠭᠢᠭᠠ ᠰᠡᠳᠭᠢᠯ ᠢᠨ
ᠣᠳᠣ ᠵᠢᠭᠠᠷ ᠳᠣᠭᠲᠦᠣᠨᠣᠭ ᠠᠳᠦ.

*The lady*¹⁴

Once upon a time in the good old days [it happened] ! Once there was a manly girl who had a strong¹⁵ whitish horse, two *asar*¹⁶ yellow dogs and lived with her mother. The manly girl's mother was about to die. Before she died she gave the girl a pail and a broom [with these words]: „If you think of these two things, what you think and what you need will be fulfilled as you think of them, they have such magic power !“

Owing to her manliness, the girl took a job in the stud of Khan Bayin to break in the unbroken horses, so strong was that girl! She was such a girl as could bend alone that huge black bow of this khan, which not even two men could lift and bend.

Once when the girl set out for a long journey, she met the Mangus and [escaped by] going up two santal trees that were before her, and then the two yellow dogs appeared. The Mangus was scared of them and ran into a cave. The two dogs said: „Mind you ! If red blood comes out of this cave,

¹⁴ The word *emegen* is used by the Darigangas not only in the sense 'old woman, old lady' but also as a respectful denomination in general for any woman irrespective of age. The tale belongs to the so-called "dragon-killer" type (cf. Aarne—Thompson, *The Types of the Folktales*, FFC 74 1928, Type 300; cf. also Eberhard—Borataw, *Typen türkischer Volksmärchen*, Wiesbaden 1953, Type 220; Bolte-Polivka, *Anmerkungen zu den Kinder- und Hausmärchen des Brüder Grimm I—V*, Leipzig 1913—1931, I p. 547). For the motifs of vessel and broom, probably not belonging to this type, cf. Stith Thompson, *Motif-Index of Folk-Literature*, Indiana Univ. Press, printed in Copenhagen, 1955—1957; and Thompson—Balys, *The Oral Tales of India*, Bloomington 1958, no. D 1171.1.19, cf. also D 1470.1.19; W. Eberhard, *Typen chinesischer Volksmärchen* FFC 120, no. 63; Eberhard—Borataw, *Typen türkischer Volksmärchen*, Typ. 173. For the motif of the strong women cf. Thompson, *Motif-Index*, and Thompson—Balys, *The Oral Tales* no. F 610.0.1.1. For the motif of the helping dog cf. Thompson, *Motif-Index*, Thompson—Balys, *The Oral Tales* nos. B. 421, B. 524.1.1; Bolte-Polivka, *Anmerkungen I*, pp. 548—550; Aarne—Thompson, *The Type*, p. 45.

¹⁵ The Dariganga *armaç* is most probably the detached derivative member of the doublet *ermeç-armaç* 'manly, strong'. This seems to be supported by the fact that on asking the meaning of the word, the informant immediately referred to the doublet *ermeç-armaç*. For the individual use of the second members in doublets, having had no original meaning, see L. Bese, *Zwillingswörter in Mongolischen: Acta Orient. Hung.* VII (1957), pp. 209—210. It may be of interest to note that the word *ermeç* occurs in this same sentence.

¹⁶ Neither my story-teller nor any other Dariganga informant of mine could explain what kind of a dog the *asar* would be. According to one of my Southern-Khalkha informant, the *asar-basar noxoç* is a particularly strong and wild dog often mentioned in folktales. In Mostaert's Ordos dictionary the word is registered in the form of *asar* with the meaning 'nom de chien' (*Dictionnaire*, p. 32b). My informants felt no connection between this word and the word *asar* 'very, immensely' (LM *asuri*, *asuru*). The latter word recurs in Ordos in the form *asur* (*Dictionnaire*, p. 33b).

the Mangus is dead. Mind you! If yellow blood comes, we two are dead“ — and went into the cave. The girl descending from the tree, red blood was flowing out and the dogs were already appearing.

The girl, returning, went home¹⁷ and was glad that her life had taken a turn for the better.

Wedding songs¹⁸

Farewell song to the new wife sung by her father called maḡnā t'üræn

To your much-beloved mother
 Even from very far¹⁹ you should come back.
 You, the grass grown on the side of the ditch
 Can easily be cut [with sickle].
 You girl, given in marriage,
 Are impossible to have returned.
 You, the nettle grown on rock,
 Are easy to cut with sickle, indeed!
 You girl, given to a stranger,
 Are impossible to get back.
 The kin of your husband are hard [inded]!
 Treat them with love and respect,
 If you treat them with love and respect,
 You will find kindly goodness.
 At a strange place [you] the weak
 When [you are] treated with strength and mocked,
 [Yet] treat them with tolerance, respect,
 And if you treat them with tolerance, respect,

¹⁷ Variant B inserts a more profuse closing formula: ... leading a good life...

¹⁸ During my stay among the Darigangas I succeeded in recording abundant material on the local wedding customs. Since I intend to publish this material in the second half of the present series of papers, I shall restrict myself to the most important relations concerning the texts here published. On the day following the wedding feast the relatives go to see the young couple who had moved in a new yurt. On this occasion another game of funny questions and answers is played, samples of which can be found in the 'funny questions' published below. The relatives praise the beauty, the wealth of the new wife, especially the so-called *ūdni ḡn* must distinguish himself. Afterwards the mother of the new wife gives presents to the relatives of the young husband. Then they drink the farewell toast and the relatives are called on to leave (*ḡlōḡnī dū*). Having sung this, the father of the young wife sings a farewell song to the bride, the *maḡnā t'üræn*. The young wife is not allowed to accompany the guests to the door.

¹⁹ Literally 'from unforgettably far'. It is used to express exaggeration.

You will find respectful goodness [indeed] !
 If it were terribly bad²⁰ for you,
 Just go along your way²¹
 Should your [lot of] subordination be bad
 It will be just like the colour of the snuffbox²² [indeed] !

The farewell song called "Expelling song"

The horse has two ears,
 Our farewell cups are three,
 Relatives of ours who deigned to come²⁴,
 Please deign now to leave.
 The fox has two ears
 Our farewell cups are three,
 Relatives of our who were kind enough to come,
 Please deign now to leave.

Funny questions

How many cauldrons have you in which you can cook
 without fire?
 How much cheese do you have made of goose and
 hen milk?
 Being hunters and game-chasers,
 Why have you not bows and quivers?
 Being dung-gatherers and fuel-collectors,

²⁰ *Dzān gets'ū* literally 'so very bad as the big elephant'. Degree of exaggeration.

²¹ *Dzamār örōd jawā-* 'to go along the way' i.e. against your fate. Cf. *Kalm. örχ²* 'gegen etw. gehen' (Ramstedt, *KalmWb.*, p. 299b).

²² The last line of the song seems to be an oracular formula. According to a Mongol popular belief, as a Southern-Khalkha informant of mine has told me, one's destiny can be foreseen from the changes in the colour of the snuff-box. The line means: fate has determined your way, your life will be such as appointed by fate, as shown by the change of the colour of the box.

²³ The Dariganga word *χōlōg* is derived from *χō-* 'to drive, pursue, expell' (LM *kōge-*).

²⁴ *morilād ire-* is a phrase of respect meaning nothing more than 'deigned to come' and not 'came riding'. Cf. below *morilad Byts'araq*, *KhL chojmor morilž suugtun* 'пожалуйте на почетное место' (inside the tent), *Ord. gert'e morilo-* 'veuillez entrer dans la maison' (*Dictionnaire*, p. 467b). The verb *ūile-* in the phrase *ūyled irsen* below has the same function.

Why have you no baskets, shovels?
 Beyond the manure
 Higgledy—piggledy,
 Why have you settled down?²⁵

The question at the door

In what tent do you live, which is your native land?
 What are the names of the respected elder members of your family?²⁶

*Tent benediction*²⁷

Above the plaited beautiful top-ring of the tent
 Spreads himself the protecting spirit.²⁸
 At the head of your right and left tent-lattice
 The strong protecting spirit has spread himself.
 And thanks to the strong protecting spirit²⁹
 The little ones, the children are increasing.
 At the closing-opening door
 The foreign sages³⁰ are gathering.
 Thanks to the foreign sages,
 Every child is developing.
 With the old, white-haired, aged people,
 With their mates of like age
 In great peace, happy with one another
 Being glad day in day out together
 To this I pronounce my benediction!

²⁵ Part of the wedding guests make themselves comfortable between the fireplace and the door, in front of the box containing the manure for fuel.

²⁶ *ax t'omōt* literally 'your esteemed elder brothers'. The question here refers to the name of the clan. Cf. Ord. *i^kχe't'en t'omōt'cn* 'les autorités, les chefs responsables, les notables' (*Dictionnaire*, 667b).

²⁷ This is said when a new tent is dedicated to use. The texts of two Khalkha tent benedictions in my possession, running into 69 and 61 lines resp. are more detailed and also different from this Dariganga variant. They dwell upon even the smallest part of the tent.

²⁸ For the *sūld t'engr* cf. W. Heissig, *Mongolisches Schrifttum in Linden-Museum: Tribus VIII* (1959), pp. 41—50, which see for further literature.

²⁹ i. e. 'to its benediction, protection'.

³⁰ This has to be a lamaist term like *sūld t'engr*, but it is from other sources unknown to me.

*Brandy benediction*³¹

The celestial sun-made
 Lotus-flower-shaped
 Strong nice evaporating cone
 Was placed on a supporting cauldron,
 Made from the buttermilk of koumiss,
 The wonderful koumiss-wine³²
 was obtained from above thirteen cauldrons.

Praising of the horse

Hey ! Four-eye-teethed,
 Tamed four-hoofed,
 Two-morning-star-eyed,
 Two-wolf-eared,
 Fine, long-necked,
 Fine bushy tailed,
 Not stumbling over big stone,
 Not recoiling in oppressive heat,
 Not stumbling over a flat stone,
 Not recoiling in arid heat —
 Wonderful, beautiful saddle-horse !

The ambler

Ambler, ambler, red, hey !
 Ride with the reins kept tight !
 The distance of the place where you are going to, hey !
 Do not slacken in your endeavour !
 Many are the valleys of the plain, hey !
 Go, slackening-tightening !³³

³¹ A truncated cone (*Bûrçer*) made of playwood is put over a cauldron on a fire-place. A vessel with a handle is hung into it, then the whole is covered with another vessel filled with cold water, having a spherical bottom. Koumiss buttermilk (*ajrig ts'açân*) is poured into the cauldron. That the spirit is distilled thirteen times is, of course, a poetical exaggeration; doing it two or three times is considered sufficient for everyday purposes.

³² This is, in fact, koumiss buttermilk further fermented.

³³ Viz. the rein. An expression for very quick riding.

Many are your familiar friends, hey!
 Do not slacken in your endeavour!
 The distance to the southern side of the hills, hey!
 Start riding early³⁴
 Many are your common comrades, hey!
 Do not slacken in your endeavour!

The little yellow-boy
(Variant A)

The trot of my little yellow-boy,
 His gait³⁵ has turned bad³⁶
 Because of the little one's character
 My heart is badly distressed.
 Go away with the two horses
 Ride over the top³⁷ of the Khongor
 Remembering the unspent night
 My two eyes are tearful
 The flapping roof-top felt
 Is fastened with a rope³⁸
 Your heart having become unsteady
 What shall I now calm it with?
 A cattle-sized stone
 How would be shifted by the torrent?
 How would you two, of the same age
 Be spoken [ill] of?
 The top of the Tag,³⁹ the native land,
 Their five colours blend.⁴⁰

³⁴ Contraction from *ert'els* *χīged* 'to get up early, to begin early' cf. Ord. *ert'eles* *ge-* 'faire quelque chose assez matinalement' (*Dictionnaire*, p. 248a).

³⁵ *t'omō* 'acquired ability, persistence' cf. LM *tomuγa* refers here to the persistence, the tenancy of the horse. Cf. Ord. *t'omō dasuradži* '(le malade [a perdu l'usage de ses membres] a l'agonie ou par paralysie)' *Dictionnaire*, p. 667a.

³⁶ *mūχag* 'bad, awful, imperfect'. Cf. LM *mayuqai*. Here: 'to become very bad'.

³⁷ The word *širē* meaning 'table, low, flat little table' is also used for denoting ground forms. It also means the top of a mountain resembling the surface of a table, the form of a coffin. Cf. KhL *širēē* 'возвышенность'.

³⁸ *darūlāšdā*, instead of *darūlāts'dā*.

³⁹ A geographical name Teg can be found in Kazakevič's map, *op. cit.*

⁴⁰ Because his eyes are filled with tears. Cf. Variant B.

The little yellow-boy
(Variant B)

The step of the little yellow-boy,
His gait has turned bad.
Going away with two horses,
When riding over the top of the Khongor
I think of the unspent night,
My eyes fill with tears.
The top of the Tag, the native land
Their five colours blend into one,
The spoilt little child
Is scared away from unknown people.

The little yellow-boy
(Variant C)

The trot of the little yellow-boy
His gait has slackened very much.
On account of the little one's character
My heart is badly distressed.
Go away with two horses,
Ride over the top of the Khongor
Remembering the unspent night
My two eyes are tearful.
The flapping roof-top felt
Is fastened with the end of the rope.
Your wavering heart,
What shall I now calm it with?
The camel coming howling⁴¹
Is fastened with the end of the halter,
My palpitating⁴² heart
What shall I now appease it with?

⁴¹ *buḡla-* 'to howl (as a camel)' cf. KhL *buḡlach* 'реветь, кричать (о верблюдах)'; or according to another variant 'pegged'. Cf. *buḡl* 'peg, put through the nose of the camel for attaching the leading rope' (LM *buyila*), cf. KhL *buḡllach* 'продевать кляп в ноздри верблюда'. In this sense the translation would be: 'a camel coming with a peg'.

⁴² Cf. LM *bulgila-* 'monter en bouillonnant (eau de source), palpiter, battre violemment (cœur)', Ord. *Dḡüre^kxe Būlgiladḡi wān* 'le cœur bat violemment, le cœur palpite' (*Dictionnaire*, pp. 94a—b).