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Glowing Beautiful Sunshine: A Mongolian “Long Song”

Abstract

Old style solemn songs of the genre *urtin duu* ‘long-song’ of Buddhist content were still heard in the Mongolian countryside in the middle of the twentieth century. The words of such a song titled *Durtamal saixan* were recorded by the author in the late spring of 1957 in the province of Gobi-Altai, Sothwestern Mongolia. The text is discussed, compared with several other variants and analysed in this paper. It is not a folk song in the usual sense of the term, but one written for a feast by a poet, a learned monk or a man of letters. The text bears bookish forms (once used even by illiterate people who, in order to give their words an elegant archaic air, emulated the reading style pronunciation of Classical Mongolian), its strophic structure is unusual for a folk song, it has literary phrases, an ornate style, and Buddhist philosophical background. Some light is shed on the origin of the rare word *durtamal* and its cognates found in classical and pre-classical monuments.

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It is noteworthy that old style solemn songs of the genre *urtin duu* ‘long-song’¹ of Buddhist ideas and loyalty were still heard in the Mongolian countryside in the middle of the twentieth century. Moreover, some of these, like Rabjai’s conversation style song, *The Old Man and the Birds*² and his short *Supreme Qualities*³ were not only sung but also

¹ Or ‘song of long, that is, slow, rhythm’ and richly ornamented melody, cf. C. Pegg, *Mongolian Music*, pp. 39–40, 44–49, etc.

² Cf. M. Kiripolská, “A Forgotten Book of Rabjai’s Poems in Copenhagen,” “Ičige, ičige (A Poem of Danjin Rabjai),” and “‘The Old Man and the Birds’ in Mongolian Poetry.”

³ *Ülemjiin chanar* or *Tawan taxil* ‘Five Offerings’, ed. D. Tsagaan, p. 22, see also Bawden’s English translation (*Mongolian Traditional Literature*, pp. 695–696, *The Supreme Qualities or Five Sensuous Offerings*).

broadcast as folk songs and as gramophone records were sold in Ulaanbaatar in the nineteen fifties, years before R a b j a i's nineteenth century oeuvre was re-discovered. I first heard such songs in the late spring of 1957 in the central square of the Mongolian capital. In the same year I wrote down the words of some similar songs from 54 year old B a l j i n n y a m, the son of Y a n j i n g k h ü ü. Baljinnyam was a Khalkha herder, blacksmith and keeper of oral lore, 54, in the county (*sum*) of Taišir of the province (*aimag*) of Gobi-Altai. Unfortunately, I had no tape-recorder with me nor had I musical training, so I cannot give any account of the richly ornamented melody. The wording makes clear that the song was created before the 1921 revolution, perhaps in the Khangai area where the Orkhon and the Tamir Rivers rise, and where in the 17th century the Khalkha Jaya Pandita Blo bzang 'phrin las lived. It is not a folk song in the usual sense of the term, but a song written by a poet, a learned monk or a man of letters for a feast. This is plausible because not only does the text bear bookish forms (such forms were used even by illiterate people who, in order to give their texts an elegant archaic air, emulated the scribal, reading style pronunciation of Classical Mongolian words), but also because of its unusual strophic structure, rare words, literary expressions, ornate style and Buddhist philosophical background.

A well-constructed version appeared in Dorjdagwa's edition of "long songs" in 1970. To make the song acceptable to the authorities, he changed the text, replacing the majesties (*bogdos*) and monks with the Holy or Sign, that is, the Great Seal (*sülde temdeg*) of the country, but the Five Bodily Qualities (or Traits) and the strophic structure (5 + 1, the first five is the eulogy of the five units, the last is the offering) still keep something from the Buddhist original. The three-line construction is peculiar and not frequent in Khalkha folk songs.

A number of old variants in Mongolian or Tibetan script were published in 1975 by Dzagdsüren, whose *Towch Toim* 'Short Sketch' initially escaped the censors' attention. The Mongolian archer on a big red five-point star on the cover and its Mongolian script inscription 'Let's forward the revolutionary art to the masses' worked as a talisman for a while, but the publication was soon banned because of the many "backward" songs incorporated. These texts were copied from manuscript copies of old songbooks⁴. A more distant version was recorded in such a songbook brought by Z h a m t s a r a n o from Southern Mongolia and kept in St. Petersburg.

Durtamal saixan narnii gerel, urtin duu

Glowing Beautiful Sunshine. A long-song

Text recorded from Baljinnyam, 54, in Exiin Xudag, Taishir, Gobi-Altai, Mongolia, May 24, 1957

dzee

Hey!

durtamal saixan narniixaan gereld

In the glowing beautiful sunshine

tunumal egiüleshgüi bogdos-mini

my bright, undescribable majesties

⁴ D. Tserenpil told me in the summer of 2004 in Bloomington, Indiana, that he had made the design of the cover for Dzagdsüren's book.

tusiinxaa tolin-dor ilerxii
 üyilj niilsen xög duunii ayi
 ülemj waa olon xuurguud-mini
 nomiin utgaiig aildwai
 agaar dzandanggiin ünēr ünertej
 äliwaa xüsel-mini xanaĵ
 asarlan xairlagch edzed noyid-mini
 albat man'ügaan örshöötugai

appear clear in the mirror of their benefit.
 The tune of the song of distinct and joined voices
 (announces that) my excellent and many monks
 deigned to preach the meaning of the Law.
 Aloe and sandalwood fragrance floats in the air
 and all my wishes are fulfilled.
 Let my caring and loving lords and noble ones
 be merciful to us, their vassals.

dzee
 naiman amt büridsen
 Orxon Tamiriin us
 delger dzuniixaan gurwan sard
 dzüütei saixanaaraa melmeldzen
 n'emgen dzöölöng tengger nomiin xubdas
 önggöör büreeree nämildzan
 dzüüliin olon ceceg-mini
 dzöw sälixniixaa ayisaar naigawai
 tawan bessergee sergeej
 tabtai saixanaar nairlayaa

Hey!
 Having all the Eight Flavours,
 the waters of the Orkhon and the Tamir rivers
 shimmer beautifully indeed
 in the three moons of their generous summer.
 The thin, soft, heavenly monastic robes
 flutter in all colours.
 My flowers of many kinds
 swayed along the mild [lit. proper] breeze.
 Let us awake our Five Unstable Ones,
 let us enjoy the feast in comfort and beauty.

The following chart shows Five Senses or the Five Unstable Ones: their symbols, fields, objects and the notions as well as the subjects connected with them:

mirror	seeing	shape	majesties	mountains ⁵
voice	hearing	sound	the Law	faith
fragrance	smelling	odour	authorities	loyalty
flavour	tasting	savour	rivers	waters/nature
robe	touching	tangibility	flowers, wind	nature

feast, pleasure

„Unstable” renders here Mong. *besereg* ‘mongrel, half-breed, cross-breed, hybrid; bastard; of unstable character’ etc., Lessing, p. 100b, ‘animal métis, avorton’, Kow., II, p. 1112ab, Tib. *rtol*.

The philosophical background is similar to that of Rabjai's song *Ülemjün chanar* ‘Surpassing Qualities’ or *Tawan taxil* ‘Five Offerings’, ed. D. Tsagaan, p. 22, see also in Bawden's English translation (*Mongolian Traditional Literature*, pp. 695–696, *The Supreme Qualities* or *Five Sensuous Offerings*), in which the mirror, the sounds, the scent, the taste

⁵ Worship of mountains. Another possible interpretation, less plausible for me, is that the *bogdos* ‘holy ones’ mean the high priests and the holy emperor.

and the union in love represent the offerings for the five senses, the inner and outer sense organs and fields of sensation.

The Eight Flavours are mentioned in the *Amarakoṣa* (kind communication by L. van der Kuijp); they are known in Chinese as *ba wei* 'The eight savours (or pleasures) of the Buddhist nirvāṇa: *changzhu* perpetual abode, *jimie* extinction (of distress, etc.), *bulao* eternal youth, *busi* immortality, *qingjing* purity, *xutong* absolute freedom (as space), *budong* imperturbability, and *kuailuo* joy' in Soothill and Hodous, p. 35, but it is more likely that here we have the eight qualities of a holy river as mentioned in Sonom Gara's Mongolian version of the Sa-skya Pandita's *Legs-bshad*, quatrain 399c: *naiman erdem-tü müren* 'the river that has eight virtues', Tib. *yan-lag brgyad-ldan chu*, an epithet of the Ganges, see Bosson, *A Treasury*, p. 340, quoting Das, p. 1129a, 'possessing the eight attributes': coolness, sweetness, lightness, softness, clearness, freedom of impurities, on soothing to the stomach when drinking, and making the throat clear and smooth; Sumatiratna, vol. II, p. 816; *naiman gesigütü* = *Gangga müren*.

Dorjdagwa's variant, *Urtin duu*, p. 50, text and the melody of the first line (*Baruun aimgiin ayalguugaar* 'on a melody sung in the Western provinces'), praises *tawan biyet chanar* 'the Five Bodily Qualities' (I left the invocative interjection *aya dzee xöö* 'heigh-ho!' and the affirmative coda *dzee* 'yea' untranslated):

Aya dzee xöö

Durtmal saixan namṅxaa öngötei
Tunamal ögüüleshgüi süld temdeg-maani
Tusax nüden-dor ilxnee dzee.

Coloured like the burning beautiful sun
 our lucid, undescribable Holy Sign
 is clearly reflected in the eye⁶.

Aya dzee xöö.

Üyelj nülsen xög duunuudaas
Ürgeljee egshiglen cengex-maani
Sonsox chixen-dor todorxoixnoo dzee.

Our merriment of always singing
 songs of distinct and joined voices
 is clear for the ears to hear.

Aya dzee xöö,

Agaar ba dzandani üneriig ünertbees
Anxiluun saixan ariun chanart-ni
Ashid möröödsön xüsel-mini xanabaa dzee.

When I smelled aloe and sandalwood odor
 in its perfuming beauty and pure essence
 my perpetual wish was fulfilled.

Aya dzee xöö,

Shimiin deej бүрdsen ariun ideegee
Shimen shimen amtalj üdzexiin cagt
Setgeliin gunig sergej bayasnaa dzee.

When I taste sipping and sipping
 the purest food, the best of juice
 the sadness of mind is changed into joy.

⁶ Or 'clear for the eye to reflect it'.

Aya dzee xöö,

Dzöölön nimgen xiw torgon xubcas met

Dzüüliin olon öngöt ceceg nabchuud

Dzöb salxinī ayasaar jigderen ganxana

dzee.

Like soft and thin silken clothes

all kinds of colourful flowers and leaves

smoothly wave along the mild breeze

[lit. the right wind].

Aya dzee xöö,

Taban dzüüliin biyet chanaraas бүрдсэн

Tansag nandin erdniin deed dzüilsee

Taxil bolgon örgön debshüülbee dzee.

Profering our best, rare and fine jewels

full of the Five Bodily Qualities

we offer them as sacrifice.

A variant in Mongolian script is copied from a manuscript in U. Dzagdsüren, *Mongol duunī sudlalīn towch toim*, p. 55, with *tabun višai* 'the Five Spheres (of the sense organs)':

○ *ji-e duratamal sayiqan ulayan* [?] *anu öngge tungyalay tolin-du tusuysan-ača tunumal. nigülsi ügei* [= *nigülesküi* 'merciful' or *ügülesi ügei*] *boyda mini tus[qu] nidün-dü ileken. üyelen neyilegsen kög dayun-iyar ülemji egesiglen jiryay-a. egülsi ügei olan quvaray-ud mani udq-a-yin nom-yi ayil[a]dbai. agar j[a]ngdan-yin ünür ünür't[e]jü sedkil qangqu mandula* [= *manduluyā*]. *asuran qayiralayçi ejed mini aliba бүкүнigen jiryayulbai. naiman amtu бүрiddүgsen Orqon Tamir-un usun ni jun-u yur'ban sar-a-du ni jüitei sayin-iyar melmi*[l] *jen-e. könggen jögelen qubčisu metü jüilün olan čečeg-üd ni. jöb salkin-n[a]ng [-iyan] ayastuini jüitei sayiqan-iyar yangqun-a. tabun biš[a]y-yi sergügči tabun takil-un tayalal-iyar tablan sayuysan tangtaiyan tabutai sayiqan-iyar jiryay-a. ene dayun-nai ner-e duritamal sayiqan genem.*

In this variant two of the verbal predicates are perfective forms (*ayiladbai, jiryayulbai*).

A second variant in Mongolian script, op. cit., pp. 270–271, refers to *tabun tarni-yin takil* 'Five Dhāraṇī-Offerings' and *tabun bisalyal* (Khalkha form instead of *bisilyal*) 'Five Contemplations':

○ *je duratamal sayiqan naran-u öngge tungyalay tolin-dur adili tunumal egüülesi ügei boyda minu tus-yin nidün-dü ileken bui* [j]-e [?]. *eyülji* [= *üyeleju*] *neyiligsen kög dayun-u ülemji ba degedü egesig [-iyer] čaylasi ügei olan quvaray udq-a-yin nom-yi ayiladdubai. agar jandan-u ünür ünür'tejü sedkil qanuqu yangjutai. asarlan qayiralayuluyçi ejed noyad minu aliba amitan-yi jiryayulbai. naiman amtu бүрiddүgsen örgen Tamir-un usu jun-u yurban saradu melmeljin urusubai: nimgen jögelen qubčisu adali jüil olan čečeg. jöb salkin-u ayas-ber yangqabai. tabun tarini* [= *tarni*]-yin *takil. tabun bisalyal bisalyaju* [= *bisilya-*, Khalkha *byasalga-*] *tablan sayuysan yekes tangdayan takil-iyen ergüged mörgümüi:*

This variant has *örgen Tamir* 'wide T.' instead of *Orqon Tamir*, and the last strophe is '(We) prostrate ourselves and proffer our offering/ to you, our great (lamas) who are seated in ease / contemplating the Offering of the Five Incantations / and the Five Contemplations.'

A third variant in Mongolian script, op. cit., p. 284, with *tabun višai* ‘the Five Domains of Sensation (Skr. *viśaya*)’:

○ *je-e dur't[a]mal sayiqan naran-u öngge ni | tungyalay tolin-du tusaŋu | tunumal nigüles'i*
[!] *ügei* [for *nigülesküi* ‘merciful?'] *bogda mini | tusa-yin-yan nidiin-dü ileken. üyeleged*
neyilegsen kög dayun ni | ülemji ba egesiglen jiryan-a. || egülesi ügei olan quvaray-ud mani
| udq-a-yin nom-yi ayiladbai. agar jangdan-yin [!] ünür ünürteŋü | sedkil qanuŋu mangdubai.
asarlant qayiralaysan ejid minu aliba bükün-i jirayulb[a]i. nimgen jögelen könggen tengri-yin
qubčisu adili [!]. teyimü sayiqan čečeg-ün nabčis jigdeleŋü yangqun-a. naiman amtu [!] büridügsen
olan yool-un usun anu jun-u-qan yurban saradu ni | jüitei sayiqan-iyar melmelfen-e. tabun
bišay-yi [ms: byšy y'y] sergegči tabun takil-un tayalal bui. tayalan sayuysan tan-tai-ban | tabutai
sayiqan-iyar jiray-a. ene dayun-u ner-e dur'tamal sayiqan gen-e.

Here the sunshine hits the bright mirror, ‘my holy one / is clearly seen in the eye (= sight?) of his benefit’ (*tusa*, or read *tusqu* of *tus-* ‘to hit the target’ etc.), the leaves of flowers evenly (*jigdele-*) sway ‘like thin, soft and light celestial robes’, the rivers are not specified. The last four lines comprise two sentences: ‘(This) is the grace (*tayalal*) of the Five Offerings, which awake the Five Viśayas. Let us rejoice in ease and beauty with you who are gracefully seated (here).’ This is followed by the title *The Glowing Beautiful*.

A variant in Tibetan script, op. cit., pp. 321–322, with *tabun berke* ‘the Five Difficult Ones’. In my reconstruction in italics, I retained the bookish and dialectal forms (*dor* instead of *-dur* of dative-locative; *egüüleshegüi* instead of *ögüüleshgüi* ‘inexpressible’, itself a bookish form; *egüüle* for *üül* ‘cloud’, *dusaxui* instead of *tusax*, Mong. *tusqui* < *tus-* ‘to hit upon’; the initial *d* of the last one is as dialectal as the *g* of *gubtas*, cf. Standard Khalkha *xubcas*, Mong. *qubčasun*), the emphatic length (*yelxeeng* for *ilxen*, Mong. *ileken*).

○ <i>dur-tha-mal sa'i-hang na-ra-ni'i 'ung-gu</i>	<i>durtamal saixang naranī önggö</i>
<i>thung-ku-lag tho-leng-tor yel-he'ng</i>	<i>tunggulang tolinдор yelxeen</i>
<i>thung-nu-mal 'e-gu-le'ing-she-gu'i pogta-sa me-ni'i</i>	<i>tunnumal egüüleshgüi bogdos-minii</i>
<i>tu-sa-kva'i nu-den-dor yel-heng </i>	<i>dusaxui [?] nüdendor yelxeng</i>

‘The colour of the glowing, beautiful sun / is clear(ly seen) in the pure mirror. / My lucid, undescribable majesties / are clear in the eyes that hit [= looks on] them.’

○ <i>'e-gu-le'i-te'i ne-le-ge-seng khug ta-kva'i-ni'i</i>	<i>egüüledee niilegeseng xög daguunī</i>
<i>'ul-lem-ci pa 'ig-sheg-leng [...?] the'i</i>	<i>ülemji ba egshigleng [...?] tei</i>
<i>'e-guleshe-gu'i 'o-long hub-rag</i>	<i>egüüleshgüi olong xubrag</i>
<i>no- mo'i hu-thag-'ing 'as-le'i-thu-kva'i </i>	<i>nomi(n) xutagi-n ailadtugai.</i>

‘The tune and the song that joined the clouds / are superb and mellifluous. / Let the inexpressibly many monks / preach the bliss of the Law.’

O a-kvar tsantani 'u-nyer 'u-nyer-the-ci'i agar dzandani ün'er ün'erteji
 set-kel hang-ha'ing thu-lat-tu setgel xangxin tuladu
 'a-sar-lang ha'ir-lag-chi'i 'e-tsed no-yota' asarlan xairlagchi edzed noyod aa
 'a-le'i-pa' bu-he'i ne-re'i cerga-ce spa'i-thu-kva'i || alibaa büxeneeree jirgaji baitugai

'The scent of aloe and sandalwood is spreading / (it is) for the heart's satisfaction. / Let the lords and the noble who protect and care (us) / enjoy (themselves) together with all (they have).'

O na'i-mang 'am-tha'i bur-deg-sen naimang amta <yi> bürdegšen
 'Or-hong Tha-mer-ing 'u-sa-ne'i Orxong Tamirng usani
 tsu'u-ne'i-ha'ng kvar-bang sar-ta' dzunixaang gurbang sardaa
 tsu'i-thei sa'i-hang-nar-ra' mel-mel-c[=dz]eng pa'i || dzüütei saixannaaraa melmeldzen bai(na)

'Full of the Eight Savours, / the waters of the Orkhon and the Tamir Rivers / shimmer with their due beauty / in their three summer months.'

[O] neng-geng cu-leng gub-tha-sa' me-thu'i nenggen dzööleng gubtasa metüü
 cu'i-le'ing 'o-long tshe-tsheg dzööleng olong ceceg
 tsub-bu'u sal-le-he'-na'i 'as-ye'i-sa-ra' dzöb <büü> sal <e> xinei ayisaara
 tsu'u-the'i sa'i-hang-na-ra' kvang-ha-na'i || dzüütei saixannaaraa gangxanai.

'Like thin and soft clothes / the many soft flowers / sway along the right wind / with their due beauty.'

O tha-pan ber-he-ge'i ser-ge-cu taban berhiigii sergejuu
 tha-pan tha-heli'ing tha-la-la-tu taban taxiliing taalaldu
 thab-lang su-sang thang-tha'i-kva'ng tablang suusang tangtaigaang
 thab-tha'i sa'i-hang-na-ra' cerkva-ya'i || tabtai saixangnaaraa jirgayaa

'Let's awake the Five Uneasy Ones, / let's rejoice in ease and beauty / together with you, seated in comfort / in the grace of the Five Offerings.'

Another variant in Tibetan script, op. cit., p. 355, mentioning *tabun besereg* 'the Five Unstable Ones' is a rather corrupt text:

|| tsi'i'i || dzee
 tur-tho-mol sas-hon nar-ni 'ung-gi durtamal saixan narni önggö
 thun-kol-log thol-no-so tho-dor-has || tunggalag tolinoos todorxai.
 thun-ni-mol 'ig-kul-shug-ge pog-do-so min tunamal egüülshügei bogdos-min
 thu-si nu-din-dor yel-le[r]-hi || tus nüdendor yelerxii.

'Hey. The colour of the glowing, beautiful sun / is clearer than the bright mirror. / My lucid, undescribable holy ones / are clearly seen in (my) very eyes.'

'u-yil-le-rgyi ni-leg-sin khug dag-gu-yir	<i>üyilleji niilegsen xög daguu-yeer</i>
'ul-lem-cil-lon shul-kil-rgyi mag-thu-bi	<i>üllemjilen shülgilji magtub.</i>
'a[=e]g-kul-shug-gi ol-long hub-por-rog	<i>egüülshügei olong xubarag</i>
num-mi yo-so-gi tha-khu-pi	<i>nommi(n) yosigi taxub [=dagub].</i>

'With distinct and joined tunes and voices / (the monks) greatly praised (them) in verses. / The undescribably many monks / did follow the Dharma's way.'

tsi'i'i	<i>dzee</i>
na-min 'a-mi-thi-ge bur-thig-sing	<i>naiman amtig bürdegseeng</i>
thun-kol-log ke-se	<i>tunggalag gese [for usu?]</i>
tsun-ni kur-pon sar-da mil-mil-ci-rgyi	<i>dzunü gurban sarda melmeldzeji.</i>
'ag-kar dzen-dang-gi 'un-nir 'un-nir-thi-rgyu	<i>agar dzindangi(n) ünér ünertejüü</i>
si-theg-gil han-nad-rgyi pa-yi-su-pe	<i>setgil xanaad (a)ji bayisbai.</i>

'Hey. The limpid water (?) that is full of the Eight Flavours / shimmers in the three summer months. / Aloe and sandalwood odour floats / and the heart satisfied, became joyous.'

'a-sor-long ha-sa [=has-ra-]log-chi	
no-yod 'i-tsid-ti	<i>asarlang xairalagchi noyod edzedtii</i>
'al-ba[-than?] bu-hin-nir cir-ki-ye	<i>alba(tan?) büxneer jirgiye [for jargayaa].</i>

'Let (us), all liegemen, rejoice / with (our) protecting and caring noblemen (our) lords.'

× tsi'i'i	<i>dzee</i>
ning-gin tsul-li-ki bur-thog-song	<i>ninggen dzuüllügee bürt[g]egsen</i>
tsul 'ung-ge hub-tho-so-yir	<i>dzöölöng xubtus-eyeer</i>
tsub sal-hin-ni 'a-[ya]-sor ka'ng-ho-ci	<i>dzöb salxinü ayasaar gangxaji</i>
[the last line is missing]	

'Hey. In soft robes / which united thinness and softness / (we?) sway along the right wind.'

thab pi-so[=ser]-go 'ser-ge-ge-son	<i>tab(an) besergeen sergeegsen</i>
thab-pon tha-hol[=hil]-lo-ge	<i>tabun taxillügee</i>
tha-ho-lon su-gag-son than-tho-ko	<i>taxiulan suugsan tantaigaa</i>
thab-the sas-han rgyir-gi	<i>tabtai saixan jürg(ay)ii</i>

'Let's rejoice in ease and beauty / with you who are seated and let offer / the Five Offerings / that awoke the Five Unstable Ones.'

Finally here is a **Southern version** transcribed by Irina Kul'ganeĭ, *Mir*, p. 203, from a manuscript in Tsyben Zhamtsaranov's collection kept in Saint Petersburg, IVRAN, Mong. F 165, cf. Sazykin, *Katalog*, vol. I, no. 156. Here and there I corrected the transcription, but the text is still not free of flaws, and so is its tentative interpretation.

durtamal naran-dur üjeltei ĵe wayidu / ĵun-u čay-un solongy-a / dur-a-bar bardaltai ĵe wayidu / ene ĵalayū nasu bi [=bei?] // ertenčü [=yirtinčü-[dür]] činggeltei / ir(a)γu dayutai ĵuryūldai / eyeber bardaltai / ider ĵalayū nasu bi // ünürtü em-yi kürtül-dür / yeküs [=yekes]-ün čyulyan qur(a)mui / üy-e-ber bardaltai / önčin-yi [for ünenči-yin? önečin 'orphan' does not fit in with the context] ĵal(a)γu nasu bi // amtu-yin čoyča neyičigsen / tere bal-un sim(e)ni // amuray-un čoyča neyičigsen / tere sedkil-ün tobči // nimgen [könggen would be better for the alliteration] ĵögelen qub'čid-ni / kö'gjin činggeĵü [for čenggekü-ni?] bardaltai / kögsin ĵalayū bügüdeger / bügüdeger qamtu ĵıray-a

'(That) which is to be seen in the glowing sun(shine), hey, / is the summertime rainbow. / (That) which is to be proud of (*bardaltai*, if not *baqadaltai*) for the heart (*dura* 'mind; desire; memory') / is this youthful age. // (That) which is merry (in the) world / is the gently singing nightingale. / (That) which is to be proud of for the amity / is the vigorous youthful age. // To receive (*kürtel-dür*) the scented drug / the assembly of the great ones assembled. / (That) which is to be proud of for the generation / is the sincere [?] youthful age. // (That) which joined (as the) sum of flavours / that is the juice of honey. / (That) which joined (as the) sum of love / is the button of the mind. // The thin [or *könggen* 'light'] and soft robes / float and (the people) enjoy (themselves, which is) which (we may) be proud of. / Old and young together, / let's all rejoice.'

This song exalts youth and the feast of summer, but also the feast of senses. The Five Senses are represented here by the rainbow (for seeing), the nightingale's song (for hearing), the "scented drug" (presumably incense, for smelling), honey (for tasting), and the "sum of love" as well as the robes (for touching). As pride (*barda-* 'to boast') is not a virtue for Buddhist morals, I wonder if *bardaltai* is not an error for *baqadaltai* < *baqada-* < *baqa* 'satisfaction'. The sum (Mong. *čoyča*, Tib. *phung-po*, Skr. *skandha*) is the whole, the agglomeration or body in Buddhist philosophy. The "great ones" may be the secular or, more likely, the religious authorities. The "button of mind" (*sedkil-ün tobči*) may mean the essence of thoughts or feelings. Instead of the last *bügüdeger* 'all together', *kögereĵü* or *kögeren* 'exulting' would give a perfect alliteration.

durtamal

This word also occurs in a poem by Saichungga edited by C.P. Atwood in 1999. At that time we discussed the word, but failed to find a good translation. Like several Mongols I asked, I tried to connect it with the verb *durad-* 'to remember' etc., which is phonetically and morphologically more than questionable. In a letter to C.P. Atwood, C.R. Bawden rightly rejected this idea, and suggested the meaning 'radiant', but held the word was still problematic and not found in our dictionaries. Recently Marta

Kiripolská called my attention to an entry in Kowalewski, vol. III, p. 1896a, written *twrd'm'l* and read *tortamal* by Kowalewski, meaning ‘claire, lumineux, luisant, resplendissant, épithète de Bouddha quand il est représenté avec une auréole’, cited from the *Üliger-ün nom*, from Blo-bzang bskal-bzang rgya-mtsho’s biography and from the 18th century textbook *Töbed kelen-i kilbar-iyar surqu neretü bičig*. Kowalewski also gives the Tibetan equivalent *bkrag*, and following this trail, Kiripolská found the Mongolian word in Sumatiratna’s *Sgron-me* as well (see below). Actually the word is to be read *durtamal*. A possible cognate in Kow., vol. III, p. 1952b, is *twyrt’* (“*turte-*”), read *dörte-* ou *dürte-* ‘être brûlé, consumé’, occurring in a passage of the *Altan Gerel*⁷ as follows: *bey-e minu yasalang-un ʔal-a dörtemüi* ‘mon corps est consumé par le feu du chagrin’. Kowalewski also cites the passive form *dörtege-* or *dürtege-* ‘être brûlé, consumé’ from the *Üliger-ün nom*, but the meanings ‘rencontrer les obstacles, être retenue, arrêté, empêché’ may belong to another verb, a front-vowel variant of *torda-*. Perhaps another cognate is *durbaʔana-* ‘shumet’, *izdavat’ shum* (ob ogne) = to blaze noisily, p. 1894a (here his Russian interpretation is more exact than the French) < *durba-* (see below).

Sumatiratna’s *Sgron-me*, p. 74, has *bkrag* = *öngge* : *čirai* : *qurča* : ‘colour, face; sharp [= bright]’, *durtamal* ‘bright’ : *tungyalay* ‘lucid, pure’, *bkrag-mdangs* = *öngge* : *jisü* : ‘face, complexion’, *durtamal* ‘radiant’ and *bkrag-mdangs-can* = *öngge* : *durtum-a* : ‘whose colour is bright’, *sayiqan önggetü* having a beautiful face or colour’. Ye-shes rdo-rje’s *Mgul-rgyan*, p. 27, gives *bkrag*, *bkrags* = *dvar-tha-mal*, read *durtamal* (see Tib. *bkrag* = ‘*od-kyi mdangs*’, Zhang Yisun, vol. I, p. 85a). The word *durtamal* is also listed in Golstunskii, vol. II, p. 165b, *Môkogo daijiten*, vol. II, p. 1268b (“*torda-*” and “*tordamal*”) and in Lessing, MED, p. 827a, which has *torta-* ‘to be bright and shining or clean’, read *durta-*, and hence *tortamal*, read *durtamal* ‘clear, luminous, shining, resplendent; epithet of the Buddha when represented with a halo’, translating Kowalewski’s interpretation.

Tsewel’s *Towch tailbar toli* has no *durtmal*, but *durwagana-* ‘galin xögin shata- = to flame up’, p. 212, cf. Lessing, MED, p. 281, *dürbigine-* ‘to crackle, sparkle, blaze (of a flame)’. No *durtamal* is found in Norjin et al., *Mongyol kelen-ü toli*, but cf. p. 2648, *durba-* ‘yeke dölü ʔarču türgen sita- = to burn quickly, with great flames’, *durbaʔana-* 1. ‘ʔal-un dölü ʔarču türgen sita- = to flame up quickly’ 2. ‘üy-e üy-e dur-a bulgi- = to feel from time to time unwell and nauseated’; *durbaʔa-* cf. *durbaʔana-*; *durd* 1. ‘qaltu ürgelejü serekü-yin bayidal = the state of dozing a bit and waking up (again and again)’, 2. ‘ʔal genedte durban nočoqu-yin bayidal = the state of the fire’s sudden flaming up’ (p. 2644b: *dur-a bulgi-* 1. ‘dotor-a eb ügei bolju bögeʔjisü kür- = to feel unwell and nauseated’, 2. ‘üjegen, sonosuʔsan ʔaʔuman-du sedkil-ün uy-ača dur-a ügei kür- = to become absolutely

⁷ In the list of sources (p. viii), Kowalewski has the same abbreviation *Ag* for two different Buddhist works, one is a version of the *Altan Gerel*, the other is *Ayui yeke tegüs onol-tu nom-un udq-a-yi delgerenggüy-e ügülegsen sudur*. This latter title may belong to a later translation of the work known in Chinese as *Dafangguang Yuanjuejing* and in Uyghur as *Uluy bulung yingaq sayuqı king alqıy Tolu tuymaq atly sudur*, whose Middle Mongolian translation was entitled *Yeke jüg-ün ayui delger tegüs toʔuluʔsan udq-a-yi medegülküi neretü sudur*. cf. Kara, *Knigi*, pp. 138–139 and 162, note 209. The phrase from the *Altan Gerel* is from the story of the Hungry Tigress, X, f. 13a, lines 11–12 in the Peking xylograph of 1721, which is a re-edition of the print of 1659.

fed up by what was seen and heard'); Bawden, MED, p. 140b has *dürweldzex* 'to blaze, to flame' (<*dür+be+lje-*), *dürjignex* 'to crackle, to blaze up' (<*dür+jī+gene-*), p. 141a; *düreldze-* 'to burst into flames' (<*dürü-lje-*), *dürsxiix* 'to flare up, to blaze up' (*dürü+s ki-*). No *durtmal* in Luvsandêndêv, Tsêdêndamba, Piurbëev et al., *Bol'shoi akademicheskii mongol'sko-russkii slovar'*, vol. 2, but cf. p. 72b, *durwa-* 'razvevat'sia ot vetra, perebrasyvat'sia (o plameni) = to flame up in the wind, to spread over (flame); pylat' (ob ogne) = to flare', *durwagana-* 'pylat' = to flare; treshchat' (ob ogne) = to crackle (fire)', *durwaldza-* 'iarko pylat' (ob ogne) = to flare brightly'.

Middle Mongolian *durta-* is found in Yon-tan bzang-po's *Suvarṇaprabhāsa* (*Altan Gerel*), MS Budapest, chapter 24, the story of Sartavaki-yin köbegün Čalavaqani: *ede tümen jayad ölösküi yal-a durtaju nadača mayad idegen yuyumui j-e* ♦ 'Burned by the fire of hunger, these ten thousand fish certainly beg food from me.' Cf. *dürte-* in the Pekingxylograph Mongolian Kanjur, vol. XIV (Suv) 68a, *ede tümen 12 jiyad ölösküi yal-a dürtejü* 'these ten thousand fish being burned by the fire of hunger', Peking xylograph Mongolian Kanjur, vol. XIII (Suv.) 329b: *26 ölösküi yal-a dürtejü* 'being burned by the fire of hunger', Peking xylograph Suv. (1721), part IX, f. 21b: *ede tümen jiyad ölösküi yal-a 8 dürtejü nada-ača mayad idegen yuyumu 9 j-e* : 'these ten thousand fish, being burned by the fire of hunger, certainly beg food from me.' || Tibetan Suv. ed. Nobel, II 289 (XXV, Tshong-dpon-gyi bu Chu-'bebs, 187a: *bkres-pa'i mes gdung-nas bdag-la zas slong-ba yin-pas*, see Zang Han dacidian II 1346b *gdung-ba* (intrans.) = *mya-ngan dang tsha-bas mnar-ba dang* | *gzir-ba*; *gdung-byed* = *nyi-'od* (according to Sumatiratna: *enelgegči inu naran-u gerel*).

Another cognate is *duruma* or *dürüme* or *dörüme*, see Yon-tan bzang-po's Suv. MS Budapest, chapter XXVII, f. 10b: *twrwm-* [read *duruma* or *doruma* for *dörüme* or *dürüme*?] *altan-tur adali ilayuyusan-u bey-e teyin böged altan öngge-tü üjegdeyü* : 'the body of the victorious one, that is like refined gold, appears thus gold coloured'; Peking xylograph Suv. (1721), part IX, f. 12b, lines 9-12, *ed tavar ür-e tariyan altan mönggün ibayu labai mani subud vaiduri mansil sida twrwm-* [duruma, etc., cf. above] *altan kiked ögtekün-i ber teyin böged ög-* 'to give goods, grains, gold, silver, cowry, conch, *mani*-pearl, pearl, beryl, crystal (*mansil*, Tib. *man-shel*), *sita*, refined gold and the like, whatever is to be given'; *Lalitavistara* MS, St. Petersburg, f. 20b (see text ed. Ligeti, *Les douze actes*; text, transl., comment. ed. Poppe. *The Twelve Deeds*), *tömüge kiked dörüme temür-lüge ayuqu metü gilbelgen* 'with halberd and glowing iron, dreadful lightning', or in Poppe's rendering: '(Even if I should be exposed to mountains falling upon my head and cliffs) blazing with frightening radiance, with pickaxes and red-hot (note 159: lit. 'burning') iron' etc. Poppe quotes Alar Buriat *dör-* and Kalmuck *dör-* 'to burn', Ligeti, *Tibetan and Buddhist studies*, vol. 2, pp. 34-35, quotes Suv. Mong. *dörüm-e altan*, its Tibetan equivalent *gtso-ma'i gser* 'refined gold' and the late Uyghur *törüme tong altan*. Cf. also Sumatiratna, vol. II, p. 519: Tib. *gtso-ma'i gser* = Mong. *sijir altan* 'pure gold'.

It seems that *durta-* and *dürte-/dörte-* 'to be burnt', *durtamal* 'glowing' and *dürüme/dörüme* 'burning; refined by fire' are derived from a set of alternating onomatopoetic morphemes *dur/dür/dör*, which originally may have meant the noise of fire.

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