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ИНСТИТУТ ЯЗЫКОЗНАНИЯ

ТЮРКСКАЯ И СМЕЖНАЯ
ЛЕКСИКОЛОГИЯ И
ЛЕКСИКОГРАФИЯ

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Кенесбая Мусаева)

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Предисловие

СЛОВО О КЕНЕСБЕЕ МУСАЕВЕ

Кенесбой Мусаев — российский языковед-тюрколог, специалист по лексикологии, лексикографии, семантике, грамматике и фольклору тюркских языков, социолингвистике, письменности, терминологии и художественному переводу.


Кенесбой Мусаев родился 24 марта 1931 г. в ауле Кумисти — "Серебряный" Салакского района Южно-Казахстанской области в семье казаха-колхозника с двухклассным образованием Мусы Шейгапова. Происходит из племени Среднего жуза Кондри, рода Сангыл мий (по преданию, Сангыл мий был советником Чингис-хана), колена Нурсай. Мать — Биендиева Ашем из рода Кунуричук. В 1938 г. поступил в первый класс семейной школы аула Кумисти. После окончания шести классов в 1944 г. поступил в Туркестанское пединститут, которое окончил с отличием в 1947 г. В том же году был направлен Южно-Казахстанским Областным отделом Народного образования в Москву на механико-математический факультет Московского государственного университета, но не был принят, т.к. не достиг еще 17-ти лет. Пошел в столицу Казахстана г. Алма-Аты и, изменив свое намерение, поступил на первый курс филологического факультета Казахского государственного университета. В 1952 г. окончил отделение казахского языка и литературы. В уни-
Зайнулдин Л.М.

Таким образом, для большинства полисемантических прилагательных характерна иерархическая структура, имеющая радикально-сепочечную организацию: на основе исходного непроизводного значения (ЛСВ) образуются производные или метафорические значения, связанные деривационной связью.

Анализ семного состава каждого полисемантического прилагательного позволяет на более объективных основаниях выявить структуру смыслового содержания многозначного прилагательного в целом и установить тождественность или интегральный семантический признак, обеспечивающий смысловое тождество слова.

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The Contents of Katyk's Mejuma

The goal of this paper is to present the contents of a Crimean Karaim manuscript called Mejuma, once owned by Mr Katyk in Saint-Petersburg, now in possession of Prof. Yuri Polkanov' in Simferopol, the Crimea. No Crimean Karaim manuscript of this type has yet been abridged or surveyed for the presentation of the contents in detail. An attempt has been made to identify, when possible, portions of this Mejuma with corresponding parts of the Mejuma published by Radloff (1896).

1. The Karaim mejumas

As jonsks among Krinchaks, so were mejumas very popular among Crimean Karaims. It is said that almost every Karaim family had a manuscript of this type in their possession (Kokenaj 1933: 14). Unfortunately, nowadays mejumas, as all the other manuscripts written with Hebrew letters became a rarity. For the first time, a mejuma was published by Radloff in 1888, then it was reprinted in 1896 as part of volume vii in his famous series Obrazcy narodnoj litaturo Sëvernyx" tjakskix" plenem"/Proben der Volksliteratur der nrdlichen "Türkischen Stämme." Full title of this part which includes pp. 241-408

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1 My best thanks go to Prof. Polkanov for making me this manuscript accessible in a Xerox copy.

2 In his paper, written in the south-western dialect of Karaim, Kokenaj presented only a general overview of mejumas, referring to Radloff (1896) and Samojlovič (1917).

3 The publication of 1888 is rather unknown to Turkologists, it is not even mentioned in the bibliography in KRP. It must have been published in a very limited number of copies. The whole book is in Hebrew characters, and it is only the catalog note that shows Radloff as the editor. I did not have the access to this publication. The custodian of the Hebrew Collection of the National Library of Russia in Saint-Petersburg, Dr Yuri Vartanov, in a letter of 9.2.2001, kindly transliterated the title of the book and sent to me. Taking the opportunity, I ex-
Cyrillic and pp. 1-524 in Hebrew characters is Meşuma. Je'nİ Kırımdaş
Karınlar arasında kollayan meseler, hikajetler, zarpz meseler ve
tapmağalar, and is similar to that of 1888. Radloff's 1896 publication
in its Karaim part is of a very mixed character. It is not a critical edition
of a mejuma, but only part of a mejuma with addition of parts of other
mejumases as well as literary works by Joseph b. Ishaq Yeraq, called Erak
(Radloff 1896: xvii). It was Samojlović who first reviewed this publica-
tion by Radloff critically and in detail in his excellent paper of 1917. Samo-
lović rightly observed that it is not correct to publish literary
works in a series devoted to folk literature (Samojlović 2000: 118). Be-
yond Erak's works included by Radloff in his publication, Samojlović
also identified poems of other authors, such as Asik Ömer, passed
unnoticed by the editor of the mejuma (Samojlović 2000: 119).

Many mejumases include similar samples of folklore literature and
literary works, the best known being the story of 'Asik Gharib. However,
the contents of the two mejumases compared are not the same. Katty's
Meşuma is a collection of works composed by both anonymous and
known authors. Existing varieties of literary works identified in the two
mejumases demonstrate that they circulated among people and were freely
adapted by the copyists to their standards. It is to be Crimean Karaims.

When studying closely the language of those pieces composed by
Karaims and not imported from the Turkish and the Crimean Tatar lit-
erature, it is evident that Karaims used different style and forms, al-
though very similar to Turkish and literary, Turkicised Crimean Tatar.

Note, however, what has been already observed by Kokenaj (1933: 16),
that in some instances it is impossible to make a clear distinction be-
tween the texts composed by Karaims and Crimean Tatars. The language
of genuine Tatar songs such as Efïq is certainly closer to spoken Crimean

press my thanks to him. For the full title, see the references.

As is known, Aşik Ömer/Asiq Ömer is considered a great national poet by
both Turks and Crimean Tatars. In this paper, I shall use the Tur. form of the
poet's name as better known; for other quotations and transcription of Karaim,
the Crimean Tatar spelling based on the Latin script is applied.

Tatar and Crimean Karaim (Zajęczkowski 1939, Jankowski 2001).

2. Description of the manuscript

The manuscript is written on a poor quality, bluish paper in a fac-
sicule, size 15.8 x 20 ~ 20.5, bound along the shorter side. The
reader, therefore, reads it placing the bound edge parallel to him/her. The pages
are ruled with 18 to 26, mostly 22 horizontal lines. There is a narrow left
and a wider right margin on each page. The lines are drawn regularly,
but not very tidily. The fascicule contains 206 numbered pages. There
are two pagination, one total and one partial. The total one is written in
thick pencil and runs in the right margin at the top of each page. From
page 1 to page 24, it replicates an earlier pagination which is seen at the
right top of a page above the new page numbers. From page 25, which at
the same time is the beginning of 'Asik Gharib story, to page 29, the
old pagination, although still visible, is renumbered to pages 1 to 5,
whereas the replicated pagination runs increasingly in its order. The old
pagination number turns invisible on page 30 (~6) and disappears on
page 31, leaving the place to subsequent page 7. This pagination runs up
to the end of 'Asik Gharib story, page 97 (74), and from page 98 on-
wards it passes to the left margin starting with the subsequent number
75, up to page 154, the last left-hand page number being 130. Thus the
pagination in pencil which marks all pages of the fascicule from 1 to
206 was done at a later date by another hand. Numbers of the earlier
pagination are followed by a full stop or a comma. In the following, I
shall refer to the total pagination numbers.

On page 57, there is a mistake in the earlier pagination, page number
34 comes after page number 32. The top edge of the pages of the fascicule
has been cut off and headings or top lines disappeared from a few pages.

The text is mostly written in block and, in case of some portions
containing poetry, in two columns. The letters run exactly on the ruled
lines, not above or beneath them. Most pages with the story of 'Asik

4 I have not had an opportunity to examine closely the original. Details pre-
sented here are based upon a cursory look at the fascicule and the study of the
copy taken of it.
Gharib have the heading *Aṣiq Qarib* at the top without a header. The poems are often preceded or accompanied by a number placed in the right margin. The first numeration starts on p. 98 (75) with no 2 and ends up on p. 127 with no 31. Below number 23 of the related verse on p. 117 (94), there is another, incorrect number 25. There is a gap between the last page, no 147 (123), of the story of *Tūnbel oğlanını masalı* and the first page of the subsequent text on p. 148 (124), shown by the new topical number 40.

The manuscript has neither front page nor title. It begins with the word *Türkî YG* which marks the genre of the first verse. In the right margin of this page, there is a note in Russian *Medzuma Katyka SPb* which shows the name of its owner.³

The manuscript was copied by two copyists. One scribe copied pages 1-147. At the end of his work, he placed the closing formula *Bu da bititi vesselam* 'This ended up, too', and repeated it in a geometrical figure characteristic of Hebrew manuscripts in large, dotted block letters. In addition, there also appear letters *tm* repeated many times, as is typical of manuscripts written in both Arabic (the abbreviation of Ar. *tamm* 'it is finished' or *tămâm* 'the end') and Hebrew (Hb. *tam* 'id'). In one case, it is written *tm wîmm* (p. 9). This closing formula does not refer, however, to all the preceding part of the manuscript, but is the end of *Tūnbel oğlanını masalı* 'The Story of the Lazy Boy'. We know the name of this copyist, for he has placed a colophon after the preceding story of *Aṣiq Gharib* on p. 97 (74). His name is Barukh Mangubi, and the colophon reads *Bu masalga *Aṣiq Garip* derler. Buni oqyanlar tamaşada qalılar. Ve buni yazanga Baruh Mangubi derler* 'This tale is called *Ashik Gharib*. Those who read, will enjoy it. The name of the writer [copyist] is Barukh Mangubi'. At the end of both 'Ashik Gharib and the story of the Lazy Boy another name is placed, *gy brhm*, which should probably be read *Aci Abraham* 'Abraham, the pilgrim'.

³It is unclear whether it was Aaron Katyk, the author of the work *Yeṭii yaqa exki ion* and the play *Yoddes*, published in 1911 in Saint-Petersburg and 1919 in Eupatoria, respectively.

⁴This colophon has separately been published in Jankowski 2001.

³The date of the first part of the *Mejuma* copied by Barukh Mangubi is not provided, but the quest in archives will probably help us establish an approximate time of copying. The approximate date of the second part of the *Mejuma* can be established from the colophon-like note on p. 160, containing a quotation from the Bible with the encoded date, *מְנוּלֶעַ יִבְרָאֵל שֶר פָּאָר אָרָמִי יִשְׁרָאֵל* 'according to the date of Christians [...] July 30'.

The writing of both copyists is very similar. The style of writing of the second one is different, but both copyists were certainly inheritors of the same writing tradition. They used a typical Crimean variety of cursive Hebrew writing, similar to a variety of Western Karaim script and a variety of Krimchak writing. In contrast to Barukh Mangubi, the other copyist has introduced a few Hebrew expressions and citations to his text, e.g. pp. 159, 160, 161, 175, 194 and probably 202 (hardly legible). The Hebrew sentences in Barukh Mangubi’s part of the *Mejuma* are practically limited to the closing formula *חַיָּה יִשְׁרָאֵל* ‘the end’, usually put after a unit of the text, often after individual poems, e.g. p. 4, 7, 21 and 97. Naturally, this formula is also used by the other copyist.

The writing is not normally vocalized, and the quality of vowels is marked inconsistently by the letters *aifer*, *vay*, *yod* and sometimes *ain*. Only in a few cases Tiberian diacritic signs were put below quadrates, and rarely below cursive letters in order to facilitate pronunciation, e.g. *(120) ר^כֶּל* ‘end’, *(206) יָּבֵל* ‘my Lord’.

The heading *Tūnbel oğlanını masalı* on p. 127 is written with large

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⁹ Num 16: 31 יָּבֵל *the ground clave asunder that was under them*; the yod in the last word is invisible, and the ain in first one looks like a *lamed*.

¹⁰This decoding is preliminary. I express my thanks to Dr Yuri Vartanov and Dr Petr Muchowski for some suggestions about the reading.

¹¹The question of the writing and the language is not the subject of this paper; on the writing and language of an older Crimean manuscript see Jankowski (1997).
cursive, dotted letters. The whole text on p. 128 is taken into a rhombus, on the next page into a triangle with the acute angle to the top of the page. Some headings and initials are written in Hebrew block letters, e.g. (25) Asq Qarib, (202) türkî. In the story of 'Ashik Gharib, there are catchwords on most pages. The are two punctuation signs used in the text, < > and < , > which correspond to a comma and a full stop.

There are many ink blots throughout the text. In some places the writing is blotched and in some places blurred, which should probably be attributed to the poor quality of paper, ink and writing tools. This makes the reading difficult. Note, however, that the study of the original manuscript would reduce the amount of uncertain readings and places illegible on the copy. Nevertheless, none of the copyists can be labeled an excellent scribe. There is a number of mistakes in writing, some words and lines are crossed out, e.g. two lines at the bottom on p. 121, p. 126, as well as a few corrections.\textsuperscript{12} The spelling is inconsistent, especially the writing of matres lectionis, as said above, even in the identical words. A particular instability characterizes the rendering of loanwords, especially Arabic and Persian borrowings. There are also many variants in the writing of Turkic words, ranging from Oghuz to Kipchak forms. This was always typical of the Crimea, and is still so among Crimean Tatars at present.

3. The language of the manuscript

The language of poetry imported and adopted from Turkish is Middle Turkish, sometimes modernized, as known from the mainstream of so-called folk literature. The language of prose stories is also a variety of Turkish, typical of the southern coast of the Crimea, with a lexical and grammatical admixture of Crimean Tatar and Karaim. In these stories, there are evident Kipchak features, see e.g. the title of 'Ashik Gharib story, Asq Garipni mêsesesi.\textsuperscript{13} Since this story is of an Oghuz provenience, we can deduce that it was first adapted to a Kipchak language standard and then reversed to Oghuz. The Karaimds adopted Turkish literary genres and works together with their specific Islamic background. There are no traces of Karaicization. For example, God is called as usually in Turkish, Allah Te'ala (97) 'God the Supreme'.

The Oghuz features also prevail in the fragments of the local Karaim provenience, but the Kipchak admixture is certainly stronger, e.g. askerkilikten qaytgan soñ (122) 'after the return from military service'; boroqa galdın (123) 'you are in debt'. The use of Hebrew words and expressions depends on sociolinguistic matters, such as language variety, social position etc. As said above, especially the second part of the Mejuma contains more Hebrew components. It is not only genre-depending, the second copyist is more inclined to the use of Hebrew words, such as בר נער 'hakham' and 'senior priest' (156-159). Lastly, the Russian words such as maśinkem (8) 'my little machine', komedy 'comedy', dejstvo 'act' (158) demonstrate the beginning of the Russian influence which will soon result in the total change of the Turkic languages of Karaims to Russian. The Crimean Karaims were certainly multilingual. They knew and spoke Turkish, Crimean Tatar and Karaim. At the midrash, they mastered Hebrew and, as Hebrew annotations in this Mejuma show, they made a good use of it.

4. The contents of the Mejuma

In this section, I shall present the contents of the Mejuma showing page numbers and the units of the texts, providing captions and initial parts of each unit. The page number indicates pages on which a unit begins.

1. Törkü YG Üç gözelt oturmuş üstüne, selam verem; selam altı gözünü; aman gözündü aq çiğler açılmış memen ...
2. Törkü YD [...] Sana benden gayri\textsuperscript{14} sebeb bulunmaz ...

\textsuperscript{12} There are also many errors in Radloff (1986), e.g. yyywp > yymk (yemek, 290), furs'ınt > frırst (fırsat, 369), sw'ýr > sw'ýd (sual id-, 390).

\textsuperscript{13} The same is true of the Krimchak version of Ashik Gharib, as is seen on the facsimile of the first page (Rebi and Lombrozo 2000: 42). Note that the qof can also denote y and the postvelar-uvular weak g (IPA G), as in doğar 'will give birth', gayri 'aside from'.

\textsuperscript{14} gapy.
3. Türkü TW Qaleden galeye şehin uçurum, ah ilen vah ilen 
gönlüm geçirdim ...
4. Türkü TZ Selimp handan gelirsin uzun boylu, aq Osmanım ...
5. Türkü YZ Baharda güller açılır, allı yeşiller açılır ...
6. Birı birilen bestedir, sen mi güzel, ben mi güzel ...
7. Bugün yöne gül HYT Aşqum se<->dam, düştüm derde, hep 
dilerim aslanmış...
8. Türkü K San papaç, san mestini, yemezmisin maşinkem...
9. Şinir mugur [...] sesi var ...
10. Türkü Yemeç içmek bir hoşdur ... 
    Gel efendim güzel güzel ...
11. Rağbetin bilmezene etme rağbet nimetini ...
12. Mesele KH Bir vaqt Misir padısha vezirilen tebdil gezerek...
13. Mesele KW De göreyirim ki bu adamda kelle qulaq yerine...
14. Mesele KZ Zaman ilen sultan Muradın vaqtında Murad tebdil 
çıkşı...
15. [Mesele KH] Sultan Mahmud tebdil gezerek üç adam raz-
gelir...
16. Bir vaqt ilen bir padıșahlık var iken. Paşakları olsa, paşah 
 [...] araştırmaz ikenler ...

15. Cf. a similar variant of the same song in Radloff (1896: 388, no 295), ... önmüm geçirdim.
17. yıldır, the same in Radloff (1896: 376-377) who provides this poem in a 
similar variant.
18. srdm.
19. dasynm.
20. Cf. a similar verse in Radloff (1896: 356, no 227), Sari papaç, sari mest; toymayınına maşinkem...
21. Cf. a similar version in Radloff (1896: 290, no 78).
22. n'byyn.
23. Visible at the top of p. 17 in my copy.
24. tnpqvmw.

19. Mesele TI (continuation of the preceding story) ... hocake²⁵ ne 
var, ne yold ...
21. Börü masalı Vaqt ilen börünü birisi ziyade aç olmış ...
24. Hey pezvenk ... Hey ters ... Hey haydamaq ... Hey selsem ...
    Hey piç ... Hey pezvenk.
25 (1). Aşq Garipın meselesi ve türküsü Bir zamanda T AVRİ 
degen şehirde bir fuqare ihtiyar bir adam var imiş ...
97 (74). ...Bu aralıkta kökten uç elma düşti. Birı bunu yazanga, biri 
de okuyanga, biri de dünleyenge. Bu da bitti ve selam. "Aci 
Abraham im.
(çolophon) Bu masalga 'Aşq Garip derler. Bunu o quyulan 
tamaşça²⁶ qahlar. Ve bunu yazanga Baruh Mangubi derler. 
tam venizalam.
98 (75). 2 Semahi Ben bugün bir çuvari gördüm ...
99 (76). 3 Uslu dibere emrek, meyasır eyle ya rebi ... 
7. Yür, gidelim senini ilen ...
100 (77). 4²⁹ Şamuel Şismannin türküsü Ben atımı baylayım ...
101 (78). 5 Bahar olca güller biter ...
102 (79). 6 Elifide deli gönül, elifide ...
103 (80). 7 Atlar ege<->lendi, minmek ister ...
104 (81). 8 Şu zügürük çar eyledi camına ...
105 (82). 9 Bir atımı ola idi, yamastralar aman, aman ...
(106 - 107 missing pages)
108 (85). Semahi 13 Bu dünyamız a[...nada] erdim diyen yalan söyler ... 14 Bir ağac cami olunca ... 32
109 (86). 15 Sen bir ulu baızgansın ... 110 (87). 16 [...] Qul olayım sana; çoğ yalvardım ricam (sic!) 17 Borqutün fürtükü 33 Bir yanımız çalbaş, bir yanımız 34 ker<va'n > ... 111 (88). 18 Kel oğlan Zengin ilen zügürümlü vaslın ederler ... 112 (89). 19 Qarani mahtayır Qaraya <dahil> edersin, ne üçün beyaza katarsın ... 35
113 (90). 20 Beyaznı mahtayır Esmere gayret görürün, dath dath <mat> edersin ... 36
115 (92). 21 Hazreti Adam <zürriyet>, cümlemizi 37 üstün eden Mevlam verir qismetimiz bize ... 116 (93). 22 Bugün aşqı ... 117 (94). 23 Söz Aşıq Ahmedin kim cism-i üryan ... 38
115 (95). 24 Ben uçurum şehrine ... 25 [...] 39 Divany 40 Bir [...] derde dûstüm ... 120 (97). 26 Bu güzel bgaki{dir} qalmaz 41, erir aqar aq olur ... 121 (98). 27 Divany Bu fani dünyaya geldim ... 122 (99). 28 Yañ <evlenen> 42 soldalıarga çqan. Türkü 124 (99). 29 Ben seni candan sevmişin ... 125 (102). 30 Ferracemif yaqasti atlas 43 aman ... 127 (103). 31 Tümbel 44 qglanını masahi Bir zamanda bir fuqare var idi. Onuñ da birden-bir oğlu var idi. (The story ends up on p. 147 (123) with the formula bu da bitti and Heb. Ve-nişlam. 'Acı Abraham.)
148 (124). 40 Cani diilde meyl oldum ... 149 (125). 41 Attayıp girdim bahçeeye ... 150 (126). Divany Işittik,45 var Sedum Amure ... (A moralistic poem composed of nine numbered sections at various length, disapproving the habit of drinking and quarrels caused by it)
151 (127). Zurna Davuldan zurna, zurnanın söyleşinin karh dînler ... (A dialogue of musical instruments with the fleet at the outset; a poem composed of seven numbered sections)
153 (129). Tûmbelir Davul idi eğlencemiz ... (A poem composed of nine numbered sections)
156. Komedyà 1. Deystve için kimserler
157. Deystva 2 Sovyet
158. Deystva 3 egzamen
159. (Five short poems, each preceded by a name of the initial letters of Hebrew alphabet, Alef, Bet, Gimel, Daleth and He. There is a closing formula at the end, Benim elinden gelir bu qadar, followed by two Hebrew lines, referring to the date, alhâl hâmîn)

32 Radloff (1896: 358 no 232) provides this poem as a verse composed by Aşıq Ömer. Bir derek kamil olunca...
33 bâvqetpp: this poem is particularly interesting for the names of persons appearing in it, Șloma Miçi, Panpulaq and Babaviç; the verse is, therefore, a local product.
34 This figure also appears in a verse published by Radloff (1896: 340), bir yanımız Qara Dehiz, bir yanımız ada.
35 Cf. a similar poem in Radloff (1896: 253-254); aqel; in Radloff 6d5, not quite clear.
36 Cf. a similar version of this poem in Radloff (1896: 254-255), where there is mat instead of mt'.
37 A corrupt sentence; written ...zzw'en ...yqstn.
38 As is seen from the name of the author in the last part, Ey Ömer, this is a verse of Aşıq Ömer (cf. AUII 318).
39 w'wd.
40 divw'ny; in the Tur. lit. tradition divan ~ divani, in Kar. divane, see the
41 baq dryer, therefore, the reading beqad < Ar. ٢< ٥ is also possible, whereas bu qadar is unlikely, cf. a line from Aşıq Ömer's semahi, Bu güzellik baqî qalmaz ... (AU 364).
42 ñygn.
43 zip.
44 Standard Tur. tenbel, in the ms written also tümbe (129).
45 yâyîy-dîyk, i.e. şiştirdik 'we made hear'.
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178. Semahi Şu yalan fena duniyada ...
179. Semahi Gayet çetin müskül olur ...
   Semahi Ne melil-melül gezersin ...
180. Semahi Dilber qaldır <liqabî> 53, güzellikliş beyan olsun ...
   'O darling, lift up your veil that your prettiness can be seen."
181. Semahi Uslu dilberde ermek ...
182. Semahi Ela gözülü nazlı dilber ...
183. Semahi Ey felek, senin elinden ...
   Semahi Bizim odanın qızları ...
184. Semahi Sabahı şehir vaqıında ...
185. Semahi Büromcük yeğmek 56 birünür ...
186. Salmıp andan gelirsin ...
187. Semahi Var ile seyrana çıqışam ...
188. Garip bülüb qular zar, vanp gülşene yaslanmış ...
189. Semahi Hey ağalar, hey qazlar ...
190. Semahi Alma gördüm ben bir <rafta> 59, hayran qaldım ben bu haldan ...
191. Semahi Yeter <nedir> 60, 1 yeledi, dilber ...

53  nyq' byny; reconstructed on the basis of a similar semahi verse in Radloff (1896: 323, no 154), which reads güzel qaldır liqabî, güzellikliş beyan olsun, the word is written byq'byyyn, which the copyist of this manuscript did not understand; the word likab is listed in Radloff's dictionary (1905: 757) 'veil' as attested only in the Crimean; absent from KRPS, Mardkowicz (1935); neither liqab - likab nor niqa - nika is attested in CTat, Tur., Per. and Ar. dictionaries; identification uncertain, origin unknown.
54  Cf. the same poem on p. 99 (76).
55  Cf. the same semahi in a slightly different variant in Radloff (1896: 362, no 239); this must be a poem by Aşq Ömer, since his name is provided in the last line, benim adım Omer hoca (184).
56  Cf. Tur. yașmak 'veil'.
57  Cf. a similar version of this poem in Radloff (1896: 271, no 38), Yar iken seyrana çıqarsam ...
58  Cf. a similar version in Radloff (1896: 275, no 49), Garip ...
59  rld'.
60  n'dy.

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160. Türkü A Pııh puh <minyatur> 46, yaldap gelmiş saldrgan...
   B Uçan quş<qus> 47 ne aytarsın, ağıl değil baş belası ...
   G (two hardiy readable lines) ...
161. G (repeated) 48 Vay, ne yapmalı, cemaat ...
   D Bayrak uçmuş, <minyatur>, Qara Deñize qayış qolsun ...
162. Türkü Kökte yıldız pek seyrek, ayda kerek q ...
163. Türkü Yıgit erite iki alma, birin al birin alma ...
168. Semahi Benim devletli sultanım, sana benden selam olsun ...
169. Semahi Sana dil oldu ipti'da ...
   Semahi Biz [...] sultanım ...
170. Semahi Benim [...] bol nazh ...
172. Semahi Dedim bir [...] , gendi demiş efsane bilmezmi ...
   Semahi Dedim dilber soralam ...
173. Semahi Gel binelim <qoş> 50 atlara ...
174. Semahi Dedim dilber gam eyleme ...
175. Ke-Nıguń 51 Semahi Bu dunyanın ötesine erdim diyen yalan sölür ...
176. Semahi Şu qarşısı güle güle duran dilber ...
   Semahi Şu benim güli yarma ...
177. Semahi Qaranız qazıň, eldar güzüll ...

46  Reding uncertain; minyatur, the same in section G, below.
47  quş; or: uçan quşan ne atarsın? 'why are you shooting at a flying bird'?
48  Perhaps the preceding letter is to be read Ç, but the stroke, if any, is not
discernible.
49  Cf. a similar version of this song in Radloff (1896: 390, 300).
50  qoş;
51  Hb. بئنایت شو يک رازه. 'as the song of...'; the name of the song unk-
known.
52  A poem by Aşq Ömer, whose name is given in the line Ömer der gönül
dirilmez at the end of the verse; this semahi is also provided in Radloff (1896:
362, no 240).
2. İmtihanı gitim ise, gendimden gitmedim ... 196.
3. Bu zulmüqlar bana değil, hep sanadır haham başı ...
4. Eğer biz masqara iseek ...
R. Ya'qubqa qarşılg (the final four parts of the dialogue)
1. Rebbi Ya'qub, sen olunca ...
2. İmtihanı gitme yaya, gendi gitmemiş ... 
3. El ağlayan <gülden> olmuş, el qavgası imemiş ... 197.
4. Høyratlqqa tez yapıştū ... 
Tekerlemə ... Vardım bir şehrge bostang[a] ... 
Türkçe Aqlm[...] b[...] suçunu gendim de bildim ...
Türkçe (coming directly after the preceding line) Qız oturmuş çardaqta ... 
199. Türkü Nedir suçum, nedir hatam ...
200. Türkü Aryan tolù baqra bülbit gibi çaqra ...
El ayım görürse, qil yarar, benim gözdim ...
Türkçe Alçaqqq duvar üstü mehraamam çaya düştii ... 68
201. Türkü Aqız bana qara deme, qara desei ...
202. Türkü [...] 
203. Türkü Baqr ayaq baqa çqqaq Geziğim qurluruq yalıssı ...
204. Sen dün gece <yuqq>da idi Nhi ... 
205. Türkü Gene toparländi dağın dumanı ... 69
206. Tekerleme Fıstıq Mevlam qulufa bir evlad verince, bir yıșma gelip ... Tekerleme Altmışında (the manuscript breaks up here).

The longest unit is ‘Ashik Gharib story, which encompasses 74 pages. Then comes the story of the Lazy Boy with 20 pages. The story of ‘Ashiq Gharib is probably the best known in Karaïm and Krimchak manuscripts. It was provided by Radloff in Hebrew quadrate letters (Radloff 1896: 1-38) and in a transcription (241-297). A Krimchak

61 This figure is popular in the Tur. poetry, present in a verse of Asq Omer (AU 368); see also Radloff (1896: 361, no 237).
62 Hb. ʿaww ‘as the song of...’, the name of the song unknown, the reading uncertain.
63 zribhym; cf. DS 4387 zimbi, zimerti, zinebit ‘sarı çiçekli, yapışkan yapraklə, genellikle deniz kıylarında biten, kötı kokulu bir ot’.
64 ṣawr.
65 Hb. ʿaww ‘speech’, that is the line should be translated ‘after [you] said’.
66 Hb. ṣawr ‘copy; translation’.
67 The first letter of this Kar. family name is blotted.
Lombrozo 2000: 42-90; 91-132). The story itself, as the title says, contains minor sections, such as türkî, mesele ~ masal.

Most of prose and poetry copied in Katyk’s Mejuma is known from Turkish and Azerbaijani folklore and literature. Of particular interest are a few pieces of literature that have been created by Karaims. These are Şamuel Şismannî türkîşti (100-101), Borgenmuñ türkîşti (110-111), Yañî <evleng> soldalarga çişan (122-124), Komedyâ (156-159), a dialogue in verses in the form of manê (194-195). There is mention of some Crimean Karaims, Babovîc ~ Babovic, Şlama Mirci and Panpulug (111)70, Şamsa rebbi ~ R[f]ebbi.] Şamaş, Ya’qub Şamaş, Yaqu, R[f]ebbi.] Ya’qub ~ R[ebbi.] Ya’qubçê ~ Ya’quccê, Şapşal Abraham, R[f]ebbi.] Moşe <N>eyman (194-195), in addition to ‘Acî Abraham and Barûh Mangubi, see above.

5. Conclusion

In this short paper, there was no space to elucidate many detailed questions and to translate captions and initial phrases. After the papers of Samołowicz (1917) and Kokenaj (1933), this is the third step towards the study of Karaim mejumas. In further study, if more interesting manuscripts will be discovered, one may choose what to edit critically and translate. However, there is no doubt that the original Karaim fragments of Katyk’s Mejuma deserve publication. The present article will enable the researcher to do comparative work on particular mejumas and other products of the literature of Turkic peoples, and probably to identify similar versions.

Special symbols

<abc> — emended and uncertain text

[...] — blotted or illegible text

{} — added or unneeded text

() — comments, remarks

70 This is the first evidence of this name in the original Turkic form. The reference studies available, including KRPS (678) and Lebedeva (2000: 100), show it in the Russian form Panpulov ~ Pampulov.

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