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(5-8 NİSAN 2010)

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ON THE KARAITE STUDIES
PROCEEDINGS
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р.Агарон первый «Гамивхар»+комментарий на него «Тират Кесеф» р.Йа-Ша-Ра Луцкого (Евпатория, 1836)

р. Агарон II Никомедийский «Эч Хайим» + комментарий на него «Ор га-Хайим» р. Симхы Ичхака Луцкого (типография купца Мордхай Тришкана, Евпатория 1847)

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THE IMPACT OF CULTURAL LINGUISTIC ENVIRONMENT ON THE FOLKLORE OF KARAIMS

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The linguists who study Crimean languages and dialects (see. [Boeschoten: 1998, 8; Berta: 1998, 301--316; Memetov: 2006]), mark a significant influence of the Oghuz adstrat, by means of which, in their turn, Persian and Arabic elements entered; a profound effect of the Russian language is irrefutable as well. This publication strives to study the character of these influences and to illustrate the analysis with examples from the live popular discourse dating back to the end of the 19th – the beginning of the 20th, when the first records of the Turkic ethnic groups' folklore had been made on the Crimean Peninsula. Turkish cultural and linguistic influence is quite notable in the Crimean Tatar and Karaim folklore, therefore on the one hand the linguistic adstrat serves as a mutual for both languages unifying factor, although significant assimilation of the Crimean dialect of the Karaim language by the Crimean Tatar language is a well-known fact (this essay was not supposed to dwell upon the issue of the status of the Crimean Karaim, so, we are merely mentioning the latest works dealing with the subject [Musaiev: 2003, 44--45; Mireiev et al.: 2008, 8--9]). On the other hand, the Turkish language had been in vogue on the Crimean Peninsula till the 1920s, which presented itself on every linguistic level, from scientific treatises and publicism of İsmail Gaspıralı (Gasprinsky) and Bekir Çoban-zade, written in fact in Ottoman Turkish language, to the records of folklore expeditions led by Alexander Samoilovich, Nikolay Dmitriyev, Vasily Vasilievich Radlov (Friedrich Wilhelm Radloff), et al.) hinders singling out of the authentic Crimean folklore. It would not

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be out of place here to refer to Alexey Olesnitski, who confessed that while on a folklore expedition to the Southern Coast of Crimea he had to cajole the local inhabitants to sing Crimean Tatar songs instead of the Turkish ones, which the peasants found more sophisticated and melodious [Olesnitski: 1910, 8–9].

To be more objective in our statements in regard to the presence of Crimean Tatar and Turkish elements in Karaim folklore, we decided to analyze Radlov's Karaim records, published in 1896 [Radloff: 1896]. Vasily Radlov happened to be less meticulous about the matter collected, than Alexey Olesnitski. He recorded all kinds of linguistic material and made no alterations to it, hence, thanks to him we are able to comprehend now, apart from proper Karaim, also Crimean Tatar folklore material, similar to the one collected by Alexey Olesnitski, as well as Turkish folklore and linguistic material. Thus, *mecmua* recorded by Radloff is not only a monument of the Karaim folklore, but also of the Crimean Tatar and Turkish folklore, although they are partially written in Hebrew script.

The above mentioned folklore material can be accurately classified in accordance with its lexical components:

1) Turkish material – songs, referring to Turkish realities: toponymes (*Istanbul*¹, *Izmir*, *Erzurum*, *Edirne dağları* “Edirne mountains”), hydronymes (*Akdeniz* “Mediterranean sea”), historical personalities (*Lutfi pša* “Lütfi pasha”, *hsn pša* “Hasan pasha”, *ibrahim pša* “Ibrahim pasha”, *sultn mhmud* “sultan Mahmud”, *sultn murd* “sultan Murad”), Oguz epic poem *Köroğlu*, Turkish songs (*Benim yarım gelişinden bellidir* [Radloff: 1898, 348]), *mani* (*eki guzl suya gidr* [Radloff: 1898, 345], see Turkish *İki dilber suya gider; yolda çmur ezilmz daim bekar gzilmz* [Radloff: 1898, 346], see Turkish *Yollar çamur ezilmez Böyle bekar gezilmez*).

2) Proper Crimean material is characterized by local toponymes (*bhçi sarai* “Bakhchisaray”, *kfe* “Caffa”, *kuzlew* “Kezlev (today Eupatoria)”, *çtir dag* “Chatyr-Dag”), historical personalities (*qirim hnlri* “Crimean khans”, *vali pša* “Veli pasha”), historical events (destan about war 1812 [Radloff: 1898, 249–251]), events of local importance (a series of songs about Caffa stand out), and borrowings from Russian (*sldatlar* “soldiers”, *gneral* “general”, *isluzba* „military service” etc.).

Crimean Tatar and Turkish folklore differ from Karaim folklore first of all in linguistic markers bearing religious contents (*zikatin vir mubark cumaa gun* “endow on blessed Friday” [Radloff: 1898, 270], *bismillh tn bšlayk* “let us say bismillah and start” [Radloff: 1898, 259], *ahšmu(n)g nmazi* “evening namaz” [Radloff: 1898, 285], *muhmmd hlqi(n)g dilinde* “in the language of people of Mohammed” [Radloff: 1898, 362], and numerous Moslem terms *Allah*, *ibliz*, *azrail*, *cbrail*, *imam*, *mulla*, *derviš*); however the use of Moslem terminology by Karaims in their colloquial speech and in folklore discourse could be the effect of their cultural and linguistic environment; names of folk dances and satirical songs (Karaim *variluš*, Crimean Tatar *varirač*, similar refrains are also presented in Urum *varilač*, *varilaš* [Harkavets: 2000, 127]); names of religious holidays, not celebrated by Karaims (*navrus*, *ay ramazan*); antroponymes (*ismail*, *ayše*, *mustafa*, *almz*).

Borrowings from other languages are worth attention, too. The vocabulary of the Crimean Karaim folklore is rich in Arabic and Farsi borrowings (Arabic: *ecel* “the day of doom”, *lisan* “language”, *tfkkur* (tefekkur) “thinking, consideration”, *heba* “waste”, *mšqt* (*mešakkat*) “bother, worry”, *nsiht* (*nasihat*) “advice”; Farsi: *črši* “bazaar”, *lb* „lip”, *mnevše/mlevše* “viola”; *hnuz* “too, as well as”, *khkul* “curl”, *hrzuhal* “petition”, *riftar* “walk, behavior”), which to some extent distinguishes it from Turkish and Crimean Tatar linguistic material. Persian borrowings are recorded both on the vocabulary and on the morpheme level, the latter inasmuch as the non-typical for the Turkic languages use of prefixes: *gun bgun saat bsaat* “day to day, hour to hour” [Radloff: 1898, 394]. Occurrence of Hebrew borrowings, although insignificant, is still a characteristic feature (*mizraq* “east”, *tnh* “the Tanakh”).

Apart from the traditional for the contemporary Ottoman Turkish language Arabic and Farsi borrowings numerous Russicisms are found in the Crimean Karaim folklore (*pašol durak dijup durmajip qçr* “drive on, full! says and passes without stopping” [Radloff: 1898, 248], *mizr eki rubla fij qzildi* “two rubles worth of a grave was dug” [Radloff: 1898, 250], *lzarit hstasi kfinin duzdi* “a hospital repaired his health” [Radloff: 1898, 250], *niwulniklr ahšm bzirgan sujdi* “in the evening merchants stripped slaves” [Radloff: 1898, 250]. Also one Polish lexeme is recorded (*iskrlt čuhasi digr bir pha* “purple cloth costs something” [Radloff: 1898, 250]).

¹ Karaim examples are transliterated.

The language of the folklore source is rich in Oghuz lexical components, however proper Kipchak material also occurs: *jilqi* "flock", *taj* "calf", *tigrčik* "wheel".

Phonetic Characteristics

The determination of phonetic features of the speech fragments rendered by means of consonant script is a difficult task. Implication of vowels or the instances when one graphic symbol represents different sounds, as well as inconsistency in representation of the same sounds (e. g., [e] can be represented both by the letter "alef" and the letter "yod", the letter "vāv" can represent the vowels [o], [u], [v] etc.) account for the fact that the problem of reading and linguistic interpretation of Karaim texts can hardly be resolved. In spite of all the difficulties there is some evidence of the Crimean linguistic phenomena (preserved in some patois of Crimean Tatars and present in the Crimean dialect of the Karaim language) reflected in Turkish linguistic material: interchange ü/i (*bilbil*, *bugin*, *verijir*) and i//y (*seqyz*, *doqyz*). Certain phonetic phenomena reflected in the written speech testify to the fact that the speakers distinguished between them, which presents interest to us. Among such distinctions we should mention the following pairs: q / k, v / w, the uvular nasal sonant "ŋ", which can be represented by both "g" and "ng". Often the quality of a consonant determines the position of the vowel, thus, after "q" the vowels of the back row are used, and after "k" – the vowels of the front row. Oghuz influence is evident in the use of the voiced consonant in anlaut:

binmek "to sit, to mount" *bur li atim binajim* "let me mount my chalky-white horse" [Radloff: 1898, 318];

gormek „to see" *jilqi için de taj gordim* "I saw a calf in the flock" [Radloff: 1898, 374];

durmak "to stay" *jatma anam dur* "don't rest my mother stand up!" [Radloff: 1898, 368];

ben "I" *qraj bn gijejim al sizi(n)g olsun* "let me dress in black, and let red be for you" [Radloff: 1898, 363].

In many instances the interchange is the result of the nearest approach to the original pronunciation:

bugin = bugun "today": *bugin jarim htri bna jamn dir* "today my bonny upset me" [Radloff: 1898, 308]; *bn bugun jarimi gordum cn tzilendi* "I have seen my bonny today, and I feel refreshed" [Radloff: 1898, 316].

gonul = gonul = gonil = gonil „soul, heart": *civap ister sorulmaja : gunil ister srilmaja* "if you want an answer you should ask, if you want a heart you should hug" [Radloff: 1898, 271]; *cn ktlanir amma gunul dujarmi* "a soul will suffer but will feel a heart?" [Radloff: 1898, 273]; *hič gm gtirma gu(n)gluna* "no sorrow enter in your heart" [Radloff: 1898, 279]; *čušti dli gu(n)gil čušti* "my crazy soul gushed over" [Radloff: 1898, 361].

muškil = muškul „hard, difficult": *hlim muškil dir pk jamn* "my position is complicated" [Radloff: 1898, 253]; *hlim muškul bn allaha qltišim* "I am in trouble turn to Allah" [Radloff: 1898, 284].

kel = gel "to come": *qirim dn klgn qirk buz at da variluš* "forty gray horses came from Crimea, varilush" [Radloff: 1898, 259]; *hej navrusta efdim gldim sna* "hey in Navrus my lord I came to you" [Radloff: 1898, 308].

gibi = gibik "like, such as": *bilbillr gibik šqisin* "let him warble like nightingales" [Radloff: 1898, 388]; *bn odam da hsta duštım jatirim srhoš gibi* "I came down with ill in my room, I lie as drunk" [Radloff: 1898, 330].

Predominantly no consistency can be viewed in written mecmuas in regard to the differentiation between "ŋ" and "g", which are represented by one letter. However at times the nasal sound is represented by the letter combination "ng": *dinglajana nasiatim* "my advice to those who would listen" [Radloff: 1898, 360].

Phonetic peculiarities of the dialects of the Crimean origin are also reflected in the recorded texts: *ahšam* "evening", *seqız* "eight", *doqiz* „nine", *gundiz* „day", *šindi* „now". These peculiarities are still found in the dialects of the Crimean Tatar language. The breach of vowel harmony is characteristic of the Kipchak

languages: *drja dniz yoli(n)g olsun* "let your way be like a river-sea" [Radloff: 1898, 353]; *sni(n)g uĉin qn aglar eki gozim* "my eyes shed tears of blood for you" [Radloff: 1898, 350]; *sbh oldu gunš dogdi* "the morning fell, the sun is up" [Radloff: 1898, 351].

Vowel interchange is not always recorded at the turn of morphemes: *ajaqini(n)g tuzu* "dust on your feet"; *janaqi al* "red cheeks".

Grammar Characteristics

Numerous tense forms of the verbs of Kipchak origin had been characteristic of the colloquial speech of the Middle and Southern-Coast Crimean Tatar dialects, and, evidently, the same is true about Karaim dialects. Moreover, this linguistic phenomenon had been "legalized" by grammar books of the early 20th century. We come across such forms in the studied material: the endings of the Present Tense *-jur/-jir* (*dijur* "says", *benzejur* "reminds, similar", *qinalajir* "dyes with henna", *siralajir* "draws up"); the endings of the Past Participle *-miš*: *sijh zilfi(n)g tl tl itmiš uzatmiš* "your black curls strengthened like wires" [Radloff: 1898, 395]. Mass evidence of these features usually characterizes Oghuz languages.

The Oghuz form of the Dative with *-a* also occur: *ajia bq jildiza bq* "look at the Moon, look at the stars" [Radloff: 1898, 293]; *hnim gitti misira var gulim amn* "my lady went to Egypt, I have a rose, aman" [Radloff: 1898, 298].

The Oghuz form of the adverb ends with *-an*: *mani bilmejen qĉr* "those who know no mani, run away" [Radloff: 1898, 406]; although Kipchak forms ending with *-gan* also occur: *cn dn sivgn dustumi* "my friend whom I love with whole heart" [Radloff: 1898, 407].

Colloquial shortened forms are used alongside the proper ones: *dibi > dibinde*: *sofam dibi salincq* "a swing at my terrace" [Radloff: 1898, 407]; *oninĉun > onin iĉun*: *bana genĉi mllt dir : ani(n)gĉun hubabi rht* [Radloff: 1898, 392].

Phraseological Characteristics

Speech patterns are similar to Turkish: *sni(n)g lutfin bna jitr* "your "please" enough for me" [Radloff: 1898, 366]; *jarim glir gule gule efndim amn* "my dear goes

good bye my lord, aman" [Radloff: 1898, 291]; *hošĉa ql dijark gidm gurbta* "saying good bye I go abroad" [Radloff: 1898, 286]; *qismt olursa srrim* "God grant, she will like me" [Radloff: 1898, 369] instead of the corresponding forms of parting (*sav/gliqnen qal*) and hoping (*qismet olsa*) etc.

Folklore forms are viewed by us as all kinds of repeated clichés or phrases we come across in the text. They are predominantly of general Turkic character and represent stylistic figures of different folklore and literary genres of the wide variety of languages: *aaqn on dorduna bnzar* "like the Moon on the 14th day" [Radloff: 1898, 270]; *bn gul sn bilbil* "I am a rose, you are a nightingale" [Radloff: 1898, 318]; *aq grdan da sijah bnlr* "black birthmarks on white neck" [Radloff: 1898, 317]; *yanqi al dudgi bl* "red cheeks, honey lips" [Radloff: 1898, 315]; *micnun gibi dg bšin da gizrsin* "you walk in the mountains like Mecnun" [Radloff: 1898, 306]; *kirpik lri(n)g qlm jazr* "your lashes are written in pen" [Radloff: 1898, 310].

Resume

The folklore material proves that the Ottoman Turkish language and culture had a great impact on the language and culture of all ethnic groups of the Crimea, having created the unique local colour of the peninsula.

On the basis of the data drawn from the linguistic material of the folklore collections dating back to the end of the 19th – the beginning of the 20th century, we should state that Oghuz elements are preserved in the colloquial speech although Turks left the peninsula more than a century ago. Thus, evidently a specific conservation of speech forms took place in the context of a foreign (Russian) linguistic environment. In their turn, the change of linguistic environment and the onset of Russian influence on the languages of Crimean ethnic groups (as far as we can see basing on the data of folklore materials) are marked by vocabulary borrowings mainly consisting of military terms and colloquialisms. The issue of gradual change of the linguistic environment constitutes a separate subject of study and requires further research on the basis of more abundant linguistic material.

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"THE KINGDOM OF PRIESTS AND THE HOLY NATION"

AN ESSAY ON THE QARA'IM AND QARA'ISM AS A CIVILIZATION

from a Basic Course of Qara'im theology of the Bakhtawi-Pampulov Qara'im
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BY HAKAM DRS GERŞOM BEN YONAH HaKOHEN QIPRIŞI (TZIPRIŞI)

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