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Notes

27ff

- on this disintegrating stock epithet of Kosoy (introduced as a ghazi) see KO 537ff

129

- Kan-kojo was a son of Ak-taylik hoja family of Appak-hoja
- in 1755 he revolted against the Chinese in Kashgaria, joined by his brother
- they lost and fled to Badakhshan, the sultan handed them over to the Chinese, they were executed
- the two were revered in Kashgaria, the sultan's ruin was often attributed to their betrayal of the brothers
- Kan-kojo is used more often because it is trisyllabic, while Burkhan-ed-din is tetrasyllabic, not as good for Kyrgyz poetry
- the older brother was also cooperative with the Chinese until they betrayed him, so that is another factor
- the bard's speaking reflects the fervor that he and the audience have for Kan-kojo after 100 years

189ff

- on BM's realistic, existential Itinerary see H Kukotay I, pp. 359ff and its counterpart in KO, ending mythically, see vv. 265ff and commentary there

245

- the nexus between the hothead (Manas) and the ingots is implicit
- Bok-murun probably wants to buy off the troublemaker
- KO 1245ff BM mullifies Manas with gifts

344

- a brilliant aperçu of the bard or a forerunner, a bald patch are the leather soles of Manas' riding boots called as they appear momentarily amidst the precious material of the boots

396

- "to roll up the pennant from the ground/earth" is technical and difficult
- others throw no light on it, in some versions it seems concrete and descriptive
- in others, it occurs in the context of threat of destruction, thus figurative
- the term *tu* or *jelak* also mean soul in funeral contexts, so it's a threat to roll up one's existence
- in funeral rites, the pennant of the dead is broken and burned, which confirms this
- it's also used in jousting, where the long pennants had to be held to not obstruct the aim
- they would also become gory in the process

439

- Ablay was Khan of the Kazakh Central Horde, he balanced his policy under the threat of China, Russia and lesser powers, was in league with the Jungarians
- he still raided them for nice loot, he also raided the northern Kirgiz tribes
- his men saw him as a hero, and a bard/advisor celebrated him as such

- he is said to have killed the son of a khan that did not exist, and the khan captured him by stealth but set him free again
- here he is not an enemy, but an anti-Kalmak Muslim hero
- Ablay's family resisted the Russians in Kazakhstan and were ironically killed by the sarybagysh doing Russia's bidding
- R was doubtful if someone so recent as Jangir-hoja could be part of an epic, and he put a question mark
- but Jangir also features in V., where he is an anti-Chinese ghazi, so it seems ok to assume that he was part of the epic

451

- there are Mongol and pseudo-Mongol smatterings, the translation is unworthy of him
- V. maintains that the Kirghiz did not know that they were 'Burut' to the Kalmak and the Chinese, but V. was wrong
- there is a need for a sinologist to take a look at this
- it could throw light on the origins of the Kirghiz of CA
- some 18th c. maps distinguish between kazakh and kirghiz, "burut" probably meaning "turkic speaking clans of the Tien-Shan"
- the unstable b/m in Kirg. lead to a false etymology of "those with the moustaches", a flattering burkut has also been tried

479-496

- in this passage BM's envoy/privileged friend rides his horse, but while he is away, BM has and rides it too, R. did not challenge the bard on this
- it makes no sense that Manas and co. did not seize the horse when punishing the envoy
- R. also butchers the mentioning of maidens, which the rest of the text supports
- this is just such a mess of stuff, it's almost impossible to understand

504-505

- Hatto supposes that R. skipped two verses in his transcription
- this is evident in the rhyme scheme, where words do not have their corresponding rhymed words

530 ff

- a formula recurs in various forms of disintegration, in Kukotay etc
- "lofty mountain pasture" is a very forceful emotional image for the Kirghiz, as it was their source of subsistence

663

- there are some persian roots of a word that is missing in some translations

692

- tulpar who never touch the ground also scoop huge divots from the turf: contradiction
- tulpar have to undergo crisis in order to be able to transform, but losing a race is a crisis

763

- there is a ruler implicated in fear that keeps people from stealing, but the lord himself is not mentioned, it might be the Emir of the Khanate of Bukhara

843

- tea came from Chinese caravans that passed through Kobda and Buruntal

849

- Koqand raised a religious tax among the Kirghiz, mainly in sheep
- infidel khan Alooqe is seeking to impose such a tax on Muslims, which is outrageous

887f

- an implication that a wife was unfaithful while her husband was away, then bearing twins from two men

- a similar thing as Herakles and Iphikles born to Alkmene in Greek mythology

894-897

- there is a formula that is repeated with ominous significance
- Manas seems to be quoting a prophecy, then its repeated by Targil-taz to Joloy as a warning, then again as truth when Manas kills Joloy

928

- Ku kempir belong to the same category of sinister female figures in Altaian mythology as Ku kat

1032

- the bard links a old province to something, thus making it clear that he had access to that myth/story
- it also shows how far the political consciousness of the bard reached at the time
- the province was later annexed by Bukhara and later conquered by the Afghans

1099

- the location of epic heroes can vary with the abilities of the tribes to claim famous heroes as their own

1202

- the boar-image survives the introduction of islam here
- also changed three different words with similar spelling to one meaning boars

1260

- heroes in epics tend to grow up really fast/do lots of stuff at a young age
- Manas draws bows at 11 and shatters khans yurts at 12
- BM gives the large feast at 12 and also direct a big nomadizing under his command
- this similar ageing can also be seen in Chinese stories, maybe some influence there

1298

- R. made a mistake in mentioning a hero that only occurs once in the whole story, attacks his fellow infidel khan Konur-bay and rides Manas' spare mount
- thus Hatto assumes it was an error and Manas was meant instead of Muz-burcak

1337

- the passage mentions carved tiger bone, which most likely just means animal horn
- horn carving does not appear in later texts, suggesting that the art was lost to time
- horn carving seems to be lost, although bone carving is seen in later works
- epic poetry can remember such things

1453ff

- there is mention of a war cry that associates Manas with a Kazakh hero Alas, not a Kirghiz one
- additionally, Jamgirci (Nogay hero) had Agis and Alas-mirza as sons, which the bards knew from tradition

1487

- the bard makes up an aunt or senior kinswoman to be able to use the term 'nephew' in the text

1501

- a handgun is smoking because it is old and has a slow-burning wick

1612f

- Manas only briefly replies to a charge by Almambet (a prince too), also casual etc. that Almambet was left behind by Manas

1631

- there is a three-tier lineage of heroes/khans Kambar-Aydar-Kokco, rare for Kirghiz poetry at the time, and they are Kazakh

1639

- a purely musico-metrical syllable among the few R. took into the text, they are for the live performance

1780

- the word for wife seems derived from the persian-arabian word for weak

1781

- a word derived from persian that does not share the look of the original, in the meaning of saint to the meaning of clairvoyant

1842

- Saykal was considering eloping with Joloy, a bad suitor is not out of the question
- Karaca is also a sutor of Joloy's Sister Kardigac in a different epic, where Karaca's men rape Saykal who is exhausted from battle
- this scene from the other story is evoked by the current bard
- the text thus refers to past events in Saykal's life, and to current possibilities in BM
- this Joloy is actually quoting Saykal from a different version of the story
- this also means that parts of the story here are traditional and not just the fluke of some bard

2126

- a word that means 'cannon' here, coming from persian 'crossbow' or 'small cannon'

2129

- it is not entirely clear where certain weapons came from
- they were bought in a city, but it's not clear
- some things come from Tashkent, some from a group of Kazakh towns or a mercantile region north of the Alai mountains

2156ff

- this talks about handguns, some of them put on tripods, using flint-lock guns

Implications

- 129: the bard here has decent historical knowledge, concerning the hoja family in, even though the events did not take place right where they lived. It is also worth noting that the names of certain people might be changed, or even the person was changed, to better fit the meter of Kyrgyz poetry
- 245: Manas can definitely be bought, not a very princely trait
- 396: it is interesting how much content would go amiss if not for scholars like Hatto that dig deep and find all the little nuances in phrases that most people would just skip
- 439: this passage shows that certain well know heroes would be changed/appropriated to tell a convincing/fun story, even though, upon closer inspection, the facts do not hold up. In an oral storytelling this would probably not been much of an issue
- 451: Hatto comments on wrong etymologies and translations in the text, making it obvious that these texts need to be examined critically and with caution
- 479-496: Hatto notes the logical inconsistencies in the bard's story, where a horse is both given to an envoy and at the same time ridden by BM. It also criticized Radloff for his bad translation, while additionally showing that Hatto could have used an editor for the annotations
- 504-505: Hatto supposes that R. skipped some verses in his transcription, as evident in the rhyme scheme, which makes one further doubt the authenticity of the text
- 692: the bard has some further logical errors in his story, that a listener might miss, but the transcript immortalized them
- 763, 843, 849: some historical research that explains some facets of the text
- 887f: not sure if this is supposed to show that there was influence of Greek mythology on Kyrgyz epics, or if it is something that is common in epics in general, how unrealistic it may be

- 894-897: the use of prophecies in three stages is interesting, it is definitely a formula, but it gives the whole thing a lot more gravitas, as the prophecy is foretold, then repeated and finally comes true
- 1032: this shows the historical and mythological knowledge of the bard, who connects it to the story at hand. This would also imply that the listeners knew the same things, otherwise it would not be worth telling
- 1099: Hatto notes that epic heroes can be put into different locations to fit the narrative of the bard, such that they can claim famous heroes as one of their own
- 1260: heroes grow up very quickly in these epics, which underlines their prowess and general awesomeness because normal people cannot do that
- 1298: another transcription error by Radloff that makes little sense that Hatto notices
- 1337: epics can be sources from which one might learn something about the culture at that point, even though normal historical works do not mention these things
- 1487: sometimes the bards make up persons because it fits the story that they are telling
- 1842: the Joloy/Saykal story illustrates that the bard probably knew more stories than just Manas and could thus refer to them, even though it may not fit in totally logically. This implies that the audience may have known more than one epic too. Additionally, this must be some relatively set part of the story, otherwise there would be no other matching versions of it
- a couple of lines talk about the kind of handguns the nomads were using at the time, either from Tashkent of Kazakhstan, which were heavy guns requiring tripods and having slow burning wicks, probably more akin to small cannons than to modern firearms