

Semetey paper

- Compare and explain a change in detail – e.g. plot, gender, religion – between at least two variants
- Argue which variant of Semetey you consider the most significant and valuable

Summaries

Summaries of the various variants we are allowed/supposed to use

Birth Of Semetey - Radloff

Semetey - Radloff

Maldibay Borzu uulu

Notes

- *SMB*
- Kirghiz
- not published
- 1899
- two *Semetey* poems
- monument of Kirghiz literature
- one of the oldest concerns of native Kirghiz (p. 195)
- first mix of oral bards and mullas doing stuff for turkic-speaking consumption
- MBU wasn't the original author and there were two of them
- MBU transcribed the text instead of transcribing it
- he probably wasn't an accomplished oral poet
- the two poems show differences in orthography, epithets and the like -> two different bards/poets
- a bard would not have let the differences in the text slide
- the fact that he did marks him as a literati or connoisseur
- the handwriting does confirm that MBU copied both of them though
- here we have the problem that it is completely uncertain how many copies/iterations the texts MBU copied went through before he did
- thus it is a work of literature, not directly oral epic poetry, even though it embodies it
- the structure of the text fits more into the twilight age than the old age
- shows a bridging of when the story was more than a short part of the epics but not yet the fully fleshed-out version of later bards
- is pretty similar to the last part of I,6), but has flashbacks and all that as well
- the flashbacks that put *Manas* material into *Semetey* were a twilight-age invention
- I,6) and *SMB(1)* are largely similar in content, but not in form
- **differences:** Kanikey condones and blesses *Semetey* and Manas' *arbak* settles upon *Semetey* when he performs rituals at Manas' tomb
- the art stayed the same in the twilight era – the ethos changed

- here there is no trouble with with his mother, might be spared some troubles through Manas's *arbak*, gets more direct help from Bakay and
- he postulates that Bakay could be removed from the story as Kanikey now blesses his journey – Bakay is just too good of a character to just delete
- there are some fragments in there
- Kanikey is reduced to a mere mother here, Ciycir is now the one that must say something witty – she says he's a hero, but unprepared and will be back soon
- new is that *Semetey* proves his identity to Abuke and Kobos by telling them about Manas's exploits – even though he just learned about them earlier
- Bakay is really haphazardly added to this poem, there are multiple elements that do not make sense
- the talking horse outside of something like a lament is rare and probably to fill a gap in the plot – a break with earlier tradition and new era of less strict rules
- K and BD are not taken for the ride and remain behind – only to appear magically when the final battle commences
- heroic structure was disappearing and the unpacking of the narrative led to some problems like the one above
- the only thing that really happens is that *Semetey* drives out his nephews and recovers his patrimony
- there are almost 40 companions, which would be crazy for an oral poet, but written down it is not totally surprising
- here the descriptions of S's possessions, steeds on the walls take up about 10% of the poem
- itineraries are absent from this text
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Text summary

Tinibek Japiy uulu

Kenje Kara - first recording