

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

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
- 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 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
- there are almost 40 companions, which would be crazy for an oral poet, but written down it is not totally surprising
- itineraries are absent from this text
- the descriptions of landscapes now begins to be more lyrical and longer than before, a twilight age thing
- there is a remnant of older texts at the end where Kanikey tells *Semetey* to eat after killing the men, the motive may be them not giving *Manas* a funeral feast – revenge is more than just getting rid of rivals
- extinguishing *Semetey's* fire is probably an old saying that lost its meaning – used to mean kill of his line – now it's just a normal description
- earlier *Semetey* lured *Ay-curok* out of her betrothal, later they have been promised each other since before birth
- the structure of the love story is pretty similar to modern stories
- *Semetey* has less agency in this poem than in the previous ones
- *Semetey* recognizes the people but does not say it, the reasons here are not clear – riding in full armor can make the opening exchange more interesting

Text

- written in black ink on a piece of yellowed pulp paper
- damaged
- notes and page numbers added after the fact
- 6000 lines of text in mostly 3 columns
- one leaf is missing, the western and persian numbers do not agree
- Kirghiz language, post-Chaghatay script
- the used letter fluctuate – maybe written down like one would speak it and not spell it
- epithets and diction indicate that the two parts of the story are from two different authors

Tinibek Japiy uulu

Notes

- STJ
- 1898
- ordered by police chief in Narin to perform
- not clear if Tinibek was literate or not
- it is shorter than SMB, but has a lot of detail
- the story is mostly the same
- Semetey's crossing of the river is cause for amusement for the ladies, not the same as in SMB
- the union takes place in Akun Khan's city, where AC rebukes Semetey and tells him to go back to his wife, where the story ends in a cliffhanger
- this was due to Arabayev wanting to publish the full story later, but that never happened
- the characters need to make their status clear and thus brag about it
- Semetey is clumsy compared to his companion when crossing the river, the companion has all the nice gear and shit
- this is more of a mock-epic where the hero is laughed at than a traditional epic
- STJ is a lot less serious than SMB, where people act more respectful
- some curses are not as striking as normal, as they are not spoken by seers, but by normal people
- Tinibek was master in the traditional dilation and decoration – he takes full advantage of all the things when he describes them
- there are some flashbacks in here as well, like the newer periods have
- the itineraries are less realistic than the 19th century ones, there is less actual geography involved
- the chaos that is Kanikey's flight path flies in the face of 19th century itineraries – it just does not make sense
- religious cultivation is more apparent in this epic than in the ones before it
- there are terms used now that were unheard of in the earlier periods
- Manas is still a strong spirit here, invoking his name really gets things going
- the use of these *arbak* are all too common in this period

Text

- lost original manuscript 1898-1902
- Kirghiz language, reformed Arabic script
- preface by Arabaev
- about 3600 lines in total
- there are some gaps in the manuscript