

IRSTI 17.81.31

<https://doi.org/10.53871/2078-8134.2023.3-12>

N.M. Mursalimova¹, A. Oralbek²

^{1,2}M.O. Auezov Institute of Literature and Art
Almaty, Kazakhstan

E-mail: ¹m_nasihati@mail.ru, ²ora-10@mail.ru

ORCID: ¹0000-0003-4875-9684, ²0000-0002-0600-7006

CHARACTERISTICS OF THE AITYS GENRE AMONG KAZAKH AND TURKISH PEOPLE

Abstract. Aitys is a special genre that occupies a special place in our national literature. All types of aitys require eloquence, mobility, and ingenuity. In Kazakh and Turkish literature this genre is in accord with social, socio-political issues. Using jokes, humor and satire in their improvised verses two poets compose dialogue on significant changes and various social phenomena within the country. At the same time by giving a clear, rational reply to the opponent, one can be on an advantageous position. Poets also use this aitys genre of verses competition to convey their inner feelings of mood. At all times, aitys genre can be called a mirror of its era. Therefore, the study of such diverse characteristics and specific features of the aitys genre, its generality as a harbinger of social situations is considered one of the main tasks of the science of Kazakh literary studies. Improvisational talent is the natural talent of the poet. Aitys genre requires great responsibility and deep knowledge in different spheres. Accepting the advantages of other poets in his/her environment and advancing his/her knowledge should be considered as the stage of the poet's ascension. Kazakh aitys genre works have more improvisational feature, have a large and artistic content, descriptive of a long chronicle about the country's and people's life, while the assonant rhymes of Turkish atyshma are subject to a special condition and certain rules of artistic schedule. It can be said that the basis of both theatrical and dramatic art is connected here. The article analyzed deeply the division of the aitys genre into subtypes, its methods, features and similarities among the Turkic peoples based on the opinions and conclusions of Kazakh and Turkish scientists.

Keywords: aitys, poet, folklore, manuscript, genre, legend, version, humor, satire.

Н.М. Мүрсәлімова¹, А. Оралбек²

^{1,2}М.О. Әуезов атындағы Әдебиет және өнер институты,
Алматы, Қазақстан

E-mail: ¹m_nasihati@mail.ru, ²ora-10@mail.ru

ORCID: ¹0000-0003-4875-9684, ²0000-0002-0600-7006

Қазақ, түрік халқындағы айтыс жанрының ерекшеліктері

Аңдатпа. Айтыс – ұлттық әдебиетімізде орны бөлек ерекше жанр. Айтыстың қай түрі болса да шешендікті, ұтқырлықты, тапқырлықты талап етеді. Қазақ пен түрік әдебиетінде бұл жанр қоғамдық, әлеуметтік-саяси мәселеден бөлектене алмайды. Екі айтыскер ақын әзіл-қалжыңға, юмор мен сатираға сүйене отырып ел ішіндегі елеулі өзгерістер мен түрлі қоғамдық құбылыстарды тілге тиек етеді. Сонымен қатар, нақты, ұтымды жауабы арқылы қарсыласынан ұтымды орында тұрады. Ақындар өздерінің ішкі көңіл-күй сезімдерін жеткізу үшін де сөз додасына түседі. Айтысты қай заманда да өз дәуірінің айнасы деуге де болады. Сондықтан айтыстың осындай сан-салалы сипаттары мен өзіне тән ерекшеліктерін, қоғамдық жағдаяттардың жаршысы ретіндегі жалпылығын зерттеу қазақ әдебиеттану ғылымының басты міндеттерінің бірі болып саналады. Импровизаторлық дарын – ақын бойындағы табиғаттан келген дарын. Айтыс үлкен жауапкершілікті, терең білімді талап етеді. Өз ортасындағы ақындардың артықшылығын қабылдап, білімін шыңдауы ақынның өз кезегіндегі өрлеу сатысы деп қарауымыз керек. Мақалада қазақ, түрік ғалымдарының ой-пікірлерін, тұжырымдарын негізге ала

отырып, түркі халықтарындағы айтыс жанрының ішкі түрлерге бөлінуі, әдіс-тәсілдері, ерекшеліктері мен ұқсастықтары барынша талданды.

Кілт сөздер: айтыс, ақын, фольклор, қолжазба, жанр, аңыз, нұсқа, юмор, сатира.

Н.М. Мурсалимова¹, А. Оралбек²

^{1,2}Институт литературы и искусства имени М.О.Ауэзова,

Алматы, Казахстан

E-mail: ¹m_nasihata@mail.ru, ²ora-10@mail.ru

ORCID: ¹0000-0003-4875-9684, ²0000-0002-0600-7006

Особенности жанра айтыс у казахского и турецкого народов

Аннотация. Уникальный жанр айтыс занимает особое место в нашей национальной литературе. Любой вид айтыса требует уникального проявления красноречия, находчивости, дальновидности и импровизаторства. В казахской и турецкой литературе данный жанр всегда тесно связан с социальными и общественно-политическими вопросами. Поэты оппоненты используя шутки, юмор и сатиру исполняют полностью импровизированный песенный диалог, при этом поднимая вопросы о значительных переменах и различных социальных явлениях в стране. При этом, один из поэтов обязательно превзойдет оппонента, высказывая находчивые, остроумные и рациональные ответы. Поэты также участвуют в песенных соревнованиях айтыс, чтобы выразить свои внутренние чувства. Данный жанр можно назвать зеркалом всей эпохи, так как он отражает любую эпоху. Поэтому изучение столь разнообразной характеристики и особенностей жанра айтыса, его всеобщности как предвестника социальных ситуаций является одной из главных задач казахской литературоведческой науки. Казахский жанр айтыса является уникальным из за проявления импровизаторского таланта, красноречия, с расширенным художественным содержанием, иллюстрирующее долгую летопись жизни страны, а в свою очередь ағышма турецкого народа подчиняются специальным условиям, заранее продуманному художественному содержанию. То есть можно твердо заверить, что здесь соединены начало театрального и драматического искусства. Характерной чертой казахской и турецкой традиций айтыс является их формирование в глубокой древности, когда оба народа имели общее духовное наследие и даже одно общее государство. В статье на основе рассуждений и выводов казахстанских и турецких ученых максимально проанализировано деление жанра айтыс у тюркских народов на подвиды и их методы, особенности и сходства.

Ключевые слова: айтыс, поэт, фольклор, рукопись, жанр, легенда, версия, юмор, сатира.

1. Introduction

Aitys is one of the literary heritages that transmit long-standing national values, life of the country, historical figures and their good deeds for the country, various large and small events in the background of history to the generations. Nowadays, the aitys genre has become a special fiction line among the Turkish people. Various joyful moments and sorrows that happened to the nation, important historical events, continuity of tradition, national values are highlighted in the works of aitys genre.

Researchers are not able to replicate conclusive ideas about time when the aitys genre was originated. «Being one of the great branches of Kazakh oral literature, the aitys genre works have their own share and place, rise and development history. The history of world literature tells us that the pre-revolutionary tradition of aitys genre developed at various level among different nations. It is well known that in the Ancient East (Indian, Iranian, Arab), the Central Asia people and the medieval Europe states (French, German, Slavic) countries it was developed as a kind of intellectual (oratory) competition. Doing research in

finding the long evolutionary path of aitys history, studying the process of its development is a big problem itself. It is not a matter of one day or a year to make a clear opinion about it or to formulate 25 ideas and to group and analyze them» is written in the third volume of the book «Aitys» published by «Zhazushy» in 1966 (Aitys, 1966; 3).

Scientist M. Zharmukhameduly stated followings: «The aitys genre presents in Turkey nowadays, too. And they call it «Atyshmalar (poetic duelling)». As the title speaks for itself these poetic dueling points to the meaning of shooting and hostilities. Traditionally, three poets come to the scene and one of them accompanied by a dombyra starts the poetic competition. As per usual procedure, the first poet sharply criticizes the other two rival poets sitting next to him and lists their behavior, faults, and defects as short in height, etc. The other two poets follow the same order. The interesting fact is that, in most the one of the three competing poets is tall, the other is short, and third is fat.

These defects and peculiar features of each used to compose a playful song. Outwardly, these three poets look like artists. Also, the audience can choose a topic and ask the poet to sing about it. Sometimes, the audience even propose a mysterious assonant pattern as a topic. Considering that these signs are worthy of the improvisatory tradition, then we can see that the ancient aitys by Turkish ozans has plural characteristic». (Yarmukhameduly, 2001: 17). Thus, the scientist expressed his opinion about the similarities and differences of the aitys genre, which became a common cultural heritage of the Kazakh and other Turkic peoples.

2. Materials and methods

2.1 Research methods

There were used scientific methods such as the peculiarities of the aitys genre, literary and historical differentiation during the study the differences between Kazakh and Turkish aitys genre and were used manuscripts stored in the funds of the Institute of Literature and Art named after M. O. Auezov and the works and findings of Kazakh and Turkish literary scientists.

2.2 Materials

Concentration on the scholars' opinion about aitys genre, one can see that Kazakh aitys has been studied since the second half of the XIX century and at the same time, until the October Revolution this genre works was not collected, no recorded and nor studied as it is today. In this regard, scientists have managed to study the aitys genre nature, syncretism, and artistic features of it on a comprehensive scientific basis, namely among Kazakh scientists were Sh. Ualikhanov, A. Baitursynuly, H. Dosmukhamedov, S. Seifullin, M. Auezov, S. Mukanov, K. Zhumaliev, E. Issmayilov, S. Begalin, Z. Akhmetov, Z. Kabdолоv, S. Kaskabasov, M. Zharmukhameduly, T. Albek, A. Buldybay, B. Rakym, etc., and also Turkish scientists as U. Gunay, M. Bali, I. Bashgoz, M. F. Koprul, Sh. Yelchin, Y. Arslan, H. Dizdaroglu, Y. Artun, D. Kaya, T. Gunay, A.B. .Alptekin, Y. Jem Guney, H. Katary, D. Duzgun, M. Ozarlan, F. Khalydci, M. A. Ozder, M. Yardimci, S. Sakaoglu, N.I. Tanrykulu, M. Yardimci, etc.

3. Discussion

Among Kazakh aitys works there are first recorded works as aitys between Birzhan and Sara, Aset and Yryszhan. The aitys between Birzhan and Sara was first published in

the Kazan publishing house in 1898. And, apparently, that aitys competition took place in 1871. The history of aitys genre of Turkic and Kazakh peoples goes back to ancient times, but recording period is approximately same. The gathering history also dates back to about the XIX century and continues to this day.

Among the manuscripts there are less aitys works of the XVI-XVIII centuries. However, it is indisputable that aitys was widely spread in the Kazakh steppe even in those periods. For example, the work «Diwani Lugat at Turk» by M. Kashkari includes the «Jaz ben kystyn aitysy (Poetic competition of summer and winter)». The works by the famous Khoja Ahmet Yasawi, the representative of the XII century can be reviewed in this regard, namely the wisdom by Suleyman Bakyrangani «A poetic competition of the heaven and hell». The following lines published in the «Diwani hikmet» by Almaty «Murattas» publishing house in 1993 and Yasawi's hikmet presented by the Tehran «Al-Huda» publishing house according to its translation:

Uchmok, tamugh ukushur, ukushmakda maani bar,
Tamugh aytur, man boyman, manda Firawn Khomon bor.
Uchmok aytur, yuk sanda, jumla Prophet manda,
Sanda Firawn bor bulsa, munda Yusuf Kanon bor (Kydyr, 2021: 43).

This fragment means that the aitys genre has been developed and formed at a classical level since ancient times, and was also reflected in the common written literature of the Turkic peoples.

M. Auezov stated follows: «The first type of aitys is about traditions, the second type is about poets» and referred «badik» and «zhar-zhar» works to the traditions' aitys, and tribal, mysterious and religious works referred to the second type. According to the classification of folk poets the entire group of aitys depending on their size and the specifics are divided into two: the ture aitys and sure aitys. The ture aitys is a general type of short and quick dueling using short verses and can be used by the general public along with poets. In its turn, the sure aitys is used only by poets with high improvisatory skills that completely immersed in poetry and can immediately put into long verses, poetize in every topic and sing loudly» (History of Kazakh Literature, 2008: 578-589).

In his monographic work (Zharmukhameduly, 2001: 293) the professor M. Zharmukhameduly, who has been studying the aitys genre for many years divided aitys into several types based on the genre nature, namely «Salt-adet jane missal aitys (Traditions and samples aitys)», «Badik aitys», «Zhar-zhar» styled aitys, «Aitys between the lady and gentleman», «Kaymdasu» and «Kaghysular», «Mysal aitys (Samples aitys)», «(Aitys between poets)», «Religion aitys», «Aitys with riddles», «Jazba aitys».

And the Turkish people's aitys genre dates back to the distant past, there are almost no written records about the art of aitys until the XIX century. Akyn aitys began to appear in Turkish literature in the XIX century. In the previous years, there was no written information about the art of aitys, thus no evidence to prove it's existence among the population. The first poet aitys of special mention was the song competition between Yusufelili Muhibbi and Idraki, held in 1850 (Auxiliary, 2021: 389).

Muhibbî was born in Erkinis (Demirkent) village of Yusufeli in 1823-1868. His real name was Salih. He learned the tradition of minstrelsy at a young age. Over time, when he

became a strong young man the villagers added Kaya (the Rock) to his name. Thus, he was called Kaya Salih. When he was about 16-17 years old, he fell in love by drinking wine from a few pirs hands in a dream he had in Oltu Prison where he was put to for a crime. At the same time, when the pirs raised the glass for Esmahan's sake, Esmahan appeared and it became clear that he felt in love with her. Then he was awarded with the pseudonym Muhibbî.

After this dream, Muhibbî started to play the baglama and sing folk songs and was commemorated one of the most famous minstrels of the period. Muhibbî married his villager Esmahan, whom he saw in his dream and fell in love with. However, his wife died young. Muhibbi's encounter with Ashyk İdraki, who lived in accordance with the traditions by traveling to various places for many years is one of the important examples that have survived today. He also could learn the well-known minstrels of that time such as Coshkuni and Elfazi. According to some studies, Ashyk Muhibbi befriended, mastered and supported Hodlu Şamilî. On the other hand, some sources state that Muhibbi (1823-1868 or 69) was younger and died later than Shamili. In this sense, friendship or perhaps the reverse may be a more appropriate explanation than a master-apprentice relationship.

During his long years of friendship with Hodlu Şamilî he made many journeys. The most famous of these is the ferry trip to Istanbul and the events they encountered there. Muhibbî was once sent back to his village from Istanbul because of the satires he uttered. The minstrel who participated in the Crimean War was essentially an ummah and it is rumored that he was very shy (Öksüz Musa, 2013: 387).

The well-known Turkish scientist T. Umay stated: «In Turkish people literature the aitys genre is called «atıyşma». And, one can see that the first examples of aitys were formed as a result of indigenous forms of folk literature. Traditional folk songs called «atma» are widespread in the territory of the Kara Sea» (Günay, 1976: 73-85), he writes.

In comparison with Kazakh aitys the main feature of Turkish aitys is the rhymed assonant, which is more importance. Arguably Turkish aitys formed within a certain pre-determined framework, which is structurally based on special rules and strict principles. In Turkish aitys the novice poet suggests a certain verse and the second poet must compose a poem according to that verse. This rule shows that Turkish aitys looks like a competition of composing assonants, assonants competitions. At the same time, in Turkish Aitys both poets can compose dueling dialogue with only four lines of verse. Therefore, the volume is also measured in the aitys, thus the counterparts should compose their questions and replies limited with one stanza. This is an unbreakable rule and it can be said that Turkish poets are good in this brevity.

The complex and tricky puzzles offered by counterparts to surpass each other are divided into the following types depending on the degree of difficulty:

- 1) Straight or abundant assonants;
- 2) Narrow or rare assonants;
- 3) Rotary assonants;
- 4) Irrational or illogical ended assonants;
- 5) Repeated assonants.

Due to the strict rules and regulations the Turkish aitys is divided into certain stages. And the aitys of poets in Turkey is divided into three parts. The main purpose at the first

stage of two poets competition in Turkish style aitys is the mutual acquaintance and conversation. This stage of Turkish aitys is called «**Nazire**» and the second stage is called «**Atyshma**». In the second part the counterparts target at each other and try to undermine the opponent's poetic ability. In this section, poets have a habit of belittling their opponent and considering themselves superior. Of course, the characteristics features of the stage are also found in Kazakh style aitys. And in the third stage, poets are assumed to be able answer each other's questions correctly. The poet uses complex questions that no one knows the answer in order to stumble his/her opponent. If the answer is wrong, then the opponent is considered defeated. This stage was called «**Resistance**». Obviously, this reminds us of the peculiarity of some religious-cognitive mystical aitys type of Kazakh aitys.

All these three stages are common for Kazakh aitys. However, the stages in Turkish aitys are strictly principled.

In addition, the Turkish Ayutthaya is characterized by drawing, where artistic forms such as baglam and chanting are also performed in layers.

Thus, Turkish aitys has a unique improvisatory feature, which simultaneously with arts as playing baglama and singing.

In addition, the Turkish aitys genre is divided into the following sub-genres from a compositional point of view: (Erman Artun, 2001: 427):

1. Welcoming-greeting. For example, this stage sometimes was called an introduction among Kazakh poets.

2. Recollection. Poets raise spirits and inspired by deriving inspiration from famous ancient poets and historical figures names. This is common to Kazakh aitys genre, too. For example, in their aitys the Kazakh poets, Zhambyl and Sarbas chased widely the chronicle about Domalak Ana. The work is written in Arabic script and makes 99 pages. Two competing poets narrated deep secrecy of history by telling historical legends and genealogies.

The aitys between Zhambyl and Sarbas, along with the genealogy of Mother Domalak is chasing the ancestry genealogy starting from Adam. This can be evidenced by survived works including, namely the chronicle «Uly zhuz Baydibek bi (The bi-judge Baydibek of the Junior zhuz)» **by the poet Zhailaubayuly Buzaubay** from Tselinny state farm, Kostanay region, Semiozersk district. From an early age the poet was fond of the oratory, performed at weddings, participated in poets' feasts, and became known as the «**poet Buzaubay**». **The manuscript of the** poem is stored in the manuscript fund of the Central Scientific Library in the «Kazakh Chronicles» package. The poem was recorded in four thick notebooks, between 1953 and 1973, the Arabic script was used and made thirty-five chapters.

The poem narrates the Kazakh historical chronicle from the XV century to the XIX century. It also includes the legends about Ayaz Bi, Karashash and Baidibek's descendants. It is also worth noting that he learned legends about Domalak ana from Zhambyl Zhabayev, some information was obtained from ancient books and handwritten heritage. Here can be observed that the poet mainly read legends and life stories of Adam, Eve and Prophets, historical and religious books «Kissaul Anbia», «Torah», «Bible», «Koran», «Oguznama», etc. Despite the fact that it contradicts the Soviet ideology the aitys genre works, genealogical traditions, legends, etc, remain in use and versions were collected like other works of

our spiritual heritage. After all, this valuable relic is the life path of an entire nation, the centuries-old historiography that entrusted by our ancestors (Saltakova, 2021). However, the collection and publication of the national heritage was limited beyond politics. The genre of aitys, which has not yet been published and studied is preserved in manuscript collections.

3. Face to face meeting. In this stage the poets engage in a one-to-one battle with words to bruise feelings. The face-to-face meeting stage, which is considered to be the most interesting stage of aitys is divided into the following sub-stages:

1) **The start** (assonants). In Turkish it sounds as «Ayak» which means to rhyming, «Ayak açma» means to offer an assonant. In his work about this genre U. Gunay stated follows: «**Traditionally, the oldest or** mentor poet starts the stage with a common assonant called *duz ayak* or *genish ayak* (straight or abundant assonant). In this stage there is no restrictions on subject and no limitations on the stanza size. Poets start poetic competition using a simple, easy verse, and in rhyme assonant of one topic they want, but out of important topic, just as they mentioned the reasons for the aitys» (Gunay, 2008: 50).

The mentor gives the fellow poet an easy assonant to warm up first, and when the aitys reaches a climax the contest gradually continues with a narrow or rare assonant using, becoming more complicated. Kazakh aitys genre doesn't have this feature. In the main welcoming and greeting stage, when the poets started insulting and mocking each other the parties compete freely, with no criticize and no obligation to rhyme an assonant. This should not be interpreted as a complete disobedience to suing assonant, as was interpreted among Kazakh poets. In other words, one of the poets, except the mentor one should rhyme an assonant and the other should continue the aitys with rhyming that assonant.

2) **To agitate / to propagate** (öğütleme). During this stage both poets share with wise sayings, thoughts, and instructions that have mutual rhymed assonant. There is no limit on stanza's size. Kazakh aitys genre has the same feature.

There is also a riddle typed aitys. The riddle typed aitys is similar to Kazakh aitys. It is considered a standing rule that a senior poet should propose an assonant, expect a suitable response from his counterpart and demand to compose a poem. 3) **A riddle aitys (Muamma).** In Kazakh aitys genre the riddle typed aitys is a complex version of the oratory art, which has its own characteristics. In order to compete on this type of song contest the poet needs ingenuity, deep thinking, and a sharp mind apart from poetry. The fate and fortunes of aitys is determined according to the poets' outlook.

In the 70s of the XIX century the first published work on Kazakh riddly aitys was «Kyz Bolyk and Yelentay» (1875). Later were publishes «The riddle aitys between a girl and a boy», «Kozhakhmet and Abubakir» (1900), «Nurzhan and Sapargali» (1902), «The riddle aitys between Sabyrzhan and a long woman» (1903), «The riddle aitys between Zhissipbek Khoja and Shokey lady» (1910), etc. The riddle aitys of Turkish people is also called «Bağlama». In general, it is widespread among Turkic peoples. They test each other both in terms of knowledge and in terms of art by asking questions about education, art, religious topics and legends. Therefore, not every poet could participate at such a responsible contest-test.

4) **A complaint (Sicilleme).** This type of aitys is also widespread among the Turkish people. The defeated poet that lost the competition as the opponent was good on telling his/

her shortcoming and faults, then he/she says wishes to the opponent. In modern aitys both poets have formed a way to please each other.

5) A lying verse (Yalanlama). This genre of aitys is also widespread among Turkic peoples, but can take place at any aitys competition. In general, it is not a obligation to respond, to be on the same line or be repulsive on this type of aitys, but the main condition for it is to tell logical lies that inapplicable to the truth.

6) Teasing (Taşlama). This part belongs to a joke stage. Two poets jokingly compose verses about each other's shortcomings, mistakes, faults. This genre is commonly used nowadays, too.

Let's take an example among Turkish poets' works:

Huzûrî:

Biz ihtiyar olduk, zaman yepyeni

Zaman kibarisi âşık Efkârî.

Tamam bir metredir uzununu, eni

Çingene torbası âşık Efkârî..

Efkârî:

Geldi bizim ile girdi meydana

Bugün baş belâsı âşık Huzûrî.

Beher türlü zerzevatı karışmış

Aşûre çorbası âşık Huzûrî.

Huzûrî:

Bugün bu meydanda mert söz isterim

Alırım elinden hem saz isterim

Sizin Ardanuç'tan bir kız isterim

Gözünde sürmesi âşık Efkârî.

Efkârî:

Hatâ olmaz âşıkların sözünde

Baksan sazı vermek vardır gözünde

Sana bir kız verem üç otuzunda

Büyüktür kuması âşık Huzûrî. (Öksüz Musa, 2013: 173)

7) Tuketmece – to attain. The contestants put each other in a difficult situation and force the opponent to the wall. For example, both poets hold an argument completely prohibiting the use of labialized consonants such as «b, m, v, p». Even today, there are competitions where counterparts tick a needle in their lips to avoid saying forbidden sounds. Kazakh aitys genre has no methods that prohibiting labialized consonants, deliberately uttering obscene words, and methods of coercion.

8) Farewell. The poets say goodbye to each other and to the audience at the end of aitys. Nowadays, Kazakh poets put a modern and beautiful tune to finish the aitys so that they don't get offended with each other.

In addition, there is a «**Mysal aitys** (A tale aitys)» type in Kazakh people's aitys genre. We can name the following works as samples of above-mentioned genre: «The aitys of the camel and Maylikozha», «The poet Atygai Togzhan's aitys with her dombyra», «Aitys of an old camel and a foreman», «Aitys of a black mare and a head of a farm», etc.

People's living conditions and their grief are described in mysal-tale aitys samples. If one reviews carefully the content of all mysal-tale samples, then can see the signs of the narrator's life (a poor person, an orphaned, a widowed, a shepherd, a bald, etc.). In this regard, poets rationally used arguments as a means of expressing their inner anger and opposition to the wealthy and those in power. However, Turkish people's aitys genre doesn't have samples of «mysal-tale aitys». In general, in «mysal-tale aitys» there is no poetic competition of two poets, but only one poet composes a duel on behalf of two characters (Kaskabasov, 2002: 584).

Of course, there are two characters, but only one aitys narrator, thus the aitys form is used as a method in composing tale samples, accordingly scientists only conditionally introduce it into the aitys genre. Unfortunately, in folklore studies the mysal-tale genre has not been fundamentally studied. However, the scientist S. Zh. Shakhina stated follows on mysal-tale aitys: «Although if one says that the basis of the aitys is impossible, hints and allusions in it are effective. In the struggle for life the signs of humanity, innocence, ingenuity, and eloquence are more learned and recognizable. In fact, it is clear that the origin and roots of aitys genre comes from the mysal-tale aitys. Although we often glorify it as the art of talented and improvised poets it bears witness that the foundations of its origin were composed on the mysal-tale form and developed through the creativity of numerous great artists» (Babalar sozi, vol 92, 2013:20).

4. Results

The main difference between Kazakh and Turkish aitys is that women poets often compete among Kazakhs. But in Turkish aitys there is almost no female poet. It is known that the Islam has penetrated Turkish society deeper than to Kazakhs, perhaps because of this social situation women were excluded from participation in aitys competition earlier. We can name female poets, who are participating in the current aitys in Turkey such as Emine Beyza Bazhy, Banu Zhevherie Chankyryly, Arife (Bazhy) Durdu, Nazly Gelin, Sinem kyz, Khasibe khatun, Khasibe Ramazanouly and Aishe (Chukurovaly), also Kazakh poets as Ainur Tursynbaeva, Sara Toktamysova, Zhansaya Mussina, Assem Yerezhekyzy, etc.

The main goal of the aitys poet is to spread the public and social situation in front of the nation by mentioning the shortcomings of the rival poet's country and tribe. Therefore, in any era the internal content of Kazakh and Turkish aitys will develop and become more artistic informing the life conditions, political and social situation, shortcomings and achievements of that society. It is a fact that the art of aitys accompanies the country at any stage, since aitys poets of any people speak on behalf of the people.

The fact that the poet recites the verse without stumbling proves that he/she is a true aitys poet. And he/she creates music (talented musicians even composed songs and kuy melodies), plays and performs on clay instruments (drum, dutar, dangira, harmon, etc.). Therefore, master aitys poets were highly respected and scientists unanimously assessed the art of aitys as a folk theater. The folklorist and academician S. Kaskabasov clearly stated his opinion that the art of aitys has acquired a classical character: «Aitys is a special genre deeply connected to folklore, oral literature, and poets' creativity. The theatrical and dramatic arts are weaved together, so the aitys art can be called as a folklore theater, or rather a dramatic genre of folklore» (Kaskabasov, 2002: 584).

5. Conclusion

In short, the aitys genre has been found in the history of the Turkic since ancient times, including in the history of the Kyrgyz, Mongolian, Karakalpak and Turkish peoples. Continuing that legacy, the aforementioned Turkic peoples have developed the art of aitys to a high level and implemented it into an international speech contest. Proof of this is the international poets' festival organized by Turksoy (13) held in 2021 at the cultural center «Korkyt ata» in Ankara, the capital of Turkey. The main goal is to introduce worldwide the art of aitys, a common heritage of the Turkic world. Kazakh, Kyrgyz, Uzbek, Azerbaijani and Turkish poets have attended the cultural event. Bekarys Shoibekov, Aibek Kaliyev, Assem Yerezhkyzy, Mukhtar Niyazov and Bekarys Nuriman from Kazakhstan, Azamat Bolganbaev and Assylbek Maratov from Kyrgyzstan, Ramin Garayev from Azerbaijan, Bakhtiyor Artikov from Uzbekistan, Temel Turabi, Mustafa Aidyn, Yashar Demiroglu from Turkey took part in the poetic competition. The competition was in Kazakh, Turkish, Uzbek, Kyrgyz, and Azerbaijani languages.

The poetic dueling between prominent poets Assem Yerezhkyzy and Temel Turabi was held in Turkish, while the dueling between Kyrgyz and Uzbek poets was held simultaneously in two languages. Of course, the trend common to the Turkic peoples probably will continue. After all, the art that comes from history and continues through today as a tradition will never be lost and nor pass from people's memory.

References:

1. Aitys (1966). – Almaty: Zhazushy. – 3 volumes. – 620 p. (in Kaz)
2. Erman Artun. (2001). The Tradition of Minstrelsy and the Literature of Minstrelsy. – Ankara. – 427 p. (in Turkish)
3. Günay U. (1976). Atna Folk Song Tradition in the Eastern Black Sea Region // I. Dec. Proceedings of the International Turkish Folklore Congress. – Ankara: Ministry of Culture of Yayınlanç. – pp. 73-85. (in Turkish)
4. History of Kazakh literature (2008). – Volume 1: History of Kazakh folklore. – Almaty. – P.812. (in Kaz)
5. Kaskabasov S. (2002). Zhanazyk. Research of several years. – Astana: Audarma. – 584 p. (in Kaz)
6. Kydyr T.E. (2021). Some issues in the study of Yasawi heritage. The Scientific Journal «Keruen», 72(3). <https://doi.org/10.53871/2078-8134.2021.3-03> (in Kaz)
7. Öksüz Musa. (2013). Artvin is a Tradition of Minstrelsy. Unpublished Doctoral Dissertation. – Trabzon: Karadeniz Technical University. – 387 p. (in Turkish)
8. Saltakova Zh., Onal M.N., Albekov T.K. (2021). The Genealogical Tradition of the Turkish Peoples is also a National Memory. – Milli Folklor, 130 (Yaz, 2021). pp. 21-30. <https://www.millifolklor.com/PdfViewer.aspx?Sayi=130&Sayfa=23> (in Turkish)
9. Umay Günay. (2008). Style Poetry Tradition and Dream Motif in Turkey. Ankara. – 386 p. (in Turkish)
10. Words of ancestors: hundred volume series (2013). – Astana: Foliant. Vol. 92: Otirik jane mysaldar (False storied and tales). – 432 p. (in Kaz)
11. Yardımcı M. (2021). Folk Poetry from the Beginning to the Present - Love Poetry – Tekke Poetry. – Ankara: Product Publications. – 389 p. (in Turkish)
12. Zharmukhameduly M. (2001). Origin and development of aitys genre poems. – Almaty: Muratas. – 293 p. (in Kaz)
13. (<https://www.trt.net.tr/kazakh/turki-liemi/2021/11/01/turik-zhierindie-khalyk-aralyk-aitys-otti-1727445>) (in Kaz)

Әдебиеттер:

1. Айтыс. – Алматы: Жазушы, 1966. – 3 т. – 620 б.
2. Бабалар сөзі: Жүзтомдық. – Астана: «Фолиант», 2013. Т. 92: Өтірік және мысалдар. – 432 б.
3. Қазақ әдебиетінің тарихы. – Т.1: Қазақ фольклорының тарихы. – Алматы, 2008. – 812 б.
4. Қасқабасов С. Жаназық. Әр жылғы зерттеулер. – Астана: Аударма, 2002. – 584 б. (қазақ)
5. Қыдыр Т.Е. Иасауи мұрасын зерттеудегі кейбір мәселелер. «Керуен» ғылыми журналы, 72(3) 2021. <https://doi.org/10.53871/2078-8134.2021.3-03>
6. М. Жармұхамедұлы Айтыс өлеңдерінің арғы тегі мен дамуы. – Алматы: Мұратас, 2001. – 293 б .
7. Erman Artun. Aşıklık Geleneği ve Aşık Edebiyatı. – Ankara 2001. – 427 p.
8. Günay U. Dogu Karadeniz Bölgesinde Atna Türkü Geleneği // I. Uluslar arası Türk Folklor Kongresi Bildirileri. – Ankara: Kültür Bakanllgl Yayınlanç – 1976. – pp. 73-85. (түрік)
9. Öksüz Musa. Artvin Aşıklık Geleneği. Yayınlanmamış Doktora Tezi. – Trabzon: Karadeniz Teknik Üniversitesi. – 2013. – S.387. (түрік)
10. Saltakova Zh., Onal M.N., Albekov T.K. (2021) Türk Halklarının Şecerecilik Geleneği ya da Milli Bellek. – Milli Folklor, 130 (Yaz, 2021). p.21-30. <https://www.millifolklor.com/PdfViewer.aspx?Sayi=130&Sayfa=23>
11. Umay Günay. Türkiye’ de Aşık Tarzı Şiir Geleneği ve Rüya Motifi. – Ankara, 2008. – 386 p.
12. Yardımcı M. (2021) Başlangıcından Günümüze Halk Şiiri – Aşık Şiiri – Tekke Şiiri. – Ankara: Ürü Yayınları. – 389 p.
13. (<https://www.trt.net.tr/kazakh/turki-liemi/2021/11/01/turik-zhierindie-khalyk-aralyk-aitys-otti-1727445>).