

UDC 821.512.122:398; IRSTI 17.71.91
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NATIONAL IDEA OF KAZAKH AITYS OF THE XIX–XX CENTURIES

Abstract. The article is devoted to the study of Kazakh poets' aitys of the XIX–XX centuries, when the specific and syncretic art of the Kazakh aitys was revived in the western part of Kazakhstan. The authors study the national spirit and ideas in the aitys by comparing aitys to relevant poetry cross-culturally or cross-linguistically and map aitys onto the folkloric Russian-Kazakh legacy. The works of Abubakir Kerderi, Sarysholak Boranbaiuly, Kurmanali Dauituly, and Nurpeyis Baiganin are also compared. The authors of research articles about the problem of the national idea in aitys have proved that its historical development is a kind of thematic-ideological, artistic character of aitys, using methods of analysis, systematization and formulation. The authors argue that aitys is not only an art and genre, but also a spiritual value of Kazakh people, although also found in other peoples, but its development over many centuries is a national feature born of the nation's attitude to cultural heritage and attention to the art of speech. The new aspect of the proposed method is the authors' focus on the main cognitive purpose of the art of aitys being primarily to develop its own content and complement it with an idea, continuing the tradition of honoring and studying the spirit of a fully developed person. In particular, an expressiveness has been formed – the invaluable work of aitysters developing both oral and written qualities of a rich literary heritage, so genre development is comprehensively analysed.

Keywords: art of aitys, folklore, common heritage of Turkic people, aitys poets, Aktobe region, Kazakhstan, national idea, national values.

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XIX–XX ғасырлардағы қазақ айтыстарындағы ұлттық идея

***Бізге дұрыс сілтеме жасаңыз:**

Kozhabekova Zh., Pangereyev A. National Idea of Kazakh Aitys of the XIX–XX Centuries // *Ясауи университетінің хабаршысы*. – 2023. – №4 (130). – Б. 126–138. <https://doi.org/10.47526/2023-4/2664-0686.11>

***Cite us correctly:**

Kozhabekova Zh., Pangereyev A. National Idea of Kazakh Aitys of the XIX–XX Centuries // *Iasaui universitetinin habarshysy*. – 2023. – №4 (130). – Б. 126–138. <https://doi.org/10.47526/2023-4/2664-0686.11>

Аңдатпа. Ғылыми жұмыс қазақтың спецификалық әрі синкретті өнері айтыстың Қазақстанның батыс өңірінде жанданған тұсы саналған XIX–XX ғасырлардағы бірқатар ақындар айтысын зерттеуге арналған. Әр жылдары баспасөзде жарық көрген кейбір өңір айтыскерлерінің айтыс мәтіндері тұңғыш рет әдеби жанр тұрғысынан зерттеледі. Айтыстың жанрлық түрлері анықталып, аймақ ақындарының айтыстарындағы ұлттық рух, ұлттық идея, ел, жер мәселесі талданады. Авторлар елге танымал Әбубәкір Кердері, Сарышолақ Боранбайұлы, Құрманәлі Дәуітұлы секілді қазақ ақындарының айтыстарындағы ұлттық рух пен идеяны саралай отырып, аталған өнердің ерекшеліктерін анықтайды. Ғылыми мақала авторлары айтыстағы ұлттық идея мәселесіне тоқталып, тарихи дамудың айтыстың тақырыптық-идеялық, көркемдік сипатына өзіндік ерекшелігін тигізетінін саралау, жүйелеу, тұжырымдау әдістерін қолдана отырып дәлелдеген. Бұл мақалада айтыс туралы отандық ғалымдардың зерттеулері басшылыққа алынып, айтыстың тарихи кезеңдердегі фольклорлық сипатына назар аударылған. Авторлар айтыстың қазақ халқында сақталуы, тіпті сан ғасыр бойы дамуы ұлттың мәдени мұраға деген көзқарасы мен сөз өнеріне деген ықласынан туған ұлттық ерекшелік деп тұжырымдайды. Ұсынылған әдістің жаңашылдығы ретінде авторлар айтыс өнерінің негізгі танымдық мақсаты – ең алдымен толық рухани жағынан жетілген адам болу рухын қастерлеу мен зерделеу дәстүрін жалғастыра отырып, оны өзіндік мазмұнмен дамыту, идеямен толықтыруға баса назар аударған. Соның ішінде өзіндік сөз өрнегі қалыптасқан – Ақтөбе өңірі айтыскер ақындарының өлшеусіз еңбегі бай әдеби мұрамыздың ауызекі қасиетін де, жазбаша қасиетін де дамытып, жанрлық сипаты жан-жақты талданады. Бұл зерттеу қазіргідей жаһандану заманында болашақ ұрпақ бойына ұлттық идеяны сіңірудің бірден-бір жолы ұлттық құндылықтар екенін көрсетеді.

Кілт сөздер: айтыс өнері, фольклор, түркі халықтарының ортақ мұрасы, айтыс ақындары, Ақтөбе облысы, Қазақстан, ұлттық идея, ұлттық құндылықтар.

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Национальная идея казахского айтыса XIX–XX веков

Аннотация. Научная работа посвящена изучению айтыса ряда поэтов периода XIX–XX веков, считавшимся периодом возрождения казахского специфического и синкретического искусства айтыса в западном регионе Казахстана. Тексты айтысов некоторых поэтов региона, изданных в печати в разные годы, впервые изучаются с точки зрения литературного жанра. Определены жанровые типы айтыса, проанализированы национальный дух, национальная идея, проблемы страны, земельные проблемы в айтысах поэтов региона. Авторы выделяют особенности данного искусства, анализируя национальный дух и идею в высказываниях известных стране казахских поэтов, таких как Абубакир Кердери, Сарышолақ Боранбайұлы, Курманали Дауитулы. Авторы научной статьи сосредоточили внимание на проблеме национальной идеи в айтысе и, используя методы дифференциации, систематизации, формулирования, доказали, что историческое развитие придает тематико-идеологическому, художественному характеру айтыса собственную уникальность. В данной статье использованы исследования отечественных ученых об айтысе, уделено внимание фольклорной природе айтыса в исторические периоды. Авторы приходят к выводу, что

сохранение айтыса казахским народом и его развитие на протяжении нескольких столетий является национальной особенностью, рожденной отношением нации к культурному наследию и интересом к искусству речи. В качестве новизны предложенного метода авторы подчеркнули, что основной познавательной целью искусства айтыс является, прежде всего, наполнение идей, развитие его оригинальным содержанием, продолжая традиции изучения и почитания стремления быть полностью духовно зрелым человеком. В том числе всесторонне анализируется жанровый характер неизмеримого труда своеобразных поэтов Актюбинской области, развивающих как устные, так и письменные качества нашего богатого литературного наследия. Это исследование показывает, что национальные ценности являются единственным способом привить национальную идею будущим поколениям в эпоху глобализации.

Ключевые слова: искусство айтыс, фольклор, общее наследие тюркских народов, Актюбинская область, Казахстан, национальная идея, национальные ценности.

Introduction

Every nation in the world has its own characteristics, and so does the Kazakh people. Since Kazakhstan is currently working on the development of design and estimate documentation for constructing water supply facilities, work is currently under way. Aitys developed throughout the territory of the Kazakh people. In this article, we examine a model of the entire region – the region of Aktobe, to study the development of aitys among Kazakhs.

‘The literature of the XIX century, especially the poetic art, rose to its soaring heights. The poets with epic traditions and improvisation began to come out more on the stage poets of the properties of modern art’ [1, p. 35]. Despite much political pressure in the previous Soviet period, aitys was an important tool for raising the spirit of the nation. Despite a climate of authoritarianism and heavy censorship of independent media and political opposition in post-Soviet Kazakhstan, Kazakh aitys akhyndar (improvisational poets) have emerged as a voice of sociopolitical critique [2, p. 101].

At the end of the XIX to the early XX century, aitys poetry, part of Kazakh art, saw a revival in the Aktobe region in the western region of Kazakhstan. “However, since the studied period is notable for its dynamic changes, formation of new ideals, social groups, and literary trends that reflected the complex historical and sociopolitical realities of the age, and an in-depth study of the artistic synthesis of the spiritual world of the Kazakh nation in the works of “times of tribulation” poets, its investigation is of considerable scientific interest” [3, p. 140].

Starting with Sherniyaz, people were familiar with an excerpt from the literature of Zhyrau, continuing the traditions of aitys with Nurpeis. It was attended by representatives of state bodies, public associations, and mass media. Despite the fact that life was difficult and complex, the art of aitys was linked to the songs of national spirit and national ideas. “Due to the fact that the Kazakh folklore dictionary is a science that studies the history of appearance and development of Kazakh folklore works, we can say that the essence of this thought, drawing on the historical truth and evidence, over time, spread among the nations, it became a Golden bridge, which has changed and is updated in accordance with the needs and needs of the person, in accordance with the requirements of time and development of society” [4, p. 5].

Aitys is a special syncretic genre deeply connected with folklore, oral literature, and the work of poets. The beginning of theatrical and dramatic art was added here, so aitys is folk theatre, or a dramatic genre of folklore [5, p. 39]. It is logically distinguished among a number of traditional types of folk theatre creativity: its transfer to the stage was ‘the first step of the Kazakh theater’ [6, p. 5]

In the Middle Ages, the Arab model of aitys was called ‘mugalacat’. At that time, it was most common among theologians living in Arabia. In addition, examples of aitys are found in medieval Europe. Literary researcher M.O. Auezov commented that the skalds who sing ‘edalas’ in France, the trouveres in France, the meistersingers in Central Europe, and the Scandinavian countries are all fast poets on aitys. In ancient times, the Russian people worked different artists’ and the art of poets-buffoons, created many examples of this aitys (Auezov, 2004). The genre of aitys, except for Kazakhs, exists in Kyrgyz (Aitysh), Azerbaijan (Deyishme, Meihana), Turks (Atyshma), and Karakalpaks (Aitys). In addition, in Karachay-Balkar Turks there are ‘aitysh’, in Uzbeks – ‘Yar-Yar’, in Crimean-Nogai Turks – ‘Deishmezhe’, in Kumyk – ‘Takmak’, in Crimean Turks – ‘Chyn’ or ‘Mane’, and in Thayer – ‘Plen’. This genre has remained at the level of tradition in some Turkic peoples; and in others, for example, Kazakh, Azerbaijani, and Turkish, it has continued to this day at the level of aitys. The poet Zh. Yerman says that aitys was preserved only among the Kazakhs: Aitys is an example of oral literature and folklore. During the development of civilization, along with civilization, all samples of oral literature must disappear from the scene. It is obvious that aitys took place in the literary history of many countries [1, pp. 37–38].

As an art, it occupies a place in the spiritual world of other people, but is vital for the life of the Kazakh people. Aitys shows the real picture of people’s life: joy and sorrow, the economic and everyday state, culture, ideology, customs, forms of conflict in society, and the national idea. It is clear how many nationalities on earth are exposed, so many national ideas need a breast [7, p. 101]. The national idea – enriching the content, and on the part of our people, the traditional constant companion of any aitys – has increased its significance. In this regard, we would like to focus on the definition by the famous researcher Amantay Sharip of the concept of the national idea: The national idea is the ideology of the natural-historical and rear world, self-consciousness, character and culture, according to which a social ideal has emerged and movements that are gradually updated and updated depending on experience, knowledge and taste, determined by time and population factors [7, p. 101].

Dubuisson [2, p.1] studied “confrontation in and through the nation in Kazakh Aitys poetry.” Despite a climate of heavy censorship and authoritarianism of independent media in post-soviet Kazakhstan, improvisational poets have emerged as a critical voice. Aitys poets raise social issues on the stage and artistically bring the problems of the people to authorities through the national art of aitys.

Omarova et al. in the article “The musical art of Kazakhstan in the coordinates of the global world” consider the patterns in the national musical art and its artistic interpretation [6].

Research methods and materials

The findings revealed that Kazakh literature focused on publications and literary studies in newspapers and magazines on the genres and traditions of the poetic and musical heritage of the Kazakhs. Conversely, the authors revealed that ‘musical’ pages of literary works and aitys were some traditional types of folk theatre creativity. Lastly, it has been discovered that multi-genre opuses of Kazakh composers have been created due to the interlinking of genres and Kazakh memory.

Zhamenkeyev, Medeubek, Sengirbay and Yerbol studied “the peculiarity of Jocose Kuis of Kazakh Dombra Tradition” [8, p. 3]. They reveal that history of the Kazakh nation dates back to ancient times; the tradition and cultures of our ancestors have been passed down through generations and therefore, it is our duty as human beings to pass it to generations to come. The mastery of performance and the peculiarity of jocose kuis of the dombra tradition represent a national value. Our national culture encourages the promotion and advocacy of aitys, traditions, and national values. Contemporary techniques have been used to achieve this goal, some of them being cultural studies and musicology. Kui is intricate form of art that sometimes defies those who are

eager to master it, requiring quickwittedness and excellent observation. Cherishing the flame of this tradition is the main objective of this modern art. Relevant jokes are always encouraged, therefore this style in kui contests always amuses and surprises the listener.

Zhundibayeva, Ergobekov and Espenbetov carried out a study on ‘The lyrical hero in the works of Kazakh poet Shakarim Kudaiberdiev’, a Kazakh poet who possessed a great skill in writing a beauty of words, rich content of text, and depth of knowledge and a newness of transferred into the text. A poet and a thinker, his original rhymes show a depth of thought and raise word art to a new level. In this research, analyses Shakarim’s heritage in Kazakh literature, investigating features of rhyme and dividing his lyrics into sociopolitical (at once philosophical, educational, civil, and instructive), and those focusing on nature [9, p. 117].

Kunanbaeva [10, p. 23] explained: “The surprises of typology: from the world of ancient Greek and Kazakh lyric poetry”. In the spirit of the law of typological succession pioneered by Boris Putilov, the living Kazakh oral-written tradition, with its vibrancy and its typological completeness, explains the nature of ancient Greek poetry, which we have only in fragments, and, in the case of the obscure Archilochus’ so-called ‘Cologne fragment’, with no obvious context. ‘Agon’ in ancient Greece and aitys (song competition) in Kazakhstan gave rise to a specific culture of words and behaviour. Thanks to Kazakh source material, it has become possible to advance the hypothesis about the typological affinity of the Archilochus fragment with the idiosyncratic genre of the aitys in words. Thus the living sheds light on the long dead. Present-day Kazakh experience suggests that we should read the ancient Greek texts as chronologically distant, but typologically close in terms of worldview. Fragments of the past find not only form, but also in their own way, a voice, and reveal themselves as signs of a distant type of behaviour.

The study used methods of analytical and general scientific analysis, generalization, review and examination. The research materials used were the text of a competition of improvising poets of different years who lived in the Western region of Kazakhstan in the 19th-20th centuries, and research by scientists about improvising poets. If we dwell on the research methods in more detail, we used descriptive method and method of comparative analysis: review of scientific research, various points of view and conclusions, their sources of sayings of the XIX–XX centuries was made, and our own view of the wandering actors and minstrels of the Russian people and Kazakh comic aitys between girls and boys was also presented. The analysis of national ideas and issues of people’s problems in the texts of aitys was made.

Results and discussion

The study and systematization of Kazakh aitys art began at the beginning of the XX century. By the end of the 1930s, M. Auezov, S. Mukanov, V. Musrepov, and others began to revive the study of Kazakh folklore. After that, when the publishing business was active, work was carried out on the systematic coverage of samples of oral folk literature, and the traditional art of aitys folk poets in the country became more active [4]. If we systematize the art of aitys in our region in terms of genre, our poets competed with any type of aitys. This is evidenced by the fact that the aitys of Kerderi Abubakir and Alim Kozhakhmet, Nurpeyis and Qazaqbay, Sarysholak and Tama are classic examples of aitys, while Abubakir’s aitys with Kulumbet from Karakalpakstan is a mysterious aitys. There is no doubt that Abubakir’s three aitys and Ashubai’s aitys with Nurmagambet from Syr-Darya are a special contribution to the written genre of aitys. The aitys of Taraz with Zhangeldy Shal, Sarysholak with Baki, Toksulu, and Kurmanali with Maryam are special examples of male and female aitys. And any of the above-mentioned akyns, which came into the arena of aitys, sometimes performed a long aitys; now they were able to show the best version of the aitys by linking with each other’s words. In those days, ‘Aitys was organized at big weddings and dinners. Famous poets used to come and argue with him. First of all, they bring the news and information of their country. That is, he served as an information officer. Another function of the ancient aitys is to

speak on behalf of a large community, society, tribe or a whole zhuz. This has greatly contributed to the development of collective consciousness' [11, p. 137].

Kerderi Abubakir's debate with Alim Kozhakhmet, a classic example of the art of aitys in our region, reflects in detail the unified Kazakh national character, rooted in the tsarist government. In this writing in the genre of mysterious aitys, Kozhakhmet Abubakir from Alim heard the name of the aitys in absentia and sent a mysterious letter:

A thousand rivers from the Volga,
Out of a thousand rivers,
One of the most confusing is the river.
When the foam flies to the sky,
Where is the slave?
Where is the money for the slave?
It separates my words,
Decide wisely [12, pp. 210–211].

Skomorochs (a medieval East Slavic harlequin or actor who could also sing, dance, play musical instruments and compose oral/musical and dramatic performance) in the genre of deleted songs have a mysterious subtext of this kind. For example:

How one good fellow rode / Without a loyal squad,
And chased after that good fellow / The winds of the field,
They are already whistling in the ears of a madman / About his robberies.
Yes burn on all on dorozhenkam / Watchtower fires,
Yes, they follow the good fellow-robber / Tsarist detours,
And promise him, razudalom, / in Moscow stone chambers [12, pp. 71–72].

Vlasova writes: In the genre of daring songs, two groups are distinguished: lyroepic (about the tsar's expulsions and patrol trips, about the Persian campaigns of the Don Cossacks, a girl in a robber's boat, about the thoughts of a robber in prison about his fate, etc.). The song is unique in its expressiveness about the mental confusion of the persecuted; it is known only in two versions and is deeply poetic (quoted without repetition; the verses are doubled) [13, p. 5].

To his words Abu Bakr gave a next answer:
Thousands of rivers along the Volga,
You mean, like, saltines and their ilk, eh?
Along the Volga,
A city built by Russia.
Inside that river
One is confusing,
Apparently, Orenburg.
Buy cattle in the dark,
If a person collects money,
It would be interesting.
If Kazakhs don't always come,
One person is not enough
Amount to heat.
If my heart knows,
This is the truth of the word.
I am a citizen like you
He wrote a letter saying that he would stumble
Blessed mullah,
A copy of the mind [12, pp. 71–72].

This is a written form of aitys. The academic A. Kunanbayeva wrote about aitys: In the case of the Kazakh ‘written aitys,’ we have, in essence, all the stages of composition and development of this genre, which is, at first reading, unique. To be exact both forms are known to us: first, from oral aityses by way of their written commemorations in the tradition, then back into oral form, and secondly, from written aityses created through correspondence, once again back into the oral tradition [10, p. 25].

Kazakhs used humour in their literature, fairy tales, stories and legends and songs [14, p. 257]. Humour is especially common for aitys contests between the young women and young men performed in youths’ parties and is peculiar to the dances, games, and contests between artists [8, p. 14]. The Kazakh aitys Sarysholak and Toksulu are the only poets who were able to arm themselves with the national idea and national spirit in their aitys. In Kazakh literature, there are many jokes not only in fairy tales and legends, but also in male/female aitys: jokes are found in the culture of all Turkic nations including Yakut, Khakas, Mongol, Bashkurt, Tatar, Kyrgyz, Uzbek, and Turkmen, etc. [15, p. 81].

The aitys started unexpectedly in works by Sarysholak and Toksulu. During the debate, both poets gave contradictory answers to each other. It is better to refer to aitys as a real aitys of akyns, rather than as a simple conversation. Aitys beginning with a joke between a girl and a guy became a significant topic and has not escaped the attention of poets. Academician Sabit Mukanov writes that ‘according to the old tradition, neither the sprinter nor the poet defended his honor, but the honor of a certain region, tribe’ [16, p. 19].

To become a poet of aitys, a person needs to be attentive, and well aware of the history and chronicles of the Kazakh people. If good and evil in the life of the country and its social roots are known, then such information can be mixed with aitys (Sadyrbayuly, 1996). Toksulu, from the Buzhir clan of the Shuren land, is a poet with a unique style and unmistakable truth. His opponent Sarysholak is a poet famous for his cheerfulness. On his way back from Orenburg with a group of passengers led by the famous Myrzagul, Sarysholak from Tleu saw girls swimming in the water near the village. Sarysholak asked them:

A beautiful face is reflected on the water,
And her beautiful body.

Where is your honor, oh, beauties,
Unfortunately, the forbidden was visible.

And the real aitys continues in the twilight of Shuren. Sarysholak speaks in the middle of the fight:

I stumbled in front of a fast group,
You are cunning, rolling forward.
Beautiful girl, according to your words,
When I saw it, my heart was pounding, - Toksulu.

This is a fake day,
Do not shake in front of the group.
Let me know if your voice is bitter,
Where does the song come from with such a smile?

At the same time, ‘people talk in a positive and negative way. Sometimes their deeds, character, and form are mentioned. But it does not create a complete image of man’ [17, pp. 51–52]. After such a light joke between an idle young man and a beautiful girl, Seidahanuly (1995) is able to raise the level of poetry to a higher level by talking about small situations between large and small countries, between tribes. Toksulu tries to pretend that Sarysholak’s people came to her village to ask for grain:

Your speech is interesting, poetic candle,
After all, in the spring the village is far away.

Do you remember everything?
Did not come to our village to ask for grain.
Then Sarysholak:
The desire of the farmer is a clear spring,
Your words are sharp.
Along with the livestock of our country,
Our street is far from the pasture [18, pp. 210–211],
The village is famous for its cattle, is far away, and did not ask for grain.
Toksulu resin among aitys:
The streets are littered with water,
Probably because of the conflict.
If you sit down, you will plow and plant a garden.
If you know that the city was built by the Russian advanced [18, pp. 210–211].
Here we can see that Toksulu is well-informed about the life and social situation of Russians.

Here Sarysholak agrees and shows some weakness:

Like a jeweler with a knot,
Our Kazakh is lazy to wander.
If he lives in a quiet place,

One of them is against the words of the previous verses: ‘Our streets are far away from pastures’. In this regard, Toksulu stated that, ‘You can move, you can nest like a bird’. In fact, Sarysholak said during the aitys, ‘Why do Kazakhs feel sorry for the Russians who took possession of Karashek?’ Toksulu’s answer, taking advantage of the opportunity, is clear and precise enough to please the people:

God bless you,
What to expect from a stranger.
In the beginning there was a paid mountain climb,
Let the careless be as lazy as you [18, pp. 210–211].

Sarysholak speaks with few words, as if hitting the target. The aitys of these two poets is longer than other aitys, rich in art, and has a unique genre. According to Sarysholak, the arrival of the railway to the place where Tleu settled, ‘We can go beyond Orenburg and go to St. Petersburg with a herd of cattle on the railway.’ In this regard, K. Asanov remarks: ‘First of all, the aitys of akyns, which became an ardent herald of national ideology, proved its usefulness and optimism to society more than other forms of art in terms of information and propaganda’ [19, pp. 193–194].

Toksulu continues:
To the village of the cast-iron road,
Was there any good in your congregation?
You have been friends with the Russians for a long time
‘Look at your poor brother like us’.

It is here that the colonial policy of the Soviet period is openly mentioned. Millions of Kazakh people had to abandon their homeland and flee to foreign countries as a result of the Russian government’s colonial policy and Soviet repression policy. The ‘Alash’ movement leaders, who constituted a community of national intellectuals, were punished even though guiltless and the rest were forced to leave their native lands, particularly, in the 1930s. This certainly had its own impact and left its trace on Kazakh literature and culture [9]. It is also reflected in the aitys. Such social protests are also partially found in the singing skomorokhs. Social protest had varied forms of expression, which its participants themselves realized and expressed as paradoxes. The affirmation and denial of the indisputable truth in them achieved great expressiveness and artistic perfection:

Although we are not whipped with a batog-our backs hurt;
They send us to work — they don’t even give us money...

Oh, they put us in hard labor and don't let us out.
 Ah, they starve you, they give you jelly to drink.
 Ah, they don't lead us to hang, they put loops on us [13, p. 7].

Shayir connects this aitys to the preceding one, which has a deep meaning in every word and every line:

The Russians came, first built the city of Elek,
 Ants have a thick beard, deadly wind lungs.
 Cat walk until you get used to it,
 And now our words are not valid [18, p. 217].

Documentary statements about the tsarist government are a great example of love for the country. Telling the truth is the basis of a poet's boundless respect for their nation and country. In this regard, the main differences between aitys and Russian skomorokhs in Kazakh folklore become clear. Kazakh aitys convey the realities of life in society, the state of the people, and social events, whereas most skomorokhs speak only for entertainment and religious purposes. Researchers also prove that they are far from the reality of social life of the population. 'We do not have any reliable evidence of the buffoons' struggle for the "people's truth", their intransigence, the expression of 'class anger' in their works. We know about their social instability and domestic promiscuity' [20, pp. 36–67]. In aitys we realize that Toksulu is also open-minded, because not everyone who composes two poems can be an aitys poet: aitys akyns need ingenuity, mobility, and deep knowledge of the genealogy, history, land, and ethnographic features of the country.

Another similarity between aitys and skomorokhs is reflected in the fact that they are performed on a certain instrument. Only skomorokhs are based on religious and pagan beliefs, where Kazakh aitys is distinguished by its ability to cover a wide variety of topics. Another outstanding representative of Kazakh aitys art was Kurmanali Dautuly, 1892–1938, who grew up with a passion for poetry. As Maryam was known in the Irgiz, Aral, Shalkar, and Kazaly regions, there are still people in the country who know her thoughts and terms by heart [21, p. 153]. The beginning of the aitys begins with the usual fight between a girl and a guy. The poet says that his tribe is black, and his uncle is the youngest Jangozha, and here Mary says that 'a small group of four-legged horses has become a nation.' Kurmanali now asks, 'Why are you insulting my country? Let's sing about wealth and nobility', referring with pride to the Kazakhs' comfort, wisdom, and wealth. Mary replies:

Well, brother, don't you have anything?
 And you have a stolen business.
 Like the lips of a horse left on a black ridge,
 Those who came to the country do not know.
 Poor wandering in your footsteps,
 What about wealth? [22, pp. 105–107].

Dagger-like words! There is no doubt that Maryam, from the Karasakal clan of the Syr people, is a virtuous poetess, beginning to speak patiently. At the same time, the young poet, Aitys (1965), tried to be proud and asked, 'Are there any people who have not experienced hunger? Will we lose the taste of oysters when we are hungry?' The answer is yes. At the end of the fight, Maryam concludes with speed in response to her opponent's phrase 'I can't walk like a flagging mare':

The speaker's God-given choice,
 What are we exposed to today?
 When a stallion gallops,
 He kicks the mare in front of him [22, pp. 105–107].

Aitys (1965) responds rationally and repulses his opponent, to which Mariam's answer is:
 I don't need anything: / And neither honey nor sugar,

No raisins for me sweet, / No green wine for me,
Not my spiritual priest, / Not my catholic priest!
And I, Donushka, need / I need a Mishutka with a joke,
Ivanyushechku-gudoshnichka, / Semenovich – buffoon [13, p. 7].

The issue that has been bothering many is when aitys started Qazaqbay of 60 years old which was attended by children from low-income and large families, orphans and children left without parental care, children from low-income and large families.

When a child bravely and those that come to your girly:

Teleweb theft thousand,
From what enemy?
Bullet shooting in the Church,
Merging noted.

To Alysanne,

He turned to righteousness... [23, p. 158]

This is an example of good drinking words to accommodate the true collegial skill of the poet.

Maybe tasks of ‘Aitys’ When the child is still actively sharpness:

Kazanbai learned gayyy,
Baidu that I got in trouble.

I don't know a rich man.

There is no cattle-Kazakh,

When Seket no

What are you bragging about?

A hero of the people (‘mergendigi’), making the word ‘justice’ work for the country, he sings the praises of courage and heroism, and gives a country spirit. Ismailov writes: ‘from the age of 17, following famous poets, poets, listening to his words and poems, he became Abylai, Makhambet, Nurym, Kashagan, Aktan, Kazakbay, Sabyr Zhyrau’ [24, p. 88]. Baiganin is recognized as a poet who praises heroism, humanity, and humanity in his art of aitys.

In the formation of national ideology, instilling national traditions in the minds of future generations, there were improvisational poets in our region. In the Aktobe region, poets created classical models of oral and written aitys. We can see from both of the above aityses that there were poets who could hide the truth and tell the truth from the abyss; they loved their country and were able to protect it from external enemies. In this regard, we conducted a comparative study of the genre of aitys in Kazakh folklore and skomorokh in Russian folklore. As a result of the study, we identified similarities and differences in the typology and genetics of aitys and skomorokh. We also proved the role of aitys in singing about the national spirit.

Aitys are the poems of two poets who follow each other verbally, as if two wrestlers wrestled, as if two players won, as if two heroes fought. Poets use the method of words, stab each other with words and win. Each of them is looking for the most vulnerable place. The vulnerabilities that existed in the beginning, in the work, in the people, in the nation, are told, embarrassed by words, or imprisoned by words, blocked and stopped [25].

It is clear that any spiritual value is a force that represents the uniqueness of the country. It is also connected with the cognitive purpose of art values, associated with the historical destiny of the people. The main cognitive goal of the art of aitys is, first of all, to develop it with its own content, continuing the tradition of respect and study of the spirit of being a fully spiritually mature person [26, pp. 101–106]. It is normal for aitys to recognize the idea of freedom and liberty, which our people have longed for for centuries. In addition, the art of aitys contributes to the social upbringing of individuals: Socialization is the process of entry into the human community, his familiarity with the gradually expanding range of different communities, developing human relationships to new

communities, the adoption of certain plants characteristic of the community, a person acquiring its role in the community and in society at large [27, p .15].

Conclusion

Aitys, along with cognitive activity, performs aesthetic activities. Such aesthetic activities – newspapers, radio, television – did not allow much time to work. Therefore, in the language of the poet, it was necessary to be full of playful and satirical humour. According to aitys, informative activities were important for the country. In order to present information, aitys poets collected preliminary information. In the village, region, and the whole familiar world, whatever occurred before the beginning of the people, what conclusions the people drew from it, and whatever the life of the country became – these were the subject of aitys.

In aitys, we see not only the life of the people and their professions, but also genealogies, folk customs, traditions, and rituals. Most skomorokhs, on the other hand, refer only to religious songs and wedding ceremonies. And it is clear that aitys is more widespread than skomorokhs, both in terms of area and size. This is because Russian researchers write that skomorokhs were exposed to only a few during a hundred years. Most importantly, the national idea in aitys is the promotion of the honour of the country, its village, country, and people, and the feat of heroes through country traditions and the language of dance.

It is clear that aitys has a special place in awakening the spirit of the people, honouring them, calling them to shame, and promoting the national idea. Aitys, which has always been able to raise the issue of the national idea, can make a significant contribution to rid this society of alienation, to prevent evil, and to call for unity and for good.

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