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DEVELOPMENT OF INTERNET AITYS IN KAZAKHSTAN*

Kazakistan'da İnternet-Aytıs'ın Gelişimi

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ABSTRACT

Aitys is a type oral literature of the Turkic people, which has existed since ancient times and is preserved today in Central Asia and the Anatolia. The Kazakh and Kyrgyz people call it Aitys/Aitysh, and the Azerbaijani and Turkish people call it traditional (minstrelsy) Aşıklık. Both of these are listed by UNESCO as being Intangible Cultural Heritage. Aitys typically takes place between two or more poets. The artist who participates and performs in it is considered as a poet or aitysker in Kazakh and Kyrgyz, and ashyk in Azerbaijani and Turkish folklore. According to tradition, they do not prepare for aitys in advance, but, by competing with the opponent, they touch on any topical problems of society and convey them through their improvisational abilities. Poets aitys in Kazakhstan used to be held at celebrating events and palaces of culture and-sometimes broadcast on TV channels. In the 21st century, with communication development, it began to spread out through internet sites and social networks such as Facebook, Instagram, Skype, vk.com and YouTube. As a result, in addition to traditional aitys, word contests such as internet-aitys and online-aitys are appeared. Recently, more and more online aitys have been organized in Kazakhstan, and public attention has begun to pay special attention to it. This demonstrates a cultural change, and aitys is developing in a new way as a type of oral literature of the Kazakh people. Traditional Kazakh aitys have previously been studied by researchers such as A. Baytursynov, S.Seyfullin, S.Mukanov, M. Avezov. However, the topic of internet-aitys and online-aitys is found only in the articles of Bekarys Nurimanov and Zhuldyzay Kishkenbayeva. Therefore, there is a need for this topic to be studied within the framework of internet folklore, which means that it needs to be studied under netlore theory. This article analyzes the history of Kazakh aitys and current issues within the framework of four sub-themes: the history of the aitys genre; contemporary aitys art; internet aitys and its topics; and, the development process of online aitys. As a basis of the research samples were taken from the first online-aitys organized by the information portal Abai.kz in 2010, the Aitys Online project organized in 2019, and online-aitys during the pandemic. The texts of the above-mentioned aitys were analyzed within the framework of the theory of netlore, and the differences between traditional and online aitys were compared. Their impact on the Kazakh society and the work of poets were considered. Although the place of the aitys has changed, it was found that the nature of the aitys and the cultural value of the past have not lost their meaning during the poets aitys competition. From this point of view, it has been proven that the freedom of internet-sites and its capabilities prevails in telling the truth to the public. In addition, the article discusses how the heritage of aitys lives in a society governed by digital media technologies and how the peculiarity of aitys as a cultural heritage of society provides a new experience to a person.

Keywords

Minstrel, Kazakh folklore, call-and-response, online-aitys, netlore.

ÖZ

Aytıs, eski dönemlerden süregelen ve günümüzde Orta Asya ve Anadolu coğrafyasında devam etmekte olan Türk halklarının sözlü edebiyatının bir türüdür. Geleneği, Kırgız ve Kazak Türkleri Aitysh/Aitys, Azerbaycan ve Türkiye Türkleri ise Âşıklık geleneği derler. Her ikisi de UNESCO'nun Somut Olmayan Kültürel Miras listesine kaydedilmiştir. Aitys, iki veya ikiden fazla söz şairinin arasında gerçekleşir. Buna katılıp icra eden sanatçı, Azerbaycan ve Türk folklorunda âşık, Kazak ve Kırgız folklorunda ise akın veya aytısker olarak adlandırılır. Geleneğe göre, akınlar âşık atışmasına önceden hazırlanmazlar, rakiple atışma yaparken toplumun önemli sorunlarına değinir ve onu doğaçlama yetenekleriyle dile getirirler. Eskiden Kazakistan'da aytıslar düğünlerde, toylarda, festivallerde ve kültür saraylarında yapılırdı, sonrada televizyonda yayınlanırdı. 21. Yüzyılda teknoloji ve elektroniğin gelişmesiyle birlikte internet ağları ve Facebook, Instagram, Skype, vk.com, You Tube gibi sosyal medya aracılığıyla yayılmaya başlamıştır. Neticesinde geleneksel aitysların yanı sıra internet-aytıs veya online-aytıs gibi yeni türleri de ortaya çıkmıştır. Son zamanlarda Kazakistan'da giderek daha fazla çevrimiçi programlar düzenleniyor ve kamuoyunun ilgisi buna özel ilgi göstermeye başla-

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mıştır. Yani Kazak aytısının sözlü edebiyat olarak kültürel değişimin yaşandığı ve aytısın yeni bir biçim kazandığı anlaşılmaktadır. Günümüze dek geleneksel Kazak aytısı Ahmet Baytursynov, Halel Dosmuhamedov, Saken Seyfullin, Sabit Mukanov, Muhtar Avezov, Muslim Bazarbayev, Zaki Ahmetov, Esmagambet Ismailov, Muhamedrahim Jarmuhamedov, Metin Ergun, Bekir Şişman, Nergis Biray, Eva-Marie Dubuisson, Lazzat Urakova, Guldana Salimjan gibi bilim adamları tarafından değerlendirilmiştir. İnternet-aytıs veya Online-aytıs konusu üzerinde yalnızca Bekarys Nurimanov ve Zhuldyzay Kishkenbayeva'nın makalesi bulunmaktadır. Dolayısıyla bu konunun internet folkloru yani netlore teorisi kapsamında incelenmesi gerekmektedir. Bu makale Kazak aytısının tarihini ve güncel meselelerini "aytıs türünün tarihi hakkında", "çağdaş aytıs sanatı", "internet-aytıs ve konuları" ve "Online-aytısın gelişim süreci" olmak üzere dört alt başlık altında ele alınacaktır. Araştırma kapsamında 2010 yılında "Abai.kz" internet ağı tarafından ilk defa düzenlenen "internet-aytıs" ile 2019 yılında düzenlenen "Aytıs Online" projesi esas alınacaktır. Ayrıca Covid-19 küresel salgın döneminde gerçekleştirilen çevirimiçi aytıslar da örnek olarak gösterilecektir. Söz konusu âşıklar atışması ve onun metinleri netlore teorisi çerçevesinde incelenmiştir. Neticede geleneksel aytıslar ile çevrimiçi aytısların arasındaki farklılıklar bilimsel olarak karşılaştırılmıştır. Onun Kazak toplumuna ve söz ustalarının eserlerine olan etkisi de ele alınmıştır. Aytıs mekânı değişse de, âşıkların şiir yarışmasında aytıs kültürü ve geçmişin kültürel değerinin anlamını yitirmediği görülmüştür. Bu açıdan bakıldığında, geleneksel aytısa göre internetin-aytısta âşıkların hakikatı söyleme fikir özgürlüğüne sahip olduğu ve bu özelliklerin daha da üstün olduğu tespit edilmiştir. Ayrıca makale, dijital medya teknolojileri ile yönetilen bir toplumda aytısın nasıl devam ettiğini, toplumun kültürel miras olarak aytıs'ın insana yeni bir deneyim kazandırma özelliğinin ne olduğunu tartışmaktadır.

Anahtar Kelimeler
Akın, Kazak folkloru, âşık atışması, online-aytıs, netlore.

Introduction

The art of aitys is a cultural heritage of the ancient Great Silk Road and a valuable relic of the Turkic peoples from ancient times. Aitys is a public contest of two or more poets with witty and eloquent rhythmic words. "Aitysh/aitys" which was included to the UNESCO list of intangible cultural heritage which compiles three lists Representative List of the Intangible Cultural Heritage of Humanity, List of Intangible Cultural Heritage in Need of Urgent Safeguarding, Register of Good Safeguarding Practices. Furthermore, the aitys (2015) was added on the UNESCO list for Kyrgyzstan and Kazakhstan. Poets come to aitys without prior preparation, compete in ingenuity, quickness of thought and skill of speech. The Kazakh people name the participant of aitys "akyn" and "aitysker". The origin of aitys, which has become a valuable treasure of Kazakh folklore and is widely distributed among the people, dating back to ancient times (Nurimanov and Kishkenbayeva 2021: 100-101). The development of this tradition, spread by word of mouth, is inextricably linked with the spiritual life of the Kazakh people.

The Kazakh people have a special respect for the art of aitys and aitys poets. The reason for its existence lies not only in the talent and eloquence of poets, but also in the honesty and justice of aitys. Aitys poets aim not only to defeat their opponents, but also to criticise the injustices and challenges that have sunk into the soul of society, to unravel not only stereotypical problems, but also difficult problems that arose during that period (Dubuisson 2010: 101-102). The people's inner well-being is raised by singing with the power of words. This continues not only in traditional aitys, but also in online aitys, which are taking place on the internet platform today. This phenomenon can be considered within the framework of internet folklore and this made it possible to classify the internet as a new field of folklore study. This sector has become known as netlore because to the utilization of modern technology by Netlore Theory (Baki Nalcıoğlu 2020: 187-205). Netlore Theory which has become widespread in the field of folklore science. This research notes that the generalization of folklore works that appeared in the vertical world is called "netlore" (Bars 2018: 164-165; Alekseyevskiy 2015: 202-203). From this point of view, internet aitys has its own distinctive features and differ-

ences from traditional aitys. Despite the fact that traditional aitys has not lost its former activity, The Vertical World, which has become the property of many, is reviving the traditions of aitys in a new way. Researchers such as Akhmet Baytursynov, Halel Dosmukhamedov, Saken Seyfullin, Sabit Mukanov, Mukhtar Avezov, Muslim Bazarbayev, Zaki Akhmetov, Esmagambet Ismailov, Mukhadrahim Jarmukhamedov, Metin Ergun, Bekir Shishman, Nergis Biray, Eva-Marie Dubuisson, Lazzat Urakova and Guldana Salimjan have previously studied traditional aitys. Information regarding online aitys may be found in the work of Bekarys Nurimanov and Zhuldyzay Kishkenbayeva.

This article, based on the work of these researchers, comments on aitys as a folklore heritage and analyzes the history of the formation and development of online aitys. Aitys texts on the internet and the national project Aitys online on YouTube were used as material for the study. Most of the people who use the internet in Kazakhstan are young people. Therefore, showing aitys online to the younger generation is one of the ways to promote the art of aitys among youth, showing the national value and national identity of the Kazakh people. From this point of view, the study of the essence and significance of internet aitys and the definition of the development trend are one of the most relevant topics for the field of folklore studies. Therefore, this article discusses the trends in the development of internet aitys in Kazakhstan within the framework of the netlore theory. It is also studied in the framework of four following topics:

1. The history of the Aitys genre
2. Modern art of aitys
3. Internet aitys and its topics
4.Trends in an online aitys development

This article provides a brief overview of the first two subheadings and shows the development path of aitys. The remaining subheading analyzes the differences between traditional aitys and online aitys and the issues raised in internet aitys. Thus, the state of internet folklore, that is, netlore, is differentiated in Kazakh society.

1. The history of the Aitys genre.

The worldview, lifestyle, and folklore heritage of the nomadic Turkic peoples who lived with nature are closely connected with nature and nomadic culture. One of these nomadic culture elements is the art of aitys. The Kazakh term “aitys” is used in Kyrgyz as “aitysh”. In the M. Kashkari's Dictionary “Diwani lugat at-Turk” from the eleventhcentury, aitys is definedas “… two people’s asking about each other's condition” (Ercilasun-Akkoyunlu 2014: 55). Initially, the word “aitys” appeared as a verb denoting actions among poets participating in word competition, but later this verb developed and became a part of Kazakh literature and folklore, a separate work of art and a separate genre. Researcher, M. Auezov notes that the word “aitys” means a wide range of concepts such as aitys, dispute, and competition (Auezov 199: 105).

There are different opinions among scientists about the origin of the aitys genre in science. According to M. Zharmukhamedov, the origin of aitys dates back to ancient times. The scientist believes that the origin of aitys began with small forms of Kazakh folk songs and folk poetry. The researcher’s opinion is that event songs or various blessings during the celebration of Nauryz meiramy are the source of the formation of this art of aitys. Badik, Zhar-Zhar aitys, which are considered the most ancient type of aitys, did not immediately form in the nature of aitys. It is worth considering that initially they were formed as a text of a poem, in the form of small words.

There are many representatives of aitys that have come from ancient times indicating that it developed in different eras. Each poet showed the best example of art and competed with each other. Two word-fighters (aityskers), appearing in front of a crowd, singing about the state of the society in which they lived. For example, the artists such as Shozhe, Balta, Orynbay, Kempirbay, Tezekbay, Suyinbay, Tubek, Murat, Sugir, Bala Omar, Birzhan can be notedas famous poets of the XIX century.

One of the tasks of aityskers is to raise topical issues in society and establish contacts between the state and the population. From the same point of view, aitys contributed to the development of the Kazakh people. That is, with the help of aitys, the people were able to freely express their current problems and demands in front of the King in an artistic word and rhetoric language. They were able to share and spread their thoughts and cherished dreams to society (Zharmukhamedov 1976: 32).

2. Modern Art of Aitys

It is not disputed that folklore, which was born, formed and developed in ancient times and is still needed today, is one of the most viable genres – aitys, which is crossing the threshold of the new century among the timeless symbols of the nation (Zholdasbekov 2004:3).

Modern aitys demonstrates the poet's skills in the art of speech, eloquence and improvisation abilities. Today, although some types of oral literature are transferred to the category of written, the art of aitys is still developing orally. It means that even if aitys has its own formation of development, it has survived not only in the written form, but orally, too. Communication development methods today have hada positive impact on its spread. It is not difficult to write, print, analyse, and study modern aitys texts from a social point of view, correlating them with time. Another feature of modern aitys is that modern poets are characterized by professionalism and sufficient literacy in the discussion of opinions. At the same time, the horizons and artistic side of aitys art expanded thanks to the advanced achievements of the era. It is known that aitys performed in front of people requires its own preparation, however, in order to answer a sudden question in verse, it needs the foresight and improvisation of the poet. However, there are times when the beauty of the poems of aitys which were born spontaneously, sometimes exceeds that of written poetry. The organizer of aitys, poet Zhursin Yerman, who is making a great contribution to the development of the art of aitys, assesses the situation as follows:

> Aitys is a poem in any case. The text level of the poem has completely changedand grown. During this time, Kazakh written poetry has developed as well as aitys poetry. Now intellectual poetry has entered the scene. Therefore, there is a big difference between them. The age of completely educated and thinking guys was born. In this regard, the level of aitys has increased significantly (https://alashainasy.kz/).

Fragmentary videos of the best stanzas and rational answers of poets in aitys have become one of the most spreadable information in Kazakh society today. If earlier poet's speech was promoted orally, today it is widely distributed through social networks and internet sites such as WhatsApp, Instagram, Facebook, Tiktok, YouTube, Twitter, Telegram, etc.. These aitys can be attributed to the folklore of modern times, that is, netlore. In other words, it is noted that the Kazakh people get their literary, cultural and spiritual fuel from the art of the word.

The art of aitys, common to the Turkic peoples, is developing rapidly today not only among the Kazakh and Kyrgyz people, but also in the Turkic countries. In recent years, the tradition of oral competition between several aityskers from different Turkic

countries bringing together has increased the interest of the people (Nuriman 2023: 107-118). The proof of this is that Kazakh, Kyrgyz, Uzbek, Azerbaijani and Turkish poets took part in the international aitys of poets, which was held on October 31, 2021 in Ankara, Turkey (https://www.turksoy.org/). This aitys has spread to all parts of the world via the internet. This is a demonstration of the development of "internet-aitys".

3. Internet aitys and its topics.

The internet is increasingly a resource space of intellectual resources, as well as replacing normal life. Sociological research has shown that the virtual network has even begun to displace television (http://www.bison.ru). A researcher of Slavic folklore K. V. Bystrova stated that "a feature of folk art is the openness of its genre system, which presupposes its renewal. Folklore by its nature reacts quickly towards new phenomena and is able to consolidate them. In this case, it will settle in a new space of the network and continue to live there" (Bystrova 2009: 22-30). The traditional art of aitys, moving towards this new phenomenon, has also settled in internet space.

Another rational point of internet aitys is the further spread of aitys, the development of which is shown on TV channels, as a way to preserve it for a long time. In this regard, the virtual space has become an attractive field for various manifestations of mass consciousness. The World Wide Web offers endless fields of culture where it is convenient to live in different forms.

Today, Kazakh aityskers Balgynbek and Bauyrzhan, Kuanysh and Ongar, Bauyrzhan and Ongar can be found on the internet. It is the first internet-aitys in the web space organized by the information portal Abai.kz. The general rules of internet-aitys, the procedure for its conduction, and the list of participating poets were also given there. For example, Bauyrzhan Khaliolla and Balgynbek Imashev were the first to speak on the topic of "Kazakhs are the sovereign of the country and the land". According to the rules of aitys, each poet takes turns and must send a return response by e-mail every 10-15 minutes. The organizers posted it on the portal at the same time, indicating the time of arrival of the response. For example, the aitys of the first pair of poets Bauyrzhan and Balgynbek held as follows:

At 15:05. Bauyrzhan:	*Balgynbek, how do you do, my honey,*
Balgynbek, kalyn kalay, bal kuragym,	*Who was born in Alash.*
Alashtan arda tugan argymagym.	*Aits was silenced*
Aitysty auyzdyktap tastap edi	*Suffocating the best inheritance.*
Toresin tunshyktyryp bar muranyn.	*Are the Lords on the throne conscious,*
Taqtagy taqsyrlardyn deni sau ma,	*Listening to Myrzatai's nonsense?!*
Tyndagan Myrzataidyn sandyragyn?!	*Internet aitys was appeared*
Internet aitys degen paida boldy	*God beg the other side.*
Kudayym kaiyr kylsyn argy zhagyn.	*You are a hero when you come to speak*
Soileuge kelgen kezde batyrsyndar	*You are a scattered mind.*
Tep-tegin taratylgan akylsyndar.	*We are walking in a distant country,*
Biz zhurmiz en shalgaida eldi zhaylap,	*You are closer to the government than we are.*
Ukimetke bizden göri zhakynsyndar.	*Hidden in the lap of "papa".*
Tygylgan "papasynyn" koyynyn	*You are a poet from Ai Muyiz, Akorda.*
Ai muyiz, akordalyk akynsyndar.	*To make a country with three languages and three*
Ush tildi, ush tugyrly el kylam dep,	*pillars,*
Ay, Bake, ne buldirip zhatyrsyndar?!	*Oh, Bake, what are you ruining?!*
At 15:50. Balgynbek:	
Bauyrzhan, sozindi estip balbyradym,	*Baurzhan, I was blown away by your words.*
Kandyrshy korermennin zhan ku-	*Bleed the passion of the audience.*

maryn.	*Internet-aitys was appeared.*
Internet aitys degen paida boldy,	*Who will I surprise with it today?*
Onymen kimdi bugin tan kylamyn?	*The dispute reason is the "cow" of Saudabay.*
Daudyn basy "siyry" Saudabaydyn	*You heard the secretary's nonsense.*
Estidin memkhatshynyn sandyragyn.	*You point to me the word power,*
Magan siltep koyasyn bilik sozin,	*As the owner of a sin…*
Yesi men sekildi bar kunanin...	
Soyleysin oktemsinip kalay-kalay,	*How do you speak so arrogantly?*
Kanat kusap deymisin davay, davay.	*You say as the wing, go ahead.*
Aqyndar at ustinen soyley meeken	*Do poets talk superficially*
Abaidyn portalynda abailamay?	*Careless in Abai's portal?*
Akyl bolsa bauyrym bilmeushi me en,	*My brother, don't you knowif you have mind.*
Zhebenin atylaryn kalay karay?	*How to look at the arrows?*
Mykty bolsan aygaylap alanga shyk,	*If you're strong, shout out to the field,*
Balgynbektin zhagasyn manailamay.	*Defending the case around Balgynbek.*
At 16: 18 Bauyrzhan:	
Kanatsha degenim zhok davai, davai,	*I don't mean wings, come on, come on,*
Dosym-au, kubylasyn kalay karay?	*My friend, how are you?*
Alanga zhalgyz meni aydap salyp	*He drove me to the field alone*
Zharasar yyde zhatu sagan kalay?	*How do you like sleeping at home?*
Saudaga Saudabaev saladyndai,	*As Saudabaev puts it in the market,*
Til zhayy timey otyr magan da onay.	*It's easy for me too.*
Zheltoksan kelgen sayyn kaigyramyn,	*Every time December comes, I get sad*
Umyttyk konaevty manailamay.	*We forgot about Konaev.*
Dimashtan Imash artyk bul zamanda,	*Imash is better than Dimash in this age.*
Alashtyn sagy sondy-au, sharaina-dai...	*Alash's health is broken, it's like sharayna*
Tagy aitam, Astanalyk alypsyndar,	*I'll say it again, you are Astana giants.*
Auylga alystagy zharyksyndar.	*You are a distant light to the village.*
Khandarga bir karys zher buyyrtpastan,	*Without assigning a single piece of land to the Khans,*
Kokennin eskertkishin salypsyndar.	*You built a monument to your grandfather.*
Zhetpeydi bizdin dauys zhogaryga,	*Our voice is not enough,*
Bailans neshe turli tauypsyzdar.	*How many ways do you find the trick?*
Salem ait takta otyrgan "Niyazovka",	*Say hello to "Niyazov" sitting on the board.*
Aldynda eldin erten kauip, son of a bar.	*In front of the country there is fear and criticism.*
Zharylkap kisik kozge zher take dep,	*I want to give land to the bright narrow eyes,*
Atymtai-Jomart bola kalypsyndar.	*You have become so generous.*
Aitarym, Masimovtai "dadamyzga",	*I mean, as Masimov "to our father",*
Basynan shirip zhatkan balyksyndar.	*You are a rotting fish.*
Tumasyn akyrzaman elimizge,	*Born in our land of the end of the world,*
Kapyda khan alzhys, halyk shular.	*When khan laughs, the people make noise*
At 17:49. Balgynbek:	*He said that Baurzhan can deal with it.*
Dep edi, bul Bauyrzhan katyrady,	*Dry shouts and liquid words.*
Qur aigai, suyq sozdi sapyrady.	*I will kill the dog that drank oil, the light is in the city*
Mai ishken itti qaydam, nur qalada	*Your brother Imash is still the mayor.*
mayor bolyp Imash agan otyr ali.	*Abishtei insulted my priest,*
Abishtei abyzyma til tigizip,	

Bul Bauken nege sonsha tokyrady.	*Why is this Bauke so stagnant?*
Bilikten kishi zhuzdi kim kagypty,	*Who knocked down the face of power,*
Kop emes ne sayasat satylary?	*Aren't there many levels of politics?*
Tynysh elge zhik salsan sen bulaisha,	*This is how you destroy a quiet country,*
Ysh takka ush patsha kep otyrady!	*Three kings sit on three thrones!*
Birindi kazak, birin dos korsender	*If you see one as a Kazakh and one as a friend*
Bakyttyn tanyn Alla atyrady.	*God brings the dawn of happiness.*
Abaydyn sozimenen zhabayyqshy	*Let's close with Abai's words*
Abaidyn atyndagy sakhynany.	*A scene named after Abai.*

Meyli, "korkak, zhakybai zhan" de meni,	*Well, "coward, do not like me"*
Balgynbek dunie zhiyp dandemedi.	*Balgynbek did not die.*
Sen kusap zhalyn burkip, shoq shaynar em,	*You throw up, spray fire, and chew a bunch of medicine,*
Muminder ony birak ar koredi.	*Believers respect him.*
"Patshaga iman ber" dep kol zhayuy -	*"Give faith to the king" clapping hands -*
Imashevtyn halkyna bar komegi.	*All help to the people of Imashev.*
Sultanynyn syrtynan gaibat soilep,	*Gossip behind the sultan,*
Aldekimder aityp zhur aldeneni.	*Some people are saying something.*
Kez kelgen memlekettin presidenti,	*President of any country,*
Khalqynyn nietine dal keledi.	*It is exactly what the people want.*
Amirshisin betaldy synay bermey,	*Without criticizing the ruler,*
Bauken kashan ozine man beredi?	*When will your daughter take care of herself?*
Din menen Mukhamedke boy usynsak,	*If we submit to religion and Muhammad,*
Qydayym Qonaevtay khan beredi.	*God will give us Khan as a Konaev (abai.kz).*

Aitys was judged by a jury. The people who watched the speech contest of two poets also expressed their opinion and voted for the poet they liked. The best poet went to the next stage, and the best poets argued among themselves, and they were awarded prizes. Akhmet Baitursynov, who studied the Kazakh art of speech, including aitys, stated "Aitys is a poetic word, it needs poetry. On top of poetry, you need a method. Just as strength is accompanied by method in fighting, poetry is accompanied by method in argument. A poet who has no method may be defeated by some poets who gained it." (Baitursynuly 2022: 69). This means that poets try not to lose words, putting them in different ways in the fight. Both participants of the internet-aitys are fast poets who are well versed in the art of aitys.

The first feature of Kaim aitys in internet aitys is that aitys takes place in written form. It can be seen that this is one of the ways to develop written aitys, which has long been established in Kazakh society. In 2009, in the newspaper Alash Aynasy, Zhursun Yerman organized a written aitys. He influenced the new development of the ancient art form (Nurimanov and Kishkenbayeva 2021: 103-104). The written aitys also captivated the reader and contributed to the spiritual development of society.

It is obvious that any type of aitys contributes to the formation of public views and affects the development of culture and literature in Kazakh society. Balgynbek and Bauyrzhan debated about the aitys of today's Kazakh people and the fate of the Kazakh Khans who died during the Russian Kingdom.

Aitys and improvisation are similar concepts which cannot be argued without improvisation. This is the main feature of aitys. The ability to draw is clearly visible in any aitys poet. Research suggests that improvisation in Kazakh oral literature has deep roots (Akhmetov and Shanbayev 1998: 168). Musicologist A. V. Zatayevich, who collected

Kazakh folk songs at the beginning of the 20th century, assesses aitys and poets of that time as follows:

"Folklore, folk legends, so-called historical legends, poems, fairy tales attract attention with their special imagery and artistry of the language, richness of metaphors and comparisons, scope of imagination. Kazakhs are natural connoisseurs and lovers of selective eloquence" (Zatayevich 1958: 18).

Aitys is a poetic dispute in which the art and honor of every poet is criticized. He passes publicly in front of the people, who are both listeners and critics. Therefore, the artist must be able to look at the listener through skillful performance, accurate speech, ingenuity and talent.

The next type of aitys that appeared in 2020 is radio aitys organized by Kazakh radio. Poets sitting in different cities argued, listening to each other's voices on the radio, although they did not see each other. Later, their audio went viral on the internet through YouTube (Nurimanov and Kishkenbayeva 2021: 103). When comparing the texts of this and traditional aitys, the difference between the two is noticeable. For example, Meirbek Sultankhan and Shalkarbay Izbasarov are poets who argue both on the internet and in person. In one of the traditional aitys, which took place in person, Meirbek criticized Shalkarbay's robe and joked "there is no story about the robe outside, what is the man inside?!". Then the poet Shalkarbay responded with:

"My mountain personality is a hero like Makhambet,
Dombra is a village poet's,
As you can see, I have nothing to do with myself,
My white shoes are also my dad's," he jokingly replies (https://youtu.be/gd5MKwtCTTc).

In traditional aitys, poets try to put the audience in a good mood. They add the world in sight to the song, notices the emotions of their opponent and make jokes. These two poets will also meet in aitys organized by "Kazakh radio". "I don't know," he said. The poet Meirbek, having analyzed what happens in traditional aitys, is not in radio aitys, notes that both young and old people are looking for "network". In addition, Shalkarbay also mentions the problem of the internet in Kazakhstan, as well as the merits of doctors and teachers during pandemic. It also makes Meirbek's celibacy a joke (https://youtu.be/WprD9PKTkpM).

The difference between this aitys and traditional aitys lies not only on the fact that they argue without seeing each other, but also that they respond without seeing the emotions of their opponent. Comparing the traditional and internet-disseminated radio aitys of the two poets, one can see that the problem that was relevant at that moment was definitely voiced. However, in the radio-aitys, a decrease in the number of jokes can be observed.

4. Trends in an online-aitys development

One of the types of aitys that originated in Kazakhstan is online aitys. Although it is similar to internet aitys, it has a characteristic difference. That is, the poets sitting in it in different cities argue, watching each other on video. For the first time, such an exchange took place on February 9, 2019 on the internet project Aitys Online, organized by the poet Rinat Zaitov. The project, which lasted two months, consisted of two stages, and the poets who won the first stage spoke in the second round. Their word contest was published on vk.com and on the Aitys Online page on YouTube. It is worth noting that special prizes were prepared for each poet there. This project attracted public attention at the time and was published in the media. For example, journalist Moldir Darkhanba-

yeva noted that “we will not lose the promotion of our traditions and National Art among young people through the internet” (https://el.kz/).

Not only Kazakh poets, but also foreign artists took part in the aitys through social networks. According to the example mentioned above, within the framework of this project, poets argued with dombra through the network. During the argument or after the end of the argument, the audience vote online for the poet they liked. Since this project was organized within the framework of the “year of Youth” announced in Kazakhstan in 2019, it was a particularly effective opportunity to present young poets who have not yet been recognized by the public. The main thing is that in online aitys, as in traditional aitys, there was no difference in the age of the poets, the young poets did not worry and freely participated. Below are the aitys of Ibrahim Altynbek and Karat Nurzat in the same aitys of which a fragment published in the vk.com network.

Nurzat:	Nurzat:
President bol degenin azil shygar, Basshymyz ayel bolsa, bak konbaydy.	Maybe about being president is a joke, If our leader is a woman, the garden will not grow.
Altynbek:	Altynbek:
Nurzatzhan, tarikhty okysanshy, Tilinnin tamyp otyr zorga soli. Ayel adam eldi bilep zharytpasa, “Tomiris” sak khanshasy bolmas edi.	Nurzatzhan, please read the history, Your tongue is dripping with drool. If a woman does not rule the country, “Tomiris” would not be a cautious Princess.

The problem raised in this aitys is the main events that took place in the Society of that time. It is included in the song by both poets. Since the presidential elections are taking place, Nurzat says that the rule of the country by a woman is not suitable today, Altynbek looks at history and cites the example of the Queen “Tomiris”. Nurzat also invites Altynbek to run for president.

Altynbek:	Altynbek:
Bolashakta men president bop kalarmyn, Zhasymyz kyryktardan askynda. “Otan” degen otbasydan bastalmay ma, Uilensem be deymin kazir zhaksy aruga. Otanymdy baskaruga mashyktanyp, Dayyndalyp zhurmin otau baskaruga.	In the future, I may become president, When I will be over forty years old. “Motherland” starts with the family I am thinking of getting married to a beautiful lady. Training in the management of the motherland, I'm getting ready to get married.

In response to Nurzat’s question, Altynbek jokingly says that he will begin to rule the country after the age of forty, before that he will be married and trained in Family Management. To him, Nurzat says:

Nurzat:	Nurzat:
Sodan son otbasyndy baskartyp kor, Belindi Tauekelge berik bu da. Arada aylar otip, zhyldar otip, Kun kore almai uyinen zheriptyn ba. “Aytkanyn aidai keldi Nurzatzhan-au!” - dep, Eki kozin zhaudirep keliptur ma! (Aitys ONLINE | VKontakte (vk.com)).	Then try to manage your family, Gird your loins against risk. Months passed, years passed, Don't leave your house without feeding. Saying like “Nurzatzhan came like you said!” Do not come and cry?

Nurzat answered Altynbek, who switched to the theme of the wedding, noting that the poet, as the Kazakh proverb says, “it is easy to get married, it is difficult to have a home,” and after a while, without managing your family, not to stay with sarcastic vers-

es. Among the poets who took part in the national project Aitys Online, the winner was determined by the audience by online voting. The main prize was won by Nurzat Karu, who scored 3465 votes, and his opponent Altynbek Ibrahim took second place with 1040 votes.

Aitys researcher M. Zharmukamedov commented that"aitys does not always develop outside of social and social reality. Its value is also characterized by how deeply and skillfully it reflects the realities of life. The same truth becomes the main criterion in the argument of two opposing poets" (Zharmukamedov 1976-64). A well-known aitys poet and researcher Bekzhan Ashirbayev said: "The Art of Aitys is experiencing a new revival, its type and content, its emotional impact on a qualitative level, and its revival as a genre is associated with the influence of modern communication. The competition of Arkalyk was reflected in a new way in our native soil, entered the spiritual field and began to develop in a new way. TV is the organizer of this art, using the technical capabilities not only to show and promote the art of aitys on its screen, but also to make it public to a wide audience" (Ashirbayev 1999:65). In other words, the development of technical capabilities also influenced the revival of the art of aitys. Summing up the conclusions made by aitys researchers, today's internet aitys, Aitys Online, has expanded its audience with the realities of society and the development of a new era. In particular, the field of the topic, the content-the purpose of which is in tune with the times, is becoming an optimal online method of raising the spirit of the people even in modern times.

As for the psychology of the poet in traditional aitys, it can be seen that anxiety is increasing and this interferes with the interaction between the emotional state of a person and the environment. Because of this, the priorities of attention shift, which leads to a change in the information entering the brain, that is, to a different perception of reality. Each fighter wants to draw the attention of his opponent to the topic he has prepared. Thus, by influencing attention, it can predictably affect a person's worldview and value system. Here we are talking about young poets, so online aitys allows them to hone their creativity and create a fluid, sharp argument with the correct use of vocabulary from a psychological point of view. Therefore, there is every reason to believe that internet aitys is a necessary medium for newly recognized, demanding young poets to gain experience.

Conclusion

The art of aitys, the original heritage of the Turkic peoples, which has survived from ancient times to the present day, is also important today as the internet has developed. It further spreads and continues to function as a spiritual support of the Kazakh people. The organizers also use the internet to promote Turkic culture through aitys and aitys. In other words, with the development of globalization and technology, the national values of the Kazakh people and the Turkic culture do not disappear, but are being redeveloped. The presentation of the art of the word to young people in a new format was positively received by the people. The presence of Kazakh patrons as sponsors and the allocation of funds from the state of Kazakhstan shows that aitys is still relevant in Kazakh society. In this regard, argumentation can become a weapon of any ideological cognition.

The state support of the aitys genre of folk art as a valuable treasure of the cultural sphere of the Kazakh people after gaining independence will allow us to successfully solve the tasks of two strategically important areas. On the one hand, it is possible to contribute to the formation of Kazakh ethno-national identity, keeping this process in a

channel that fundamentally coincides with national interests as a whole. On the other hand, aitys may be one of the most effective strategies for implementing public awareness, successfully communicating the most significant aspects of public policy to the target community. Successfully conveying to the target audience the fundamentally important provisions of state policy. That is, it is very effective to influence from a psychological point of view in the implementation of this direction. Taking into account these factors, it is obvious that the development of aitys as a genre of folk art is currently a promising area of state policy that requires active investments, that is, both material and expert. Aitys as a unique genre of Kazakh oral literature contributes to the development of culture and national consciousness of the Kazakh people.

The main element of aitys is that two poets express their thoughts through improvisation. In the first years of Kazakhstan's independence, this element took second place, and the rise of social problems among poets came to the first place. However, today this trend has become a tradition. For example, an opinion was formed that if the poet did not mention the pressing problems that sank into the soul of society during the aitys, then he may not like the members of the jury and even the people.

With internet aitys, the issue of raising social issues is less covered than in traditional aitys. Instead, there are more searches, jokes of a new nature, youth jargon, the language of the internet, and hype. Most importantly, the interest of the audience in aitys has not ceased in traditional aitys or in internet aitys. The prize fund for aitys is also high. The aitys poet, if talented, is quite likely to become a star in a year. This is because the people love aitys and listen to aitys.

Another advantage of internet aitys is that it is recorded in writing. This is because there is a high probability that in most cases colloquial words are sometimes forgotten, and sometimes, on the contrary, words from the original are changed to new words. It can be seen that the internet aitys also influenced the development of written poetry.

In addition to the advantages and disadvantages of internet aitys, there are also disadvantages, just as everything is accompanied by a positive side and a negative side. The first drawback of internet aitys is the lack of direct communication with the world population, which was considered important for aitys. Since ancient times, aitys has been a golden bridge between the people and the authorities. Moreover, the applause of the people added inspiration to the poet and put a loving word into his mouth. Therefore, internet aitys and online aitys, which are gaining a new character, do not have such an impact. In this regard, internet aitys has become a new medium of folk art. After all, online aitys has already become an important tool that clearly reflects the character of the whole country and the nation as a whole. Whatever type of aitys we take, it fully reflects the beliefs of the people of that time, the various rituals used by them, as well as the traditions that became the use of that era. Aitys poets discuss the history of the country and the social problems of that time.

Whatever type of aitys we take, it came out of the life of the Kazakh people, formed and developed together with the nation at the turn of the century, firmly imbued the image of the nation in its depths. Today, aitys is shown on a blue screen, gathering a hall full of spectators. There are few poets on stage who do not want to stand out for their ingenuity, eloquence and sharp tongue. In addition to the fact that this art reached us without losing its essence, it also reached a new level of its development.

Thus, aitys is not only an oral literary heritage of the Kazakh people, but also a productive fruit of poetic art, life and customs. The genre of aitys clearly reflects the behavior of the whole country and nation. Aitys fully reflects the beliefs of people,

various life principles, customs and traditions of that time. At the same time, the importance of aitys is measured by singing the history of the country, social problems of that time. All this will be a clear proof that the aitys genre is a multifaceted art. Today internet aitys offers continuation. There is every reason to believe that the new character of aitys will have a positive impact on the younger generation, who are learning in the age of digital technologies. For representatives of Generation Z, who are looking for a friend in the virtual world and often prefer to search, rather than listen, internet aitys opens the way to glorify and absorb national art. In order to deeply instill national values in the younger generation, who spend their free time on the internet, it is optimal to present our spiritual heritage in accordance with them. The purpose of internet aitys is to acquaint young people with online aitys, which not only read Global News, but also reflect the chronicle of our national spirituality in accordance with the rhythm of the times. The new wave in the tradition of aitys not only follows an innovative direction, but also develops the art of aitys, bringing ancient folk wisdom into line with the modern model and presenting it to the public.

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