

Tradition of Minstrelsy in Turkic Peoples

Türk Halklarında Âşık Atışması Geleneği

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Abstract

The minstrel competition is one of the traditions that emerged in oral literature. The emergence process of this tradition, its original character that shapes its dramatic and lyrical elements, and its unique performance ritual have enabled it to emerge as a tradition. Minstrelsy; since it is an ancient tradition that is the continuation of shamanlyk (hayloft), bakshylyk (bakshy) and ozanlyk (minstrelsy) it appears in the oral literature tradition of the Turkic peoples. For this reason, our study analyzes one of the current issues of folklore to address and compare the spread of the minstrelsy tradition in Turkic peoples and the state of research in the region. The aim of our study is to evaluate the spreading characteristics, nomenclature, sub-types, and research on the subject of the tradition of minstrelsy in the oral works of literature of Anatolian, Azerbaijani, Turkmen, Uzbek, Kazakh, Kyrgyz, Karakalpak, Tatar, Bashkir, Uyghur, and Altai Turks. The studies of such researchers as B. Kebekova, S. Nasirov, R. Muhammadiyev, B. Sarımsakov, A. Musakulov, M. Kuşmakov, K. Bazarov, N. Davkarayev, S. Karaş, O. Aydın, N. Kutlusoy, T. Kovalskiy, M. Auezov, S. Mukanov, E. Ismayilov, K. Cumacanova etc., who examined the tradition of minstrel dueling in Turkic peoples with the typological comparison method, constitute the literature basis of our research. As a result of our research, it has been determined that poetic innovation should also be addressed in the tradition of minstrel dueling in Turkic peoples, together with comparative folk literature, folklore, history of literature, and the effect of historical periods on the tradition, subject, and ideology.

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Keywords:

Turkic peoples, oral literature, folk poetry, minstrel, quarrel, dissemination, poetic similarity.

Öz

Âşık atışması sözlü edebiyatın içerisinde ortaya çıkmış geleneklerden biridir. Bu geleneğin ortaya çıkış süreci, dramatik ve lirik öğelerini şekillendiren özgün karakteri, kendine has icra töresi olması bir gelenek olarak ortaya çıkmasını sağlamıştır. Âşıklık; kamlık, bakşılık ve ozanlığın devamı olan kadim bir gelenek olduğu için Türk halklarının sözlü edebiyat geleneğinde karşımıza çıkmaktadır. Bu sebeple çalışmamızda Türk halklarında âşık atışması geleneğinin yayılışını ve bölgelerdeki araştırılma durumunun ele alınması ve karşılaştırılması halk biliminin güncel meselelerinden biridir. Çalışmamızda Anadolu, Azerbaycan, Türkmen, Özbek, Kazak, Kırgız, Karakalpak, Tatar, Başkurt, Uygur, Altay Türklerinin sözlü edebiyatlarındaki âşık atışması geleneğinin yayılma özellikleri, adlandırılması, alt türleri ve konu hakkındaki yapılmış olan araştırmaların ele alınarak değerlendirilmesi amaçlanmıştır. Çalışmamızda tipolojik karşılaştırma yöntemiyle Türk halklarında âşık atışması geleneğini inceleyen B. Kebekova, S. Nasirov, R. Muhammadiyev, B. Sarımsakov, A. Musakulov, M. Kuşmakov, K.

Başvuru/Submitted: 01/02/2023

Kabul/Accepted: 16/05/2024

Bazarov, N. Davkarayev, S. Karas, O. Aydın, N. Kutlusoy, T. Kovalskiy, M. Auezov, S. Mukanov, E. Ismayilov, K. Cumacanov vb. arařtırmacıların alıřmaları arařtırmamızın literatür temelini oluřturmaktadır. Arařtırmamızın sonucunda âřık atıřması geleneğinin Türk halklarında karşılařtırılmalı halk edebiyatı, halk bilimi, edebiyat tarihi, tarihi dönemlerin geleneğe etkisi, konu, ideoloji ile birlikte; poetik yeniliğın de ele alınması gerektiğı tespit edilmiřtir.

Anahtar Kelimeler:

Türk halkları, sözlü edebiyat, halk řiiri, âřık, atıřma, yayılım, řiirsel benzerlik.

Makale Bilgileri

Atıf: Kölbaeva, M. & Satıcioğlu, H. (2024). Tradition of Minstrelsy in Turkic Peoples. *Selçuk Türkiyat*, (62): 285-298. Doi: 10.21563/sutad.1538412

Etik Kurul Kararı: Etik Kurul Kararından muaftır.

Katılımcı Rızası: Katılımı yok.

Mali Destek: alıřma için herhangi bir kurum ve projeden mali destek alınmamıřtır.

ıkar atıřması: alıřmada kiřiler ve kurumlar arası ıkar atıřması bulunmamaktadır.

Telif Hakları: alıřmada kullanılan görsellerle ilgili telif hakkı sahiplerinden gerekli izinler alınmıřtır.

Değerlendirme: İki dıř hakem / ift taraflı körleme.

Benzerlik Taraması: Yapıldı – iThenticate.

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Article Information

Citation: Kölbaeva, M. & Satıcioğlu, H. (2024). Tradition of Minstrelsy in Turkic Peoples. *Selçuk Türkiyat*, (62): 285-298. Doi: 10.21563/sutad.1538412

Ethics Committee Approval: It is exempt from the Ethics Committee Approval.

Informed Consent: No participants.

Financial Support: The study received no financial support from any institution or project.

Conflict of Interest: No conflict of interest.

Copyrights: The required permissions have been obtained from the copyright holders for the images and photos used in the study.

Assessment: Two external referees / Double blind.

Similarity Screening: Checked – iThenticate.

Ethical Statement: selcukturkiyat@gmail.com, fatihnumankb@selcuk.edu.tr

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Introduction

Minstrelsy has its origins in the “kam-shamans”, the oldest folk poets. Believed to be endowed with extraordinary qualities, shamans had functions such as clergymen, scholars, teachers, healers, pharmacists, physicians, fortune-tellers, sorcerers, narrators-players, as well as folk poets who could sing poetry with the inspiration they received from God. While singing their poems, they would create a melody suitable for their poems by playing an instrument called “kopuz” in order to make the words more effective. Their poems usually contained religious suggestions and words of encouragement for the soldiers. Kams had a respected place in social life (Durbilmez, p. 16-17).

Naturally, as the Turks migrated to different places and interacted with different beliefs and cultures, the kams and their poems, which have a wide range of functions, had to adapt to this change. In the intervening period of time, Turks began to convert to Islam, later their culture and social needs changed under the influence of their new religion. The tradition of “bards”, the ancient folk poets of the Turks, and their “minstrelsy”, which they created especially for singing on the kopuz, continued in Anatolian Turks until the middle of the 15th century, and even in that century bards were given a place in the palaces (Köprülü 1976, p. 353). With the arrival of Islam, there emerged “tekke” (musical instrument) poets who sang and wrote religious poems and minstrels who sang poems on non-religious subjects, separated from the “minstrelsy” tradition, and these folk poets continued their art in two separate branches in Azerbaijan, Anatolia, and Rumelia until the 15th century. In the course of time, the word “ashik” (minstrel) began to be used instead of “ozan” (minstrel) in Azerbaijan and Türkiye, and “bahşi” in Turkmenistan (Köprülü, 1989, p. 141). In the 15th and 16th centuries, the instrumental poets who grew up in the cities, filled with the air of mysticism spread by the lodges and whose level of material and spiritual culture had risen, did not want to use the name “ozan” carried by their elders who grew up in village and tribal environments. Thus, they used the title “ashik”, which was used among mystic poets, whom they themselves did not consider foreign (Özaslan, p. 48).

Ashiks are poets who play the “saz” (musical instrument of bards), are raised in a master-apprentice relationship, constitute a certain professional group, sing improvised poetry, can have an oral argument, state that they drink bade or have some of these characteristics (Oğuz, p. 21). Ashik poetic dueling means the encounters of ashiks in front of experts or in front of the audience with instrumental and verbal dialogues. According to tradition, the procedure of the contest is as follows. The minstrel, who is considered to be an elder and a master or a guest, starts singing on the verse (rhyme) given by one of the contestants or the community or on a topic of his/her choice; then the other minstrels continue on the same verse. This way the first round is over. It is the turn of the second minstrel, who begins his poem with a new verse and the encounter continues in the same manner. Poets have also continued the tradition of “deyishme” (sayings), which Mahmud of the Kashgar translates as “aydım-aydı” (I said, he said). The Sufis and tekke, saz poets such as Yunus Emre, Kaygusuz Abdal, Pir

Sultan Abdal, and Karacaoğlan from Southern Anatolia sang or wrote many of his sayings (Elçin, p. 231-232).

Poetic dueling is a creative genre found in most Turkic peoples. At one time, Turkic peoples lived in the vast territory of Middle and Central Asia and Southern Siberia, forming the Turkic Khanate and later the Karakhanid state. They had their own culture and writing. Later, due to various historical reasons, those people inhabited different territorial areas and took the name "Turkic peoples".

There are several factors that prove those people are closely related. Folk art is the most basic of these factors. For instance, we can observe a very close proximity.

Anatolian Turks use the word "atyshma" in the poetic tradition, while in Azerbaijan it is used as "deyishme". For poetic dueling, Turkmen use the terms "Audishyk", Uzbeks "Aytish", Kazakhs "Aitys", Kyrgyz "Aitysh", Bashkirs "Autesh", Tatars "Utuşuu" (Ytyşu), Uyghurs "Eutyş". If we take a look at the oral works of the Turkic peoples, we can see the diversity of speech art. It can be seen that there are different types of Azerbaijani minstrelsy: gifilbend, herbezorba, muhammes. "Gifylbend" - riddles, "herbezorba" - words of praise, "muhammes" - a type of speech consisting of 16 syllables. There are "Jygaly muhemmes" and "Dudagdeimez gygah muhemmes" types as well (Kölbaeva, p. 20-24). According to Gun's statement (2023, p. 365), among Azerbaijani Turks living in Iran, it is also used in the form of "achyp-baglama" (form of minstrelsy).

It can be seen that the speech of the Turkmen people is quite distinctive. Chatashma, a type of speech, is performed in the regions of Afyonkarahisar-Emirdag by the Turkmen. It is a type of conversation between women during the funeral. This is similar to the ceremony of reciting our laments in turn, adding the deeds and good qualities of the dead person one by one. "Chene yarışı" competition is a type of conversation accompanied by mutual discussion using gestures and facial expressions. "Dedim-dedi" are the words of lovers or poets on the topic of love. There is information that "the first forms of such speech can be found in the book "Divan Lugati't-Türk" (Seferli & Yusufli, 1992; Kutlusoy, 2006). "Deme-dundurtma" is a type of conversation between two groups at various ceremonies. In Anatolia, it is also known by the names "deme dünturmeye", "deme-çevirme", "alıp çevirme", "alıp söyleme" or "alıp verme".

We see that poetic dueling is also spread among Anatolian Turks. They call this type "atishma" - shooting. As the name suggests, Turkish sayings are aimed at "shooting" through words and art competitions. According to the tradition of Turkish dances, three poets (ozan) appear in the middle, open with their instruments (saz, baglama), and start singing. After that, they sing songs that test the next poets, tell them riddles, point out their character flaws, or praise them, and glorify their good deeds.

The poetic dueling of Anatolian Turks is also worth mentioning in science, several thematic types of dueling were analyzed in the thesis of Oğuzhan Aydın (2010). Additionally, on the other hand, it can be shown that the work of Nazan Kutlusoy (2006), who talks about the place and meaning of the sayings in the work of each poet

and analyzes his own skills in the poems, is a study that defines the ideological and thematic features of the Turkish sayings. While these works determine the essence of the improvisational art in every Turkic nation and investigate genre peculiarities, the poetic forms of the Turkic peoples in the work of Kovalsky (1946) were studied in a comparative-typological manner.

Among the Turkic languages, another people with a unique speech is the Azerbaijani people. They call poetic dueling “deyishme”. This type of speech, which is used in Azerbaijan and some regions of Anatolia, is also used with the names “mushaira”, “demeli”, and “soyletme”. The last two are the names of a speech type in the form of speaking about non-human concepts, animals, and inanimate objects. This is how the sayings spread among the Turkic peoples. So, it is a type of speech between people, nations, and times. A special topic is chosen, such as the conversation between winter and summer, the conversation between single and married people, and thus, the poetic conversation continues. This type of speech is also known as “demeli deyish”, “demeli destan”, and “soyletme”.

The minstrels of Uzbeks are considered to be the speech between girls and boys at various celebrations. Special poets take part in these poetic duels and talk about various life issues. As a result, it can be seen that in folklore studies of related individuals, the art of speaking has been analyzed and studied from different situations. For example, the Uzbek folklorist R. Muhammadiev (1961) noted in his work that the “askiya” genre, which is close to “minstrely”, has a special place in the spiritual life of the Uzbek people, which has developed since the beginning of history and has come to the present day. Performing skills of Uzbek folk art creators are studied in the work of S. Nosirov. Traditional folklore and traditions of the “terme” (ashik songs) genre were comprehensively analyzed in the works of M. Kushmakov (1984), B. Sarymsakov (1987), A. Musakulov (1984). The spread of poetic dueling and some of its elements in related nations shows that the life commonality, the art of poetry or creativity has a special significance in the daily life of those people. However, there are no special differences between the poetic dueling of the Kyrgyz and the Kazakh people who live side by side.

It can be seen that the scientific analysis of sayings in Kazakh folklore studies has gone much further compared to the state of research of the Kyrgyz people. Kazakh poetic dueling originated from the scientific views of M. Auezov, S. Mukanov, and since then “Lists of ancient Kazakh literature” by S. Seifulin (1931), “Poets” by E. Ismaililov (1956), “Folklore and individual tradition in poetry” by K. Zhumazhanov (1984) contained an extensive scientific analysis of the traditions and innovative problems of poetic art, the origin of the art of Kazakh “aitys” and creative features of poets.

In addition, the character, ideological and artistic features of speech art in the works of H. Dosmugamed uulu, A. Baitursunov, M. Gabdullin, B. Kenzhebaev, A. Konuratbaev, Z. Akhmedov, M. Karataev, M. Jarmugamedov, S. Sadyrbaev and others, analyzed such issues as the evolution of development, community and individuality in creativity. For example, M. Jarmugamedov's doctoral dissertation “The genre of speech

in Kazakh poetry: its origin and development" (2001) analyzes such problems as the relationship between art and speech, contradictions, conflicts, history, and artistic truth in speech, continuity of time with speech, and artistic issues of speech.

The speech in Kazakh people is analyzed not only as a product of literary art, but also linguistic, ethno-cultural, ethno-cultural features of this art, publicistic character are considered in different frameworks, and the broad boundaries of the speech study are defined. The artistic and literary work of any nation reflects the mentality of that nation and determines the national worldview. T. Sh. Omurbayeva, who analyzed the social situation, artistic thinking, and national features of the Kazakh population at the end of the 19th century and the beginning of the 20th century in the work of poets, and analyzed the artistic reflection in the speeches, wrote the Ph.D. thesis "National character and artistic thinking in the poetry of akyns" (2010). The work noted that the national-ethnographic features of the improvisation, the poets' speech being the national worldview and the main indicator in artistic thinking, and the historical-realistic descriptions in it were evaluated according to the norms of national aesthetics.

Poetic dueling is a genre that defines the national spiritual culture, social life, language, and lifestyle of each nation. The reality of life is artistically described in it, and the specific historical essence of socio-cultural conditions (situations) is reflected. These qualities of poetic dueling were analyzed in K. D. Asanov's doctoral dissertation "The Publicistic Character of Aitysh Art" (2010), and the social role of poetic dueling is scientifically analyzed in a broad plan. On the other hand, Sh. S. Koilybaev's thesis "Ideological and Artistic Features of Modern Speech" (2009), which analyzes such issues as the development of speech in the years of independence, artistic embodiment of the theme of independence in speech, artistic truth and speech, describes the development of speech in the XXI century, ideological and artistic features of speech in the years of independence, analyzes the thematic orientation, the impact of freedom of speech on language in broad terms.

The art of minstrelsy is an art that has satisfied the aesthetic taste of the people, containing the elements of the folk theater in ancient times. Each of its words is pleasant to the people, full of satirical and humorous elements that expose the negative aspects of some society. It can be said that B. Imashev's Ph.D. thesis, which studied the place of satire and humor in the art of speech, the role of the poet in conveying the main idea of the speech, the role of telling lies and parables, black poems and conflicts (Imashev, 2006), was a study that revealed the peculiarities of the Kazakh poetic dueling.

When discovering the creative image of poets, the question of their place in the art of minstrelsy, the degree of use of the traditions in the poet's work, and the question of individual skills arise. Analyzing this issue, A. Zhusupbekov's Ph.D. research "Creative features of victory" (2012) was written. In the same direction, N. Begalieva's candidate thesis "People's fate and era issues in Arstanbek's work" (1998) was written, and information about the speeches is given in the subsection "Arstanbek - the great master of the minstrelsy art". The author, based on the works of Kazakh researchers from the beginning, divides the Kazakh language into two types of minstrelsy, noting

that Kyrgyz speech has developed in the first form, and does not comment on the other types. And he characterizes insult as a separate "tendency" and not a form of poetic dueling.

Since the Kyrgyz people have been living in nomadic conditions for many centuries, it is known that the work of writing down and grouping artistic creations that were created orally and preserved orally was undertaken only at the beginning of the 20th century. Analysis of folklore genres and systematic scientific assessment of each one began with the period of the emergence of writing in the Kyrgyz language and the elimination of illiteracy. In 1940, the scientific opinion on the genre of speech was expressed in the works "Memorial to Toktogul", M. Bogdanova "Kyrgyz Literature", "Toktogul Satylganov", J. Tashtemirov "Toktogul and akyn's poetry", "Features of Toktogul's speech" (Tashtemirov, 1980; Tashtemirov, 1989) and the nature, individual skills of the poets and creative traditions were analyzed.

There are works by, S. Musaev, J. Tashtemirov, S. Baikhodjoev, B. Malenov (1964, 1960) who focus on the analysis of the effects of oral folklore on Soviet Kyrgyz professionals' poetry.

In the work of V. Vinogradov, a researcher of Kyrgyz musical culture, "Kyrgyz folk music" (1958), a more in-depth analysis of the literary and musical performances was carried out. It identifies genre features and makes it possible to determine the ways of development in different eras. As the work analyzed the issues of popular music, some issues of the speech were obscured. Since then, P. Irisov's Ph.D. thesis "Genre features of Kyrgyz poetic dueling", which has identified the minstrelsy genre features, separated it into types, and analyzed its relationship with other folklore genres, can be called the first systematic investigation in this direction (1971).

Poetic dueling is the high point of improvisation art. The nature of the genre, its syncretic state, and the division of poets into groups according to their creative direction, content, thought system, social life, moral, general national, and knotty problems were written in detail by the writer B. Kebekova (2009) "Essays on the history of Kyrgyz folk singers". It is a natural phenomenon that the literary works of a particular nation are bound to be influenced by the literature of a particular nation, adopt its experience and exert their influence on it. In this regard, a monographic study of the writer B. Kebekova "Creative connection of Kyrgyz and Kazakh poets" (1985) was published.

The work was published as a continuation of the author's research "Kyrgyz-Kazakh folklore connection" (1982). Zhanysh, Sarbas, Zhambyl, Toktogul, Ysak, Kenen, Kalik Alymkul, Osmonkul, Ismayil, Bekadyl poets' artistic connection is analyzed. And the stages of development of the minstrelsy art, and syncretism nature are investigated in A. Obozkanov's work entitled "Origins, stages of formation and syncretism nature of minstrelsy" (2006). In this work, the author analyzed the nature of singing, types of poetic dueling art, and issues of traditionalism and individuality in poets' work.

In the author's monograph "The multifaceted creative workshop of the son of Kalyk Aky uulu" (2000), he analyzed the meaning of Kalyk's minstrelsy in determining the traditionalist and individuality of the poet's work, stated that his speech is found in

different patterns depending on the pronunciation of words in different situations and the creative potential of akyns, and determined the different nature of poetic dueling.

Pronunciation is derived from life experience and is genetically very close to the speech of speakers who have reached a special psychological state while speaking, who are able to speak fluently despite various obstacles, who can find words like a punch, who have a deep voice, and whose words are audible and meaningful. They cannot be sharply distinguished from one another in terms of their genre, language, or performance characteristics. But even so, in the thesis of A. Ibraimova, who advocated the art of eloquence, "Ideological-artistic features of eloquent words in folk art" (1998), there was no opinion about the closeness and connection between eloquence and eloquent words.

In the dissertation research of Makelek Omurbai, who studied the oral literature of the Kyrgyz people, "Some features in the oral literature of the Kyrgyz people living in China" (2007), the poetic dueling is called "the convenience of two creative people to create a joint work" and they are included in the group of educational (didactic) songs. The traditional types of minstrelsy are mixed with poets' speech, and divided into the following types: traditional, tribute-lesson, kayim (lesson), akynek (dialogue), sad-admonition, humorous, poem, enigmatic, and funny.

In the analysis of these types, oral works of Chinese-Kyrgyz are taken as an example, and some types are examples of famous poets such as Jenyjok and Eshmambet. Another dissertation research on pronunciation belongs to U. Alimov. The work was called "Kyrgyz minstrelsy" and was defended in Turkish language in 2010 in Izmir. It interprets the place and meaning of poetic dueling in the Kyrgyz poetry tradition, looks for its historical evolution in folklore works, and analyzes its place in folklore genres such as proverbs, riddles, akynek, jar-zhar (2010, p. 50-58).

Uyghur minstrelsy is a competition of two people or two groups singing a song without a melody or singing a song with a melody, in Uyghur it is called "nakshazhylari naksha" (Eastern Turkestan). It is seen as a genre of folk literature that requires the same method as one of the storytellers. As an example, he introduces the song "Yar-Yar".

Karakalpak minstrelsy is similar to Kyrgyz minstrelsy in many ways. The nature of the saying, its performance, and information about the performers are well written in the work "Karakalpak Folklore" (1982). Folklorists divide Karakalpak minstrelsy into three groups: folk, cheerful, and eloquent poetic dueling. Each type of speech is further divided into internal groups, and the traditional poetic dueling is divided into its own sections - badik, khaujar, and zhuap minstrelsy. The division of the types of Karakalpak dialects into 3 groups coincides with some classifications (J. Tashtemirov) that divide Kyrgyz dialects into groups. The art of poetic dueling in Karakalpaks goes deep into history with its development. A general feature of the oral creativity of the Karakalpaks is that the poets studied in madrasahs in Khiva, Khorezm, and other large cities where scientific culture developed depending on the geographical conditions. As a result, we can see that the art of poetry developed in parallel with oral and written literature. Among the people of Karakalpak, question-and-answer speech in the form

of humor is especially common at entertainment parties like those of the Kyrgyz people. In this case, the main goal was to sing the song quickly, put a lot of meaning into a few words, and accompany it with humor.

We can see that the features of the “*aitysh*”, such as slapping each other and responding to it with mild humor, are very close to the Kyrgyz forms of lessons and riddles. The poetic traditions of the Karakalpak people are analyzed in the works of K. Bazarov (1988), and N. Davkaraev (1959) while the genres of Altai folklore and the conditions for their creation, the oral poetic creativity were studied in the works of S. S. Katash (1984; 1987), and it was noted that the art of improvisation is an archaic genre in Altai folklore.

Therefore, it is possible to see several facts that create affinities in the folklore samples of the Turkic peoples:

- 1) from the genetic proximity of Turkic-speaking people, who in ancient times came from the same tribe and spoke the same language;
- 2) from the uniformity of the main beliefs of those people;
- 3) it is characterized by the almost similarity of the lifestyle and closeness of historical destinies.

In the work, there are interesting materials about the spread of minstrelsy in Turkic-speaking people. It is said that poetic dueling lives as an art in the Azerbaijani, Uyghur, Uzbek, Kazakh, Karakalpak, and Turkmen peoples. The work is limited to the interpretation of the name “*poetic dueling*” and its types.

We thought that it would be more interesting if the work contained detailed information about the meaning of the poetic dueling of each nation, their public service, and the talents of their creators. The author focuses on the thematic features of Kyrgyz minstrelsy, the division into types, and tries to define each of them. It can be seen that this research, which was written according to the requirements of the Turkic peoples for writing a scientific work, was divided into sections and that the raised issue was investigated superficially. In addition, a lot of space is given to texts in the research.

As can be seen from the review of the scientific works written about the above poems, the specific features of the poem as a folklore genre are not only given in the works of P. Irisov, A. Obozkanov, but most of the other scientific works are portrait-like, analyzing the poems of poets Toktogul, Kalyk, Arstanbek, Osmonkul, and the rest are special in Kyrgyz literature. In order to analyze folklore and poets' poetry as major stages, each researcher tried to analyze it according to their understanding and scientific potential.

When dividing folk oral works into groups, it can be seen that minstrelsy songs are classified differently. For example, Kayum Miftakov in his work “*Types of Kyrgyz folk literature*” divided poetic dueling into three groups (talking, non-critical speech, critical speech) and included them in the group called trifles (1923). In 2008, he returned to the division of oral works into groups, divided oral works into groups such

as fairy tales, historical words, happy words, old customs, words of interest, and small literature, and included minstrelsy into words of interest.

In this distribution, it is not known what criterion the author classified the species based on, he considers “jamak, aitysh, zaketpai” as a separate genre. In other words, he gives the speech as a type of poem. We all know that the minstrelsy covers all aspects of life in terms of content and meaning and is sung on various topics.

However, even so, it was wrong to lump the poetic dueling together with the song types of “seketpai”. The 1927 classification does not differ much from the 1-2 division. Only further classification of each type is not given. In this classification, jokes and poetic dueling are included in the group of words of interest as two different genres. After this classification, in the collective work “Essays of Kyrgyz Literature” K. Rakhmatullin tried to divide oral works into groups. In the same second classification of the author (1943, p. 20-22), sayings were included in traditional songs. After that, M. Bogdanova took over the classification of folk works and tried to classify lyrical songs. In it, “akyi and aitysh” songs are each marked as a separate genre.

This distinction was correctly divided according to the characteristics of the performance of the two types and included in the household songs. In such a division, M. Bogdanova takes into account the content of the work and the Eastern era, and expresses her opinion that “traditional songs appeared later during the destruction of the ancient communal structure, and traditional songs were created during the period of nomadic feudalism” (Bogdanova, p. 113-114).

However, it can be considered as a prejudice to divide the creation of traditional and customary songs into two periods, which are one of the life songs that express inner feelings, joy, and sorrow. In 1948, Z. Bektenov and T. Baizhiev divided oral works into groups, calling them pre-October folklore, and grouped them into traditional songs. In the same year, A. Taykurungov also tried to divide folk oral works into groups and included folk songs in traditional songs. The most interesting thing is that he has designated songs of greeting (seeing), insults, and praises as separate genres along with minstrelsy.

In the work “Kyrgyz Literature” by S. Musaev and J. Tashtemirov, published in 1960, poems (along with lullabies, love, akyi, dream, farewell, praise, insult, testament, lamentation genres) are included in the group of life customs and traditional songs. Both S. Zakirov, A. Tokombaeva in their work “Genre Features of Kyrgyz Folk Lyrics” (1964) songs about love, praise, scolding, lullabies, akyi, dreams, farewell songs, as well as life customs and traditional songs, life, speech, praise, insults characterized as genres that adopted a new form and new content.

As can be seen from the above classifications of folk oral works, poetic dueling is sometimes added to words of interest, and in others, they are included in customs and traditions. In some cases, it is divided into two types: recitation, uncritical recitation, and in others, recitation is presented as a type of non-reciting poems.

In one of them, it is included in traditional songs, while another groups it in traditional songs and characterizes it in the same genre as insults and patches. When

classifying the types of folk literature of the same speech genre, the division into different groups can be attributed to the fact that the issue of the complete classification of folklore works has not yet been resolved, no consensus has been reached, and it is causing controversy.

In fact, the task of dividing oral works into groups should be only conditional. This is because the genres of oral creativity are sharply different from each other, and it can be seen that those genres are characterized by a very strong syncretism. In general, it is clear from the above analysis that most of the researchers included the saying in the songs of customs and traditions. In our opinion, sayings can be considered as a type of life customs and traditional songs.

To this, S. Zakirov and A. Tokombaeva said that “no one can deny that the traditional songs are a type of life songs that express their inner sadness, joy, and relationship with specific moments in their lives that have developed over a long period of time” (1964, p. 27). opinion is the basis. Also, sayings are often performed during various life events (wedding, circumcision, cradle, etc.), giving food, commemorating, celebrating anniversaries, large-scale anniversaries (Independence Day, Nowruz, etc.) It can be seen that the traditional character is waiting and becoming a habit.

Conclusion

Therefore, holding a party, serving food, celebrating anniversaries, etc. being a preacher at ceremonies, greetings, welcoming, praises, and tributes given in order to cheer people up indicates that this genre is one of life's songs. And the poet takes part in most of the traditional ceremonies held among the people, and even leads them from beginning to end, acting as a ceremony supervisor. Conducting the above-mentioned traditional ceremonies and being a preacher were carried out in two ways. In some cases, this task was assigned to a single poet, and in some cases, it was performed by two or more poets.

Poetic dueling is a genre spread to most Turkic peoples (Kyrgyz, Kazakh, Anatolian Turk, Azerbaijani, Uzbek, Tatar, Uighur, etc.). This is evident from their name. For example, in Turkmen “aidyshyk”, chatashma, in Kazakh “aitys”, in Bashkortostan “aitesh”, in Uzbeks “aytish”, in Anatolian Turks “atyshma”, in Azerbaijan “deyishme”, in Tatars “itushu”, in Uighurs “eytish” is used the terms. It belongs to the group of traditional songs such as announcements, greetings, greetings, praises to cheer people up, tribute lessons; similarity of sayings in Turkic peoples with the same name, the same form, and the same features of performance confirms that those peoples were related peoples in ancient times.

In the Turkic world, poetic dueling has become a very rich and unique tradition due to its widespread. The tradition of minstrelsy and, consequently, of bickering has been influenced by the cultures with which it has come into contact and has also entered the literature of other nations. Although research on this tradition in Turkic communities is ongoing, it is not sufficient. As the number of monographs and comparative folklore studies on minstrelsy in the Turkic world increases, our

knowledge of this subject will increase as well, and these studies will lead to more comprehensive research in the future.

**Makaledeki Yazar Katkılarının Yüzde ile Gösterilmesi
(Showing Author Contributions in the Article as Percent)**

	1. Sorumlu Yazar (Responsible Author)	2. Katkı Sunan Yazar (Contributer Author)	3. Katkı Sunan Yazar (Contributer Author)	4. Katkı Sunan Yazar (Contributer Author)
Çalışmanın Tasarlanması: (Conceiving the Study)	%60	%40		
Veri Toplanması: (Data Collection)	%60	%40		
Veri Analizi: (Data Analysis)	-	-	-	-
Makalenin Yazımı: (Writingup)	%60	%40		5
Makale Gönderimi ve Revizyonu: (Submission and Revision)	%60	%40		
Çıkar Çatışması: (Competing Interests)	Yazarlar, çıkar çatışması olmadığını beyan ederler. The authors declare that they have no competing			

* Not(e): Belgenin imzalı asıl nüshası dergi süreç dosyalarında mevcuttur.

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