

THE LITERARY ACTIVITY OF ASHUG ABDULLA IN SALMAN MUMTAZ'S LITERARY VIEW

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Summary. The article is devoted to the work of Sari Ashiq, one of the most prominent figures of Azerbaijani literature, the bayati poet, and to the academic work of Salman Mumtaz, one of the first literary critics to pay attention to this heritage. Salman Mumtaz's thorough research revealed that one of our poets from the XVII century was Sari Ashug (Ashug Abdulla). There is information regarding his move to Karabakh, the present-day Gubadli-Zengilan, where he lived, created, and ultimately passed away, despite the fact that it is inaccurate information concerning his life and literary heritage. It is true that, Hasanali khan Garadaghi provided the initial knowledge about Sari Ashug before Salman Mumtaz. He noted that Ashug was from Garadagh, South Azerbaijan and had relocated to Gulabird, Zangezur. As this fact did not resonate with the scientific community, Salman Mumtaz's research was required. Salman Mumtaz undertakes study on Sari Ashug (Ashug Abdulla) and published the findings in the form of the article "Ashug Abdulla" in "Azerbaijani literature-13" series in 1927. "Ashug Abdulla, who lived until the beginning of the XI century-Hijri (XVII AD), is a highly sincere and delicate folk poet" he writes here. Because of being blonde and come from the other side of Araz, he has gained fame with the names Sari (Blonde) Ashug and Garib (Stranger) Ashug. At the end of the X century-Hijri (XVI AD), Ashug moved from Garadagh district to Zangezur and resided in Garadaghli village there. The article uses creative examples and bayati (the Azerbaijani folk poetry) to convey the subsequent fate of Ashiq Abdulla (Sari Ashiq), his love for a girl named Yaxshi, his feelings regarding her death, and their not coming together. Salman Mumtaz's research in this field has benefited greatly further study.

Key words: love poetry, Sary Ashug, literary sources, scientific results

Introduction. One of the first folklorist scholars of Azerbaijan- Salman Mumtaz enthusiastically studied ashug poetry—one of the basic sources of folk literature, and the creative works of national poets as well. As a result, "he caused publication and collection of more than 200 books, articles and manuscripts" [7, s. 16]. Following both folklore and written literature he combined the ranges of elegant delicate poem and literary chain with a great result in a fine way [3, s. 114]. Crossing the country's border, the great scholars's researches contributed to the investigation of Turkic literary connection. His research of Molla Qasim Shirvani, one of the first members of Ashug poetry and Yunus Emre who is the great poet in Turkish literature arouses a great interest. [5, s. 43-49]. The scholar in question had contributions to the study and presentation to scientific society of Ashug Qurbani's—one of the first greatest members of Azerbaijan Ashug Poetry-creative work. [8, s. 44-53].

Salman Mumtaz researched and updated the latest information about the scientific community's knowledge on Sari Ashug, one of the folk poets. We occasionally come across the names of Sari Ashug in the sources, including Ashug Abdulla, Misli, and Sarica Nabi.

One of our ashiq poets, Sary Ashug (Ashug Abdulla), lived in the XVII century. Sary Ashug's literary legacy primarily consists of lyrical poetry, particularly older ones, and there is no reliable information on his exact date of birth or death. According to most researchers Sari Ashug migrated to Karabakh, the present-day Gubadli-Zengilan territories in his youth, lived, created, and passed away here. “The burial of Sari Ashug located in the village of Gulabird, in Zangezur, Karabakh. A saz (a national musical instrument) image is painted on the grave. Archaeologists studied and tested the dome in 1927 and clarified that it goes back XVII century” [1, s. 191].

Some electronic resources or sources emphasize that “The first information about Sary Ashug was given by Hasanali khan Garadaghi. Azerbaijan literary studies is grateful to Hasanali khan Garadaghi for the details he provided about his fellow countryman, originally from Garadagh, who moved to the Gulabird village of Zangezur, as well as for Sary Ashug's bayati and poems” [9]. It is well known that Hasanali khan Garadaghi amassed a compilation titled “Tazkireyi Garadaghi” in which details concerning the originality of numerous wordsmiths, including Sary Ashug, were provided. Hasanali khan Garadaghi was a poet and teacher in Shusha during the second part of the XIX century. In addition to train students for the Gori teachers' seminary, he also created the “Motherland language” textbook for the Azerbaijani students at the Gori teachers' seminary by starting the first secular school in his home using a chalkboard and chalk. The author's own works and translations made up about thirty of the textbook's poetry selections.

A new perspective on Sari Ashiq's heritage

As is evident, Hasanili khan Garadaghi's work to the study of Azerbaijani literature and its representations were substantial. Did Salman Mumtaz know anything of the information about Sary Ashug? Perhaps he did. Salman Mumtaz was the director of the Azerbaijani literature department of the Azerbaijan State Scientific Research Institute for a while. Salman Mumtaz conducted research on Sary Ashug (Ashug Abdulla) and published the findings in the shape of the article “Ashug Abdulla” in the “Literature of Azerbaijan-13” series in 1927, possibly as a result of the fact that there is little or no information about Sari Ashug.

According to Salman Mumtaz, “Ashug Abdulla was a very sincere and delicate poet who lived up until the beginning of the XI century-Hijri (XVII AD). Because of being blonde and come from the other side of Araz, he has gained fame with the names Sari (Blonde) Ashug and Garib (Stranger) Ashug. At the end of the X century-Hijri (XVI AD), Ashiq moved from Garadagh district to Zangezur and resided in Garadaghli village there” [4, p. 173]. The author also mentions that settlers from the Garadagh established the village of Garadaghli. The village of Garadaghly, which existed until the XIX century, but was destroyed due to various reasons, was a residential area. There was a hill near the village,

which was called "Ashug Yaylaghi" (the plain of ashig). The view of their home country on the other side of Araz caused people to have unusual feelings, which they were able to deal with it by composing the sad poems:

No gardens exist in Karabakh,
A black bunch cannot be white.
Who stays in strangeness,
There is no gladness in the heart [6, p. 173]

“Living in the strange country, Ashug eventually developed a romantic relationship with Yaxshi, a blonde with a black beauty spot from the Safiyan tribe's village, and created Turkish literature that made his poems eternally exist with her love”. The article also emphasizes that Ashug Abdulla introduced himself under the pseudonym “Misli” in his earlier poems, and became famous as “Ashug” after falling in love with Yaxshi. However, in the said article presented by Salman Mumtaz, we do not find examples provided under the pen name “Misli”. In the examples given here, we can see that there are mainly bayati with the pen name “Ashug”.

Ashug waits for Yaxshi,
Murgun waits for Yaxshi,
It gets pleasant the longer you gaze at it.
Eyes want to see Yaxshi.

I fell in love with the branch,
Rose with broken branch.
They don't call you Yaxshi
If I die with this grief [6, p. 173]

The “Yaxshi and Ashiq” epic, which tells the story of Sary Ashiq and Yaxshi Khanum's love affair, is well recognized for being popular. Salman Mumtaz had already heard of some aspects of the Sary Ashug story, however it appears that the scientific community is not yet adequately familiar with it. For this reason, he included the story he learned about Sary Ashug in the article:

“Some nights he used to spend a time talking to his beloved Yaxshi in the village where Turks were living. One night, before they are done talking, the sun starts to rise, and Ashug is compelled to leave his lover as a result. He calls a bayati to let his friend Madad know:

I'm in love, oh Madad,
Need help, oh aid.
The sun is rising now,
It is time to leave, oh aid [6, p. 175].

One day, Ashiq requested the “Gashiq ashi” (a national meal - Pilaf) from Yaxshi. Well, she stipulates that he should compose a bayati for the “Gashiq ashi,” though. The lover agrees and told the following bayati:

I'm a lover, Gashiq ashi,
Cooks a gashiq ashi.
Let the lover tempt
Gashiq ashi of Yaxshi [6, p. 175].

This bayati makes Yaxshi and her mother happy. The following day, they cooked gashiq ashi (pilaf) and called ashig with bayati (poem):

Ashug, meal is overcooked, come in
Cooked and laid the table.
The word yesterday with you
Today remembered, come in” [6, p. 175].

It doesn't take long before Yaxshi passed away, Sary Ashug was deeply shocked by this event. In such circumstances the only thing he could do was reciting bayati:

What is shorter than a day
A day is shorter than a day.
Your height is like a cypress tree,
What a short life you had [6, p. 176].

Otherwise,

I'm Ashiq, jasmine,
Oh, samani is blooming
What did I do to deserve such a fate?
It was drowning me in the grief [6, p. 176].

In the article, Sary Ashug is depicted as grieving over his beloved and continually composing poems (bayati) about her passing away, burial, and life without her. He did not forget Yaxshi even as he was dying, and he bequeathed in his last time that they be buried side by side so that they would not yearn for one another in the afterlife.

I'm Ashug, put me there
Put the body in grave.
Yaxshi to Qiblah,
Put ashug near lover [6, p. 178].

Salman Mumtaz views Sary Ashug as a historical figure and considers that the events surrounding his falling in love with the Yaxshi khanum were both true and faithful. There are documents on this, he said. In one of his bayati, Muhammad bey Ashug stated the names Ashug and Yaxshi while declaring his love for Ashug Pari under the pen name:

Yaxshi is ahead Pari,

Your face is good Pari.
I'm better than Ashiq
You are better than Yaxshi” [6, p. 176].

It is clear from the mentioned article of Salman Mumtaz that the great researcher was devoted to his nation, its literary heritage, and its history and could not conceal his affection for it. His researches on folklore examples were created in the context of great effort and deep observation. As can be seen, the materials he gathered regarding Sari Ashug or Ashug Abdulla was not the result of hurried effort, it was involved comparing and contrasting them with instances and information from other sources.

Ashug Abdulla's poetry in scientific publication

Salman Mumtaz presented Sary Ashug's creation to the scientific publication, and it subsequently attracted the attention of many researchers.

Pasha Efendiyev noted that Sari Ashug was a folk poet who lived in the XVII century and emphasized that “there were opinions regarding the existence of a perfect love story about Sary Ashug and Yaxshi.” Even S.Mumtaz and M.H.Tahmasib wrote a few episodes. A. Akhundov's compilation and publication of the epic “Yaxshi and Ashiq” is regarded as a major development in our folklore” [1, p. 191]. Salman Mumtaz Abdulla, Amin Abid Gharib, and others mentioned that Sary Ashiq's name is Nabi in the work “Tazkireyi Garadaghi,” according to prominent folklorist researcher Vagif Valiyev, who also added to the information about Sari Ashug” [8, p. 142].

Bahlul Behjat was one of the experts who reexamined Sary Ashiq's life and work after Salman Mumtaz. About 10 years after Salman Mumtaz's press statement regarding Sari Ashug, on March 24, 1936, he published an article titled “Biography and Creativity of the bayati poet with the pen name Ashug” in the “Literature” journal. Here, it was stressed that Anatolia had a minor state of Garaman Region, whose capital was Konya. The leader of the Sufi group was Nur Sofu, chief of the Garaman tribe. Representatives of the opposing sect were persecuted, thus as the Ottoman state fell, they fled the nation and settled in other nations. A group that included Mir Agha Balim, Haji Garaman, Gara Pirim, and Sarija Nabi arrived in Karabakh at that time and lived in the area that is now Lachin. Later, the group dispersed, choosing to settle in various locations while rallying their supporters [2, p. 24-26].

Bahlul Behjat disagrees with Ashug Abdulla being referred to as Sari Ashug. Salman Mumtaz personified the Bayati poet Ashug better than any other, he wrote. Only Comrade Salman Mumtaz referred to the Bayati poet as Ashug Abdulla when he wrote his Bayati poet in 1922” [2, p. 24-26]. However, the migration of Sary Ashug to Karabakh is emphasized by both experts. Salman Mumtaz hails from the Garadagh district, but Bahlul Behjat is adamant that the poet is from Karaman and makes an attempt to prove it by putting forward a bayati:

Ashug is from Kharamanli
Your spot is from Kharamanli.
Because of the cold
Again, the snow is perilous [2, p. 24].

In the bayati below, it is indicated that his name is Sarija Nabi.

The name of Ashug Nabi,
Grief has cut me.
Name is mine, she is other's,
I do not need this taste [2, p. 25].

In our opinion, each researcher's beliefs are supported by a specific argument. The marks assigned in the samples of the artwork imply this. The names of the Hekari River and the Dashdijan Plateau are stated in these examples, but Ashug has such features. Sari Ashug is one of the well-known authors of Azerbaijani literature because of these, as well. The issue over the several names for Sary Ashug has been somewhat clarified gratitude to Sednik Pasha Pirsultanli's research. Salman Mumtaz Abdulla, Amin Abid Gharib, and Bahlul Behjat demonstrate that his name is Sarija Nabi in Garadaghi's "Tazkireyi-Qaradaghi," where his name is Qurbanali. His name, according to Ashiq Alasgar, is Yetim (Orphant). These names all have unique meanings. Ashug was given the name Nabi because he could know every event in advance. The second name should be Abdal, not Abdulla, in our opinion. Wanderer Ashug Abdal resembles a dervish. His name is Sari, according to Professor M.H. Tahmasib. They would have referred to him as Ashug Sary instead of Sary Ashug if his name had been Sari" [4, p. 14].

The study of Sary Ashug has maintained traditionalism despite minor differences. For instance, the material about Yaman, who inspired Salman Mumtaz's research and made Bahlul Behjat Ashug and Yaxshi yearn, is new information.

I am in love, he is Yaman,
She's Good, he's Yaman.
I'm afraid to fall apart
From Good, that is too bad [2, p. 84].

Yaman was a powerful landowner and a vicious individual. He sends a courier to Yaxshi and takes him by force in order to put an end to the Sari Ashiq, who was inspiring the people with his writings and eventually becoming their favorite. Sari Ashiq has severely wounded with this.

Conclusion

Every theory about Sary Ashug that has been put forth in academic literature advances Azerbaijani science. The cited sources will be significant as valuable sources when future researchers are interested in the literary landscape of the new time as well as the legacy of Ashiq Abdulla. Salman Mumtaz's ingenuity, in our opinion, will play a particularly significant role in this source in this direction.

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SALMAN MÜMTAZIN ƏDƏBİ GÖRÜŞLƏRİNDƏ AŞIĞ ABDULLA YARADICILIĞI

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Məqalə Azərbaycan ədəbiyyatının görkəmli simalarından olan, bayatı şairi Sarı Aşıqın yaradıcılığına və bu irsi ilk tədqiq edən ədəbiyyatşünaslardan biri Salman Mümtazın elmi araşdırmalarına həsr edilmişdir. Salaman Mümtazın gərgin araşdırmaları nəticəsində məlum olmuşdur ki, Sarı Aşıq (Aşıq Abdulla) XVII əsrdə yaşamış aşıq şairlərimizdən biridir. Onun həyatı və ədəbi irsi barədə səhifə məlumat olmasa da, Sarı Aşıqın gənc yaşlarında Qarabağa, indiki Qubadlı-Zəngilan ərazilərinə köç etməsi, orada yaşayıb yaratması və burada dünyasını dəyişməsi haqqında məlumatlar dolaşmaqdadır. Düzdür, Salman Mümtaza qədər Sarı Aşıq haqqında ilk məlumatı Həsənəli xan Qaradaği vermişdir. O, öz qeydlərində Aşıqın Cənubi Azərbaycanın Qaradağ mahalından olması və Zəngəzurun Gülübird kəndinə köçüb yaşaması barədə məlumat vermişdir. Ancaq bu məlumatlar, görünür, elmi dövriyyədə kifayət qədər əks-səda doğurmadiğindən Salaman Mümtazın araşdırmalarına ehtiyac olmuşdur. Salman Mümtaz Sarı Aşıq (Aşıq Abdulla) barədə araşdırmalar aparır və nəticəsini "Aşıq Abdulla" məqaləsi şəklində 1927-ci ildə "Azərbaycan ədəbiyyatı-13" seriyasında nəşr etdirir. O, burada yazır: "XI əsri-hicrinin (XVII Q.R.) əvvəllərinə qədər yaşamış Aşıq Abdulla çox səmimi və nazikxəyal el şairidir. O taylı, yəni Arazın o tayından gəlmə, həm də sarışın olduğu üçün Sarı Aşıq, Qərib Aşıq adları ilə də şöhrət tapmışdır. Aşıq X əsri-hicrinin (XVI Q.R.) axırlarından Qaradağ mahalından köçüb Zəngəzur qəzasına gəlmiş və orada da Qaradağlı kəndinə sakin olmuşdur".

Məqalədə Aşıq Abdullanın (Sarı Aşığın) sonrakı taleyi, Yaxşı adlı bir qızı sevməsi, vüsala çatmaması və sevgilisinin ölümü ilə bağlı təəssüratlarının bədii nümunələrlə, bayatılarla ifadə edilməsi əks olunmuşdur.

Salman Mümtaşın bu sahədəki araşdırmaları sonrakı tədqiqatlar üçün mühüm mənbə olmuşdur.

Açar söz: Aşıq poeziyası, Sarı Aşıq, ədəbi mənbələr, elmi nəticələr.

НА ЛИТЕРАТУРНЫХ ВСТРЕЧАХ САЛМАНА МУМТАЗА ТВОРЧЕСТВО АШУГА АБДУЛЛЫ

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Статья посвящена творчеству Сары Ашуга, одного из выдающихся деятелей азербайджанской литературы, черствого поэта, и научным исследованиям Салмана Мумтаза, одного из литературоведов, впервые изучивших это наследие. В результате интенсивных исследований Салмана Мумтаза стало известно, что Сары Ашуг (Ашуг Абдулла) является одним из наших поэтов-ашиков, живших в 17 веке. Хотя точных сведений о его жизни и литературном наследии нет, есть сведения о его переселении в Карабах, нынешние Губадлинско-Зенгилянский район, где он жил и творил и там умер. Правда, до Салмана Мумтаза первую информацию о Сары Ашуге дал Гасанали Хан Гарадаги. В своих записях он сообщил, что Ашуг был родом из Гарадагского района Южного Азербайджана и переехал в село Гюлаберд Зангезура. Однако исследования Салмана Мумтаза были необходимы, так как эти данные, по-видимому, не получили достаточного резонанса в научном обороте. Салман Мумтаз проводит исследование о Сары Ашуге (Ашуг Абдулла) и публикует результат в виде статьи «Ашуга Абдулла» в серии «Азербайджанская литература-13» в 1927 году. Он пишет здесь: «Ашуг Абдулла, живший до начала XI века-хиджры (XVII Г.Р.), очень искренний и тонкий поэт. Он тайец, то есть с другой стороны Аракса, а так как он тоже блондин, то получил известность под именами Сары Ашуг (Желтый Ашуг) и Гариб Ашуг. В конце X века по хиджре (XVI Г.Р.) Ашуг перебрался из Гарадагского района в Зангезурский район и поселился там в селе Гарадаглы.

В статье с помощью художественных примеров и штампов выражена дальнейшая судьба Ашуга Абдуллы (Желтого Ашуга), его любовь к девушке по имени Добра, его переживания по поводу смерти возлюбленного и любовь к нему.

Исследования Салмана Мумтаза в этой области стали важным источником для дальнейших исследований.

Ключевые слова: любовная поэзия, Сары Ашуг, литературные источники, научные результаты.

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