

## SALMAN MUMTAZ'S PLACE AND ROLE IN THE DEVELOPMENT OF AZERBAIJAN FOLKLORE-STUDY

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**Summary.** The article is devoted to Salman Mumtaz, who has special services in the development of Azerbaijani science and his folklore-study activity. Here it is mentioned that there are no people in the world who would not have folklore and these sources are the basis of their primitive views. Therefore, at all times, folk art - the views of old life - invariably aroused the interest of scientists and were relevant for the researches. As a result, the need arose for the emergence of folklore science. As in Europe, a generation of folklorists began to emerge in Azerbaijan. One of them was Salman Mumtaz. He worked in collecting, analyzing and publishing of oral folk literature. He studied ashig literature, which is an integral part of Azerbaijani folklore, acquired new materials and brought them together in the form of a two-volume book eventually. Salman Mumtaz is the author of valuable ideas about other genres of folklore, including proverbs and sayings. He delivered his conclusions about folk songs, melodies, riddles, quatrains collected by him to the scientific community in the form of articles. Salman Mumtaz created the first library of manuscripts in Azerbaijan based on the literary samples he collected. Some of the features found here could be compared with many famous European archives. His folklore-study activity, folklore-study heritage forms an important stage in the development of Azerbaijani science and it will play an important source for future scientific researches.

**Keyword:** world school of folklore studies, Azerbaijani folklore, Salman Mumtaz, scientific research

### Introduction

Folklore, or folk art, is the first collection of information acquired by mankind in the work of studying the secrets of nature and the universe. This knowledge played a decisive role in the actions of people aimed at subduing wildlife in the most ancient times. At the same time, these sources were of great importance for their spiritual comfort.

There is no nation in the world that does not have a spiritual and cultural beginning consisting of folklore. The folk works such as the monuments of "Orkhon-Yenisei" on the base of the ancient Turkic, "Panchatantra" on the base of Indian, "Pan Gu" on the base of Chinese, "Avesta" on the base of Iranian and Azerbaijani, as well as the epic "Bilgamysh" on the base of Shumer-akkad, "Iliad" and "Odyssey" on the base of Greek peoples' initial ideas about life. The sources, consisting of songs and books about the early creation, are also found in the creations of many other peoples. These sources, expressing in themselves the stages of the development of mankind, have always been in the center of attention, have become the object of study. These sources, expressing the stages of the development of mankind in themselves, have always been in the center of attention and have become the object of the investigation. As a result, the folklore-study science was formed. The world-famous scientists, including the brothers Wilhelm and Yakov Grimm, who investigated the German mythology, the German Orientalist T.Benfey, representatives of the Finnish school K.Kroon, A.Aarne, B.Anderson, the English scientist Taylor and the Scottish scientist Leng and others contributed in this field. Many scientists who studied and investigated the long-standing worldview of the people in Azerbaijan, as well as collected and led to its publication, have done important work. Azerbaijani intelligentsia such as Amin Abid, Hummat Alizade, Hanafi Zeynalli, Vali Khuluflu and others have made the important works "in the field of collection, publication, translation, study of national folklore and mythological texts" as well as in the development of the folklore-study science of Azerbaijan [1, p.20-27].

Salman Mumtaz was one of the intellectuals of Azerbaijan who made important services in the direction of research and publication of the collection of folk literature. He was

born in 1884 in Sheki, one of the charming cities of Azerbaijan. Little Salman, who lost his father at the age of three, moved with his family to the city of Ashgabat in Turkmenistan and lived there until 1918, when he returned to his homeland. Salman, who was quite talented, mastered Russian, Arabic, Persian, Urdu languages perfectly, got acquainted with the literature of the Eastern peoples, as well as Russian and European through the Russian language. After returning to his homeland, Salman Mumtaz increased his efforts in the study of classical Azerbaijani literature and the study of folklore. According to his service in this work, in the 20s of the 20<sup>th</sup> century, he worked as the head of the department of Language and Literature at the Institute on the Azerbaijan branch of the Academy of Sciences of the USSR. During those years hundreds of literary examples of Azerbaijani literature have been revealed and new facts about literary personalities have been presented. Salman Mumtaz devoted some articles to people such as Nizami Ganjavi, Mahammad Fuzuli, Imadaddin Nasimi, Mirza Shafi Vazeh, whom he studied and paid special attention to their activities and treated their literary heritage as a national spiritual asset of the people. “Just as the literary critic Mumtaz deeply respects the glorious past of his nation, heroic traditions, ideas of freedom and democracy, he considered his centuries-old rich cultural wealth an integral part of world culture and he knew his civic duty to collect, study, publish and promote this cultural wealth” [6, p.4].

#### **Salman Mumtaz's philological activities and journalism**

Salman Mumtaz was also one of the interested persons in the development of Azerbaijani linguistics. The books “Interpreter” and “Five thousand words” by him have a special place in Azerbaijani lexicography. The prominent Turkish literary critic Yavuz Alpinari noted that, “Salman Mumtaz’s work named “Five thousand words”, compiled in 1923, was lost before publication. However, the dictionary published in 1923 in 253-270 issues of the newspaper “Communist” under the title “Dilmanj” (“Interpreter”) was a great event for Azerbaijani linguistics for its time” [12, p.478].

Salman Mumtaz was the first in Azerbaijan to create a library of numerous manuscript copies. The greatest scientists of his time, such as Mahammad Fuad Kopruluzade, Vasili Bartold, Sergey Oldenburg, Yevgeny Bertels admired Salman Mumtaz’s scientific research, scientific potential, the scientific structure of his personal library, numerous designs and the richness of manuscripts here [10, p.5]. It is known that Salman Mumtaz was an innocent victim of Stalin’s repression, since 1937 he was arrested and shot in 1941. The numerous sources obtained by him through great effort were destroyed or taken in an unknown direction against the background of the mentioned library. He was acquitted of his innocence in 1957.

Salman Mumtaz was a prominent publicist, as well as an artist of the word, who was engaged in literary creativity. “His satirical poems and poetical feuilletons published on the pages of the Azerbaijani press from 1908-1909 were of interest. He expressed his idea, main goal in life and activity in satirical poems and feuilletons published in the journals and newspapers such as “Molla Nasreddin”, “Zanbur”, “Kalniyyat”, “Tuti”, “Gardash komeyi”, “Seda”, “Gunesh”, “Tereggi”, “Iqbal”, “Yeni Iqbal”, “Achiq soz”. He wrote in the newspapers and journals with the signs such as “Khordtan Bey”, “Khordtanbeyzade”, “Serche”, “Serchegulubey”, “Moz Bey”, “Ashgabatli”, “Turkmendost”, “S.M”, “S.Askerov”, “Mumtaz” [7, p.103].

#### **Salman Mumtaz's folklore research activities**

However, Salman Mumtaz was more of a folklorist than anything else. He was interested in all genres of folklore. Therefore, he traveled to different regions of Azerbaijan, collecting folklore samples from folk ashigs, narrators of epics and fairy tales, wise men, carrying out comparisons and expressing his conclusions in the form of articles.

It is known that ashig literature is an important branch of Azerbaijani folklore. Therefore, Salman Mumtaz increased his researches in this direction. Already in 1927-1928,

the two-volume book “Folk poets” by him was published, in which about 300 works of 150 ashıqs. At the same time, Salman Mumtaz in his library of manuscripts the epics texts, poems, lyrical passages belonging to folk epics such as “Ashiq Garib”, “Shah Ismail”, “Koroglu”, “Shahriyar”, “The Book of Dede Gorgud” and others were collected. While one part of the epic “The Book of Dede Gorgud” was kept in the city library Dresden, Germany, another part in the Vatican City Library, Italy, the third part was preserved in this library.

Salman Mumtaz is also the author of articles and studies about some famous ashıqs. In the second and third issues of the journal “Gizil Sherg” of 1923 the researcher gives information about Ashiq Gurbani, one of the greatest figures in ashıq literature and almost forgotten for various reasons: “If the poem by Qurbani’s wasn’t found, we wouldn’t be able to say a word about him” [11, p.108-110]. It his gives detailed information about Ashiq Gurbani, one of the first great masters of Azerbaijani ashıq poetry known to us. In 1927, eighteen samples of poems about Gurbani’s activity were discovered and included in the book “Folk poets” due to the searches of the last few years.

Another study by Salman Mumtaz is about the luckless poet of the 17<sup>th</sup> century Sari Ashiq, whose name was known after his death with the epic “Yakhshi and Ashiq”. Published in 1927 in the series “Azerbaijani literature-13” under the name “Ashiq Abdulla”, this source is remembered as the first studies on the identity and literary heritage of Sari Ashiq. It should be noted that “Sari Ashiq has several names (Sarija Nabi, Ashug Abdulla, Garib, Yetim)” [8, p.14].

One of the word masters studied by the folklorist scientist is Kerem. Kerem is the main hero of the epic, famous in folk literature under the name “Asli and Kerem”. Salman Mumtaz shared his opinion about it in the form of the article in the 19-20 issue of the newspaper “Literature” on the 31<sup>st</sup> of July, 1936. He mentions that Kerem, being the hero of the epic, is a real face and a real personality, just like Sari Ashug.

As it is mentioned above, Salman Mumtaz made an important contribution to revealing the literary heritage of about one hundred and fifty ashug poets. The names of female masters are usually found in Eastern, including the Azerbaijani literature. This process was due to the attitude towards women from the Middle Ages and earlier dates. However, among the folk ashugs studied by Salman Mumtaz, not only female names can be found, but also female ashıq poetesses occupy an important place among the literary personalities published in “Folk poets”. Thus, the examples of the literary heritage of ashug poets such as Ashug Beyim, Derbendli Zarnigar, Ashug Gızıyeter, Leyli Khanim, Leyla khanim Goychek, Ashug Peri from Maralyan, Ashug Mina Lali and Ashug Zohrabanu Mahtaban are reflected in the mentioned source.

In the formation of Azerbaijani literary thought, no doubt, the women had a great role. This process has continued to nowadays starting from the initial stage of the establishment of literature. Salman Mumtaz, who defends the role of women in literature resolutely, once again expresses it in his article named “Savlars from Sheki”: “The ancestors who came before us, as in many other works, made important mistakes in our literature, one of them is the thoughtless change of the correct names of wise sayings called “proverbs”... Did the people who created the words of wisdom become ancestors belonging only to the masculine gender? Mothers, who gave birth to, raised, fed and taught their children, had no part in this work? It is unfair to snatch and absorb the rights of mothers with force. Folk literature was born and created thanks to the talents and skills of mothers and fathers in partnership” [3, p.84]. Here one can see Salaman Mumtaz’s thoughts about proverbs and sayings. He worked diligently to collect these wise sayings, and currently, hundreds of proverbs collected by him are preserved in his personal collection [9, p.57-61].

He is also the author of valuable research about the genre “bayati” (quatrain), which is one of the oldest pearls of folk literature. “Bayati” is one of the first creative examples of our

oral folk literature with the most organized structure. The artist who created “bayati” must have both broad literary thinking and deep observation.

The interesting ideas about the etymology of “bayati” are also known in the scientific literatures. According to the general opinion, “bayati” is associated with the name of a tribe, folk or people called “Bayat”. One of the first authors of this approach was S.Mumtaz.

Since ancient times, bayatis have been the bearers of the artistic thinking and emotional world of the Azerbaijani people. The longevity of this genre stems from its sincerity, closeness to the national spirit, and the ability to reflect life events with a short but deep poetic meaning. Bayati is an art form that expresses a person's inner feelings and is closely connected with the spiritual history of the people. It is created today, as in the past, and will continue to exist in the future. Because bayati is an example of literary creativity that is directly connected with the existence, feelings, and spiritual world of a person. The names of the authors who turned to this unfinished work - the bayati genre, consisting of four lines and each line of seven syllables, in written literature are always known. In oral folk art, we cannot speak with certainty in this direction. Without a doubt, bayatis were created by artists with high artistic imagination among some people. Later, this example was passed from mouth to mouth, and its author was forgotten. Pasha Efendiyev notes that bayati, one of the most widespread genres of folk literature, belongs to individual artists, that is, it is individual. At the same time, it is a product of artistic imagination belonging to the community, the collective, as a whole, as well as to the individual. Bayati composed and composed by an artist in different periods of history, examples whose author was forgotten as time passed, and polished by word of mouth, were written in the name of the collective [2, p.7].

Of course, like every folklore example, every bayati example had an author. These examples, polished and shaped by word of mouth, have forgotten their author over time. The idea that all such works were added by Aziz or Ashiq is also debatable. It is known that the folklore examples obtained today were transferred to writing by some folklore teller. “The folklore teller can express the material in different variants or in different molds, depending on the state of the listening audience” [5, p.24-27]. That is, “The teller uses ready-made molds, and the listener accepts all these conventions as an organic part of the oral narrative, as its necessary coloring. These molds have the most generalizing function. For example, the molded expression “There was one, there was one” has both a general content and this formula can be interpreted as a special way of starting a tale” [4, p.12]. This point can be attributed to bayatis, as well as to many folklore genres. Expressions such as “Azizinem”, “men ashig” or “elami” are stereotyped formulas in folklore, especially of the aforementioned examples, and they participate in the creation of new bayatis.

This means that although most bayatis begin with the same stereotyped formulas, words and expressions, it is known that their creators and content are completely different.

In the scientific literature it is mentioned that the genre “bayati” is the example of collective creativity. However, the approaches by the folklorist scientist Salman Mumtaz in this area are unique. He notes that “it should not be assumed that the quatrains (“bayati”) are coming out of the ground on their own, like weeds. They were formed by people. From his conclusion it is cleared up that “bayati” are examples of authorship and he knew some bayati poets such as Hasrati, Gurbani, Vejhi, Mededi, Huseyni, Memi, Razi, Abbas, Mushtag, Ashiq, Azizi, Eyvaz and others.

In addition to the study of folk quatrains, the outstanding scientist also worked with special diligence in collecting them. Now Salman Mumtaz’s personal fund number “F-24” at the Institute of Manuscripts named after Mahammad Fuzuli of the Azerbaijan National Academy of Sciences, under the names “Examples of Folk Literature”, “Bayati” and “Bayatilar”, contains a total of about 200 examples of bayati.

Salman Mumtaz was interested in collecting several genres of folklore – riddles and folk songs, melodies and delivering them to future generations as they were. The riddles did not attract the attention of Salman Mumtaz due to the fact that they were interesting not only to children, but also to adults, because they helped to develop individual thinking and mentality in them, they were also attractive in terms of being an integral part of folk wisdom and national spiritual wealth. Indeed, riddles, which are integral components of folk art, are the product of the initial and deep observational abilities of people. In riddles, as in proverbs and sayings, the views of the people about individual objects and phenomena, their experiences and tests, observations are expressed. The people present their science, knowledge and experience to the next generation in a figurative language. As it is seen, riddles are the result of a long search, creative process. Some examples of riddles contain the primitive ideas, thoughts about the world, human's place, role in it and his future.

Salman Mumtaz spent a lot of work on the preservation and delivery of folk songs to future generations, which gained a special place in the folk literature, collected a certain part of them and included them in his archive. It is gratifying that several of his collected samples of folk songs are still preserved in his personal fund.

Salman Mumtaz also used folklore as a source in his works. Thus, in his poems one can see the abundant use of proverbs and sayings, as a result, through these examples, the author tried to convey to the reader the point he wanted to say in a shorter and more specific way, in the language of the people.

### Conclusion

In conclusion, we want to note that Salman Mumtaz devoted his meaningful life to the development of Azerbaijani linguistics, journalism, library studies and literary studies and folklore-study occupied an important place in these areas of activity.

Salman Mumtaz appreciated the classics who benefited from folk literature and estimated their role in the acquisition of new content by folklore.

Salman Mumtaz is one of the intellectuals who laid the foundation of Azerbaijani folklore-study.

His folklore-study activity and heritage combine an important level in the development of Azerbaijani science and it will play an important source for future scientific researches.

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## AZƏRBAYCAN FOLKLORŞÜNASLIĞININ İNKİŞAFINDA SALMAN MÜMTAZIN YERİ VƏ ROLU

### Qədim Rufullayev

Lənkəran Dövlət Universiteti, Lənkəran, Azərbaycan

Məqalə Azərbaycan elminin inkişafında xüsusi xidmətləri olan Salman Mümtaz və onun folklorşünaslıq fəaliyyətinə həsr olunmuşdur. Burada vurğulanır ki, dünyada elə bir xalq yoxdur ki, onun folklorla malik olmasın və bu mənbələr onların ibtidai görüşlərinin əsasını təşkil edir. Odur ki, hər zaman xalq yaradıcılığı- əski həyatbaxışlar daim elm adamlarının marağına səbəb olmuş, araşdırmalar üçün aktual olmuşlar. Nəticədə folklorşünaslıq elminin yaranması zərurəti meydana gəlmişdir. Avropada olduğu kimi Azərbaycanda da folklorşünaslar nəslən nəslə yaranmağa başlamışdır. Onlardan biri də Salman Mümtaz idi. O, şifahi xalq ədəbiyyatının toplanması, təhlili və nəşri istiqmətində yorulmaz fəaliyyət göstərmişdir. Azərbaycan folklorunun tərkib hissəsi olan aşıq ədəbiyyatını araşdırmış, yeni materiallar əldə etmiş, nəticədə ikicildlik kitab şəklində onları bir araya gətirmişdir. Salman Mümtaz folklorun digər janrları, o cümlədən atalar sözləri və məsəllər barədə qiymətli fikirlər müəllifidir. O, topladığı xalq mahnıları, nəğmələr, tapmacalar, bayatılar haqqında qənaətlərini məqalələr şəklində elmi ictimaiyyətə çatdırmışdır. Salman Mümtaz topladığı ədəbi nümunələr əsasında Azərbaycanda əlyazmalardan ibarət ilk kitabxana yaratmışdır.

Onun folklorşünaslıq fəaliyyəti, folklorşünaslıq irsi Azərbaycan elminin inkişafında mühüm mərhələni təşkil edir və bu gələcək elmi araşdırmalar üçün mühüm mənbə rolunu oynayacaqdır.

**Açar sözlər:** dünya folklorşünaslıq məktəbi, Azərbaycan folkloru, Salman Mümtaz, elmi araşdırma

## МЕСТО И РОЛЬ САЛМАНА МУМТАЗА В РАЗВИТИИ АЗЕРБАЙДЖАНСКОГО ФОЛЬКЛОРА

### Гадим Руфллаев

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Статья посвящена Салману Мумтазу, внесшему особый вклад в развитие азербайджанской науки, и его деятельности в области фольклора. Подчеркивается, что нет ни одной нации в мире, которая не имела бы фольклора, и эти источники составляют основу ее первобытных взглядов. Поэтому народное творчество – древние представления о жизни – всегда представляло интерес для ученых и было актуально для исследований. В результате возникла необходимость в создании науки о фольклоре. Как и в Европе, в Азербайджане начало появляться поколение фольклористов. Одним из них был Салман Мумтаз. Он неустанно работал в направлении сбора, анализа и публикации устной народной литературы. Он изучал ашугскую литературу, являющуюся неотъемлемой частью азербайджанского фольклора, получал новые материалы и в итоге объединил их в двухтомную книгу. Салман Мумтаз является автором ценных идей о других жанрах фольклора, включая пословицы и поговорки. Свои выводы о собранных им народных песнях, гимнах, загадках и баятах он передал научному сообществу в виде статей. Салман Мумтаз создал первую в Азербайджане библиотеку рукописей, основанную на собранных им литературных образцах. Некоторые из хранящихся здесь экземпляров можно сравнить со многими известными европейскими архивами. Его фольклорные исследования и фольклорное наследие представляют собой важный этап в развитии азербайджанской науки и сыграют роль важного источника для будущих научных исследований.

**Ключевые слова:** всемирная школа фольклора, Азербайджанский фольклор, Салман Мумтаз, научные исследования