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THE DASTAN “SALSAL” AS AN INVALUABLE MANUSCRIPT MONUMENT OF THE TATAR PEOPLE: THE VARIANTS OF M. YUMACHIKOV AND G. ISMAGILOV

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Abstract. This article examines the interaction and mutual influence of folklore and literary traditions through an analysis of the dastan “Salsal”, a subject of significant relevance in modern folkloristics. Focusing on the interplay between oral and written traditions in the national epic, the study highlights the narrator’s role in shaping the dastan’s written form. The relevance of the topic of research is due to insufficient attention paid to this work in philological science. The scientific novelty of the work is that for the first time in the Tatar folklore and literature studies special study of dastan “Salsal” in the aspect of interaction of oral and book epic tradition is carried out. Its primary aim is to situate “Salsal” within folkloristic and ethnoliterary studies, addressing a gap in philological scholarship. The study conducts a comparative analysis of two textual variants: a 19th-century version compiled by M. Yumachikov and a modern variant documented by G. Ismagilov. By delineating their principal differences and shared features, the authors demonstrate the enduring cultural significance of “Salsal” for the Tatar people, emphasizing its synthesis of literary, written, and folklore elements. Key research tasks include tracing the epic’s scholarly history, comparing its protagonist’s traits and overarching narrative qualities, and identifying intersections between centuries-old written culture and Turkic oral epic traditions. This article uses comparative historical, historical-typological, comparative methods of research. The findings affirm that “Salsal”, as a manuscript bridging folklore and literature, represents a book-style Tatar dastan. The study underscores the need for further specialized research, particularly a monograph, to fully explore this understudied epic in Tatar academia.

Keywords: epic heritage of Tatar; national folklore; heroic-religious dastan; Salsal; plot; variant; activity; creative method

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Научная статья

Дастан «Салсал» как бесценный рукописный памятник татарского народа (по вариантам М. Юмачикова и Г. Исмагилова)

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Аннотация. На примере дастана «Салсал» авторы статьи рассматривают актуальную для современной фольклористики проблему взаимодействия и взаимовлияния фольклорной и литературной традиций. Особое внимание уделяется взаимодействию устной и письменной традиций в национальном эпосе,

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а также роли сказителя в создании книжной версии дастана. Актуальность темы исследования продиктована недостаточным вниманием, уделенным данному произведению в филологической науке. Научная новизна работы заключается в том, что впервые в татарской фольклористике и литературоведении проводится специальное исследование дастана «Салсал» в аспекте взаимодействия устной и книжной эпической традиции. Цель данной работы – установить место дастана «Салсал» в фольклористических и этнолитературных исследованиях. В статье представлен сравнительный анализ двух текстологических вариантов дастана: варианта, составленного М. Юмачиковым в XIX веке, и варианта, найденного Г. Исмагиловым в современный период. Проводя сравнительный анализ, авторы выделяют принципиальные отличия между вариантами дастана, одновременно фиксируя их общие черты и специфику. Они доказывают, что каждый вариант «Салсал» имеет непреходящую ценность для духовного наследия татарского народа, и демонстрируют жизнеспособность литературно-письменной и фольклорной составляющих произведения. Для достижения поставленной цели были последовательно решены следующие задачи: рассмотрена история изучения данного эпоса; сопоставлены характерные качества главного героя и произведении в целом; выявлены элементы многовековой письменной культуры и тюркского устного эпоса. В статье использованы сравнительно-исторический, историко-типологический, сравнительно-сопоставительный методы исследования. Данная работа позволяет сделать вывод о том, что объемное эпическое произведение «Салсал», который является рукописным памятником, стоящий между фольклором и литературой, относится к книжной разновидности татарских дастанов. Сегодня в татарской науке существует потребность в специализированном научном исследовании эпоса «Салсал», представленном в формате монографии.

Ключевые слова: эпическое наследие татар; национальный фольклор; героико-религиозный дастан; Салсал; сюжет; вариант; деятельность; творческий метод

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Introduction

“Salsal” is one of the literary and folklore samples that form the basis of the spiritual heritage of the Tatar people. Although this dastan, both in the history of literature and folk art, holds significant historical importance, has remained overlooked of researchers, and its text is little or completely unknown to the modern reader due to the absence of modern translations.

As to the history of the beginning of registration in written sources, “Salsal” was first printed in Kazan in 1879 at the University printing house in an edition of 4,800 copies. In 1883 it was printed in large editions in Vecheslav’s printing house, in 1888 and 1906 again in the University printing house, in 1909 in Kazan printing house “Үрнәк”¹ (publishing house of Khairulla Yusuf’s partnership), in 1912 – again in the University library. In both content and theme, the dastan “Salsal” is essentially a work created on the model of a heroic folk epic, expanding the corpus of religious-heroic dastans of the Tatar people. Repeated editions and distribution of this work in numerous copies in its time demonstrate the significant role of Islam in the people and the great demand for religious-heroic book dastans.

The dastan “Salsal”, as a written monument, attracted the attention of Tatar literature scholars as early as the beginning of the 20th century. Recognized for its dual nature spanning both literary and folkloric traditions, “Salsal” was initially accorded scholarly significance in this period. However, subsequent unfavorable conditions for dastan studies led to a prolonged hiatus in its academic investigation [1, pp. 68-70; 2, pp. 3-6].

This monument, like the other dastans, remained obscure. Despite the fact that the dastan “Salsal” is increasingly mentioned in the history of literature, the work was systematically analyzed, not translated into modern language and not published in the original language, that is, in Tatar.

¹ Үрнәк - sample

Turkologist Gaziz Gubaidullin used the term “war books” in relation to monuments of this kind. He wrote that among the favourite works of our people are stories of a peculiar type, the so-called “war books”. The theme of these stories-describing the valour, courage and bravery of different heroes [3, p. 62]. The scholar noted that Tatar verbal art stories of this type were read from the most ancient times: before the birth of printing, before the beginning of publishing books in Muslim letters and in the same period, unfortunately, these manuscripts disappeared, these manuscripts are not collected: they, like our other manuscripts, were lost.

Version by M. Yumachikov

The dastan “Salsal” is a poetic text written in Arabic and published in books of 70, 96, 100 pages, usually under the title “i Sal-sal”. For example, the version published in Kazan in 1906 began with the words: *Әүәлдә яд иттем тәңрем атын, / Сорасаңыз, Мәүлекәйдер бәнем атым. / Тәмән менән Омский арасында / Ич адәмнән ким имәс солтанатым* [4, p. 3] – ‘Before I did not perceive the name of my lord, / If you ask, my name is Maylikai. / My sultanate, which is located between Tyumen and Omsk / No worse than the rest’ [authors’ translation].

In the text made public in the dastan, Maylikai’s name is mentioned. Prominent in the Turkic-Tatar world as an associate of Miftahetdin Akmulla, an associate of Gali Chokryi, but who dedicated over half his life to creative work, Maylikai Yumachikov distinguished himself by composing poetic or prose works based on folk baits, dastans and tales. However, limited biographical information exists about this scholar, who was educated in the Tatar spiritual *medreses*², in neither folklore nor literary studies, and there are no specialized studies regarding his personality and creativity.

From the opening of the piece, it is clear that M. Yumachikov is a talented writer, editor and publisher of the story “Salsal”. Here he presents the dastan in a poetic form. Within Tatar literary history, M. Yumachikov frequently published in Kazan the stories “Shakhsanam and Garib” (*Шаһсәнәм илә Гариб*), “Sait Battal” (*Сәет Баттал*), “Naushirvan” (*Нәүширван*), “Tamindar” (*Тәминдар*), “Karabek” (*Карабәк*), “Gulzamilya” (*Гөлжәмилә*), “Dariga kyz” (*Дәрига кыз*) and others. The writer produced works including “Jar-jar bytes” (*Жар-жар бәете*), “Irbet bytes” (*Эрбет бәете*), “Drunkard states” (*Исәрек хәлләре*) [5, p. 371], and also reinterpreted “Baytes of the Makarja fair” (*Мәкәржә ярминкәсе бәете*) in a new way. the Rare Manuscripts Department of the scientific library of Kazan University preserves specimens of his lyrical poetry³. In addition, he is known as a translator into Kazakh language dastan Khisam Kyatib “Zhumzhuma sultan” (*Жәмжәмә солтан*) [6, 1975]. Notably the Tatar version of the Turkic dastan “Shakhsanam and Garib” (*Шаһсәнәм илә Гариб*) was created by M. Yumachikov (Literary scholar M. Gainutdinov transcribed this work from the manuscript stored in the section of rare books and manuscripts of the scientific library of the Kazan Federal University catalogued as 1513T. There are reports that M. Yumachikov published his work in Tatar and Kazakh Languages [7].

The main creative method of Maylikai Yumachikov is the reconstruction of voluminous lyro-epic and epic works of folk art, changing their form and content. If we pay attention, the group of Tatar book dastans is just such a creation [8, pp. 7-9]. Maylikai Yumachikov can be considered as a Tatar storytellers (чичән) that replaced the common Turkic storytellers Asan kaigi, Kaztugan zhyrau (15th century), Dismambet zhyrau (late 14th – early 16th century), Chalgiz zhyrau (15th – 1560s) and others. He is one of the few creators and the most active for his time, who created new dastans by reworking ancient plots. Such personalities can be called creators-improvisers, authors-transmitters, standing between the author of the work and the informant who transmits the relics of folk art.

In recent years, historians have established that M. Yumachikov was born in the village of Singul, Yalutorovsky district, Tyumen region, the threads of the clan go back to the Central Asian sheikhs [9]. Various semi-autonomous sources indicate the years of life of M. Yumachikov: 1834–1910.

² Muslim Religious Education and Training Institution

³ Yumachikov M. The poems. 1906 (manuscript). Department of Manuscripts and Rare Books of the N. Lobachevsky Scientific Library of Kazan Federal University; 1405 T. (in Tatar).

It is known that Yumachikov was a poet, folklorist, teacher; in 1870–1880 he taught at madrasa in the village of Manchyl, Tyumen uyezd; later he conducted teaching activities in the village of Yembaevo, there are assumptions that his grave should be in the cemetery of the village of this village. In addition to his native language, Maylikai was fluent in Arabic, Persian, Russian and Kazakh languages [7].

As in the traditions of literary and book dastans, in the dastan “Salsal” both at the beginning and at the end the image exposing the work is mentioned. Here he is Maylikai Yumachikov. *Фарсы сүздән чыгарып үлән қылдым, / Жәмәгать, гаеп кылма инде безне* [4] – ‘*I died of Persian pleurisy, / Don't blame us anymore*’ [authors’ translation] – so Maylikai, who transmitted dastan in poetic language, was well acquainted with Persian literary monuments. He said that he had put dastan into poetic form on the Siberian land, which means that the plot of “Salsal” was also widespread in the folklore of Tatars living in Siberia. The dastan was written by M. Yumachikov in verse, that is, this work was collected from the mouth of the country and prepared for printing by Maylikai Yumachikov. It is reliable that M. Yumachikov wrote the religious-romantic epic “Salsal” in the late 19th – early 20th century. By poetizing “Salsal”, M. Yumachikov breathed new life into the story popular among Siberian Tatars, which once reached the Tatars through Oriental manuscripts (so far the information about the place of this work in the Oriental written culture is based only on assumptions and requires deep research). The story was once popular among Siberian Tatars and once reached the Tatars through Oriental manuscripts (so far, information about the place of this work in Eastern written culture is based only on assumptions and requires in-depth research).

The kissa glorifies Allah, propagandizes him, and draws people’s attention to the benefits of Islam. The dastan “Salsal” is a typical example of works describing activities to strengthen Islam. In a certain historical period of the Tatar people, dastans of a similar nature, of religious content, built on the description of feats and adventures of heroes who performed many feats on the way to the victory of Islam, were quite widespread. They have their place and function in the spiritual life of the Tatar people. Like folk versions of such dastans as “Heroic Katil” (*Каһарман Катил*), “Juma Sultan” (*Жәмәжәмә солтан*), “Kissai Sakam” (*Кыйссаи Сәкам*), “Kisekbash” (*Кисекбау*), “Salsal” (*Салсал*) is a heroic model, that is, a monument of heroic but religious character. In the works of this kind of exploits, the heroics of the Turkic epic was replaced by religious heroics: an unruly brave man, who previously believed only in his own strength in the struggle, begins to perform his feat, relying on the power of Allah and in the name of the victory of Islam.

In the Yumachikov’s version, Salsal is described as the owner of a pearl workshop. On the path of faith there arose the necessity to appoint someone of them, the bravest, the most powerful, as a rich man; on this occasion the prophet and his companions gathered and discussed. In the fight against the infidels Gali batyr and other Muslims addressed a letter to Salsal batyr, Salsal fought with weapons in his hands for the victory of Islam, accomplished many feats. The work tells about the kings and their territorial claims to each other.

In “Salsal”, the heroes of the work perform great feats. According to Gaziz Gubaidullin, “Salsal” is “the book of war”, permeated with the heroics of heroism. As a religious-heroic work, it is important to emphasize here that in the dastan, instead of supernaturally strong heroes of the country and people, the images of outstanding personalities in the history of Islam rose on a pedestal as an example of courage shown on the path of religion. The image of Ghali, the son-in-law of prophet Muhammad (blessings and peace be upon him), as a possessor of supernatural strength stands above everything, stories and events covered by Islam. Even when he mounts his horse, he remembers the Messenger of Allah. Here through the hero of dastan narrates the exploits on the path of faith, describes the struggle for Islam. In doing so, Salsal is described by many as the only hero who, seeing his bravery, is chosen by the people themselves, encouraging them to perform heroic deeds.

Limitation inherent in epic images in dastan, saturation with religious elements, inclusion in the plot-motifs of details foreign to the heroic epoch-common for all epic monuments of a religious - heroic nature, the most late stage formation of the Tatar epoch, which occupied an important place in

the spiritual life of the people from 17th – 18th centuries. The people through the epoch of “Salsal” have found peace and liberation from national and religious oppression in Islam, faith in the power of Allah whom his predecessors worshiped. Significance of dastan such content for an era when the problems of statehood, spiritual independence did not have to speak directly. “Salsal” is one of those works that in special for the Tatars periods of historical development really served our people as a means to preserve national self-consciousness, national self-determination.

In addition to the fact that “Salsal” is based on religious legends, it is full of traditional mythological, archaic folklore motifs, stories of local legends and traditions. According to a popular legend, Salsal captured the palace of Akkirman (*Аккирман*) from the demons and was later killed in battle by Maliq Astar (*Малик Әумер*). There was also a legend that the walls of the Akkerman palace were decorated with the bones of Salsal [10]. The events described in dastan involve historical and fictional characters (Attila et al.), whose prototype is a real person who left a deep mark on the pre-Islamic life of the Tatars and Turks. It is interesting that the forbidden in Islam “witchcraft” motif also entered into a work of religious character, repeatedly repeating and actively applying in the plot construction. These are the elements that confirm the ethnicity of the plot.

Despite the scarcity of information, there are reasons to believe that “Salsal” is not only folk legends, but also literature of the Ancient East [10]. Therefore, the image of Salsal is also found in the folklore of other Turkic peoples and in medieval Eastern literature. In dastan there are common motives for many of the tolls. The presence of a religious character may have made “Salsal” a common subject for some Turkic peoples. At the beginning of the 20th century, Kazakh researchers in relation to the poetic “Salsal”, published by Yumachikov, in the world’s largest online-encyclopedia Wikipedia included an article in Kazakh language, translated the version of Maylikai Yumachikov into Kazakh and published a book called “The Tale of Salsal” [11, p. 362], posted the text of dastan in Kazakh on the Internet [12]. Yumachikov, who published the book in the poetic form of Salsal, used to attach great importance to common subjects with other nations. The fact that he taught in Kazakh and that he spoke several languages in addition to Tatar is also evidenced by the fact that the writer also writes fluently in Kazakh. At the same time, he was a Siberian Tatar and this dastan is in Tatar, so we suggest our Kazakh brothers to continue their deep search for their national version. Both in folklore and in ancient literature there can be several folk versions of the same story, and in the case of versions of “Salsal”, conducting scientific research will certainly clarify the situation in the future.

Muslim Tatars living within the state of another religious denomination, despite the fact that they do not openly fight against the orders in the country, through such dastans as “Salsal”, spoke out in the field of internal and foreign policy of the government. In such dastans, the dependence of the subject on the Islamic world is of great internal importance. These and other reasons brought “Salsal” closer to the Tatar people. This is evidenced by the appearance of folklore variants of the dastan, which are still found today. In our days, Gabdulla Ismagilov, a representative of our people, said that there is a spoken version of this epic. The dastan is called “Salsal batyr”. The informant memorized it from his father’s stories when he was a child and drew it on paper.

Version of G. Ismagilov

This variant of the “Salsal” plot features modest narrative variations in relation to M. Yumachikov’s. If M. Yumachikov’s variant represents a literary dastan of heroic-religious character, then the version preserved by Gabdulla Ismagilov through oral transmission emphasizes heroic-romantic narratives. The Ismagilov’s variant was dominated by heroic-love plots, that is, romantic orientation. Primary attention centers on the heroism of Salsal, depicting battlefield scenes, historicity, events in which the hero of the dastan finds his bride on the side. Although the images of the prophet, the associate and the motif of the struggle for Islam are not in the foreground, this variant is not free from Islamic influence. This variant reflects the life of khans-king and their territorial relations among themselves. Many plot lines in M. Yumachikov’s variant are imbued with a different content, but the work retains the main features of the Tatar dastan. The Ismagilov’s version of “Salsal” is a work with a romantic-

philosophical spirit almost on the same level as the heroics and with a rather rich ideological and aesthetic value.

The Ismagilov's version is valuable first of all because "Salsal" managed to reach the middle of the 20th century as an oral work. The monument, the volume of which in modern writing is 20 pages, was written in a Tatar village – Tatar Ikshurma in the Saba district of the Republic of Tatarstan by a Tatar man, and now preserved in the verse form by Ismagilov. The informant for this text was Ibragimov (1897–1987, village Tatar Ikshurma of Saba district of the Republic of Tatarstan). The narrative primarily employs prose, but there are also poetic parts, that is, a recently documented version of "Salsal" – a dastan of mixed form.

At the beginning of the dastan, Ismagilov presented a preface by the narrator. *Шулай итен, кечкенә чагымда әти сөйләгән әкият-хикәяләр арасыннан бары тик Салсал батыр турындагы риваять кенә исемдә калган. Инде күп еллар узганлыктан, нәкъ әти сөйләгәнчә хәтерләп, сөйләп бирүемә шикләнәм. Ләкин шулай булуга карамастан, сезнең игътибарыгызга тәкъдим итәм. Күпме генә эзләп карасам да, мин сөйләчәк риваять бер генә халык авыз ижатында да табылмады, ләкин шул чаклы эчтәлеккә һәм кызык риваятьнең кайда да булса сакланып калуына ышанам. Шулай итен, башлыйбыз⁴ – ‘So, among the tales that my father told me when I was a child, only the legend of Salsal batyr remained. For many years now I doubt that I will be able to remember and tell exactly what my father told me. But nevertheless, I offer your attention. No matter how much I search, I will tell the legend only one people mouth in creativity not found, but so rich and interesting legend’ [authors’ translation].*

I'm sure it will be preserved somewhere. So, let's start.

At the end of the text are genealogical data added by the copyist. The narrator placed information about himself in the content, as if the image of Maylikai was introduced in M. Yumachikov's version. This is an excellent example of how our tradition of bringing dastans to the people – "The dastan of Babakhan" (*Бабахан дастаны*), "Leyla-Mejnun" (*Лейла-Маджнун*), "Salsal" (*Салсал*) and others, and the style of the dastan can safely reach our days. In addition, the placement of comments of this nature in the text has no historical significance from the point of view of studying Tatar genealogies. M. Yumachikov compiled the text of the narrative dastan "Salsal". The fact that Ismagilov is a Kazan Tatar once again confirms how wide is the range of distribution of the Tatar epic. The repetition of the same plot in a new generation of dastans emphasizes the vitality and continuity of Tatar dastan.

The variant "Salsal" proposed by Ismagilov is the most popular, with local peculiarities. The origin of the name Salsal in the dastan is also explained by the purely Tatar language: the son of Baltasar Khan Suleiman was very brave, famous for fighting, the people, watching his fight, were amazed by his strength, calling in the fight to put the opponent on his back, exclaimed "Sal! Sal!"; from the shout the hero's name became Salsal. Thus, Suleiman became known as Salsal batyr.

Against the background of epic events, the dastan tells the story of heroism and love of Salsal batyr. In this monument, the author, recounting a tale he heard from his father, tries to depart a little from the rules of the epic and allow greater narrative complexity in the description of events. This is literary qualities that play a significant role in the development of Tatar dastans, meaning a phenomenon closely connected with the influence of written culture on the oral epic. At the same time, the Tatar epic contains ancient epic motifs (naming, birth of the hero, heroic childhood, departure in search of a bride, engagement of the hero with the bride, struggle of the batyrs, death of the hero, etc.), description of the life of rulers, parallels of toponymic names with reality, a wide place for epic events in the dastan. Salsal batyr in general echoes both the Yumachikov variant and the Tatar epic [13, p. 66].

The Ismagilov's version often refers to historical events, because the phenomena described in dastan lack specificity, these contexts need interpretation. In this connection, folklorist Liliia

⁴ Salsal (dastan). The material is recorded and processed by Gabdulla Ismagilov (1950) in v. Ikshurma of Saba district of the Republic of Tatarstan. Informant is Ibrahimov Ismagil Ibragimovich (1897–1987). 2023. Personal archive of folklorist Muhammetzyanova L.X. (in Tatar).

Mukhametzhianova added additional definitions of these events. For example, let's stop at a few places in dastan. *Хан сүзе – аткан ук. Төньяк тарафындагы илләрнең берсендә көмеш табыла торган урын булып, шул якларга олаулар һәм эңгез атларга атланган сугышчылар төркеме чыгып китә* [14, pp.59-67] – ‘The word of khan is an arrow. In one of the countries of the North, a deposit of silver was discovered, and to these ends went teams and groups of warriors on fast horses’ [authors’ translation].

The folklorist writes that silver mining in modern Russia is connected with the Tyumen region, the Republic of Sakha (Yakutia), the territories of Middle Siberia and the Urals, the Republic of Buryatia, the Chita region. Gold and silver were mined in these lands on large mines. Silver is also mined in peat, swamp mud of Transbaikal and Southern Siberia.

Another example:

Олы гына, Төньяктан Көнъякка билбау сыман сузылып яткан тау итәгендә очрашалар. Ике яшь батыр, берсе өстенә берсе ташланып, сугышып китә язалар [14, p. 117] – ‘Found at the foot of mountains, stretching from north to south in the form of a belt. Two young butlers, throwing each other; fight’ [authors’ translation].

The Ural Mountains can be included here. The Ural mountains extended from north to south through the western part of Russia from the shores of the Arctic Ocean to the Urals and the territory of Northwest Kazakhstan. The mountain range acts as a conditional boundary between Europe and Asia.

The events related to the war are reflected here: *Шул елларда Чин императоры һәм Фарсы патшасы үзара сугышып китәләр* [14, p.117] – ‘During these years, the Qing emperor and the Persian king were at war with each other’ [authors’ translation].

Despite the fact that in dastan folklore contacts were prevalent, it is likely that the 751 Sino-Persian War, which took place in the border areas of modern Kazakhstan and Kyrgyzstan along the Talas River, was implied here (presumably in the vicinity of Taraz and Atлах). The Abbasid caliphate and the Carluques fought on one side, the Chinese army on the other, for control of Central Asia. As a result, the Abbasid caliphate and its supporters were defeated, and Islam began to spread in Maverannahr and Central Asia. The Great Silk Road was also influenced by the Arabs.

Conclusion

Thus, “Salsal” is a voluminous epic work of religious-heroic or religious-romantic character. As a monument standing between folklore and literature, it belongs to the book variety of Tatar dastans. Both the variant of dastan compiled by M. Yumachikov, one of the rare individuals who worked in the 19th century in the development of Tatar book dastans, and the written version of dastan found today by Gabdulla Ismagilov, which testifies that the dastan still exists in the folk language, are semi-legendary, polyfolklore monuments that enrich the history of Tatar dastan and the National Epic Fund. On the example of the dastan “Salsal”, permeated with religious and romantic heroics, it is possible to trace how the folklore plot has developed in content and ideological and structural terms over the past few centuries. The questions that still remain unclear around this dastan require additional scholarly investigation in this direction. The challenge of transcribing Arabic-script texts of the dastans to the people by translating them into modern writing remains imperative. In general, the name Salsal likely derives from Persian, so the dastan “Salsal” may indeed be considered related to ancient and medieval Persian literature. Thorough analysis of this understudied dastan, study of its genetic and typological roots, etymology, area of distribution, identification of the personality and special study of Mavlyukai Yumachikov’s creativity, collection of more information about the carriers of new variants of dastan is one of the urgent tasks facing literary and folklore scholars, textologists, and historians. In Tatar science today, a comprehensive scholarly monograph is urgently needed on the study of the epic “Salsal” at the monographic level.

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