

5. Ігнатюк І. Народні письні з Подляшшя. Кавалірські письні // Архівні наукові фонди рукописів та фонозаписів Інституту мистецтвознавства, фольклористики та етнології ім. М. Т. Рильського НАН України (далі АНФРФ ІМФЕ). – Ф. 14-3, од. зб. 1068, арк. 1–29.
6. Ігнатюк І. Народні письні з Подляшшя. Обрядові письні // АНФРФ ІМФЕ. – Ф. 14-3, од. зб. 1039, арк. 1–170.
7. Ігнатюк І. Народні письні з Подляшшя. Обрядові письні // АНФРФ ІМФЕ. – Ф. 14-3, од. зб. 1040, арк. 1–85.
8. Ігнатюк І. Підляські веснянки // АНФРФ ІМФЕ. – Ф. 14-3, од. зб. 1014, арк. 1–61.
9. Ігнатюк І. Підляшшя і підляшуки // АНФРФ ІМФЕ. – Ф. 14-3, од. зб. 1099, арк. 38-50.
10. Ігнатюк І. Прислів'я, приказки, загадки з Підляшшя // АНФРФ ІМФЕ. – Ф. 14-3, од. зб. 1037, арк. 1–18.
11. Ігнатюк Іван. Українські говірки Південного Підляшшя [опис, тексти і словничок]. – Люблін, 2013. – 108 с.
12. Ігнатюк І. Фольклорні записи з Подляшшя // АНФРФ ІМФЕ. – Ф. 14-3, од. зб. 1086, арк. 1–125.
13. Ігнатюк І. Фольклорні записи з Подляшшя // АНФРФ ІМФЕ. – Ф. 14-3, од. зб. 1307, арк. 1–59.
14. Ігнатюк І. Фольклорні записи з Подляшшя // АНФРФ ІМФЕ. – Ф. 14-3, од. зб. 1175, арк. 1–48.
15. Ігнатюк І. Materiały do bibliografii Podlasia i Chełmszczyzny // АНФРФ ІМФЕ. – Ф. 14-3, од. зб. 1378, арк. 1–26.
16. Трачук Ю. Закоханій у рідне Підляшшя // Наше слово. – 2008. – № 45. – 9 листопада. – С. 6–7.
17. Dudek-Szumigaj A. Jan Ignaciuk – dokumentalista folkloru pogranicza polsko-ukraińskiego // Twórczość Ludowa. – 2010. – № 1-2. – S. 52–53.

УДК 822.12.01

Mammadova A.
(Азербайджан, Баку)

PUBLICATIONS OF AHMED JAFAROGHLU ABOUT THE FOLKLORE OF AZERBAIJAN IN EUROPE

В статтє исслєдуєтєя проиэвєдєния извєстнєгє учєнєгє – тюркєлєгє и литєратурєвєдє Ахмєдє Джєфарєгєлу об азербєйджанскєм фольклєрє – “75 Aserbaidshansische Lieder “Bayaty” in der Mundart von Gandscha nebst einer sprachlichen Erklarung” (“75 Азербєйджанские баяты на гянджинском диалекте с предисловием о языке”), опубликованный в Берлине в 1930 году отдельной брошюрой и “La Canzone del “Sayagi” nella letteratura popolare dell’ Azerbaigian” (“Пєсни саячы в азербєйджанском народном творчєствє”), опубликованный в Итєлии в сборникє “Annali del Regoi Istituto Superiore Orientale di Napoli” (IX, Dicembre 1936-XV).

Данные произведения рассматриваются автором в контексте многогранной творческой деятельности Ахмеда Джафароглу и оцениваются как весомый вклад великого ученого в европейской тюркологической науке.

Ключевые слова: Ахмед Джафероглы, азербайджанский фольклор, баяты, песня саячы.

This article makes an attempt for the first time to study the works of Ahmed Jafaroghlu about the Azerbaijani folklore published in Germany “75 Aserbaidshische Lieder “Bayaty” in der Mundart von Gandscha nebst einer sprachlichen Erklärung” (An introduction to 75 Azeri bayatis in the Ganja dialect and their language analysis) and in Italy “La Canzone del “Sayagi” nella letteratura popolare dell’ Azerbaigian” (Counting Songs in Azerbaijani Folk Literature). Neither the Azerbaijani nor the Turkish scholars have subjected these articles of Ahmed Jafaroghlu to investigation while studying his creative heritage. While studying these articles it has been taken into account that they were addressed to the European scientific public, and the ideas and considerations in them have been made concrete in the context of Azerbaijani folklore studies. It also focuses attention on some mistakes in some of his inferences.

Key words: Ahmed Jafaroghlu (Ahmed Caferoğlu, Ahmed Caferoglu), Azerbaijani folklore, bayati, “sayachi” songs

Ahmed Jafaroghlu (1899-1975) is one of the migrant Azerbaijani scholars who lived and worked in Turkey. In April of 1920, when the Russian Soviet Army occupied Azerbaijan, Ahmed Jafaroghlu, a student of Baku State University, emigrated to Turkey and continued his studies there. He was afraid of repression because in the September of 1918 he fought in the ranks of the Caucasian Islamic Army under the command of the Turkish general Nuru in the liberation of Baku from the Dashnak-Bolshevik occupation; therefore he was obliged to migrate to Turkey and continue his studies there.

After Turkey he left for Germany, completed his studies there and gained experience as a turkologist. He wrote his works in German, French, Italian, and Polish and soon became recognized in Europe and in the world as a highly-qualified turkologist. He is the only scholar who tried his hand in all spheres of Turkic studies. He represented Turkey in a number of international institutions and was elected an honorary member of many foreign academies. His works have not lost their significance and relevance today, either. They are re-published in Turkey, Iran and Europe.

The works of Ahmed Jafaroghlu on Azerbaijani folklore and literature published in Europe in German and Italian as well as his articles in the newspaper “Ankara” in French form the most important part of his literary heritage in the sphere of literary criticism. After the publication of his voluminous article “Die moderne aserbaidshische Literatur”(“Modern Azerbaijani Literature”(1; 2; 3;) and his voluminous review-essay “Die Aserbeidschische Literatur”(Azerbaijani Literature (4)) European literary public and literary criticism had the opportunity for the first time to obtain objective and systematic information on Azerbaijani literature and its sources.

In this article we shall speak about two articles of Ahmed Jafaroghlu: “75 Aserbaidshische Lieder “Bayaty” in der Mundart von Gandscha nebst einer sprachlichen Erklärung” (5; 6) and “La Canzone del “Sayagi” nella letteratura popolare dell’ Azerbaigian” (7).

His work “Aserbaidshische Lieder “Bayati” in der Mundart von Gandscha nebst einer sprachlichen Erklarung” was his doctoral thesis and his first research work published in Europe.

Ahmed Jafaroghlu went to Europe for studies on a scholarship from the Ministry of Foreign Affairs of Germany. For one semester he studied in Berlin University, where he was taught by Bang Kaup, A. Von Le Jog, Vasmer and Vestermann, and for five semesters in Breslau in Friedrich Vilhelm University, where he was taught by Friedrich Giese, Brockelmann, Diels, Koschmieder and Schaeder. On May 15, 1929, he got his PhD under the supervision of Friedrich Giese, a well-known Turkologist.

The topic of his dissertation was the Azerbaijani *bayatis* which he loved and listened to in Ganja, his home town, the second biggest town of Azerbaijan. He left Ganja in the early years of his childhood, lived in Samarkand for some time, then migrated to Turkey, which perhaps made him homesick. In general, the choice of this topic for his doctoral thesis was not accidental, but rather the manifestation of some internal demand. Later in his creative activity he appealed to many sources beginning from the epos of “Kitabi-Dede Korkut” (The Book of my Grandfather Korkut) up to the love epos of “Ashug Garib”, and various topics of Azerbaijani folklore. This is confirmed by his recognition as a well-known scholar in the field of folklore studies.

In his work “75 Azerbaycaniše Lieder “Bayati” in der Mundart von Gence nebst einer sprachlichen Erklarung” Ahmed Jafaroghlu published Azerbaijani bayatis in the original and his own literal (line for line) translation in German for the first time. As it is seen from the title of the work, the author seems to speak of the linguistic features of bayatis; nevertheless, in the foreword and introduction of the work he speaks of the bayati as a poetic genre in folklore and its characteristic features, giving a thorough analysis of bayatis from the point of view of literary criticism. Translation of 75 Azerbaijani bayatis into German and introduction of them to European readers was a monumental literary event.

In his voluminous work “Study of the Azeri dialect in the East and West” written in 1934, he speaks of his own work and writes “In the last ten years among the studies dedicated to the investigation of the Azerbaijani dialect in the West, my own study was also found. In 1930, that research paper was published as a separate booklet and also in the collections of Berlin Oriental Institute in the form of “75 Azerbaycaniše Lieder “Bayati” in der Mundart von Gence nebst einer sprachlichen Erklarung”, in which I speak of my native Ganja dialect (8, p.37).

This work was highly appreciated by turkologists. The German turkologist G. Yaeschke in his “Works about Azerbaijan in German” calls “75 Azerbaycaniše Lieder “Bayati” in der Mundart von Gence nebst einer sprachlichen Erklarung” an important work and writes, “The associate professor of the chair of History of the Turkish language of Istanbul University and editor of the collection of “Azerbaijani Studies,” Ahmed Jafaroghlu, who issues it in Istanbul in English, has published an important study in the collection of “Mitteilungen des Seminars fur Orientalische Sprachen”, which is titled “75 Azerbaycaniše Lieder “Bayati” in der Mundart von Gence nebst einer sprachlichen Erklarung”. The fact that the author is from Ganja by origin adds to the importance of that study more” (9, p.30)

This work of Ahmed Jafaroghlu is not the first work devoted to the Azerbaijani bayatis published in Europe. The French scholar O. Chatskaya was in Ganja in 1926 and collected the bayatis in Ganja and in the neighboring villages and heard them from the mouth of native speakers. She even mentioned the names of those native speakers. Ahmed Jafaroghlu learned

about this fact approximately four years later from “Quatraine populaires de L’Azerbaidjan” (10) published by O. Chatskaya in Paris in 1928 in “Journal Asiatique” with the preface by N.K. Dimitriev, and issued a review of it in English in “Azerbaijcan yurt bilgisi” (“Knowledge concerning Azerbaijan”) in its 11th (November) issue.

Though the name of the country, Azerbaijan, is mentioned in O. Chatskaya’s article, it has been presented as a nation as “Chansons populaires Tatares” (“Tatar folk songs”). Therefore A. Jafaroghlu seriously protests against the use of *Tatar* instead of *Azerbaijani* and writes: Such a serious journal as “Journal Asiatique”, which has studied the Orient for a century, including the Turks, in the article titled “Chansons populaires Tatares” attempts to present the Azerbaijani Turks as Tatars. Unfortunately, this is an attempt to force the old Russian approach on the Azerbaijanis. To separate them from their brothers living in Anadolu, this word has been forced into the Azerbaijani environment. The word “Azerbaijani” is pronounced with great difficulty by the Russians; there is no need to remind persons like Chatskaya and Dimitriev, who call themselves scholars (11, p.48). Then, speaking about the philological aspect of that article, A. Jafaroghlu writes: “Chatskaya’s article consists of 76 bayatis describing the Ganja dialect. Transcribed based on her own pronunciation, she has ascribed some of them to Ganja, and the rest to the villages around the town. Therefore the same word has been written in different forms, which causes a kind of misunderstanding. Nevertheless, the article is fit for being read and used. The real phonetic study of bayatis belongs to Dimitriev. He has tried to explain the basic elements of the Ganja dialect from a phonetic point of view. Unfortunately, the explanations are superficial (12, p. 48).

Though A. Jafaroghlu writes that he has described and studied the phonetic peculiarities of bayatis, he has also given a good deal of space to their study from the point of view of literary criticism. Therefore it is necessary to describe the structure of that work for readers. The third page of the work is entitled “Vorwort” (Foreword), then comes “Einleitung” (Introduction, p.4-9), then comes “Vokalismus” (Phonetics, pp. 10-37), then follows “Texte in Transkription mit Übersetzung” which consists of transcriptions of the texts in Azerbaijani and of their translation in German (pp.38-49). The bayatis have been classified into five groups: “Liebeslieder” (Bayatis of love), no. 1-46; “Trauerlieder” (bayatis of mourning), no. 47-60; “Wahrsagelieder” (fortune-telling bayatis), no. 61-67; “Heimatlieder” (bayatis about the motherland), no. 68-70; and “Lieder verschiedenen Inhalts” (bayatis on different topics), no. 71-75. As it can be seen, bayatis dedicated to love have been given more space in comparison with the others. Though the main part of the work has been devoted to the linguistic issues of Turkology, the foreword and introduction have been devoted to the analysis of bayatis from the point of view of literary criticism.

In the foreword of the work, A. Jafaroghlu notes that since the end of the 19th and the beginning of the 20th centuries in different territories populated by the Turkic tribes, the materials concerning their languages had been collected and some of them were subjected to analysis by European scholars, but the languages and literatures of some Turkic peoples, for example, those of the Caucasian and Iranian Azeri Turks, had not been investigated in the real sense of the word. The author makes the inference that it is necessary to continue studies in this sphere.

Most of all, the universal research methodology inherent to the whole creative activity of A. Jafaroghlu catches readers’ attention. Here the young research fellow speaks of the etymology of the word bayati, about its metric and genre peculiarities, about its usage in different ceremo-

nies, about it being the name of a melody, and about completely different peculiarities of the genre, even entering into polemics with authors who had written about bayatis, including the prominent Azerbaijani man-of-letters and composer, Uzeyir Hajibeyov.

Investigating the etymology of the word *bayati*, A. Jafaroglu says that this word means the name of God (Tanri) in Yusif Balasagunlu's "Kitadgu-bilig" (Road to Knowledge), in Alishir Navoi, and in the dictionary of Radlov. However, in Mahmud Kashghari's dictionary "Divanilughat-it-turk" (Turkish Dictionary Collection), it meant the name of an Oghuz-Turkic tribe. A. Jafaroglu notes that the meaning of *bayati* is explained as the name of songs of the Azerbaijani Turks as it was noted in Huseyn Kazim's "Turk lughati" (Turkic Dictionary). He comes to such a conclusion that the word *bayati* has been taken from the name of the tribe of Bayat as in the folk poetry *Varsaghi* (from Varsag), *Turkmeni* (from Turkmen), *Afshari* (from Afshar), and *Gazakhi* (from Gazakh). He also mentions the use of this word in the names of melodies like *Bayati-Kurd*, *Bayati-Shahnaz*, *Bayati-Shiraz*, and *Bayati-Gajar*. He writes that from the point of view of melodiousness, bayatis are not connected with certain melodies. Thus, one bayati may be sung to different melodies. Bayatis are sung by common folk and mostly together with *shikasta* by folk ashugs. If Hajibeyli claims that these bayatis are not sung in various ceremonies (wedding-parties, funerals, etc.), but outside of houses, the cases which I have seen tell quite the contrary. I have witnessed that bayatis are sung in such ceremonies as well (13, p.5). A. Jafaroglu declares that he does not agree with the opinion of U. Hajibeyli, who in his article "A view on Azerbaijani music" says that "shikasta and bayati are sung in fields, woods; in one word, not at home" (14, p.2; 15, p.219).

A. Jafaroglu explains the metric and syllabic features of bayati (which is a quatrain with seven poetic feet in each line and an *a-a-b-a* rhyme scheme in the stanza) and draws attention to the fact that this poetic genre of Azerbaijani folklore is rich in content: "From the point of view of their content, bayatis are very rich and variegated. There is not an untouched topic in bayatis. Any event, political view, new traditions and fashions, seasons of the year, love, death, beauty of nature, etc., may be glorified in bayatis. In the majority of cases, bayatis are didactic in content and consist of proverbs aimed at educating the youth. Not any other genre of folk literature is as rich in content as the bayati. They may also be called the mirror of the life of the folk" (16, p.4)

A. Jafaroglu draws attention to the popularity of bayatis among the people and writes that "bayatis are passed from generation to generation and are alive among the common people as well as among the intelligentsia. They have won the love of the whole nation; new bayatis emerge by imitating the old ones" (17, p.4)

Another thing which attracts attention in the introduction of this work is that the author has described the minute details of bayatis in their use in funerals, ceremonies, weddings, and holidays, including the Novruz holiday. For instance, let us pay attention to a type of fortune-telling bayati called *vesfi-hal* (glorification, description of one's beauty or state): "In the early days of spring at twilight, young ladies assemble in the yard, a bowl full of water covered with a veil is put in the middle of the circle of ladies. The lady desiring to learn her fortune drops a ring or an article of jewelry into the bowl as collateral. The leader of the ceremony, who is an aged woman, pulls out the articles from the bowl one by one in a manner that nobody sees them. Each of her actions is followed by singing a bayati, then she returns the article hidden in her palm to its

owner. From the bayati which the leader of the ceremony sings, the young lady becomes aware of her fortune. This kind of fortune-telling is popularly known as *vesfi-hal* (18, p.9).

The Introduction describes a number of other ceremonies in detail, too. Thus, A. Jafaroghlu points out that bayatis occupy a wide and important place in the life of the Azerbaijani people. He also gives information on a number of other customs and traditions of the Azerbaijani people.

A. Jafaroghlu's article "La Canzone del "Sayagi" nella letteratura popolare dell' Azerbaigian" published in Italy in 1936 speaks comprehensively about the *sayachi songs* not known in Europe till that time. He had written about the bayatis himself and was aware of Chatskaya's work about them, too. But concerning the sayachi songs, at the beginning of the article he notes particularly that the great literary critic of Azerbaijan, Firudin bey Kocharli, published these songs in 1910 and in 1912 (19, p.20). He also published them in Russian for the first time, and as examples of literature for children for the second time; nevertheless, as he notes, "they did not attract the attention of the European researchers" (21, p.4). Thus, with this article he took on the mission of conveying information to European readers about sayachi songs for the first time.

In his article entitled "La Canzone del "Sayagi" nella letteratura popolare dell' Azerbaigian" A. Jafaroghlu gives comprehensive information about the *sayachi* words, and he tries to draw attention to three elements particularly and makes efforts to clarify them: the relation of sayachi words with the epos of "Kitabi-Dede Korkut"; identification of the personality of sayachi (the singer of sayachi songs); etymology of the word *sayachi*.

He compares some sayachi words with the words used in the epos of "Kitabi-Dede Korkut" and notes that there are similarities between them, in which he is completely right. He comes to the conclusion that these words are either derivations from "Kitabi-Dede Korkut", that is, "substratum" as he writes himself, or they belong to the pre-"Kitabi-Dede Korkut" period.

When he comes to the identification of the personality of *sayachi*, he first draws attention to the definition of this word by F. Kocharli: *sayachi* is a common nomad, who in the late months of autumn and winter travels from village to village, sings his sayachi songs, praises the animals of nomads and pleases the spirits of their owners, and collects solely food products in compensation. We must note that F. Kocharli himself published an article in September of 1909 in the newspaper "Terekki" ("Progress") from the cycle of "The Lifestyle of the Nomads" entitled "On Our Daily Life". He wrote that the cattle-breeders sang songs in which they praised and glorified their animals. "As a mother sweetly sings a lullaby for her baby, the cattle-breeders and the breeders of sheep glorified and praised the animals with their sweet songs" (22, p.229). But this simple and clear definition of the personality of the sayachi singer does not satisfy A. Jafaroghlu. He continues his studies and comes to the conclusion that sayachi, that is, the singer of the sayachi song, is an official who counts the sheep to impose taxes on their owner. This tax is called "sayim vergisi", that is, "counting and imposing taxes". He also says that this type of tax was not encountered in Azerbaijan; it appeared after the conquest of Azerbaijan by the Ottoman Empire.

The scholar who tries to explain the etymology of "sayachi" and logically comes to the conclusion that it derives from "sayim vergisi" (counting taxes), which is also connected with the word "sayan", that is, the man who counts.

But in 1941, A. Jafaroghlu, in his work in French entitled "Vestiges de mœurs nationales et linguistiques dans notre folklore" (23) and in his article entitled "La Canzone del 'Sayagi' nella letteratura popolare dell' Azerbaigian" rejects his own view concerning the origin of the person

of the *sayachi*. He comes to the conclusion that *sayachi* is not an official who counts the sheep in order to impose taxes, but “a god who protects the flocks of livestock and the property of nomads”. But he is the only scholar defending this definition. The considerations of F. Kocharli concerning the personality of *sayachi* have been studied by the later generations of folklorists and literary criticism and have been confirmed. Though they are not unanimous in the etymology of this word, they think that there is no need to seek a heavenly force in the personality of the *sayachi*; he is just a person who sings folk songs on the topic of cattle-breeding.

We must note that our critical approach to A. Jafaroglu’s definition of the person of the *sayachi* does not damage the importance of his articles, because, first of all, folklore-mythology as a sphere of scientific study leaves room for the hypotheses of scholars, and secondly, the aim of publication of articles in French and Italian was to draw the attention of the European turkologists to this topic, which he achieved successfully.

A. Jafaroglu’s articles on Azerbaijani folklore published in foreign languages were of great importance then, because, on the one hand, they contributed to the propagation of the oral branch of Azerbaijani literature, and on the other hand, they were a means to introduce the Azerbaijani people to the world. He knew that the folklore of any nation contains matchless information about the sociological, psychological and spiritual values of the nation; therefore he attached a special importance to this sphere in his creative activity as a lover of his nation. In his article entitled “Vestiges de moeurs nationales et linguistiques dans notre folklore” he wrote, “If we define folklore briefly, we can say that it is just the nation and nothing else. This type of literature, which has developed together with the life of the nation and passed from generation to generation orally and reached us, must always be connected with the cultural level and the spiritual life of that nation” (24).

LITERATURE

1. Caferoğlu A. Die moderne aserbajdschanische Literatur /Altaistik, Erster Abschnitt, Turkologie, Bd. 5, (Herausgegeben von B. Spuler), Leiden / Köln: E. J. Brill, 1963, S. 418-426
2. Caferoğlu A. Die moderne aserbajdschanische Literatur /Altaistik, Erster Abschnitt, Turkologie, Bd. 5, (Herausgegeben von B. Spuler), Leiden / Köln: E. J. Brill, 1982. S. 421-429
3. Caferoğlu A. Die moderne aserbajdschanische Literatur.http://www.amazon.de/s/ref=nb_sb_noss?__mk_de_DE=%C5M%C5Z%D5%D1&url=search-alias%3Daps&field-keywords=caferoglu&x=0&y=0
4. Caferoğlu A. Die aserbajdschanische Literatur / Philologiae Turcicae Fundamenta, Bd. II, Wiesbaden: Stejnen, 1965, S. 635-699
5. Djaferoğlu A. 75 Aserbajdschanische Lieder “Bayaty” in der Mundart von Gandscha nebst einer sprachlichen Erklärung. Mitteilungen des Seminars für Orientalische Sprachen II. Abt. Westasiatische Studien (Berlin), XXXII (1929), 3, 55-79; XXXIII (1930), S.105-129
6. Djaferoğlu A. Aserbajdschanische Lieder “Bayaty” in der Mundart von Gandscha nebst einer sprachlichen Erklärung. Berlin: 1930, 49 S.
7. Caferoğlu A. La Canzone del “Sayag’i” nella letteratura popolare dell’ Azerbaigian / Annali del Regio Istituto Superiore Orientale di Napoli. IX (Dicembre 1936-XV), 25 p.
8. Caferoğlu A. Şarkta ve Qarpta Azeri lehcesi tetkikleri-IV // Azərbaycan yurt bilgisi, 1934, № 30, s. 33-38

9. Yaschke G. Azərbaycan hakkında almanca neşriyatdan // Azərbaycan yurt bilgisi, 1934, № 25, s. 27-31
10. O. Chatskaya. Quatrain populaires de L'Azerbaïdjan // Journal Asiatique, 1928, № 2, p. 228-265
11. Caferoğlu A. O. Chatskaya. Quatrain populaires de L'Azerbaïdjan // Azərbaycan Yurt Bilgisi, 1932, № 11, p. 48
12. Ibid.
13. Djaferoğlu A. 75 Azärbajġanische Lieder "Bayaty" in der Mundart von Ğängä nebst einer sprachlichen Erklärung. Berlin: 1930, 49 S.
14. Hacıbəyli Ü. Azərbaycan musiqi həyatına bir nəzər // Maarif və mədəniyyət, 1926, № 1, s. 27-30
15. Hacıbəyov Ü. Azərbaycan musiqi həyatına bir nəzər / Əsərləri: 10 cildə, II c., Bakı: Azərbaycan SSR EA Nəşriyyatı, 1965, s. 215-225
16. Djaferoğlu A. 75 Azärbajġanische Lieder "Bayaty" in der Mundart von Ğängä nebst einer sprachlichen Erklärung. Berlin: 1930, 49 S.
17. Ibid.
18. Ibid.
19. Кочарли Ф. Песни саячы / Сборник материалов для описания местностей и племён Кавказа. Тбилиси: 1910, с. 24-32
20. Köçərli F. Balalara hədiyyə. Bakı: 1912, s. 91-99
21. Caferoğlu A. La Canzone del "Sayagi" nella letteratura popolare dell' Azerbaïdjan / Annali del Regio Istituto Superiore Orientale di Napoli. IX (Dicembre 1936-XV), 25 p.
22. Köçərli F. Seçilmiş əsərləri. Bakı: Elm, 1963, 340 s.
23. Caferoğlu A. Vestiges de moeurs nationales et linguistiques dans notre folklore. "Ankara" jour., İstanboul, 1941, 22 mai; 29 mai
24. Caferoğlu A. Vestiges de moeurs nationales et linguistiques dans notre folklore. "Ankara" jour., İstanboul, 1941, 29 mai

УДК 821.162.1(477.83) «20»

Мацькович М.Р.
(Київ, Україна)

РОЛЬ БІОГРАФІЧНИХ ЕЛЕМЕНТІВ У ТВОРЧІЙ СПАДЩИНІ АНДЖЕЯ КУСЬНЕВИЧА

Стаття розкриває значення автобіографічного досвіду у творчості Анджея Кусьневича, якого критики літератури традиційно відносять до письменників так званої «повоєнної літератури Кресів». Дана розвідка вказує на важливість «біографічного критерію» для інтерпретації лише деяких творів згаданого автора.

Ключові слова: біографічний критерій, таратор, повоєнна література, Креси.