A DISPLACED PEOPLE’S INFLUENCE ON POETRY IN EXILE: EXPERIENCE OF CRIMEAN TATARS LIVING IN ROMANIA IN THE FIRST HALF OF XX CENTURY

In this article, we discuss the influence of displaced Crimean Tatars on Georgian poetry. The period from the middle of the 19th to the middle of the 20th century is characterized by the sudden and forced displacement of thousands of Crimean Tatars from their homeland to various European countries. In particular, many Crimean Tatars settled in Romania, which became a haven of refuge for them. These Tatars brought with them not only their language and culture, but also their literary traditions and styles. As a result, the Georgian poetry of the period was influenced by the themes, experiences, and perspectives of the Crimean Tatar diaspora.

The Crimean Tatar migration to Romania had a significant impact on the literary landscape of the country. The Tatars brought with them a rich cultural heritage, including their language, traditions, and literary practices. This influx of new cultural elements enriched the Georgian literary scene, leading to the development of new genres and styles. The Tatar presence in Georgia contributed to the diversification of the literary landscape, fostering a spirit of experimentation and innovation among Georgian poets.

The period under discussion is marked by the rise of a significant number of Crimean Tatar writers who, despite the challenges they faced, continued to create new poetry. These writers, influenced by both their Tatar heritage and their new surroundings, produced works that were characterized by a strong sense of identity and a deep longing for their homeland. The poetry of this period often dealt with themes of displacement, loss, and the search for a new home.

Despite the challenges they faced, the Crimean Tatar poets managed to create a body of work that was not only a reflection of their personal experiences but also a testament to the resilience and ingenuity of the human spirit. Their poetry served as a means of preserving their cultural heritage and passing it on to future generations.

In conclusion, the influence of the Crimean Tatar diaspora on Georgian poetry is a testament to the power of literature to bridge cultural divides and create new connections. Through their works, the Tatar poets of the 20th century helped to shape a literary landscape that was rich in diversity and creativity, and their legacy continues to inspire new generations of poets and writers.
built around the feeling of the lost paradise and displacement from the ethnic culture. Religion, unity based on the ethnic principle, and history, all that was vigorously washed out of the Crimean Tatar literature in the Autonomous Crimea.

Mehmet Niyazi, arguably the first big name in the Crimean Tatar Diaspora literature in early XX century, addresses his readers with indignant, full of pain and fierce patriotism poetry that leaves a sense of outrage against the injustice to his outcast compatriots. In his highly emotional verses Mehmet Niyazi recreates vivid images of “the Paradise Lost”. Niyazi puts a lot of feelings into his poetry, as he personally experienced exile. Born in the family of Crimean Tatars who fled to neighbour Romania still ruled by the Ottoman Empire, Mehmet Niyazi decides to settle down in Crimea in 1898, full of hopes to start a teaching career there. It was a great time, the poet recollects. “I was enchanted by the paradise”, the poet wrote in his memoirs decades later. It was not too long though, when he was forced to leave the peninsula by the local police. He comes back to Crimea again on several occasions, but he was never meant to live in this “Paradise” permanently.

The poet refuses to assimilate to a new culture, new language and new land. Instead, he strives to reinstate his lost identity and reunite with his Motherland:

Bo dertin men kaydan aldım? Kaydayman?
Belki curtsız kalgan öksüz balaman...
Curt degende cüregimden ot çığa
Dertim de so: Curt di de kozgalałam...
("Kaydayman?")

Like many other writers in exile, Mehmet Niyazi wants to be on the winner’s side despite of the harsh reality. In his work “Reflections on Exile” Edward Said writes that “Exiles feel an urgent need to reconstitute their broken lives, usually by choosing to see themselves as a part of a triumphant ideology or a restored people.” [6, c. 177] Mehmet Niyazi’s poetry is drenched in nostalgic longing for the land of ancestors [2, c. 23]. In his works he is looking for a dreamscape. In some of his poems, Niyazi reconstructs a perfect kingdom that once existed in Crimea. In his verse titled “Gamli bir hatıra” (“A sad memory”) he mentions those things left in the Crimea that are dear to his heart:

“Ecedadimizin meshedi, makbeleri kaldı,”
“Hanani Kimrin dahi mığlêleri kaldı,”
“Tahtı, kilici, milletli, namusu o yerde’
("Where am I?")

The issue with the triumphant history is that it is in the past. “The crucial thing is that a state of exile free from this triumphant ideology – designed to reassemble an exile’s broken history into a new whole – is virtually unbearable”, Edward Said says [6, c. 177]. This is exactly what we observe in an untitled verse addressed to a Crimean Khan Mehmet IV Giray (pen name Kamil), who was famous for his Sufi patience and piety, rather than military or diplomatic achievements:

Yurdumun haline eyledim nazahr,
Her yeri delimiş bir mezâr ancak,
Doğmamys bir günêş, gelmemiş bahar...
Kamili Han etmiş seni de Huda
Ettin mi borçunu hakkıyla eda?...
Yurt için slêlen bahîtiyar ancak!...

In this koşma, which imitates Kamil’s poetic style, he reproaches the khan for his passive reign that lead to a decline of the Crimean Khanate [8, c. 55]. In other verses we see Niyazi protesting against silent conformation and taking active stance of a prophet rather than narrator. The author does not want to be a passive observer; he wants his people to return to Crimea. “Our hands are not tied… Why cannot we go back?”, the poet addresses his readers. In his poems, the writer leaves little, if any, room for doubt. He depicts his homeland as Eldorado and calls upon all Crimean Tatars to return home.

In the literature of Crimean Tatars in Romania, the poet's own homeland is often personified as a woman: either mother that lost children or a beautiful young girl. The metaphorical device which utilizes feminine personifications is crucial for the Crimean Tatar poetic tradition. In his poem “Öz curtumda garipmen” (“I am sad in my own land”), poet declares his love to his homeland that he calls “a beautiful girl”. In the poem, Mehmet Niyazi has a conversation with Crimea. He portrays it as “hopeless, sick beautiful girl” that lost connection with its past. The poet refuses to assimilate to a new culture, new language and new land. Instead, he strives to reinstate his lost identity and reunite with his Motherland:

"Our ancestors' tombs are left there."
"Crimean khans' combat helmets are left there,"
"Throne, sword, statehood and honor are in this land"

In this koşma, which imitates Kamil’s poetic style, he reproaches the khan for his passive reign that lead to a dream of the Crimean Khanate [8, c. 55]. In other verses we see Niyazi protesting against silent conformation and taking active stance of a prophet rather than narrator. The author does not want to be a passive observer; he wants his people to return to Crimea. “Our hands are not tied… Why cannot we go back?”, the poet addresses his readers. In his poems, the writer leaves little, if any, room for doubt. He depicts his homeland as Eldorado and calls upon all Crimean Tatars to return home.

The poem “Dobrucadan sizge selam ketirdim” (“I brought you greetings from Dobruja”), he calls on his compatriots in Dobruja and Crimea to join efforts in a struggle for the right to live in his homeland: “Let everybody hear about the Tatar pride, let us not allow the enemy to split us again!”

Another writer, Abdulla Veli Şuyıp who started writing at a very early age adds his voice to that of Mehmet Niyazi. His verses are simpler and less sophisticated. His works include standard patriotic sentiments a la Niyazi, where the author presents Crimea’s past as the world of bucolic perfection. In pursuit of the heroic past, Abdulla Veli Şuyıp makes strong connections between Crimean Tatars and firmer ground of historical agents: “We are grandchildren of Chengiz-Khan, we are children of Timur, we have left a glorious trace in the past. Having come from Altay and Alataw, we have written the world history by demonstrating our courage” [3, c. 61]. The poetry of Abdula Veli Şuyıp presents Crimea’s embellished past, which seems to be more of a perfect dream of the perfect country.
Not all Dobruja-born writers shared the same feeling of loss; some of them embraced the territory as their new small motherland. Of those people, Isa Halim Yusuf is the most known poet. Born in Romania in 1894, he was a member of the poetic school of Mehmet Niyazi. He belonged to a generation that witnessed horrors of the World War I. Dobruja itself became a battlefield and many young men of Turkic origin fought back to back with Romanians. The Treaty of Neuilly, signed in 1919 between Bulgaria and the Allies of World War I gave all Dobruja region to Romania. In his verse titled “Ey Dobruca!” (“Hey, Dobruja”), the poet reminds readers about all compatriots who are buried in the land of Dobruja, who fought and died for their new motherland [1, c. 174]. The author takes active stand, saying that he needs “no other Motherland”: “Why would I need another Motherland? I was born here, I grew up here, I wish to die here”. The poem itself is straight, one would say it is simply a manifesto of loyalty to the land Isa Halim Yusuf was born in.

Some lyric poets simply express regret and sadness over their lost motherland, like little children that woke up in a strange unfamiliar place. Of these, Saliha Haci Fazil Mehmet communicated a physical sense of loss the best. In her poem “Nobody comes”, Saliha Haci Fazil writes about her Motherland in terms of a nest left by birds [4, c. 30]. In the verse, the poetess creates a suspense of waiting: “Days, weeks and months pass by,” she writes. However, waiting is useless, as nobody comes back to Crimea. What is done is done, and although there is still a simmering hope for return, it does not look very promising in her verse. In this poem, Saliha Haci Fazil simply offers any solution to the problem, she simply regrets the loss.

The youngest of the discussed generation of Crimean Tatar poets in Romania, Necip Haci Fazil, wrote a poetry that was simple and romantic, because it was controlled by a set of pure emotions. Most of his early patriotic verses Necip Haci Fazil published in “Milli Yol” (“National Way”), a journal trumpeting ideas of the Prometheus Movement in Europe which aimed for the independence of Soviet nationalities. In his verse titled “Tilegim” (“My wish”), he presents himself as a pilgrim, who has lost his horse and his belongings, but, most importantly, he has lost his way to the homeland. He is a wanderer in an alien universe, whose only dream is to stop his endless and purposeless journey:

“Yurtumdan uzak tuşkenmen; oksuz baladay,
Anda munda horlinap, tentigap curgende;
Anıyman uyum bolğan balaban bir ulke”.

“Tilegim”

Although some of his poems centered around the image of a weary pilgrim with burden of sorrow on his back, his poetry still gives readers a glimpse of hope that justice will eventually be reinstated. Unlike his sister, Saliha Haci Fazil, the poet refuses to abandon hope to return to the homeland. Hope to reunite with the Motherland is probably the strongest feeling a person experiences reading his poetry. Endless faith juxtaposed against the tragedy of exile gives his poetry childish freshness and faith in the eventual return from exile. In his verse, he expresses a strong belief that “The Blue Banner (Crimean Tatar national flag) could raise again, like a leaf springs from a burgeon”. A hope that Crimean Tatar people will find their lost Motherland again permeates Necip Haci Fazil’s poetry on all levels. Overall, his poetry is very upbeat. It leaves no room for sorrow: “You did not come to cry to this world!”, the poet addresses a young man in his poem titled “Tatar Çigitine” (“To a Young Tatar Man”). “Do not feel sorrow, young man! Our crest will not be hidden among clouds”, Necip Haci Fazil writes in the poem. The author does not want his compatriots to be passive bystanders in history; vice versa, he desires them to remember “the glorious days of our fathers”. Most importantly, he yearns his compatriots, young Crimean Tatars living in exile, to create new history, to struggle for a better future [7, c. 34].

The unjust estrangements of exile have become a main topic discussed in the poetry of the Crimean Tatar diaspora in Dobruja. The exile poetry of Crimean Tatars in Romania is very rich in cultural symbols that all Crimean Tatars share. In attempt to save the community’s unity, poets reconstruct historical memory in their works, often referring to the Medieval times when the Crimean Khanate reached its heyday. Many writers glorify the past, presenting it as a bucolic perfection. Some of the writers simply reflect on the past, while others actively call upon their compatriots to struggle for their right to return to Crimea. It is noteworthy that some poets stopped dwelling on Crimea and embrace Dobruja as their new “smaller” homeland that hosted the refugees.

The imposition of national paradigm on the individual experience results in the most influential and prolific poetry the literature of the Crimean Tatar diaspora in Romania could give. Although writers chose different strategies to resolve the existing conflict of banishment from Crimea, they enabled a nation in exile to reinstate its core values: historical memory, language and ethnic identity through their literary works.

Sources and literature:
ФУНКЦІОНАЛЬНІ ОСОБЛИВОСТІ СУЧАСНОЇ ГАЗЕТНОЇ ПУБЛІЦИСТИКИ

Актуальність представленої статті зумовлена необхідністю дослідження функціональних особливостей сучасної газетної публіцистики, що поєднує особливе місце у комунікативно-когнітивній системі стилів сучасної англійської мови. Відображаючи актуальні проблеми суспільного життя, публіцистика відзначається багатогією мовних засобів, їх високою експресивністю й оцінним характером [1: 140]. Мета статті полягає в теоретичному обґрунтуванні положень щодо таксономії публіцистичного стилю, як системи соціального порядку, що існує не ізольовано, а в певному взаємозв'язку з іншими системами та реалізується у соціально-культурному контексті (науковому, політичному, адміністративному, художньому та ін.). Об'єктом дослідження є тексти публіцистичного стилю, що у певному контексті перетворюються на цілісний словесний твір та відображають дійсні життєві ситуації.

Предметом аналізу є структурно-композиційні характеристики текстів публіцистичного стилю. Провідним стилетворюючим чинником виступає комунікативна роль, яка створюється комунікантами у результаті реалізації мети спілкування. Остання тією пов'язана із сферою комунікації, частковим впливом якої є комунікативна ситуація та умови спілкування. До другорядних стилетворючих чинників відносяться: прагматична ціль та соціальний статус комунікантів, що включає наступні характеристики: - освітні рівень, посада, рівень життя, вік та ін.; - ролеві стосунки між комунікантами; - соціальні ситуації, в яких відбувається акт комунікації (формальні/неформальні, симетричні/асиметричні) [5: 243-244]. Виходячи з вищевказаного, ми розглядаємо функції публіцистичного стилю як результат реалізації відповідної мети спілкування: офіційно-діловій, публіцистично-інформативної, побутово-комунікативної та ін.

Термін "мова преси" є позначенням мови періодичних видань – газет, журналів. У своїй роботі ми будемо користуватися синонімічним поняттям "газетна публіцистика" (ГП). У сучасному стилі ГП виділяють наступні типи жанрів публіцистики: інформаційні; аналітичні; художньо-публіцистичні [4]. Інформаційні жанри - це стисле повідомлення про якийсь факт чи подію. До текстів цього жанру можна віднести замітки, інформаційну кореспонденцію, інформаційний звіт, інформаційне інтерв'ю, бліц-опитування, репортаж тощо. У аналітичних жанрах аналіз подій грунтується на вивченні фактів та виведені висновки за певний термін часу у просторі тексту. До них належать тексти кореспонденції, звітів, інтерв'ю, опитування, бесіда, соціологічного резюме, анкет, речення, статей тощо. У художньо-публіцистичному жанрі публіцистичного стилю супільний феномен є представленням у художньому зображенні - це нарис, фейлетон, памфлет, пародія, сатиричні коментарі, легенди тощо [2, 150].

Газетно-публіцистичний стиль як правило реалізується як у сучасних текстах, так і в письмових жанрах, йому притаманні характерні ознаки, які є домінантними й в інших стилях. Мова преси розвивається не ізольовано, а в тісних і складних взаємозв'язках з іншими стилями, зокрема з науковим. Будь-яке вибачення цьому може спричинити потенційні негативні наслідки. У сучасному стилі ГП виділяють наступні типи жанрів публіцистики: інформаційні; аналітичні; художньо-публіцистичні [4]. Інформаційні жанри - це стисле повідомлення про якийсь факт чи подію. До текстів цього жанру можна віднести замітки, інформаційну кореспонденцію, інформаційний звіт, інформаційне інтерв'ю, бліц-опитування, репортаж тощо. У аналітичних жанрах аналіз подій грунтується на вивченні фактів та виведені висновки за певний термін часу у просторі тексту. До них належать тексти кореспонденції, звітів, інтерв’ю, опитування, бесіда, соціологічного резюме, анкет, речення, статей тощо. У художньо-публіцистичному жанрі публіцистичного стилю супільний феномен є представленням у художньому зображенні - це нарис, фейлетон, памфлет, пародія, сатиричні коментарі, легенди тощо [2, 150].