
Poetic Emotions for the Villages Divided by the State Boundary

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ABSTRACT

The fiction is characterized by many components of the epoch including narrative, mood and emotion, artistic faces, etc. The observation of the texts of different epochs gives us the ability to judge any sort of relation with regard to the past, determining historical, ideological or moral priorities for facts or events stored in the memory. The writers' interest towards villages divided by the state border is natural and it is not surprising that many public workers have tried to say their words in this regard. In the paper it is analyzed that the border motive, the more precisely, the theme of the separated villages (Sarpi and the Maradadi). Mainly, the literary texts of the strict border regime (such as the Soviet-Turkish border line) are considered in the paper, but without political and ideological discourse. The work presents the literary production created in Georgia as well as in Turkey. In the paper, the material is mainly sorted by topic, in particular, the following topics are represented: the border river and the village, the prohibition of communication between the population of the other part of the village separated by the border, the motive of the calling over the border, radical forms of communication, nature and others.

1- INTRODUCTION

The political reality of the late 1910th and early 1920th years, the new phase of the Bolshevik Russia and Kemalist Turkish relations, the political consequences of the negotiations between the two countries established a new border space between Georgia and Turkey. A significant part of Georgia's territories became the part of Turkish territory. Together with other territories inhabited by Georgians, the state border separated two specific villages - Maradidi and Sarpi. Consequently, the lives of the villagers within different states, relatives, neighbors – the people of different culture and consciousness – went through two, completely different ways. From the 1920s, Georgia was the part of the Soviet Union and the Soviet Union-Turkey border area was particularly strict for a long time. Consequently, in these conditions, the population of the named villages lacked the possibility of elementary communications for many years.

It is natural that the present, extraordinary situation is reflected in the fiction, which, as a rule, reflects the parts of the epoch in many components, including moods and emotions... It is also clear that the observation on texts of different epochs allow us to reason on the past.

In this work, we are dealing with the topic of the border, more precisely, the separation of villages that are interesting for many things, but the subject of our interest is only human emotions that cannot be eradicated even by the strict state boundaries. At the same time, we will discuss the artistic texts of the strict border regime, including the creations of authors from the abovementioned settlements, but as we have mentioned, without political and ideological discourse. The work represents the literary works produced in Georgia, as well as in Turkey (in this case we will indicate the civic affiliations of the author).

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2- METHODOLOGY

The structure of the work of its logical content implies a combined methodology of research, mainly comparative, critical-analytical, hermeneutic, semiologic... methodological approaches. The analytical material is part of the 20th century Georgian and Turkish fiction (mostly poetry), which expresses the emotion of the border motif and directly relates to the realities of villages separated by the state border under strict border regime, which also determines the nature of the methodology applied in the study.

River and border

The villages separated by the border are within thirty-fifths of each other. Sarpi is on the beach, Maradidi—in the depth. It should also be noted that specifics of the geography of separated villages require certain issues: Sarpi is in a small river valley. This river crosses one section of the border. The left slope belongs to Turkey, the right one –to Georgia. The slopes are located opposite each other and everything can be seen easily from there.

Maradidi in on the left bank of the river Chorokhi. Dividing border is a ridge. On the one side of the mountain is the lower Maradidi (in Georgia), the other side - upper Maradidi (in Turkey). Consequently, the population of the upper and lower Maradidi does not have any visual contact, however, it should be noted that opposite upper Maradidi, on the left bank of the river Chorokhi, in Georgian part, Kirnati village is located. Thus, the same situation is between Kirnati and upper Maradidi, like between the two parts of Sarpi. Therefore, poetic emotions often reach to Kirnati... It is also worth considering that Chorokhi is a big river and Tibashi - a small village river, consequently, Chorokhi River basin includes the vast area, whereas the border with Chorokhi lies only on the small section of the river and crosses it: the upper part stays in Turkey, the lower part - in Georgia.

In the village of Sarpi, as mentioned above, the border line is followed by the river Tibashi (the same “Sinorishghali” - border crossing). So, it is natural that it became a painful symbol of the split village. The tragic feeling was expressed in a heartfelt emotion in Hasan Helimishi’s poem (“Sinorishghali”), which is dedicated to the small river that is bound to the border:

“The river of the border, you are not the border

You are tears between two brothers,

... who taught you to separate brothers? – the poet addresses the river of the border and immediately indicates his own destiny:

... you are desperate like me,

And flowing down to the sea” (Helimishi, 2005:50).

An unpleasant feature of the ordinary rural river that emerged in the 20th century is mentioned many times by other poets of Sarpi. This time we are referring to MamiaJevaishi’s poem “Tibashi’sComplaint”:

“... I am the middle of two worlds,

Clothed in sorrow, little Tibashi.

You think I am a lake, sleepyand slow,

Although I have little depth and area,

They raised on my heart

A pole of grief and not of fun ... “(see Guladze, 1981:4)

Chorokhi appears in the feature-specific system of poetic speech with Maradidi. As noted above, the boundary structure is different in this section, but the villages of Upper Maradidi (Turkey) and Kirnati (Georgia) remain on the other sides, opposite each other. In this case, the river is represented as a symbol, as a silent witness of pain over the centuries:

“Comes and says Chorokhi

How it came and suffer,

It brings sludges and mud

That is also our land” (Khalvashi, 1947: 71).

Prohibition of communication

The specific topic of border relations is the ability to communicate with the remaining population. After the demarcation of the border, the villagers were not prohibited to communicate and crossing the border was also

permitted. But gradually, since the 1930s, after the Soviet Union and Turkey were established as hostile states, the border regime was tightened and even to look over the border was severely prohibited.

At that time, it was difficult to realize that all the connections would stop for a long time, family members and relatives would be separated and the iron curtain would fall between the two parts of the villages in the two states and not to move but even pointing your finger would be dangerous...It was hard to understand that many years would pass until a new generation of relatives, after the collapse of the Soviet Union and the renewal of traffic, would find each other again, learn about each other and weigh the quality of alienation caused by the lost years.

In those days, “look at the other side” or “look from the other side” was considered to be sin in both countries and was even punished. Border guards and security services strictly controlled the situation and destroyed all the possibilities of communication. The poet vividly represents reality:

“Your finger will be rotten if pointed
on the other side and people see that.
Since then, many vineyards have grown,
No one can escape from the threat” (Tandilava, 1990: 33).

Due to the suspended communication, the pain is felt in the poetic strings associated with Maradidi by Simon Chikovani (1950):

"I want to help you avoid sorrow
And cut the night by singing,
Hey, Maradidi - On the other side,
Who said you should not look to me?" (See Nikoleishvili, 2015: 225)

The problem of the abovementioned separated villages is very strong in the poetry of the poet Sherapetin Özşahşin, the resident of Sarpi, Turkey. He also tries to increase the impression by showing the subjective lyrical feelings:

“Now I am alone, it is difficult to live alone,
Full of sadness and anxiety ...
Do not open the window, Sheref,
Stop worrying about it!
Do not worry, close the window and door ...

The window, without any interpretations, is a tragic theme, especially for Sarpi life: the second part of the village can be seen from the window; caulking up windows (“do not look through the window”) was the distinct tendency of the border regime of both countries. More importantly, there was another faint hint there:

It was getting darker and the quietness throws down the sorrow in the places of Imam,

The peace and comfort do not break the coziness, only the voice of the river comes to the house ...”(Özşahşin, 2012: 79).

That's what we have to say, that's exactly the river which is flowing down the border and dividing it into two small villages.

The materialized result of the situation was that, lastly, one of the Sarpi residents who lived near the border, blinded the Sarpi side windows... While talking about this act, we should not focus on the fear factor, but on the attempt to escape from the suspicious and irritating suspicion (Sarpi, 2015: 223).

Calling motive over the border:

This topic should be considered as more sensitive, considering that, between the both sides of Sarpi, on the one hand, and Upper Maradidi and Kirnati, on the other hand, a specific type of communication characterized by strict border regimestook place during some time, the so-called communicating by singing. For instance, if someone died or was born in the nearby areas of the border, they called the name of the deceased with loud crying. Such communication was uncomfortable away from the border, but in this case, Sarpi residents called each other from one house to another and it was heard on the other side of the village.

Numerous cases about border relationships have been preserved in folklore. One narrative, for example, applies to the late 1950s. A close relative of one of our narrator's mother (Asie Jevaishi, Georgian Sarpi) was married in Turkish Sarpi. She did not have a child for a long time, and her relatives from the other part of the village were also worried. When the boy was born, they sang a song to bring the voice to the relatives beyond the border:

“Today we are gathering at Esme's,
We are plowing her cornfield,
She gave a birth to her sonny
After eighteen years of waiting”.

Similar stories were almost considered as bizarre stories in conditions of the closed borders. These “fairy tales” have become a truly realistic face after opening the border: the long-awaitedson born in the late 1950's often visits his relatives in GeorgianSarpi and receives guests from here his family.

In the 1950s and 60s, many cases of folkloric forms of communication have been confirmed. In his “Lazeti Folk Poetry”the researcher Zurab Tandilava describes as an eyewitness how the villagers of the other part of Sarpi expressed their condolences with a song (Tandilava, 1972: 37).

This form of communication was gradually restricted by active involvement of the corresponding organs of states, and then was completely eradicated. Sometimes, Sarpi (in both states), or Kirnati-Maradidi residents said they were prohibited to cry loudly. The state system gradually obeyed the villages to the strict border regime.

This specific situation is is reflected in David Tedoradze's poem (“A funeral was in Sarpi”), which shows the motive of sympathyand support:

“Sometimes a person
Is not lucky,
The village was mourning for the dead
But they were crying on the other sidetoo” (Tedoradze, 1999: 52).
This topic is reflected in Shota Zoidze'slines:
“There, your tears in Maradidi are still hot,
And Sarpi's tears still burn the lashes ...” (Zoidze, 2013: 87).

Radical forms of communication

The fantasy of creativity for “looking” beyond the border is often fed by love motivation. Pridon Khalvashi's poem “Two sisters from the other part of Chorokhi river” reflects the love emotion born in the village of Kirnati. As we said, the river Chorokhi flowa in Kirnati and on the other side Turkey- upper Maradidi is located. For a couple who lacked a close relationship, the gaze from the distance was enough to love each other. This feeling further demonstrated the border reality to them:

“As if we both were hiding something
Always she looked at me, she asked me – “Come”,
But there was a border between us
Like at reason – fortified with iron poles.”

Thus, the tragedy of the situation is further aggravated by the fact that the happy ending of love on both sides of the village is impossible. Indeed, one day a boy sees a girl's wedding from the other side, but he has no possibility but to fight for her love:

“The pain did not leave me for long,
The broken sun was scattered in my hands,
And I thought, not the land,
But my body wa scrossed” (Khalvashi 1976: 26).

The little story by Fahrettin Chiloglu (the Republic of Turkey) - "the girl who lives beyond the border" is the part of the border emotion. The ancestors of the main character of the story, Jemal, came to Turkey after passing the state border. Therefore, the emotions related to the border are understandable: "After the war, the river in the middle of the village was declared as a border. Due to this fact, the new border separated people from each other. The villagers did not believe that the river would turn into a boundary and a bridge over it would be destroyed but this day came and the soldiers destroyed the bridge..."(Chiloglu, 2006:121).

Jemal is a soldier, a border guard. He defends the Turkish border, but not at his ancestors' village. On the other side Georgia, the part of the Soviet Union is located. There is a small settlement there. From the border checkpoint Jemal reconnoiters the village and very often he sees a beautiful girl who "had long hair, almost down to her waist. The skin was white like flowers in his dream. She was wearing green clothes with white spots. Her hair was reddish. Her face was covered with freckles" (Chiloglu, 2006: 121).

Jemal thought the girl looked like his mother who died when he was a child. He did not think a lot: at night he got through the wire fence and came to the girl. Obviously, he was soon arrested by Soviet soldiers, but his words, which he told (in the language of the ancestors, in Georgian) the girl, are the part of the border emotion: "I came for you and a little bit for my mother" (Chiloglu, 2006: 121)...

Nature

We should briefly consider the reflection of nature, which is also part of the border emotion. A picture of a village in the poem "Sarpi Road" is described with live impressions (Pridon Khalvashi):

"Houses, on the slopes of Sarpi,
I loved you, 'd like to see you again,
You are in the frame of my memory,
Like Helimishi's painting" (Khalvashi, 1985: 186).

David Tedoradze's impressionistic picture is also the fragment of impressions:

"The blackbird took off the
stagnating branch of persimmon,
The calf was stubborn at
Vanilishi's broken stable" ("Mourning in Sarpi").

It is noteworthy that Sarpi climate is also reflected in the writings—heavy or shower rains characterized to the seaside area. In this regard, the fragment from Nodar Dumbadze's novel „Do not be afraid, mother" is very interesting: "It's been raining for a week, it's been raining heavily, as is typical for the seaside, raining without stopping. The tree got rotten, the soil, the border fence, the boot and the coat. The rain soaked through everything, rubber raincoats and rubber boots. The moisture distended the window sills, frames, documents, matches, cigarettes, everything... (Dumbadze 2009:185).

Naturally, many lyrical lines were dedicated to sea landscapes. Let's recall Mamia Varshanidze's "Sarpi, Gonio":

"The sea came down here for romances,
Licks the emerald, licks the paradise,
The little stream is flowing, whispering,
Why does it want to pass away in the sea?"(Varshanidze, 1950: 68)

Sarpi marine pictures are replaced by a panorama of mountains in Maradidi:

“Mountains seem to be touching the heaven,
How beautiful myvillageis,
Between themountains...” (Didmanidze ... 2006: 264)

We once again note that such topics are always accompanied by pain - on the one hand a private pain - within family or rural area and on the other hand, the pain of the public. Khasan Helimishi'ssingle strophe verse responds to this pain and expresses the whole range of border motifs:

“I have a pain and you cannot calm me down,
You, the doctor, cannot even find my heart...” (Helimishi, 2005: 50)

3- CONCLUSION

Fiction quite often reflects facts and events, which for a long time do not lose their relevance and specific texts, artistic images and motifs influence on the literary products of many generations - even when the attitude towards the problem is identical in some generations and when the attitude of generations towards problems is antagonistic.

The specifics of the boundary motif in the literature is determined, first of all, by the historical reality. In literary products dedicated to villages separated by state borders, together with the clearly distinct patriotic motifs, one can feel the pain caused by the fate of ordinary people in the waves of the world politics. Grief and sorrow about uncles, cousins, parents' graves on the other side...This is the most subjective feeling after the separation of the villages that never leaves you, that is revealed differently in every generation in different epochs.

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