

Crimes contre l'Enfant

Crimes contre l'Humanité

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« Children of the oppressed peoples of the former Soviet Union »

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The Deportation in view of children, the war and the deportation in the children's memory – it is a relatively new phenomenon in the literature and in the art of the Turk Peoples of the Crimea and North Caucasus – of the Crimean Tatars, Balkars, Karatchays. It develops since the end of 1980s in the close connection with the general historical processes of the public democratization and de-sovietization, in the contact and interaction with the processes, which, parallel and simultaneously, were noticeable in the Russian literature ("The golden cloud was staying at night..." of Anatoly Pristavkin), in the literatures of the "great" Turk ethnoses ("A day, that is longer than a year" of Tchingiz Aitmatov", "Let's us pray" of Ayaz Gilazov).

The civic protest against violence and cruelty, against Stalin's criminal deportation of the whole peoples existed in the Turk literatures previously, too (the poem of Kaysin Kuliev "Testament"), but the voice of those, who themselves had outlived the nightmare of the deportation and had saved it in their children's memory, the voice of children of 1940s had come to sound only since the end of 1980s. The generation of writers, who are born in 1920s-1930s, have reached now not only their maturity (the period of maturity – it is not yet the time for the taking stock of the life), but the age, when one chooses instinctively from all genres of the literature the genre of memoirs in order to give up for the descendants an authentic evidence about the past and their past experiences.

The literary investigation of the deportation's tragedy has been started as the historical, social and political journalism, where is not yet any narrative from the first person, any memory about own childhood (the essay of Ismail Aliev "A Train of Misfortunes and Suffering. Notes about the 'Karatchay-question", 1989).

The image of a child, of a teenager, who himself remembers, "how it was", who passes the national grief through the prism of his family's history, of his own alerts, troubles, insults, despair and hopes – such image appears in the belles-letters of the oppressed peoples already in the first half of 1980s, but then the truth about his life in the circumstances of the deportation remains on the whole a half-truth, a narrative about the things, that about it was possible (authorized) to speak in the situation of the total censorship checking. There were only careful hints at the facts and events, that about it was forbidden to speak openly (the tale

of Ervin Umerov "The Second Bride", 1984). It was only the first attempt of the Crimean Tatar literature to conquer those spiritual heights, from which it was possible to say all truth about the tragedy of the deported people. There was here not all, not full, not complete truth, only its weak shadow. And it isn't that many historical facts are absent in this story (the author keeps silent, says nothing, way his personages, Crimean Tatars, live in Uzbekistan, way and how they turned out to be here). It lies in the fact that the whole spirit of this story and of other tales of Ervin Umerov is the spirit of conformism, of the reconciliation with the fate accrued to the Crimean Tatar people. It seems difficult, but possible to live in exile, it is possible and even necessary to built the new house in the exile, thousands kilometers from the Motherland, and the people around are good, and (what is main) the authorities (a secretary of Communist party committee, a party's organizer – "patroorg" – in the works, the soviet power in Uzbekistan) will understand, help, support, don't let perish, and all changes to best in the state in 1950s, and Selamet Taymazov (the hero of the story) keeps already in the hands the newspaper "Lenin Bayragi", that is printed since 1957 in Tashkent, and read about the first collection of the Crimean Tatar writers' works "Days of Our Life ", that is published to the Days of the Uzbekistan culture in the Moscow. What great distance was between these happy and successful "days of our life" and the real disparaging, humiliating, without rights position of the Crimean Tatars on the locales of exile (both in 1950s and later), the national despair, which splashed out in the mass petitions, on the forbidden meetings, demonstrations, trials! But the soviet literature was not able, didn't dare to say something about the real "days of the life" of the Crimean Tatars in exile.

The breakout to the truth of another depth, of another level happens in the Turk literatures and journalism in the end of 1980s. It happens almost simultaneously in the literatures of all deported peoples. The story of the Balkar journalist Vladimir Luk'yaev "And You will return, believe me..." ("А вы вернетесь, верьте мне...") appears in the magazine "Yunnost' " (1989, Nr 1), the Crimean Tatar writer Emil Amit completes his memoirs "Nobody is forgotten, nothing is forgotten" (1990). It seems me, the strictly, properly Children's piercing memory about that, what was 45 years ago, begins since this time, from this threshold. There are the main, basic elements of plot, in other words all basic literary stereotypes, which form in this time and develop later in the Turk literatures of the Crimea and North Caucasus deported peoples. The first element is the sudden night awakening, brusque loud patter in the door, the boom and rumbling of soldier boots, rude shouts and commands and an absolute confusion of the adults, who don't understand, what is happening, don't know, what to do, way and where they are banished. The second important element of the children's memory is the image of men, who were bursting in this night into native home. The children's memory fix firs of all the red stars at the oversee-caps of the soldiers, their Russian language (speech, talk) and the full un-understanding what is happening, the psychological convulsion because of the inconsistency between the hostile actions of these men and the notion "our ones" ("наши"), that had become stronger in the soul and consciousness of the war time's boys.

A dichotomy "the ours – the strange ones" ("свои – чужие") has usually in the children's memory a concrete, raised embodiment in to different, opposite images: first of them is a Russian (soviet) officer or soldier, who is sympathizing with the Crimean Tatars doomed to the installation, tries as far as possible to help them, is ashamed of the own role; the second feels a sadistic enjoyment, does all possible for aggravating of the men suffering and humiliations, hates them fanatically as "enemies" and "traitors" or cynically uses their misfortune for the pillage, self-profit and his enrichment.

There is a figure of a solitary oldster, a good, trustful, absolutely helpless in his old age, devout Moslem, who never caused any ill to the men and who doesn't understand the ill done around, becomes an almost obligatory, typical symbolic image in the literature dedicated to the deportation. As a rule, such oldster becomes the first victim of the deportation and perishes already in the way.

The crowded by the men cars, the stinking vans of echelons, the dead bodies of deceased men, left beside the railway; the guard's mockeries, hunger, thirst, stuffiness and rumble of wheels, remained for ever in the children's memory, confluent with the children's pain, – such are the basic components of the children's memory about the way.

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