

## **LINGUISTICS, LITERATURE, PHILOLOGY**

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### **LITERATURE OF THE TURKISH COMMUNITY IN GERMANY AND ITS MAIN REPRESENTATIVES**

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*Considering modern German literature, we should remember the works that are created by migrants who were or are still living in Germany. This is primarily the representatives of Turkish Diaspora in Germany, which has been evolving for several decades under the influence of certain political events.*

In 1961 there was signed an agreement between Germany and Turkey that allowed German employers to hire cheap labour from Turkey. It started a large wave of migration from the south-western Anatolia to Germany. Thousands of Turkish guest workers arrived to Germany with just one suitcase. They had the firm conviction to work for a couple of years and earn money to return home. So village-dwellers became travelers, shepherds turned into workers. All of them lived in poor conditions. They had to stay in hostels with common shower in the corridor and several people in the room. There they shared their own bread and homesickness. [1]

Primordial demands that Germany has advanced to the workers from Turkey are fixed in the agreement. Firstly, the initial work permit for Turkish workers was limited to two years and could be renewed for a maximum of three years. This requirement satisfied both sides, especially the Turkish authorities, because they hoped that Turkish workers could gain the necessary skills in Germany and would be able to operate successfully at home. Secondly, each applicant had to undergo a thorough medical examination. Thirdly, the agreement did not provide the possibility of family reunion, although such an opportunity existed in other countries. Later the agreement was amended, it gave an opportunity for the reunification of Turkish workers and their families. [2]

In their letters home, which are called "the German fairy tales", migrant workers often embellished their position in European society, avoiding the stories of discrimination. [1] Instead Germans racism they wrote about cleanliness and decency of the German people. Letters of the first migrant workers laid the foundation for the emergence of such a phenomenon as the literature of migrants of Turkish origin. The first authors of this period wrote both in Turkish and German and their works were published in two countries. Literary works were in the genre of poetry or short stories, their language was simple and straightforward. [3]

The emergence of migrant literature is rather complex. It initially caused a lot of debate. The main difficulty was the absence of the term to describe this phenomenon. It was caused by the special position of the Turkish literature emerging in Germany. It is not entirely Turkish, but still not quite German. At different times the literature of migrant authors was called differently: «Gastarbeiter Literatur» («Literature of guest workers»), «Minderheitsliteratur» («minority literature»), «Ausländerliteratur» («Foreign Literature»), «Literatur der Fremde» («literature of foreigners»), «Migrantenliteratur» («migrants' literature»), «interkulturelle Literatur» («intercultural literature») or «transkulturelle Literatur» («transcultural literature»). [3] There were also difficulties related to the study and understanding of this literature. For example, the Soviet literature considered migrant workers as a part of the struggle of foreign workers against the capitalist West violence. [4] Most literary critics did not take works of guest workers seriously, and the literature of writers of the first generation was seen as backward and underdeveloped. Gradually, however, the works of Turkish authors became popular. The first writers whose works were written in Turkish, then translated into German were Bekir Yildiz and Fetih Savashchy. Their feelings and observations about Germany were reflected in their poems. For the first representatives of migrant workers literature the word "migration" was synonymous with the concept of "foreign land", so the concept of "literature of guest workers" was replaced by "migrant literature". Representatives of the literature of this period are migrants Aras Oren and Güney Dal. Aras Oren (his creative work started in the 70s) is still an active writer who first got the Adelbert von Chamisso Prize. [5] He gained literary fame due to his Berlin trilogy of short stories. The main topics in Oren's works include alienation, loss of self as an individual, the language problem. Oren's development fell on the years when Turkish guest workers reunited with their families, apart from the above-mentioned topics the writer touched another equally important topic: the difficulties of Turkish women and their position after moving to Germany. [3] Gradually there began the process of promotion of Turkish literature, due to the appearance of publishing houses opened by the Turkish migrants.

Publishing house "Ararat" created in 1977 by Ahmet Dogan became widely known. First, it was located in Stuttgart, and in 1980 moved to the Turkish Kreuzberg district in Berlin. Such publishing houses were opened in Frankfurt, Hamburg, Berlin. We can say that in 1980 began a new stage in the development of the literature of the Turkish community in Germany, which is represented by the writers of the second generation of migrants. [4]

The representatives of the second generation of writers include Yuksel Pazarkaya, Alev Tekinay, Zafer Shenodzhak, Emine Sevgi Ozdamar, Osman Engin. They wrote their works in German. These people did not have such a connection with the homeland as the first generation of migrants. Many of them are poorly remembered by their compatriots because they moved to Germany at an early age. Their work is characterized by the problem of identity and national identification: they are not Turks, but not yet the Germans. For example, Yuksel Pazarkaya moved to Germany as a schoolboy. He learnt German while studying at German universities. The main topics of his work are the problems of migrants who faced with the problem of self-identification. Pazarkaya also is known as a translator, thanks to him the German reader got acquainted with the works of such writers as the Turkish Orhan Veli, Nazim Hikmet, Aziz Nesin. [3] The first German women writer of Turkish origin Emine Sevgi Ozdamar was a new discovery in the field of literature for the theater. Her first theatrical performance in the comedy genre is called "Karagöz in Germany" (1982). [5] Thanks to the writers and poets belonging to the second generation of Turkish migrants Turkish culture and language became more widely known in Germany.

Modern literature of German Turks is represented by the writers of the second and third generations. This literature is called "cross-cultural" or "transcultural literature." It should be noted that the literature of the German Turks enriched new genres such as children's fairy tales, historical and crime novels, theatrical literature, and bears little resemblance to the literature of migrant workers, based on feelings and emotions of the first workers.

Thus, literature of migrants can be compared to a living organism, born in Germany, developing mainly in the German language. It can be treated as a part of German literature and literary history.

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#### THE IMAGE OF DEATH IN ENGLISH GRAVEYARD POETRY

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*The article is devoted to the theme of death in the works of the leading authors of the English Graveyard School. The article points out its main motifs such as transience and imperfection of life, loneliness, omnipresence of death, death as the only way to salvation, inevitability of a sorrowful fate. The phenomenon of the graveyard poetry parody is considered as well.*

The Graveyard school as one of the literary genres originated in the context of the English sentimental literature in the XVIII century. It was the period when English literature was undergoing a number of changes determined by the process occurring in the country and in the culture at the beginning of the XVIII century. Sentimentalism differed in many respects from the preceding classicism: sentimental poetics proclaimed the cult of feelings and the interest in one's private life, refused rationality and rigour. The most prominent idea of