

mind and psychological disposition of the survivors of a great catastrophe, and the manner in which these remnants are perceived by perpetrators of that catastrophe. A “reject of the sword,” as Mehmed Uzun, the Kurdish poet and novelist so understandingly and eloquently put it, is

the being who was able to escape in some way or another from the slashing sword which crashed down without respite, day and night, during the months and years, summer and winter, in rain and mud, snow and storm, heat and fire. He is the being with the scorched heart and soul who has lost everything, his place and his fatherland, his wealth, his father and his mother, his brothers and his nearest and dearest, his heritage, his kin and his friends, who was thrown into a corner because he was most certainly believed to be dead, but who survived, although wounded. He is a diminished being whom no one understands, who cannot even rub his wounds with oil and can only cry to calm the sorrows in his battered soul when he loses consciousness.

Yes, a “reject of the sword” is the being who henceforth no longer even knows why he is living, whose face is turned towards the dead and the past and not towards the future, who can tell no one what he has lived through, who doesn’t even know how it could be told and who because of that feels an immense shame, who feels guilty vis-à-vis the dead for still being alive!... who constantly hears the sound of clanging swords... from the tips of which... fall drops of blood.... He is a soul who lives in a tunnel of fear in which the sound of the swords reigns, a soul whose place of residence is melancholy.²⁹

²⁹ Uzun, “The Pomegranate Flowers” (2003), p. 44. Also available at <http://www.encyclopedia.com/doc/1G1-132762841.html>.