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Ukrainian-turkish literature relations between the 16th - 20th Centuries

Українсько-турецькі літературні зв'язки XVI-XX століття

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Abstract

The article highlights Ukrainian-Turkish relationships in literature, originating from oral folklore, ballads, and historical songs since the 16th century to the present day. It emphasizes that literary communications between Ukraine and Turkey are primarily due to their close geographical proximity, intertwined geopolitics, and historical, economic, and cultural interrelations between both nations. Based on literary works, the article distinguishes key stages in Ukrainian-Turkish relationships in Ukrainian literature from the 16th to the 20th centuries and examines how individual and group-based Ukrainian identities in Ukrainian folklore of the 16th-17th centuries were formed in interaction with Turkish identities. Starting from the 19th century, changes in the context of social and political processes cause communicative vectors in literary works to change as well. Important aspects of Ukrainian-Turkish literary communication are discussed.

Keywords: communication, literature, Turkish literary, Ukrainian literary, Ukrainian-Turkish relationships.

Анотація

Стаття висвітлює взаємини між Україною та Туреччиною у літературі, що виникли у народному фольклорі, баладах та історичних піснях з XVI століття і до сьогодні. Автор підкреслює, що літературні зв'язки між Україною та Туреччиною пов'язані переважно з їхньою тісною географічною близькістю, геополітичним співплітом та історичними, економічними та культурними взаємозв'язками між цими народами. На основі літературних творів стаття відрізняє ключові етапи у взаєминах українсько-турецьких у літературі української літератури з XVI по XX століття та досліджує, як формувалися індивідуальні та групові українські ідентичності в українському фольклорі XVI та XVII століть у взаємодії з турецькими ідентичностями. З XIX століття зміни в контексті соціальних та політичних процесів також призводять до зміни векторів комунікативних зв'язків у літературних творах. Обговорюються важливі аспекти українсько-турецької літературної комунікації.

Ключові слова: комунікація, література, турецька література, українська література, українсько-турецькі контакти.

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Introduction

The Relevance of the selected topic for this research is confirmed by the present-day transformations in all dimensions of the Ukrainian society which add more acuteness to the contradictions between the existing system of communications and the needs of modern science, as conventional channels of communications are losing their effectiveness while the new channels have to be developed, with consideration of historic background in various areas of knowledge. Discovering peculiarities of literary communications and recognizing their international relations will allow to optimize the ways of modern literary communicative interaction.

The significance of literary communications between Ukraine and Turkey should be specially emphasized, and that is primarily caused by the close geographical location of the two countries, interlinked geopolitics as well as historical, economic and cultural interrelations between the two nations, which resulted in long-term consequences for the development of their literatures. Impact of Ukrainian-Turkish communicative patterns can be found both in oral folklore, ballads and historical songs beginning from the 16th century, and in works by Ukrainian writers of later periods.

An important role in attaining success of any communication, interpersonal or cross-cultural, belongs to mutual ideas that the participants of such communication have about each other: these include both cognizing oneself through one's own "I" and through being perceived by others, and through perception of the "Other" (Foreign). In our perception, the Other may exist in the image of a foreigner and enemy, or a neighbor and partner. Given the absence of personal contacts with the Other, we perceive his image through the national literature dated to a certain period in history, and the image of the Other in such sources can often be stereotypical. Dmytro Nalyvaiko notes that the ideas and images of Native and Foreign belong to the oldest and archetypical concepts, and the opposition between the two is one of the basic elements in the structure of human consciousness (Nalyvaiko, 2006). Studying the presence of influences on literature or specific literary works caused by one nation regarding the other, it is important to distinguish the forms of interaction (communication) which are manifested in literature. First of all, these include such interdependent categories as influence, borrowing, reception etc. Although the said

notions may overlap to a large extent, their substantial accents are still of great importance. The term "influence" denotes both the process and the result of a sender's action towards the recipient. Both the sender and the recipient (receiver) can exist as various literary phenomena, for example, a literary work, image etc. According to the definition of Jan B. Corstius, influence is the "substantial and formal consequence of external and internal relations for a literary work ... or an entire period in literature" (1997). However, the theorist of literature V. Zhirmunskyi (1979) commented that influence is possible and productive only when the recipient literature has an inner demand for such cultural borrowing. Hence, every literary influence is related to partial transformation of the borrowed elements in accordance with national traditions and individual esthetic preferences of a specific writer.

Theoretical Framework or Literature Review

With account of national (interethnic understanding) and global (East-West relationship) tendencies for dialogue growing stronger, aspects of communication and reception are becoming more and more interesting for humanitaristics. Beginning with the second half of the 20th century, literary research works on communication with other ethnic cultures started to come out more often (Wang, 1988; Pageaux, 2000; Heekyoung, 2018). A thorough study of how Ukraine's image, history and culture are perceived abroad was presented by Dmytro Nalyvaiko (In the Eyes of West: Reception of Ukraine in the Western Europe of the 11th-18th Century) (Nalyvaiko, 1998). The image of Orient in Western reception was investigated by Said Edward in his work "Orientalism" (1978). Oleksandr Biletskyi studies the place of Ukrainian literature among other literatures of the world (Biletskyi, 2009). Yulia Tiopnenko attends to reception of Ukrainian Literature in the English-speaking environment in the light of postcolonial studies (Tiopnenko, 2015), and so on. Mustafayeva (2017) and Abdulhasanly (2020) studied Azerbaijani-Turkish on literary connections of the past and present.

Problems of Ukrainian-Turkish communications and their representation in Ukrainian literature are still largely unexplored, though the images of Turkish ethnicity started to become quite widespread in Ukrainian consciousness and

literature as early as in the 16th century. The ethnic image of Turks in Ukrainian literature is a detail used to depict the Turkish people to Ukrainians. The term of “literary ethnic image” denotes a literary figure that involves not only individual features but also ethnic (national) identity of the characters, landscapes or past events described in a literary work, and presents some of their features as typical for a certain country, and inherent to the entire nation. By its structure, a literary ethnic image is a detail used to represent (describe) the nation in general. Building a correlation between individual features of the depicted people or events and a certain type of national identity allows literary critics to distinguish the image of one’s own ethnic-cultural “I” (native) from the image of the “Other” (foreign).

Absence of comprehensive knowledge of peculiarities and regularities found in Ukrainian-Turkish literary communications makes the selected topic of this research even more relevant.

Based on the problematics of the issues raised, we can say that, in general, Ukrainian-Turkish literary and cultural ties are divided into the following stages:

- a) The period of the XVI-XVII centuries
- b) The period from the 19th to the beginning of the 20th century
- c) The period covering the between 20 – 30^{’s} of the 20th century
- d) The period of Soviet influence 40-80^{’s} of the twentieth century
- e) The period from the 90^{’s} of the 20th century to the present day.

The subject of this research is Ukrainian-Turkish literary communications represented throughout various genres of literature. The objective of this research is the study of Ukrainian-Turkish literary communications in the 16th-20th centuries.

Methodology

The following methods have been used to solve certain tasks in the research: descriptive, comparative-historical, structural method (with elements of component analyses), the method of associations. The research methodology is based on the general theory of cognition. The methodological basis is the dialectical method of scientific knowledge, the fundamental provisions of the theory of intercultural communications, the work of Ukrainian and foreign scientists

regarding the process of cross-cultural communication. The theoretical basis of the research was scientific developments related to issues of interaction between Turkish and Ukrainian society.

The application of imagological methodology takes this comparative research into the field of studying cross-cultural relationship between the Turkish and Ukrainian nations. Similarly, we need a discourse-based approach as well; exploration of not only the communications available in Ukrainian literature, but also of those found within historical context, which will allow us to gain a deeper understanding of the subject being examined and discover peculiarities in development of literary international communicative relationships.

Organizational methods were used to obtain facts, process them and explain the peculiarities of intercultural communication; interpretative methods. For our research, an important aspect is the logic of ethnopsychology research - a set of stable ideas about interdependent stages, forms, levels, methods, procedures and strategies of studying the national-psychological features of Ukrainian-Turkish interaction.

Results and Discussion

The role of historical background in Ukrainian-Turkish literary communications

Turkish images appeared in the national consciousness of Ukrainians back in the 16th-17th centuries and were recorded in folklore. In Ukrainian literature (oral folklore), the interest for Turkish culture was growing considerably and became quite steady from the middle of the 16th century, i.e. in the period of active confrontation between Cossacks and Turks. In the late 15th century, Ottoman Turks conquered the Balkans and were inclined to raid Ukrainian territories more and more often, but the history remembers not only international conflicts. There are sources to give evidence of attempts by Ukrainian hetmans to seek understanding with Turkey and establish peaceful diplomatic relations. For instance, I. Chernikov summed up the essence of diplomatic contacts between the two countries in the Cossack era by stating that Dmytro Bayda-Vyshnevetskyi, one of the founders of Zaporizhian Sich, was looking for agreement with Turkey in the middle of the 16th century; famous Ukrainian hetman Bohdan Khmelnytskyi (whose policy in the East was Turcophilic beyond any doubts) considered entering into a mutually beneficial military and

political alliance with Turkey, at a certain time; with the Turkish sultan's support, Yuriy Khmelnytskyi was proclaimed the hetman and the prince of Sarmatia in the late 1670s, in exchange for bringing the Ukrainian nation under Turkey's control; in his confrontation with Poland, the hetman of Right-Bank Ukraine Petro Doroshenko saw the Ottoman Empire as a strategic ally and signed the protectorate agreement of 1669, while the exiled hetman of Ukraine, Pylyp Orlyk, often appealed to Istanbul for protection of the Zaporizhian Cossacks who emigrated from Ukraine after the Battle of Poltava in 1709, and for providing them with money and food supplies (Chernikov, 2003). However, any long-term international contacts, especially those that involved a strong negative background, do not only remain in the memory of their contemporaries but become projected to the following generations with a concentrated system of images through oral folklore and literature. Based on cross-cultural social relationships and artistic generalization of existence, prose or poetic works about real cultural and historic characters appeared by way of covering important events or idealizing best members of the contemporary society. The period of struggle against the Islamic East in the 15th-17th centuries left a very deep mark in the memory of the Ukrainian nation and influenced the development of Ukrainian history and culture while reviving the nation's interest in the East.

Ukrainian-Turkish communications in folk texts of Ukrainian ballads

Ballads (known as *dumas* in Ukrainian) were a phenomenon of Ukrainian culture and existed in Cossack and urban environments due to activities of talented performers, kobza players. Ukrainian folk ballads are epic and monumental, verbal and musical works of heroic and social nature that represent artistic patterns of the Cossack era and the culmination point in forming the national identity of the ethos and ideas of nationhood (Dmytrenko, 2009). The ballads we know today are mostly recorded from kobza players of the 19th-20th centuries. "Texts of ballads are a kind of an artistic code of reality that represent a historic event, figure or environment, the spirit of the nation, establish its optimistic vision of the world, ideals of freedom, truth, good, love, beauty and order. With the dramatic situations, often tragic finals in resolving the conflict of the "native - foreign" opposition (sometimes even "native versus native as foreign"), "truth - injustice," "freedom - captivity," through the search for glory, through real and ritual death, the nation idealized its heroes, transformed them into

knights of spirit and moral authorities worth of being remembered and regarded as a proper example" (Ukrainian Folk Ballads, 2009).

Slave ballads describe Ukrainian captives made to work on Turkish galleys or held as prisoners of war by Turks and Tatars. The texts of ballads reveal the perception of Turks by Ukrainian captives which is often implemented indirectly through the description of the captives' suffering and their longing for homeland. Through the folk genre of ballad, the narrative about invaders is realized, which indicates Ukrainian-Turkish communication. For example, in the ballad "The lament of slaves" some captives wishing to break free "...*From the hard Turkish slavery*" appeal to the God asking to bring a storm to the Black Sea that will tear away all anchors, demonstrating their attitude towards the situation they found themselves in.

The ballad "Ivan Bohuslavets" depicts a captive Cossack whom his Turkish wife characterizes with the words "*He turned to Turkish faith to enjoy the wealth*" (Ukrainian Folk Ballads, 2009). The ballad gives a communicative message that Ukrainians associated the Turkish land primarily with material wealth and well-being that stood in contrast to national spiritual values. The Turkish cities mentioned in Ukrainian ballads most often are Tsargrad (Istanbul), Trabzon and Azov. The Turkish cultural environment is depicted in ballads as the opposition of the native Ukrainian cultural space to the foreign Turkish surroundings. In the foreground, the first thing that they demonstrate is the opposition of religious categories. For example, a frequent example is when someone tells enslaved Cossacks, who spent many years in captivity, about the Easter Day. For example, it happens in "The Ballad of Marusia Boguslavka."

As formation of ballads has been completed in the Cossack epos, and in the heroic struggle of the Ukrainian nation against the Tatar and Turkish threat in the years of nation-building, the texts of ballads are connected to the spatial factor of their emergence and development in geopolitical conditions of the Ukrainian nation. That is why Ukrainian folk epos contains clearly manifested communicative oppositions, with Ukrainians set against Turks.

Peculiarities of Ukrainian-Turkish literary communications in Ukrainian historical songs, ballads and legends

The theme of Turkish captivity is popular in Ukrainian historical songs of the Cossack era.

These songs tell the story of the prolonged confrontation between Ukrainians, Turks and Tatars. In Ukrainian historical songs, the image of Turks is that of terrible invaders who brought great suffering on the Ukrainian people. Songs represent realistic pictures of invaders: a sudden Tatar raid during the harvest time; a village looted and burned (“Fires aflame over the river, Tatars sort out captives”); frightened people fleeing; girls taken captive and their fate (“Three daughters of a priest in Turkish slavery”), a Cossack taken prisoner by Turks and dying after tortures (“Song of Bayda”). Ukrainian historical songs describe the Turkish army, the predatory policies of Turks and Tatars in Ukrainian lands, their use of force against local population, capturing young women etc.

According to I. Franko and F. Kolessa, there is a group of ballads that was added to traditional Ukrainian folklore by traveling bards of the 15th-16th centuries coming from Serbia, Bulgaria and Croatia. (Kolessa, 1983; Franko, 1984). Ballad is a genre of lyric and epic poetry, of fantastic, heroic, historical or social nature, with a dramatic plot. Different variants of Ukrainian ballads are dominated by the following themes: a brother buys a captive who turns out to be his sister; a brother sells his sister (or a father sells his daughter) to a Turk, and she kills herself; a boy buys his girlfriend out of the Turkish captivity (or vice versa); a wife cheats on her husband with a Turk (“Ivan and Maryana”).

In legends about the Cossacks’ struggle against Turks that have been retained to present, we can also observe hints at the Ukrainian-Turkish communications of the previous centuries. In legends, Turks are depicted in a generalized way: they are mostly presented as a non-specific image of invaders who have to flee after losing a battle against Cossacks in Ukrainian lands (“The battle of Cossacks against Turks”); an image of a Turkish merchant in Azov (“How Cossacks took Azov”) who wants to buy goods from Cossacks, such as furs of marten, fox and black sable; the effects of Turkish invasions on names of population centers in Ukraine: the village named Godia Turka where Turks and Cossacks allegedly made a treaty that forbade Turkish raids against Ukraine. Characters of Turks in legends emphasize and communicate the opposition “Native – Foreign / Friend - Foe.”

Development of Ukrainian-Turkish communications in the literature of the 19th-20th centuries

Since the 19th century, Ukrainian-Turkish inter-literary contacts (ties) become more widespread as a form of interaction between literatures (communication). Ukrainian-Turkish communication in literature denotes either a unilateral action of the sender towards the recipient, or various forms of perceiving phenomena from other nations in literature, or bilateral literary interaction.

An important element for cross-cultural communication that finds its manifestation in literature is travel. It is travel that allows a person to receive direct personal impressions from a country and gain a deeper understanding of life in general, and of literary heritage and processes in particular. Literary works of the 19th- early 20th centuries provide sufficient grounds to see travel as an important form of international contacts between Ukrainian and Turkish literatures. This is the period that gave Ukrainian literature numerous mentions, researches, explorations, and fiction works that concern both specific figures in Turkish literary process and their creative heritage.

The need to study Eastern culture and literature was recognized by founders of the Ukrainian Academy of Sciences back in the early 20th century. When laying foundations for Eastern studies, scientists were convinced of the relevant need to explore history of the East because the ancient lands of Ukraine were the point of residence for various Eastern nations, as noted by L. Matveieva and I. Chernikov (Matveieva & Chernikov, 2007). From “The explanatory note by D.I. Bagaliy, A. Yu. Krymsky, G.G. Pavlutskyi, Ye. K. Tymchenko to the Committee for development of the draft law on organization of the Historical and Philological Department of the Ukrainian Academy of Sciences,” it can be seen that scientists deemed the study of history, languages and literatures of the East to be very important and provided a thorough substantiation for their concept: “Apart from the inevitable and universally recognized scientific need to study Eastern history as a part of the world history, Ukraine has its own reasons to see that East-related subjects are explored properly and intensively at its higher scientific institution. In the ancient times, the territory of the present-day Ukraine was the place for residence or continued stay of various Eastern nations, and Ukrainian science is facing a series of issues and tasks that need to be developed and

resolved in a planned way. Iranian studies, Turkish studies, and Arabic studies are the three subjects that comprehensive and objective Ukrainian history is impossible without"; scientists believed that without adding them, Ukrainian studies will have serious gaps (Matveieva & Chernikov, 2007).

In particular, a tremendous contribution into getting Ukraine acquainted with Turkish literature was made by Ukrainian orientalist Ahatanhel Krymsky (1871-1942) who spoke Turkish as well as other languages. A. Krymsky undertook a long travel (1896-1898) to the Middle East in order to study the culture of Eastern nations; while traveling he completed a monograph "Islam and Its Future" (1899, first published in 1904). During his stay in the East, the scholar collected scientific and folklore materials, and established direct cultural communications. It is known that an important role in the working process of A. Krymsky at that time belonged to letters. Solomiya Pavlychko draws our attention to the fact that A. Krymsky wrote very often to his family, friends and colleagues who lived in Ukraine and Russia. In his letters, he described in great detail everything he saw, therefore these letters are classified as exotic travel narratives (Pavlychko, 2001). Hence, direct communication with the Eastern culture was shaped and implemented through epistolary communication.

The scientific heritage of A. Krymsky gives evidence of direct literary relationships established through works by Turkish writers, which became possible due to his knowledge of Arabic and Turkish. In the future, this travel served as an impulse for further efforts in the field of Eastern studies. The largest of his Turcologic works are "The History of Turkey" (1924), "The History of Turkey and Its Literature" (1927), "Turks, Their Languages and Literatures" (1930). In addition to research works, the travel to the East enriched the creative heritage of A. Krymsky with a collection of poems characterized by Eastern motives and images. The new works demonstrate a more complicated form of literary contacts that manifests itself in reception of Eastern ideas, motives, images and their representation against the national literary background. In 1901, the first part of A. Krymsky's collection "Palm Branches. Exotic Poems" was published. The author extends the boundaries of Ukrainian landscape lyrics, reproduces the peculiarities of Eastern scenery in a delicate and accurate way. Eastern landscapes are represented thanks to the use of rich metaphors and comparisons as the

author tries to impress the reader through visualization, sound and taste perception, which was a novelty for Ukrainian poetry of his day.

Adoption, rethinking and creative transformation of Eastern motives, themes and images in Ukrainian national and cultural environment by A. Krymsky demonstrates the reception which is a category of "literary influence" and, by definition of V. Budny, it belongs to a higher form of literary communications – internal – which affects the structure of recipient text by performing the form-shaping and substance-forming role (Budnyi, 2008).

At the beginning of the 20th century, Ukraine's interest in Turkey continued to grow. Research trips and expeditions were important forms for Ukrainian orientologists to explore the East practically. As noted by Nadiya Senchylo, Ukrainian scholars and writers began to discover the Turkey previously unknown to them, which is suggested by a number of articles in "Vsesvit" magazine ("Museums of Istanbul" by V. Zummer published in Issue 12, 1929, "Several Hours in Istanbul" by M. Trublayini – 29, 1929 etc.) and "Chervonyi Shliakh" magazine ("From Dawn Till Dusk" by V. Stambulov, "The Sun Behind Minarets" by Kost Kotko) (Senchylo, 2017).

Following their impressions of traveling to Turkey, writers create fiction works in Ukrainian about this country, its nation and culture, and such writings represent the contemporary perception and understanding of Turkey as a neighboring country still little known to Ukrainians. A famous poet Pavlo Tychyna (1891-1967) visited Turkey and learned the Turkish language which influences his creative work. For example, some of his poems are dedicated to the Turkish theme - "Where there is a wonderful land of Turkey...", "Bosporus. A dream," as well as translations: "With Birds" - from Tevfik Fikret, "The Night Guard" - from Galit Fagri etc, and also his letters and diary notes.

It is known that from 2 November 1928 to 7 January 1929, P. Tychyna made a trip to Turkey as a member of the delegation consisting of Ukrainian scholars and writers, such as V. Zummer, O. Gladstern, O. Sukhov, L. Pervomayskyi to get acquainted with literary and cultural life of the country and establish relationships with their prominent scientific and cultural figures (Senchylo, 2017). Pavlo Tychyna was interested in materials on Turkish literature which he needed in order to complete

preparations for publishing an anthology of poems. Also “Tychyna wanted to see Nazim Hikmet whose poems he translated and published in “Chervonyi Shliakh” magazine, but at that time Nazim was already in prison...” (Tychyna, 1990). It is evident the poet was looking for direct communication with his colleague, but it was impossible. It was then that Tychyna wrote the poetic lines full of deep sorrow: “I got stuck on your mosques, In the crowd, in the crowd – Nazim Hikmet is in prison” (Tychyna, 1990). Tychyna turns to new and yet unknown Eastern images, which were outside the conventional framework for Eastern themes, plots, historical or legendary facts from the past of Ukrainian-Eastern communications. Personal acquaintances and contacts of P. Tychyna with Turkish writers facilitated his plans of compiling an anthology of Turkish poetry, although it was never completed because World War Two soon broke out.

Ukrainian-Turkish communications in the 20th century were not unilateral. A Turkish poet and playwright Nazim Hikmet visited Ukraine twice, in 1928 and 1951. The writer was interested in Ukrainian culture and literature, learned Ukrainian, and maintained friendly relationships with Ukrainian writers: Andriy Malyshko, Platon Voronko, Oleksandr Dovzhenko, Oleksandr Korniyshuk and others. Theorist of literature V. Kukhalashvili wrote that Nazim Hikmet read Vitaliy Korotich’s poems in Ukrainian which he enjoyed greatly. To his mind, among other Slavic languages it sounded just like Italian sounds among other European languages ... (Kukhalashvili, 1976). The Turkish man of letters published articles written in Ukrainian in a specialized literary newspaper. In his poem “Kyiv Siiri,” Nazim Hikmet uses a poetical form to express his love for Ukraine, city of Kyiv and works by Taras Shevchenko. Taras Shevchenko’s writings made a great impression on Nazim Hikmet, and he described them in the note he made in the guest book at Shevchenko Museum. Hikmet pointed out that he was always interested in and impressed by Shevchenko, not only as a brilliant poet and extremely talented painter, but also as a fighter whose life and creative work were always in parallel (Kukhalashvili, 1976).

Ukrainian authors Mykola Bazhan, Liubomyr Dmytrenko, Yury Kyrychenko, Andriy Malyshko, Maksym Rylsky, Volodymyr Sosiura, Pavlo Tychyna, Hrygory Halymonenko (Kukhalashvili, 1976; Halymonenko, 1981) and others translated works about Nazim Hikmet and wrote articles about

him. Hence, travels facilitate expansion of communicative boundaries.

Knowledge of language as an important factor in Ukrainian-Turkish and Turkish-Ukrainian external literary relationships

Knowledge of a foreign language facilitates wider cross-cultural dialogue and close literary communications, not only by enhancing understanding and absorbing texts of the sender’s literature, but also by spreading them through translation, that is, by expanding the communicative boundaries of literature. Translation of a literary work into a foreign language becomes a form of communication capable of both information exchange and literary influence.

Activities of Vasyl Dubrovskyi in the 1930s were hallmark for establishment of Ukrainian-Turkish communications in the translation-related aspect. In 1931, Dubrovskyi translated “Yatyk Emine” a story by Refik Halit, from Turkish into Ukrainian; in 1932 he translated short stories by Omer Seyfettin and “Nur Baba” a novel by Yakup Kadri. Under the editorship of Prof. V. Dubrovskyi, a book by Heinz Griesbach-Tugan, “Modern Turkish Fine Literature” was translated from German and published. In the editor’s note, V. Dubrovskyi emphasized that “importance of knowing the culture and spiritual development of our closest neighbor, the Turkish nation, is beyond doubt. Even within specialized literary circles, the Ukrainian society hardly has any good idea of Turkish literature, especially modern writings,” and this statement proves the importance of translation for improving Turkish-Ukrainian literary contacts. (Griesbach-Tugan, 1948). In 1927, a translation of the novel “A Shirt of Fire” written by Halide Edib Adivar was published. This work was translated from German by V. Sofronov.

N. Senchylo-Tatlilioglu (2020) notes that an important role in development of Ukrainian-Turkish literary communications in the 20th century was played by magazines “Skhidnyi Svit” (The Eastern World) and “Vsesvit” (The Universe). “Vsesvit” publishes translations of shorter works – stories by Reshat Nuri Guntekin, Aziz Nesin, Halit Refik Karai, and longer writings: novels by the Nobel laureate Orhan Pamuk translated by Oles Kulchytskyi – “Snow” (2006, 2011), “My Name Is Red” (2007, 2012), “The White Castle” (2008, 2011) and more. Individually, translations of novels by Orhan Pamuk are published: “The Museum of

Innocence” (translated by O. Kulchytskyi and H. Rog (2009), “The Black Book” (translated by O. Kulchytskyi (2013), “Silent House” (translated by T. Filonenko (2015), and others.

As to promotion of Turkish-Ukrainian literary contacts by spreading works of Ukrainian writers in Turkish, we have information to prove that the first Ukrainian author to be translated into Turkish was Mykola Gogol (1809-1852). However, it is known that Gogol’s works are written in Russian. Birsen Karadja noted that archive findings allow to date translations of Gogol’s works into Turkish (in Latin letters) back to 1946, such translation being made by Servet Lunel. The first big novel translated from Ukrainian into Turkish was “Roksolana” by Pavlo Zagrebelnyi (translated by Omer Dermengi (2005)), which by itself is a reflection on life in the 16th-century Turkey told from the Ukrainian point of view. In 2009, Fedora Arnaut translated into Turkish 40 poems from “Kobzar” by Taras Shevcheko, including such large ones as “Kateryna” and “Kavkaz” (Caucasus). Also, O. Dermengi translated into Turkish a novel “Kliasa” (Class) by Pavlo Volvach (2011) (Senchylo, 2017). These translations are the evidence of literary communications based on the knowledge of Ukrainian and Turkish languages.

Conclusions

Therefore, in the course of our research we have reached the conclusion that Ukrainian-Turkish communications have been present in the Ukrainian literature since the 16th century. They are distinguished by considerable length but tend to change over time. Folklore demonstrates a whole layer of lyric and epic works: historical songs, ballads, legends where Ukrainian-Turkish communicative interactions can be tracked. Ukrainian folklore tends to describe Turks from the point of hostility and open confrontation. It proves the assumption that international conflicts caused by historic events tend to become a nationwide trauma, which also finds its reflection in literary works. In Ukrainian folk texts of lyric and epic nature that represent Ukrainian-Turkish communications, perception of reality is based on the principle of polarization. With such basis, binary categories are matched against each other: good and evil, native and foreign etc. In Ukrainian folk literature, the idea of Ukrainian-Turkish communications is mostly reduced to ideological and cultural problems. However, there is no denying the fact that individual and group-based Ukrainian identities in Ukrainian folklore of the 16th-17th centuries

(historic ballads and songs) are formed in the course of interaction with Turkish identities.

Beginning with the 19th century, changes in the background of social and political processes cause the communicative vectors in literary works to change as well. Travels, correspondence, knowledge of language, and later literary research works, literary criticism, dictionaries, anthologies, and magazines that present foreign writings to national readers soon became important elements for implementation of literary Ukrainian-Turkish communications. Literary and cultural communications are one of the essential factors in the development of the modern world, influence on public life, on expanding the entire spectrum of human thinking, enriching a person's worldview, his artistic views. The influence of writers T. Fikret, N. Hikmet and others on the Ukrainian literary environment, the connection of literary critics and writers. A. Krymsky, V. Dubrovsky, P. Tychyna, and others with the Turkish literary environment ensured the mutual convergence of the literatures of the Ukrainian and Turkish peoples.

Nowadays, the focal points for research and development of the so-called “dialogue of Ukrainian and Turkish literatures” are university departments as well as cultural and academic centers. Universities and academic institutions organize symposia, conferences, round tables where Ukrainian and Turkish scholars who work on Ukrainian and Turkish studies find the opportunity to exchange ideas and publications, prepare joint projects and much more, which has a positive effect on development of communications between the two literatures.

Not only do reconstructed forms of literary interaction prove the existence of traditions in external Ukrainian-Turkish and Turkish-Ukrainian connections, but they also give sufficient evidence to discuss prospects in studying both literatures in terms of creative perception and internal contacts, with the examples of thematic, plot-based and image-related analysis of writings by certain authors.

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