

POETRY OF WAR: UKRAINIAN-TURKISH MANIFESTATIONS

ПОЕЗІЯ ВІЙНИ: УКРАЇНСЬКО-ТУРЕЦЬКІ МАНІФЕСТАЦІЇ

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Abstract. *The main focus of the article is on Ukrainian poetry written since February 24, 2022, as well as Turkish poetry about the war in Ukraine. The study explores the figurative palette of Ukrainian and Turkish poems, pays particular attention to the multi-vector perception of the war situation through the eyes of Ukrainians and Turkish neighbours, and also to children's poetry (poems written by Ukrainian and Turkish children). Using the comparative method and the method of microanalysis, we discovered common and different images and themes in Turkish and Ukrainian poetry, namely, the image of Europe and America, cruel Russia, the image of a bear, the president of Russia, the image of a stolen spring, the theme of courage, the theme of a crippled childhood. Human values were common to Ukrainian and Turkish poets: human life, peace on the planet, family grief, and historical memory is also similar: in both Ukrainian and Turkish poems, the theme of the aggressive character of Russia from ancient times to the present day echoes.*

Prayer poems deserve special attention; faith in God unites the poetic world of the Muslim and Christian worlds. Children's poetry is the most painful element of war poetry, but even here the voices of little Ukrainians sound patriotic, with a dream for a bright future, and Turkish voices – with pleas to return childhood to Ukrainian children. The presented works must necessarily have their continuation – namely, translations into different languages, in particular Turkish, for spreading part of the strong-willed spirit of Ukrainians and intercultural communication.

Keywords: war, invasion of russia, Turkish and Ukrainian poems, images, similar themes.

Introduction. The poetry of war occupies a special place in each country because the period of creating poetic works on military themes is painful, tragic, but at the same time patriotic, bold and powerful. Currently, the confrontation with Russia has been going on in Ukraine for the eighth year, but on February 24, 2022, the scale of aggression by Russia changed dramatically, which radically affected absolutely all spheres of Ukrainian life, including cultural ones. Fiction instantly reacts to changes in society, and therefore is a kind of fixer of history. Therefore, consideration of literary, in particular poetic works, written by Ukrainians and their Turkish neighbours during today's full-scale war is of interest in literary and broad cultural aspects and is timely. To some degree, "even as modern writers seek to deny its validity, its glory, its persistent image as a crucible of character, war remains an enduring cultural myth as well as a continuing human experience, and thus is still pre-

eminently a topic for literature" [9].

Analysis of recent researches and publications. The latest studies of the theme of war in fiction were carried out by researchers of the Maidan theme (N. Musienko, O. Labashchuk, O. Fedorenko), the theme of crisis periods was the object of research by O. Zabuzhko, and E. Smith analysed the impact of war events on moral consciousness. Speaking of Turkish researchers, it is worth noting that they began to discuss the topic of Russia's war against Ukraine since the beginning of the events of 2014 (Erol M.S., Oğuz Ş. "The theory of hybrid war and the Russian-Ukrainian war" [16], Erol M.S. "Ukrainian – the Crimean crisis" [17, 26], Şafak O. "The Ukrainian crisis and the new NATO" [25], Loyd A.T., Sirkeci İ. "Mass migration from Ukraine" [23]). In the Turkish scientific field, there are new literary comparative studies of the theme of war in Turkish-English poetry (Mustafa Güllübağ, Hasan Baktır) [19], studies about war

literature [13, 14]. Separate articles, reflections concerning war poetry in Ukraine are already appearing [2], but the actual material today, namely poems, is much more than the existing ones scientific analyses. Therefore, the **purpose** of this article is to identify images and themes of new poetry about the war, written in Ukrainian and Turkish languages, and to carry out their comparative analysis.

Materials and methods of research.

The following general scientific methods were used during the research systematization and generalization of the studied material, as well as comparative method of analysis of poetic works. During and after reading the collection "Sky without shelter", "Voice of War", "Poetry of the Free" as well as poems in the Turkish language from the poetry portal, the material was systematized by themes and images, information about the revealed themes and images was summarized, a comparative analysis was carried out between literary works in the Ukrainian language and poems in the Turkish language.

Results of the research and their discussion. Literature, culture, art are the factors that enabled the Ukrainian nation to survive. Today, Ukrainian poets were among the first to try to understand this terrible experience and find expression for it in aesthetic expressions. In our time of high technologies, fast Internet, activity of social networks, poems reach readers instantly, as well as news from places where battles are taking place. We agree with Tökel Dursun's opinion that there is and will be a need to look at historical events from the point of view of literature, especially in our modern times, when poets are real witnesses of what is happening [28, p. 153]. "Fiction is one of the spheres that records the manifestations of war day by day, moment by moment" [27, p. 35], that it is the works of art written during the war that best reflect the emotional and mental state of a person during wartime.

The basis for the analysis of war poetry was primarily the collection "Poetry without shelter" (2022) [3], the collections "Voice of War" (2022) [1], poetry from the website of the Ministry of Education and Science of Ukraine "Poetry of the Free" [4], poems from the largest Turkish art web portal "Antoloji.com", Internet publications and Internet resources. The creative response of

Ukrainian artists to the war unleashed by Russia is extensive and angry, and every time it reveals the meaning of the word and its unlimited possibilities, which speakers of the Ukrainian language have the opportunity to observe every day. In the conditions of the war, the anthology of the national resistance "Poetry without shelter" has already been published (admittedly, with a circulation of 500 copies) about the first reaction of Ukrainian artists to the war of aggression. "This is poetry that comes out of hiding and goes freely into the world as a memory of the fallen, as a support for our defenders, as a chronicle of war, reinterpreted at the level of pain that makes us indomitable." The presentation of the collection took place in Warsaw in August of this year. "Poetry without shelter" is one of the first publications about the current war. On 240 pages, the book contains more than 200 poems by 70 poets, written since the beginning of the large-scale invasion of Russian troops on the territory of Ukraine. The value of the anthology is that it is a poetic fixation of the impressions of the first month of a large-scale war (Yulia Berezhenko-Kaminska, Tetiana Vlasova, Serhiy Dzyuba, Anatoly Dnistrov, Oleksandr Irvanets, Nadiya Kapinos, Yaroslav Karpets, Vasyl Karpiuk, Elizaveta Krasnichenko, Vasyl Kuzan, Sashko Obriy, Ihor Pavlyuk, Yulia Silchuk, Natalka Fursa). There is no doubt about the necessity of such collections. Ukrainian poet, novelist, literary critic Vasyl Slapchuk in 2015 in the article "War as Discourse" made a sharp statement about the amount of Ukrainian fiction that would qualitatively cover the war events in Ukraine, reminding that "it should be borne in mind that writing is not only a matter of technique, but also a matter of honour" [5].

"Poetry of the Free" is a section on the website of the Ministry of Education and Science of Ukraine, which is updated daily with new poems. It is worth noting that the analysed Ukrainian poetry has a wide geography and age threshold. These are authors from almost all corners of Ukraine, from cities (Kyiv, Chernihiv, Kharkiv, Lviv), from small hero towns (Bucha, Irpin), from picturesque Ukrainian villages, these are authors-children, teenagers, adults; these are civilians and soldiers, poets and artists, talented Ukrainians. The poet's heart is most sensitive to the subtlest manifestations of

human feelings. When innocent people suffer, especially children and women, the poet's heart cannot be silent. Continuing the opinion of Vasyl Slapchuk, today's collections of war poetry are a matter of honour for each individual author. Each individual poem should be perceived as a part of the poetry of war, regardless of the disagreement of literary scholars on the legality of calling or not calling literature war that was not written by direct participants in hostilities [29, p. 1040].

In the process of immersion in Ukrainian and Turkish poetry about today's war, the first thing that catches the eye is the multi-vector representation of the situation. This is undoubtedly natural because it hurts the most those who are in the epicentre of events because the creative feelings of Ukrainian authors are formed precisely from direct experiences, pain, while the neighbouring country (Turkey) illuminates information in poetry more indirectly, relying mainly on media resources and own historical experience.

Thus, the toponym "Europe" often appears in Ukrainian poetry. They appeal to her like:

*«Земля горить і в душах нам горить –
Воюєм, не впадаємо в розпуку,
Почуй, Європо, саме зараз мить
Нам, українцям, простягнути руку!»* [3,

с. 45];

with comments: *«Ця тривога вже в
твоєму повітрі, Європо,
не забудь про газ і світло приймай
нас,*

*як погані новини, приймай нас,
як неприємні ліки приймай нас,
як несвоєчасні пологи,
те, що народиться, буде твоїм
як це не солодко як це не гірко»* [3,

с. 106];

with statements: *«Ми Європа. Центр
Європи!»* [3, с. 99]; with reproaches: *«Сплять Європа і Штати»* [3, с. 75], *«Європа сушить глину»* [3, с. 77], *«НАТО дивиться на нас, мов на Циклопа. Дружньо санкції штампує білий світ. Небо мирне поруч... над Європою»* [3, с. 171], *«А ми хіба, Європо, не свої? Ми нині – щит твоїй, ти це розумієш?»* [3, с. 45].

Then, in the Turkish poetry of the war period, America is the most active toponym with a rather negative colour, and Europe is indirectly, but also negatively (it is

hypocritical):

*İnsanlar sığınakta ateşlerden pusuyor
İkiyüzlü batıysa önlemiyor susuyor* [30].

America is the cause of troubles and disasters, the main player in wars and misunderstandings between states, and Ukraine is part of the chessboard of the main players:

*İnce hesaplarla, gardını aldı; Amerika
Teğet geçti Türkiye'yi,
yeni hedef Slavlar Sovyetler
Birliği hayaliyle tutuşuyor alevler
Petrol ve gazın, gazıyla birleşiyor devler
Satranç tahtasında, yanıyor Ukrayna*

(İsmet Can) [10];

oyun kurucular Amerika (Saffet Kuramaz) [22],

*Amerika İsrail'den alır emiri
varya sinsimi sinsi
Mason localarından da almıştır hepten
dersini* (Fazıl Çakaler) [12],

Önce Irak hedefti Amerika saldırdı (Mustafa Zincirkıran) [30].

An indisputable common toponym in Ukrainian and Turkish poetry is Russia as a non-human country, an aggressor country, a rapist country:

*İnsanlık birleşerek, Rus'tan hesap
sormalı* (Osman Akçay) [6],

Oyun kurucular Amerika Rus (Saffet Kuramaz) [22],

*Çarlık Rusya'sındandır miras kalmış bu
vahşet*

*Vahşette sınır yok ki ülkede korku
dehşet* (Mustafa Zincirkıran) [30].

There are interesting traces of the resentment of the Turkish community against Russia and its president, the desire to take away what is historically appropriate, the desire for the collapse of the country:

*Rusya Federasyonu, dağılıp
parçalansın,*

*Türk'ün öz toprağında, bayrağı
dalgalansın* (Osman Akçay) [6],

*O kadar geniş toprak neden doymazsın
söyle*

*Hür olup ayrılınca zor geliyor haliyle
Ey Putin çok şeyin var bu savaş neyin
nesi* (Mustafa Zincirkıran) [30];

*Çarlık hayali kurar, katil Vladimir Putin
Rus'a katliam yapmak, her zaman
olmuş rutin* (Osman Akçay) [6],

*Beş milyon kişi göçerken kurban
Budin mi Putin mi yok çılgılık duyan
Konuşulur durur vahim vurgusu*

(Saffet Kuramaz) [22].

Compared to their Turkish colleagues, Ukrainian poets speak much bolder and sharper about the head of Russia:

*Путін ваш, зажерливий, миршавий
У своїх амбіціях загруз.* [3, с. 55].

*Але поки путін ще не всрався
то кидає ракетами*

спати не дає

жити не дає

зівно таке [3, с. 88];

«путін любить своїх дітей» –

це як цвяхами прибити

коли ти любиш своїх дітей,

не будеш вбивати інших [3, с. 190].

In both Ukrainian and Turkish poetry, there is a bright cultural marker – the bear, which is an attribute of Russia and a substitute for its supreme ruler, and in poetry it appears in the image of a voracious bear – a Russian whose blood boils:

Mirasa konar conı bazen de Rus ayısı
(Mustafa Zincirkıran) [30].

І от він стоїть, холера, скипає кров:

*«Ведмедику, йди до себе у свій
Ростов».* [3, с. 18].

Розкрилась паща хижого ведмеда,

В міста і села зуби уп'ялись,

Хотів зламати Європи осереддя –

Та, ухопивши, мало не вдавивсь [3, с. 43].

Море болю і суму. Ведмедю – потоп!

Я вірю у Суми. І в наш Конотоп! [3, с. 118].

*Як почуєш нецензурну лайку і ходу
військових підошов, –*

то ВЕДМІДЬ співа під БАЛАЛАЙКУ

про палку та віддану любов. [3, с. 140].

Russia stole spring from Ukrainians this year, turning it into ashes, death, sadness, and blood. One of the most vivid images of war poetry is spring, which our people are waiting for. Spring acts both as space-time (the time when the irreparable happened, space – Ukraine, Earth), and as an image of hope for a peaceful future:

Вщухайте, вітри, сирени і шум, і гам.

Нам – сіяти зерна, дерева садити нам

На нашій землі, як нашим колись дідам,

*На котрій вони говорили не раз: «Не
віддам!», «Не здам!».*

*Пручається серце вірити в
трутину.*

«Мамо, готуй насіння, а не труну!

Квіти висаджуй, принаджуючи весну,

Молися землі – за дощі, а небу – за

тишину,

Не вір цьому дню, як дурному сну» [3, с. 18];

Та коли затихає – Бодай на трохи –

Бачу – стоїть весна Сива геть,

Як і я, Наче – з попелу [3, с. 20].

*Мокра обстріляна весно, коли все
скінчиться?* [3, с. 17].

Під каштаном – убитий ворог,

Хроніка протистояння

На каштані розквітли квіти...

І тому нам потрібні сили,

Щоб каштани Збирали Діти [3, с. 23].

А весна – вона не винувата,

Ще зігріє нас теплом своїм

В неї день при дні на тілі рана,

І щоденно платиться ціна – Бо

весна в нас нині Вітчизняна,

Як і Україна, і війна [3, с. 47].

İlkay Coşkun, along with Ukrainian artists, dreams of a real spring for the Ukrainian people:

Gelsin artık bahar, karlar eriyecek [11].

The point of intersection of Turkish and Ukrainian poetry during today's war is prayer/appeal to God/conversation with God. In such conversations with the God/Allah, the inner pain of a person (Ukrainian and Turk) is individualized, the voice of a request to stop this fear, to protect people:

*Все більше душ іде назад до Бога – В
блокаді лиш до Нього є хода* [3, с. 26],

*Бережи його, Боже, від кулі й меча, Від
осколків, стріли і від злої напасті...* [3, с. 28];

*Освяти йому, Господи, кожную
стежину,*

*Щоб не впав долілиць, не склонився
аби...*

Серед зимної ночі, спекотної днини,

Серед хащі дрімучої чи у степу –

*Бережи його, Боже, Великий,
Єдиний,*

*Освіти йому кожную миттєвість
сліпу...* [3, с. 31];

*Руками власними проклали ви дорогу
До свого пекла, відцуравшись Бога, Хоч
Він – Любов, нікого не карає... Ви зачинили
всі ворота раю... Й весь вам проговорить
рай: «Це наше остаточне прощай!»* [3, с. 32].

The presented poems are real dialogues with God. By turning to God, a person unites with the Almighty, prayer strengthens a person's spirit, and it gives him

the strength to fight. Prayer is a source of strength and wisdom:

Ya Rabbi'm mazlumlara ne olur huzur bahşet

Zalimler kahrolsun da gitsin kalplerin pası. (Mustafa Zincirkıran) [30].

Children's poems about the war and poems about children during the war deserve special attention, no matter how scary it sounds, but today it is a Ukrainian reality. Murthy R.S. and Lakshminarayana R. [24] analysed all studies on children's mental health conducted in such areas of armed conflict as Afghanistan, the Balkans, Cambodia, Chechnya, Iraq, Israel, Lebanon, Palestine, Rwanda, Sri Lanka, Somalia and Uganda. They concluded that psychological trauma caused by war has long-term effects on children's psyche: the longer the conflict, the more severe the symptoms. The World Health Organization calls for the protection of children in armed conflicts. According to her data, ten percent of people who have survived a traumatic event will later have symptoms of psychological trauma, and another ten percent will demonstrate behavioural changes or psychological disorders that will become an obstacle to full participation in everyday life (the most common disorders are anxiety disorders, depression and psychosomatic disorders) [24]. "Voice of War" is a collective collection of children's poetry, written by Ukrainian children who saw with their own eyes the war started by Russia. According to the compiler of the collection, Natalia Kalinovska, the collection reflects adult human experiences of the war through the eyes of young children. Many of the poems in this collection were written during the temporary occupation of Chernihiv region during April-March 2022. At that time, many families with small children were in danger; they lived for a long time in shelters and believed that the Ukrainian defenders would win this war. The lines of children's poems instil hope that these children will cope with psychological trauma because they believe in victory, love Ukraine dearly, their parents who protect their native land, but cannot forgive the invading country that stole their childhood («Shot youth», Yesenia Kovalova, 12 years old; "Dad from war to war", Maksym Smovsky, 11 years old; Yulia Berezhko-Kaminska (from Buchi), war caught up her in Bucha: «Сила душі дуже

важлива – сила кулемета ніяка у порівнянні – ми незламні» [1].

A young poet, İlker Yüksel Katipoğlu, born in 2014, writes to Ukrainian children and Turkish children in unison:

Üzülüyorum ağlayan çocuklara

Üzülüyorum evsiz kalan insanlara...

Çocuklara zarar vermek senin hakkın mı?

Onların artık

Ne bir evi, ne bir odası ne bir oyuncağı var...

Ölmesin bebekler, çocuklar, anneler, babalar

Kavuşsun sevdiklerine insanlar...[20].

The words of little İlker sound very mature because in his homeland, they know by word of mouth what war can bring and what its consequences are. As Kul Erdoğan points out, there are many names in modern Turkish poetry who are categorically against war and any of its manifestations because war is nonsense, it is heavy material and spiritual losses, it is a loss for people and especially for children [15, p. 347]. One of the most poignant poems is, undoubtedly, poems written by children and about children. Young Ukrainian poets tremble from the pain of lost lives, lost representatives of the Ukrainian nation, Ukrainian youth, and Ukrainian future:

Історія жаклива і трагічна –

Обірвано малесеньке життя.

Тепер вона навечно шестирічна,

Тепер вона – навечно вже дитя [3, с. 26].

Мамко, я завтра народжусь, побачу весну,

Крик сповістить звістку радісну всім, хто довкола...

Крихітку ти прикладеш до грудей голосну

І усміхнешся, пологами втомлена, кволо...

Мамко, наразі тут тепло й надійно мені,

Грімко лише, я всі вибухи чую у лоні...

Кажуть, у світ доведеться прийти на війні,

Я не боюсь, у твої ж-бо потраплю долоні...

Ти колискову тихенько затягнеш до сну,

Голосом ніжним позбавиш дитячої смуті...

Мамко, я ж завтра народжусь,

побачу весну?

Мамко, мамулечко, мамо!.. Замовкла чому ти? [3, с. 29]

Well-known Ukrainian poet Lina Kostenko almost scream in pain and suffering in the lines of her new poem:

Гула земля. Сусідський плакав хлопчик.

Хрестилась баба, і кінчався хліб.

Двигтів отой вузесенький окопчик,

де дві сім'ї тупились кілька діб.

О перший біль тих не дитячих вражень,

який він слід на серці залиша!

Як невимовне віршами не скажеш,

чи не німою зробиться душа?! [4].

For Turkish poets, the theme of childhood in wartime is quite fresh, like a wound. At least turn to the works of poets [21], who wrote about the suffering of children during the armed struggle for the independence of Cyprus. İlkey Coşkun hurts for the children, their future, realizes their fatherless fate:

avazlar gırtlığında, döşeğinde girye dünya kavgasında istikamet eşiğinde modern yıkımların korkusunu taşıyıp tebelleş olan dövüşün avlağı dolacak imdat sesinin saklandığı şafaklarda her çığlığın, yeni yetimleri doğuracak [11].

As child psychology researcher Joanna Santa Barbara notes, impacts in childhood may adversely affect the life trajectory of children far more than adults. Consider children who lose the opportunity for education during war, children who are forced to move into refugee or displaced person camps, where they wait for years in miserable circumstances for normal life to resume, if it ever does. Consider a child disabled in war; they may, in addition to loss of a limb, sight, or cognitive capacity, lose the opportunity of schooling and of a social life [8, с. 893]. But the Ukrainian nation is very courageous and strong, and today, regardless of the very difficult military situation, children continue their studies in schools both on the territory of Ukraine and temporarily in other countries, write poems, and wait for victory.

Conclusions and future perspectives.

Therefore, analysing Ukrainian and Turkish

poetic works of the period of today's war between Russia and Ukraine, we find many figurative and thematic parallels (the image of Russia, Putin, the bear; the theme of spring, God, childhood), we feel a distinct difference in the emotional colouring of the poetic lines (in Ukrainian poems, immediate feelings, pain, fear, faith, in Turkish – somewhat indirectly), although the general intensity of both Ukrainian and Turkish-language poems speaks of universal human opposition to war and suffering. The only thing that does not yet exist in the language palette of other nations, in particular, Turkish, is the desire to express one's attitude towards the invading country by all possible linguistic means: writing the name of the country (Russia) with a small letter, using emotionally coloured tokens that fully reflect the attitude Ukrainians to the Russians and to their country (*орки, кацапи, загарбницька раса, лютий звір, рашиська наволоч, злочинці, москаль, гідь*). We hope that in the future such language elements will become a separate field of translation research or will be fully used by other peoples as linguistic realities. Provided that Turkish translations of Ukrainian literature and war poetry in particular increase, Turkish researchers will also be able to expand the scope of scientific research on military topics. After all, today, as the researcher Güldürmez S. notes, in the Turkish scientific arsenal there is a significant number of dissertations regarding wars, as well as the number of wars in the historical past of Turkey and the Ottoman State [18, p. 217], which should be supplemented with thorough research on the war in Ukraine, in which Turkey also plays a special role. In further research, it is necessary to translate Ukrainian poems about the war into foreign languages, in particular Turkish, to expand intercultural horizons by analysing military poetry written in other countries, which are not indifferent to the fate of Ukraine. Future Turkish translations of Ukrainian poetry about the war can also become the object of research in Turkey, as well as many works of world literature on military topics, which, as Ozgur Aktash notes, found their readers thanks to Turkish translations [7].

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Анотація. Пропоновану розвідку присвячено українській поезії, створеній з 24 лютого 2022 року, а також турецькій поезії про війну в Україні. Аналізується образна палітра українських і турецьких віршів, особливу увагу приділено багатовекторному сприйняттю воєнної ситуації очима українців і турків, а також дитячій поезії (вірші українських і турецьких дітей). За допомогою порівняльного методу та методу мікроаналізу виявлено спільні та відмінні образи та теми в турецькій та українській поезії, а саме: образ Європи та Америки, жорстокої Росії, образ ведмеда, президента росії, образ украденої весни, тема мужності, тема скаліченого дитинства. Людські цінності виступають спільними для українських і турецьких поетів: людське життя, мир на планеті, родинне горе; історична пам'ять в обох культурних просторах також подібна: як в українських, так і в турецьких віршах відлуння теми агресивної поведінки росії від найдавніших часів до наших днів.

Окремо варто відмітити вірші-молитви, в яких віра в Бога об'єднує поетичний світ мусульманського і християнського світу. Дитяча поезія – найболючіша стихія воєнної поезії, але й тут голоси справжніх маленьких українців звучать патріотично, мужньо, з мрією про світле майбутнє, а турецькі – з благами повернути українським дітям дитинство. Представлені твори обов'язково повинні мати своє продовження – а саме переклади різними мовами, зокрема турецькою, задля поширення частки вольового духу українців та міжкультурного спілкування.

Ключові слова: війна, вторгнення Росії, турецькі та українські вірші, образи, теми.