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The Intersection of Turkish and Russian Literature in Georgia: The Effect of Geopolitics on Literature

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Prof. Dr. İlyas Üstünyer [α], Prof. Dr. Mustafa Arslan [σ] & Abdulmelik Alkan [ρ]

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I. Introduction

Discourse on the impact of geography on society dates back to Herodotus and Plato in the 5th century B.C. The relationship of geography with society is conditioned on the emergence of geopolitics as a concept. French thinker Baron De Montesquieu (1689-1755) studied geography's impact on developing and changing social events. The concept of geopolitics, whose meaning has passed through various phases in different periods, began to frequently appear in literature at the beginning of the 20th century and was first used in 1899 by Rudolf Kjelen of Sweden, founder of the German Geopolitical School (Tunander, 2001, p. 451-463). In consecutive periods, it began to be used in other interdisciplinary fields other than political discourse.

The concept of geopolitics, which emerged with the geographical dimension, definition, and importance of physical space in international relations, is defined as the impact of a country or region's geographical characteristics underlined the country's position and influence in world politics. Spykman (1944), the founder of the Yale University Department of International Studies and also the theorist of the concept of Rimland, defines the concept of geopolitics as "shaping a country's security policy according to geographical elements" (Spykman, p. 43).

Geopolitics also plays a determining role in the relations of the country's literature with that of its neighboring countries. The factors that determine interaction and effect are historical, economic, cultural, and ideological. The influence of geopolitics on literature is more evident in societies that act non-politically in interstate relations. In the interaction, people's free movement beyond their borders and the artistic impact in the places they visited have gradually brought the current artistic productions to the international stage.

In the historical process, the universal values that artistic products obtain have been directly proportional to their represented places. In this context, the countries along the Silk Road have been the places where cultural and literary interaction were the most tangible. This phenomenon has been the topic of numerous academic studies. The study named Geopolitics and Literature: Foreign Literature Studies in China in the Twentieth Century sheds light on geopolitics' determination with the universality and circulation of literature (Wang, 2012, p. 740-764). The study entitled The Clash of Tables: Geopolitics in Russian and Ukrainian Literature also examined the importance of geopolitics in the determination and intersection of civilization and identity factors in both countries' literature (Howell, 2016, p. 1-16).

Georgia's geopolitical location has also conditioned its history, culture, and literature. The phenomenon of geopolitics, whose importance has come up for discussion again today with the development of technology and widespread use of virtual communication, has been a match up with the conclusion that "geography is destiny" since Ibn-i Haldun (1332-1406). Georgia's geography has gained a geopolitical position in the history, culture, and literature of Georgia. Georgia's geopolitics has become a mandatory route for other nations and cultures in the north-south and east-west direction. Civilizations transiting the region have left their impacts and marked their traces on the different locations they passed through at particular periods they were there or forged to have been. Some cultures and thoughts have also represented the geography at home from Georgia.

Turkey is a nation that has historical, linguistic, cultural, and religious connections with neighboring

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nations and populations in the South Caucasus. The geographical location of this region is situated at the confluence of the Eurasian steppes and the Middle Eastern highlands, positioned between the Black Sea and the Caspian Sea. Turkey's strategic stance reflects its multifaceted relations approach towards the countries in the region, which is guided by three essential factors: "natural neighbor," "geographical proximity," and "historical connection" that reflects from people connection to the literature. (Alkan, 2023)

Greeks settled on the Black Sea coast of Georgia and established colonial cities in vicinities such as Kolkhidi while looking for traces of the gold they dreamed of in the east. They built thought academies in these colonial cities in the consecutive period. The effect of these schools spread throughout Georgia. Greek thought was studied and examined in the Gelat Monastery in Kutaisi (Nutsubidze, 1960, p. 268-278). Georgia was one of the eastern countries where Aristotle's student, Alexander of Macedonia, sought the elixir of immortality. In addition to military results, Alexander the Great's campaign to Georgia had cultural and artistic effects. Turkish traveler, Evliya Celebi (1611-1682) who visited Georgia in the 17th century, stated that Betlis, Alexander the Great's treasurer, initiated and constructed the Tbilisi fortress.

Similarly, the influence of Iranian culture and literature in Georgia, whereby the latter was on the route of Iran's western voyages at the beginning of the Gregorian period, continue for centuries. The influence of Iranian culture in Georgia can be found in the Georgian literary work, The Passion of Saint Shushanik, written in the 5th century A.D. The Persian cultural motifs are evident in the 12th-century Georgian poet Shota Rustaveli (1160-1220) called The Knight in Panther's Skin. History reveals that the Persian poetry influenced Georgian king and poet, Teimuraz I (1589-1661) of Kakheti, to introduce the structure and symbolic elements of Persian poetry into Georgian poetry contrary to the poetry of Rustaveli.

One of the Turkish states' obligatory routes, which organized migrations and expeditions from the East to the West in the historical process from the Bun Turks to the Seljuks, was the Georgian route (Shengelia, 1935, p. 38-52). In other words, Georgia became a place of transit and visiting a location for the Arab's North and West expeditions. Arab armies reached Tbilisi in the 7th century A.D the city fell into their hands and ruled it for a long time. Consequently, many words and phrases from Arabic transferred into Georgian and are still in use being used today (Tkhinvaleli, 2011, p. 115-133).

The Turks and Georgia also base their relations on a meaningful geopolitical relationship. Bun Turks, who fled to the West due to the pressure they underwent in A.D., chose Georgia as a place of habitation and settled in Mtskheta. The Khazars and Seljuks' relations with George encapsulated around the route (Peacock, 2006, p. 127). While this relationship was a geopolitical necessity for the states that had to pass through, it was a matter of fate for the Georgian state. The Georgian expeditions of the Mongols in the 13th century (Büyükçınar, 2018, p. 267-282), the eight Georgian voyages carried out by Timur at the end of the 14th and the beginning of the 15th centuries (Paydaş, 2006, p. 421-433), and the Ottoman-Georgian relations, which partially or actively started in the 16th century underpinned the vitality of the route destination. Georgia's geopolitical location became an indispensable venue in Ottoman-Iran-Russia relations in the 16th-19th centuries. Georgia became a significant stage in which the Ottoman-Iran relations in the 16th-17th centuries and the Ottoman-Iran-Russia relations in the 18th -19th centuries -occurred. Georgia's geopolitical location was determinative in Russia-Turkey ties in almost all the 19th century and the first two quarters of the 20th century. Georgia had important geopolitics for the Russian army during the Russian-Ottoman war between 1828 and 1829. During the war times, Russian poet Alexander Sergeyevich Pushkin (1798-1837) came to Georgia in 1829. Having returned to Russia, he wrote his impressions about his expedition to Turkey through Georgia in the book, Journey to Erzurum (Pushkin, 2001, p. 13-60). Besides other topics, Pushkin describes how the Russian army captures the Turkish soldiers in Erzurum, and brought them to Georgia during the war. Pushkin stated that some of them were forced to work at Darial Pass' construction in Georgia.

Further, Georgia played a central role in the military, political, and cultural relations between the Ottoman and Russia, as marked in several wars. Such conflicts include the Crimean war in 1854, the Ottoman-Russian war in 1878, the 'War of '93', called for the year 1293 according to Islamic calendar; and the First World War the Georgia's role in these historical accounts was explored and researched over hundreds of master theses and more than fifty doctoral dissertations. Russia has seen Georgia as a center for Turkology studies since the beginning of the second quarter of the 20th century. In this regard, Georgian Turkologists' research on Turkey are examples of the Georgia's geopolitical significance felt by Russia and the Ottoman. (Üstünyer, 2013, p. 79-84). Moreover, Stalin prioritized Georgia's geopolitical position as an opportunity and used Georgia as an intermediary location to spread Communism in Turkey. There is proof on the "spreading of communism" map found at the Stalin Museum's entrance wall at Avlabari, Tbilisi.

Georgia's geopolitics has become an essential interaction point for the near or far countries in the north-south and east-west direction. This geopolitical location of the country has positioned Georgia strategically. Silk Road's transit passing through Georgia has been

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fundamental to Georgia's financial and cultural development. Georgia's geopolitical imperative made it possible for its close neighbors, such as Iran, Russia, and Turkey, establish diplomatic relations with Georgia. This geopolitical imperative turned into a competition that played a ground of war between Iran-Russia, Russia-Ottoman, and Iran-Ottoman wars. Georgia's geopolitics played a determining role in the relations between armies of adversaries. Georgia became the key place in relations between Iran and the Ottoman in the 16th and 17th centuries and between the Ottoman and Russia in the 18th and 19th centuries. Therefore, Georgia became a strategic location to reach by crossing these three countries over the last four centuries.

The Ottoman presence in Georgia between the 16th and 18th centuries left Ottoman cultural and artistic heritage. Russian cultural and artistic works began to be visible in Georgia, which came under Russia's patronage at the beginning of the 19th century. Both were in Georgia as rivalry then and in the beginning of the 20th century that resulted in a mutual encounter.

Georgia's strategic location between the Ottoman and Russia, and Turkey and Russia afterward, has led to recognition of both countries' cultural and artistic works that remained in Georgia by representatives of both cultures. The existence of Turkish cultural heritage goes many centuries back. On the other hand, Russian diplomatic presence in Georgia occurred at the beginning of the 19th century. However, cultural relationships began at the onset of the 18th century. At the beginning of the 19th century, western writers and poets traveled extensively to see the East, and the Caucasus evoked Russian writers' excitement towards Georgia. Specifically, Pushkin went on a journey to Georgia in 1829 to participate in the war between the Russian and Ottoman armies. During their stay in Georgia, particularly in the Caucasus, they wrote their impressions and experiences of Georgian culture in their literary works. Russian society showed interest in Georgian culture through these first hand experiences. It further piqued the curiosity of Russian writers towards Georgian culture such as the renowned Turkish travelogues' leading figure, Evliya Celebi (1611-1872). In the 17th century and subsequent centuries other writers reflected their impressions on Georgia in their literary works that also made Turkish writers show high interest in Georgian culture. The interest was increased among the leftist writers in Turkey during the Soviet era. Georgia had been considered by Turkish leftist writers as the closest location for understanding communism.

II. Methodology

The qualitative research method was used in the study. "It is possible to define qualitative research as a research in which qualitative data collection methods such as observation, interview, and document analysis are used, and a qualitative process is followed to reveal perceptions and events realistically and holistically in the natural environment" (Yıldırım and Şimşek, 2008:39). In this context, data in the research was collected through document analysis. "Analyzing written documents, containing information about the facts and events related to the topic examined within the scope of the research is called the document analysis method" (Karataş, 2015, p. 72).

The study population consists of the entire geography where Russian-Turkish literature intersects and in which the intersection met. Its sampling was composed of Georgia, which remains within this geography and has been influenced by Russian-Turkish literature. Georgia is Turkey's gateway to the Caucasus, from there to Russia, and, therefore, is an important place in this context. Tbilisi, Georgia's historical and cultural city, is the intersection and meeting point for Russian and Turkish writers.

Georgia's relations with Russian and Turkish literature are directly related to the history of the first relations that the carriers of both cultures established with Georgia. In Georgia, the Russian authors were acquainted with Turkish culture, language, and literature and reflected these impressions in their writings. Similarly, Turkish authors in Georgia interacted with Russian culture reflected their experiences in their literary works. They meticulously selected the literary works from the prominent authors who visited Georgia in the 19th and 20th centuries. Text and content analysis applied to these literary works from Russia and Turkey and endured over centuries. The selections and classification methods determined the Turkish and Russian cultural elements in the works of writers and poets. Content and text analysis method are applied to examine data taken from literary works of the selected authors.

III. Results and Discussion

The formation of Georgian-Russian cultural relations started before the political ties between the two countries. The two countries' cultural relations date back to the 1730s. While the political ties became official with the Treaty of Giorgievsky (1783) signed between the Russian Empress Catherine the Great and Heraclius II of Georgia, The Treaty of Giorgievsky gave rise to Russia's patronage in Eastern Georgia. About 20 years later, Tsarist Russia invaded Georgia in 1801. Later, Russia increased its cultural presence and political and military dominance in Georgia. Russian diplomats, who were also writers, came to Georgia in the late 1810s, namely A. S. Griboyedov (1795-1829) and V. Kyukhelbeker (1797-1846), reflected their experiences and impressions in their works. In the years that followed, the Russian authors who had never been in Georgia

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previously became acquainted with Russian diplomats' (writers') impressions on Georgia, showed interest in the Caucasus, Georgian cultures, and the society.

Some of the Decemberists, who revolted against Nicholas I (1796-1855) in Russia in 1825, were sent to exile in Georgia in 1826. They met with Turkish literature representative and their works.

Aleksandr Bestujev-Marlinski (1797-1837), one of the Decemberists exiled to Georgia, met with the Turkish poet and dramatist Mirza Fetali Ahundov (1812-1878), who worked in the Caucasus General Governorate in Tbilisi as a translator of Arabic-Persian, Turkish and Russian languages. Along with cultural and literary exchanges between them, Ahundov took Russian lessons from Marlinsky, and Marlisnky took Turkish lessons from Akhundov. Marlinsky translated Akhundov's "The Oriental Poem," written to lament Alexander Pushkin's death, into Russian in 1837. Akhundov translated the Russian revolutionary thinker. Nikolay Chernyshevsky's (1828-1889) famous work called What Is to Be Done into Azerbaijani? (Üstünyer, 2010, p. 183-191).

Russian writer and poet A.S. Pushkin (1799-1837) also met with Turkish culture and life during his trip to Georgia in 1829. He wrote about the impressions he gained during the expedition in his work, A Journey to Erzurum. In this work, Turkish culture and identity were treated within the Tatar concept's framework (Pushkin, 2003, p. 17).

Russian poet and writer Y. M. Lermontov (1814-1841) wrote a poem, Death of the Poet, lamenting Pushkin's death in a duel in 1837. He demanded from the Russian Tsar Nicholas-I to punish the criminal in this poem. The Tsarist administration found the poem's language humiliating; thus, he was exiled to Georgia in 1837. During his banishment, Lermontov started learning Turkish in Georgia. Before his exile was over, he wrote a letter to Pisarev, his friend, who was also in exile, and said: "Unfortunately, I will not be able to learn Turkish completely. If I had learned completely, it would have been beneficial for me in the future. Because, Turkish is the lingua franca of the Caucasus". During his stay in Georgia, Lermontov met with the Azerbaijani poet and writer, Mirza Fetali Ahundov (1812-1878). Ahundov worked in Tbilisi as a translator at Vorontsov court and was the Russian general governor of the Caucasus. Lermontov listened to the narratives of Turkish folk literature from Ahundov. After returning to Russia, Lermontov wrote the story of Ashik Kerib that he learned from Ahundov in Georgia (Üstünyer, 2010, p. 188-190).

Mikhail Bulgakov (1891-1940) was another Russian author, prominent writer, and poet of the 20th century, whose main literary piece was The Master and Margarita. He encountered the Turkish cultural elements and motifs in Georgia and reflected them in his literary works.

Bulgakov wanted to flee to Turkey via Georgia when the civil war erupted in Russia in the first quarter of the 20th century, making his life unbearable. When he worked in a military unit as a doctor in Vladikavkaz, he thought of fleeing to Turkey.

After the civil war that cost many lives in Russia in the early 1920s, Bulgakov went to work as a military doctor in Vladikavkaz. He faced unbearable pressures and difficulties during his service, which stirred him to escape the unit to Turkey through Georgia. He had learned about quite affordable tours between Vladikavkaz and Tbilisi, which prompted him to flee to Turkey.

He wanted to come to Tbilisi from Vladikavkaz under the pretext of publishing his work, Days of the Turbins. However, his travel to Tbilisi was not easy as he had expected. He reached Batumi, the border city through Tbilisi, but Regime police barred him and interrogated him. He intended to cross to Istanbul from Batumi illegally, and had stayed there for two and a half months hoping for the appropriate time and conditions. He dreamed of Istanbul from here and stated this dream in Notes of a Dead Man as: "Far, far north; unlimited plains. In the south; gorges, valleys, tumultuous rivers. In the West, sea somewhere, the Golden Horn shines on it" (Яновская, 1983, p. 150-177). Having stuck between a civil war happening in Russia and an uncertain exilic life awaiting him in Istanbul made him ambivalent during two and a half months in Batumi whether to run away or stay Self-doubt was another internal war that scared him from his dreams. Ultimately, he abandoned the idea of escaping to Istanbul by stating, "Migration is not for me!" Turkey's involvement in the war and his exilic life dissuaded him from relocating in the same year, an author that will be acclaimed later, Nazım Hikmet, fled from Turkey to Batumi and met a Turkish man called Nuri Cemal. Nazim Hikmet indicated that he could speak France, Greek, and Russian.

He also encountered Rasid, whom he knew from the Otello Kamil Theater in Ankara (Hikmet, 1999, p. 79). While Bulgakov had desire to escape from Russia to Turkey, Nazim Hikmet wanted to escape from Turkey to Russia through Georgia.

Similar to story of those who escaped from Turkey to Batumi, such as Nuri Cemal and Rasid, Bulgakov saw how the dire situation in Batumi influenced his decision to settle in Russia.

Bulgakov talked about Istanbul in his play, Run (Бег, which explained about his experiences. He overheard from the Turks in Batumi about Lubov Belozerskaya's memories who was in exile during her childhood years. Four years later, she became Bulgakov's second wife.

In this play, he narrated the difficulties of General Khudulov, who emigrated from Russia to save his life in Istanbul. Moreover, he described the life he would have been exposed to if he had escaped to

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Istanbul. He wondered whether he would have survived by selling things in the outskirts of Istanbul, like Khudulov.

The presence of Russian culture, language, and literature in Georgia started to appear in Turkish writers' texts in the first quarter of the 20th century. The emergence of Communism as a regime after the 1917 October Revolution in Soviet Russia and Socialism dreams significantly impacted young Turkish writers and poets.

Turkish writers and poets preferred to go to the nearest neighboring country, Georgia, one of the republics of the Soviet Union, to study communism. Besides, they used Georgia as a transit destination to travel to Russia's capital to understand communism. Nazım Hikmet (1902-1963), who would become one of the top names of the 20th-century Turkish poetry, wanted to go to study in Soviet Russia in 1921. Learning would give him insights into communism, which was relatively new and unique to Turkish writers. In retrospect, Nazım Hikmet, who came to Batumi on September 30, 1921, said that he learned about Communism by drinking corn flour soup on a rococo table in a French Hotel. Nazım was interested in the poems' long and short lines and their ladder-like structure that distinguished him from other writers in Turkey.

It is claimed that Nazim had taken this poetic style from Russian Mayakovsky whose name was associated with this style. Nazim came across with this Mayakovsky's poetic style in the Izvestia newspaper in Batumi and became impressed by this poem written in free verse. He would call Mayakovsky "my teacher!" in the story, Açların Gözbebekleri (The Pupils of the Hungry Ones). However, he stated that he had not adopted Mayakovsky's style. On the contrary, Nazim used rhymed free verse, unlike Mayakovsky's metrical and rhymed Russian style. Nazim frequently reiterated in his writings that Mayakovsky was his mentor because his acquaintance with him had started with a poem that he had seen in a newspaper. Mayakovsky's influence on him continued throughout Hikmet's artistic life (Hikmet, 1951: 29 / XII). Batumi became an indispensable venue and privileged place in Nazım Hikmet's life. He established an intense and emotional bond with Batumi, as he stated, "I love this city as much as I love Istanbul. I went to Moscow from here. I thought of Batumi and loved it more while I was in prison" (Hikmet, 1992, p. 125).

Another connection of Nazim to Georgia was his second visit to its capital. Nazım Hikmet visited Tbilisi in 1953 to see his play performed at Kote Marjanishvili Theater, Tbilisi. There, he met with some Soviet writers and poets. He also continued his acquaintance with the authors of Soviet Georgia in the subsequent years (Rızayev, 2009, p. 53-117). He met Giorgi Leonidze (1899-1966), who was a representative of Tsisperkantselebi (Blue Horns), one of the most important movements of 20th-century Georgian poetry, and Fridon Khalvashi (1925-2010), from Batumi. The poet and writer, Fridon Khalvashi, visited Nazım Hikmet while he was receiving his higher education in Moscow. During his meetings with Nazım Hikmet in Moscow, Khalvashi talked about many issues, including identity. Khalvashi described this meeting and the conversation between them in his poem, In Nazım Hikmet's Home in 1978: sitting inside the poet, /an old Moscow outside /He is a Turk and I am a Georgian /we are talking about all old times (Khalvashi, 2000, p. 78). Highlighting Georgia's significance in his life, he would often mention Georgia in his talks and writings. On one occasion, he said, "I have Polish, French, maybe German, and even Georgian in my blood" (Tulyakova, 1989, p. 257).

Sergei Yesenin, a Russian poet, visited and lived in Batumi in 1924. Researchers claimed that some images in his poems coincided with those of Nazim Hikmet's poem, Salkım Söğüt in 1929. They stated that the images of "söğüt (willow)," "dörtnala giden atlı (galloping horseman)," "at (horse)," "nal (horseshoe)," and "rüzgar (wind)" mentioned in this poem of Nazım Hikmet were motifs borrowed from Yesenin's poems.

Şevket Süreyya Aydemir (1897-1976), a Turkish writer, arrived in Batumi in the early 1920s to understand Communism, and later became a member of the Communist party established in Turkey. There, he participated in various social and educational activities and met Soviet writers. Moreover, he married the sister of Hikmet Cevdezade, a Georgian friend to a Soviet scientist whom he had met in Batumi (Aydemir, 1993, p. 234; Üstünyer, Diasamidze, 2015, p. 99-110). In his autobiographical, The Man Who is Seeking the Water, he mentioned the accounts of his activities in Batumi. Moreover, Aydemir touched on the effects of the Soviet literature that he came to learn in Georgia. This occurred while getting acquainted with the works of the ideologist poets such as Mayakovsky, who propagated Communism.

Varlık Özmenek (1943-2020) and a group of friends, including Muhsin Batur, a retired high-ranking soldier in the Air Force, and Abdullah Köseoglu, a diplomat, completed their Russia trip and returned to Turkey through Georgia in 1979. Ozmenek published his memoirs on Russian culture and literature which he acquainted with Georgia under the title İşte Sovyetler Birliği (Here is the Soviet Union). In this work, Özmenek referred to the Russian literature elements that he familiarized with and the memories of artists, such as Vladimir Bonch-Bruyevich (Özmenek, 1980, p. 70-71).

Fakir Baykurt (1929-1999), one of the prominent Turkish literature writers and a representative of the social realism literary movement, visited Georgia twice. He initially traveled in 1983 as a transit visit while returning from Baku and later travel in 1988 to tour Zenobani, Nodar Dumbadzes's residential village.

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Dumbadzes was a character of Georgian writers in the book, I See the Sun. The book was translated into Turkish in 1969. The novelist Fakir Baykurt described his return visit from Georgia in the literature, In Dumbadze's Homeland (Baykurt, 1988, p. 3-7). He included other writers' life stories who produced literature in Soviet Georgia and analysis on literary products in his other works. Baykurt wrote articles stating the importance of Georgia for Russian literature and transferred Georgian authors' works, such as Fridon Khalvashi, into Turkish. Aziz Nesin (1915-1995) is another Turkish writer, who led in satirical prose. He visited Georgia in 1965 to explore Russian literature, culture, and Communism. Nesin had a chance to meet with Soviet Georgian writers in Tbilisi (Nesin, 1998, p. 152-161), with whom he held discussions and exchanged ideas on literature and other artistic subjects. He published these impressions and perspectives when he returned to Turkey (Üstünyer, 2010, p. 221-222; Demirtaş, 1989, p. 48-49). Necati Cumali, a representative of social realism literary movement in Turkey was also another Turkish writer who visited Soviet Georgia to explore Russian literature and culture. He published his Georgian memories in the book, Revisionist (1950).

IV. Conclusion

Consequently, Russian writers who arrived in Georgia in the first quarter of the 19th century transformed the Turkish cultural elements and literary materials into valuable literary works. This study led us to conclude that Pushkin and Lermontov are the most dominant Russian writers on this subject. It appears that those Russian writers of the 19th century did not plan a conscious action while coming to Georgia to study Turkish literature and culture.; Their acquaintance can be considered an opportunity provided them by Georgian geopolitics in which rich cultural pluralism prevailed. In this context, it depicted that 19th-century Russian writers and poets, such as Pushkin, Marlinksky, and Bulgakov, benefited from these cultural and literature potentials and turned these acquired Turkish cultural elements and materials into their literary works. This aspect of the research found that the studied Russian writers in the 20th century saw Turkey as a place to escape because of their exposure to negations in Soviet Russia while reflecting in their literary works the Turkish culture they encountered in Georgia.

It was possible to state that Georgia was the closest place to learn about Communism for the leftist Turkish writers and poets of the Cold War period. For this purpose, it revealed that Georgia was their first or last stop on their trips to Moscow or journeys they went in Russian provinces. This aspect demonstrated that Batumi and Tbilisi had been important places for both Turkish and Russian writers. Researchers should study Batumi and Tbilisi well to understand the writers and poets better within this framework.

The study demonstrated that Turkish writers, who went to Moscow via Georgia before the Cold War period, were either soldiers or diplomats in their youth. It is important to note that these individuals referred to the Georgian days in their memoirs that they wrote towards the end of their lives. Researchers should study Georgia and Georgian culture well in joint and comparatives studies on Russian and Turkish literature.

The conclusion should be written in apparent structures. It should explain how the objectives of the study are accomplished.

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