

© 2022. Тюркан Олджай
Стамбульский университет
г. Стамбул, Турция

Юбилей Ф. М. Достоевского на страницах турецкого литературного журнала «ХЕДЖЕ»

Аннотация: Представлен аналитический обзор специального, в двух томах, выпуска крупнейшего в Турции ежемесячного литературного журнала «ХЕДЖЕ» (тур. «HECE»), посвященного 200-летию Ф. М. Достоевского¹. В юбилейном коллективном труде приняли участие более 80 ученых из Турции, России, Украины, Болгарии, Азербайджана, Армении, Ирана и Америки. Проблемно-тематическое разнообразие подготовленного издания отражает актуальность и непреходящее значение для современного мира ключевых идей великого русского писателя, подчеркивает глубину и нерасторжимое единство нравственно-этической концепции и художественно-эстетической системы, созданных гениальным мыслителем и художником, убеждает в неисчерпаемом потенциале, заложенном в литературном наследии Достоевского. Под одной обложкой собраны исследования романов, повестей, публицистических произведений писателя, рассмотренных в контексте как всего его творчества, так и в связи с главными векторами мирового литературного процесса. В издании блестяще реализованы замысел главы издательской компании «ХЕДЖЕ» — господина Йомера Фарука Эрgezена (Omer Faruk Ergezen) — и высокий профессионализм ответственного редактора — профессора Анкарского университета Бирсен Караджа (Birsen Karaca).

Ключевые слова: Достоевский, творческое наследие, Турция, литературный журнал, «ХЕДЖЕ», русская классика, русско-турецкие связи, культурные взаимодействия.

Информация об авторе: Тюркан Олджай, доктор филологических наук, профессор кафедры русского языка и литературы Литературоведческого факультета Стамбульского университета, ул. Орду Джаддеси № 196, кабинет 453, Беязит, 34459 г. Стамбул, Турция

E-mail: turkanolcay@gmail.com

Дата поступления статьи в редакцию: 27.01.2022

Дата одобрения статьи рецензентами: 08.02.2022

Дата публикации статьи: 05.04.2022

Для цитирования: Олджай Т. Юбилей Ф. М. Достоевского на страницах турецкого литературного журнала «ХЕДЖЕ» // Два века русской классики. 2022. Т. 4, № 1. С. 242–271. <https://doi.org/10.22455/2686-7494-2022-4-1-242-271>

¹ Literary Journal HECE, Year: 26, Issue: 301, January 2022, Dostoevsky Special Issue: 43. Ankara: HECE Publishing, [Ed. of the issue Birsen Karaca], vol. 1, pp. 1–640, vol. 2, pp. 641–1232.



This is an open access article distributed under the Creative Commons Attribution 4.0 International (CC BY 4.0)

Dva veka russkoi klassiki,
vol. 4, no. 1, 2022, pp. 242–271. ISSN 2686-7494
Two centuries of the Russian classics,
vol. 4, no. 1, 2022, pp. 242–271. ISSN 2686-7494

Review Article

© 2022. **Turkan Olcay**
Istanbul University, Turkey

F. M. Dostoevsky's Anniversary on the Pages of Turkish Literary Journal "HECE"

Abstract: The article is an analytical review of the two-volume special issue of Turkey's largest monthly literary journal "HECE" dedicated to the 200th anniversary of F. M. Dostoevsky. More than 80 scientists from Turkey, Russia, Ukraine, Bulgaria, Azerbaijan, Armenia, Iran and America took part in the anniversary collective work. The problematic and thematic diversity of the prepared issue reflects relevance and enduring significance of the great Russian writer's key ideas for the modern world. Works in the issue, emphasizing the depth and indissoluble unity of Dostoevsky's moral and ethical concepts, and the artistic and aesthetic systems created by him, also convince readers of the inexhaustible potential inherent in the literary heritage of the brilliant thinker and artist. Studies of Dostoevsky's novels, short stories and journalistic works, collected under the same cover of the journal, are considered in the context of the writer's entire literary work and in connection with the main vectors of the world literary process. The publication brilliantly implements the idea of the head of the "HECE" publishing company Mr Omer Faruk Ergezen, and is carried out with high professionalism of the editor, Professor of Ankara University Birsen Karaca.

Keywords: Dostoevsky, creative heritage, Turkey, literary magazine, "HECE", Russian classics, Russian-Turkish relations, cultural interactions.

Information about the author: Turkan Olcay, DSc in Philology, Professor at the Department of Russian Language and Letters, Faculty of Literature, Istanbul University, 196 Ordu Street, Office 453, Beyazit, 34459 Istanbul, Turkey.

E-mail: turkanolcay@gmail.com

Received: January 27, 2022

Approved after reviewing: February 08, 2022

Published: April 05, 2022

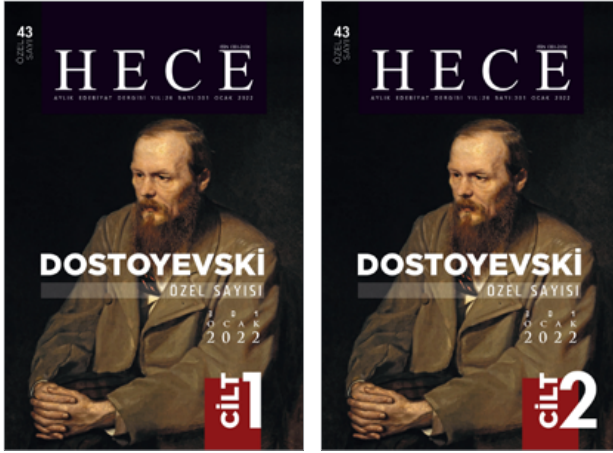
For citation: Olcay, T. "F. M. Dostoevsky's Anniversary on the Pages of Turkish Literary Journal 'HECE'" *Dva veka russkoi klassiki*, vol. 4, no. 1, 2022, pp. 242–271. (In English) <https://doi.org/10.22455/2686-7494-2022-4-1-242-271>

As it is known, November 11, 2021 marks the 200th anniversary of the birth of the Russian writer, thinker, philosopher and publicist Fyodor Mikhailovich Dostoevsky. The anniversary of the great writer has been turned into an event of global significance. By decision of UNESCO, 2021 was declared the Year of Dostoevsky. In accordance with the Presidential Executive Order of the Russian Federation No. 424 dated August 24, 2016, this significant event was celebrated at the state level with the implementation of a large-scale plan under the auspices of UNESCO. Anniversary events were also held in dozens of countries around the world. It is no exaggeration to say that the entire year 2021 was marked with celebrating of this landmark anniversary.

It is especially pleasant to share that the bicentenary of Dostoevsky's birth was considered a duty to celebrate among academia, publishers, and other public circles in Turkey. Dostoevsky is one of the most popular and translated Russian writers in our country. His artistic heritage has been analyzed by literary critics, psychologists, philosophers, sociologists, and studied by Russianists.

The anniversary marathon in Turkey started on December 4, 2020 with a premiere of the play *Fyodor*, staged by Theater-Studio "D.O.S.T." under the direction of a young talented director Mrs Olesya Deste in Istanbul. The performance consists of ten monologues by ten dramatic characters from Dostoevsky's works who reveal the mystery of meaningful life as the thinker Dostoevsky saw it.

Throughout 2021, Turkish universities, literary museums, clubs and societies in Ankara, Istanbul, Eskisehir, Kars and other cities of the country organized, mainly remotely, scientific conferences, seminars, and discussions, as well as literary readings, exhibitions, and days of film adaptations of Dostoevsky's works. Publishing houses, one after another, published research works on the life and work of Dostoevsky, republished translations of his works of fiction.



One of the significant events of the anniversary celebrations was the publication on December 31, 2021 of a weighty two-volume special issue of the literary journal “HECE” dedicated to Dostoevsky.

“HECE” is the largest monthly literary journal in Turkey. Established on January 15, 1997 at the publishing house of the same name “HECE Yayinlari” in Ankara, the journal recently celebrated its 25th anniversary. In translation, the word “hece” means a syllable. When choosing the name, the founders were guided by the idea that a syllable carries out unity and functionality dimension. This notion was originated by the founder of Turkish poetry and thinker Yunus Emre who wrote in one of his poems that syllables “Neither [...] tell nor give a word”.

Thus far, a wide readership has been attracted by the journal artists’ vigorous activity. In addition to numerous files already distributed, the journal has also published forty-two special issues on literary phenomena.

The January issue of 2022, arranged to coincide with the 200th anniversary of F. M. Dostoevsky, has become the 43rd special issue and the 301st issue of “HECE.” The acquisition of an additional ISBN number for “HECE Special Issue on Dostoevsky” gained the publication the quality of an international scientific book.

The idea of publishing a special issue on Dostoevsky was put forward by the Head of the publishing company “HECE” Mr Omer Faruk Ergezen at the beginning of 2019. He invited Professor of Ankara University Birsen Karaca, a translator of *White Nights*, *Poor Folk*, and also the author of a study

on Dostoevsky¹, to be an editor of the issue. Professor Maria Mikhailovna Repenkova, the Head of the Department of Turkic Philology of the Institute of Asian and African Countries at Lomonosov Moscow State University, and Professor Alexander Borisovich Krinitsyn, from the Department of History of Russian Literature of the Faculty of Philology at the same university were invited as consultants of the issue.

As stated in the Introduction part of “HECE Special Issue on Dostoevsky,” its main purpose was to carry out a multi-dimensional study which would offer Turkish readers as many perspectives on Dostoevsky as possible. Having envisaged revealing how Dostoevsky was received in other countries, it was also aimed to draw the attention of experts and creative writers of various fields to Dostoevsky’s life, art and thoughts. To achieve this, invitation letters were sent to experts from different countries and fields. Scientists, researchers and creative writers of various expertise from other countries such as Russia, Ukraine, Bulgaria, England, Azerbaijan, China and Iran responded positively to this invitation and contributed to this special publication with a total of 83 studies [7–8]².

The special issue of the journal was presented to readers in two volumes consisting of 1232 pages in total. Due to the high print quality and the number of pages, this special issue looks like two heavy books as if it is competing for Dostoevsky’s precious legacy. The publication consists of six chapters, three in each volume. Vasily Grigorevich Perov’s famous portrait of F. M. Dostoevsky painted in 1872 was on the cover. Six photographs and portraits of the writer taken during different periods of his life were placed as the introduction page to each section.

The first volume of the issue consists of a Preface [7–21] and other three sections such as “The World of Dostoevsky” [25–138], “Studies on Dostoevsky’s Influence on the World of Art and Thought” [139–484] and “The Works of Dostoevsky in Comparative Studies” [485–640].

In the Introduction part editor Birsen Karaca explains the purpose of the publication and the two-year preparation process; some events that took

¹ All the works mentioned above were published by the publishing house “HECE” in 2018 and 2019.

² Here and below, all references are given to the journal “HECE Special Issue on Dostoevsky” with page indications. The full name of the author and the title of the article will be indicated in parentheses only if they are not indicated in the review itself.

place within the framework of the “Year of Dostoevsky in Russia” were briefly mentioned as well. A study “Some Interesting Facts From Dostoevsky’s Life” posted on the official page of Volgograd State Agrarian University was presented for Turkish readers’ consideration and contains ten items [7–21].

The first chapter titled “Dostoevsky’s World” includes seven studies which carefully scrutinize Dostoevsky’s life and creative work. In the first study, a comprehensive chronology of events and facts related to Fyodor Dostoevsky’s life and art along with its general evaluation was presented by Hande Dolunay (An Essay on Dostoevsky’s Chronology) [27–34]. There followed one of the first articles on Dostoevsky which was published in the Journal “Hayat” (Life) on April 7, 1927 [368–372] in Turkey. The essay titled *Dostoevsky* was written by Refet Avni, one of the intellectuals of the period, a literature teacher who worked in renowned educational institutions in Istanbul. In the essay, which must have been prepared by making use of French sources, Dostoevsky’s childhood and youth are summarized; his emergence on the literary scene is explained. The essay, having discussed Dostoevsky’s famous works such as *The Other* and *Notes from the House of the Dead*, ends with the analysis of *Poor Folk* [36–39]. The original language of this essay, written before the alphabet reform in 1928, is Ottoman Turkish. Its translation into contemporary Turkish was carried out by Sinan Kochak.

Acquaintance with the biography of Dostoevsky, which consists mainly of trials, undoubtedly brings a reader closer to understanding the gloomy atmosphere of the majority of his works. That is why studies on Dostoevsky’s autobiography writings are of great importance. The French editions of Dostoevsky’s biographies, in particular the monograph by Henri Troyat *Dostoevsky*, are the subject of an article by Dr. Doganay Eryilmaz. The article starts with the work of a French writer, poet and historian André Suarès titled *Fyodor Dostoevsky*; it continues with a brief introduction of studies such as Serge Persky’s *Life and Works of Dostoevsky*, André Gide’s texts on Dostoevsky written between 1908–1923 and published by the book publishing company Plon in 1923, André Yakovlevich Levinson’s *Dostoevsky’s Pathetic World*, Dominique Arban’s *Dostoevsky*, René Girard’s *Dostoevsky*, Pierre Pascal’s *Dostoevsky and Dostoevsky, Man and Work*. The article finishes with a detailed analysis of Henri Troyat’s biographical study named *Dostoevsky*, an objective depiction of Dostoevsky as a person and a writer, and a summary of his main works and their characteristics. (Dostoevsky by Henri Troyat) [40–57].

Apart from writing novels and short stories, Fyodor Dostoevsky also wrote articles on social, political, cultural, and literary issues for newspapers “Vremya” and “Epoha” founded by him and his older brother Mikhail Dostoevsky. Between January 1873 and April 1874, Fyodor Dostoevsky was the editor of the daily journal “Grazhdanin”. The writer’s journalistic activities were examined in the work of Dr. Hulya Eraslan. In addition, the scholar made a general evaluation of the political, social, and cultural developments in Russia discussed by Dostoevsky in the newspapers and journal mentioned above (F. M. Dostoevsky Journalism Adventure: “Vremya” and “Epoha”) [58–79].

Dostoevsky’s debut on the literary scene was glorious. His first novel *Poor Folk* impressed the critic Vissarion Belinsky so much that the name of the young writer was enthusiastically announced to literary circles before the novel was even published. Dostoevsky’s rapprochement with Belinsky and with close to him writers is discussed in the study “Intersecting Paths of 1845: Fyodor Dostoevsky and the Natural School” by Professor Turkan Olcay. It is stated in the study that *Poor Folk* was embraced by the critic and literary circles as a novel which had brought to life Belinsky’s theoretical studies on realistic norms and especially on the Natural School. As it is known, the novel’s appearance on the front pages of the almanac “Petersburg Collection”, allowed young Dostoevsky to be placed among the Natural School’s writers. Dostoevsky’s acquaintance with Belinsky and his surroundings in 1845 shows that the experiences the writer gained throughout the year taught him a lot. Professor Olcay, who examines Dostoevsky’s relationship with the Natural School in detail, identifies characteristics of Dostoevsky’s early creativity using his novels *Poor Folk* and *The Double*. As a result, the writer’s significant contribution to the artistic characteristics of the Natural School and therefore to Russian literature of the period has been revealed [80–98].

The next study “Dostoevsky in the USSR: Perception of F. M. Dostoevsky’s Art in Soviet Culture, Ideology and Philosophy from the 1930s to 1960s” is prepared by Doctor of Philosophy Yuri Vladimirovich Pushchaev. It is revealed that the claims about Dostoevsky’s being banned during the Stalin Era and that his works took part in school programs only in the 1960s are incompatible with real historical facts. The allegations in question are refuted by the circulation data of the mentioned period, statements of the official ideologists and writers, and the information about the school curriculum after 1935. However, it is also stated that the attitude towards Dostoevsky

turn out to be negative in times when the Soviet regime became stricter and more traditional. After examining the perception of Dostoevsky's art and ideas by Lenin and Stalin, it is concluded that the writer's revolutionary background, humanism, compassion for the oppressed, and his mastery of deciphering the secrets of the human spirit were evaluated positively. It is indicated that there was a radical change in the attitude towards Dostoevsky since the period known as the Thaw; and Dostoevsky, whose anti-capitalist attitude became his main feature, was deliberately brought to the fore. The study is completed with evaluation of the perception of Dostoevsky's art by E. V. Ilienkov, one of the Soviet philosophers of the 1960s [99–123]. The study, written in Russian, was translated into Turkish by Nuray Dönmez, Neyran Esin and Uğur Gezen.

In the last work of the section, Nurgul Ozdemir conveys Fyodor Dostoevsky's views on the Russian people through the work *A Writer's Diary*. Ozdemir summarizes Dostoevsky's attitude on the subject as follows: every nation feeds on a common moral belief, a spiritual power; a nation's social structure is formed in accordance with the people's religious principles; to think the two apart is like dividing a living organism in half. She argues that the disappearance of moral values, increase in materialism, lack of education and poverty affected Russian society making it a prisoner of bad habits and causing it to acquire vulgar behavior. It is also pointed out that the intelligentsia's insensitivity and the legal system are responsible for the disruptions in Russian society. Ozdemir emphasises that those Russians who nurture national feelings in their souls will solve the problems, destroy evil, give up bad habits and manage to live in pursuit of the truth and virtue [124–138].

In the second part of the special issue, there are 23 studies that investigated the impact of Dostoevsky on the world of art and thought. It is emphasized in the studies that due to translation of Fyodor Dostoevsky's works into many languages, he became one of the most prominent writers of world literature. Moreover, Dostoevsky was examined as a living phenomenon in world culture.

At the end of the nineteenth and beginning of the twentieth centuries in West Slavic literatures, Dostoevsky's influence was detected not only in the development of the realist movement but also in common themes and motifs. Literary masters of the period were interested in Dostoevsky's social stance and his humanist aspects. For them, Dostoevsky was not only a writer whose art they took as an example but also a thinker whose understanding

of humanity they had adopted (Shener L., F. M. Dostoevsky in West Slavic Literatures at the End of the 19th and the Beginning of the 20th Centuries) [141–153].

The translation of *The Brothers Karamazov* into English in 1912 started a tradition of the Dostoevsky cult among English novelists and readers. The novel impacted greatly on the writing style of writers such as Charles Dickens, John Cowper Powys, George Gissing, R. L. Stevenson, G. K. Chesterton, and particularly on Woolf's journeys into the depths of human consciousness which she defined as "dark spots of psychology" (Shahin E., Dostoevsky's Impact on English Literature) [154–183].

In terms of both form and content, Dostoevsky had a significant influence on the replacement of the conformist, didactic, authoritarian, and monophonic novel that dominated nineteenth-century or Victorian English literature with the pluralist, dialogic, polyphonic, free, and innovative Modernist English novel. The study "Dostoevsky and the English Modernist Novel" discusses the thoughts and impressions of British Modernist writers such as D. H. Lawrence, Virginia Woolf, Joseph Conrad, E. M. Forster, and Henry James about Dostoevsky; the influence of the Russian writer on the English novel and writers, in general, is examined as well. (Guvench S. Sh.; Vurmay M. A.) [282–300]

Followed with interest and curiosity, Dostoevsky became one of the most prominent writers in Spain. Thanks to translations made into Spanish since the end of the nineteenth century, the writer's influence in Spain has been getting stronger. In particular, issues such as identity and personality split attracted the attention of Spanish writers such as Unamuno, José María Salaverría, Segundo Serrano Poncela José María Merino and have been discussed in various works (Shekerca Z. D., The Reception of Dostoevsky in Spain. His Influence on Spanish Writers and the Novel *The Double*) [200–217].

A research on the role of Dostoevsky in the literary world of Spain was also carried out by Mehtap Inal Kutluturk. It was aimed to draw the attention of Hispanists in Turkey to Dostoevsky's art and literary activities with a comprehensive bibliography obtained by scanning books, theses, articles, newspaper articles, etc. on the Russian writer in Spain (Dostoevsky Studies in Spain) [184–1999].

The prominent representatives of Armenian literature were also influenced by Dostoevsky artistically and intellectually. Particularly after the second half of the 19th century, the fact that the writers of Eastern Armenian

literature were born and educated in the lands dominated by Russia brought about more interest in Dostoevsky. As a result, it is possible to see traces of Dostoevsky in such central figures of Eastern Armenian literature as Grigor Ter-Hovhannisyán (Muratsán), Mikayel Hovhannisyán (Nardos), Alexander Shirvanzade, Hovhannes Tumanyán, Yeghishe Charents. (Ulupinar E. C., *Dostoevsky's Influence on Armenian Literature*) [231–243].

Furthermore, the great Russian writer left deep traces on the twentieth-century American poets, writers, and intellectuals. Some of them are known as the Beat Generation which emerged in the first half of the 1950s due to the social and political conditions of the period. Dostoevsky's magical journeys to the subconscious of an individual were reflected in the works of these artists. Similarities and differences between characters of Dostoevsky's novels and, in particular, Jack Kerouac, one of the founders of the Beat Generation, as well as the traces of Dostoevsky in poems of Allen Ginsberg are discussed in the work of Associate Professor Ozlem Ozen and Seda Suna Uchan (*Dostoevsky's Influence on the Beat Generation*) [301–318].

Dostoevsky has been followed with interest in China for more than a hundred years, his works have been translated numerous times. Ayshe Ozturk's article "Reading Dostoevsky in Chinese" conveys the process of translating Dostoevsky's works into Chinese along with the views about Dostoevsky of such important Chinese literary figures of the period as Lu Xun, Mao Dun, Zhou Zuoren, Yu Dafu [218–230].

One of the leading representatives of twentieth-century Chinese literature and criticism Lu Xun's essay *The Dostoevsky Issue* also found its place in this special issue of «HECE». Written in Japanese by Xun, the essay was published in the February issue of «Wenyi» (文艺) journal in Japan in 1936. It was soon translated into Chinese and published in the journals "Qingnian Jie" (青年界) and "Haiyan" (海燕) in Shanghai in February 1936 [369–370]. Another article written by Lu Xun in 1920 is found in the fourth section. The article, which briefly introduces Dostoevsky's works and heroes, is a preface for Dostoevsky's first work translated into Chinese *Poor Folk*. (Xun Lu. *Poor People*) [1127–1132]. The translation of the essay from Chinese to Turkish was made by Gözde Karakaş.

First translations of Dostoevsky's works into Turkmen Turkish were made in newly independent Turkmenistan in 1991. The influence of Dostoevsky on one of the contemporary writers Annaguli Nurmehmet has become the subject of Associate Professor G. Selcan Saglık Shahin work. The

scholar identifies Dostoevsky's deep influence on psychological analyzes of Nurmehmet's *Noah's Flood*, the character selection, and their inner speeches (Dostoevsky in Turkmen Literature) [244–252].

In the context of Goethe's concept of world literature, Professor Birsan Karaca emphasises the features of Dostoevsky's relationship with his past, his own era and his readers since then; and how he went beyond the borders of national literature and became involved in world literature was discussed as well. In addition, it is demonstrated through examples that the writer, as Herder also put it, became one of the strongest links in the chain of international education (Dostoevsky as a Living Phenomenon in World Literature) [253–257].

Starting with the Hungarian-born literary theorist Georg Lukacs, Professor Mediha Gobekli discusses in detail the assessments of Dostoevsky by Austrian writer Stefan Zweig, Marxist esthetician Walter Benjamin and literary historian Erich Auerbach. It is concluded that the readings of Dostoevsky in the German language, the interest in both the biography and the works of the writer were mainly focused on cultural and social criticism; they constituted a starting point for the social and political analysis of Russia on the one hand and criticism of Western civilization on the other (Dostoevsky Criticism in the German Language) [258–276].

In Marine Kirakosyan's work, the influence of Fyodor Dostoevsky's existentialism on its French wing is discussed through the works of André Gide and François Mauriac, authors who have a religious aspect, and Jean-Paul Sartre and Albert Camus, the authors of atheist existentialism [277–281]. The work written in Armenian was translated into Turkish by Birkan Demirbilek and Celaleddin Erdogan.

Dr. Keveser Tetik carried out a comprehensive study on determining Dostoevsky's impact on Ludmila Petrushevskaya's literary works, and detecting similarities in both writers' works and intertextual relations between them. The main works of the two were examined in terms of content and style using reception aesthetics and comparative analysis methods; it was also revealed that in some of Petrushevskaya's works, the image of "little man" and issues of existentialism coincide with many different Dostoevskian traditions. In addition, it was determined that in terms of fiction, the characters' attitudes and their internal conflicts Petrushevskaya's novellas *Daughter Kseni* (1988), *Such a Girl, the Conscience of the World* (1988), *Revenge* (1990), and *Hygiene* (1990) are similar to Dostoevsky's *Crime and Punishment* (Dostoevsky's Influence on Petrushevskaya's Literary Art) [319–352].

Associate Professor Aykut Kishmir examines in his study reflection of Dostoevsky's «little man» types on the life and migration stories of Saadat Hasan Manto who wrote his works in Urdu. In this context, having established a parallelism between Dostoevsky's *Notes from Underground*, *White Nights*, *Poor Folk*, and Manto's *Open It* and *Cold Meat* stories, a description of humiliated and despised people was introduced. Moreover, it is revealed that narrative techniques used by Dostoevsky in his epistolary writings are obvious in Manto's works; the way Dostoevsky made his characters speak and the polyphony he created also affected Manto [353–368].

The same section also includes studies that examine Dostoevsky from other perspectives.

Professor Charles Sabatos inspired by Dostoevsky analyzes the work of the Turkish-American writer, academic, and journalist Elif Batuman *The Possessed: Adventures with Russian Books and the People who Read Them* (2010) within the scope of Menippus satire. Written in a novel style, the work consists of essays which describe Batuman's work on Russian and Soviet literatures, reconcile autobiographical elements with literary and cultural criticism referring to her intercultural identity as a first-generation Turkish-American. Batuman's *The Possessed...* does not only combine various genres (short story, criticism, autobiography) but also includes a critique of academic institutions that dictate the form and manner of literary interpretation. For Batuman, similar to some other auto theory writers, the “humorous voice”, as a review strategy written in English, has a central role in the narrative that bridges the author's past with the culture she describes. In Batuman's novel, elements that Mikhail Bakhtin referred to as Menippus satire in *Problems of Dostoevsky's Poetics* (1929) are also encountered. In Professor Sabatos' opinion, Batuman's *The Possessed...*, considered within the scope of Menippean auto theory, is an original work which reconciles old Menippean satire with innovative autofictional literary criticism (*The Possessed* of Elif Batuman as an “Auto theory” Within the Scope of Menippean Satire) [371–378]. The study was translated from English into Turkish by Professor Oguz Cebeci.

Literary critic and essayist Ali Galip Yener revives the classical text on interpretation of Dostoevsky's poetics, Mikhail Bakhtin's masterpiece *Problems of Dostoevsky's Poetic*. A connection with Dostoevsky's works is established through considering the concepts of dialogic interaction, threshold, and polyphony, as well as other basic concepts such as chronotope

and carnivalization, brought by the famous theorist to science in detail. Also, the question of whether Bakhtin's poetic analysis was reflected or not is briefly discussed in books written on Dostoevsky and his art such as published in Turkey Joseph Frank's *Dostoevsky: A Writer in His Time* (2010), Victor Terras's *Reading Dostoevsky* (1998), Bruce K. Ward's *Dostoevsky's Critique of the West: The Quest for the Earthly Paradise* (1986), George Steiner's *Tolstoy or Dostoevsky?* (1959) (Possibilities and Limits of Looking at Dostoevsky's Poetics with Bakhtin) [429–438].

In the study written by Professor Sevinch Uchgul and Dr. Sabri Gurses, a famous Russian émigré writer Vladimir Nabokov's approach to Dostoevsky's literary personality and art is examined. By considering the long-drawn-out adventure of his negative approach to Dostoevsky, which appeared for the first time in a poem written by Nabokov in 1919, the assertion of creating an anti-Dostoevsky from Dostoevsky is scrutinized (V. Nabokov's *Anti-Dostoevsky*) [392–408].

Dostoevsky's corpus, loaded with thoughts on human nature, moral and psychological aspects, his philosophical pursuits, and the form of his worldview, offers extremely rich data to be analyzed in terms of schools of thought and propositions specific to different periods and cultures. Using such data, Dr. Gonca Unal Chiang examines Dostoevsky's *Notes from the Underground* from the perspective of Taoist thought and looks into the contradiction between human nature and civilization in depth [409–428].

Associate Professor Tugba Chelik reads *The Gambler* through Immanuel Kant's universal moral law. As a result, she reaches an idea that Dostoevsky was doomed to unrest by imprisoning himself in an endless questioning due to his inability to abandon his asymmetrical character of "unbeliever", which he knew to be morally wrong [439–456].

Dr. Nazan Coshkun, on the other hand, examines the relationship between Dostoevsky and Kant within the framework of the categorical imperative, which is one of the basic principles of Kant's moral philosophy. The discussion in question is based on Dostoevsky's disobedient protagonists such as Raskolnikov and Ivan Karamazov; the relationship between the ethics of duty attributed to Kant and the ethics of love attributed to Dostoevsky are evaluated within the framework of the categorical imperative. According to Dr. Coshkun's conclusion, although Dostoevsky and Kant are united in accepting moral perfection as the primary goal of existence, Dostoevsky differs from Kant in attaching great importance to salvation through sin.

However, despite all the differences between them, it should not be forgotten that the roots of Dostoevsky's understanding of morality lie in the soil on which Kant's philosophical system was built. In this sense, both of them are children of the age of enlightenment, the age of religious rationalism, when the throne of God was handed over to the man, and the basics of the moral foundation were blurred. However, while Kant, a child of the age of enlightenment, integrated with an understanding of the duty based on the abstract assumptions of practical reasoning and the formality of rationalism, which at the same time formed the basis of the age, Dostoevsky, through his critique of rationalism, attained the universal love embodied in Christ [457–478].

This section also includes two studies on Dostoevsky's life during his travels abroad. Dr. Gulru Bayraktar evaluated the writer's contradictory relationship with Germany as a result of his stay in some cities of the country during his travels to Europe in 1862. It was suggested that Dostoevsky, shadowed by his disease, was caught in a dilemma over his passion for gambling and the debts associated with it, the birth of his daughter, growing admiration of him by young German writers, and accordingly, his rise in German literary circles [379–391]. In the article written by the poet and writer Arif Ay, Dostoevsky's life in Geneva between September 5 and December 21 of 1867 is evaluated through Anna Grigorievna Dostoevsky (née Snitkin)'s diaries. The study is supported by biographical evidence about the writer's childhood and youth (Dostoevsky in Anna Grigorievna's Diaries) [479–484].

The third part of the special issue is dedicated to comparative studies on Dostoevsky subjects in cinema and theatre.

A comprehensive study "Gogol, Dostoevsky, and Economics in Classical Russian Novel" was carried out by the economist and writer Mustafa Ozel. In the first part of the study, examples from the European novel are offered; both the main sources of influence of Russian novelists and their economic aspects are illustrated. The second part mainly focuses on economic issues and their evaluations by Gogol and Dostoevsky. The scholar examines in depth and exemplifies the way a Russian economist Ivan Pososhkov, who lived a hundred years before the writers mentioned above and whose work was discovered recently by Russian intellectuals, had analysed the economic environment which was fundamental not only for Gogol and Dostoevsky' fiction and but also for other Russian novelists such as Pushkin, Goncharov, Odoevsky, and especially for Turgenev and Tolstoy [487–513].

In the next study titled “The Search for Passion and Purity in the Novels of Fyodor Dostoevsky and François Mauriac”, having compared the content and style of Mauriac’s *Le Sagouin* and *Un Adolescent d’autrefois* with Dostoevsky’s *The Adolescent*, Professor Gulser Chetin interpreted the fictional world of both writers. In addition, the scholar’s examination of the characters stuck between their sick body and longing for sublimity soul, and its reevaluation according to contemporary readers not only provides an understanding of the spiritual world of the writers, but also sheds light on the structure of Russian and French societies of the period [514–524].

Dr. Iclal Cankorel’s work, which she called “Illness and Creativity,” is based on the assessment of Dostoevsky’s four great novels *Crime and Punishment*, *The Possessed*, *Idiot*, and *The Brothers Karamazov*. It is stated that Dostoevsky’s view of his life full of dramatic events and his attitude towards epileptic seizures as an element that feeds his creativity, suggest important clues about Dostoevsky’s personality and the characters he created. The overlap of creative and created works so frequently encountered in world literature is underlined [525–532].

In the study titled “In the Shadow’s Shadow: A Comparative Reading of Fyodor Dostoevsky’s *The Double* and Robert Louis Stevenson’s novels *Dr. Jekyll* and *Mr Hyde*,” Dr. Hatice Ovgu Tuzun compares protagonists of the novels from the perspective of Carl Gustav Jung’s theory of archetypes — specifically the shadow archetype [533–547].

Pinar Altay Yilmaz, on the other hand, conducted a comparative study on the “little man” image in Dostoevsky’s *Poor Folk* (1846) and Lao She’s *My Entire Life* (1937). By examining how the life struggle and tragedy of the protagonists of the works written 91 years apart by two prominent writers who left their marks on Russian and Chinese literature, the author reveals similarities and differences [548–561].

The works of F. M. Dostoevsky were repeatedly filmed in Russia and abroad. There are twenty-four adaptations of *Crime and Punishment*, fifteen adaptations of *The Brothers Karamazov*, fourteen adaptations of *The Idiot*, and six adaptations of *The Possessed*. Other filmed works are *The Gambler* (twelve adaptations), *White Nights* (nine adaptations), *A Gentle Creature* (eight adaptations), *The Double*, *Another Man’s Wife and a Husband Under the Bed*, *Uncle’s dream*, *A Nasty Story*, *The Eternal Husband*. The geography of films is not only Russia, Europe, and the USA, but also Argentina, Mexico, India, Iran, Turkey, Japan, Australia.

There are also a considerable number of researchers who are interested in adapting Dostoevsky's works to the big screen and theater.

Professor Elena Fyodorova discusses film adoption of Dostoevsky's *Crime and Punishment* and *Idiot*, which are accepted as an example of the ideological and dialogic novel from the point of view of ideologue-character typology. Using the cinematic examples adapted by Lev Kulidzhanov (1969) and Dmitry Svetozarov (2007), it was shown how reduction of the character's ideology-centered discourse in the cinematic versions of the novels narrowed the problematic of Dostoevsky's works and transforms the genre content [562–575]. The translation of the study was prepared from Russian to Turkish by Professor Gamze Öztürk.

A detailed analysis of Akira Kurosawa's 1951 film "Hakuchi," which was adapted from the novel *Idiot*, was made in the essay "The Book is Filmed, The Book is Dreamed" by screenwriter and film critic Ismail Irmacik. It is stated that although the events took place in postwar Japan, the director remained faithful to the fiction of the novel in general, and the work was shot without being subjected to creative reading. The essay includes a fictional summary of the film, character descriptions, comments made on acting and its artistic features [613–619].

Film adaptations of Dostoevsky's *White Nights* have become the subject of three different studies.

Two film adaptations of *White Nights*, "Le Notti Bianche" (1957) — Italy–France co-production directed by Luchino Visconti and "Belie Nochi" (1959) — Soviet production directed by Ivan A. Pyryev, were compared in terms of their adherence to the original text by Gulsun Yilmaz Gokkis (Two Directors One Writer...) [576–588].

The adaptation of *White Nights* to Iranian cinema, written by Saeed Aghighi in 2003 and shot by Farzad Motamen in 2005, was evaluated by Tahereh Mirzayi. The adaptation was declared to be one of the best films adapted from literature to Iranian cinema. Analyzing Aghighi's scenario the author looks into the characters, places where the story took place, and the context in general, and determines the alterations caused by cultural differences (On the Trace of Dostoevsky in Iranian Cinema and the Film Adaptation of *White Nights*) [620–632].

Esra Kokdemir studied the adaption process of *White Nights* to Indian cinema. Movie adaptations such as "Çhaliyā," "Iyarkai," "Ahista Ahista," "Sāvāriyā," "Velutha Rathrikal" were examined one by one with an aim to

determine the points that had not been reflected in the films or differed from the original text of the novel. Having analysed the films in detail, it is concluded that “Sāvariya” is the best example of the film adaptation of Dostoevsky’s work in terms of place, events, and characters. (The Adaptation of Dostoevsky’s *White Nights* to Indian Cinema in the Context of the Relationship between Cinema and Literature...) [603–612].

Associate Professor Yalchin Kayali discusses in his article the docufiction “In Return: Just a Book” directed by Shiny Jacob Benjamin and adopted by him 23 years after the novel *Oru Sankīrthanam Pole*, which has seen more than 80 editions so far, was written by Perumbadavam Śrīdharan and first published in 1993. The fact that it was written in Malayalam, the official language of the Indian state of Kerala, makes this novel extremely unique. Also called *God’s Signature* by readers, the novel was awarded the Vayalar Order, one of India’s most prestigious literary awards, in 1996. The novel was translated into English by Thomas in 2017 and titled *Like a Psalm*. The work, which consists of sixteen chapters, summarizes the most important events in Dostoevsky’s life packed into twenty-six days. Kayali conducts a holistic analysis of the image of Dostoevsky who is the main protagonist of *Oru Sankīrthanam Pole* (Main Character of Indian Writer Perumbadavam Shridharan’s *Oru Sankīrthanam Pole: Russian Writer Dostoevsky*) [588–602].

Keeping in mind that the theater (stage) is paradoxical at first glance, Professor Ludmil Dimitrov in his remarkable article “F. M. Dostoevsky as an Unrealized Dramaturg who Provoked Theatre” searches for an answer to why Dostoevsky, a unique representative of the 19th century who never wrote a play, was being preferred by dramatists with increasing intensity. The answer is given through masterly and original assessments of Lubimov’s stage play of *The Brothers Karamazov* in Taganka Theatre in Moscow in 1999, Margarita Mladenova and Ivan Dobchev’s diptych *Valley of the Deadly Shadow* at Sofia Theater-Laboratory “Sfumato” in 2003, and the directorial vision of Mile Korun in “Drama” of Ljubljana in October 2005. The translation of the study from Bulgarian was made by Selahattin Karabashev. With this study, the first volume of the publication comes to an end.

The second volume of the special issue is devoted to topics such as “Studies on Dostoevsky’s Works” [647–1130], “Dostoevsky in the Perception of Readers’ World” [1133–1175], and “Bibliography” [1179–1231].

The first section of this volume (the fourth of the issue) titled “Research on Dostoevsky’s Works”, can be considered as the most comprehensive part

of the publication, as it consists of thirty-two studies and is 486 pages in total.

In the first studies, existentialism and its reflection on Dostoevsky's works were emphasized. Professor Vefa Tashdelen's "Existential Literature: The Example of Dostoevsky" and Associate Professor Kasim Muminoglu's "Human and His Existence in Dostoevsky" underline that, in terms of the ability to transmit the problem of existence to the human nature in a realistic way, Dostoevsky is the leading representative of existentialism not only in the field of literature, but also in all other possible fields. It is stated that the themes of existence are handled powerfully through the characterizations of almost all Dostoevsky heroes and that these themes, which exist in every moment of human life, are better understood by dressing them in spiritual, philosophical, and moral shirts. It is stated that the center of Dostoevsky's thought and problem area is the discussion of the existence or nonexistence of God, and in fact, the problem is exactly what God will do, how a person without God will live, or rather whether (s)he can live. For this reason, it is stated that the idea of God and related existential problems constitute the main theme of Dostoevsky's works [647–659; 677–705].

Notes from the Underground is one of the works in which existentialism is best handled by Dostoevsky. The concepts that form the basis of existentialism predominate in the work, in which the struggle of people who are helpless in the face of life, to hold on to life, to get rid of mental depression, and to prove their existence to the world is predominant. The existentialist themes in the work in question were examined in depth in the study "An Example of Existentialism in Russian Literature: *Notes from the Underground*" written by Professor Ayla Kashoglu [929–941].

At the basis of all his ideological life, all of Dostoevsky's quests and constructions were his religious quests. Dostoevsky remained a religious nature all his life, all his life he was "tormented," as he put it, by the thought of God. Therefore, in the person of Dostoevsky, more than in the person of any other, we are dealing with philosophical creativity that grew up in the bosom of religious consciousness. Dostoevsky's religious views have been the subject of research named "Dostoevsky's Understanding of Religion and God" by a writer and journalist Mehmet Kurtoglu and "Reflected Religious Views in Dostoevsky's Last Novel *The Brothers Karamazov*" by Assistant Professor Ivan Pavliy [942–961; 980–993]. Both researchers evaluate Dostoevsky's religious thoughts and feelings through his last novel *The Brothers Karamazov* with a

holistic approach. In particular, the “The Grand Inquisitor” part of the novel has been elaborated in detail. Particular attention is drawn to some religious and philosophical problems that worried Dostoevsky and many people in 19th century Russia. The novelist confronts readers with a dilemma regarding belief in God in general and Christianity in particular. Pavliy, one of the researchers in question, proposed a solution to the dilemma in the section titled “Cana City of Galilee.” Thus, this section plays an important role in his work [955–958].

In the work of Associate Professor Tatiana Sergeevna Karpacheva, Dostoevsky’s approach to sects and the phenomenon of sectarianism is examined. In her study titled “Religious Crimes in the Works of F. M. Dostoevsky,” the subject in question is handled through the images of Ilia Murin in *The Landlady*, Milkolka in *Crime and Punishment*, Smerdiakov in *The Brothers Karamazov*, Skopty in *Idiot*. It has been revealed that this includes not only religious but also psychological and criminological components [660–676]. The study was translated from Russian by Emine Karabacak Kundem.

It was a traditional approach to the realism of the Dostoevsky era to construct the hero image as a social type. However, Dostoevsky’s heroes do not belong to any environment, but they reflect their inimitable originality in every way thanks to their extraordinary behavior. There are three studies on Dostoevsky’s heroes.

The principles of image construction in Dostoevsky are discussed in the study titled “The Structure and Typology of Heroes in Dostoevsky’s Late Works” by Professor Alexander Borisovich Krinitsyn. As stated in the aforementioned work, Dostoevsky made the personality of his heroes as complex as possible with incompatible and opposite features in them. By describing an extraordinary exception, he aimed to present it as a character type and replace the extreme with the norm. After all, the author does not indicate what type it is, but what anti-type it is. Depending on the distinction in its function and structure, Professor Krinitsyn divides Dostoevsky’s heroes into four classes: 1) Genre and satirical auxiliary types; 2) Ideological-genre (equipped with striking qualities, yet capable of grasping the most important ideas for the essence of the novel); 3) Heroes who are the carriers of positive ideas; 4) Ideological heroes, ideologue-paradoxists, whose distinctive features are passionate spiritual glories. In the second part of the article, the basic structure of Dostoevsky’s heroes, the hero-ideologue is examined in detail;

the formation of thought and how that thought was realized in the subject with the help of “heroism” is shown [706–731]. The study of Krinityn was translated from Russian by Assistant Professor Orchun Alpay.

Professor Felix Viacheslavovich Makarichev in his article “The Buffoon — Sponger — Foolishness for Christ in the Poetics of F. M. Dostoevsky” looks closely into Dostoevsky’s “typologically synthetic” images. He considers the problem of the systematization of F. M. Dostoevsky. Much attention is paid to the issue of the typological synthesis of characters. An attempt is made to bring together the typological and immanent analyzes of artistic images. Prospects for convergence of these scientific approaches are revealed. Summing up the intermediate results of observations of the heroes, Professor Makarichev draws attention to the fact that typological synthesis and multi-functionality are characteristic of the heroes. Their elemental responsiveness, responsiveness to everyone and everything fertilize the images of the main characters. These “minor characters” in Dostoevsky turn out to be more flexible and more variable than many central images. The thesis of the author of the article confirms one more time that Dostoevsky’s “grace of artistic imagination” rests on these, at first glance, hardened “characters and types” [784–793]. The study of Makarichev was translated from Russian by Gulhanim Bihter Yetkin.

In the study of Associate Professor Kemale Umudova, on the other hand, Dostoevsky’s original approach to the “little man” image, which is one of the main themes of literature of the period, is focused on the novel *Poor Folk*. In the aforementioned novel, a human type who feels the reign of God and the divine meaning on himself and carries love that can be sufficient for all humanity, even if he is alone, is depicted. It is stated that Makar Devushkin has the characteristic of Jesus Christ: he carries the grace of peace and lives in this peace. It is also argued that despite the situation he is in, he is not a «little man», on the contrary, he is walking on the path of becoming a great and real Human. Furthermore, it is pointed out that Dostoevsky built this novel in a metaphysical context over the fantastical situation. Here, it is deduced that the main story is based on a character who rises from the ground to the sky between man and God; he is vertical towards the approval of spiritual devotion, rejects the ontological loneliness of man, and is aware of the fact that God created the man in his image and similar to Himself (The Problem of Explication of Dostoevsky: The Man of The Little Man?) [794–806].

Creative writer Gursel Korat discusses the time of expression in Dostoevsky’s works through the concept of time in the novel. It is stated

that the time in the novels is the time of the subject because Dostoevsky the narrator focuses on the subjective time of the person being told. The novels *Crime and Punishment*, *Idiot* and *The Brothers Karamazov* are cited as examples of “time as a subject” (Time in the Novel and Dostoevsky) [732–735].

In the study jointly written by Professor Ludmila Pelepeichenko and Professor Svetlana Revutskaya, the conceptual and communicative features of the discussions in the works of F. M. Dostoevsky were emphasized. It has been proven through examples that these discussions are multifunctional, as they serve to characterize the characters of the work and explain the author’s evaluations, as well as express the philosophical, ideological, and political views that arise. In addition, Dostoevsky was emphasized to be innovative by including the discussion presented with two vectors, clear and implicit (The Conceptual and Communicative Characteristics of the Discussions in the Works of F. M. Dostoevsky) [736–748]. The study was translated from Russian by Funda Temur.

Assistant Professor of Communication Sciences Necati Yalchin, on the contrary, uses communication elements in Dostoevsky’s works by making use of the communication definitions and explanations of scientists such as communication theorists Kurt Lang and Gladys Engel Lang, Harold Dwight Laswell, who defines the basic elements of communication, and Jean Searle, who explains that language has two aspects as declarative and pragmatic. The works of Dostoevsky were examined using the Laswell Communication Model which is based on the question “who and through which channel?” In this context, Dostoevsky’s works are discussed with a few of the communication elements. Searches for keywords such as «me, us, uncle or grandmother» in all of his works, including his works that can be accessed in print, were made in PDF format. As a result, it has been determined that Dostoevsky used certain techniques in all his works. Although the genre of the novel is correspondence, face-to-face communication elements, which are the most effective communication method in every period, including today’s technological developments, have been encountered. It is understood from the answers that the narrator is indispensable for the writer (A Study on the Use of Communication Elements in Dostoevsky’s Works) [749–764].

On the other hand, Associate Professor Maria Pavlovna Galisheva examines memory, the role of memories in the literary art of F. M. Dostoevsky, and the category of past tense, which is considered psychologically. According

to the memory theory developed by A. Bergson, various meanings of the word 'memory' are emphasized and the idea that imaginary memories of the heroes were in contact with the subconscious is adopted. Depending on the hero's attitude towards past events, the main types of memories that determine the relationship of the character with the world and the development of the character's perspective in the context of the work are determined and explained through examples (The Problem of Memory and Remembrance in F. M. Dostoevsky's Literary Art) [765–783]. The study was translated from Russian by Nirgul Ozdemir.

Dostoevsky's world, which is in constant search of an ideal, even though it is full of pain, uncertainties, and contradictions, is reflected in the language of his works. Thanks to this dialectic, the author left his mark as one of the most innovative literary figures in Russian prose history.

In her work titled "Language and Style in the Works of F. M. Dostoevsky," Assistant Professor Zhale Coshkun examines the main features of Dostoevsky's unique literary language. It is stated that the most distinctive feature of the writer is the new type of verbal-aesthetic harmony he introduced, and it was created from the street language, literary cycle, newspaper jargon, parody game, speech errors, slips of the tongue, and colorful confusion of reservations. It is argued that Dostoevsky's style is not normative, he prefers violations and deviations when using the language. It is stated that no one is a priority in Dostoevsky's works, and everyone is in the work with their color. It is emphasized that the analysis of Dostoevsky's language also allows making inferences about his world of thought. At the end of the study, the features of Dostoevsky's poetic prose style, which he obtained with various linguistic methods, are summarized as follows: a) literary method, semantic polyphony, different perspectives heard equally in the author's novels; b) a free and endless dialogue emerging in the literary sense of the works; c) combination of synonyms and antonyms, which are reflections of the most important moral and philosophical problems; and d) the contrast of words and style, the clash of spirituality with every day realities [807–815].

Dostoevsky's works are also discussed in the studies below. Most of the studies are on the great novels. The first one is *Crime and Punishment*.

As one of the classic novel emblems of the 19th century, there are four studies on this novel published in 1866.

In the article titled "The Right to Kill" written by Professor Ali Gocher, the image of Raskolnikov is analyzed comprehensively. In addition to

Raskolnikov's multiple characters that change according to the point of view, a controversial issue such as the freedom to kill is focused on [994–1002].

In the analysis titled “The Novel *Crime and Punishment* of F. M. Dostoevsky (Murder — Plot, Semantics, Functionality)” by Professor Hristo Manolakev, it is reminded that *Crime and Punishment* is a novel which is, first of all, a fictional text, and the discourse of murder is one of the possible ways of fictionalizing the novel. In the aforementioned examination, it is revealed by exemplary how murder creates the plot and composition of the novel *Crime and Punishment*. It has been argued that Raskolnikov's much-discussed phenomenology of regret never materialized, but rather made through the dialogue between two murders [1035–1054]. The study was translated from Bulgarian by Selahattin Karabashev.

Professor Natalia Alexandrovna Makaricheva predicates the gender-specific point of view in the analysis of Raskolnikov's theory in the novel *Crime and Punishment*. It is stated that such an approach will help to explain the problem of self-identification which is an important cause of the hero's crime. In the work titled “The Gender-Specific Perspective in Raskolnikov's Theory: The Hero's Problem of Identifying Himself Based on Psychological Conflict,” it is expressed that for Raskolnikov, the desire of a man embodied in Napoleon's image to conform to the gender criteria creates an internal conflict between his masculine and feminine principles. It is argued that this conflict is expressed in the story about the relationship between Raskolnikov and Sonia Marmeladova. It is stated that the stages of the relationship between Raskolnikov and Sonya reflect the stages of spiritual conflict with the “feminine principle,” which appears as the ability to sympathize and feel compassion, and the attractiveness of belief in the spirit of the protagonist. At the end of the novel, it is stated that Raskolnikov recognizes the superiority of these values found in Sonia Marmeladova and accepts the “feminine principle” within himself by re-establishing the mental balance [840–856]. The article was translated from Russian by Cahit Hamurkoparan.

In the work named “St. Petersburg in the Novel *Crime and Punishment*” Assistant Professor Hulya Arslan intensified the image of the city. It is stated that the city takes on a different dimension from being a background where events take place and are used as a “hidden hero” by Dostoevsky. Arslan, having pointed out that Peterburg, which had an important place in the life of the great writer as well, gave no peace to Raskolnikov, also stresses the weight of the city life of the period on the poor [1055–1059].

Studies on the analysis of *The Brothers Karamazov*, another masterpiece of Dostoevsky, are also intense.

In the study of a poet and writer Gunay Guner titled “Deep Structure and Human Conditions in *The Brothers Karamazov*,” the structure of the novel and its main themes are analyzed in depth. In addition, symbolism in the novel is also discussed and the parallels between the era in which Dostoevsky lived and the present are pointed out. When viewed from the 21st century, it has been pointed out that in all of Dostoevsky’s works and *The Brothers Karamazov*, many confirmed predictions, sensitivities, and problems are perceived in this context to be the conscience of humanity. In this context, it has been emphasized that humanity needs to read and analyze Dostoevsky more than in any period [1003–1027].

Professor Birsen Karaca, in her article “A Process of Fire and Ice Dance Crowned with a Literary Work: *The Brothers Karamazov*,” expresses an opinion that it is not appropriate to examine Dostoevsky’s works by separating them from the life and personality of the writer, and even from other works, it is reminded in the article that the author’s life is a novel created by Russian culture (and can be described as an artistic masterpiece in itself) with the conditions presented by the period in which Dostoevsky lived while analyzing Dostoevsky’s texts specific to *The Brothers Karamazov*, not only the biography of the author but also the social values, events, the legends in circulation, social and individual experiences should not be neglected. Considering that Dostoevsky was first and foremost an artist, not a philosopher and a journalist, the importance of examining his art with multiple approaches in line with the above-mentioned features is emphasized, examples from *The Brothers Karamazov* are given [1028–1034].

In the article written by the creative writer Sofia Kurban, while sharing the impact *The Brothers Karamazov* had on her, she examines female characters of the novel in order and evaluates Dostoevsky’s attitude towards women through them (Red Hats at Carnival) [857–861].

Saadet Buyuk Guler, on the other hand, examines side texts of the translation of *The Brothers Karamazov* translated into Polish by Waclaw Wireński in 1929 and still in print. It is concluded that the translator and writer of the epilogue make themselves visible in the translation. It is determined that the footnotes, given as paratext, are the main reference elements for the target reader to benefit from the text in the best way and to

understand the text in depth (Paratextual Elements in the Polish Translation of *The Brothers Karamazov*) [816–839].

In the work titled “Dostoevsky’s Novel *The Possessed: A Political Statement or Personal Memoirs?*” by Professor Sergei Kibalnik, an answer is sought to the question of whether the findings related to the “People’s Wrath” process or the memories of the Petrashevsky Circle were of greater importance for Dostoevsky during the writing of the novel in question. Besides, during M. V. Petrashevsky and N. A. Speshnev’s exile, their attitude towards the governor of East Siberia N. N. Muraviov-Amursky in the process of the conspiracy in 1859 was being the third and other important “source and component” of the novel, is also questioned. It is focused on the possibility that Dostoevsky’s opposing impressions of the socialist-revolutionaries of the 1860s was formed under the influence of Herzen’s controversial political publications directed against so-called “young immigrants” [907–928]. The work was translated from Russian by Baran Hasanchebi.

In the work named “Repetitions in the Universe in the Story of F. M. Dostoevsky’s *Ridiculous Man*” by Professor Olga Viacheslavovna Zolotko, the motif of “repetitions in the universe” is the assumption that there is another planet inhabited by humans, just like Earth — an artistic method for depicting human history. It is dealt with different aspects such as the depiction of the savage state of another planet as a field of moral experimentation. Moreover, the study, in relation to the motif in question, contains an overview of scientific, philosophical, and literary sources such as N. N. Strakhova’s article *Inhabitants of Planets*, Voltaire’s story *Micromegas* and E. Swedenbourg’s *Heaven and Hell* [1060–1073]. The work was translated from Russian by Emircan Hurma.

Dostoevsky’s early creativity has also been the subject of several studies.

In the study of the creative writer Safiye Golbashi, the role of a mother in Dostoevsky’s works of the mentioned period is examined. Golbashi observes that the role of a mother which is often constructive and active in the child’s life, compatible with reality, and present in most societies is attributed to the image of a mother in *Poor Folk*, *The Other*, *The Oppressed*, *A Weak Heart* and *The House of The Dead*. In addition, the importance Dostoevsky gave to a mother, and his skill to use her presence and absence in his works were also specified with examples (The Role of the Mother in Dostoevsky’s Early Works) [862–870].

Associate Professor Elena Yurievna Saphronova examines a legal discourse in F. M. Dostoevsky's *Humiliated and Insulted*. Although the novel in question is a prologue of the writer's criminal narratives in his late-term works, it is pointed out that the imperative mood in the title of the text includes an illegal phenomenon, the establishment of insult, and a call for justice. It is revealed how skillfully the crime phenomenon, the subject of the work which is fictionalized in the form of a protocol of a court case presented to the public, was handled by the writer. It is also emphasized that Dostoevsky denied the prison and judicial practices (imprisonment, hard labor, death penalty) because he saw them as an ineffective tool of correction and punishment of the criminal. The existence of punishment is also mentioned in the literary world of the writer, but it is stated that this is not based on the law and norms, but on an internal moral imperative that contains too much violence. Instead of the penal system of the prison, an old model of the public punishment method is discussed (Legal Discourse in F. M. Dostoevsky's *Humiliated and Insulted*) [871–906]. The work was translated from Russian by Dr. Sonnur Aktay and Gulnihal Bihter Yetkin.

In the study titled “The Symbolic Value of Space in Dostoevsky's Long Story of *White Nights*” written by Professor Ayten Er, the discussion of space in *White Nights* is focused on the person-space relationship in the context of the symbolic values gained in the eyes of people, based on the theory in Gaston Bachelard's *The Poetics of Space*. The role of Saint Petersburg as the real protagonist in *White Nights* is examined based on the idea that space gains meaning to the extent of its connection with the person and attributes symbolic value to it [1075–1086].

Sevgi Ilica, on the other hand, in Dostoevsky's work *The Village of Stepanichikovo and Its Inhabitants* examines orientation to the problems of the Russian countryside with a humorous style. The humorist aspect of Dostoevsky, without much emphasis, is discussed; social criticism and character analyses carried out through grotesque elements in the work are examined (Humorous Criticism in Dostoevsky: “The Village of Stepanichikovo and Its Residents”) [1087–1101].

F. M. Dostoevsky's humorous point of view was also discussed by Gulhanim Bihter Yetkin. In the story *Another Man's Wife and a Husband Under the Bed*, where jealousy and passion are the main problems, the use of tragic and comic elements are examined. Furthermore, the work is analyzed from the perspective of the writer on the problems of the society he lived

in (F. M. Dostoevsky's Slight Vaudeville Comedy *Another Man's Wife and a Husband Under the Bed*) [1111–1126].

In addition to the studies dealing with Dostoevsky's life and art, works have been written in the context of fictional novels that deal with biographical aspects. For example, with the help of mixed type biographical novels *Summer in Baden-Baden* (1982) by Leonid Borisovich Tsyppkin and *The Master of Petersburg* (1994) by John Maxwell Coetzee, sections from Dostoevsky's life in a fictional dimension is revealed. In her novel *The Other Dostoevsky* (2014), Turkish writer Mumtaz Idil, by entering the mind of the writer, tries to convey that every person can have another personality.

In the work of Dr. Esra Elmacioglu's "A Novel at the Boundaries of Fiction and Reality: Summer in Baden-Baden", the above-mentioned Leonid Tsyppkin's novel is examined from the point of literary genre, fiction, and artistic features in detail. Although the fiction of the novel is mostly carried out on a realistic structure, it is stated that the door to a journey of discovery of a completely different Dostoevsky is opened with the reflections of the writer's imagination [1102–1110].

A historian of international relations Dr. Nurcan Ozkaplan Yurdakul, in her comprehensive study "Dostoevsky and Us", evaluates Dostoevsky's view of us and our culture as well as the Russians through Turkish-Russian relations, under four headings: "How Do We Meet with Dostoevsky or What Are the Russians To Us?", "Children of 1812, Near East Melancholy of Russian Intellectuals or Dostoevsky Against Turks and Islam," "Knowing, Respecting and Loving Your Own Country and People under the Guidance of Dostoevsky;" "Man's Search for Meaning or Reflecting on Faith with Dostoevsky." Dr. Yurdakul's last words emphasize the importance of Dostoevsky for us once again: "Can it be said that we are performing *the great role that our special geography has given us* today? Dostoevsky, who struggled to prove that Russian culture is capable of finding solutions to both its problems and the problems of humanity, will be read and discussed by many more generations, with the world of thought about our common Eastern issues, as well as the light it sheds on modern man's search for meaning and morality. Bless Dostoevsky, bless those who read him!" [962–979].

In the fifth chapter titled "Dostoevsky in the Perception World of Readers," there are essays on how Dostoevsky and his art are perceived by some representatives of our contemporary literature.

A poet and writer Mehmet Ayci conveys his connotations and thoughts aroused in him by Dostoevsky's facial expression in 41 verses in his work called "Face/On/Face: Forty-One" [1133–1138].

In his article "States of Delusion of a Giant", a creative writer Irfan Chevik, having pointed out that "when a writer goes out of context, he becomes deluded" and negativities around put him in a difficult situation, argues that Dostoevsky's claims about Prophet Muhammad's epilepsy and the Turks torturing children in the Balkans are out of context and without grounds [1139–1150].

Another creative writer Nihat Ercan's work "My Struggle to Understand Dostoevsky" is a brief description of the author's adventure to understand/not understand Dostoevsky through his readings [1151–1153].

The creative writers as Hayrettin Durmush in "A Different View on *Crime and Punishment*" [1154–1159], Mustafa Uchurum in "Dostoevsky and His Heroes" [1160–1166], Nebahat S. Ercan in "In Front of the Blackboard" [1167–1170], Ibrahim Demirci in "Our Friend 'Dosto'" [1171–1172] and Ertan Organ in "Dostoevsky After Many Years" shared their experiences with Dostoevsky's creativity [1173].

Professor Birsan Karaca, this time published the letter she wrote to Dostoevsky in a virtual environment titled "A Letter Written to a Void" and signed by her as "a professional reader who translated *Poor Folk* into Turkish" [1174–1175].

The last sixth chapter of the special issue includes F. Zhale Gul Choruk's "Translations of F. M. Dostoevsky's Works and Bibliography of Books, Articles and Theses Written About the Writer" [1179–1210], a list of literary works of Dostoevsky in chronological order [1211–1217] and an itemized list of Dostoevsky's writings translated into Turkish and published in *A Writer's Diary* [1218–1231].

The latest bibliography, based on F. M. Dostoevsky's bibliography, was first prepared by Mr Arslan Kaynaradağ and published in the Annual of Turkish Literary Union in 1962 [145–149]. It was prepared with help of archives of the National Thesis Center of The Council of Higher Education, Turkish Historical Society, Turkish Language Society, National Library, and leading universities of Turkey. As a result, there has been prepared an overall list of all scientific studies, theses, articles, and translations made in Turkey from 1918 until June 2021.

Thus, as a result of “HECE Publications” Management and Professor Birsen Karaca’s two years of hard work, and a cooperative effort of more than 80 participants from countries such as Turkey, Russia, Bulgaria, Ukraine, England, Azerbaijan, Iran, China with the support of dozens of young philologists who translated foreign works into Turkish, the special issue has become a success. Dostoevsky and his art have been discussed in a very broad framework and from different angles.

The reason why the fields of expertise of the authors contributing to this special issue are so colorful is that Fyodor Dostoevsky’s art offers material not only for literary science but also for disciplines such as psychology, theology, criminology, and educational science. Today all of Dostoevsky’s works have been translated into many languages. In the second half of the 20th century the translated works started to enter the area of interest of translation studies.

In conclusion, experts and book lovers in Turkey are presented with two-volume, 1232-page enormous resource of “HECE”’s high-quality publication — a complete reference guide on Fyodor Mihailovich Dostoevsky!

Список литературы

HECE Aylık Edebiyat Dergisi, Yıl 26, Sayı: 301, Ocak 2022, Dostoyevski Özel Sayısı: 43, Ankara: HECE Yayınları, [Sayı editörü Birsen Karaca], C.1. ss. 1-640.

HECE Aylık Edebiyat Dergisi, Yıl 26, Sayı: 301, Ocak 2022, Dostoyevski Özel Sayısı: 43, Ankara: HECE Yayınları, [Sayı editörü Birsen Karaca], C.2. ss. 641-1232.

References

Literary Journal HECE, Year 26, Issue 301, January 2022, Dostoevsky Special Issue 43. Ankara, HECE Publishing, [Ed. of the issue Birsen Karaca], vol. 1, pp. 1–640. (In Turkish)

Literary Journal HECE, Year 26, Issue 301, January 2022, Dostoevsky Special Issue 43. Ankara, HECE Publishing, [Ed. of the issue Birsen Karaca], vol. 2, pp. 641–1232. (In Turkish)