

# LITERARY TRANSLATION FROM TURKISH INTO ENGLISH IN THE UNITED KINGDOM AND IRELAND, 1990-2012

a report prepared by **Duygu Tekgül** and updated by **Arzu Akbatur**

April 2013

***Making Literature Travel*** series of reports on literary exchange, translation and publishing

Series editor: **Alexandra Büchler**



Mercator Institute for Media, Languages and Culture

Aberystwyth University, Wales, UK

The report was originally prepared as part of the Euro-Mediterranean Translation Programme, a co-operation between the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures, Literature Across Frontiers and Transeuropéennes, and with support from the Culture Programme of the European Union. It was updated for the London Book Fair: Turkey Market Focus 2013 in cooperation with the Department of Translation and Interpreting of Boğaziçi University, and printed with support from the British Council.



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# 1 Executive Summary

This report was written at a time when most organisations promoting literature and supporting literary translation across Europe are experiencing cuts to their already inadequate budgets, something that presents an immediate threat to literary translation which largely depends on public and private subsidies. Yet, the need for translation between languages and cultures, particularly between Europe and its neighbouring regions, has never been greater, and it is clear that we need to develop new and innovative approaches to argue the case for the key role of culture, including literary translation, in contributing to intercultural understanding, social cohesion and peaceful coexistence in the wider Euro-Mediterranean region.

## 1.1 Framework

The present report is part of a study on literary translation into English in the United Kingdom and Ireland from the three major official languages of the South-East Mediterranean region: Arabic, Hebrew and Turkish. The research was conducted within the framework of the Euro-Mediterranean Translation Programme, a cooperation between the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures, Literature Across Frontiers and Transeuropéennes, and specifically as part of the mapping of translation flows in the region coordinated by Transeuropéennes throughout 2010 and 2011. This report, subsequently updated and revised for the occasion of Turkey being the Market Focus at the London Book Fair in 2013, focuses on translations from modern and contemporary Turkish literature into English and is available in electronic format together with the related reports on translation from Arabic and Hebrew in the series *Making Literature Travel* produced by Literature Across Frontiers.

## 1.2 Method and scope

The study covers the period of just over two decades from 1990 until 2012 and examines the entire context in which literary translation takes place in the British Isles. It is therefore based not only on assessment of published titles (fiction, memoir, literary essays and poetry), but on a survey of the whole literary scene, including the culture of live literary events at festivals and venues, media reception of translated literature, training opportunities and support structures relevant to literary translators, as well as policies of key arts bodies and financial support provided by public

and private sources. Much of the gathered information comes from relevant websites and printed material (including book reviews and critical articles), as well as from interviews with publishers, translators and other individuals involved in the process of translating and promoting Turkish literature.

The Euro-Mediterranean scope of the mapping project means that the study had to be limited to the British Isles, although the interconnected nature of the British and North American book market is noted and the bibliography on which the study draws and which is based on the British National Bibliography database includes all publications available in the British Isles, some of which may be US co-editions. It would be very useful to extend the study in the future to cover North America, and possibly all English-language territories, to obtain a more complete picture of translation from the three languages into English.

The study focuses on translation from Turkish into English, and does not take into consideration autochthonous minority languages spoken in the British Isles – Irish and Scottish Gaelic, Scots and Welsh, nor does it engage with translations from other languages spoken in Turkey such as dialects of Kurdish. We can however assume that, with small exceptions of individual translations produced as part of a project or for a festival hosting authors from Turkey, there have been no published translations into these languages. As for Kurdish, some translations of poetry have been produced by the Poetry Translation Centre in London with funding from Arts Council England, and published online.<sup>1</sup>

### **1.3 Literary translation in the British Isles**

Despite the fact that the combined British and Irish publishing industry is one of the most productive in Europe with an average annual output of around 120,000 - 130,000 books, the British Isles rank lowest when it comes to publishing translations. A report on barriers to literary translation in the English-speaking world estimates that 1.5 – 2% of all books published in the UK are translations or around 2,500 per year, and that far fewer are literary translations.<sup>2</sup> This is in sharp contrast with the numbers of translations published in other European countries, where in smaller markets such the Czech Republic, Finland, Estonia and Slovenia translations represented

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<sup>1</sup> [www.poetrytranslation.org](http://www.poetrytranslation.org)

<sup>2</sup> *Research into Barriers to Translation and Best Practices*, conducted by Dalkey Archive Press for the Global Translation Initiative, March 2011, available in pdf at [www.dalkeyarchive.com](http://www.dalkeyarchive.com)

20-30% of all published new titles over the period between 1990 - 2005, while France and Germany had a translation output of 10-15% over the same period.<sup>3</sup>

The reasons for the low level of interest in translated literature on the part of English-language publishers and the reading public at large has been the subject of much speculation and discussion. In general, several factors are seen as contributing to the perceived cultural insularity and attitude of indifference towards translated literature in the United Kingdom and Ireland: the international hegemony of the English language combined with the low value placed on learning foreign languages, and the fact that Britain, as a former Empire, has a tradition of exporting rather than importing cultural products, particularly when it comes to books and literature, an area in which it is particularly self-sufficient.

Publishing translations in the United Kingdom and Ireland is therefore a specialist activity catering to a niche readership and is undertaken mainly by small publishers concentrated in England and particularly in London, who are often dependent on public subsidies, both from UK funding sources and from source-language institutions and grants programmes, in this case the TEDA programme administered by the Ministry of Culture and Tourism of the Republic of Turkey since 2005. Subsidies are needed not only for translation costs but also for marketing and promotional events with authors. It has been only recently that the profile of literary translation has become more prominent and local literary events have become more international in the true sense of the word. There are also several recent initiatives which have given the UK literary scene a decidedly international dimension: among them is the setting up of the Free Word Centre, the first UK “literature house” in London; another is the Literary Translation Centre established at the London Book Fair which has become increasingly more international in its outlook and where Turkey will be the market focus in 2013. The international content of literary events and festivals has also grown in the past decade and especially in the past five years or so. Despite these positive developments, made possible by the encouragement and support of public bodies and private foundations, translation remains something of a niche activity both in terms of publishing, distribution, media coverage and readership.

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<sup>3</sup> *Publishing translations in Europe, Trends 1990-2005*, Literature Across Frontiers, 2010. Available in pdf at [www.lafpublications.org](http://www.lafpublications.org) and [www.lit-across-frontiers.org](http://www.lit-across-frontiers.org)

## **1.4 Literature translated from Turkish – volume and trends**

The history of translation from Turkish literature into English is over a century old, but until the 1990s publication of Turkish titles has been at best sporadic (Nâzım Hikmet, Yaşar Kemal), and interest in books translated from Turkish has been determined by socio-political factors rather than by the desire to explore the literary culture of Turkey for its own merits. As a result, books from Turkey have often been approached primarily as a source of socio-political commentary or documentary, rather than as literary works per se. Only in recent years has there been an increased interest in Turkish titles, thanks to the promotional efforts of the Turkish authorities and literary agencies and due to the award of the Nobel Prize to Orhan Pamuk in 2006. 51 titles were published between 1990 – 2010, with only 9 titles published in the first decade, after which the volume has quadrupled. Several titles are in preparation with grants from the TEDA programme of the Turkish Ministry of Culture and Tourism.

In terms of genre, the 51 titles include 1 book of essays, 4 memoirs, 7 collections of short stories, 14 collections of poetry, and 22 novels (including crime), and 3 magazines have dedicated issues to Turkish literature.

Turkish titles are published mostly by smaller independent publishers with the exception of Collins Harvill publication of Kemal Yaşar's novels in the early 1990s and Faber and Faber publishing Orhan Pamuk. 7 titles were published by Milet Publishing — a small independent specializing in Turkish and bi-lingual books for children, and which has since moved to the US — while 4 titles have been published by Saqi / Telegram and 3 crime titles by Serpent's Tail. All the published books are by Turkish authors, with one exception, Cypriot Mehmet Yashin's poetry collection published in 2001 by Middlesex University Press.

This report has examined the situation of Turkish literature in translation in the UK and Ireland from 1990 to 2012, focusing on issues of translation, publication, dissemination and reception. The main goal of this study has been to shed light on areas which require further research and on key matters which help us better understand the position of translated Turkish literature in the UK and Ireland. Apart from providing a survey that has gathered and analysed relevant issues, the report has also aimed to offer recommendations for further action.

## **1.5 Conclusions and recommendations**

This report has examined the situation of Turkish literature in translation in the UK and Ireland from 1990 to 2012, focusing on issues of translation, publication, dissemination and reception. The main goal of this study has been to shed light on areas which require further research and on key matters which help us better understand the position of translated Turkish literature in the UK and Ireland. Apart from providing a survey that has gathered and analysed relevant issues, the report has also aimed to offer recommendations for further action.

The main conclusion the authors reached is that, thanks to a combined effort of the Turkish Ministry of Culture with its TEDA programme and other initiatives, literary agents and translators, as well as the corresponding effort of the British Council and Arts Council England, the British Isles, and particularly the United Kingdom has become much more open to and aware of contemporary Turkish literature. This has been reflected in growing numbers of published translations, which reached twelve titles in 2012.

## **1.6 Summary of key issues, obstacles, problems**

The issues listed below seem to be the most crucial ones requiring further action:

### **1.6.1 Publishing**

- a) The publishing world becoming more and more commercial, which has a negative impact on independent publishers who tend to publish more translations
- b) Lack of professional readers, who would provide information on the books
- c) Narrow range of sources of information in English (e.g. literary criticism), which provide analyses of works of Turkish literature
- d) Lack of 'good' sample translations
- e) Lack of translation quality control mechanisms

### **1.6.2 Translators**

- a) The number of 'qualified' translators needs to increase

- b) 'New' translators need to be supported, especially in terms of mentoring and training opportunities
- c) Translators need more forums, workshops, and events where they can exchange views and carry out translation tasks together
- d) If literary translators cannot earn a living by translating literature, this would have to remain as a hobby. Therefore, support measures need to be created to complement the payment offered by publishers

### **1.6.3 Funding for translation and promotion of works**

- a) Funding should be provided for sample translations
- b) Funding needs to cover several other stages as well, including the promotion of the published work and organising events for the publicity of authors
- c) Funding is also necessary in organising events, festivals, symposia, etc. in the country of origin

## **1.7 Recommendations**

### **1.7.1 A centralised online resource**

Although an online resource does not concern exclusively publishing/publishers, it is important to have access to information about translated books or other related issues. Unfortunately, the resources that are currently available do not provide reliable data, or are not very user-friendly in extracting the required information. A comprehensive, easily accessible online resource with relevant links would be of great benefit to the profile of translated literature in general.

### **1.7.2 Bibliography and translation statistics**

Due to the lack of a reliable, easily-accessible, and comprehensive resource which would provide a bibliography of works in translation by language and country, it is hardly possible to get a full picture of translation in the British Isles, nor discern trends in translation publishing. It would also be very useful to get statistics related to the sales figures of the published translations in order to have an idea about the dissemination of works after they are published. Thus, there is a need for a

mechanism to collect data on such information as well. This would also be a valuable source for research on translation history both in the British Isles and the countries of origin.

### **1.7.3 Publishing and book trade**

In order to get a more comprehensive picture of book trade, which is essential to trace the dissemination of translated literature, it is necessary to collect information on the uptake of work in translation by libraries, bookshops, and the public. There is, hence, a need to interview sales reps, distributors, publicists, as well as online retailers such as Amazon or the Book Depository in order to ascertain attitudes and patterns of buying and of related publicity.

### **1.7.4 Translation and the media**

It has been a widely-accepted fact that book reviews – both in the UK and in many other countries – do not usually pay attention to translational issues. In most cases, neither the evaluation of translation quality, nor translators' names find space in reviews. Sometimes the fact that the book being reviewed is a translation can even be ignored. Although it has not been possible in this report to examine the media coverage of translated works of Turkish literature in the UK and Ireland, previous research in the field supports this claim.

### **1.7.5 Programming of festivals, venues and projects**

Organisations, literary festivals, symposia, and other projects that would bring together writers, translators, literary agents, publishers, editors, academicians, as well as sales representatives and publicists, should be supported and encouraged. These need to be realised not only in the recipient country (UK), but also in the country of origin, in order to ensure the dynamism of the network and cultural and literary exchange. Workshops need to be supported and translators need to be encouraged to share and discuss their own translations in such forums.

### **1.7.6 Support for literary exchange and mobility**

Resources need to be made available to provide adequate funding mobility for both authors and translators, and to create residency opportunities both in the UK & Ireland. These residences need to be made available also for translators of Turkish literature living abroad. These translators need to be provided opportunities to conduct research in the country of origin, and to meet and work

with the authors themselves. The literary exchange also includes academic research, which needs to be encouraged and supported because it nourishes criticism by providing feedback on the translations.

## **2 Preface**

This report was written at a time when most organisations promoting literature and supporting literary translation across Europe are experiencing cuts to their already inadequate budgets, something that presents an immediate threat to literary translation which largely depends on public and private subsidies. Yet, the need for translation between languages and cultures, particularly between Europe and its neighbouring regions, has never been greater, and it is clear that we need to develop new and innovative approaches to argue the case for the key role of culture, including literary translation, in contributing to intercultural understanding, social cohesion and peaceful coexistence in the wider Euro-Mediterranean region.

### **2.1 Background**

The present report is the result of a study of literary translation into English in the United Kingdom and Ireland from the three major official languages of the South-East Mediterranean region which was conducted as part of the Euro-Mediterranean Translation Programme, a cooperation between the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures, Literature Across Frontiers and Transeuropéennes, and specifically as part of the mapping of translation flows in the region coordinated by Transeuropéennes throughout 2010 and 2011. This report focuses on translations from modern and contemporary Turkish literature into English and is available in electronic format together with the related reports on translation from Arabic and Hebrew in the series *Making Literature Travel* produced by Literature Across Frontiers.

### **2.2 Method and scope**

The study covers the period of two decades from 1990 until 2010 and examines the entire context in which literary translation takes place in the British Isles. It is therefore based not only on assessment of published titles, but on a survey of the whole literary scene, including the culture of live literary events at festivals and venues, media reception of translated literature, training opportunities and support structures relevant to literary translators, as well as policies of key arts bodies and financial support provided by public and private sources. Much of the gathered

information comes from relevant websites and printed material (including book reviews and critical articles), as well as from interviews with publishers, translators and other individuals involved in the process of translating and promoting Turkish literature.

The Euro-Mediterranean scope of the mapping project means that the study had to be limited to the British Isles, although the interconnected nature of the British and North American book market is noted and the bibliography on which the study draws and which is based on the British National Bibliography database includes all publications available in the British Isles, some of which may be US co-editions. It would be very useful to extend the study in the future to cover North America, and possibly all English-language territories, to obtain a more complete picture of translation from the three languages into English.

The study focuses on translation from Turkish into English, and does not take into consideration autochthonous minority languages spoken in the British Isles – Irish and Scottish Gaelic, Scots and Welsh, nor does it engage with translations from other languages used in Turkey such as Kurdish. We can however assume that, with small exceptions of individual translations produced as part of a project or for a festival hosting authors from Turkey, there have been no published translations into these languages. As for Kurdish, some translations of poetry have been produced by the Poetry Translation Centre in London with funding from Arts Council England, and published online.

## **3 Introduction**

### **3.1 Literary Translation in the British Isles – the wider context**

Unlike in other European countries, translation does not form a natural part of literary life in the UK and Ireland – with the exception of translation between English and the autochthonous minority languages spoken here. Despite the fact that the British and Irish publishing industry is one of the most productive in Europe, with an average annual output of around 120,000-130,000 books, the British Isles rank lowest in Europe when it comes to publishing translations. Also, unlike in the rest of Europe, no institution collects data on published translations, making it impossible to establish the exact number and percentage that translated literature represents. The report on barriers to literary translation in the English-speaking world estimates that 1.5-2% of all books

published in the UK are translations around 2,500 per year, and that far fewer are literary translations.<sup>4</sup> The feasibility study proposing a mechanism for collection of translation data in the UK shows that the percentage of all translations for three sample years in the 2000s is around 2.5% while the percentage of literature translation is around 4.5%.<sup>5</sup> This is in sharp contrast with the numbers of translations published in European countries, where in smaller countries such as the Czech Republic, Finland, Estonia and Slovenia translations represented 20-30% of all published new titles over the period between 1990 – 2005, while France and Germany had a translation output of 10-15% over the same period.<sup>6</sup>

The reasons for the low level interest in translated literature on the part of English-language publishers and the reading public at large has been the subject of much speculation and discussion. In general, several factors are seen as contributing to the perceived cultural insularity and attitude of indifference towards translated literature in the United Kingdom and Ireland. Some of the key reasons cited are the international hegemony of the English language; the low value placed on learning foreign languages; and Britain's cultural imperialist tradition of exporting rather than importing cultural products, particularly when it comes to books and literature. Another reason often given for the low level of interest in literary translation in the UK and Ireland is that of "self-sufficiency": the literature published here is of a high standard, at the literary end, of high commercial value, at the bestseller end, and thus satisfies the needs of a wide range of readers, as well as constituting an important export article. On the other hand, books by English-speaking authors, including immigrant writers in English, as well as many other Anglophone writers from the "periphery" such as India, Africa and the Caribbean, appear to meet the interest and thirst for the exotic without any translation having to be undertaken. In fact, for most of the "minority" writers who wish to step onto the international literary arena and become more visible, writing in English has proven to be a much better alternative than to be translated into English.<sup>7</sup>

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<sup>4</sup> *Research into Barriers to Translation and Best Practices*, conducted by Dalkey Archive Press for the Global Translation Initiative, March 2011, available in pdf at [www.dalkeyarchive.com](http://www.dalkeyarchive.com)

<sup>5</sup> *Three Percent? Publishing data and statistics on translated literature in the United Kingdom and Ireland*, by Dr Jasmine Donahaye, Literature Across Frontiers, 2013, available as pdf at [www.lit-across-frontiers.org](http://www.lit-across-frontiers.org)

<sup>6</sup> *Publishing translations in Europe, Trends 1990-2005*, Literature Across Frontiers, 2010. Available in pdf at [www.lafpublications.org](http://www.lafpublications.org) and [www.lit-across-frontiers.org](http://www.lit-across-frontiers.org)

<sup>7</sup> As Pascale Casanova (2004, p. 120) points out, since 1981, the Booker Prize, "the most prestigious" literary prize in Great Britain, has been awarded to writers such as Salman Rushdie, Ben Okri, Michael Ondaatje and Arundhati Roy, not to mention the Nobel laureates V.S. Naipaul and Wole Soyinka. It is an undeniable fact that writing in the major language has played a significant role in earning these writers international recognition.

Publishing translations in the United Kingdom and Ireland is therefore a specialist activity catering to a niche readership, and undertaken mainly by small publishers concentrated in England and particularly in London, who are largely dependent on public subsidies from both UK funding sources and from source-language institutions and grants programmes. It is with the encouragement, support and work of art bodies such as the Arts Council England and the British Council, and thanks to the work of organisations such as the British Centre for Literary Translation, English PEN, Literature across Frontiers, the Translators Association and others, that the profile of literary translation has become more prominent and literary events have become more international in the true sense of the word. There are several relatively recent initiatives which have added to the still very limited international dimension of the UK literary scene: one of them is the setting up of the Literary Translation Centre at the London Book Fair in 2010 by a consortium of organisations, including those mentioned above, and with support from Arts Council England and the Gulbenkian Foundation in its first four years. The Centre has created a home for the translation community at one of the leading world book fairs, and runs a programme of events addressing general translation topics, as well as contributing to the programme around the Market Focus country (Turkey in 2013 and China in 2012).

Another significant initiative is the Free Word Centre, the first “literature house” in London which has transformed the literary scene and acts as a permanent home for literary organisations with an international and translation brief. Regional literature development agencies have also been developing international activities in recent years, notable among them is the Writers’ Centre Norwich (formerly New Writing Partnership). Both have acknowledged the London Book Fair Market Focus 2013, the former with a residency for a Turkish translator, the latter with a residency for two Turkish authors.

These initiatives are however few and far between, and despite the proliferation of literature festivals in the UK in the past decade, only a handful have international content. Free the Word! is a PEN International festival aiming to present world literature while being rooted in local culture. First established in 2008, it has taken place in many locations, including London. The established British literary festivals, the most prominent of which are the Edinburgh International Book Festival and the Telegraph Hay Festival, also have an international content, and Hay has established a range of new festivals abroad. The Manchester Literature Festival, established in

2005, is another notable exception, with growing international programming, as are the leading poetry festivals, The Ledbury Poetry Festival and the Stanza Festival in St Andrews.

### **3.2 Literary exchange as part of fostering international cultural relations**

In mapping translation flows, understanding how the wider context of literary exchange accommodates and advances the practice of translation, and how it can influence directions of translation flows is crucial, and this is why this study's scope is not limited to the translation and publication of books. Literary exchange can have a potential impact on all the stakeholders whose interests intersect and meet in the sphere of literary translation, including individual practitioners on the one hand, and audiences on the other. Government agencies and bodies involved in international cultural relations can make an invaluable contribution by working both bi- and multi-laterally and by investing into cultural development in countries and regions which lack developed arts infrastructures, as opposed to merely promoting and exporting their own cultural product.

In the United Kingdom, the **British Council** is the body responsible for UK's international cultural relations, while the **Arts Councils** of the four countries forming the United Kingdom have all developed an international arts policy and support (mostly inbound) international activities and, in the case of Arts Council England, inbound translation.

In the devolved countries the British Council works through its offices in Scotland and Wales and in cooperation with the Arts Councils. In partnership with Arts Council Wales it has formed a specialist body **Wales Arts International** which deals with international promotion of Welsh arts abroad.

Turkey will be the Market Focus at the **London Book Fair 2013**, with the British Council in charge of the cultural programme in cooperation with Turkey's Ministry of Culture and Tourism, which will no doubt generate new publishing relationships and translations.

### **3.3 Overview of support for literary exchange and translation infrastructure**

#### **England**

**Arts Council England (ACE)**, the national development agency for the arts in England, distributing public money from the Government and the National Lottery, has been the primary source of funding for literary translation activities in England. No grant specific to translation from Turkish is

listed among ACE grants 2006-2010. The only title recorded in the bibliography prepared for this study as having received ACE funding was Latife Tekin's *Dear Shameless Death*, published by Marion Boyars in 2001. Grants for the Arts support provided to publishers such as Arc Publications and Comma Press has contributed to the publication of titles by Turkish authors (see bibliography).

ACE supports several organisations under its National Portfolio Funding programme. One of them is the **British Centre for Literary Translation (BCLT)**, based at the University of East Anglia, which is active in literary translation training through its summer school for emerging literary translators. The school consists of several parallel week-long workshops led by practising literary translators, each one focussing on the work of one author who is present to discuss and answer questions, and has so far covered languages ranging from French and Spanish to Polish, Basque and Japanese. A one-to-one mentoring programme for young translators was established by the BCLT together with the **Translators Association** in 2010 and covers twelve languages in 2012. Turkish has however not been included in any of BCLT's activities to date.

**English PEN** is another organisation with a translation focus supported by Arts Council England. Its Writers in Translation programme award grants to UK publishers to "help promote, market and champion titles of outstanding literary value which have a clear link to the PEN charter". The programme has so far supported one title translated from Turkish, Orhan Kemal's *Idle Years*, published by Peter Owen Publishers, 2008. Also supported was the title *The Bridge of the Golden Horn* by the German-writing Turkish author Emine Sevgi Özdamar, translated by Martin Chalmers, published by Serpent's Tail in 2007.

The Global Translation Initiative (GTI), based at English PEN, aims to strengthen support for literary translation and share information between English-language translation communities throughout the world. The GTI project is supported by Arts Council England and works in partnership with organisations throughout the global translation community.<sup>8</sup>

In 2010 Arts Council England devolved its support for translation to English PEN which will administer its new translation programme from 2012.

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<sup>8</sup> For more information see [www.englishpen.org](http://www.englishpen.org)

In late 2010 the **Yunus Emre Turkish Cultural Centre** was inaugurated in London as part of a network of centres opened around the world by the **Yunus Emre Institute**, following the example of cultural centres and institutes named after literary classics, with the aim to promote Turkish language and culture.

## **Northern Ireland**

**The Arts Council of Northern Ireland** is the lead development agency for the arts in Northern Ireland, offering a broad range of funding opportunities. It cooperates with cross-border agencies in the Republic of Ireland, especially in matters related to the Irish language. Its International Policy document<sup>9</sup> states the Council's "commitment to, and ambitions for, trans-national interaction for the arts sector". The Council's aim is to "ensure that Northern Ireland's arts organisations, artists and arts can connect internationally and develop an international perspective through profiling work, exchanging ideas and developing relationships". This aim is achieved through close cooperation with, among others, the British Council, Visiting Arts and the other UK and Irish arts councils.<sup>10</sup>

No publishers, organisations or initiatives relevant to this study in Northern Ireland are known to the author.

## **Scotland**

In Scotland, translations are published almost solely by one publisher, Canongate, which, has so far not published any Turkish titles. However, the **Scottish Arts Council**, recently transformed into **Creative Scotland**, a body which provides public support for all art forms, including film, has encouraged international literary exchange through projects. Its three-year corporate plan 2011-2014 *Investing in Scotland's Creative Future*<sup>11</sup> announces the ambition to see Scotland as one of the world's most creative nations by 2020 highlights "international" as one of the three cross-cutting themes underpinning the organisation's strategic outlook for the decade, identifying one of its main aspirations: "Culture becoming the calling card for Scotland internationally —

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<sup>9</sup> Available in pdf from [http://www.artscouncil-ni.org/artforms/international\\_arts.htm](http://www.artscouncil-ni.org/artforms/international_arts.htm)

<sup>10</sup> *Artform and Specialist Area Policy 2008 – 2012: International Arts*, <http://www.artscouncil-ni.org/artforms/pdfs/International%20Arts.pdf>

<sup>11</sup> Available in pdf from <http://www.creativescotland.com/investment/investment-overview>

welcoming the world’s artists and audiences.” The three year plan states that “Creative Scotland will support international work at a strategic and infrastructural level in the first year of our plan and will encourage research and development initiatives coming forward from the Sector”.

As well as subsidising the **Edinburgh International Book Festival** which has featured several Turkish authors on its programme in the past decade, and **Stanza, Scotland’s International Poetry Festival**, it has supported international collaborations between the **Scottish Poetry Library** and Literature Across Frontiers, which included poets from Turkey and Scotland working on translations and performing at EDIBF.

## **Wales**

There is an active international outlook and interest in other literatures in Wales, with a particular focus on lesser-used languages. **Arts Council Wales** supports international literature and literary activities through **Wales Arts International**, a partnership with the British Council, and **Wales Literature Exchange** which promotes Welsh literature abroad and literary exchange between Wales and other countries. A recent development has seen the setting up of **Translators’ House Wales**, an initiative based at the writers’ centre Tŷ Newydd in Gwynedd, which has run several literary translation workshops. The **Welsh Books Council** is the funder for publishers who produce translations.

None of these initiatives have however included Turkish authors to date, and no translations from Turkish has been published in Wales during the period covered by this study. Wales however makes a significant contribution to UK’s international literary exchange by hosting **Literature Across Frontiers** (LAF) the EU co-funded European Platform for Literary Exchange, Translation and Policy Debate, which has organised a number of activities with and in Turkey, including the Word Express project, and published translations of writing by young Turkish authors in its online review *Transcript*.<sup>12</sup>

## **Ireland**

In Ireland, the incidence of publishing translations – with the exception of translations between Irish and English – is extremely rare and is limited to less than a handful of (mostly poetry)

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<sup>12</sup> For more information on LAF’s activities and projects go to [www.lit-across-frontiers.org](http://www.lit-across-frontiers.org) and [www.word-express.org](http://www.word-express.org)

publishers, for example **Poetry Ireland** and **Dedalus Press**, and even such initiatives focus mostly on translation from European languages. The only two titles published in Ireland in the period covered by the study were collections of poetry, published by Poetry Ireland, both in 1998. Literary events in Ireland follow suit and the two leading festivals, **Dublin Writers Festival** and **Cúirt Festival in Galway** have become far less international than they used to be in the early and mid-2000s. A new addition to the festival scene, the **Cork Spring Literary Festival** is now leading with an impressive international line-up for 2011.

The **Arts Council** is the national agency for funding, promoting and developing the arts in Ireland, while **Culture Ireland** supports the promotion of Ireland's arts and culture abroad, including promotion of Ireland's literature. **Ireland Literature Exchange (ILE)** is responsible for the promotion of Irish literature abroad and funds outbound and inbound translations. No Irish publisher has so far applied to translate a book from Turkish, but ILE is currently encouraging the development of literary links with Turkey by opening its 2011 translators bursaries to translators working into Turkish.

### **3.4 Translation of Turkish Literature in the British Isles**

The present report aims to demonstrate the situation of Turkish literature in translation in the UK and Ireland from 1990 to 2012, shedding light on patterns of translation, publication, dissemination and reception, identifying areas where further research is needed, highlighting key matters of concern or enquiry and making recommendations for further action. For the purposes of this report, unless otherwise specified, the frame of reference and the term 'translation into English' refers to the UK and Ireland and not the US or the Anglophone world at large. Although it is quite difficult to trace how the books travel between and/or circulate within different geographies where English is spoken, the fact that there is a continuous interaction between the British and the North American cultures and book markets which effectively shapes reception and representation, cannot be ignored. In fact, to obtain a more complete picture of translation from Turkish to English, it would definitely be useful to extend the study to cover all English-language territories.

## 3.5 Modern Turkish literature

### 3.5.1 Overview of literary translation from Turkish

The first translation from Turkish into English was E. J. W. Gibb's poetry collection entitled *Ottoman Poems, Translated into English Verse, In the Original Forms with Introduction, Biographical Notices, and Notes*. It is also the first translation from Turkish to be published in the UK, in 1882. Prior to 1940, hardly any translations were made, and these few examples show that, as translation scholar Saliha Paker argues, translations were limited to specialist, often Orientalist, interest and were usually done by academics (2000: 619). Between 1920 and 1940, a total of only three translations appeared, including the first Turkish novel in English; that is, Halide Edib's *Ateşten Gömlek* (1922), which was first translated by the author herself (*The Shirt of Flame*, 1924), to be re-translated by Muhammed Yakub Khan in 1941 (*The Daughter of Smyrna*). The first novel to be translated and published in the UK, Reşat Nuri Güntekin's *The Autobiography of a Turkish Girl* (trans. Sir Wyndham Deedes) appeared in 1949. Individual authors and poets were translated into English in a haphazard way until the 1960s when the number of translations started to increase, especially with translations of Yaşar Kemal's novels and Nazım Hikmet's poems.

There is a remarkable increase in the volume of translations from 1980 onwards. Actually, it is possible to talk about two major translation trends from 1980 to present: first, contrary to the popular belief that poetry is not widely read, poetry translations did not decline at all. Moreover, as Saliha Paker also states, 'Turkish poetry [...] has enjoyed more popularity in translation than fiction' (Paker, 2008). Comprising a weighty component of the total output of translations in English, poetry has been the most translated genre next to fiction and naturally deserves attention.

Nazım Hikmet's poetry is marked by passion, fuelled by his commitment to communism, which resulted in prison sentences in Turkey and later led to exile in Moscow. According to Başak Ergil (2008), the reception of Hikmet's works in the West has changed according to social and political dynamics of these societies. While he was glorified as a revolutionary in the 1930s, when communism enjoyed much prestige in the West, this identity was later replaced with that of a romantic, mystic and lyric figure. Generally, Nazım Hikmet remains the most widely translated

Turkish poet; however, only three poetry collections of his work have been published in the UK, the rest being issued by US publishers.

Nazım Hikmet's counterpart in prose in being the most translated Turkish author, Yaşar Kemal first appeared in the UK with his novel *Memed, My Hawk* (1961) translated by Edouard Roditi, and soon received international acclaim. This was after Mahmut Makal's *A Village in Anatolia* (1954) which marked the beginning of an interest in the translations of Village Literature together with an enthusiastic reception in the English-speaking world, partly because these novels were treated as ethnographies. Like Makal's novel, which offered a glimpse of rural Turkey for a reading public that knew very little about the Turkish society (Seyhan 2008: 85), Yaşar Kemal's novels gained popularity for their portrayal of the richness of the Turkish rural culture and language. Most of these have been translated by the author's late wife Thilda Kemal, who, according to Saliha Paker, played a crucial role in "buil[ding] up an English 'universe of language' for Yashar Kemal's vision of Anatolia and Istanbul as reflected in the diversity of characters, their natural and social environment, their myths, their dialects" (2000: 621). Although Yaşar Kemal is still one of the main representatives of Turkish literature in the UK (and all the Anglophone world), interest in his novels started to wane in 2000's; Collins Harvill, who published 11 of Yaşar Kemal's novels between 1961 and 1997, discontinued the books.<sup>13</sup>

The second major trend that can be observed from 1980 to present is the systematic increase in the translation of fiction. This increase in the number of novels translated into English since the 1980s and 1990s is also worth noting, because it coincides with the proliferation of a type of fiction which breaks away with the socialist realism of the previous era and which is identified by a concern for form and language. This was an age when 'newness' entered the world as a result of which "avant garde" writing in search of new forms and new forms of saying (Moran 2002: 49-57) paved the way for literary experimentation. Ironically, this 'unprecedented experimentation in form and style' (Parla 2008: 34) took place after the 1980 military coup during a period of suppression. The emergence of Turkey's novelistic canon in the 1980s (ibid: 27) also had to do with the rise of women writers which is to a great extent related to the bond between writing and women's increased awareness. As it was the case in several other countries, the feminist movement of the 1980s in Turkey went parallel to the search for new ways of writing. Thus,

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<sup>13</sup> NYRB Classics published two of Yaşar Kemal's novels in 2005.

Turkish women writers' relationship with the novel has also been stimulating both for women's "awakening" and for the evolution of Turkish literature. In her article, "Unmuffled Voices in the Shade and Beyond: Women's Writing in Turkish", Saliha Paker states that '[Turkish] women have distinguished themselves most prominently in fiction' and that 'women's fiction must be considered the most important domain for the growth of a feminist consciousness' (1991: 271, 286). It can be safely argued that the novel has been the genre which made it possible for women writers to make their voices heard and this holds true for the translation of their works into English, especially in the last decade. The figures show that between 2000 and 2010, the number of translations of novels by Turkish women writers almost equals that of novels by male writers.

Another noteworthy point regarding the increase in the number of novels translated into English since the 1980s and 1990s is the entry of several Turkish novelists to the international literary scene, including among others, Latife Tekin, Orhan Pamuk, Bilge Karasu, Orhan Kemal, and Elif Şafak. Although Pamuk has been the most renowned Turkish novelist abroad (with the exception of Yaşar Kemal) even before he won the Nobel prize in 2006, English translations from other Turkish novelists did not fail to draw attention. Actually, shortly after the publication of Pamuk's English debut *The White Castle* (1990), translated by Victoria Holbrook and published in the UK, another debut, that is, Latife Tekin's *Berji Kristin: Tales from the Garbage Hills* (1993) translated by Saliha Paker and Ruth Christie was very well received as a book that portrayed a much peculiar setting through an equally peculiar narration. Often compared to Gabriel Garcia Marquez in its use of magic realism, Tekin's next novel in English, *Dear Shameless Death* (2001), which was translated by Saliha Paker and Mel Kenne, also met with interest in the Anglophone world. Following these, *The Garden of Departed Cats* (2003), by Bilge Karasu, another unique voice in modern Turkish fiction, was translated by Aron Aji and received the National Translation Award given by the American Literary Translators Association in 2004. One year later, Elif Şafak's *The Flea Palace* (2004), translated by Fatma Müge Göçek, was shortlisted for the Independent Foreign Fiction Prize together with Pamuk's *Snow* (2004) translated by Maureen Freely.

It is clear that there has been a new and promising trend since 2005, the year when the Turkish Ministry of Culture and Tourism initiated the TEDA Translation Subvention Project, followed by Orhan Pamuk's 2006 Nobel Prize in Literature. This can be considered a milestone in Turkish literary history, which has had a direct impact on the promotion, if not on the sales, of works of

Turkish literature abroad. It received extensive media coverage worldwide, as numerous newspapers and literary magazines quoted the Nobel Academy's statement that Pamuk 'in the quest for the melancholic soul of his native city, has discovered new symbols for the clash and interlacing of cultures.' And, not surprisingly, Turkey's first Nobel prize threw its weight behind the 2008 Frankfurt Book Fair in which Turkey was the guest of honour. Finally, in 2010 Istanbul was honoured as the European Capital of Culture, which has earned the city, 'the symbol of the country'<sup>14</sup> and thus Turkish culture in general, more international visibility through various cultural and artistic projects.

Nevertheless, despite the growing number of translations into English and the success of some Turkish authors and poets in the Anglophone world, the main problem still seems to be the need for more translations that would provide a more inclusive representation of Turkish literature. Especially since the 2000's the main trend in the West has been to translate and publish mainstream works or that have gained recognition in Turkey. However, Paker points out that due to changes in norms that govern literary taste in Turkey and abroad, there have been significant omissions, such as Yakup Kadri Karaosmanoğlu, Melih Cevdet Anday, Sabahattin Ali, Oğuz Atay and Yusuf Atılgan. She adds that another factor hindering translations has been the constant evolution of Turkish language, which has deterred non-native speakers of Turkish from undertaking translation projects (2000: 623).

### **3.5.2 The position of Turkish literature in the UK book market today**

It may be argued that up until the 1990, British – and other European – publishers' selection criteria for translation matched the general perception of Turkish identity. In other words, patriarchy, religious conservatism, and other themes that allowed and maintained an Orientalist perception were preferred. However, starting in the last decade of the twentieth century, the selection focused on novels that portrayed the Turk as 'torn between the East and the West'. Therefore, it was the liminality of the modern Turkish society and culture that attracted attention. Orhan Pamuk, who makes use of this East-West dichotomy in his work has been increasingly popular from 1990 onwards.

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<sup>14</sup> Available at <http://www.en.istanbul2010.org/AVRUPAKULTURBASKENTI/istanbulakatkilari/index.htm>

Today, translations of Turkish literature are available from a wide range of publishers including Faber and Faber, Serpent's Tail and Shearsman. From a publishing perspective, Faber's acquisition of Orhan Pamuk's *White Castle* from Carcanet in 2001 can be seen as a turning point for Turkish literature in the UK, since the publication of his novels by an established literary publisher in quick succession meant market penetration and higher visibility. However, due to small number of translators and publishing professionals who are able to work on Turkish texts and, except for a few authors, the limited revenue these titles bring, publishing Turkish translations remains a labour of love for publishers.

One of the main obstacles in this area is that translations from Turkish literature still rely on a 'push' strategy from Turkey, as a result of mainly the economic issues involved and also the 'lack of curiosity' on the part of the UK publishers. Apparently this is not something peculiar to Turkey, but an obstacle observed in the case of many "minor" languages and literatures that strive to get translated and published in the English language. Until recently, translation deals were struck mostly through personal contacts, and UK publishers relied on information from their European counterparts, rather than Turkish publishers, literary agents or academics in the field. The annual Cunda International Workshop for Translators of Turkish Literature and the biennial International Symposium of Translators and Publishers of Turkish Literature initiated in 2007 and coorganised by the The Ministry of Culture and Boğaziçi University in cooperation with publishers, translators, authors, associations and copyright agencies, have provided institutionalized forums for such interaction. These international symposiums were also highly useful in informing people about TEDA, the Translation Subvention Project initiated in 2005 by the Ministry. As reported on the web page of TEDA,<sup>15</sup> the first symposium 'was so effective that just in two years 500 Turkish literary works applied to receive support from the TEDA Project.' Apart from these, several literary agents in Turkey have focused on selling rights to foreign publishers, and their individual efforts and networking have proved fruitful. It is clear that the consequences of these accomplishments and initiatives have been very positive in generating more interest in Turkish literature, hence an increase in the number of translations into English while, unquestionably 'contributing to a changing perception of Turkish literature' (Paker in Taşçıoğlu 2008). This 'push' strategy, however, does not seem to be sufficient to achieve the desired results in the dissemination of Turkish

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<sup>15</sup> <http://www.tedaproject.com/EN/belge/2-28187/press-bulletin.html>

literature in the UK as well as in other Anglophone countries. Since we cannot speak of a demand originating from the UK market, these initiatives and measures – which have been the main sources of contribution in this regard – would continue to produce limited results.

Consequently, the rich repertoire of modern Turkish literature has been under-represented in the British literary market. Only a few Turkish authors are widely known in Great Britain, and although novels translated from this language are more visible than other genres in the market, Turkish literature generally suffers from invisibility in the UK and Ireland. The cultural insularity and the conservative literary taste prevalent in the British literary culture are hindering the popularity of translated books.

Yet, there are reasons for being optimistic about the future; compared to its position in English translation two decades ago, Turkish literature has definitely become more visible. Especially since the beginning of the millennium, with international opportunities for the promotion of Turkish literature and through the work of literary agents, Turkish literature has been making its way from the very periphery of the UK literary system towards the ‘less-periphery’. The last section of the report (“Conclusions”) shows how.

## 4 Publishing

### 4.1 Towards a bibliography of published translations

In compiling a bibliography of literary works translated from Turkish and published in the British Isles during the period 1990 – 2012, the main source has been the bibliography started with Saliha Paker (2000) for *The Oxford Guide to Literature in English Translation* edited by Peter France, which then continued with Saliha Paker and Melike Yılmaz (2004). This bibliography was further expanded by Paker for the First International Symposium of Translators and Publishers of Turkish Literature (June 1–2, 2007) mentioned above. For the purposes of this report, the bibliography has been updated by Duygu Tekgül and Arzu Akbatur. *Index Translationum* and *The British National Bibliography*, although useful, have not proven to be completely comprehensive, and thus, reliable. Both sources have missing data (published titles both from the past and the present).

Moreover, due to the complexity of its classification system, searching *The British National Bibliography* requires time and labour when extracting records. Consequently, there is still a need for a reliable mechanism to collect data on the publications of translations in the UK and Ireland.

#### 4.1.1 Bibliography of Translated Works of Turkish Literature into English (1990 – 2012)

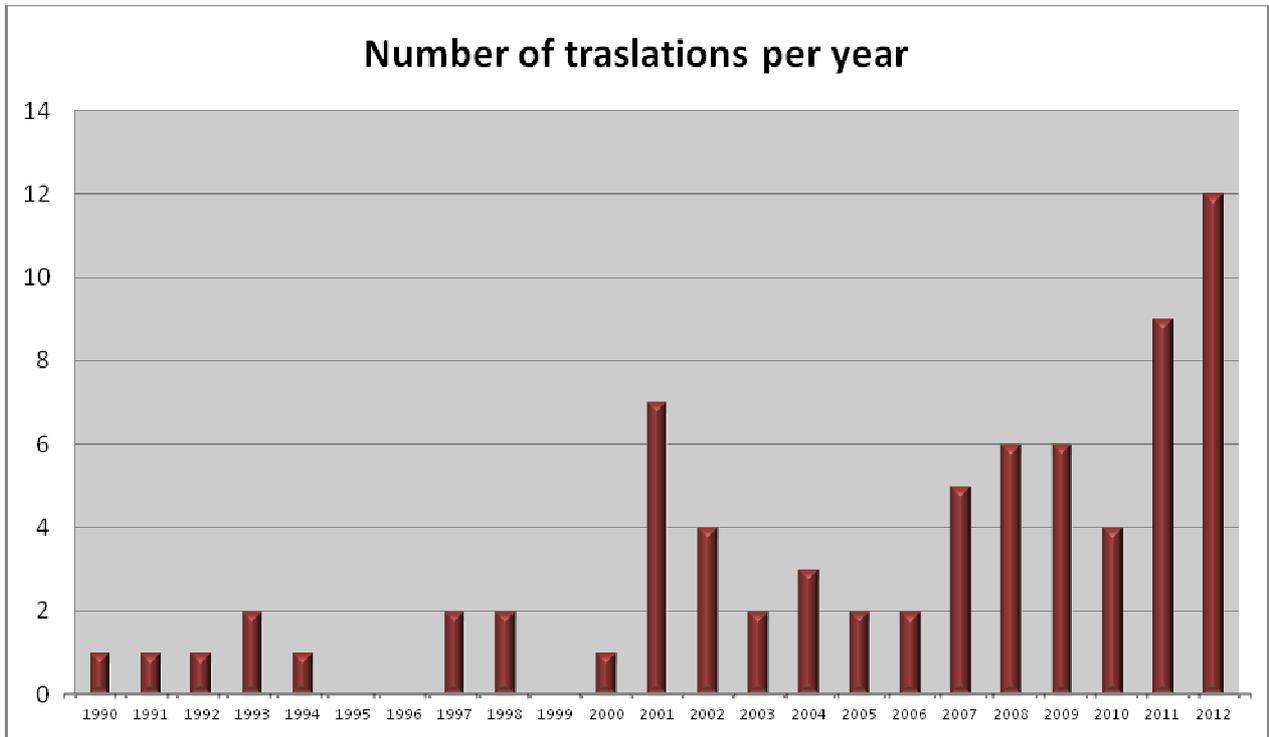
The updated bibliography shows that between the years 1990 and 2012, thirty-three novels, ten short story collections, two collections of essays, one collection of plays, one travel writing, five memoirs, and eighteen poetry collections have been translated from Turkish and published in the UK. Translations from Turkish show that starting from the second half the last decade, that is after 2006 and obviously following the initiation of the TEDA Translation subvention Project by the Turkish Ministry of Culture and Tourism and Orhan Pamuk’s winning the Nobel prize, there is an upward trend (except in 2010), reaching over ten titles in 2012. The leading genre is, not surprisingly, the novel; that it is followed by poetry is worth noting. The third most translated genre is short story.

Since 2006, forty-two works of literature have been translated into English and published by British publishers, and there are more that are currently being translated or about to be published. According to the tables below, numbers have gone up steadily since 2006. Compared to the six-year period before 2006, the figure has more than doubled in the six years since then, i.e. from nineteen to forty-one. Moreover, the British publishers who represent Turkish fiction have become more varied, including new houses like Peter Owen, Telegram, Penguin, Saqi Books, Seagull Books, Bitter Lemon Press and Arc Publications.

**Table 1. Number of translations from Turkish into English per year**

Year	90	91	92	93	94	95	96	97	98	99	0	1	2	3	4	5	6	7	8	9	10	11	12
Number of Translations	1	1	1	2	1	0	0	2	2	0	1	7	4	2	3	2	2	5	6	6	4	9	12

**Table 2. Translations from Turkish into English, 1990 – 2012**



#### **4.2 Publishers, magazines, websites**

As is well known translation tends to be a specialist activity in the UK book market and translation from Turkish is no exception. The books in the bibliography have been published by the following publishers in the UK and Ireland: Anvil Press Poetry, Arc Publications, Carcanet, Collins Harvill, Comma Press, Conversation International Poetry, Faber and Faber, Marion Boyars, Middlesex University Press, Milet Publishing, Peter Owen, Poetry Ireland, Rockingham Press, Salt Publishing, Saqi Books, Serpent's Tail, Shearsman Books, and Telegram.

Although it is not strictly speaking a literary magazine, *Turkish Book Review*, the first book review in English about Turkish literature, is worth mentioning here. It is an Istanbul-based literary journal dedicated to the promoting Turkish literature internationally. It started in 2007 and is published twice a year (from 2010 on, once only). The journal features book reviews in various fiction and non-fiction genres, author and translator interviews, excerpts from translations, and essays on a diverse range of topics related to Turkish literature. Another aim of the magazine is to present the cultural context surrounding Turkish literature and to this end it also introduces books about Ottoman architecture, Turkish music, art, history, language as well as Turkish cuisine. It is sent to

10,000 publishers, literary agents, authors, translators in the United States, Far East, Australia, England and many European countries electronically and 2,500 printed copies are sold at Turkish bookstores and distributed at international book fairs. Contributors include the poet-translator George Messo, the translator Aron Aji, the academic Walter G. Andrews and the author John Smolens.

*Transcript*, Literature Across Frontiers' online magazine of international literature, has dedicated two issues to Turkish literature: Issue 30 featuring translations of new Turkish poetry, and Issue 32, focusing on new Turkish prose. The latter contains short stories and excerpts from novels.

Even though it is not active now, the website for Turkish literature in English translation bearing the title 'Contemporary Turkish Literature,' has been a very significant source for the representation and dissemination of Turkish literature. The website was initiated by Suat Karantay, who is currently a professor in the Department of Translation and Interpreting at Yeditepe University. At the time this website was set up, Karantay was a professor in the Department of Translation and Interpreting Studies at Boğaziçi University, and the Secretary of Turkish P.E.N.. Starting a website that would include translations of Turkish literature in English was motivated by the aim to bring together the students' translation projects, which were (and still are) carried out as a part of the Department's programme. The idea of presenting these translations on the internet attracted the attention of other teaching staff both at Boğaziçi and a few other Turkish universities, who were also interested in making these translations available to a wider audience. After meticulous editing, the translations started to be transmitted to the web page together with other visual materials such as examples from Turkish arts, photographs of writers, and book covers. The website grew bigger in time featuring over 400 short stories, chapters from novels, poems and plays by 238 writers.

Yet this website, as Karantay asserts,

does not represent Turkish literature. The aim was to use the material available. We did not, as it was mentioned in the information introducing the website, aim to represent Turkish literature. We did not have the opportunity, i.e. funding, to have these all these material translated, so we had transferred what we had at hand [...] We were aware that

many important names were missing, but this was simply because we did not have the translations of works by those writers.

Since in our age such an electronic source has a crucial role in promoting a literature, it is highly significant that the website is activated again. Karantay is hopeful about this and says that after certain technical problems are overcome, the website can be easily revitalised with the addition of a more 'interactive and rich content.' Apart from its contribution to the promotion of Turkish literature, the website, Karantay points out, 'has also been useful providing course material for the literary translation classes in Translation Studies departments in Turkey, as well as for the teaching of Turkish literature in universities abroad - American and Canadian universities, in particular -, where the language of teaching is English.'

### **4.3 Key publishing issues**

#### **4.3.1 Selection of the titles**

Without doubt, one of the main concerns related to the translation of Turkish literature into English (as well as other languages) is the selection of titles for translation and publication. 'What are the criteria in the selection of the titles? What do the publishers usually go for? Do the works translated and published so far really represent Turkish literature? etc.' are some of the questions that underlie the issue. In her address to Swedish PEN in 2002, Müge Sökmen, one of the well-known publishers, editors, and translators of Turkey, highlighted that translation should be considered a complex web in which socio-cultural, commercial, and personal factors are intertwined. Talking about the reasons for the dramatically low rate of translations from Turkish especially into English, she pointed out the 'norm' in the literary market that has determined the sales figures of a book, the 'prejudice barrier' that has to do with the expectations and preconceptions of the West, and the role of individuals — for example, a 'literature-loving editor' — in the publication of a novel with local flavour. Regarding the status of Turkish women writers within this framework of publication and translation, Sökmen has observed that most publishers in the West are not solely interested in 'good literature,' and that what they seek is something that would appeal to the Western readers; in other words, something that would comply with their conceptions of Turkey. When she brought some Turkish authors to the attention of European publishers, some of them asked whether there were 'Turkish women writers with good stories to

tell,' which as Sökmen 'soon understood, meant good literary documentaries of family violence, wife-beating, harassment from the violent Orient' (Sökmen 2002).

A similar concern was voiced by Adalet Ağaoğlu, one of the most significant novelists of Turkey, in an interview dated 2007. Ağaoğlu stated that a (female) writer's chances of getting translated and published were higher 'if she says she talks about the oppressed woman and defends women's rights' (2007). Ağaoğlu believes one of the reasons for Turkish literature not receiving the recognition it deserves in the West is the sort of expectations the Western book market requires women writers to fulfil. 'There are many reasons for my not getting published,' Ağaoğlu said and added, 'an editor from a publishing house in London said, 'I want to introduce you as the oppressed woman of Islam,' to which I said "No"' (2007).

Yet much has changed since 2002, and the Frankfurt Book Fair in 2008, at which Turkey was the Guest of Honour, has been a good example for the change in the publishers' approach towards Turkey. The organiser of the Publishers Association's presence at the Book Fair, Sökmen underlined this change as follows:

[Before,] when we went over to talk with publishers [...] they would say 'Oh, he's too modern', 'too Western' or 'I already had a Turk last year' as if all Turkish authors were one and the same, as if they all had [a certain message to give]. So FBF was a really big opportunity for us to be able to show that there was a variety of authors from Turkey, which should be read as literature and which is not less. (Sökmen 2009)

She also explained that previously European publishers usually consulted each other's lists about Turkish novels, and Frankfurt Book Fair for the first time gave Turkish publishers the opportunity to address European publishers directly. This event drew attention to Turkish literature internationally, therefore for the first time Turkey was the subject of media coverage more for its literature than its politics (Sökmen 2009).

As for the current situation, Müge Sökmen bemoans the impact of commercialism on publishing, which also influences the type of literature chosen for translation and publication. She observes that 'As independent publishing gradually disappears all around the world, editors who assess the books in terms of their literary merit are being replaced by sales departments whose influence in the selection of titles have increased; this is even more so in the Anglo-Saxon world.' Although she

notes the existence of some independent publishing houses who continue to select books on the grounds of their literary merit without paying more attention to how much they would sell, Sökmen underlines the dominant commercial motive behind the selection of works. Referring to the current situation of publishing mentioned above, she explains why certain works do not have the chance of being translated and published especially in the Anglo-Saxon world. As she says, 'Works that cannot be easily categorised (as thriller/crime fiction, chick lit., etc.), that cannot be presented to ready-made value judgements, such as the liberation story of the Indian/Muslim woman or political criticism (yet the author should criticise not the "Western" world, but his/her own country in accordance with "Western" criteria, otherwise s/he will not have much chance), or works that do not pertain to certain niches (gay literature, young adult literature, etc.)' are less likely to draw the attention of the publishers.

However, when asked about the criteria for the selection of the titles to be translated and published, Barbaros Altuğ, founder of the Istanbul Copyright Agency, portrayed a more positive picture underlining the fact that he 'has not faced any difficulties in the process of having works of Turkish literature translated and published' and that 'for the past decade [he has] an author to be published in English almost each year.' Altuğ does not think that there are particular criteria, which play part in the selection of the titles, and, quite contrary to Sökmen above, he says, 'Priority is given to works of high literary merit' because publishers are aware that translated works (of Turkish literature) do not sell much anyway, and thus, they mostly prefer works of literary merit that can be appreciated in some ways. This is further emphasised by Altuğ as he states, 'If a novel hits a very good sales figure in its own country (say, over one hundred thousand), it immediately draws the attention of the publishers. The impact of the book, however, rests on its power alone because even if it takes precedence in the order of books read, its chances of getting published will not be high, if it is not liked.' On the other hand, there are some obvious factors that draw publishers to certain books, which Altuğ is obviously aware of of: 'I can say that authors, who write about contemporar — especially today's — Turkey, and about Istanbul in particular, are getting translated. For example, the crime fiction of Mehmet Murat Somer with its transvestite hero and Beyoğlu setting, Ayşe Kulin's novels whose stories take place in Istanbul, Kürşat Başar's *Music by My Bedside* dealing with the theme of military coup or Buket Uzuner's *Istanbul Blues*.'

Amy Spangler, who established AnatoliaLit literary agency with Dilek Akdemir in 2005, underscores the importance of two elements in the selection of Turkish titles: first, the decisive role that the personal taste of the editor plays. 'It is often somewhat personal; it varies from editor to editor,' says Spangler, 'You can meet with three different editors from the same publishing house and they all want to see different things because they have different tastes.' Second, the issue of sample translations: 'One practical aspect, of course, is that they [editors] want to see things that they can read, which means you have to have a translation before you have a publisher, if possible. Sometimes a sample translation is enough, and sometimes you get lucky and you find an editor who knows French or German and if you have that book in that translation, they can read it.' However, according to her, this does not usually work with English language publishers. The reason why English language publishers are less likely to take a Turkish book that they cannot read is also related to the general attitude towards translation. Spangler observes that especially with UK publishers 'there is not a great awareness as to what it means to translate, it is less so with European publishers, where there is more translation and there is more exchange with different languages and cultures.' It is more of a systemic issue and it is less to do with the editors themselves, who are all literature-loving people, but who are at the same time 'dominated by market forces beyond their power as we all are, so they cannot always publish what they would like to.'

Elaborating on the factors that have an impact on the selection of the titles, Spangler also dwells on the 'anthropological' aspect expected in the books from abroad.

There is this kind of Orientalism [...] and it does not apply just to Turkey. In general when it comes to translation, [the work of the author] is not judged just on its literary merit but also on the kind of information it gives you. There is an expectation that it is also going to have an anthropological aspect. Because when you read a piece of literature from Turkey, you don't just want to read a good piece of literature, but you want to read something that tells you about the culture.

In relation to this, Spangler identifies a kind of 'Istanbul fetishism', which means that agents are less likely to offer a book set in other locations, in Ankara or Trabzon, for example. She also agrees with the contention that the East/West divide has continued to be of interest as 'Turkey still seems exotic' to publishers.

As far as the Turkish titles that have so far been translated into English are concerned, Saliha Paker, is not overall dissatisfied. Especially regarding the lack of a pattern in translations, which seems to lead us to conclude that Turkish literature (or what the literati/academics think Turkish literature is) could have been more fully represented, Paker believes that ‘this is very natural.’

Especially in the case of ‘peripheral’ literatures, you see that first something gets translated and then other works are started to be noticed or they are ignored. Turkish literature, in this sense, has been lucky because those ‘other works’ have been noticed. For example, Erdağ Gökner translated *A Mind at Peace* by Ahmet Hamdi Tanpınar after he translated Pamuk’s *My Name is Red* [...] And now Tanpınar, who has not received much interest before, has become the most translated author after Orhan Pamuk within TEDA.

Thus, according to Paker, any analysis of translations from Turkish into English should take this ‘lack of pattern’ into consideration as a ‘fact’ of translation from peripheral literatures. It is true that there are many Turkish authors, such as Oğuz Atay, who — despite the expectations of Turkish literary community — have not been translated and published in English, and there are several ‘less canonical’ authors who have. Yet, although we may seek a certain systematic pattern in the translation of Turkish literature into English, ‘each translation has a story, an adventure of its own,’ and ‘it is not always easy to understand why publishers are interested in one writer, and not in another.’

The lack of a systematic pattern, therefore, is not something that Paker complains about. Nor does she does she regret the fact that ‘less canonical’ works are sometimes translated and published in English. On the contrary, she believes that ‘the canonical is not the only way’ and this has been the case with Turkish literature as it has trickled into the English literary system through various ‘streams’ including the canonical and non-canonical alike. This is ‘a sound and reliable situation,’ Paker observes, ‘because the general readership is not just composed of readers who read only canonical works.’

In relation to the issue of the ‘lack of a systematic pattern,’ Nermin Mollaoğlu, founder of Kalem Agency, draws attention to a practical aspect that is hard to ignore. One of the questions she is often asked is ‘why a particular author is translated, when another author has not been translated yet.’ The underlying implication is apparently associated with people’s expectations or

assumptions that more 'canonical' or established authors would be translated into English in the first instance. Yet, as Mollaoğlu says, 'A particular author is translated simply because the foreign publisher liked [and preferred] him/her. I cannot tell the publisher: "No, you cannot publish that author unless you publish this one first."' Moreover, what Mollaoğlu has to say about the 'less canonical' works being translated and published in English supports Saliha Paker's views from another perspective. 'What do we lose when such a book gets published?' On the contrary, strengthening and widening the frame of reference is, of course, a key element, as Mollaoğlu acknowledges, which 'keeps the doors open' for other books.

Regarding the selection of the titles, Mollaoğlu highlights two important criteria, which suggest the tendency of publishers to go for particular books: 'One type of publisher says, "This is too Turkish", which means the book has too many elements that belong to the Turkish culture. The other type of publisher wants something 'very Turkish'; these are the ones who want the Turkish [identity] of the author to be strongly felt.' Similar to her colleague, Amy Spangler, Mollaoğlu also believes that the personal taste of the editor, as well as the policy of the publishing house play part in the selection of the titles. Apart from these two elements, there is a tendency to respond to what Mollaoğlu calls 'Grand Bazaar themes', or cliché images of Turkish identity as being stuck between East and West. However, this does not necessarily apply to all the books translated from Turkish, as is the case of Aslı E. Perker's *Soufflé*, published in 2013.'

There is also the apparent tendency of the publishers to go for books they can easily promote. Mollaoğlu explains that there are many elements that help promotion, and while a canonical name, such as Ahmet Hamdi Tanpınar, can be promoted within a different context, one of the issues that the publishers prioritise is that the author is alive and possibly knows English, so that he or she can be interviewed, invited to literary festivals and promotional events. Thus, they may even ask the agency whether the author has any impediment to travel or not. The biography of the author is also very important. As Mollaoğlu states, 'It should certainly have an interesting story. The political views of the author, the prizes that s/he has been awarded, his/her ethnic identity, the lawsuits filed against her/him, his/her previous work' would be some of the things taken into consideration by the publishers.

#### 4.3.2 'Lack of interest'?

The UK publishers' 'lack of interest,' which is identified as the main obstacle to the translation and publication of Turkish literature is not considered by Paker to be completely relevant any more. Drawing attention to the huge amount of production within the UK book market, Paker takes a pragmatic stance as she says, 'there are many translations from different languages that find a place within this very rich production, but this is the amount which the present situation of publishing allows at any particular time.' Like many of the respondents interviewed for this report, Paker observes that the attitude has changed following Orhan Pamuk' Nobel Prize. Nevertheless, 'we also needs to bear in mind that the dynamics of each country is different' when trying to answer, for example, why an author such as Hasan Ali Toptaş, who has become very successful in countries like France and Germany, has not been published in English yet.

However, Şehnaz Tahir Gürçağlar, also a Professor of Translation Studies at Boğaziçi University and currently Head of the department, believes that the biggest challenge to the promotion of Turkish literature in the UK is 'finding publishers' which goes hand in hand with the funding issue. The still limited appeal of TEDA in the UK is a case in point, thus Tahir Gürçağlar says, 'I think that even support like TEDA does not motivate the publishers enough.' The 'lack of interest' seems to be more a cultural issue than an economic one. As she states, 'This is obviously related, to some extent, to the economics of publishings, but it is also related to the lack of cultural openness to translation in general. If you are struggling to get into the 3% share, you do not naturally have much chance.' Nonetheless, this observation does not make her pessimistic about the current situation because she believes that a considerable progress has been achieved, especially when we take into account the very limited number of translations at the beginning. That popular works are being translated now is also evidence of the positive change in terms of the publishers' interest.

Literary agent Amy Spangler acknowledges that there is quite an increase in the number of translations from Turkish since Pamuk won the Nobel Prize and that publishers are much more open to Turkey when it comes to selecting titles by Turkish authors. Nevertheless, she thinks that the 'general resistance to translation' is still the biggest obstacle to the translation and dissemination of Turkish literature in the UK. Spangler believes that funding is just one aspect of the issue because 'otherwise TEDA would have made a bigger dent than it has' and that in general,

it is a systemic issue: 'For the English language in general, when you talk to editors, they often tell you that there is a resistance to foreign names. Publishers believe that in general readers do not read translations, and I think that *this* is the main obstacle – this *idea*, which actually becomes a vicious circle.'

Nermin Mollaoğlu from Kalem Agency, on the other hand, does not believe that the translation, publication and promotion of Turkish literature in the UK is faced with a major obstacle. She is indeed very optimistic about the whole process and thinks that Turkish publishing has the same difficulties – finding good translators and reaching more readers with translated books. She says, 'The existence of literary agencies that work actively for the promotion of Turkish literature, the fact that a state policy is in place and developing, and publishers becoming more aware of this, that the authors have started to realise that being an authors is a professional thing, have come about quite recently. We are now at the bottom of the ladder and keep moving up.'

She does not believe that UK publishers have a prejudice against Turkey or Turkish literature, or that they do not have much interest in it. 'It is not that British publishers do not buy *Turkish* titles only,' she says, 'because they do not buy titles from Bulgaria or Greece, either; it is not about prejudice, they just do not want to take risks.' Mollaoğlu believes that it is the same in Turkey as well and refers to an example:

Back in 2005 or 2006, I could not sell a book from the Netherlands, but very recently publishers have gone to auction for a Dutch book [because] during the past seven years, the Dutch Literature Foundation has launched a serious promotional campaign [...] This is also what we should do; we need to work actively to do the same in Britain [...] And this should work in both ways; i.e. 'new' names of English literature should come here as well [...] This [cultural] bridge needs to be improved in both directions. Much has to be done both on the part of the literary agencies and the state.

If there is an obstacle to the translation, publication and promotion of Turkish literature, it is, as Mollaoğlu suggests, more about what we lack. The biggest problem she has identified is the limited number of good translators, as she says, 'The number of very good translators is still low [...] we have not reached a sufficient level yet. This is our weakest link in selling translations.'

In a similar vein, Barbaros Altuğ from Istanbul Copyright Agency believes that if everyone – Publishers Association, the Ministry, agencies – work hard, it will be easier to attract the attention of foreign publishers. Altuğ, for example, has managed to get a Turkish Literature series launched by Dalkey Archive in the USA. With the help of this project, the works of ten contemporary Turkish authors will be published within five years between 2012 and 2017, and these will be made available both to American and British readers.

#### **4.3.3 Sample translations for publishers**

A difficulty which both publishers and literary agents face is getting ‘good’ sample translations. Amy Spangler says, ‘The biggest challenge is getting sample translations of good quality – of a quality to convince a publisher to pursue the entire work, and that involves other issues; funding, for example, because who is going to pay for these translations, and what if you want to have the entire book translated? But even a 20-30-page sample translation costs money.’ The solution that she offers to overcome this challenge is to encourage TEDA to fund sample translations. She refers to the examples in Europe, where an independent foundation with an independent board chooses, say, ten authors a year, so the selection is not biased, then provides sample translations for ten works, and lets the agents and publishers submit candidates for that. Spangler believes that this would also be a positive move ‘because the funding body then can have a presence on the internet or at the fairs as a kind of an unbiased entity that is recommending titles to publishers, too. So it is not just the agents or the publishers pursuing their own interests, but you have what you consider to be a relatively objective decision on the important books coming out of a country.’

Translation studies scholar Saliha Paker also underscores the significance of sample translations by pointing out the necessity of having a quality monitoring mechanism. In addition to the quality of sample translations, Paker asserts that the quality of translations themselves should also be ensured. A way of making this available, she thinks, is to encourage academic research that would focus on translations as their objects of study, which ‘would then feed into criticism.’ However ideal it may sound, this is an essential requirement ‘not only for translations into English, but also into all the other languages.’

Because English is the lingua franca of the publishing world, the translations in English are usually consulted either as references by other publishers or as source texts for translations into ‘less-widely’ spoken languages for which no translator can be found. That’s why the quality of the English translation in this case takes on a greater importance. Nermin Mollaoğlu thinks that in general UK publishers take the editorial process seriously, and that ‘if you have a good publisher, you get a good book.’ However, in the case of sample translations, Mollaoğlu says that ‘you do not have the luxury to wait for that perfect translator [and translation] because it has to be done.’ Sample translations can be funded in some ways, and sometimes it can be the author who pays. Yet the ideal solution, according to Mollaoğlu, is that sample translations receive funding from a foundation or institution, in this case from TEDA. She thinks that as is the case with funders of translation abroad, translators – not publishers – could ideally apply to receive funding for their sample translations.

Alexandra Büchler of Literature Across Frontiers, a programme of activities which has included many initiatives related to Turkey, also agrees that translation of samples should be supported by TEDA. ‘Well translated samples are crucial to the effort TEDA has been making, and so is digital publication which TEDA regrettably does not support. E-books and online publications are accessed and read by many more people than physical books, which sometimes sell only a few hundred copies. Our Transcript online review’s publication of Turkish literature was not eligible for support for this reason and yet it is accessed by thousands of readers. Another problem is the low level of funding, the small size of the grants TEDA provides, and this is something supported publishers have complained about and have even turned down a grant because it was not enough to make the publication viable,’ Büchler adds. ‘A synergy is needed between TEDA, publishers, agents, translators and authors, and this is happening to some extent, but TEDA should diversify its grants and aim for quality rather than quantity.’

## 5 Dissemination and reception

### 5.1 Media and critical reception

Translations of Turkish literature are reviewed by literary critics contributing to the literature sections of major newspapers and prestigious literary magazines: *The Guardian*, *The Observer*, *The Independent*, the *Times Literary Supplement*, the *London Review of Books* etc. As is often the case

with translated literature, the reviews usually praise the authors for the literary merits of their books, not always mentioning the translation and thus usually ignoring the work of the translator. However, among all the translators, Maureen Freely appears to be the one who has enjoyed the most attention, and the most positive in general. This might be partly due to the fact that she is a novelist herself and is part of the literary community.

One of the issues of concern regarding Freely's translations of Pamuk's work has been that she has rendered Pamuk's fiction accessible for the English-speaking readership. In his comprehensive review of Pamuk's work in English for the *London Review of Books*, Adam Shatz explains how the experience of reading Pamuk's work 'isn't necessarily identical in English and Turkish.' As he says,

Pamuk writes long, ornate sentences, and many Turkish readers, according to Azade Seyhan in her informative study of the Turkish novel, *Tales of Crossed Destinies*, find them difficult to parse. In English, especially in Maureen Freely's translations (she is herself a novelist), Pamuk's prose is pared down and simplified, given a pleasingly legible surface that makes it look at home in the *New Yorker*. There are difficulties to contend with in the English translations, but they are seldom at the level of sentence. (2010: 15)

According to Freely, however, this does not sound a like justified conclusion. Regarding this issue, she replies,

It may be my voice and my voice is certainly different from his but [...] I do not want to make things simpler for the reader, not at all. In fact, if you look at the book, there is almost never a sentence that is cut into two [...] I always tried to keep his long sentences as long as possible. In fact, sometimes I had no choice. But if a sentence was divided up, it was often something that was done in the editing process that I didn't catch because I think that a long sentence in Turkish should be a long sentence in English because of the kind of flow that is desired. So I was trying to make it sound right enough in English so that people would get into the book [...] (Freely, 2013)

Güneli Gün's translations of *The Black Book* and *The New Life*, on the other hand, did not elicit positive feedback from British reviewers (Adil 2006: 131). The main point underlying the criticisms was that Gün's use of 'slangy American English' did not conform to Pamuk's stylistic characteristics, to which Gün gave an equally compelling answer. In *TLS* she explained that Pamuk writes 'in a casual yet culturally resonant idiom that is colloquial and often humorous, although he

will, whenever it's called for, regale you with lofty language or overwhelm you with politesse,' and added that it should not be unnatural for a translator to prefer using American diction 'simply because [she] happens to be an American' (Gün 1997: 14).

Certain cultural and political issues remain popular among reviewers of Turkish literature, leading Alev Adil to conclude that the literary elite in Britain force a burden of political signification upon Turkish writers (Adil 2006: 120). Freedom of expression is a theme picked up by some, as Orhan Pamuk, Elif Shafak and Perihan Mağden were tried under Article 301 of the Turkish Penal Code for publicly denigrating Turkishness or the institutions of the Turkish Republic. Especially in Pamuk reviews, critics like to mention the fact that Pamuk escaped to New York after receiving death threats in his own country. Similarly, Shafak's trial has also had a direct impact on the reviews as it would not be wrong to say that there has been a 'boom' in the number of reviews, mainly on *The Bastard of Istanbul* in this case, especially compared to the interest in the previous novels by Shafak. The reference to the author's trial has continued to appear both in the reviews that Shafak's later novels received, as well as in the way these have been presented to the English-speaking audience by the publishers.

## **5.2 The issue of 'representation'**

The other, more prominent element observable in the reviews is representation. Some reviews tend to emphasise how the works of contemporary Turkish novelists depict Turkey and Turkish society and culture, and capture the Turkish identity. Reviews of Pamuk's books, for example, praise the physical descriptions, with an emphasis on exoticism. Adam Shatz, in his review mentioned above, explains that Pamuk's descriptions of Istanbul '- as a palimpsest, a maze of signs that can never be fully deciphered - accounts for much of the West's fascination with Pamuk' (Shatz 2010: 15).

Philip Hensher, in a review of *My Name is Red* for *The Spectator*, credits Pamuk's Orientalist descriptions by quoting a passage from the book:

It is utterly unlike [...] the Western traditional historical novel or the intellectual thriller. [...] Oddly, the Western tradition it does draw from is a sumptuous orientalism. Professor Edward Said has taught us all to be rather snooty about French paintings of harems, and perhaps it takes a Turkish novelist to demonstrate that orientalism is, in reality, one of the richest

literary modes, even if it has nothing to say about the historical reality. Pamuk seizes the potential orientalism with magnificent gusto:

*This area, so often described by Enishte and others who had visited the palace, lay before me like a Heavenly garden of unequalled beauty. I regarded the peacocks roaming through the greenery, the gold cups chained to splashing drinking fountains, and the Grand Vizier's heralds robed in silk who seemed to amble about without touching the ground, and I felt the thrill of being able to serve my Sovereign.*

It is a wonderful novel, dreamy, passionate and august, exotic in the most original and exciting way. (Hensher 2001)

Reviews treat Pamuk's novels as social commentaries, almost invariably. For example, Sarah Smith, in her review of *The Museum of Innocence* for the *Literary Review*, writes: 'This is a cornucopia of a work, as rich in its details of the life of his home city as the memoir *Istanbul*, which it in some way mirrors; as deep in literary conceit as the bestselling *My Name is Red*, and as caustic in social commentary as the extraordinary *Snow*' (2010: 69).

Before the Faber and Faber edition of *The Museum of Innocence* was available, *The Economist* published a review of the US edition. The review, which bears the tired and commonplace title 'Turkish Delight,' draws attention to the local themes in the novel:

Pamuk [...] has conjured up a circle of characters who are driven by anxieties about Turkishness and modernity, authenticity and imitation. The people in his book aspire to Western mores in a place they feel to be peripheral and second-rate. These tensions, both secret and destructive, govern sexual passion and convention, and the possibility of happiness. [...]

Although the Istanbul bourgeoisie holds engagement parties in the Hilton hotel, and old money sniffs at "parvenus from the provinces" with their headscarved wives, the sexual revolution has not yet arrived. In a society that is obsessed with women preserving their virginity until a marriage at least in prospect, it is notable that both women yield to Kemal, though at some cost to themselves. (*Economist*, 2009: 103).

Therefore, the reviews' treatment of Pamuk's or Shafak's novels as social commentaries seem to impose on the writers, what Arif Dirlik calls, 'the burden of translation,' which refers to the

expectation from 'minority writers' to *speak for* their communities and to provide an authentic representation of them (Dirlik 2002: 216). This 'burden of translation,' or 'representation,' also informs the discrepancy in the way Turkish and 'Western' authors' dealing with certain themes has come to be perceived. Although successful authors of Turkish literature are compared to masters of world literature, like Pamuk to Mann and Dostoevsky, and Tekin to Marquez and Beckett, Turkish literature has mostly been received with reference to a 'local' context, as opposed to the common perception of the French and Russian classics, for example, as exploring 'universal themes.' In an interview for the *Paris Review*, Orhan Pamuk points out to this situation: 'When Proust writes about love, he is seen as someone talking about universal love. Especially at the beginning, when I wrote about love, people would say that I was writing about Turkish love' (*Paris Review*, 2005: 140).

Another element that is closely associated with the issue of 'representation' observable in the reviews is the 'East/West divide,' which has been attached to the Turkish identity. Translation scholar Saliha Paker argues that, while a few decades ago comments on the Turkish identity focused on the 'Oriental,' now they articulate a liminality, usually expressed as 'the Turk suspended between the East and the West.' Paker adds that this essentialism still persists, as these representations operate on an 'either/or' level and leave no room for agency on the part of the Turkish identity' (Paker 2004: 6).

Adam Shatz, in his review, also comments about the characters in Pamuk's novels referring to this 'liminality': 'Galip [the protagonist of *The Black Book*] is one of the luckier characters in Pamuk, transported to the shores of a stable identity by a mystical journey; most are left hanging, swinging between East and West, between the mosque and the mall' (2010: 6).

Elif Shafak is also very concerned about this issue of representation and the essential(ist) East/West binarism, which has been influential in the reception of Turkish literature. Actually she has made use of this binarism especially in the first two novels she wrote in English, *The Saint of Incipient Insanities* and *The Bastard of Istanbul*, to draw attention to 'Turkey's position and the precariousness of Turkish national identity' as caught 'in between', to which the Bosphorus Bridge is the best analogy (Chancy 2003: 59). Moreover, she does not consider this 'in between-ness' as a restriction, but as something that is enriching; that's why she is also hopeful about the reception

of Turkish literature, too: ‘The amount of translated works in the West is unfortunately still too little. And my feeling is that sometimes Turkish literature is seen as neither too “exotic/Eastern” nor too “Western”. But I believe that precisely because we are on the threshold we have so much to offer. I think we need to build more bridges’ (*Journal of Turkish Literature*, 2009). There is a small circle of reviewers working with a collaborative ethos to promote Turkish literature in the UK. In this circle we can name Boyd Tonkin, literary editor of *The Independent*; Maureen Freely, who is a literary journalist as well as translator; Moris Farhi, a British writer of Turkish origin; and Alev Adil, a British poet and academic of Turkish Cypriot origin. These cultural agents provide nuanced commentaries on Turkish literature in English translation.

## 6 Public and private sector support for translation

### 6.1 Public and private sector support for translation in the UK and Ireland

It is possible to obtain funding from Arts Council England for translation projects. For example, Latife Tekin’s *Dear Shameless Death* (Marion Boyars, 2001) was published with ACE funding. To date, there are no institutions in the UK dedicated to the promotion of Turkish literature, but the inauguration in November 2010 of the Yunus Emre Institute in London, modelled on cultural institutes of European countries such as Cervantes or Goethe, promises a change in this respect.

### 6.2 Public and private sector support for translation and dissemination of literature from the country of origin

In 2005, the Turkish Ministry of Culture and Tourism initiated the TEDA Translation Subvention Project, with an aim to promote Turkish literature abroad. On the Ministry website, the purpose of the project is explained as ‘to merge Turkish cultural, artistic and literary spirit with the intellectual circles abroad, and also to orient people to the sources of Turkish culture, art and literature’ ([www.kultur.gov.tr](http://www.kultur.gov.tr)).

Applications to TEDA have to be filed by the publishers who are asked to submit a sample translation. A committee of experts considers the applications and makes recommendations for funding, based on the quality of the translated book and translation, and the standard of the publisher’s list. The language and country of publication is also a factor taken into consideration.

The TEDA committee does not have a say on who should translate the book, nor are they involved in setting the remuneration rate. Saliha Paker, also a member of the TEDA Advisory and Evaluation Committee, underlines the importance of this, as she states, ‘One of the most positive aspects of TEDA is that, as a state institution, it is not involved in the selection of the titles to be translated, but leaves the decision to the foreign publishers, literary agents, or translators. A very important benefit of this is that the publication of those works that are considered to be ‘risky’ in terms of the potential sales becomes possible thanks to the support of TEDA.’

Literary agent Amy Spangler also appreciates TEDA for its support emphasising the fact that the chances of a Turkish book are definitely much lower without receiving any subsidy, and says that ‘TEDA has done wonders in that respect.’ Walter G. Andrews, a US scholar on Turkish literature, describes the process through which this project was realised:

Ever since I began working on the field [...] the Turkish government has supported translation to some degree. But these were mostly projects without a program, without any means for assuring the quality of the translations or any apparent thought about how the results would get into the hands of the readers. [...] In 2004, however, things changed dramatically. The T.R. Ministry of Culture, under the leadership of the then-undersecretary Prof. Mustafa Isen, began talking about a major initiative to support the translation and study of Turkish literature. Those of us who work with Turkish literature in the U.S. were interested but sceptical. But later that year, Prof. Isen came to a gathering of translators and teachers of Turkish literature held at the University of Washington in Seattle, and much to our amazement, asked our advice about how to make a high-quality translation program succeed. We were even more amazed when the TEDA program was announced and the guidelines for subsidies turned out to be substantially in agreement with our suggestions.

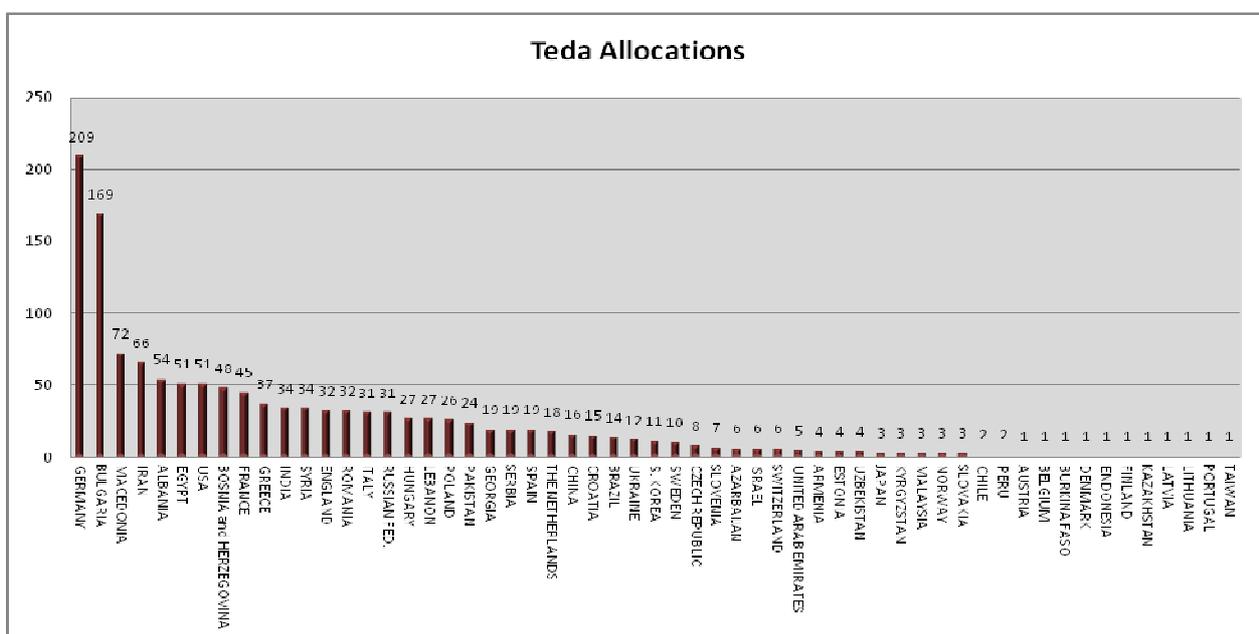
(Andrews 2008: 55)

The project has had considerable success, although not particularly with British publishers. As the chart below shows, the project has not received many applications from Britain. Britain is represented with 32 publishing projects that received subsidy by the year 2012, whereas the figure for the USA, which is comparable to UK in terms of language and culture, is 51.

However, the increase in the number of translations from Turkish literature translated and published in the UK is also evident when we consider the results of the previous report of 2010.

The number of projects receiving TEDA subsidy was then 40 for the USA, which was three times higher than the figure for Britain, and the UK figure was compared with that of France (32 in 2010) as a large publishing industry with access to internal publishing subsidies. Now, the difference between the figures for Britain (32) and France (45) is even lower. German publishers, on the other hand, have continued to receive the highest number of subsidies, which is due to the presence of a considerable Turkish community in Germany, as well as to the strong tradition of literary translation in German-speaking countries.

**Table 3. The number of translation projects subsidised by the Turkish Ministry of Culture between 2005 and 2012, according to recipient country (data from the TEDA website)**



Nevertheless, this project has created awareness among British publishing houses and 23 literary translation projects have been funded through TEDA: Orhan Kemal's *The Idle Years & My Father's House* (Peter Owen) and *In Jail with Nazım Hikmet* (Saqi Books); Latife Tekin's *Swords of Ice* (Marion Boyars); Perihan Mağden's *2 Girls* (Serpent's Tail), Elif Shafak's *The Gaze* (Marion Boyars), Feyyaz Kayacan Fergar's *Mrs. Valley's War* (Rockingham Press); İlhan Berk's *The Book of Things* (Salt Publishing); *Istanbul: A City in Short Fiction*, a short story collection edited by Jim Hinks and Gül Turner (Comma Press), *City-pick Istanbul* edited by Heather Reyes (Oxygen Books); Oya Baydar's *The Lost Word* (Peter Owen); Evliya Çelebi's *An Ottoman Traveller* (Eland Publishing); Nedim Gürsel's *The Last Tram* (Comma Press); Esmahan Aykol's *Hotel Bosphorus* (Bitter Lemon Press); Bejan Matur's *How Abraham Abandoned Me* (Arc Publications); Birhan Keskin's *And Silk*

and *Love and Flame* (Arc Publications); Erendiz Atasü's *A Midlife Dream* (Milet); Mehmet Eroğlu's *The Disenchanted* (Milet); Cezmi Ersöz's *Kind-hearted Sinners* (Millet); *Europe in Women's Short Stories from Turkey* edited by Gültekin Emre (Milet); *Istanbul in Women's Short Stories* edited by Hande Öğüt (Milet); Deniz Kavukçuoğlu's *Something Funny to Write About* (Milet); Nurdan Gürbilek's *The New Cultural Climate in Turkey: Living in a Shop Window* (Zed Books); and *Solum and Other Plays from Turkey* edited by Serap Erincin & Mark Ventura (Seagull Books).

Without doubt, through the work of literary agents, like Barbaros Altuğ (Istanbul Copyright Agency), Nermin Mollaoğlu (Kalem Agency), Amy Spangler and Dilek Akdemir (AnatoliaLit), British publishers are better acquainted with contemporary Turkish literature.

The TEDA project is complemented by a biennial symposium of Turkish literature, organised in cooperation with Boğaziçi University since 2007, to which a range of literary, translation and publishing professionals are invited from Europe and the rest of the world. The three symposiums that have been held so far have also served as a forum for translation deals. Simon Smith from Peter Owen Publishing explains the process through which they acquired Oya Baydar's *The Lost Word*:

I met [Nermin Mollaoğlu] at the TEDA Symposium [...] and asked what she had and what might be appropriate for us [...] she felt that Oya Baydar was appropriate for our list, effectively, and also something that would work in English. [...] It was her material but we did have a German translation, which we have read in full, and had a very detailed report on. [...] It sounded like the kind of thing we might be able to get an English language readership interested in. (Smith 2009)

Peter Owen was able to get a TEDA subsidy for this title, and they found a translator through the agent, Mollaoğlu, which shows that such events and the activity of literary agents play a key role in the promotion of Turkish literature in the UK.

The Ministry of Culture also organizes bilingual translation workshops, the first of which is the Cunda International Workshop for Translators of Turkish Literature – CWTTL – set up by Saliha Paker, professor of Translation Studies at Boğaziçi and Okan Universities, in 2006. The invitation-only workshop takes place on the island of Cunda in Turkey, and the programme is funded by the Ministry and supported by Boğaziçi, Harvard and Koç Universities, and since 2009 also by the EU-

funded Culture Programme's Literature Across Frontiers. The cooperation with LAF has resulted in the opening up of the workshops to translators translating into other languages. In 2011, Turkish-French and Turkish-German translation workshops were included. Then, in 2012, Turkish-Spanish, Turkish-Russian, Turkish-Chinese and Turkish-Arabic translation workshops started. As announced by TEDA, in 2013, Turkish-Italian, Turkish-Polish and Children's and Young adult literature are also included in the scope.

CWTTL has primarily been a forum for translators of Turkish literature into English, which is considered to be a key language (and force) in the dissemination of Turkish literature abroad. Besides translators, writers and literary agents are also invited to the workshop, which is, as Saliha Paker states, an important contribution to the dynamics of the network. Translators work both on the chosen author or poet, and also share their own translations that they work on, thus the workshop becomes a channel for an invaluable exchange of information and experience. Paker believes that 'the contribution of these workshops in the long term would be a gradual increase in the number of translators' but perhaps what's more important is that the workshop has been instrumental in 'empowering the translators themselves,' encouraging many 'new' translators to start and continue translating works of Turkish literature.

Şehnaz Tahir Gürçağlar, professor of Translation Studies at Boğaziçi University, who has been involved in the organisation of CWTTL since its launch in 2006 and has been its coordinator since 2008, explains how the Executive Board of the workshop decides on the authors and poets, whose works are to be translated during the workshop:

Our Executive Board proposes fiction writers and poets, and amongst from these we choose one name for fiction and one for poetry; that is, at least one fiction writer and one poet is invited to the workshop each year. We especially pay attention to this balance between poetry and fiction [...] In choosing these writers and poets, we have always considered these names within the context of Turkish literature. That is to say, we have never considered whether the author or poet would draw interest abroad. Our main concern has been to choose writers, who have contributed something new to Turkish literature, who have breathed new life into the language and literature, who have produced 'original' works. In this regard, we have not been concerned about whether the author or poet would convey the Turkish spirit, either. And I can say that the choices we have made so far were very good.

We have focused more on the 'new' names, though; perhaps not 'new' to us, but 'new' to the English readership [...] That is, we take into account whether the writer has found enough space within English and received the attention s/he deserves.

Regarding the question of the contribution that CWTTL will possibly make to the promotion of Turkish literature in the Anglophone world, Tahir Gürçağlar responds warily but optimistically:

To my mind, an immediate result should not be expected from these workshops. [CWTTL] has been organised for the seventh time last year, and only this year, for example, we are preparing a compilation [of our translations]. To have this, a certain accumulation was necessary [...] It takes some time to reach a proper point in the balance of the participants [in terms of the number as well as the profile]. Because this is a workshop depending on cooperations, there have been, in due course, several cooperations developed under this roof and the results of these can be obtained only after a couple of years. In this sense, not much should be expected in the short term. Perhaps the workshop, in the short term, can have a more didactic and encouraging effect, motivating individuals and directing them towards translation. However, it requires a much longer time in order to see an increase in the translation flows.

Pointing out to the significance of the participants' profile in establishing links with the publishers abroad, Tahir Gürçağlar states that the number of participants with such links increases in time and it is through this increase that the workshop itself improves and the network strengthens. 'That's why,' she concludes, 'in the long term, it will have a contribution in terms of both quantity and quality.'

Apart from the compilation of translations that will be published in book format for the first time, the translations carried out during the workshops have appeared in journals, literary magazines, anthologies and online sources. However, it was not the CWTTL, but the participants themselves, who have taken the initiative, made the necessary contacts and have these published.

## 7 Translation issues

### 7.1 Translators

The following list of translators working from Turkish into English is based on the bibliography attached to this report, that is, it is a list of translators who have translated or co-translated at least one book for a UK publishing house since 1990:

Alvin Parmar

Amy Spangler

Angela Roome

Aron Aji

Bengisu Rona

Brendan Freely

Cengiz Lugal

Cevat Çapan

Clifford Endres

Damian Croft

Erdağ Gökner

Elizabeth Maslen

Feyza Howell

George Messo

Güneli Gün

Hande Zapsu

İdil Aydoğan

Kenneth Dakan

Leland Bardwell

Mark David Wyers

Maureen Freely

Mel Kenne

Michael Hulse

Müge Göçek

Pelin Arıner

Richard Hamer

Richard McKane

Robert Dankoff

Robert Finn

Ruth Christie

Ruth Whitehouse

Saliha Paker

Selçuk Berilgen

Selhan Endres

Serap Erincin

Stephanie Ateş

Talat Sait Halman

Taner Baybars

Thilda Kemal

Victoria Holbrook

New names are being added to this list, too. Alexander Dawe, for example, has co-translated Ahmet Hamdi Tanpınar's *The Time Regulation Institute* with Maureen Freely for Penguin.

## 7.2 Translator profiles

Whilst it would be impossible to represent the whole community of Turkish-English translators within the scope of this report, these translators have been chosen for their active involvement in the field, and the insight they offer. The limited space here do not allow the inclusion of the full texts of the interviews; so profiles of seven translators follow, with a summary of the key issues they raised.

### 7.2.1 Feyza Howell

Feyza Howell is Turkish by birth and Welsh by marriage. Having received a UK Honours degree in Graphic Design, she has lived in several parts of the world including the Arabian Gulf, the Netherlands, and the UK where she has been living for fourteen years. She has had a career involving diverse fields from design to marketing, from product development to international business management, and to literary translation. Although she did not have a formal training in translation, Howell started to translate long ago when she was a student in Robert College, translating journals of graphics and interior architecture for a relative of hers. She has always had a passion for reading; she hardly remembers a time when she did not read. When she started to learn English, she would buy the English originals of some books and put them side by side with their Turkish translations to see and understand the 'transfer from one language to another.'

Howell's journey of translating Turkish literature began in Çitlembik Publications whom she had contacted and for whom she had started to translate websites, annual reports as well as scripts and subtitles of many Turkish movies including *Dondurmam Gaymak (Ice Cream, I Scream)*<sup>16</sup>. Her translations of Coşkun Büktel's *Fiasco* and Levent Şenyürek's *The Book of Madness* were published by Çitlembik. Then she was offered to edit the English translation of *The Concubine* by Gül İrepoğlu, which she translated from scratch. It was through İrepoğlu that she later met Nermin

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<sup>16</sup> The movie won the Queens Spirit Awards for the Best Comedy Film and Best Director at the Queens Film Festival in New York in 2006.

Mollaoğlu from Kalem Agency and then started to work more independently. Her translations of *Madame Atatürk/Latife Hanım* by İpek Çalışlar (Saqi), *Groundnut Sky Cake* and *Big City Hunter* by Çiler İlhan (Oxygen Books), and short stories by Mine Söğüt (Milet) are accepted for publication in the UK. Other translations of Howell, *Unto the Tulip Gardens: My Shadow* by Gül İrepoğlu, *Waste* by Hakan Günday, *Chamber of Dream Merchants* by Çiler İlhan, and *The Angels of Tehran* by Rabia Kazan are awaiting interested publishers. She is currently translating *Fog and the Night* and *The Man Who Spoke the Language of Jesus* – and editing *Souvenir of Istanbul* by Ahmet Ümit.

Howell does not believe that formal training is a must for literary translators, although she affirms that a university degree in this field would definitely be useful, in instilling methodology, for instance. Yet, literary translation, she thinks, 'is about knowing both languages and expressing yourself in both languages very well.' It is 'a matter of flair' which does not require any formulas, but 'just a knack for telling a story in more than one language, in more than one register.' Looking back at the time when she started literary translation, she notices that there has been an obvious change in the way she approaches a new project or in her relations with the authors. She feels that the most important change has been a more easy and comfortable relationship with the authors, which has helped her to feel much more free in rephrasing the words of the author in English, without strictly sticking to the text, and she thinks that this makes the work sound more beautiful and natural.

Howell has been 'very fortunate' in working with editors, and believes 'a good editor knows s/he can rely on the translator for last minute questions, changes, and any other type of assistance necessary.' However, this has not been always the case as Howell admits that she has also worked with editors 'who offered no feedback, ruined [her] grammar on the altar of political correctness [...] and did not seek [her] consent for any of the changes.' As for her relations with the publishers, she feels like the author's agent and thinks that she is sometimes assigned the role of a literary critic, but does not 'see any problems with either.' In her opinion, this is a natural outcome of working in literature, and also translating from a 'minor' language, since 'you read a heap of books in a language the editors cannot, and you are assumed to have infinite command of the national literature depository.' In the projects she was involved, Howell received flat fees based on the number of words to be translated, but has hardly received any royalties. Neither did she get any payment for indirect translations, which use the English version as the source text.

About the overall picture of Turkish literature in English translation, Howell is not pessimistic and thinks that the titles that have been translated so far cover a wide range of genres and interests, which ‘promise a good deal more for the future.’ Like many of the respondents, however, she is concerned about the representation of Turkish literature by a limited number of titles, some of which may not be considered in the same category with the others in terms of their literary merit. Yet, she believes that ‘all colours of the spectrum need representation.’ Howell says, ‘It’s only when your books are picked up for ‘holiday reading’ that you have finally arrived in the collective subconscious, that you are an integral part of the general culture. High literature can then begin to build upon that foundation.’ She holds a similar viewpoint regarding the quality of translations as well. That the quantitative increase in the translation of Turkish literature does not necessarily mean a qualitative increase in the quality of translations is an observation which Howell views as a natural outcome: ‘The quality of translation has developed in an organic way, that is, some astoundingly good translations alongside some very much even less than ordinary. Again, I see this as a natural development. The good will ultimately prevail, in as much as authors and publishers will seek out the right translator for the project in hand.’

To the question of whether the main obstacle to the translation and publication of Turkish literature in the UK is the often-cited ‘lack of interest’ on the part of the publishers, a simplistic answer cannot be given according to Howell. In her opinion, ‘the crest of the Turkish literature wave following Pamuk’s Nobel prize has already had its day’ and the works that have benefited from this wave now have to ‘prove [their] own merit to pave the way for even more Turkish literature to reach English-speaking readers.’ She underlines the fact that economics is always a crucial issue which cannot be dissociated from the criteria in the selection of the titles. As she says, “‘Lack of interest’ is only a shorthand for ‘we don’t know how much these books will sell’ [...] Picking the right book, translated well and properly promoted should all help with the economics.’

### **7.2.2 George Messo**

George Messo is an English poet, editor and teacher, and a translator of Turkish poetry. He studied Philosophy at various British universities and has lived in Turkey since the late 1990s. He is currently based in Saudi Arabia, which makes it difficult for him to keep up to date with recent developments in the UK book market. His translations include *A Leaf About to Fall: Selected*

*Poems, Madrigals* and *The Book of Things*, all by İlhan Berk; *İkinci Yeni: The Turkish Avant-Garde* and *From This Bridge: Contemporary Turkish Women Poets*, by various poets as well as *The Sea Within* by Gonca Özmen and *And Silk and Love and Flame* by Birhan Keskin.

Messo has not received any formal training in the Turkish language. He has a special interest in İlhan Berk's poetry and has translated a considerable amount of his work. Although relatively few, reviews on his translations have been on the whole positive. *The Economist* referred to him as one of the members of the so-called 'Istanbul School', which includes the English poet John Ash for whom Istanbul has been 'a place where expatriate writers can find liberty, affordable living and exotic surroundings.'<sup>17</sup>

As a poet-translator and editor, Messo has worked for small, independent publishers who specialize in poetry. He prefers working with editors he knows either personally or through their work, and is happy with the way his translations have been treated:

Trust is a primary consideration for me and, of course, an admiration for the work done by the press. I want to feel that a book really belongs on an editor's list, that it's fully supported in its place. I've been very lucky to work with two of the finest editors in British poetry publishing, Tony Frazer at Shearsman and Chris Hamilton-Emery at Salt. And again with Arc and Conversation Paperpress. These are independent editors putting their own money into books that they not only like but that they want to see being read in Britain today. They take huge artistic and financial risks, which demands a steady vision and a heap of courage.

Messo has applied for TEDA funding twice, and his publisher was able to receive subsidy once for *The Book of Things* by İlhan Berk which has been shortlisted for the Popescu European Poetry Translation Prize in 2007.

Messo is aware that there is a very small market for translated poetry in the UK. However, he believes that there are enough dedicated readers to sustain the effort of translators. He sees his role as a cultural ambassador who could be 'instrumental in stimulating new appetites and interests.' He believes that Turkish literature could benefit from more reviews and publicity.

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<sup>17</sup> "A Byzantine journey" available at <http://www.economist.com/node/8697390>

### 7.2.3 Mark David Wyers

Born in Los Angeles, Mark David Wyers received his BA in Literature from the University of Tampa, and taught English and literature in Thailand. He started to learn Turkish when he moved to Kayseri, Turkey in 2001, where he lived for a year. What made him want to learn more Turkish was a translation of a section from Bilge Karasu's work by Fred Stark, which he thought was 'amazing' and which he 'had running around in [his] head' when he went back to the US. Before he started his MA in Turkish History at the University of Arizona, he continued to study Turkish on his own, reading and analyzing translations of Hemingway in Turkish. For his thesis research he then moved to Istanbul to work in the archives, which required large amounts of translation. After completing his thesis he did two more years of research on the topic and in 2012 published it as a book titled *'Wicked' Istanbul: The Regulation of Prostitution in the Early Turkish Republic*, a historical study of gender and politics of urban space. Wyers decided to stay in Istanbul because he knew that he 'wanted to get involved in the translation of literature and continue his historical research as well.' He currently works as the head of the Writing Centre at Kadir Has University in Istanbul and is going to start his PhD study at Leiden University in Holland this fall.

When Wyers felt that he was ready to start translating Turkish literature, he first searched the internet for possible contacts, and he came across the web page of the literary agency AnatoliaLit. That was how Wyers got in touch with Amy Spangler who started to give him small projects, like articles in literary magazines, a play, and a story in the book *Writing Away from Home* published by Het Beschrijf. Since then a number of his translations have been published, including short stories in the collections *Istanbul in Women's Short Stories* and *Europe in Women's Short Stories from Turkey*, as well as translations of short stories by Mine Söğüt and Emrah Serbes which have been published by online literary journals. He is currently translating the novel *Yarın Yapayalnız* by Selim İleri and also has a contract for a novel by Feyza Hepçilingirler, *Kırmızı Karanfil Ne Renk Solar?*, both funded by TEDA and to be published by Milet.

Wyers has attended the Cunda International Workshop of Translators of Turkish Literature three times since 2009 and he believes the experience has been very rewarding for him. Because he does not have formal training in translation, the workshop 'has basically been the core of [his] informal education about translation' and 'just through doing translations with other people is definitely how [he] ha[s] learnt the most.'

Although he has always been interested in the very production of translations, i.e. the practice, Wyers thinks that being informed about the theoretical side of translation would obviously be helpful. He believes 'being aware of the theories is important,' and that's why he has educated himself through his own research.

As he has become much more experienced in translation, Wyers has noticed that some things have changed with regard to his translation practice and he believes that 'a lot of these changes have come about because of the Cunda workshop and the discussions we had there.' Wyers says, 'It was not just my independent development as a translator, but it was also through the feedback that I got from other people.' He is also willing to try collaborative translation as he believes that 'the more people you have looking at a text, the more ideas you have about different possibilities of translations.' He also sees this as a great opportunity, because he wants to hear other people's input as he gains more experience, but 'however experienced you get,' he says, you 'can always be open to other things.' This is precisely why he would like to receive feedback, both positive and critical, from reviews, for example.

Wyers has enjoyed the experience of working with his editor at Milet and thinks that this is an 'incredible' opportunity because 'you work on a text, you do revision after revision and revision and you become blind to the text, of course. And it's great to have somebody else looking at it and putting [ideas] out there. And I think eighty per cent of the time I agreed with her, with her comments and suggestions.' He hopes to work with the same editor again in his current project.

#### **7.2.4 Maureen Freely**

An American journalist, novelist, academic and translator, Maureen Freely now lives in England, where she teaches at the University of Warwick. Best known for her translations of Orhan Pamuk, Freely has been a key 'cultural intermediary' in drawing attention to Turkey and Turkish literature in the UK. She has translated *Snow*, *The Black Book*, *Istanbul: Memories of a City*, *Other Colours*, and *The Museum of Innocence* by Orhan Pamuk, all published by Faber and Faber in the UK. She has also translated a memoir, *My Grandmother*, by Fethiye Çetin, for Verso and co-translated Ahmet Hamdi Tanpınar's *The Time Regulation Institute* with Alexander Dawe which will be published by Penguin. She is currently translating Sait Faik Abasıyanık's short stories for Archipelago Books, again with Dawe.

Freely holds a degree in English and Comparative Literature and learned Turkish when she was living in Istanbul between the ages of eight and eighteen. She does not have a formal training in translation, and she explains that she is ‘not a translator by profession’. What expertise she brings to the art comes from her own work, and from her interest in literary writing in general. Before she ‘tried her hand at translation’ – that is, translating Pamuk’s *Snow* in 2002 – she worked ‘for twenty-five years as a journalist, novelist and university lecturer.’<sup>18</sup> She was first contacted by Pamuk himself when his previous translator had other commitments that made it impossible for him to meet the publisher’s deadline. After going on to translate *Istanbul: Memories of a City*, she re-translated *The Black Book* that was first translated by Güneli Gün and wrote an afterword to explain her translation strategies.

Freely is a perfect example of the multiple roles that a translator can play and her experience in translation has made her redefine the role of a translator several times. As an intermediary between the two cultures, she has performed the role of an ambassador, apart from acting as the author’s agent:

It was when *Snow* went out into the world that I again revised my job description. A translator did not just need to find the right words, stay in conversation with the author, and run interference for him as the book made its way through the publication process. She also had to contextualize the book for readers who were not familiar with Turkey – not inside the text but outside it, in journals and newspapers, at conferences, symposia, literature festivals, and a long sequence of very frustrating dinner parties.<sup>19</sup>

Moreover, when Pamuk was tried for ‘insulting Turkishness’, and was in the spotlight both in the Turkish and international media, she acted as Pamuk’s spokesperson for Anglophone readers, trying to explain why the author was prosecuted in his home country. She also advised the editors at Faber and Faber during this difficult period as the publishers received numerous questions about their author, and did not know exactly how to react to this situation (Freely, 2010). Thus, she realised that her job description changed once again:

It was not enough to find the right words, and defend them, and work on the literary peripheries to provide some sort of context, and fight to protect the author as he was

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<sup>18</sup> “Misreading Orhan Pamuk” available at <http://centerforthehumanities.org/sites/default/files/media/Misreading%20Orhan%20Pamuk-%20Maureen%20Freely.pdf>

<sup>19</sup> Ibid.

attacked on all sides in the name of 1001 political agendas – I also had to fight for room to breathe – not just for the writers and translators of fiction, but for literature itself.<sup>20</sup>

Her being a novelist, journalist and literary critic has naturally played a key role in Freely's translations as well as in the way she has come to approach translation. She states that as a writer she attaches great importance to voice and rhythm, and these are the primary elements which she pays attention to in her translations. She describes herself as someone 'translating by the ear' (Freely 2006: 145-148). Yet, this is not an easy task because the linguistic differences between English and Turkish make it a real challenge for the translator to move between a more 'linearly' structured language and another that has a totally different matrix of its own. As Freely puts it,

English, as we know, likes a linear logic [...] It wants to know who did what, and if at all possible, when, where and why. The word 'is' lies at the heart of the question, alongside the word 'has'. The road between subject and object is paved with prepositions. But Turkish is lean and double-jointed, arching effortlessly from the active to the passive voice, delighting in nuances, dispensing with definite articles, stringing suffix to suffix to create sparkling mots justes that would need eight or nine or even a dozen words in English, and offering tantalising array of clauses that do not link up until the sentence reaches its last syllable. (Freely 2006: 146-147)

Reflecting on her translation practice over the years, Freely says that when she started translating, she approached things quite instinctively as she would always do in her work as a novelist, and she simply tried to do the best she could. It was after she started to receive both positive and negative feedback that she began to think about her practice, and through this reflection, she also feels a certain self-consciousness. Her approach to translation, however, has remained essentially the same:

What I want most of all is to make the passages have the same effect, or a similar effect in English, as they do in Turkish. In other words, capturing the meaning is important, but if I am going to be following the grammatical structures and the temporal structures too closely, or the sequence too closely, [...] it will not do what [the author] does in Turkish. (Freely, 2013)

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<sup>20</sup> "Misreading Orhan Pamuk" available at <http://centerforthehumanities.org/sites/default/files/media/Misreading%20Orhan%20Pamuk-%20Maureen%20Freely.pdf>

Freely is now happy about working together with another translator. She thinks collaborative translation can have many advantages. First of all, it is good for professional development in the sense that 'it helps new translators in' and artistically it provides a certain comfort and trust as it is good to have two people who agree on the same solutions. Pointing out the significance of sharing for collaborative translation, Freely says, 'translation can be a very lonely business, and it is nice company' when you have someone else to share ideas, talk about books, or complain about problems (Freely, 2013).

As for her relationships with the editors, Freely says that she has enjoyed a supportive relationship with them, as she knew her editor at Faber and Faber before working with them on Pamuk's novels (Freely, 2010). Because Pamuk is an internationally acclaimed author, he has had much power over editorial decisions, and the editors at Faber and its US partner, Knopf, as Freely explains, have been happy to implement his decisions. Nevertheless, this international acclaim was the same reason for the pressure on Freely to deliver the translations as quickly as possible so that the books would be available to the readers sooner. Freely signed her contracts with Knopf, which shared costs with Faber and Faber. She received flat fees, but not any payment for the relay translations using her English translations as their source texts (ibid.).

As one of the most prolific translators who also works hard for the visibility of Turkish literature in the UK, Freely is still optimistic about the future. The 'lack of interest' which has been considered to be the main obstacle in the way of Turkish literature in the UK and which, as she said, 'had entirely to do with the place of Turkey in the world during the most of the twentieth century' (Freely, 2010), seems to be disappearing. There has been definitely an increase of interest with recent developments, the latest of which is the London Book Fair, providing another big push. This, Freely believes, has also to do with the amount of campaigning, the work of agents, and with TEDA providing funding, support, and information, all of which lead to more books getting published in the UK (Freely, 2013). There is, however, the on-going problem of the market becoming more and more commercial. Freely observes that especially the small publishers who publish translations are pulled by this market 'which is driven by a narrative that confirms all Western prejudices' about the Other (ibid.).

### 7.2.5 Mel Kenne

Born in Refugio, Texas, Mel Kenne is a poet and translator. He has taught English, writing and literature in several colleges and universities in the U.S., as well as in other countries including Colombia, Japan, and Malaysia. But, as he says, he ‘had always wanted to come to Turkey,’ and when he got a job offer from Koç University, Istanbul, in 1993, he gladly accepted it. He has lived in Istanbul since then, teaching ESL, composition, literature and creative writing courses. From 2000 to 2011 he held the position of Lecturer and Resident Poet in the Department of American Culture and Literature at Kadir Has University. He then retired. He is also a founding member of the Cunda Workshop for Translators of Turkish Literature.

Kenne has six collections of poetry; the most recent one, *Take*, was published in 2011 by Muse-Pie Press, and a bilingual collection (Turkish/English), *Galata’dan/The View from Galata*, translated by İpek Seyalioğlu, was published in 2010 by Yapı Kredi Publishers. In 1984 he won *The Austin Book Award* for his collection of poems entitled *South Wind*,<sup>21</sup> and he was one of the winners of the poetry award given at the Second Annual Nazım Hikmet Poetry Festival, held in Cary, North Carolina in 2010. He has also translated Spanish and French poetry into English, and for the last fifteen years has worked with Saliha Paker, rendering Turkish poetry and fiction into English. Their co-translations of Turkish poetry have appeared in numerous international publications. He and Paker also co-translated the novels *Dear Shameless Death* and *Swords of Ice* by Latife Tekin, which were published in the UK by Marion Boyars.

Kenne has mostly been involved in collaborative translation, which stems, to a great extent, from his contention that ‘it is not a good idea for anybody who is not a native speaker of the language to work alone, without having a native speaker involved.’ Despite having lived in Turkey for nearly twenty years and having taken several Turkish courses, Kenne modestly admits that he ‘[has] never become a good Turkish speaker’ because everybody he knows speaks English, but he ‘can read Turkish fairly well now.’ After ‘working with Saliha [Paker] for fifteen years, [his] reading and understanding of Turkish has got a lot better.’ Kenne started translating poetry with Paker after they met in 1993, and it was Paker who ‘propelled’ him to work together on translating Latife

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<sup>21</sup> from Kenne’s biography available at [http://www.musepiepress.com/mel\\_kenne.html](http://www.musepiepress.com/mel_kenne.html)

Tekin's *Dear Shameless Death*, which Kenne thinks was very good 'because [he] did not have much confidence in [him]self, but she believed [him] and she wanted to work with a poet.'

In terms of his translation practice, Kenne notices that there has been a considerable change with experience. He states that in the beginning he 'had to rely on her [Paker] almost totally' due to his weakness in Turkish at the time, and his part in the process was actually to work on the style of the first draft done by Paker. Kenne says he 'never really felt very comfortable doing that because you don't feel attached enough to the text. So it took a long time [...] it is just in the last few years in Cunda that I have begun to [think] I cannot even conceive of not looking at the original text.' The reason why his collaboration with Paker has worked so well all these years, Kenne believes, is because he knew that he could 'put [his] total faith in her, because [he] knew how faithful she was to the text; she doesn't make any mistakes. If I had been working with someone else, it might have been more of a problem.' Being able to read the original, on the other hand, has brought a certain feeling of comfort, since, being a poet, Kenne recognizes that 'now I feel I have the text to anchor me, and to connect me to the music of the poetry.'

For Kenne the biggest challenge in translating from Turkish, and especially translating Turkish poetry, is the 'cultural aspect.' When he was translating the volume of Gülten Akin's selected work with Paker, for example, 'there were parts of it that [he] couldn't relate to, and [he] still can't [...] It's a relationship that people have in this culture that comes through language, [which] is really different from the Western culture.' He has come to think that 'in Turkish culture there is a lot more empathy which [he] think[s] is why there is not that much understanding or use of irony because irony is counter-empathetic in a way.' The second challenge is the language itself, especially the syntax of Turkish. Unlike in English, the lack of a strictly linear form of logic in Turkish can make meanings much more ambiguous and connotative, and because of this a playful use of ambiguity is often found at the heart of modern Turkish poetry.

As for his relationship with editors, Kenne, like many other translators, believes that 'it depends almost entirely on the individual editor.' As he recalls,

With our first novel of Latife Tekin, [*Dear Shameless Death*], our editor Ken Hollings [...] made a big difference. He was a novelist himself and he helped us tremendously [...] Then, when we started our translation of *Swords of Ice* Ken Hollings was no longer there, and we found

ourselves working with editors who were quite nice personally and often quite understanding of the difficulties we faced; however, we found that we had more conflicts with them concerning idiomatic English usage and phrasing than we'd had with Ken in the previous translation. Without assigning blame, I can say that our different feelings and views on certain issues regarding textual problems did cost all of us quite a bit of time and frustration. On the other hand, I must say that we were lucky in both cases to have had dedicated editors who took their work seriously and whose intentions were to produce the best possible rendering of the text, even when we disagreed with them. A greater problem now with editing books is usually not too much editorial intervention but not enough of it.

One of the controversial issues, according to Kenne, has been the culture-specific elements, some of which were left in Turkish in the translation. Preserving and/or explaining such concepts and phrases has often required particular attention, which Kenne and Paker always had to think about and discuss with the editor and with the author. Additionally, there was this editorial concern about having a 'mid-Atlantic English,' which is neither too British nor too American.

In terms of the present Turkish-English translation scene, Kenne too observes that there has been an obvious improvement:

In the last few years there's been a boom in translating Turkish literature partly because of Orhan Pamuk, of course, but it started happening before that actually, so [...] it's not that Turkish is a terribly popular literature to translate now, but it is certainly two or three times as popular as it used to be, I think. Now in England there are several books a year coming out of Turkish [...] England is probably a lot more involved in translations of Turkish literature than America but it's picking up in America, too.

Kenne also draws attention to the increase not only in the number of translations from Turkish literature, but also in the number of literary magazines that have published special Turkish issues. Beyond the Orhan Pamuk phenomenon or the TEDA programme, he thinks that there are several other factors that have led to this increase, one having to do with changes in the language itself. Referring to Walter G. Andrews' views, Kenne agrees that despite being rooted in one of the oldest poetic traditions in the world, modern Turkish literature is quite 'young' as it began to be

produced only in the late 1930's due to the language reform,<sup>22</sup> and 'that's not really that long to develop a translation tradition. [So] it's only been for about fifty or sixty years that there has been an opportunity for translators to become aware of Turkish poetry and to familiarise themselves with the modern tradition.'

Yet Kenne is also aware that one of the problems confronting the translation of Turkish literature into English is the insufficient number of 'good' translators. Even though 'there is a great core group of really dedicated translators,' says Kenne, 'I think there is a problem because so much good literature is produced here, and there are not that many translators who are worthy of doing the translations.' On the other hand, he believes that these 'dedicated' translators also have had an impact on the increase in the number of 'competent' translations.

Kenne's opinions regarding the positive change in the translation of Turkish literature suggest that the 'lack of interest' on the part of UK publishers has also started to lose its validity as the major justification for the low number of translations. As he puts it,

If you look at literature as a whole, in places like England or America [...] there is an incredible amount of competition amongst writers in English [...] Because of the publishing industry, it only takes a tiny, tiny, fraction of anything that is submitted, so if it's a translation it's going to be a fraction of a fraction. Therefore, in that sense, I don't really see the validity so much of the argument that there is not that much interest, because there is not that much interest anyway in ninety per cent of everything that's written [...] The major presses will go first with their native writers, and anything that comes after that is going to have to be an internationally known writer who has already been translated into many other languages, a writer with whom they can make a profit. So naturally they'll publish a Nobel-winner like Orhan Pamuk but ignore a lot of their native writers who are producing good work because they may consider it too much of an economic risk, especially if the work is edgy or experimental.

The fundamental issue, therefore, appears to concern less the lack of interest in Turkish literature than the economics of the book market, and it is not a problem peculiar to the translation and publication of Turkish literature. 'Even the major poets in America, or in England, for example, do

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<sup>22</sup> The language used during the whole Ottoman period was not Turkish, but Ottoman Turkish (*Osmanlıca*), which was much influenced by Arabic and Persian. Following the foundation of the Turkish Republic in 1923, the Arabic script of Ottoman Turkish was officially replaced by Latin letters with the alphabet reform of 1928.

not sell very well; they hardly ever make enough from their work to live on,' says Kenne, and concludes that 'the bottom line is the economic one, not an artistic one.'

### 7.2.6 Ruth Christie

One of the most prolific translators of Turkish literature, Ruth Christie has co-translated several books for UK publishers: two novels (*Berji Kristin: Tales from the Garbage Hills* and *Songs My Mother Never Taught Me*), one short story collection (*Mrs. Valley's War*) and four poetry collections (*Voices of Memory: Selected Poems of Oktay Rifat*, *Beyond the Walls: Selected Poems of [Nâzım Hikmet]*, *Poems of Oktay Rifat*, and *How Abraham Abandoned Me* by Bejan Matur). She has also translated Bejan Matur's poetry, *In the Temple of a Patient God*, and has been working with Selçuk Berilgen on another collection by Matur, *Dağın Ardına Bakmak*. The Turkish poet Birhan Keskin's *Soğuk Kazı* has been co-translated by Christie and Berilgen, too; these two collections (by Matur and Keskin) are awaiting interested publishers. Christie's translation of *Beş Şehir (Five Cities)* by the 'now canonical' Turkish author Ahmet Hamdi Tanpınar has been with Syracuse University Press for three years but has run into some trouble, which she hopes will be resolved soon.

Born in Scotland, Christie holds an M.A. Hons. degree in English Language and Literature from the University of St. Andrews. She picked up some Turkish when she lived in Istanbul for two years teaching English. But it was not until several years later that she studied the language at SOAS, where the first year of learning Turkish was based firmly on studying its grammatical constructions.

She had always been interested in translating (especially poetry) since her school days, when she was translating Latin and Greek poetry into English for 'homework'. She thinks that 'such practice, plus a close knowledge of one's mother tongue and a thorough grounding in the structures and culture of the source language, with easy access to a friendly and literate Turk, is one of the best basic training in translation that anyone can have' (Christie, 2010). What drew Christie to Turkish literature was the kind of community from which she benefitted as a lover of literature. In a previous interview, she says,

I was lucky enough to spend time in Istanbul with young Turkish teachers of English who spoke freely about their art and literature, e.g. Berna Moran, Ercüment Atabay, Mine Urgan and Halide Edip's granddaughter who became a friend. (But we always spoke in English!)

Later at SOAS I attended many classes on Turkish literature and was especially struck by Yunus Emre and the Turkish 'halk' poets. Despite the inspired teaching of Victor Ménége, I'm afraid I failed to appreciate the Ottoman divan poets and it wasn't till we touched on 19th and 20th century literature that I began to realize the wealth of later Turkish literature. Then I met with and was fascinated by the poems of Ahmet Hamdi Tanpınar.

Tevfik Fikret, Oktay Rifat, Orhan Veli, Cahit Külebi, Cemal Süreya, Gülten Akın, Nazım Hikmet, Bejan Matur have all written poems I cherish, and the stories of Sait Faik, Adalet Ağaoğlu, Furūzan, Murathan Mungan. (Christie in Demirkol Ertürk, 2010)

The translation projects that she has been involved in have usually been initiated by contacts in the literary circle and she has enjoyed the collaborative translation process. As for the selection of the titles she has translated so far, the main reason for her accepting the translation has been the pleasure she received from reading the work, or the recommendation of another translator who has a similar passion for good literature.

I've chosen texts a) because I liked the poetry, e.g. Oktay Rifat and A.H.Tanpınar. Working on Oktay I discovered that Richard McKane was also translating the poet, moved by a similar love, which led to an agreement to work together, resulting in a very fruitful outcome. or b) because they have been recommended by someone whose judgement I respect. e.g. I'd never heard of Latife Tekin until Saliha Paker encouraged me to collaborate with her on translating 'Berci Kristin'.

Also, it was Feyyaz Fergar who drew my attention to the poems of Melisa Gürpınar, many of which I had great pleasure in translating. They seemed 'to work' in English. He also introduced me to the work of two contemporary Turkish poets, Güven Turan and Tuğrul Tanyol. The latter too had been discovered by Richard and we are currently in search for a publisher for our English translations of Tuğrul. (Christie in Demirkol Ertürk, 2010)

Christie's relations with the publishers and editors have usually been good. She has found all her publishers, with one exception, to be courteous and helpful. Anvil Press, in particular, took great trouble with the publication of Oktay Rifat's poetry. She thinks Peter Jay from Anvil Press was 'a

wonderful editor,' whose 'meticulous reading and attention to detail was outstanding.' The publisher of *Berji Kristin*, on the contrary, lacked care and attention, ignoring corrections made in the proofreading process by the translators which then resulted in the repetition of mistakes in the second edition. Nor were the translators entirely happy with the publisher's initial attitude to the work, which seemed to lack interest, although subsequent good reviews led to new publications and the introduction of a new Turkish writer to the UK readership.

Having had no formal training in translation, Christie affirms that 'Literary translators learn most by translating' and also by a never-ending investigation of their own language. In addition to formal training, 'they learn from each other' too. So, there is not just one way to learn, as 'all is grist to their mill.' As for the question of the translator acting as the writer's agent or the translator being assigned the role of a literary critic, Christie thinks the latter is an inevitable part of the process. She believes while 'many writers seem to assume that the translator should be like an agent, responsible for finding publishers and conducting the necessary transactions [...] recently some translators have expressed their wish to be responsible for the translation only [and] It can be helpful if the writer gets involved.' Since the translator is the one who understands the text better - having had such a close relationship with it -, it is perhaps natural, as Christie states, 'that a publisher might request comments from the translator who is free, of course, to decline' (Christie, 2013).

She has mostly received flat fees from publishers – which have been paid from grants, and once, supplemented by the author herself – and has been receiving royalties from Anvil.

In almost all the projects she has undertaken, Christie worked collaboratively – with both native and non-native speakers of Turkish. Although collaborative translation ideally requires a translator of the 'target' language to work with a translator (or linguist) of the 'source' language as consultant, Christie did enjoy working with a non-native of Turkish as well – Richard McKane, with whom she has worked for ten years. She believes that as long as there is 'a unity of purpose, honest discussion of doubts and an overall agreement on the style and atmosphere of the text,' then there is good collaboration (Christie, 2013).

Unfortunately, Christie is not very optimistic about an enthusiastic reception of Turkish literature in the UK: 'Perhaps we are still a very insular country, when you realise that most translated works

are either strong-meat thrillers (e.g. by the late Steig Larsson or Henning Mankell) or books by Nobel Prize winners, and that publishers are constrained by rising costs, limited grants and incurious readers, what hope is there for translated literature?' She thinks more grants and more well-trained translators could help introduce more titles to English-language readers.

### **7.2.7 Saliha Paker**

Saliha Paker's name is obviously the most referred one in this report, and this is so for a number of reasons: she is one of the most eminent Translation Studies scholars and has contributed immensely to the field, especially to Ottoman and Modern Turkish translation history; she has been a true ambassador of Turkish literature abroad, both with her translations and her scholarly works concerning Turkish literature in English translation; she has been working actively as a member of TEDA Evaluation Committee; and she has played a key role in training and encouraging literary translators as the founder of the Cunda International Workshop for Translators of Turkish Literature.

Paker received her BA and PhD in English and Classics at Istanbul University and has been an Honorary Research Fellow at the Centre for Byzantine, Ottoman and Modern Greek Studies, University of Birmingham. She has researched at various universities, including the University of Cambridge, and taught part time at the School of Oriental and African Studies (SOAS), University of London. She retired in 2008 from Boğaziçi University, where she has continued to teach in the PhD Programme. She also teaches in the MA Programme of Okan University. In both universities, Paker has supervised several graduate studies contributing to Ottoman and Modern Turkish translation history.

Paker co-translated *Berji Kristin: Tales from the Garbage Hills* with Ruth Christie, *Dear Shameless Death* and *Swords of Ice* with Mel Kenne, all written by Latife Tekin and published by Marion Boyars. For the last fifteen years, she has worked with Kenne, translating Turkish poetry and fiction into English, and their co-translations of Turkish poetry have appeared in many international publications. These include, among others, *Ash Divan: Selected Poems of Enis Batur*, published in 2006 by Talisman House (which she edited), and *What Have You Carried Over: Poems of 42 Days and Other Works by Gülten Akin*, which is now in press by Talisman House (2013) (which she co-edited with Mel Kenne). She has also contributed translations to *Aeolian Visions /*

*Versions. Modern and Contemporary Poetry and Fiction from The Cunda International Workshop for Translators of Turkish Literature, 2006-2012*, which she co-edited with Mel Kenne and Amy Spangler, to be brought out by Milet Publishing in the UK and USA.

She was living in London and teaching Turkish language and literature at SOAS when she read and was 'captivated' by Tekin's *Berji Kristin*, and decided that this 'new, exciting writing [...] would immediately attract the attention of the British audience' (Ayhan 2005: 212). She asked her friend Ruth Christie, who was translating the Turkish poet Oktay Rifat, and some short stories at the time, if she would translate the book with her, to which she agreed after reading it. Then in one of her visits to Istanbul she met Latife Tekin, who 'was supportive from the start and was always ready to help when [they] had problems with the text'; this was also the beginning of a long-lasting friendship. The process got more collaborative as John Berger went over some of the draft translation and provided feedback 'especially about the jingles and the rhymes,' and also wrote a preface for the book (ibid.)

Since Paker and Christie had started the translation without being commissioned by a publisher, they had to play a part in the publication process as well. They contacted several publishers in the UK, including Carcanet (who published Orhan Pamuk's *The White Castle*), Granta, Serpent's Tail, and Women's Press, who 'all liked the book but said they could not "risk" taking it on' because 'they were not sure if it would sell well' (Ayhan 2005: 213). It was through Müge Gürsoy Sökmen that the translators approached Marion Boyars who accepted to publish the book after lengthy conversations, 'which resulted in no fee for the translators.' To accompany John Berger's Preface for the book, Marion Boyars also asked Paker 'to write an introduction to explain how "real" *Berji Kristin Çöp Masalları* was, i.e. its Turkish social and literary context' (ibid.).

As Tekin's book met with interest and received excellent reviews, the publisher decided to publish *Sevgili Arsız Ölüm (Dear Shameless Death)*, the author's first novel in Turkish. This time the translators signed a proper contract with the publisher, and were paid, since Catheryn Kilgariff, daughter of Marion Boyars, succeeded in getting a grant from the Arts Council England for the translation. She also arranged a publicity tour in England after the publication of the novel.

Paker co-translated *Dear Shameless Death* and *Swords of Ice* with Mel Kenne, with whom she had already worked on translating poems by Haydar Ergülen and Murathan Mungan. As has been

mentioned by Kenne (see 5.1.4), too, when translating Tekin's work together, Paker would do the first draft, on which Kenne would work, and then they would 'start revising and editing together, trying to get the tone right, the narrative as smooth as possible, which is not to say that [they] ironed out the foreignness, that is, the culture-specific aspects of the text' (Ayhan 2005: 214). In the final process, it was Ken Hollings, the publishers' editor at the time, who 'decided on the stylistic points that would satisfy both British and North American readers, i.e. on what Marion [Boyars herself] called "mid-Atlantic norms"' (ibid.). It was also Hollings who asked Paker to write an introduction for the novel like the one she previously did for *Berji Kristin*. Paker's comprehensive introductions to both novels – which is, actually, not a very common practice in the UK – have been instrumental in contextualising Tekin's work for the Anglophone readers. Thus, she not only co-translated Tekin's work, but also provided a literary and socio-cultural context for readers who were not familiar with it, explaining, for example, why this 'new' voice can be considered a breakthrough in modern Turkish fiction or the phenomenon of '*gecekondu*' which is closely related to the issue of internal migration. Paker has continued to build up this context and to 'translate' the world of Tekin's fiction in the scholarly articles and papers she has written and presented, as well as in the talks she has given at various occasions. Especially, her recent work on the *Swords of Ice*<sup>23</sup> provides valuable insight into Tekin's writing and her authorial image and, in this sense, it can be said that Paker has also been the 'voice' of the author, and at the same time the *interpreter* of an author-translator, who has once described herself as 'a translator [...] rather than a writer [...] who translates the mute, "tongueless" world of the dispossessed into the language of this world' (Tekin in Paker 2011).

As a translator who has been especially interested in poetry and narratives that have a poetic style, Paker says that she has always translated works for which she has 'felt an affinity'; this is one of the essentials which has never changed throughout her career and the reason why she is so happy to have been collaborating with Mel Kenne, who is "a true poet." Although her 'true passion has always been academic research', she has never lost her interest in translation, which has been a means of repose and creative reflection: 'If I am to rationalise it, I would say it has

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<sup>23</sup> See, for example, Paker's article entitled "Translating 'the shadow class (...) condemned to movement' and the Very Otherness of the Other: Latife Tekin as Author-Translator of *Swords of Ice*" in Dimitris Asimakoulas and Margaret Rogers (Eds.), *Translation and Opposition*, 2011, Bristol/Buffalo/Toronto: Multilingual Matters, pp. 146-161.

always been returning to one after having some rest in the other. But sometimes I had to be involved with both because during busy periods the brain —highly stimulated by one activity— seeks and finds satisfaction in the other.’ On the other hand, with the most recent book of selected poetry of Gülten Akin, which she focused on in the summer of 2012, Paker has had a different experience. She says, ‘This is the first time that I have translated poetry so intensively and with such passion; it was just great, and so good for me.’

Reflecting on her experience of collaborative translation, Paker has realised why she thinks she would not be as productive as she would be, if she had worked alone:

I can work on a text forever; it’s hard for me to detach myself and complete it. That’s why I prefer collaboration with a poet who triggers inventiveness during the translation process. "Problems" are bound to arise in the process, but translation is fundamentally is the art and craft of finding "solutions," in which a number of paths may lead you both to resolving deadlock. If you work alone, however, that deadlock may last three days, for example, and can hinder your productivity.

Besides, receiving feedback has always been important for Paker. So, she has enjoyed and preferred to ‘be in touch with people’; for example, with her students, whose opinions she deeply values. Another point that Paker underlines is adopting a democratic attitude in collaborative work, as in workshops, for example. It is such a perception which needs to inform the way a translator may criticize but also recognise and appreciate the work of the other; as Paker says, she ‘has always tried to maintain this democratic perception’ when working collaboratively.

Regarding the way translators are identified as ‘inverse’ or ‘bilingual’, or ‘native’ for that matter, Paker is quite critical about hasty categorisations. In a previous interview, she stated that she has ‘never thought of [herself] as an “inverse” translator,’ and explained why:

Literary English comes naturally to me, much more easily than Turkish, even now. I believe the reason is that my schooling was almost entirely in English up until the university. At the British primary school which I attended in Amman (Jordan), I learned to read and recite poetry at a very early age, which, I think, had a lasting effect on me. I’ve always had a good ear for languages as well as music, but it’s literary English where I feel most at home. So,

although I wasn't born into both languages, and can't identify myself as strictly bilingual [...] I've never lost my natural inclination to translate into English.

Paker is also critical of the way 'native speaker' is loosely used to elevate a *literary* translator, who, rather than simply 'speaking' the 'native' language, must in fact be engaged more in writing in it, with an accumulated knowledge of his/her 'native' literature and culture, as well as being able to enter the world of the author and the work to be translated, which is something much more complicated. Paker is acutely aware that such categories can be very superficial and reductionist when defining translators, especially when personal histories are ignored.

### **7.3 Key issues raised by respondents**

#### **The challenge posed by a commercialised book market**

[The biggest obstacle to the translation and dissemination of Turkish writing in the UK] is the general imbalance in the international cultural field; the publication in the Anglo-Saxon world is carried out in accordance with certain patterns (such as particular series) and it is oriented more towards export than import; [...] the insufficient number of academic works on literary criticism and the like in both Turkish and English. (Müge Sökmen)

Books translated from Turkish do not sell much especially in England. Therefore, the translation of a Turkish book by a translator is carried out almost as a labour of love. Sometimes the authors themselves fund the total fee of the translation to get their books translated. However, since the sales figures of the Turkish authors have always remained low in the past years, the publishers are hesitant to publish translations. (Barbaros Altuğ)

I do think that publishers are still nervous about Turkish works unless they see the possibility of an immediate commercial success, which might involve lots of drama, sex and some degree of violence. Anything that requires thoughtful curiosity about 'the Other', or a historical interest or appreciation of new techniques is an unknown quantity and in the present economic climate the publisher perhaps dare not take a risk. (Ruth Christie)

The publishers themselves are in a bind now because of all this internet stuff and everything [...] I do not know if I would agree that there is just not that much interest in [Turkish poetry]. I think people who are deeply into poetry are interested in it, but even the major poets in America or England do not sell; they never make profit [...] It is fundamentally economics. Who is going to waste money on a writer that is not going to bring any money? [...] It is

passion [for literature] versus economics. [...] Turkey is a big country, it is an important country, but it's still a small market in terms of literature and publishing. (Mel Kenne)

### **The 'lack of interest' on the part of UK publishers**

It is not only Turkish writers, but also foreign writers in general, who do not find much place in the list of the Anglo-Saxon publishers. What we have is a share that oscillates between 2 and 4%. And, within this share, we 'fight against' amazing writers from many languages; Japanese to German, Spanish to Italian. This ratio, however, is something that needs to be of concern to the English reader or publisher rather than us; what they need to consider is the question of whether it is possible, as a reader, to remain so detached from the world. (Barbaros Altuğ)

### **Finding (good) translators**

There is a great core group of really dedicated translators, [but] I think there is a problem [of finding good translators] because there is so much good literature that is produced here, and there are not that many translators who are worthy of doing the translations.

There are not enough translators but there is not enough funding for literary translation to actually get 'young' translators' involved as much as we would like to. I have met young translators who are very enthusiastic and do good things, but they need to be guided which means somebody has to sit and go over texts with them, check their translations and foster them' but all of these cannot obviously be possible without funding. (Amy Spangler)

### **Support for the promotion of authors**

As far as promotion goes, there could be a side fund for that. But primarily it should be the translation that should be funded, [and] the publisher should have something invested in the promotion of the work, too. (Amy Spangler)

Apart from the translation and publication of works, [TEDA] can also provide support for the promotion of the authors. As far as I can see, [the Ministry] wants to do this via Yunus Emre Turkish Cultural Centres [...] That is, the publisher will be able to apply to this centre, as in the examples of Goethe and Cervantes institutes. (Nermin Mollaoğlu)

#### **7.4 Language and literary translation training opportunities**

Turkish remains a marginal language in the UK, in the sense that there are few speakers of Turkish as a foreign language, and interest to learning it is limited. Turkey is a popular destination among British tourists; therefore, there is an interest in Turkish culture and history, but only of the ephemeral and touristic type.

There are no institutions offering training in Turkish-English translation in the UK. However, the University of Oxford, School of Oriental and African Studies (University of London), King's College London (University of London) and the University of Manchester currently offer undergraduate and postgraduate degrees in Turkish. These courses each teach five to ten students per year, which is not a sufficient output for new translators to emerge.

The University of Oxford offers training in Turkish as part of its BA in Oriental Studies. Between 1989 and 2009, sixteen students graduated from this programme with Turkish as the main language and ten with Turkish as a subsidiary language. Turkish is taught also as part of the BA in European and Middle Eastern Languages. Between 2000-2009, seven students graduated with Turkish as the Middle Eastern language component of this programme.

At postgraduate level, the university provides Turkish training as part of the MPhil degree in Modern Middle Eastern Studies, which saw ten students graduate with Turkish as the language component of their degree between 1998 and 2009.

There has been a slight increase in overall undergraduate demand for Turkish over the last two decades, with graduation peaks in 2000-1 and 2006-9. The number of undergraduates currently on the course taking Turkish as a main or subsidiary language is six, and two are expected to start in 2010. While the numbers of students taking Turkish are unpredictable from year to year, there are currently three students on the course.

The BA and MA programmes offer modules on translation, and, according to Laurent Mignon of the Oriental Institute, there are a few graduates who are currently working as translators in the civil service (2010).

At SOAS, there are currently six or seven students looking to graduate from the BA degree, and five or six students taking the MA. The Turkish Studies programme here offers optional translation

modules at undergraduate and postgraduate levels, which accept five or six students on average. Bengisu Rona of SOAS explains that several of their alumni have translated novels, short stories and plays (2010).

The British centre for Literary Translation offers summer schools for translation in various languages. Although there have not been any opportunities for Turkish yet, it may well be an option in the future.

Saliha Paker, professor of Translation Studies at Boğaziçi and Okan Universities, set up the Cunda International Workshop for Translators of Turkish Literature – CWTTL – In 2006. This takes place on the island of Cunda in Turkey, and the programme is funded by the Ministry of Culture and supported by Boğaziçi, Harvard and Koç Universities and since 2010 also by the European-funded programme Literature Across Frontiers. The cooperation with LAF has resulted in the opening up of the workshop to translators translating also into other languages; the workshop however remains primarily a forum for translators of Turkish literature into English, which is considered to be a key language in dissemination of Turkish literature abroad.

The annual workshop has invited British and American translators who have worked on the novels, short stories and poetry of various Turkish authors including Murathan Mungan, Latife Tekin and Hasan Ali Toptaş and has encouraged many beginners to start and continue translating works of Turkish literature.

## **7.5 Translators' conditions of work and translation quality monitoring**

Since Turkish is not spoken widely in the UK, translations from Turkish are copy-edited by publishing professionals with no knowledge of the source language. However, if the book in question is by a contemporary author who speaks English, the author might be involved in the copy-editing process, together with the translators (or co-translators). In some cases, copy-editors ask their personal contacts who speak the source language to revise the translation and maybe make recommendations.

The rates of pay and terms of contract vary, although the Translators Association makes recommendations on both. Among the translators working in this field, only Maureen Freely is a member of the UK Translators Association, and she currently serves on its Executive Committee.

In 1990, Viktoria Holbrook's translation *The White Castle* (Orhan Pamuk) was awarded the Independent Foreign Fiction Prize, and, in 2005, both Maureen Freely's *Snow* (Orhan Pamuk) and Müge Göçek's *The Flea Palace* (Elif Shafak) were long-listed for the prize. George Messo's *A Leaf About to Fall* was shortlisted for the Popescu European Poetry Translation Prize in 2007. Literary prizes are certainly motivating for translators.

## **8 Conclusions and recommendations**

This report has examined the situation of Turkish literature in translation in the UK and Ireland from 1990 to 2012, focusing on issues of translation, publication, dissemination and reception. The main goal of this study has been to shed light on areas which require further research and on key matters which help us better understand the position of translated Turkish literature in the UK and Ireland. Apart from providing a survey that has gathered and analysed relevant issues, the report has also aimed to offer recommendations for further action.

The main conclusion the authors reached is that, thanks to a combined effort of the Turkish Ministry of Culture with its TEDA programme and other initiatives, literary agents and translators, as well as the corresponding effort of the British Council and Arts Council England, the British Isles, and particularly the United Kingdom has become much more open to and aware of contemporary Turkish literature. This has been reflected in growing numbers of published translations, which reached twelve titles in 2012.

### **8.1 Summary of key issues, obstacles, problems**

The issues listed below seem to be the most crucial ones requiring further action:

#### **8.1.1 Publishing**

- a) The publishing world becoming more and more commercial, which has a negative impact on independent publishers who tend to publish more translations
- b) Lack of professional readers, who would provide information on the books

- c) Narrow range of sources of information in English (e.g. literary criticism), which provide analyses of works of Turkish literature
- d) Lack of 'good' sample translations
- e) Lack of translation quality control mechanisms

### **8.1.2 Translators**

- a) The number of 'qualified' translators needs to increase
- b) 'New' translators need to be supported, especially in terms of mentoring and training opportunities
- c) Translators need more forums, workshops, and events where they can exchange views and carry out translation tasks together
- d) If literary translators cannot earn a living by translating literature, this would have to remain as a hobby. Therefore, support measures need to be created to complement the payment offered by publishers

### **8.1.3 Funding for translation and promotion of works**

- a) Funding should be provided for sample translations
- b) Funding needs to cover several other stages as well, including the promotion of the published work and organising events for the publicity of authors
- c) Funding is also necessary in organising events, festivals, symposia, etc. in the country of origin

## **8.2 Recommendations**

### **8.2.1 A centralised online resource**

Although an online resource does not concern exclusively publishing/publishers, it is important to have access to information about translated books or other related issues. Unfortunately, the resources that are currently available do not provide reliable data, or are not very user-friendly in

extracting the required information. A comprehensive, easily accessible online resource with relevant links would be of great benefit to the profile of translated literature in general.

### **8.2.2 Bibliography and translation statistics**

Due to the lack of a reliable, easily-accessible, and comprehensive resource which would provide a bibliography of works in translation by language and country, it is hardly possible to get a full picture of translation in the British Isles, nor discern trends in translation publishing. It would also be very useful to get statistics related to the sales figures of the published translations in order to have an idea about the dissemination of works after they are published. Thus, there is a need for a mechanism to collect data on such information as well. This would also be a valuable source for research on translation history both in the British Isles and the countries of origin.

### **8.2.3 Publishing and book trade**

In order to get a more comprehensive picture of book trade, which is essential to trace the dissemination of translated literature, it is necessary to collect information on the uptake of work in translation by libraries, bookshops, and the public. There is, hence, a need to interview sales reps, distributors, publicists, as well as online retailers such as Amazon or the Book Depository in order to ascertain attitudes and patterns of buying and of related publicity.

### **8.2.4 Translation and the media**

It has been a widely-accepted fact that book reviews – both in the UK and in many other countries – do not usually pay attention to translational issues. In most cases, neither the evaluation of translation quality, nor translators' names find space in reviews. Sometimes the fact that the book being reviewed is a translation can even be ignored. Although it has not been possible in this report to examine the media coverage of translated works of Turkish literature in the UK and Ireland, previous research in the field supports this claim.

### **8.2.5 Programming of festivals, venues and projects**

Organisations, literary festivals, symposia, and other projects that would bring together writers, translators, literary agents, publishers, editors, academicians, as well as sales representatives and

publicists, should be supported and encouraged. These need to be realised not only in the recipient country (UK), but also in the country of origin, in order to ensure the dynamism of the network and cultural and literary exchange. Workshops need to be supported and translators need to be encouraged to share and discuss their own translations in such forums.

### **8.2.6 Support for literary exchange and mobility**

Resources need to be made available to provide adequate funding mobility for both authors and translators, and to create residency opportunities both in the UK & Ireland. These residences need to be made available also for translators of Turkish literature living abroad. These translators need to be provided opportunities to conduct research in the country of origin, and to meet and work with the authors themselves. Literary exchange also includes academic research, which needs to be encouraged and supported because it nourishes criticism by providing feedback on the translations.

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### **Interviewed Respondents**

Amy Spangler. Interview with the author, 15 January 2013.

Barbaros Altuğ. E-mail interview with the author, 25 February 2013.

Feyza Howell. Interview with the author, 20-21 January 2013.

George Messo. Duygu Tekgül's e-mail interview with the author, 30 July & 2 October 2010.

Mark David Wyers. Interview with the author, 4 February 2013.

Maureen Freely. Interview with the author, 11 February 2013.

Duygu Tekgül's interview with the author, 9 July 2010.

Mel Kenne. Interview with the author, 10 January 2013.

Nermin Mollaođlu. Interview with the author, 18 February 2013.

Ruth Christie. E-mail interview with the author, 23 January 2013.

Duygu Tekgöl's e-mail interview with the author, 18 July 2010.

Saliha Paker. Interview with the author, 18 February 2013.

Duygu Tekgöl's e-mail interview with the author, 26 July 2010.

Suat Karantay. Interview with the author, 4 February 2013.

Şehnaz Tahir Gürçađlar. Interview with the author, 4 December 2013.

Alexandra B chler. Interview with the author, 19 November 2012.

## 9.1 Bibliography

### Bibliography of works translated from Turkish into English in the UK, 1990 – 2012

Category	Author	Translation Title	Original Title	Translator	Editor	Location	Subsidy	Year	First edition or re-edition
Novel	Pamuk, Orhan	<i>The White Castle</i>	<i>Beyaz Kale</i>	Victoria Holbrook		London		1990	1990: Carcanet, hardback 2001, 2009: Faber and Faber, paperback
Novel	Yaşar Kemal	<i>To Crush the Serpent</i>	<i>Yılanı Öldürseler</i>	Thilda Kemal		London		1991	Collins Harvill
Poetry	Collective	<i>Modern Turkish Poetry</i>		Collective	Feyyaz Kayacan	Ware		1992	The Rockingham Press
Poetry	Rifat, Oktay	<i>Voices of Memory: Selected Poems of Oktay Rifat</i>		Ruth Christie & Richard McKane		Ware		1993	Rockingham Press & Yapı Kredi Yayınları
Novel	Tekin, Latife	<i>Berji Kristin: Tales from the Garbage Hills</i>	<i>Berci Kristin: Çöp Masalları</i>	Ruth Christie & Saliha Paker		London		1993	1993: Marion Boyars hardback, 1996: Marion Boyars paperback

Novel	Pamuk, Orhan	<i>The Black Book</i>	<i>Kara Kitap</i>	Güneli Gün		London		1994	1994: Faber and Faber, paperback 2006: Faber and Faber (retranslation by Maureen Freely) paperback
Novel	Yaşar Kemal	<i>Salman the Solitary</i>	<i>Yağmuncuk Kuşu</i>	Thilda Kemal		London		1997	Collins Harvill
Novel	Pamuk, Orhan	<i>The New Life</i>	<i>Yeni Hayat</i>	Güneli Gün		London		1997	1997: Faber and Faber, hardback 1998: Faber and Faber, paperback
Poetry	Aktunç, Hulki	<i>Twelfth Song</i>		Collective		Dublin		1998	Poetry Ireland
Poetry	Müldür, Lale	<i>Water Music</i>		Collective		Dublin		1998	Poetry Ireland
Novel	Atasü, Erendiz	<i>The Other Side of the Mountain</i>	<i>Dağın Öteki Yüzü</i>	Elizabeth Maslen & Erendiz Atasü		London		2000	Milet Publishing Ltd
Poetry	Çapan, Cevat	<i>Where Are You, Susie Petschek? The Poems of Cevat Çapan</i>		Michael Hulse & Cevat Çapan		Todmorden		2001	Arc Publications

Short stories	Füruzan	<i>A Summer Full of Love</i>	<i>Sevda Dolu Bir Yaz</i>	Damian Croft		London		2001	Milet Publishing Ltd
Short stories	İlgaz, Rifat	<i>Fourth Company</i>	<i>Dördüncü Bölük</i>	Damian Croft		London		2001	Milet Publishing Ltd
Short stories	İzgü, Muzaffer	<i>Radical Niyazi Bey</i>	<i>Radikal Niyazi Bey</i> (bilingual)	Damian Croft		London		2001	Milet Publishing Ltd
Short stories	Uzuner, Buket	<i>A Cup of Turkish Coffee</i>	<i>Bir Fincan Kahve</i> (bilingual)	Pelin Arıner		London		2001	Milet Publishing Ltd
Novel	Tekin, Latife	<i>Dear Shameless Death</i>	<i>Sevgili Arsız Ölüm</i>	Saliha Paker & Mel Kenne		London	ACE	2001	Marion Boyars
Poetry	Yashin, Mehmet	<i>Don't Go Back to Kyrenia</i>		Taner Baybars		London		2001	Middlesex University Press
Poetry	Collective	<i>Agenda: Modern Turkish Poetry</i> (vol. 38, no. 3-4)		Collective	William Cookson & Patricia McCarthy	Sussex		2001-2002	
Poetry	Nâzım Hikmet	<i>Beyond the Walls: Selected Poems</i>		Ruth Christie, Richard McKane & Talat Sait Halman		London		2002	Anvil Press Poetry
Short stories	Nesin, Aziz	<i>Out of the Way! Socialism's Coming</i>	<i>Sosyalizm Geliyor Savulun</i>	Damian Croft		London		2002	Milet Publishing Ltd

Novel	Pamuk, Orhan	<i>My Name is Red</i>	<i>Benim Adım Kırmızı</i>	Erdağ Gökmar		London		2002	2002: Faber and Faber, paperback 2008: Faber and Faber, audiobook
Novel	Mağden, Perihan	<i>The Messenger Boy Murders</i>	<i>Haberci Çocuk Cinayetleri</i>	Richard Hamer		London		2003	Milet Publishing Ltd
Memoir	Zeybek Güzel, Asiye	<i>Asiye's Story</i>	<i>Asiye İşkencede: Bir Tecavüz Öyküsü</i>	Richard McKane		London		2003	Saqi Books
Poetry	Matur, Bejan	<i>In the Temple of a Patient God</i>		Ruth Christie		Todmorden		2004	Arc Publications
Novel	Pamuk, Orhan	<i>Snow</i>	<i>Kar</i>	Maureen Freely		London		2004	2004: Faber and Faber, hardback 2005: Faber and Faber, paperback 2010: Faber and Faber, paperback
Novel	Shafak, Elif	<i>The Flea Palace</i>	<i>Bit Palas</i>	Müge Göçek		London		2004	Marion Boyars
Novel	Mağden, Perihan	<i>2 Girls</i>	<i>İki Genç Kızın Romanı</i>	Brendan Freely		London	EU & TEDA	2005	Serpent's Tail

Memoir	Pamuk, Orhan	<i>Istanbul: Memories of a City</i>	<i>İstanbul: Hatıralar ve Şehir</i>	Maureen Freely		London		2005	2005: Faber and Faber, hardback 2006: Faber and Faber, paperback
Poetry	Berk, İlhan	<i>A Leaf About to Fall. Selected Poems</i>		George Messo		Cambridge		2006	Salt Publishing
Novel	Shafak, Elif	<i>The Gaze</i>	<i>Mahrem</i>	Brendan Freely		London	TEDA	2006	2006: Marion Boyars, paperback 2010: Viking, paperback
Misc.	Collective	<i>The Warwick Review: New Writing from Turkey</i> Vol. 1, March 2007		Collective	Michael Hulse	Warwick		2007	
Short stories	Fergar, Feyyaz Kayacan	<i>Mrs. Valley's War – The Shelter Stories of Feyyaz Kayacan Fergar</i>	<i>Sığınak Hikâyeleri</i>	Ruth Christie & Selçuk Berilgen		Ware	TEDA	2007	Rockingham Press

Essays	Pamuk, Orhan	<i>Other Colours</i>	<i>Öteki Renkler</i>	Maureen Freely		London		2007	2007: Faber and Faber, hardback, 2008: Faber and Faber, paperback
Poetry	Rıfat, Oktay	<i>Poems of Oktay Rifat</i>		Ruth Christie & Richard McKane		London		2007	Anvil Press Poetry
Novel	Tekin, Latife	<i>Swords of Ice</i>	<i>Buzdan Kılıçlar</i>	Saliha Paker & Mel Kenne		London	TEDA	2007	Marion Boyars
Novel	Altun, Selçuk	<i>Songs My Mother Never Taught Me</i>	<i>Annemin Öğretmediği Şarkılar</i>	Ruth Christie & Selçuk Berilgen		London		2008	Telegram
Poetry	Berk, İlhan	<i>Madrigals</i>	<i>Kuşların Doğum Gününde Olacağım</i>	George Messo		Exeter		2008	Shearsman Books
Memoir	Çetin, Fethiye	<i>My Grandmother</i>	<i>Anneanem</i>	Maureen Freely		London		2008	Verso
Novel	Orhan Kemal	<i>The Idle Years &amp; My Father's House</i>	<i>Avare Yıllar</i>	Cengiz Lugal		London	TEDA	2008	Peter Owen
Novel	Somer, Mehmet Murat	<i>The Prophet Murders</i>	<i>Peygamber Cinayetleri</i>	Kenneth Dakan		London		2008	Serpent's Tail

Novel	Somer, Mehmet Murat	<i>The Kiss Murder</i>	<i>Buse Cinayeti</i>	Kenneth Dakan		London		2008	Serpent's Tail & Penguin
Misc.	Collective	<i>Edinburgh Review 125: Turkey</i>		Collective	Brian McCabe	Edinburgh		2009	
Novel	Altun, Selçuk	<i>Many and Many a Year Ago</i>	<i>Senelerce, Senelerce Evveldi</i>	Clifford & Selhan Endres		London		2009	Telegram
Poetry	Ayhan, Ece; Berk, İlhan; Cansever, Edip; Süreya, Cemal and Uyar, Turgut	<i>İkinci Yeni: The Turkish Avant-Garde</i>		George Messo		Exeter		2009	Shearsman Books
Poetry	Berk, İlhan	<i>The Book of Things</i>	<i>Şeyler Kitabı</i>	George Messo		Cambridge	TEDA	2009	Salt Publishing
Novel	Pamuk, Orhan	<i>The Museum of Innocence</i>	<i>Masumiyet Müzesi</i>	Maureen Freely		London		2009	2009: Faber and Faber, hardback, 2010: Faber and Faber, paperback
Novel	Somer, Mehmet Murat	<i>The Gigolo Murder</i>	<i>Jigolo Cinayeti</i>	Kenneth Dakan		London		2009	Serpent's Tail & Penguin

Poetry	Collective	<i>From This Bridge: Contemporary Turkish Women Poets</i>		George Messo	George Messo	UK		2010	The Conversation Paperpress
Memoir	Orhan Kemal	<i>In Jail with Nazım Hikmet</i>	<i>Nâzım Hikmet'le Üç Buçuk Yıl</i>	Bengisu Rona		London	TEDA	2010	Sağı Books
Short stories	Collective	<i>The Book of Istanbul</i>		Aron Aji <i>et al</i>	Jim Hinks & Gul Turner	Manchester	TEDA	2010	Comma Press
Essays	Gürbilek, Nurdan	<i>The New Cultural Climate in Turkey: Living in a Shop Window</i>	<i>Kötü Çocuk Türk/Vitrinde Yaşamak</i>	Victoria Holbrook		London	TEDA	2010	Zed Books
Misc.	Collective	<i>City-pick Istanbul</i>		Amy Spangler, Stephanie Ateş, Feyza Howell <i>et al</i>	Heather Reyes	UK	TEDA	2011	Oxygen Books
Novel	Baydar, Oya	<i>The Lost Word</i>	<i>Kayıp Söz</i>	Stephanie Ateş		London	TEDA	2011	Peter Owen
Travel writing	Evliya Çelebi	<i>An Ottoman Traveller: Selections from the Book of Travels of Evliya Çelebi</i>	<i>Seyahatnâme</i>	Robert Dankoff		London	TEDA	2011	Eland Publishing

Novel	Gürsel, Nedim	<i>The Last Tram</i>	<i>Son Tramvay</i>	Ruth Whitehouse		Manchester	TEDA	2011	Comma Press
Novel	Aykol, Esmahan	<i>Hotel Bosphorus</i>	<i>Kitapçı Dükkanı</i>	Ruth Whitehouse		London	TEDA	2011	Bitter Lemon Press
Novel	Somer, Mehmet Murat	<i>The Wig Murders</i>	<i>Peruklu Cinayetler</i>	Kenneth Dakan		London		2011	Serpent's Tail
Poetry	Özmen, Gonca	<i>The Sea Within</i>	<i>İçerdeki Deniz</i>	George Messo		Exeter		2011	Shearsman Books
Drama	Mungan, Murathan; Yula,Özen; Tekand,Şahika; Kuyumcuoğlu,Emre; Kaplan,Mustafa; Cücenoglu, Tuncer	<i>Solum and Other Plays from Turkey</i>		Serap Erincin	Serap Erincin & Mark Ventura	London		2011	Seagull Books London Ltd
Memoir	Shafak, Elif	<i>Black Milk: On Writing, Motherhood, and the Harem Within</i>	<i>Siyah Süt</i>	Hande Zapsu		London		2011	2011: Penguin Books, hardback, 2012: Penguin Books, paperback
Poetry	Matur, Bejan	<i>How Abraham Abandoned Me</i>	<i>İbrahim'in Beni Terketmesi</i>	Ruth Christie & Selçuk Berilgen		Todmorden	TEDA	2012	Arc Publications

Poetry	Keskin, Birhan	<i>And Silk and Love and Flame</i>	<i>Ve İpek ve Aşk ve Alev</i>	George Messo		Todmorden	TEDA	2012	Arc Publications
Novel	Altun, Selçuk	<i>The Sultan of Byzantium</i>	<i>Bizans Sultanı</i>	Clifford Endres & Selhan Endres		London		2012	Telegram
Novel	Pamuk, Orhan	<i>Silent House</i>	<i>Sessiz Ev</i>	Robert Finn		London		2012	Faber and Faber
Novel	Atasü, Erendiz	<i>A Midlife Dream</i>	<i>Bir Yaşadönümü Rüyası</i>	Erendiz Atasü		London	TEDA	2012	Milet Publishing Ltd
Novel	Eroğlu, Mehmet	<i>The Disenchanted</i>	<i>Düş Kırgınları</i>	Alvin Parmar		London	TEDA	2012	Milet Publishing Ltd
Novel	Ersöz, Cezmi	<i>Kind-hearted Sinners</i>	<i>Yine Seninle Geldi Hayat</i>	Alvin Parmar		London	TEDA	2012	Milet Publishing Ltd
Short stories	Collective	<i>Europe in Women's Short Stories from Turkey</i>		Mark David Wyers, İdil Aydoğan, Alvin Parmar, Sema Yazgan	Gültekin Emre	London	TEDA	2012	Milet Publishing Ltd
Short stories	Collective	<i>Istanbul in Women's Short Stories</i>		İdil Aydoğan	Hande Öğüt	London	TEDA	2012	Milet Publishing Ltd
Short stories	Kavukçuoğlu, Deniz	<i>Something Funny to Write About</i>	<i>Komik Şeyler Yazmak</i>	Alvin Parmar		London	TEDA	2012	Milet Publishing Ltd

Novel	Somer, Mehmet Murat	<i>The Serenity Murders</i>	<i>Huzur Cinayetleri</i>	Amy Spangler		London		2012	Milet Publishing Ltd
Novel	Özkan, Serdar	<i>The Missing Rose</i>	<i>Kayıp Gül</i>	Angela Roome & Serdar Ökan		London		2012	Rider Books

\* Table adapted from Paker and Yılmaz 2007

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## 10 Report authors

**Arzu Akbatur** studied English Language and Literature at Boğaziçi University, Istanbul. She received her M.A. degree in English Language and Literature from Yeditepe University, and her PhD degree in Translation Studies from Boğaziçi University. Her dissertation is entitled “Writing/Translating in/to English: The ‘Ambivalent’ Case of Elif Şafak” (2011). She currently teaches part-time at Yeditepe and Boğaziçi universities.

**Duygu Tekgül** studied Translation and Interpreting at Boğaziçi University, Istanbul, and Publishing at Oxford Brookes University, Oxford. She is completing her PhD dissertation on the production and reception of translated literature in contemporary Britain at the Department of Sociology and Philosophy, University of Exeter. She is also a practising translator and copy-editor.