

## **REPRESENTATION OF THE TURKISH LITERATURE IN ENGLISH: TRANSLATIONS OF SHORT STORIES AS A CASE**

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### **Abstract**

A remarkable increase in the number of short story translations from Turkish into English has attracted attention recently. Until the 2000s Turkish short fiction has been represented in English with very few translations. However, the last decade has been very fruitful in terms of the short story translations from Turkish into English. Besides, thanks to them short fiction consolidated its position as a part of Turkish prose in the world literary space. So far, historical studies which deal with the state of Turkish literature abroad in general have dealt with Turkish short fiction partially but a broader examination and discussion of the subject is still required. This study first questions the reasons behind the sharp increase in the translations from a historical and critical point of view. Moreover, it inquires how these translations represent Turkish short fiction and literature abroad, which is very crucial as minor literatures are hardly ever represented in English. Besides, the tendencies that can be observed in the short stories in terms of subject matter, tone and the writers who were involved in the writing of short fiction are very influential in the formation of an image of Turkish identity. Thus, a survey of the short stories translated from Turkish into English from 2000 to 2010 is conducted and the prevailing tendencies that come to surface in the translations according to the results of the survey are discussed. Various books, magazines and Internet sources were used to compile the bibliography of the stories in the period. Despite the fact that a comparative textual analysis exceeds the borders of this study, critical discourse analysis that depends on the paratextual material is used as a method.

**Key words:** translated Turkish short fiction, representation of Turkish literature in English, bibliography

### **Özet**

Türkçeden İngilizceye çevrilen öykülerin sayısında son zamanlarda kaydadeğer bir artış dikkat çekmektedir. 2000’li yıllara kadar Türk öyküsü İngilizcede çok az sayıda çeviriyle temsil edilmiştir. Bununla birlikte son on yıl, Türkçeden İngilizceye yapılan öykü çevirileri açısından oldukça verimli olmuştur. Bunun yanı sıra, bu çeviriler sayesinde Türk nesrinin bir parçası olarak dünya edebiyatında yerini sağlamlaştırmıştır. Bu güne kadar, Türk Edebiyatı’nın yurtdışındaki genel durumu üzerine çalışmalarda Türk öyküsü

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kısmen incelenmiş olsa da, bu konunun daha geniş bir şekilde araştırılmasına ve tartışılmasına hâlâ ihtiyaç vardır. Bu çalışma, öncelikle çevirilerdeki ani artışın nedenlerini tarihi ve eleştirel bir açıdan sorgulamaktadır. Ayrıca, bu çevirilerin Türk öyküsünü ve edebiyatını yurtdışında nasıl temsil ettiğini de araştırır ki bu oldukça önemli bir konudur çünkü azınlık edebiyatları İngilizce’de neredeyse hiç temsil edilmez. Bunun yanısıra, konu, yazım tarzı ve yazarlar açısından öykülerde gözlemlenen eğilimler bir Türk kimliği imajı oluşturulmasında oldukça etkilidir. Bu nedenle, 2000’den 2010 yılına kadar Türkçeden İngilizceye çevrilen öyküler üzerine bir araştırma yapılmış ve bu araştırmanın sonuçlarına göre öykü çevirilerinde ortaya çıkan yaygın eğilimler tartışılmıştır. Söz konusu döneme ait bir bibliyografya oluşturmak için pek çok kitap, dergi ve internet kaynağından faydalanılmıştır. Her ne kadar kıyaslamalı bir metinsel analiz bu çalışmanın sınırlarını aşsa da, metindışı öğelerin ve bağlamın incelenmesine dayanan bir söylem çözümlemesi çalışmada yöntem olarak kullanılmıştır.

**Anahtar Sözcükler:** çevirilerde Türk öyküsü, Türk Edebiyatının İngilizcedeki temsili, bibliyografya

## **Introduction**

Margaret Atwood comments in her review of Orhan Pamuk’s *Snow* that “...Instead of ‘I think, therefore I am,’ a Pamuk character might say ‘I am because I narrate’ ” (Paker 2004: 6). Although it concerns fiction, Atwood points out the strength of storytelling tradition in Turkish. Saliha Paker notes this “acute need to narrate” or “passion for story-telling” continues undiminished at the turn of the twenty first century (Paker 2004: 6). Although I aim to solely concentrate on translations of short fiction from Turkish into English, the tendency to tell stories will be revealed once more in the framework of this study, which covers the last decade, namely between the years 2000 and 2010.

Story telling has been an inseparable part of Turkish literature. Feridun Andaç claims that short fiction has become the most effective prose genre (Andaç 2010: 15). However, to what extent short stories are translated and thus represent the Turkish literature abroad is a crucial question that has not been entirely answered yet. In *The Oxford Guide to Literature in English Translation* Paker describes the state of the translated Turkish short fiction from the 1920s to the 1990s in the part dedicated to “Turkish” as follows:

The thematic and stylistic concerns of the vast range of writers from the 1920s to the late 1990s, both in the novel and in the short story, are best

represented in collections such as Ali Alpaslan's *An Anthology of Modern Turkish Short Stories*, Fahir İz's *Anthology of Modern Turkish Short Stories*, Talat S. Halman's *Contemporary Turkish Literature: Fiction and Poetry*, Nilüfer Mizanoğlu Reddy's *Twenty Stories by Turkish Women Writers*, *The Turkish PEN Reader*, edited by Suat Karantay, and *nar '96*, edited by Saliha Paker and Şenay Haznedaroğlu. However, among the many masters (both male and female) of short fiction, which has been a major genre in the modern Turkish literary tradition, only three (male) authors, Sait Faik, Haldun Taner, and Aziz Nesin, are represented by individual collections: *Sait Faik: A Dot on the Map, Selected Stories and Poems*, by Talat S. Halman, *Thickhead and other Turkish Stories by Haldun Taner*, by Geoffrey Lewis, and *Turkish Stories from Four Decades by Aziz Nesin* by Louis Mitler. (Paker 2001: 622)<sup>1</sup>

In a similar vein, Suat Karantay complains that “The amount of Turkish short fiction introduced to the West has been, until quite recently, not very impressive” (Karantay 2010: 11). He adds that “The anthologies have remained rather subjective and thus not fully representative. There are many Turkish short fiction writers who have been denied the attention they deserve” (Karantay 2010:11).

Although historical studies which deal with the translations from Turkish into English in general have been written and partially dealt with the state of Turkish short fiction, a larger treatment of the subject is still needed. For instance, Arzu Akbatur in her article “Turkish Woman Writers in English Translation” identifies twenty-six books of short stories translated into English from 2000 to 2010 (Akbatur 2011: 165) and Duygu Tekgül notes seven books of short stories published in the United Kingdom and Ireland from 2000 to 2010 in her report “Literary Translation from Turkish into English in the United Kingdom and Ireland, 1990-2010” (Tekgül 2011:43-49). However, they do not refer to the translations of Turkish short stories in magazines and websites and their focus is not particularly on short fiction.<sup>2</sup> This study aims to fill this gap and bring a historical and critical approach to the issue.

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<sup>1</sup> Saliha Paker and Melike Yılmaz notes two more books of short stories in their bibliography, *Turkish Short Stories* edited by Halil Davaslıgil in 1955 and *Anatolian Tales* by Yaşar Kemal, translated by Thilda Kemal in 1968.

<sup>2</sup> The web page of TEDA provides a bibliography of the published short stories and poems, titled “Türk Yazarlarının Yurtdışında Yayınlanmış Şiir ve Öyküleri”. However, as it is not updated, it is not used in this study.

There is a sharp contrast in the number of the books translated from other languages into English and the books translated from English into other languages. More than 40 percent of all the translated books worldwide around 1980 were translated from English (Heilbron 1999: 434, Akbatur 2011: 163) (see also Venuti 1995). On the other hand, Duygu Tekgül states that “the recent 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” (Tekgül 2011: 5). This sharp contrast uncovers the fact that minor language literatures are hardly ever represented in English. The international hegemony of English is concomitant with an attitude of indifference towards the translated literature on the part of the readers. Due to the dominant position of English, many works have been translated from English into Turkish like many other languages that are considered minor. However, the last decade has been remarkable regarding the translations from the opposite direction and short fiction. The number of the translations of short fiction from Turkish into English in the last decade indicates that there was a rise in the number of short stories in the source language. In other words, the last decade was a historical period when short story translations had their own right. Moreover, it would not be wrong to claim that short fiction consolidated its position as a part of Turkish prose in the world literary space with the translations in this period despite the fact that a final decision can only be made after the reception of the translations over time. This study aims to reveal the reasons for this dramatic increase in the translations of short stories and document what was translated by whom. Furthermore, the rise of short fiction in translations contributes to the recognition of Turkish literature abroad. Since the dissemination of the works will contribute to the “‘who-ness’ of Turks” (Paker 2004: 13) and an understanding of the Turkish identity, the subject matter of the stories is very important, too. Thus, this study discusses what finds its way into English translation. Obviously, certain tendencies in the short stories come to the fore. To discuss the themes, tones and writers emphasized in the stories is essential to identify the representation of Turkish literature abroad.

Connected with the length of short fiction, several translations of various topics are included in collections and are published in magazines. This gives the short fiction writers more chance to be published and represent the

Turkish literature on several occasions. However, the question that whether the translations are wholly representative for the short stories written in the period can only be answered with researches that come from the field of Turkish literature. As a result, this study does not aim to make such a comparison. However, it is necessary to note that the corpus of this study illustrates that not only established Turkish writers but also relative newcomers are represented in the translations of short fiction. The translated authors are not only the writers of the twenty first century but a good number of the short story writers from the mid-twentieth century onwards since the establishment of short fiction as a genre of Turkish prose.

The first part of this study is devoted to the reasons for the increase in the translation of short stories, namely, the enterprises, institutions, special events and agents that played a role in the increase of translation of short stories and it discusses the contribution they make to the publications. The second part of the study deals with the prevailing themes, tones and writers in the short story books and collections; Istanbul as a theme, the recent past, the coups, politics, village fiction and humour, and the rise of women writers. It should be noted that through a survey of published books and on-line sources, the translated authors, their works, the translators, and the publishers are provided in the added appendix.

## **1. Events, Enterprises, Institutions and Agents that Supported Translation in the Last Decade**

### **1.1. A General Increase in the Translations of Turkish Fiction**

How much of the Turkish literature is represented in English through translation is a question often asked. Paker states that “compared to the quantity of poetry translated over the years..., translations of Turkish fiction definitely lag behind” (Paker 2004: 9). Cem Akaş, similarly, writes in his preface to *Descant*'s special issue on Turkey in 2003 that:

Turkish literature is, except the few works of an unbelievably small number of writers (Nazım Hikmet, Yaşar Kemal, Orhan Pamuk and in France, Nedim Gürsel) not on the map despite the fact that there has been an explosion in the number of writers and the range of styles and subject matter during the last two decades” (Akaş 2003: 14).

He detects a few reasons behind this. He attracts our attention to the lack of literary agencies and magazines that publish reviews in English or French (Akaş 2003: 14).<sup>3</sup> *Descant* 121 tries to fill this gap with the stories chosen to be published. This magazine is not the only publication that undertakes the task of representation of Turkish literature. The considerable increase in the translations is a clear evidence of the effort. Correspondingly, Walter G. Andrews thinks that the “Turkish literature seems to be teetering on the brink of gaining the international visibility” (Andrews 2008: 54). The figures illustrate the same fact. Twenty-five story books/collections were published between the years 2000 and 2010 that were translated from Turkish into English, apart from the thirty-seven separate short stories published in different magazines and websites. [See the appendix]. When it is compared with the rest of the short story books published in the previous sixty years (1940-2000), this number is quite high. To be more specific, Akbatur notes that only one translation between the years 1940-1960, three translations between the years 1980-2000 and six translations between the years 1980 and 2000 were published. In other words, only ten short story books are translated between the years 1940 and 2000. When we keep in mind that between the years 1880 and 1940 there was not a single short story book translated, the increase in the last decade becomes more than striking (Akbatur 2011: 165). When the figures of translated short fiction are compared to the figures of the translated novel, it is possible to see a parallel increase in the translations short fiction. Akbatur calls this sudden rise a breakthrough in terms of Turkish fiction and thinks that it is in tandem with the entry of Turkish novelists such as Latife Tekin and Orhan Pamuk and later she adds Bilge Karasu and Elif Şafak to the international literary scene (Akbatur 2011: 165). From her point of view, there was a systematic increase in the translation of fiction and a radical increase in the translation of short story (Akbatur 2011: 166). Although Akbatur’s figures show fewer works, the findings of her study and this study, overlaps on the point that there was an unquestionable increase in short fiction which can be considered a part of this general increase in the translations of fiction. Now, the question what led to this increase should be asked.

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<sup>3</sup> It should be noted that since 2007 the *Turkish Book Review* has filled this gap. It is a book review in English published in Turkey. The literary agencies established in Turkey are already noted in the first part of the study.

## **1.2. Orhan Pamuk's Nobel Prize**

Undeniably, Orhan Pamuk's Nobel Prize for literature in 2006 has been a kind of proof of, at least, the existence of the Turkish fiction on the world literary scene. The importance attributed to this literary event is huge despite the criticisms (see Çölaşan 2006 and Manisalı 2005). As Pascal Casanova states it is "one of the few very truly international literary consecrations, a unique laboratory for the designation and definition of what is universal in world literature" (Casanova 2005: 74). Casanova thinks that the Nobel Prize is an "objective indicator of the existence of world literary space" (Casanova 2005: 75). In this space, with Pamuk, Turkish literature has been represented. In Walter Andrews' words, through Pamuk's existence, the international readers are reminded that "he is not the only great Turkish novelist worthy of notice and there are amazing Turkish poets and short story writers and dramatists all of whom belong with him on the world literary stage!" (Andrews 2008: 54). Although, it is "imaginary" like the Greenwich meridian (Casanova 2005: 75), the Nobel Prize as "the literary meridian allows us to gauge the distance from the centre of the protagonists within the literary space" (Casanova 2005: 75).

## **1.3. TEDA Project**

TEDA (Türk Edebiyatını Dışarıya Açma Projesi- Translation Subvention Programme of Turkey) is the subvention project initiated in 2005 by the Turkish Ministry of Culture and Tourism in Turkey. It primarily aims at the dissemination of Turkish culture through the translation and publication of Turkish culture, artistic, and literary works (Akbatır 2011: 163). The project provides support to the translation and publication of works selected each year. According to Duygu Tekgül "Subsidies are needed not only for translational costs but also for marketing and promotional events with authors" (Tekgül 2011: 5) and the TEDA project provides this support.<sup>4</sup> Although the project is not initiated with a motive coming from abroad, but it is an enterprise of and funded by the Turkish government, still helps the

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<sup>4</sup> Feyyaz Kayacan's *Sığınak Hikayeleri*, *The Book of Istanbul: A City in Short Fiction*, *Kadın Öykülerinde Ankara*, *Kadın Öykülerinde Avrupa*, *Kadın Öykülerinde İstanbul*, *Yenişehirde Bir Öğle Vakti* are books of short stories supported by the project. In addition to these Nedim Gürsel's *Son Tramway* is another book that is supported by the project. However as it is published in 2011 it is not included into the bibliography.



representation of Turkish writers. Moreover, many short story writers are supported for their novels.

#### **1.4. CWTTL, the International Cunda Workshop for Translators of Turkish Literature (TECCA, Türk Edebiyatı Çevirmenleri Cunda Uluslararası Atölyesi)**

The CWTTL was founded in 2006 by Saliha Paker, in order to promote the translation of the Turkish literature into English and other European languages. CWTTL has been run by Boğaziçi University in collaboration with the Turkish Ministry of Culture and Tourism since 2006 and also with Literature across Frontiers (LAF) through EU's Culture Programme since 2009. The steering committee and advisory board of the workshop is composed of many renowned translation studies scholars and translators, who produce valuable work. Since the foundation of the workshop, Murathan Mungan, Latife Tekin, Murat Gülsoy and Behçet Çelik, Sevgi Soysal and Hatice Meryem were the authors whose works were translated in the workshops between the years 2006 and 2010. Although the translations produced in the workshop had not been published before 2010, some of them are in the process of publication and in general this movement motivates further translations.

The role of the Ministry of Culture in Teda Project and CWTTL can be taken as a form of "patronage" in the sense it was used by André Lefevere in *Translation and Rewriting and the Manipulation of Literary Fame* (1992). He argues that patronage is a kind of control that is carried out from outside of the system of literature. In other words, the literary system is subject to another force other than the one that originates from the agents involved in literature (Lefevere 1992: 14-15). Elsewhere, Lefevere talked about patronage as "any kind of force that can be influential in encouraging or discouraging, even censoring, works of literature" (Basnett and Lefevere 1998: xvi). In the case of this study, the control over the translation of short fiction comes from the ministry and it is encouraging. In addition, it is both in the form of financial support, which is called as the economic component by Lefevere and the element of status as being translated into English is considered to be very prestigious due to the dominant position of English as a lingua franca and helps the author to become known world-wide.



### **1.5. Turkey, the Guest of Honour in Frankfurt Book Fair**

In the 2008 Frankfurt Book Fair, Turkey was the guest of honour. It is the world's largest trade fair for books and representatives of publishing houses from all over the world negotiate at publishing and licensing the books here. Moreover, the translation rights are sold at the fair. Being the guest of honour at such a fair was very important for Turkey to gain recognition abroad.

### **1.6. Istanbul, the European Capital of Culture**

In 2010 Istanbul was honoured as the European Capital of Culture that was quite noteworthy as it attracted international attraction to Turkey and Istanbul as the symbol of the country. This event led to an explosion in the publication of many books that take Istanbul as their main theme.<sup>5</sup> *The Book of Istanbul*, *Istanbul Noir*, *Stories from Cities on the Edge* and *Stories from the Sandgate* are short story collections that take Istanbul as their main theme.

### **1.7. LAF (Literature across Frontiers) Project**

The LAF is a literary platform for literary exchange. On the platform's website, it is noted that its initial goals are to foster intercultural dialogue through literature and translation within the EU and with third world countries, and in particular with EU neighbours in the Mediterranean region; and to improve access to lesser-known literatures, particularly those written in the less widely-used languages of Europe and those underrepresented in the international arena. It should be stated that the project is supported by the **Culture Programme of the European Union**. Another contribution of the platform to Turkish literature in general is the researches the platform supports to draw attention the translations of lesser-known literatures and the media releases it gives about the recent translation from Turkish to other literatures. For example Duygu Tekgöl's report entitled **Literary Translation from Turkish into English in the United Kingdom and Ireland, 1990–2010** is one of these researches. Moreover, the online review of the

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<sup>5</sup> *Istanbul: The Imperial City* by John Freely, *Istanbul in World literature through Foreign Eyes* by Erol Ülgen, M. Metin Karaörs and Emin Özbaş, *I am Listening to Istanbul* by Ara Güler are other books with the same theme though they are not short story books.

platform, *Transcript*, publishes translations of the Turkish short stories,<sup>6</sup> as well as the articles and reviews about them. Lastly, it should be kept in mind that these institutions are in touch with each other. For example LAF has supported CWTTL since its foundation and this clarifies the importance the project attaches to the works of the workshop.

### **1.8. Translators, Editors, Publishing Houses and Literary Agencies as Cultural Intermediaries**

Alev Adil applies Bourdieu's concept of cultural intermediary, "those who mediate between the production and consumption of culture" (Bourdieu 1984/1979: 325 & Adil 2006: 7) to the literary field as "literary agents, translators, publishers, editors and critics". She argues that "More positively, certain cultural intermediaries have been largely responsible for the existence of Turkish literature in English translation." (Adil 2006: 7). The translators', editors', the publishing houses' and the literary agencies' main role as intermediaries is to make the works of short fiction in Turkish literature known to the target readership. Translating from a "minor literature" means to make the source text author visible. The mission of these people is noticeable from perspectives of both the source and the target cultures because they introduce an author to a certain readership.

Inevitably, the position of the translator as an "intermediary" (Casanova 2004: 142) to help an author cross the borders of literary world gains importance. As Akbatur puts it, translators "make it possible for the texts to obtain a certificate of literary standing" (Akbatur 2011: 135). Most books add biographical notes of the translators to the end making the translators even more visible. Moreover, as Karantay admits in his preface, sometimes the translator who determines what is going to be published. He admits that his two volumes include the stories the translators preferred rather than the canonized stories. He adds that is why it is hard to claim that it is an objective selection of the best contemporary Turkish writers of short story (Karantay 2010: 11). According to this study, many native speakers<sup>7</sup>

<sup>6</sup> Murat Özyaşar's short story "Night Eraser" translated by Amy Spangler, Emrah Serbes's short story "My Grandmother's last Death" translated by Mark Wyers and Feryal Dilmaç's short story "Fig Seed" translated by Ruth Whitehouse are still available on the website.

<sup>7</sup> Amy Spangler, Nancy Öztürk, Ruth Christe, Damian Croft, Jayne L. Warner, Martina Keskintepe, Victoria Holbrook, Jean Carpenter Efe, Celia Kerslake, Geoffrey Lewis,

of English, translators of Turkish origin who actually grew up and live in English-speaking countries<sup>8</sup> as well as scholars and the students in the translation studies departments take part in the translations of short stories. Osman Şahin's *Tales from the Taurus* is a book in a series "...generated by the Department of Translation and Interpreting Studies and published by Boğaziçi University Press, comprises literary translations by both faculty members and students"(Şahin 2006:v) as it writes in the preface and meticulously edited by Suat Karantay. As the editor-in-chief, Karantay, started a website ([www.turkish-lit.boun.edu.tr](http://www.turkish-lit.boun.edu.tr)) and the stories first appeared on this website are presented in printed format to the readers in this book.

Of course, editors and the publishing houses are influential in the choice of the books to be translated. For example, translator editors such as Amy Spangler whose several translations were published in the collections, the books and magazines<sup>9</sup> used their experience in the books they edited. Furthermore, as Süha Oğuzertem expresses clearly "It would have been impossible for Sait Faik[Abasıyanık] to reach his potential readers if it were not for such dedicated writer-editors as Muzaffer Uyguner and Talat S. Halman" (Oğuzertem 2004: xvii). It should be reminded that Halman was also the editor of Faik's previous collection in English; *A Dot on the Map* (1983) and *Contemporary Turkish Literature: Fiction and Poetry* (1982). Without him, the works of the most eminent short story writer, Abasıyanık, would not have been introduced and known in English. Similarly, Suat Karantay as a translator, scholar and editor makes a great contribution to the representation of Turkish short fiction with his two volumes of *Contemporary Turkish Short Fiction* as well as his role as the editor-in-chief in Şahin's *Tales from the Taurus* and his previous anthology of *The Turkish PEN Reader* (1998). Lastly, as it is revealed in many parts of this study, some people like Saliha Paker, as the founder of CWTTL, Suat Karantay, as the starter or the website [www.turkish-lit.boun.edu.tr](http://www.turkish-lit.boun.edu.tr) and Amy Spangler, founder of **AnatoliaLit Agency** played multiple roles as intermediaries, to be specific

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Joseph S. Jacobson, Carol Stevens Yürür, Jonathan Ross, Caroline Williams, Robert Bragner, Virginia Taylor- Saçlıoğlu, Georgina Özel, Theron Patterson.

<sup>8</sup> Like İdil Aydoğan.

<sup>9</sup> It is essential to state that as the Turkish literary magazines have helped the short fiction to establish itself as a respected genre. Similarly, the magazines and websites that publish the translations of short stories helped the genre to establish its place in English.

as translators, editors, and translation-editors and initiated and contributed a lot to the translations of short stories.

Obviously, certain publishing houses have played an intermediary role to make Turkish literature recognized abroad, too. Duygu Tekgül reports seven translated short story books out of fifty-one translated works between the years 1990-2010. The first translations of short fiction are noted in 2001 with five story collections, all of which are published by the same publishing house, Milet Publishers. A series of five “dual-language”<sup>10</sup> (Turkish on the left-English on the right) short story collections by prominent Turkish short story writers published in 2001 by Milet Publishers. To be specific, Füzuran’s *A Summer Full of Love*, Rıfat Ilgaz’s *Fourth Company*, Aziz Nesin’s *Out Way! Socialism Coming* and Muzaffer İzgü’s *Radical Niyazi Bey* are all translated by the same translator, Damian Croft. Buket Uzuner’s *A Cup of Coffee* is translated by Pelin Arıer in the same year by the same publishing house.<sup>11</sup> The publisher describes the volumes as, “a series of unique and wonderful dual language books and audio cassettes for teenagers and adults that look at Turkish life from key angles – the familial, the social, and the political” (İzgü 2001). In addition to the subject matter of the books, their format is peculiar as the target texts are given on one side of the book and source texts on the other, which makes the series very appropriate for the use of language learners. It is possible to improve comprehension skills and vocabulary for upper-intermediate and advanced students of either languages (James 2009). In other words, the series’ ultimate target readership is language learners of both languages. When the size of the English language learners is taken into consideration, the importance of the project in terms of the introduction of the Turkish literature to the world can be recognized. This introduction was very productive in terms of translation for all the five writers mentioned above as other translations of them into various languages followed these

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<sup>10</sup> The series is advertised as “dual books”. Available at <http://www.outsideinworld.org.uk/uploader/pdf/Dual%20Language%20List%20from%2001.pdf>

<sup>11</sup> Milet Publishers were in co-operation with Haringey, Hackney and Islington Libraries Turkish Community Readers Development Project (funded by DCMS/Wolfson Public Libraries Challenge Fund). The overall aim of the DCMS/Wolfson Programme was to enhance public libraries’ traditional strength in promoting reading as a skill and pleasure. Check the report titled “Reading Our Future: Evaluation of the DCMS/ Wolfson Public Libraries Challenge Fund 2000-2001” by Margaret Wallis, Nick Moore, and Audrey Marshall.

translations.<sup>12</sup> Thus, we can come to the conclusion that all of these writers were once introduced into English through their short stories, their other works started to be translated into various languages. In other words, being known in English with short stories and once introduced to the international readership, these writers are known to the rest of the world. This is by no means a surprise due to the position of English as a lingua franca. The role of the publishing houses in this process is undeniable. Milet Publishing house continues to publish Turkish Literature and it was supported by the TEDA project for another group of short story collections in 2010 which are Efnan Dervişoğlu's *Kadın Öykülerinde Ankara (Ankara in Women's Short Stories)* and Sevgi Soysal's *Yenişehirde Bir Öğle Vakti (Noontime in Yenişehir)*, translated by Amy Spangler, Gültekin Emre's *Kadın Öykülerinde Avrupa (Europe in Women's Stories)* and Hande Öğüt's *Kadın Öykülerinde İstanbul (Istanbul in Women's Stories)*, translated by İdil Aydoğan who are both active translators of AnatoliaLit.<sup>13</sup> Although the year 2011 is not within the scope of this study, in order to underline the role of Milet Publishing House, it should be stated that it was supported for five new translations from Turkish into English in 2011 by the TEDA Project.<sup>14</sup>

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<sup>12</sup> For Muzaffer İzgü this start brought good results as the writer's three different works were supported by the TEDA project into different languages afterwards. For example in 2007 his *Annneannemin Erikli Bahçesi* was translated into Arabic and in the same year, his *Ekmek Parası* was translated into German and in 2008 his *Duyduk Duymadık Demeyin* was translated into Hungarian. Although the writer first entered into the world literary scene with the translation of short fiction, all of his later books that were mentioned above are novels for children. Likewise, Füzün was another writer who was supported by TEDA project in 2005 and in 2008 for her works *Öyküler* and *Parasız Yatılı* translated into Bosnian and French respectively. Rifat Ilgaz's three children's books, *Bacaksız Okulda* and *Bacaksız Sigara Kaçakçısı*, *Öksüz Cıvıv*, were translated into German and *Öksüz Cıvıv* was also translated into Urdu Language in 2007 with the support of the TEDA Project again. Buket Uzuner's novel, *Gelibolu* was translated into Greek in 2005 and her *İstanbulcular* into Spanish in 2010. The translations of Aziz Nesin's *İhtilali Nasıl Yaptık* and *Bir Sürgünün Anıları* into Korean language were supported by the TEDA Project in 2008 and *Yaşar ne Yaşar ne Yaşamaz* into the same language in 2006.

<sup>13</sup> These translations are supported by the Project in 2010 but they were not published in that year. Therefore they are not given in the corpus.

<sup>14</sup> These translations are Mehmet Eroğlu's *Düş Kurgunlukları*, Deniz Kavukçuoğlu's *Komik Şeyler Yazmak* and *Zarife* and Cezmi Ersöz's *Yine Seninle Geldi Hayat* all translated by Alvin Parmar, Müge İplikçi's *Kafdağı* was translated by Nilgün Dungan, Selim İleri's *Yarın Yapayalnız* was translated by Mark Wyers and Erendiz Atasü's *Bir Yaşadönümü*

In addition to Milet Publishing house, Epsilon Publishing has published a series of pamphlet-size short story translations. The series was named “Turkish Literature by Quotations”. Tomris Uyar’s *The Guest at the Moribund Hotel*, İnci Aral’s *Two Stories*, Pınar Kür’s *A Crazy Tree*, Ayşe Kulin’s *Photo Sabah Pictures*, Cemil Kavukçu’s *Three Stories*, Buket Uzuner’s *İstanbul Blues*, Adalet Ağaoğlu’s *Rabia’s Return*, Murathan Mungan’s *I’ve Always Remembered You on Moonlit Nights*, Ahmet Hamdi Tanpınar’s *The Köşk in Acıbadem* and Halide Edip’s *Memoirs* were in the series. They can be considered an introduction to the market as these were little books and came in 2004, quite early in the period in question.

Comma Press is another publishing house that takes active part in the publication of short stories like, *Reberth: Stories from Cities on the Edge* edited by Jim Hinks and *The Book of Istanbul: A City in Short Fiction* edited by Jim Hinks and Gul Turner. It should be noted that the latter book was supported by the TEDA Project. Moreover, Nedim Gürsel’s short story book *Son Tramway* in 2010 was also among the books supported by the project in 2010. However, it is published by Comma Press in 2011. In fact, short fiction is the real focus of the Comma Press. As it is stated on their website, they have an “on-going commitment to the short story as a unique and divergent literary form.”

The last publishing house that should not be skipped is Çitlembik Publications. Jaklin Çelik’s *Stories from the Sandgate*, Levent Şenyürek’s *The Book of Madness* and the largest collection of Turkish short stories translated into *Contemporary Turkish Short Fiction I-II* edited by Karantay were published by this publishing house.

The last decade has also been a historical period in which private agencies such as AnatoliaLit and Kalem played a noticeable role in the introduction and advertisement of the translations from the Turkish literature into English. These agencies play a role as the representatives of authors, translators and publishers. AnatoliaLit, an Istanbul-based literary agency just like Kalem, was established by Amy Spangler and Dilek Akdemir in 2005 and states on its website that it aims to introduce works by its authors to the international audiences to foster relations between the authors and foreign publishers.



When foreign publishing houses are interested in publishing a novel of a Turkish author, they can ask for the translation of a short story of him/her from a literary agency. A short story can reflect the style of a writer in a complete whole unlike a part of a novel that can be incomprehensible when separated from its whole plot. Therefore, having become familiar with the style of an author after reading a short story by him/her, a publisher can consider publishing a novel by the same author. The intermediary role the literary agencies play in order to provide the publisher with the previous works of an author is remarkable.

## **2. Prevailing Tendencies in the Period**

### **2.1. Women Writers in Short Fiction**

The part women writers took in the rise of short fiction is notable. The findings of my study reveal that women played an undeniable role to the representation of the Turkish short fiction with their translated works. When the total number of the books published is examined according to the figures of this study, it is seen that ten books out of twenty seven are written by women writers and ten out of thirty-six short stories published in various magazines and websites are written by women from 2000 to 2010. When the collections are examined, *Contemporary Turkish Fiction* edited by Suat Karantay draws attention to the women writers in short fiction. Two volumes of the collection include 62 writers, more than half of whom are women.<sup>15</sup>

According to Paker, the part women play in fiction is related to the growth of feminist consciousness and its reflections to the literature in Turkish. Paker writes that “Women’s fiction must be considered the most important domain for the growth of a feminist consciousness [because] distinctive female viewpoints in the 1960s found, and continued to find, literary expression first in short stories and later in novels” (Paker 1991: 286). Akbatur shares the idea that women lead an avant-garde role in shaping modern and post-modern

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<sup>15</sup> The stories in these two volumes had first appeared at the website [www.turkish-lit.boun.edu.tr](http://www.turkish-lit.boun.edu.tr) started by the editor. Thus they are the stories accumulated on the website in time and at the end they are gathered by the starter of the website, Karantay. As he himself is a translator and translated many stories in the collection and has an insight into the academic discipline as a tutor, he had played several roles.



Turkish fiction. Furthermore, from the stand point of Feridun Andaç, too, women writers have assumed a significant role in short fiction.<sup>16</sup> He thinks that “The role of the woman, her problems and her personal relationships are reflected: the themes of many writers address a search for identity and the anxiety to justify one’s own existence” (Andaç 2010: 15).

However, the subject matter of the stories the women writers have in their stories is criticized by Alev Adil. In her article “Western Eyes: Contemporary Turkish Literature in a British Context”, she comments on the part of the women writers play in minor literatures. Although a conclusive decision can only be made after the explication of all the stories in terms of their topics, Adil is not very positive about the topics the Westerners pay attention to. She quotes the following from Müge Gürsoy Sökmen:

When I brought my authors to their attention, some “European” publishers seemed interested enough in publishing “something” from Turkey. Did I have Turkish women writers with good stories to tell? This, I understood soon, meant good literary documentaries of family violence, wife-beating, harassment from the violent Orient. Or something with local colour? (Alev 2006: 5, Sökmen 2002)

It is very hard to prove or refute such an argument about the subject matter of the women writers. In spite of the fact that the violence directed to women is a universal theme, why the Western readers would want to read the translations of such stories coming from the East? Does such kind of stories complete the image of the East in their minds? These questions can be answered only in another study that aims to discuss the readers’ responses and the reception of the stories as they exceed the scope of this study. Adil is not hesitant to write that “Contemporary Turkish writers face the enforced politicization of their work not only from European publishers chiefly interested in banalised Orientalist local colour and brutish debauchery but also in the domestic arena” (Alev 2006: 5).

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<sup>16</sup> He lists Tomris Uyra, Füzûzan, Sevgi Soysal, Adalet Ağaoğlu, Tezer Özlü, Selçuk Baran, Ayhan Bozırat, Sevinç Çokum, Nazlı Eray, Pınar Kür and İnci Aral and names them the dominating writers in the 1960s and 1970s. In the new millennium, from Andaç’s perspective this movement continues. Erendiz Atasü, Feyza Hepçilingirler, Oya Baydar, Ayşe Kulin, Feride Çiçekoğlu, Perihan Mağden, Nalan Barbarosoğlu, Suzan Samancı, Müge İplikçi, Aslı Erdoğan and Şebnem İşigüzel are among the outstanding names he mentions (Andaç 2010: 15).

## **2.2. Istanbul as a Theme**

As mentioned earlier, Istanbul has become a main theme in Turkish short fiction.<sup>17</sup> A few reasons can be listed behind this. The first and probably the most important one is Istanbul's representative role as the symbol of the whole country although it is not the capital city. Istanbul's rivalry position to Ankara is stated in the foreword of *Reberth: Stories from Cities on the Edge*. The edge cities are generally found "in tension with their capitals" (Bianchini and Bloomfield 2008: viii). Mustafa Ziyalan and Amy Spangler put this into a more obvious form on the back cover of their book and write that "Although Ankara may be the capital of the Republic of Turkey, the truth of the matter is, with a good twelve million people and thus a fifth of its population, Istanbul is the throbbing, often bleeding, heart of the country's politics". Although the central position of Istanbul is discussed with the question whether the writers of Istanbul speak from the centre to the margins (the rest of the country) or to the readers abroad, it is true that they both write for and about the whole society (Adil 2006: 9). Thus they have a representative role. Istanbul with its inspiring themes, monuments, and life is the hearth of the country in terms of literature. Short story writers make use of the metropolis' richness in terms of social, cultural, and political life, though it is very turbulent and chaotic. The realities of the urban population like alienation and individualism are reflected in the stories of various writers (Andaç 2010: 14). Andaç lists Nezihe Meriç, Tahsin Yücel, Vüs'at O. Bener, Bile Karasu, Orhan Duru, Ferit Edgü, Onat Kutlar, Erdal Öz, Demir Özlü, Adnan Özyalçın and Leyla Erbil.

Istanbul is reflected as a plural, multicultural and cosmopolitan city that welcomes people of different backgrounds, ethnicities and religions. This fact has two faces one of which is bright and the other dark. On the one hand it is a city of "cohesion" (Ziyalan and Spangler 2008: 13), "Where for centuries various ethnic groups harmoniously lived side-by-side" (Hinks 2010: viii) and on the other hand it is "a site of collision" (Ziyalan and

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<sup>17</sup> Although the main focus of this study is not on this matter, it should be noted that Istanbul is an important theme in the short stories of women, too. *Kadın Öykülerinde İstanbul* [Istanbul in Women Stories] edited by Hande Ögüt is a collection that reveals this fact. In this book it is possible to see the stories by Erendiz Atasü, Oya Baydar, Nazlı Eray and Feryal Tilmaç who have been represented with other stories in English.

Spangler 2008: 13). It is also reflected as a city of religious and as well as geographical dichotomies.

Secondly, both Istanbul and Turkey are considered between East and West and this idea is supported with the geographical location of the city and the country between Asia and Europe. On the back cover of *The Book of Istanbul*, it is written that “Istanbul. . . melting pot where East meets West, fingertip touch-point between continents”. Likewise, on the back cover of *Istanbul Noir*, it is possible to find a similar remark which says “Lying at the crossroads of East and West, Istanbul belongs to neither and to both, and it is precisely this elusive in-betweenness upon which the city thrives.” Lastly, Franco Bianchini and Jude Bloomfield state in the foreword of the *Reberth: Stories from Cities on the Edge* that the cities on the edge not only “signify geographical or political marginality but a border and point of exchange between different worlds: for example, Islam-Christianity and Asia-Europe for Istanbul” (Bianchini and Bloomfield 2008: vii). This in-betweenness is reflected in the stories as Hinks puts it:

This tension- between European and Asian influence- is discernable in the stories collected here. Yula, Kıvılcım and Gülsoy, for example, recall a verbose, playful, Arabic tradition that favours elevating the voice, spinning a tale, incorporating mythical allusions, deferring the dramatic crux of the story in favour of asides and digressions. But there are also traces of European influence: echoes in the stories of Kaygusuz and Armaner of de Maupassant and Kafka. (Hinks 2010: vii)

It is not only the city or the society that is caught up in the rhetoric of dichotomies but also the short fiction itself as a genre. From the point of Feridun Andaç this East-West dichotomy finds a common foothold and especially “in the short fiction of the 1960s onward that a fine balance between traditional and modern expression and themes becomes apparent” (Andaç 2010: 14).

Moreover, even a feeling, *hüzün*, comes fore as the characteristic of the city. Ziyalan and Spangler think that *hüzün* predominates in the stories of *Istanbul Noir* as it does in the city, itself. They write:

... like many of the terms you will find at the end of this book, *hüzün* is one of those difficult-to-translate concepts integral to the culture of Turkey and the Turkish language and as a characteristic mood of the inhabitants of this

city, several of the stories in this collection are imbued with it. *Hüzün* is a kind of melancholy, heaviness or a sadness of hearth. It is a word pervaded by gray, a state of weariness and hopelessness and lethargy. It is a word for which, arguably, there is no equivalent in English (Ziyalan & Spangler 2008: 14-15).

Although *hüzün* resembles melancholy, the writers do not state that these two words are equivalents. *Istanbul Noir* is the only book that makes use of this feeling among the short stories, but in Pamuk's *Istanbul: A Memoir*, *hüzün* comes to the fore, too. In both books *hüzün* is introduced as an ambiguous term integral to Istanbul and the Turkish society. Although Pamuk's book is a novel, these two books resemble each other. Adil writes that "Both sublime and profane, *hüzün* creates a profound relationship between high and popular culture and can be found in Sufism, in the melodramas that Turkish cinema churned out in the 1960s and 1970s, and the fatalistic 'arabesk' pop music that still spills out of back-street cafes today" (Adil 2006:10). In Adil's context, the feeling that is considered unique to the Turkish society is bound to the most popular elements of Turkish identity, which are Sufism and *arabesque*.

Lastly, it is essential to remark that Sait Faik Abasıyanık who is accepted as the "premier master of the short story in Turkish" (Halman 2004: vii) also writes about the people of Istanbul. Halman notes that Abasıyanık deals with the fishermen, workers, clerks, children, idlers, and mavericks of Istanbul and many of his principal characters are from non-Muslim communities (Halman 2004: vii). The book cover of *Sleeping in the Forest* touches upon the same point with the statement that "With virtuosic skill, he captures the spirit and the spleen of the city of Istanbul and its environs." It tells the readers that he evokes the mystery of that great metropolis through such ordinary characters as Armenian fishermen, Greek Orthodox priests, and the disillusioned and disenfranchised". That is why, he is the earliest representative of the short fiction writers whose theme is Istanbul reflecting the multi-ethnicity of the city very well. Furthermore Abasıyanık is accepted as the pioneer of the humanist movement in the short fiction (Özdemir 2002:7). The translations of him erase the notion that good literature cannot find its way into translation. He is the best proof of the representation of canonical Turkish short fiction in English.

### **2.3. Recent Past, the Coups and the Politics**

The political aspect of the country becomes more visible in the paratextual elements of some of the translated books. Particularly, the reflections of the last decades are included in the books and the paratexts reveal this fact. The years of military interventions are recalled and the political outcomes of these years are discussed.

Ziyalan and Spangler's *Istanbul Noir* is one of these books. In their introduction, the editors mention the coup of 1980 "which marked a violent and painful rupture in the history of the Turkish Republic" (Ziyalan and Spangler 2008: 15). According to the editors, the coup tried to "squench the political left" and erect an "apolitical society". A concomitant effect was "the political vacuum created by the subjugation of the left" and it was "soon filled by the emergence of new forms of nationalism and Islamism". In the rest of the introduction, the editors refer to many other ideological issues, from the banning of Kurdish language to radical marginal groups, like, Hezbollah. They write that the "myriad other discriminatory practices and policies targeting 'non-Turks'" and the government is criticized as it represents "the party of a marginalized majority oppressed by the militantly secular elite" (Ziyalan and Spangler: 16).

Ziyalan and Spangler are not the only ones in emphasizing the military coups and the intervention of democracy in Turkey. From the back cover of *Contemporary Turkish Short Fiction: A Selection*, it is seen that the book includes several stories that depict these years of hardship. It reads as follows:

Some of the stories in Volume II are very personal to Turkey's recent past as they turn a disturbing mirror on the 'troubled' decades of the 1970s, 1980s and 1990s. All of Turkey's writers were affected by the ebb and flow of the turmoil of those years and many of the writers narrate their tales from a landscape that is at once bleak and despairing.

The clash between the secular principles and religious traditions is reflected as a characteristic feature of the Turkish society that is reflected in politics. In Jim Hinks words "debate continues over the intersection of secular and religious traditions within the Turkish society" (Hinks 2010: ix). Hinks gives the example of Nedim Gürsel's trial in 2009 "on the charge of 'denigrating religious values' after the publication of his novel *The Daughters of*

*Allah*". Still, he comes to the conclusion that "it is mistaken to characterize Turkish society as fundamentalist or intolerant. It is not." (Hinks 2010: x).

Furthermore, *Descant* issue 121, which is a special issue on Turkey, entitled "Turkey: Inside/Out", emphasizes the same point. The editor Karen Mulhallen notes that "This issue of *Descant* is dedicated to all those who fight for freedom, and struggle for the right to a pluralist secular society everywhere" (Mulhallen 2003: 11). Previously, these almost forbidden political issues were not very much conveyed to the foreign readers in translations. However, this is not recently considered as a very positive attitude. In the same magazine, Akaş scrutinizes the reasons of absence of the Turkish literature in the world literary space in his preface as follows: "I find that the international audience – including publishers- is not that interested in reading ... anything that does not offer a unique taste of the 'local'. Why read the novel of a Turkish writer if the book has nothing that is unique to Turkey and Turkish culture?" (Akaş 2003: 14). From his point of view, the foreign readers were left with a "sanitized, tamed, watered down version" that he calls "like the artifacts tourists buy at the Grand Bazaar in Istanbul" (Akaş 2003: 15). That was the portrait of the Turkish literature in 2003 from his point of view. However, in reality the Turkish literature has the "unique taste of the local" according to him and deserves to be represented abroad. He writes:

So much happens so regularly in Turkey that the appearance of tranquillity, a kind of disinterestedness, in literature on the whole is deeply intriguing: there are problems arising from social rupture, poverty, religion and the military; there is the 'Kurdish problem'; there is the plight of children living and working in the streets of big cities; there is the fear of death by earthquake hanging since 1999 like Damocle's sword above people's heads- very little of this ever finds its way into regular fiction. (Akaş 2003: 15)

The paratextual material mentioned above creates a highly ideological discourse and, thus, attracts the readers' attention to the politics. Nevertheless, this critical approach to the country's recent past seems to have created good results abroad as it aroused interest in the Turkish literature.

The last book that can be listed among the books with a political discourse is Aziz Nesin's *Out Way! Socialism Coming* translated by Damian Croft. As its title reveals it, the writer's approach to the country's politics is

ironic and humorous. Nesein's political stance as a leftist writer is obvious in the translation of the book. This first translation into English initiated the later translations of the writers' other books into the Korean language. The translations of Nesein's *İhtilali Nasıl Yaptık* and *Bir Sürgününün Anıları* into the Korean language were supported by the TEDA Project in 2008 and *Yaşar ne Yaşar ne Yaşamaz* into the same language in 2006.

#### **2.4. Village Fiction**

Village fiction is a genre that was "a dominant force in the Turkish literature from the 1940s onwards" (Halman 2006: 3). This genre is also called "rural fiction" (Paker 2001: 622). Especially with the translations of Yaşar Kemal's works this genre has become known in English. His vision of Anatolia with the myths and dialects of the Anatolian people as well as his wife's, Thilda Kemal's, translation helped him to achieve popularity (Paker 2001: 622). Mahmut Makal's *Bizim Köy (1950, A Village in Anatolia)* translated by Sir Wyndham Deedes can be considered as rural nonfiction which "highlighted a sociological event which also marked a turning-point in Turkish fiction" according to Paker. Moreover, Paker writes:

It was Makal's nonfictional which really sparked the movement for rural fiction that was to become main stream in the 1960s. The work of Yaşar Kemal reflects not only his mastery of the Turkish narrative tradition but also the importance of the rural novel in Turkey and the social involvement of the novelist. It is this corpus in translation that has served till the 1990s as the principal representative of the modern Turkish fiction abroad, having produced a growing interest in Turkish society and the narratives generated by it. The 1976 translation by Esin B. Rey and Marianna Fitzpatrick of Kemal Bilbaşar's *Cemo* (1966, Gemmo), an award-winning rural novel about the south-east, becomes more significant in this context. (Paker 2001:622)

Osman Şahin's *Tales from the Taurus* is included in this genre. According to Talat Sait Halman "Most of his stories feature the suffering-sometimes stoic, sometimes rebellious- people in the rural areas" (Halman 2006: 3). In the introduction of the book, Talat Sait Halman states that "The panoply of Osman Şahin's themes and aesthetic preoccupations also appear in the writing of Turkey's preeminent novelist Yashar Kemal" (Halman 2006: 1).

Şahin's anthology of stories is about the nomadic tribes (*yörüks*) of the southern and south-eastern Turkey and certainly it has a clear ideological



side. Halman comments on Şahin's stories as follows: "One of the most successful aspects of Şahin's stories is his impressive depiction of good, simple but destitute folk struggling not only against nature's cruelties and those of a ruthless feudal economy but against a relentless religious conservatism as well" (Halman 2006: 3). That is why, this genre is also called "left-wing fiction... with its focus on the hardships and feudal relations of rural Anatolia" (Paker 2004:9). In a similar vein, the editor Jean Carpenter Efe writes in Şahin's work "Characters from village life include sharecroppers exploited by the powerful aghas who owned the fields they worked, and figures influential in religion and superstition" (Carpenter Efe: 7). Moreover, Osman Şahin is known for "his mastery of psychological exploration" and "in-depth gaze into the inner landscapes of peasants and the working populace in general" (Halman 2006: 3).<sup>18</sup>

### **2.5. Humour**

Some of the books translated between the years 2000 and 2010 put a special emphasis on humour although sometimes it is dark. Among the collections translated between these years *Istanbul Noir* draws attention for the dark humour that can be found in the stories. Ziyalan and Spangler write that "In a tumultuous and notoriously unreliable city where the only constant is instability, one often seeks solace in humour. The humour is, we hope, appropriately dark" (Ziyalan and Spangler 2008: 14). Thus, the humour in these stories can be said to accompany a feeling of hopelessness. The difficulty of communicating humour in their stories leads the writers to provide the readers with the social backgrounds of three books of short stories, namely İzgü's *Radical Niyazi Bey*, Ilgaz's *Fourth Company* and Nesin's *Out of the Way! Socialism's Coming*. On the book covers their comic touch is expressed clearly. On the book cover of *Radical Niyazi Bey*, it is written that "A collection of diverse, *entertaining*<sup>19</sup> and compelling short stories". According to the book cover "in the five stories featured here, İzgü looks at Turkish life from essential angles- the familial, the social,

<sup>18</sup> Since Şahin is a scenarist, two of the stories" in the anthology, "The Logs" and "The Djins of the Euphrates" are filmed. Halman notes that "He [Şahin] has so far written scripts for thirty films, twenty-two of which have been produced. These films have won more than 35 awards in Turkey and abroad" (Halman 2006: 3); which provides popularity to the writer's works.

<sup>19</sup> The emphasis is mine.

and the political- with a deft and perspective *comic* touch.” By way of analogy, Ilgaz’s *Fourth Company* is introduced to the readership with the statement that “A collection of *entertaining*, warm and witty short stories”. Furthermore, Nesin’s *Out of the Way! Socialism’s Coming* is presented as “*entertaining*” stories with “a satirical wit on shifting ideologies, bureaucracy”. Therefore, they are all embedded in a social and political context. Finally, Feyyaz Kayacan’s *The Shelter Stories* has already made its name for its humour. However, it should be kept in mind that this book’s context is quite different from the rest.

### Conclusion

This study is devoted to the translations of short stories from Turkish into English over the last decade. As a detailed analysis of the period from 2000-2010 in terms of short fiction has not been the subject of any academic studies so far, this study depends on a survey of translated separate stories in the magazines and websites as well as the collections and anthologies. The figures of the survey illustrate the fact that the Turkish short fiction has consolidated its place abroad as a part of the Turkish literature thanks to the contribution of several distinguished translators and editors as well as the publishing houses and literary agencies. The role of these people as cultural intermediaries is quite noteworthy. Moreover, a few enterprises, institutions and special events made Turkish writers and poets more visible from the perspective of foreign readers. One of the most striking events of the last decade was Orhan Pamuk’s Nobel Prize in 2006. Following such a prestigious reward, Turkey was chosen as the guest of honour in Frankfurt Book Fair in 2008. At the end of the decade, in 2010, Istanbul was honoured as the European Capital of Culture. These three sequential events draw attention to Turkey, Turkish literature and Istanbul considerably. Therefore, it is not surprising to see Istanbul among the prevailing themes of the last decade. In addition, the ongoing project of TEDA and the works of CWTTL which were supported by the Turkish Ministry of Culture and the LAF project which is supported by the **Culture Programme of the European Union** continue to support the translations. When the reasons for this sharp increase in the numbers of the translated short stories are examined, it is seen that short fiction was not the only genre on the rise. All the factors contributed

to the rise of short fiction in translations as well as the general increase in translations from Turkish to English. As the last decade witnessed the rise of Turkish short fiction in Turkish, it is not very surprising to observe a parallel increase in the number of translation from English to Turkish.

The second part of this study has illustrated that the topics of the short stories translated were not very distinct from the topics of the novels translated in the same period. In other words, similar topics in translations of fiction and short fiction prevailed. While Turkish women writers' drew the readers' attention, Istanbul as a prevailing theme and a manipulating city brought topics like in-betweenness, geographical and religious dichotomies, multiplicity and pluralism as well as individualism depending on the alienating effects of metropolis. Additionally, political topics were among the most dominant ones. Recent past, the coups and the politics have the general themes of the last decade as they took quite a big part in the countries agenda as well as the involvement of women writers which gained acceleration because of the rising feminist movement and the feminist consciousness and cannot be thought distinct from the thematisation of women's issues in the stories. Apart from these, village fiction and humour which are less represented genres in short stories found their ways in translation, too. This implies the variety of the stories in terms of themes and topics. Even, rural fiction of the left wing and the humorous stories of some of Turkey's most eminent short story writers can be considered reflections of political and social criticism. It was not only the young authors who were translated, but also the masters of short story since 1940s and 1950s, in other words since the establishment of the genre as a part of Turkish prose like Abasıyanık and Nesin. As a last remark, thanks to the acts and works of several eminent active cultural intermediaries, the Turkish short fiction is presented as a well-established and alive genre of the Turkish literature, which comes in various colours.

To scrutinize the prevailing tendencies in subject matter, theme, genre and tone was essential in order to reveal how they represented Turkish short fiction abroad and thus created an image of Turkish identity. Although a textual analysis is not in the scope of this study, paratextual material provided many hints. To come up with a broader view, it is necessary to analyze the stories in terms of themes and plots. Thus, the recurring patterns can be discovered

in the choice of the stories. However, such a textual analysis would exceed the borders of this article. Moreover, if any other studies coming from the field of Turkish literature existed, it would be possible to tell if the patterns in the choice of the themes in translated stories are similar to the choice of the themes in Turkish short fiction. A comparison between the published short stories and the published translations could tell whether the translations reflected a true or false image. However, such a comparison is left for further studies, too, as it can only be done with the support of the scholars coming from Turkish literature.

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- (2003) “Night-roaming Girls,” Robert Bragner (trans.) *Descant* 121.

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ZİYALAN, Mustafa & Amy Spangler (ed. & trans.) (2008) *Istanbul Noir*. New York, Akashic Books.

## Appendix: Bibliography of Short Stories Translated from Turkish into English: 2000-2010 Books and Selections

Author/ Translator/Editor	Name of the book, publication date, publishing house, place
1. Buket Uzuner/Trans. Pelin Arıer	<i>A Cup of Turkish Coffee (Bir Fincan Kahve)</i> (2001) Milet Publication, London
2. Muzaffer İzgü/Trans. Damian Croft	<i>Radical Niyazi Bey</i> (2001) Milet Publication, London
3. Rıfât Ilgaz/Trans. Damian Croft	<i>Fourth Company (Dördüncü Bölük)</i> (2001) Milet Publication, London
4. Füzûzan//Trans. Damian Croft	<i>A Summer Full of Love (Sevda Dolu bir yaz)</i> (2001) Milet Publication, London
5. Aziz Nesin/ Trans. Damian Croft	<i>Out of the Way: Socialism's Coming (Sosyalizm Geliyor Savulun)</i> (2001) Milet Publication, London
6. Aziz Nesin/ Trans. Masud Akıntar Shaikh	<i>Laugh or Lament: Selected Short Stories</i> (2002) Ministry of Culture, Ankara
7. Jaklin Çelik/ Trans. Nancy Öztürk	<i>Stories from the Sandgate</i> (2002) Çitlembik, Istanbul
8. Bilge Karasu/Trans. Aron Aji	<i>Death in Troy</i> (2002) City Lights, San Francisco
9. Sait Faik Abasıyanık / ed. Talat S. Halman, ass. ed. Jayne L. Warner	<i>Sleeping in the Forest: Stories and Poems</i> (2004) Syracuse University Press Syracuse, New York:
10. Tomris Uyar /Trans. Nilüfer Mizanoğlu-Reddy/ed. Sırma Köksal	<i>The Guest at the Moribund Hotel</i> (2004) Epsilon Yayınları, Istanbul
11. İnci Aral/ Trans. Işıl Küre/ed. Sırma Köksal	Two Stories (2004) Epsilon Yayınları, Istanbul
12. Pınar Kür/Trans. Ruth Christie/ed. Sırma Köksal	<i>A Crazy Tree</i> (2004) Epsilon Yayınları, Istanbul
13. Ayşe Kulin / Trans. Martina Keskintepe/ed. Sırma Köksal	<i>Photo "Sabah" Pictures</i> (2004) Epsilon Yayınları, Istanbul
14. Buket Uzuner / Trans. Pelin Arıer /ed. Sırma Köksal	<i>Istanbul Blues</i> (2004) Epsilon Yayınları, Istanbul
15. Adalet Ağaoğlu/Trans. Figen Bingül/ed. Tanju Anapa	<i>Rabia's Return</i> (2004) Epsilon Yayınları, Istanbul
16. Murathan Mungan/Trans. Ruth Christie/ed. Sırma Köksal	<i>I've Always Remembered You on Moonlit Nights</i> (2004) Epsilon Yayınları, Istanbul
17. Ahmet Hamdi Tanpınar, Fatih Güven / Trans. Victoria Holbrook	<i>The Köşk in Acıbadem</i> (2004 ) Epsilon Yayınları, Istanbul
18. Halide Edip / Trans.(the author herself)	<i>Memoirs</i> (2004) Epsilon Yayınları, Istanbul
19. Osman Şahin/(ed.) Jean Carpenter Efe	<i>Tales From the Taurus</i> (2006) Boğaziçi Üniversitesi Yayınları, Istanbul
20. Feyyaz Kayacan/Trans. Ruth Christie & Selçuk Berilgen	<i>Mrs. Valley's War: The Shelter Stories of Feyyaz Kayacan Fergar (Sığınak Hikayeleri)</i> (2007) Rockingham Press, Hertfordshire

21. Jim Hinks (ed.)	<i>Reberth: Stories From Cities on the Edge</i> (2008) Comma Press, UK
22. Mustafa Ziyalan and Amy Spangler (ed. and trans.)	<i>Istanbul Noir</i> (2008) Akashic Books, New York
23. Levent Şenyürek/Trans. Feyza Howell	<i>The Book of Madness</i> (2009) Çitlembik Publications, Istanbul
24. Suat Karantay (ed.)	<i>Contemporary Turkish Short Fiction Volume I</i> (2009) Çitlembik, Istanbul
25. Suat Karantay (ed.)	<i>Contemporary Turkish Short Fiction Volume II</i> (2010) Çitlembik, Istanbul
26. Jim Hinks & Gul Turner (ed)	<i>The Book of Istanbul: A City in Short Fiction</i> (2010), Comma Press UK

### The Stories Published in Magazines

1. Erendiz Atasü/ Trans. Asalet Erten	“Harput’ta Var Bir Kilise” <i>Çeviribilim ve Uygulamaları Dergisi</i> (2000) Sayı: 10
2. Buket Uzuner/ Trans. Asalet Erten	“Call me May” <i>Çeviribilim ve Uygulamaları Dergisi</i> (2001) Sayı: 11
3. Müge İplikçi/ Trans. Asalet Erten	“Küçük Ev Masalları” <i>Çeviribilim ve Uygulamaları Dergisi</i> (2002) Sayı: 12
4. İlhan Durusel/Trans. Mary Işın	“When the Wrestlers Arrived” <i>Descant</i> 121(Turkey Special Edition), Karen Mulhallen (ed.) and Cem Akaş (guest ed.)Summer 2003 Volume 34, Number 2
5. Hulki Aktunç/Trans. Robert Bragner	“The Eye Knows All” <i>Descant</i> 121
6. Hakan Toker/ Trans. Begüm Kovulmaz	“Homework: Bartleyby” <i>Descant</i> 121
7. Faruk Ulay/ Trans. Meryem D. Grant and Nat Gertler	“Madam Nostalgia” <i>Descant</i> 121
8. Ferit Edgü/ Trans. Robert Bragner	“A Mediaeval Tale” <i>Descant</i> 121
9. Tomris Uyar/ Trans. Robert Bragner	“Night-roaming Girls” <i>Descant</i> 121
10. Küçük İskender /Trans. Mary Işın	“You Must Be Evil” <i>Descant</i> 121
11. Ayfer Tunç/ Trans. Mary Işın	“The Yore Hotel” <i>Descant</i> 121
12. Ali Teoman/ (Trans. not stated)	“Ways of Leaving” <i>Descant</i> 121
13. Özen Yula/Trans. Mary Işın	“The Last Fine Weather” <i>Descant</i> 121
14. Hasan Ali Toptaş/ Trans. Mary Işın	“The Organ” <i>Descant</i> 121
15. Ömer Madra/ Trans. Cem Akaş	“To Work is To be Abased” <i>Descant</i> 121
16. Murat Gülsoy/ Trans. Georgina Özel & Theron Patterson	“Crazy Old Man” <i>Descant</i> 121
17. Cemil Kavukçu/ Trans. Asalet Erten	“Tehlikeli Yoklayışlar” <i>Çeviribilim ve Uygulamaları Dergisi</i> (2006)
18. Ayfer Tunç/ Trans. Asalet Erten	“Ses Tutsağı” <i>Çeviribilim ve Uygulamaları Dergisi</i> (2007)



19. İnci Aral / Trans. Ayşe Banu Karadağ	“Özümseme” <i>Çevirmenin Notu</i> . Sayı 6 (2007)
20. Özen Yula / Trans. Jean Carpenter Efe	“Bir Güz Kırıklığı Benimki” <i>Çevirmenin Notu</i> . Sayı 6 (2007)
21. Nevzat Erkmən /Trans. Nevzat Erkmən	“Ölüm” <i>Çevirmenin Notu</i> . Sayı 8 (2009)
22. Özcan Karabulut / Trans. İsmail Yaman	“Self-Terapi Zamanları” <i>Çevirmenin Notu</i> . Sayı 8 (2009)
23. Vüs’at O. Bener/Trans. Caroline Williams and Gökçe Metin	“Kaya” <i>Çevirmenin Notu</i> . Sayı 7 (2009)
24. Cemil Kavukçu/ Trans. Amy Spangler	“My Big Sister” (“Ablam”). <i>Edinburgh Review</i> . (2009)
25. Yusuf Atılğan / Trans. Hilal Tuna	“Kümesin Ötesi” <i>Çevirmenin Notu</i> . Sayı 9 (2010)

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26. Nazlı Eray/Trans. Özlem Şensoy	“The Cellular Engineer” (Hücre Mühendisi) (2001) <i>Two lines Magazine</i>
27. Hikmet Temel Akarsu/ Trans. Emre Karacaoğlu	“Fathers and Daughters” ( <i>Babalar ve Kızları</i> ) (2005) Amazon Kindle Book
28. Hikmet Temel Akarsu/ Trans. Emre Karacaoğlu	“Nights of Decadence” (Dekadans Geceleri) (2008) Amazon Kindle Book
29. Hikmet Temel Akarsu/ Trans. Emre Karacaoğlu	“Full Moon Party” ( <i>Dolunay Partisi</i> ) (2009) Amazon Kindle Book
30. Hikmet Temel Akarsu/ Trans. Emre Karacaoğlu	“Cihangir at Dawn” (Şafak Vakti Cihangir) (2010) Amazon Kindle Book
31. Hikmet Temel Akarsu/ Trans. Emre Karacaoğlu	( <i>West End Kızları</i> ) “West End Girls” (2010) Amazon Kindle Book
32. Müge İplikçi/Trans. Esen Köybaşı	“Baklava,” <i>Mediterranean Poetry</i> (2010) <a href="http://www.mediterranean.nu/?p=1659">http://www.mediterranean.nu/?p=1659</a>
33. Murat Özyaşar/ Trans. Amy Spangler	“Nightwalker” <a href="http://www.transcript-review.org">www.transcript-review.org</a>
34. Emrah Serbes / Trans. Mark Wyers	“My Grandmother’s Last Death” <a href="http://www.transcript-review.org">www.transcript-review.org</a>
35. Feryal Tilmaç/ Trans. Ruth Whitehouse	“Fig Seed” <a href="http://www.transcript-review.org">www.transcript-review.org</a>

### The Stories in the collections and their translators

Sait Faik Abasıyanık/ Talat S. Halman (ed.) Jayne L. Warner (associate ed.)	<i>Sleeping in the Forest: Stories and Poems (2004)</i> Syracuse, New York: Syracuse University Press
1. Trans. Celia Kerslake	1. "World for Sale" ("Satılık Dünya")
2. Trans. Celia Kerslake	2. "A Treasure Hunter" ("Define Arayıcıları")
3. Trans. Celia Kerslake	3. "The Kingdom" ("Krallık")
4. Trans. Celia Kerslake	4. "The Man with the Bestial Smile" ("Hayvanca Gülen Adam")
5. Trans. Celia Kerslake	5. "Life Outside the City Walls" ("Sur Dışında Hayat")
6. Trans. Nermin Menemencioğlu	6. "The Stelyanos Hrisopulos" ("Stelyanos Hrisopulos Gemisi")
7. Trans. Geoffrey Lewis	7. "A Tale of 1,476 Nickel Kuruş" ("1,476 Nickel Kuruşun Hikayesidir")
8. Trans. Joseph S. Jacobson	8. "The Gramophone and the Typewriter" ("Gramafon ve Yazı Makinesi")
9. Trans. Geoffrey Lewis	9. "The Story That Dropped in My Lap" ("Ayağıma Dolaşan Röportaj")
10. Trans. Geoffrey Lewis	10. "The Lower Cabin" ("Alt Camara")
11. Trans. Geoffrey Lewis	11. "From a Cloud in the Sky" ("Havada Bulut")
12. Trans. Geoffrey Lewis	12. "From the Courtroom/ The Tea Thieves" ("Seylan Çayı Hırsızları")
13. Trans. Geoffrey Lewis	13. "From the Courtroom/ The Lead from Sultan Mahmut Tomb" ("Sultan Mahmud Türbesinin Kurşunları")
14. Trans. Geoffrey Lewis	14. "From the Courtroom/ The Wiring of the Holy Virgin's Lamp" ("Meryemana Kandili Ampulünün Kordonu")
15. Trans. Joseph S. Jacobson	15. "From the Courtroom/ The Battle" ("Bir Muharebe")
16. Trans. Joseph S. Jacobson	16. "Eftalikus Coffehouse" ("Eftalikus Kahvesi")
17. Trans. Joseph S. Jacobson	17. "The Hermit Crab" ("Şeytanminaresi")
18. Trans. Joseph S. Jacobson	18. "Who Cares?" ("Kim Kime")
19. Trans. Joseph S. Jacobson	19. "Such a Story" ("Öyle Bir Hikaye")
20. Trans. Celia Kerslake	20. "Barba Antimos" ("Barba Antimos")
21. Trans. Nilüfer Mizanoğlu Reddy	21. "Sleeping in the Forest" ("Ormanda Uyku")
22. Trans. Joseph S. Jacobson	22. "A Man Created by Loneliness" ("Yalnızlığın Yarattığı İnsan")
23. Trans. Joseph S. Jacobson	23. "Four Stories of a Shore" ("Bir Kıyının Dört Hikayesi")
24. Trans. Joseph S. Jacobson	24. "Master Yani" ("Yani Usta")
25. Trans. Talat S. Halman	25. "The Armenian Fisherman and the Lame Seagull"
26. Trans. Nilüfer Mizanoğlu Reddy	26. "From the Novella: The Source of Livelihood-A Fishing Boat"