

TURKISH LITERATURE IN JAPANESE

Oğuz BAYKARA*

Abstract

This article gives an account of Turkish works translated into Japanese between 1925 and 2012. It is also an attempt to provide some answers, especially to the question concerning the reasons of the lack of interest for Turkish literature in Japan. The first part of this article sets out the theoretical framework. The second part outlines the literary exchange between Japan and Turkey. The third part presents the data collected regarding the published Turkish literature in Japanese by surveying the authors, publishers, translators and translated works as well as scrutinizing the translation activity and the forces that triggered it. The final part evaluates the position of the translated Turkish literature in the Japanese polysystem, based on the data obtained from this research.

Key Words: Polysystem Theory, Turkish Literature in Japanese, literary exchanges and relations, central/marginal positions.

Özet

Bu makalede 1925-2012 yılları arasında Türk edebiyatından Japoncaya çevrilen eserler ele alınmaktadır. Makale aynı zamanda Japonya'da Türk edebiyatına olan ilginin neden marjinal düzeyde olduğu sorusuna da yanıt aramaktadır. İlk bölümde çalışmanın kuramsal çerçevesi belirlenmiştir. İkinci bölüm Japonya ve Türkiye arasındaki edebi alış-verişi özetler. Üçüncü bölümde Japoncaya çevrilen Türk edebiyatı üzerinde yaptığımız araştırmalardan elde edilen veriler sunulmuştur. Veriler toplanırken sadece çevrilen eserler, yazarlar, çevirmenler ve yayınevleri değil, aynı zamanda çeviri etkinliği ve onu tetikleyen güçler de göz önünde bulundurulmuştur. Dördüncü bölümde ise elde edilen veriler temel alınarak, Japon diline aktarılan Türk edebiyatının Japon çoğuldizgesi içindeki konumu üzerinde bir değerlendirme yapılmaktadır.

Anahtar Sözcükler: Çoğuldizge Kuramı, Japoncada Türk Edebiyatı, yazınsal alışveriş ve ilişkiler, merkez/marjinal konumlar.

*Yrd. Doç. Dr., Boğaziçi Üniversitesi, Çeviribilim Bölümü
Assist. Prof. Dr, Boğaziçi University, Translation Studies Department.

INTRODUCTION

Despite the strong trade relations between Turkey and Japan, the cultural and literary interaction between these two countries has always been minimal. This is evident from the limited number of literary translations from Turkish to Japanese and vice versa. Since 1925 as few as 21 novels and stories have been translated from Turkish into Japanese. Even if anonymous works, essays, articles or course books written in Japanese on Turkish literature or language are included, interest in Turkish literature has always been of a marginal nature, at least until Orhan Pamuk was awarded the Nobel Prize in Literature in 2006.

In order to enrich our understanding of the factors behind this limited interest, it might be helpful to seek answers to the following questions: Why did Japanese publishers remain indifferent to Turkish literature until Orhan Pamuk's winning of the Nobel Prize? Can we identify socioeconomic, geopolitical, geographical, cultural or practical reasons behind this attitude? Which authors and works of Turkish literature have been translated from Turkish into Japanese so far? What are their characteristics? Who translated them? What are the names and profiles of the publishers, and when did they publish these works? What have Japanese translators, publishers, editors and Turcologists thought about Turkish literature? How have they selected the literary works to be translated, and what have been their criteria? Is there a particular publishing strategy they have followed?

This article is an exploratory attempt to provide some answers to these questions, especially to the main question concerning the reasons for the lack of Turkish literature in Japan. These and other aspects of Turkish-Japanese literary exchange will be dealt with in greater detail in subsequent publications. The first part of this article sets out the theoretical framework. The second part outlines the literary exchanges between Japan and Turkey. The third part presents the data that I have been able to collect regarding published Turkish literature in Japanese. It surveys the authors, publishers, translators and translated works, and scrutinizes the translation activity and the forces that triggered it. Due to lack of space, the focus is restricted to a limited number of works, and the article does not discuss all the translations in depth. The final part evaluates the position of Turkish literature in the Japanese polysystem, based on the conclusions of this research.

1. Theoretical framework: polysystem theory

Even-Zohar's polysystem theory, the first theory to approach translation in terms of a dynamic system, provided a new perspective in translation studies. Considering literature and culture as interlocked systems, Even-Zohar emphasizes the role and place of translated literature in relation to indigenous literature. For example, if we consider the literary texts of a nation as a literary system, translated literature can be seen to form a different system within this literary system. Translated literary works will interact with other translated literary works, as well as with other (non-translated) texts in the national literary system. Depending on their functionality, as Even-Zohar puts it, a new hierarchical relationship will emerge between these systems over time, and this will determine the translation strategies adopted. Translated literature may sometimes be in the center, near the center, or far away from the center of the polysystem. When distant from the center, translated literature does not have much effect on the national literature, but if it is close to the center or at the center, the cultural and linguistic norms of translation take precedence over the national literature and might even lead to the emergence of new literary genres (Even-Zohar, 1990: 45–51). After surveying translations of Turkish literature into Japanese, in the fourth part of this article I present a historical account of the Japanese polysystem and try to locate the position of Turkish literature within this polysystem.

2. Brief Overview of Literary Relations between Japan and Turkey

Japan is an important business partner of Turkey. It provides companies and capital for financing public investments in Turkey, such as road construction, underwater crossings and suspension bridges between Asia and Europe. Despite the intensive trade relations and the broad knowledge on the part of the Turkish general public with respect to Japanese trade marks and brand-names, only a few names from Japanese literature are known in Turkey. Up until 2000, only Nobel prize-winning or internationally recognized Japanese authors were translated into Turkish, and then only via intermediary languages. After the turn of the century, however, direct translations from Japanese gained momentum. The data I have collected show that between 1959 and 2012 there were 65 Turkish translations of works by 21 Japanese authors, printed by 23 Turkish publishers. Some of

these works are retranlations of works that had earlier been translated into Turkish through intermediary languages (Baykara, 2012: 131–154).

On the other hand, when one considers the position of Turkish literature in Japan, the only author that comes to mind is the Nobel laureate Orhan Pamuk, with seven translations of his works into Japanese. However, the first Turkish author to be translated into Japanese was Nazım Hikmet, with seven publications between 1955 and 2002. Apart from Hikmet and Pamuk, only a handful of authors (Suat Derviş, Mahmut Makal, Sait Faik, Ferit Edgü, Turgut Özakman, Serdar Özkan and Osman Nuri Gürmen) have been translated into Japanese, with one work each.

It would not be an exaggeration to say that productions of Turkish literature aiming at a sizable Japanese readership started only in 2004 with publication of Orhan Pamuk's *My Name Is Red* by Fujiwara Shoten. Pamuk attracted the attention of Japanese readers after being awarded the Nobel Prize in Literature in 2006, and most of his other books were subsequently translated. The demand for another translation of two of his books must have been so strong that they were later retranlated and published by a different translator and publisher. Translation of Pamuk's novels and the works of other Turkish novelists is continuing, though on a small scale.

3. Translations of Turkish Literature between 1925 and 2012

During my research so far, I have been able to identify 45 works in Japanese related to Turkish literature, published by different publishers in this period. These works mainly consist of novels, stories, dramas, anonymous tales or legends, travel books, scientific articles, symposium papers, encyclopedic entries and anthologies on Turkish literature. Nine Turkish authors have been translated, thirteen Japanese researchers have produced books or anthologies on Turkish literature, and twenty-three translators have produced translations of Turkish literature.

This section examines these Japanese translations and works written in Japanese about Turkish literature that were published in Japan between 1925 and 2012. It provides data on the translated works, authors, translators and publishers and analyses the data briefly for each work. To give a sense of the evolution of literary exchange between Japan and Turkey, I have chosen

to present the data on translated works in chronological order.

3.1. 1925–1929 (2 titles)

1- Yamazaki Mitsuko, Matsumura Takeo (eds.) (1925). *Sekai Dōwa Taikei: Toruko-Perusha, 11*. (Children’s Tales from around the World Series, Turkey-Iran, Vol.11) Tokyo, Meichōfukyukai.

The first Turkish literary work to be translated into Japanese was an anthology of Turkish folk tales published in 1925. It is the eleventh volume of the series Children’s Tales from around the World, and half the volume is devoted to Iranian folk tales. This was probably because the new Turkish Republic was considered a Middle Eastern country by Japan. The preface indicates that the Turkish tales in this volume were compiled by Ignác Kúnos¹ (1860–1945), a Hungarian Turcologist who came to Turkey in the last years of the Ottoman Empire and compiled these tales and published them in English as *Forty-four Turkish Fairy Tales* (1913).

In the 1920s, these tales were translated by Yamazaki Mitsuko and revised by Matsumura Takeo, a well-known expert on folklore and mythology. Since not many Japanese people could speak Turkish back then, it was only natural that the translation was done via English. The book contains interesting stories, such as “Bald Memed”, “The Magic Mirror”, “Sultan Kandar’s Daughter”, and “The Laughing Apple and the Crying Apple”. It was reprinted in 1988 as part of the same series.

2- Yamazaki Mitsuko (ed.) (1931). *Sekai Dōwa Taikei: Toruko Dōwa Shū-Roma Dōwa Shū, 13*. (Children’s Tales from around the World series, Turkish Tales – Roman Tales, Vol. 13) Tokyo, Seibundo.

Forty-Four Turkish Tales, previously published by Meichōfukyukai, was reprinted in 1931 by Seibundo Publications, but this time along with Roman (Italian) tales, in the thirteenth volume of the series *Children’s Tales from around the World*. This anthology, published six years after the foundation of the Republic of Turkey, situates the Turkish Republic in Europe. The

¹ Ignác Kúnos: http://tr.wikipedia.org/wiki/Ign%C3%A1c_K%C3%BAnos; accessed on 10.02.2013

form and content of the translations of the Turkish tales remain the same as in the first anthology.

3.2. 1930–1959 (4 titles)

3- Nazım Hikmet (1955). *Aino Densetsu–Tsuma e Gokūchū yori* (A Love Story Letters to My Wife from Prison). Translated by Horiuchi Hiroko and Murakami Setsuko. Tokyo, Wakosha.

The book consists of a play and an anthology of poetry. *Ai no Densetsu* (A Love Story) is a translation of a play titled *Ferhat ile Şirin* that was written by Hikmet in 1948 during his years of imprisonment in Bursa for being a communist. It was staged in Moscow in 1953 and subsequently adapted into a ballet performance.

Hikmet’s second work in this book was translated into Japanese as *Tsuma e Gokuchū yori* (Letters to My Wife from Prison). It included the letters and poetry he sent his wife Piraye from Bursa Prison between 1942 and 1950. At the end of the book there is an account of Hikmet’s life and art, followed by a brief letter from the author, thanking his Japanese translators. Though we are not sure whether Hikmet was personally acquainted with the translators, we do know that these works were published with the financial and ideological support of Japanese communists. This confirms the role of ideological affiliation in cultural transfer. This book is the first Japanese translation of a work of Turkish literature by a living author. It was translated in 1955. This might seem like a rather late start; however, since the first Japanese literary work² was translated into Turkish only in 1959, this might not be so late after all. Though the names of the translators — Horiuchi Hiroko and Murakami Setsuko — are mentioned, the source language is not indicated. However, it is highly probable that the translations were done from Russian.

Looking at the works of Nazım Hikmet reprinted in Japan up until 2002, one might conclude that he was the best-known Turkish author in Japan until the Nobel Laureate Orhan Pamuk and one might think of him as a “Turkish classic” in Japan. However, this is not the case. In all the twelve years I spent in Japan, I did not meet a single Japanese person who knew of

² *Seçilmiş Japon Hikayeleri – Cehennemin Kapıları* (Selected Japanese Stories – The Gates of Hell). Published by Varlık Yayınları in 1959.

this Turkish poet, except for a handful of Japanese academics specializing in Turkish history and language.

4- Nazım Hikmet (1956, 1958, 1964). *Shinda Shōjo* (The Dead Girl). Translated by Mine Toshio. Tokyo, Koku Bunsha.

Published in 1956 (only 300 copies), *Shinda Shōjo* contains more than 30 poems. It takes its name from the first poem of the anthology. Though the poem was originally titled *Bir Kız Vardı Japonya'da* (Once There was a Girl in Japan), it was translated as *Shinda Shōjo* (The Dead Girl). The anthology was reprinted in 1958 and 1964, indicating a degree of interest in these poems.

This book has a particular significance for the Japanese, since its first poem narrates the story of a seven-year-old girl who died in the atomic blast at Hiroshima, and it gives voice to her call for peace ten years after the event. This poem met with great acclaim in Japan as a universal anti-war message and was made into a song. In August 2005 the composition was performed in a new version in front of the Hiroshima Peace Memorial by Hajime Chitose (singer) and Sakamoto Ryūichi (pianist) at a concert commemorating the 60th anniversary of the atomic disaster.³

5- Nazım Hikmet (1956). *Gokuchū Shokan – Shi Shū* (Letters to My Wife from Prison – Selected Poems). Translated by Mine Toshio. Tokyo, Koku Bunsha.

This book contains the poems Hikmet wrote during his years of confinement in prison between 1942 and 1950. By the time the book was published in 1950, he was already out of prison.

6– Shibata Takeshi (ed.) (1959). *Nasreddin Hoja Gyōjōki—Ajia Rekishi Jiten* (Nasreddin Hoja Tales—Encyclopedia of Asian History Vol. 7) Tokyo, Heibonsha.

The scholar Shibata Takeshi, an expert on Japanese linguistics and dialectology, had a keen interest in Turkish. *Nasreddin Hoja Gyōjōki* was

³ The celebrated Turkish pianist Fazıl Say also included the poem 'Bir Kız Vardı Japonya'da' in the oratorio he composed for Nazım Hikmet in 2006. Kız Çocuğu (şiiir): [http://tr.wikipedia.org/wiki/K%C4%B1z_%C3%87ocu%C4%9Fu_\(%C5%9Fiir\)](http://tr.wikipedia.org/wiki/K%C4%B1z_%C3%87ocu%C4%9Fu_(%C5%9Fiir)); accessed on 15.02.2013.

published in the seventh volume of the 10-volume *Encyclopedia of Asian History*. Though a half-page article, it is highly significant in that it introduces the Turkish humorist Nasreddin Hoja to Japanese readers for the first time.

3.3. 1960–1969 (3 titles)

7- Nazım Hikmet (1961). *Hikumetto Shishū - Sekai Gendai Shishū 4* (A Collection of Nazım Hikmet's poems: Anthology of Contemporary World Poetry 4). Translated by Nakamoto Nobuyuki . Tokyo, İzuka Shoten.

Hikumetto Shishū, a collection of Nazım Hikmet's poems, was published in 1961 in the 4th volume of the Anthology of Contemporary World Poetry. Translator Nakamoto Nobuyuki was a lawyer who spoke Russian. After reading the Japanese translation of Nazım Hikmet's *Ferhat and Şirin*, he was so impressed that he decided to translate some of Hikmet's poems from Russian. This anthology, printed in January 1961, is Nakamoto's first translation of works by Hikmet. In the first pages of the book the poet addresses his Japanese readers with a short note dated 7 October 1960. After the publication, the translator travelled to Russia the same year and had an opportunity to meet the poet personally.⁴

In the preface Nakamoto reiterates a statement by Hikmet: "I consider myself first a communist, second a Turkish national, and only then an author".⁵ However, after getting to know the poet in Moscow, Nakamoto became convinced that the sequence in his statement was inexact. According to Nakamoto, Hikmet considered himself in his subconscious as "an author first, then Turkish, and only then a communist". Commenting on the poet's art, Nakamoto also claims that Hikmet's poetry freed itself from the pessimism of the past and moved towards simplicity and optimism in time, inspiring joy and happiness about life in his readers. Nakamoto's translation of Hikmet's poetry was reprinted in 2002 on the occasion of the poet's 100th birthday anniversary.

8- Mori Masao (ed.) (1965, 1979, 2007). *Nasreddin Hoja Monogatari—Torukono Waraibanashi* (Tales from Nasreddin Hoja—Turkish Humor), Tokyo, Heibonsha.

⁴ *Cumhuriyet Gazetesi* 15.01.2006.

⁵ All English translations from Japanese or Turkish are by the author.

The adventures of Nasreddin Hoja are the best-known Turkish folk tales in Japan. This particular book, edited by Mori Masao, is more important than any other translation, since it incorporates many monographs written about Nasreddin Hoja. In his work, Mori explains his reasons for translating Hoja's stories: "... Nasreddin Hoja has been translated into several languages, including French, English, German, Russian, Italian and Hungarian. I might be exaggerating, but his stories are no longer the cultural heritage of the Turks or the Islamic world alone, but rather a world heritage. So we Japanese should also embrace him as part of our own culture." (my trans.).

At the end of the book, Mori gives an account of Nasreddin Hoja and the era in which he lived. He explains that Hoja is considered to be a real person who lived in the 13th century and that his existence was never doubted by the Turkish people or Turkish researchers. Mori also remarks that Nasreddin Hoja stories are very significant, since they reflect the lifestyle and *savoir vivre* of the Turkish people.

9- Nazım Hikmet (1967). *Romanchika—Sekai Kakumei Bungaku Sen* (Romantika— Anthology of Revolutionary World Literature). Translated by Kusaka Sotokichi . Tokyo, Shinnihon Shuppansha.

Hikmet finished this novel a year before his death. The original title was *Yaşamak Güzel Şey Be Kardeşim* (It's Great to Be Alive, Buddy). It is an autobiographical work, reflecting the struggle of Turkish revolutionaries and their romantic fervor. The novel was first serialized in Soviet Russia's most prestigious literary journal *Zunamia* in 1963 under the title *Romantika* and subsequently published as a book in 1964. In the epilogue of *Romanchika*, Kusaka states that he translated this novel from its Russian version, and he provides information on Hikmet and his works. The translation was published as part of "The Anthology of World's Revolutionary Literature" series in Tokyo in 1967.

3. 4. 1970–1979 (2 titles)

10- Ozawa Toshio (Ed.) (1977). *Sekai no Minwa—Chūkintō 8*. (World Folk Tale— Middle East, Vol. 8), Translated by Suzuki Mitsuru. Tokyo, Kyosei.

This book was published as the eighth volume of the *World's Folk Tales* series, and it includes Turkish, Persian, Arabian, Indian, Tibetan as well as other Middle Eastern tales, all translated from German.

11- Mori Masao (Ed.) (1978, 1981). *Nasreddin Hoja—Sekai Densetsu Daijiten Sekai Hen 7*. (The Encyclopedia of the World's Legends Vol. 7), Tokyo, Horupu Shuppan.

This article by Mori Masao on Nasreddin Hoja in the seventh volume of *Sekai Densetsu Daijiten Sekai Hen* consists of only one page.

3. 5. 1980–1989 (3 titles)

12- Takeuchi Kazuo, Katsuta Shigeru (Eds.) (1981). *Toruko Minwa Sen* (Selection from Turkish Tales). Tokyo, Daigakushorin.

This book was compiled by Japanese Turcologists Takeuchi Kazuo and Katsuta Shigeru for Japanese students of Turkish. It contains 12 tales. Besides aligning the source and target texts side-by-side, the editors provide elaborate explanations on the Turkish text in the footnotes, casting light on various semantic and grammatical issues. This indicates that this translation was produced more for pedagogical purposes than for literary ones.

13- Mahmut Makal (1981). *Torukono Mura Kara: Mahmuto Sensei no Rupo* (Through the Loupe of Teacher Mahmut) Translated by Odaka Hiroki, Katsuta Shigeru. Tokyo, Shakaishisōsha.

This is the second Turkish novel translated into Japanese after “Roman-tika” by Nazım Hikmet. Its original title was *Bizim Köy* (Our Village), but the title was changed in the Japanese version and translated along the lines of *Through the Loupe of Teacher Mahmut*. In the prologue Odaka and Katsuta note that they translated this novel by drawing on English, German and French translations of the book. In the Epilogue the translators give brief information about the author and his village and add their evaluation: “As the author was born and raised in the same village, he gives a very vivid description of rural life as an insider. After the publication of this book rural life became a centre of interest in Turkish society and literature. Now most Turkish authors pick up their topics from village life.” Yet the translators also admitted that there are some exaggerations in the book, and they warn

readers to read carefully, since the facts narrated in the book are not valid for all villages in Turkey.

14- Yamazaki Mitsuko, Matsumura Takeo (eds.) (1988). *Sekai Dōwa Taikei: Toruko-Perusha, 11*. (Children's Tales from around the World Series, Turkey-Iran, vol. 11). Tokyo, Meichōfukyukai.

This book is an exact reprint of the eleventh volume of the *Sekai Dōwa Taikei* printed by the same publishing house in 1925.

3. 6. 1990–1999 (7 titles)

15- Ozawa Toshio (ed.) (1990). *Shiruku Rōdo no Minwa, 5*. (Tales of the Silk Road (Arabic-Turkish, vol. 5), Translated by Mamiya Fumiko, Ozawa Toshio. Tokyo, Kyosei.

The last book of the five-volume *Shiruku Rōdo no Minwa* is devoted to Arabic and Turkish tales, all translated from German.

16- Tsuchiya Shinichi (ed.) (1991). *Yonjū Nin no Kyōdai* (Kırk Kardeş—Forty Siblings). Tokyo, Daigakushorin.

Yonjū Nin no Kyōdai is an anonymous Turkish folk tale and a perfect textbook for Japanese people studying Turkish. The first 41 pages of this 327-page book contain the Turkish source text, the next 230 pages are crammed with line-by-line grammatical explanations, and the third part is devoted to a Japanese translation of the story and Turkish “tongue twisters”. The book is translated from Turkish by Tsuchiya Shinichi and edited by him.

17- Mine Toshio (ed.) (1994). *Toruko no Shi:*

Fuzuri, Baki-hoka Mono (Turkish poetry: Fuzuli, Baki and Others). Kokubunsha, Tokyo.

This work on Turkish poetry was edited by Mine Toshio and published by Kokubunsha in 1994. It consists of two parts: Turkish Poetry in the Middle Ages and Turkish Poetry in the Modern Age. In the first part Mine discusses Fuzuli and Baki and cites some translations of their poems in Japanese. The second part of the book is devoted to translations of the poetry of Nazım Hikmet, Asaf Halet Çelebi, Orhan Veli, Fazıl Hüsni Dağlarca, Oktay Rifat,

Behçet Necatigil, Cahit Külebi and Suat Taşer. The book also contains an overview of the poets' lives and works. All translations were done directly from Turkish. Mine Toshio, who translated many poems by Nazım Hikmet in his youth, published this book when he was 70 years old.

18- Ferit Edgü (1995). *Saigono Jugyō* (The Last Lesson). Translated by Kihara Kouhei. Tokyo, Shobunsha.

Ferit Edgü's novel *O/Hakkari'de bir Mevsim* (He/One Season in Hakkari) first appeared in Japan as a film in 1984 and was translated and published in 1995 with a different title, *Saigo no Jugyō*. The translator, Kihara Kōhei, addresses Japanese readers in the foreword and reminds them that this book was based on the author's real life in Hakkari. He remarks that although education is a fundamental issue in Turkey, one cannot survive in a remote place like Hakkari just with the knowledge one learns at school.

19- Hayashi Kayoko (ed.) (1996). *Gendai Toruko Bungaku Sen I*. (Selections from Modern Turkish Literature I). Turkish Dep. Tokyo University of Foreign Studies Publications.⁶

Gendai Toruko Bungaku Sen I is an anthology of Turkish stories edited by Professor Hayashi Kayoko and published by Tokyo University of Foreign Studies Press in 1996. There are 15 translations, including full or partial stories, poems, and excerpts from novels. All were translated by students of Turkish at the Tokyo University of Foreign Studies. It is a significant work, for it is the first anthology of Turkish stories published in Japan. I was teaching Turkish at this university when this anthology was being compiled, and some of my students took part in the project.

⁶ The contents of *Gendai Toruko Bungaku Sen I* are as follows: Ömer Seyfettin. "Yüksek Ökçeler", translated by Hayashi Kayoko; Reşat Nuri Güntekin. "Eski Cuma", translated by Sakurai Keita; Reşat Nuri Güntekin. "Aşk Mektupları", translated by Kubozuka Akane; Sait Faik. "Mahalle Kahvesi", translated by Isoda Wakana; Aziz Nesin. "Bir Çin Hikayesi", translated by ObaraTomohiro; Aziz Nesin. "Mutlu Kedi", MatsumotoYusuke; Aziz Nesin. "Düdüklü Tencere Fabrikası", translated by Yoshizawa Hiromi; Yaşar Kemal. "İnce Memed" (baş kısmı), translated by Takebayashi Akinori; Rıfat Ilgaz. "Radarın Anahtarı", translated by İshii Yuko; Füzruzan. "Münip Bey'in Günlüğü", translated by Maeda Hiroko; Muzffer İzgü. "Şakacı Polis", translated by Tamari Yoko; Onat Kutlar. "Çevirmen", translated by Hayashi Kayoko; Tomris Uyar. "Ömür Biter Yol Biter", translated by Suzuki Aiko; Tomris Uyar. "Beyaz Bahçede", translated by ObaraTomohiro; Orhan Pamuk. "Beyaz Kale" (baş kısmı), translated by Hayashi Kayoko; Mehmet Akif Ersoy. "İstiklal Marşı", translated by Okuma Shin'ryu.

20- Koyama Kōichirō (trans./ed.) (1997). *Isutanbūru Tanpenshū* (Stories from Istanbul). Tokyo, Kyobunsha.

Isutanbūru Tanpenshū is an anthology based on the stories of Sait Faik. The work is edited by Koyama Kōichirō, and the 28 stories are all translated from Turkish. The book also contains some maps of Istanbul and a few sketches of the author.

21- Kojima Mitsuko, Kojima Kazuo (trans./eds.) (1997). *Hoja no Waraibanashi I*. (Jokes from Hoja1). Tokyo, Renga Shoboshinsha.

Hoja no Waraibanashi I is another book on the Turkish folk hero, translated and edited by Mitsuko Kojima and Kazuo Kojima. Compared with Mori Masao's similar work, this book is written in simpler Japanese, which makes it easy to read for the target audience. With its 66 bibliographical items, this book is an important reference work for Japanese researchers who wish to study Hoja's stories.

3. 7. 2000–2009 (12 titles)

22- Kojima Mitsuko (2000–2005), (fifth imprint). *Kodomoni Kataru Torukono Mukashibanashi* (Turkish Tales for Children). Tokyo, Gokumasha.

This book was published in 2000 and reprinted five times in the next five years. Although Kojima Mitsuko is the co-author of a similar work published in 1997, this book contains different jokes by Hoja.

23- Hoshina Shin'ichi (2001). *Toruko Kindai Bungakuno Ayumi* (The Footsteps of Modern Turkish Literature). Tokyo, Sōbunsha.

Toruko Kindai Bungakuno Ayumi is the best book so far written in this field in Japanese. It is the result of hard work and efforts by Hoshina Shin'ichi. Forty Turkish authors are introduced, starting from the Tanzimat (reformation) period in Turkish history from 1839. The book is divided into three sections. In the first part Hoshina introduces Tanzimat and post-Tanzimat authors and poets. The second and the third parts focus on authors of the late Ottoman era and the Republican era. In this small encyclopedia of Turkish literature, the Japanese reader will find information he/she needs on almost any Turkish author, though it might be brief.

24- Nazım Hikmet (2002). *Ferhado To Shirin* (Ferhat ile Şirin-Ferhat and Şirin). Translated by Ishii Keiichirō. Tokyo, Keibunsha.

As mentioned previously, Nazım Hikmet was the first Turkish author introduced into Japan. This particular play is his first Turkish literary work, translated via Russian as *The Legend of Love* by Horiuchi and Murakami in 1955. Nearly half a century later, the same play was retranslated in 2002 by Ishii Keiichirō from Turkish with its original title *Ferhat and Şirin*, which is the equivalent of “Romeo and Juliet” in English culture.

In his commentary on the play, Ishii draws readers’ attention to the sentimental relationship between Ferhat and Şirin, suggesting that the nature of their relationship could be evaluated in various ways depending on the interpretation of the main theme in the play, love. Ishii suggests there might be a connection between Ferhat’s “love for Şirin” and his “love for God”, a term usually used in Islamic mysticism. The translator reflects on the ‘beautiful Face’ of Şirin and concludes that it could represent an intrinsic value for the lovers. Then he questions whether Şirin’s act of covering her face from strangers should be interpreted from a different perspective, not as a symbol of the pressure that the world of Islam exerts on women.

25- Nazım Hikmet (2002). *Hikumetto Shishū* (Selected Poems from Hikmet). Translated by Nakamoto Nobuyuki. Tokyo, Shindokushōsha.

Nakamoto’s translation of Hikmet’s poetry that was initially published in 1961 was reprinted in 2002 on the 100th anniversary of Hikmet’s birthday.

26- Sugahara Mutsumi, Ōta Kaori (eds.) (2003). *Dede Korkutto no Shō-Anatoria no Eiyū Monogatari Shū* (Dede Korkut, Legends of Anatolian Heroes). Tokyo, Heibonsha.

The first full translation of *The Book of Dede Korkut* in Japan was produced by Sugahara Mutsumi and Ōta Kaori. In the prologue, Hayashi Kayoko gives a brief account of the history of the Dede Korkut legend. At the end there is a 30-page section containing Sugahara’s elaborate annotations and explanations on the text. Therefore, *Dede Korkutto no Shō* is not only a translation, but a reference book as well. In particular, Sugahara’s detailed explanations focusing on research about *The Legend of Dede Korkut* make this book a manual for new researchers in the field.

Dede Korkutto no Shō—Anatoria no Eiyū Monogatari Shū was published by Tōyō Bunko, which is a prestigious state-sponsored publishing house whose publications are available in all public, private and university libraries. Tōyō Bunko's translations are ranked among the classics of Japanese translation.

27- Orhan Pamuk (2004). *Watashino Na wa Aka* (Benim Adım Kırmızı—My Name is Red). Translated by Wakui Michiko. Tokyo, Fujiwara Shoten.

The translator, Wakui Michiko, is an experienced Japanese language instructor at The Middle-East Technical University who has been living in Turkey for a long time. She translated this book into Japanese before Orhan Pamuk was awarded the Nobel Prize in Literature. *Watashino Na wa Aka* begins with a note from the author addressing Japanese readers. This is followed by maps introducing the location of Istanbul, Turkey, the Middle East and the area surrounding the Caspian Sea and the Aral Lake where the novel is staged. There is also an annotated list of the characters in the introduction.

Fujiwara Shoten is one of the most prestigious publishers in Japan that specializes in translations, especially from French. It was the first publisher to discover and introduce Orhan Pamuk to the Japanese public before he received the Nobel Prize. Fujiwara Shoten has played an important role by acting as an initial agent in promoting Turkish literature in Japan. It has published six works by Pamuk in nine years in attractive hard covers: *My Name is Red*, *Snow*, *My Father's Trunk*, *Istanbul - Memories and the City*, *The White Castle* and *New Life*.

28- Orhan Pamuk (2006). *Yuki* (Kar—Snow). Translated by Wakui Michiko. Tokyo. Fujiwara Shoten.

Yuki was published in Japan the same year Orhan Pamuk was awarded the Nobel Prize in Literature. It was translated by the same translator and published by the same publisher.

29- Orhan Pamuk (2007). *Chichi no Toranku* (Babamın Bavulu—My Father's Trunk), translated by Wakui Michiko. Fujiwara Shoten, Tokyo.

ChichinoToranku is another translation by Wakui Michiko published by Fujiwara Shoten.

30- Orhan Pamuk (2007). *İstanbul: Omoide to kono Machi* (Istanbul: Hatıralar ve Şehir–Istanbul, Memories and the City), translated by Wakui Michiko, Fujiwara Shoten, Tokyo.

İstanbul: Omoide to kono Machi is also a translation by Wakui Michiko published by Fujiwara Shoten.

31- Turgut Özakman (2008). *Toruko Kyōran: Osuman Teikoku Hōkai to Atachuruku no Sensō* (Şu Çılgın Türkler–These Crazy Turks). Translated by Suzuki Aya, Arai Masami. Tokyo. Sanichi Shobō.

This voluminous book, which has been a bestseller for years in Turkey, was translated through the great efforts of Suzuki Aya. However, it did not receive due attention in Japan, probably because Japanese readers are not familiar with the history of the Turkish national liberation war. The translation is 808 pages long.

32- Orhan Pamuk (2009). *Shiroi Shiro* (Beyaz Kale–White Castle). Translated by Miyashita Ryō. Tokyo, Fujiwara Shoten.

Miyashita Ryō is a young scholar and researcher of Ottoman history at Tokyo University of Foreign Studies. When commissioned by Fujiwara Shoten to do the translation of *Beyaz Kale*, he produced *Shiroi Shiro*, and his translation opened the road for him to do retranslations and new translations of works by Orhan Pamuk for a different Japanese publisher, Hayakawa Shobō.

33- Serdar Özkan (2009). *Ushinawareta Bara* (Kayıp Gül–The Missing Rose). Translated by Yashida Toshiko. Tokyo, Chōseihan Birejji Bukkusū.

Although Serdar Özkan is not a very well-known author in Turkey, his novel *Kayıp Gül* was translated into Japanese by Yashida Toshiko with the title *Ushinawareta Bara*. However, *Kayıp Gül* has been published in 44 languages in over 65 countries worldwide and has entered bestseller lists in many countries, as his official website shows.⁷

My inquiry among the Japanese scholars dealing with Turkish Studies revealed that none of them were familiar with this author, yet they acknowledged that the publication of a book in Japan requires serious funding.

⁷ <http://www.serdarozkan.com/biography.html>, received on 20.02. 2013.

3. 8. 2010—2012 (6 titles)

34 - Orhan Pamuk (2010). *Mukuno Hakubutsukan* (Masumiyet Müzesi—The Museum of Innocence). Translated by Miyashita Ryō. Tokyo, Hayakawa Shobō.

The books printed by Hayakawa Shobo are all paperbacks, so they are cheaper and have better sales than hardcover books.

In the epilogue, there is an explanatory note by the translator on the sociocultural milieu of the novel. Miyashita mentions that Pamuk had decided to establish an actual “Museum of Innocence” in Istanbul, based on the museum described in the book. The museum was inaugurated in 2012, almost two years after the publication of the Japanese translation.

35- Orhan Pamuk (2010). *Atarashii Jinsei* (Yeni Hayat—New Life). Translated by Adachi Chieko. Tokyo, Fujiwara Shoten.

Adachi Chieko is another Japanese translator who translates from Turkish. Her translation of Pamuk’s *Yeni Hayat* was published by Fujiwara Shoten.

36- Osman Necmi Gürmen (2010). *Kaishūsha-Kuruchu Ari: Kyōkai kara Mosuku e* (Mühtedi Kılıç Ali, Kiliseden Camiye—A convert to Islam Kılıç Ali, From Church to Mosque). Translated by Wakui Michiko. Tokyo, Fujiwara Shoten.

Though Osman Necmi Gürmen has a reputation in France as an author, he is not well-known in Turkey.⁸ His work *Mühtedi Kılıç Ali, Kiliseden Camiye* was translated by Wakui Michiko as *Kaishūsha-Kuruchu Ari: Kyōkai kara Mosukue*. During an interview with Fujiwara Shoten, the editor informed me that 2000 copies were made in the first print run in 2010, and only 600 had been sold by February 2013.

37- Hayashi Kayoko, Takamura Hinako (eds.) (2012). *Gendai Toruko Bungaku Sen II* (Selections from Modern Turkish Literature II). TUFSS, Middle Eastern Studies Turkish Department.

Gendai Toruko Bungaku Sen II is the second anthology of Turkish literature edited by Professor Hayashi Kayoko with the assistance of Takamura

⁸ http://tr.wikipedia.org/wiki/Osman_Necmi_G%C3%BCrmen; accessed on 20.02. 2013.

Hinako. It was published by Tokyo University of Foreign Studies Press in 2012. As pointed out in the epilogue, the works in this anthology were selected and translated by this university's third- and fourth-year students majoring in Turkish during the winter semester of 2011. Though it is not a systematic presentation of representative works of contemporary Turkish literature, it includes works of various genres in order to give a broader understanding of Turkish literature. There are 30 translations, grouped under six themes. The translations include short stories, poems, and excerpts from novels. The source texts are by 15 Turkish authors.⁹

38- Orhan Pamuk (2012). *Watashi no Na wa Aka* (Benim Adım Kırmızı—My name is Red). Translated by Miyashita Ryō. Tokyo, Hayakawa Shobō.

After the adverse reviews and unfavorable criticisms (Takahashi, 2009: 104–108) about the first Japanese translation (2004) of *Benim Adım Kırmızı*, Miyashita Ryō was commissioned by Hayakawa Shobō to retranslate the book. So the second Japanese version was published in 2012. With its simple and flowing Japanese, this translation received wide appreciation among Japanese readers, which was evident from the sales.

39- Orhan Pamuk (2012). *Yuki* (Kar–Snow). Translated by Miyashita Ryō. Tokyo, Hayakawa Shobō.

Similarly, Miyashita was commissioned again to retranslate Pamuk's *Kar*, which had already been published by Fujiwara Shoten in 2006. The second Japanese version of *Kar* was published by Hayakawa Shobō as a paperback in 2012, and it has sold well.

3.9. Japanese translations of works by authors of Turkish origin writing in a foreign language (2 titles)

Though there is a long list of German-Turkish authors in this category, such as Emine Sevgi Özdamar, Zafer Şenocak and Feridun Zaimoğlu, none of them have been translated into Japanese. I have found only two books in Japanese by authors of Turkish origin who wrote in French.

⁹ Memduh Şevket Esendal, Ömer Seyfettin, Sait Faik, Aziz Nesin, Orhan Kemal, İrfan Orga, Yusuf Atılgan, Nazlı Eray, Selim İleri, Murathan Mungan, Elif Şafak, Emin Ulu, Adnan Binyazar, Ferit Edgü, Rahmi Ali, İnci Aralık.

40- Suat Derviş (1990). *Isutanbūru no Onna* (The Woman from Istanbul), Turkish title: *Ankara Mahpusu* (A prisoner of Ankara). Translated from French by Iida Setsuko, Seki Yoko, Nakai Reiko. Tokyo, Chusekisha.

The Turkish title of this book is *Ankara Mahpusu* (The prisoner of Ankara). It was originally written in French by Suat Derviş, a female Turkish author, and translated into Japanese from French under the title *Isutanbūru no Onna* (The Woman from Istanbul).

Suat Derviş (1903–1972) studied abroad. After returning to Turkey in 1932, she wrote novels and published articles in progressive newspapers, but later she was tried for being a member of the illegal Communist Party of Turkey and sentenced to a year in jail. After completing her sentence she went to Paris, where she lived a long time and wrote her novels. She published *Le Prisonnier d'Ankara* there in French in 1957, and the Turkish version was published 11 years later in 1968. It is very clear that publication policies in Turkey at that time made it difficult for her to write in her language, and she had to publish her novel in a foreign language abroad. Hence it was translated into Japanese from French.

41- Kenize Murat (2003). *Ōjo Selma no Yuigon* (The Testament of Princess Selma) (French title: *De la Part de la Princesse Morte*). Translated from French by Shirasu Hideko. Tokyo, Seiryushuppan.

This was written in French by the Ottoman princess Kenize Murad and translated into Japanese from the original French as *Ōjo Selma no Yuigon*. Kenize Murad (1940–) is a great-granddaughter of the Ottoman Sultan Murad the 5th. She published this novel with the title *De la part de la Princesse Morte* (From the Dead Princess) in France in 1987. In it she described the life of her family in exile. The Turkish version, *Saraydan Sürgüne* (From the Palace into Exile), was also translated from French, since the author cannot speak and write in Turkish.¹⁰

1.10. Film Scripts (2 titles)

42- Ferit Edgü, Onar Kutlar (1984). *Hakkarino Kisetsu* (Hakkari'de bir Mevsim—A Season in Hakkari), Translator unknown. Tokyo, Onichikyokai yurosupeisu.

¹⁰ *Saraydan Sürgüne* was published by Everest Yayınları in 2002.

Directed by Onat Kutlar, the film *Hakkari 'de bir Mevsim* was released in Tokyo in 1984. Prior to the film's release a book titled *Hakkari no Kisetsu* was published. It included many pictures and essays on the plot, the cast, the director and Turkish cinema, as well as the film script. However, there are no clues in the book about the translator of the film script.

43- Yılmaz Güney (1985). *Kibō* (Hope). Translator unknown. Tokyo, Onichikyokai yurosupeisu.

One year after Onat Kutlar's *A Season in Hakkari*, Yılmaz Güney's film *Umut* was released in Tokyo in 1985. Prior to the film's release a book titled *Kibō* was published. It included many articles, as well as the film script, but the translator of the scenario is not mentioned.

3.11. Travelogue (1 title)

44- Abdür Reşit İbrahim (1991). *Japonya*, translated from Ottoman Turkish by Komatsu Kaori, Komatsu Hisao. Tokyo, Daisanshokan.

Abdür Reşit İbrahim, an intellectual, traveller and writer of Uzbek origin, was in Japan between 1902 and 1903. When he was later in Istanbul he published his travel notes and impressions of Japan in Ottoman Turkish in 1910. Eighty years after its first print, the book was translated into Japanese from the old Ottoman script by two scholars of Ottoman history, Komatsu Kaori and Komatsu Hisao, and published in Tokyo in 1990. This is the only book I have found so far that was translated from Ottoman Turkish into Japanese.

3.12. Unpublished Dissertations and Symposium Papers on Turkish Literature (1 title)

45- Arai Masami (2005). *Torukoni okeru Kindaika to Bungaku no Sōgo Kankei ni tsuite—Kisoteki Kenkyū* (Çağdaşlaşma ve Türk Edebiyatı Arasındaki Etkileşim Üzerine Yapılan Temel Araştırmalar—Fundamental Research on the Interaction between Modernization and Turkish Literature). Tokyo, Tokyo University of Foreign Studies Publications.

This is a collection of conference papers presented during a symposium on "Fundamental Research on the Interaction between Modernization and Turkish Literature". It was organized by the Turkish Department at Tokyo

University of Foreign Studies. Most of the papers are both in Japanese and Turkish.

3. Conclusion

In this study I have introduced Turkish literature translated into Japanese between 1925 and 2012, which covers a period of 88 years. I have provided data on the titles of translated Turkish works, authors, Japanese translators and publishers and analyzed them briefly. I discovered 45 translated works of Turkish literature in Japanese, mainly consisting of novels, stories, poetry, dramas, anonymous tales or legends, travel books, symposium papers, encyclopedic entries, and anthologies on Turkish literature. Even if some translations went unnoticed during my research, it is clear that very few works of Turkish literature have been translated into Japanese and that most of these translations were carried out via intermediate languages.¹¹

Until the turn of this century there were only a handful of competent translators of Turkish among the Japanese, and unfortunately the situation remains unchanged today. This is one important factor behind the scarcity of Turkish translations in Japanese. However, the crucial shortage of translations between less common languages is not unique to Japanese and Turkish, but a universal phenomenon. Translation Studies has also been tackling these problems within the context of intercultural contact and cultural domination. There are illuminating papers on the topic of less translated languages in Branchadell and West (2005). Scholars have done extensive research on the status of different national literatures in translated world literature, and most agree on the cultural hegemony of Anglo-American literature.

Franco Moretti refers to the world literary system as “one and unequal” and explains it as follows:

... International capitalism is a system that is one, and unequal: with a core, and a periphery that are bound together in a relationship of growing inequality. One and unequal: one

¹¹ The Index Translationum shows Japan as the fourth biggest market in the world for translations, because it published 130,495 translated books between 1979 and 2012. This amounts to 3,950 translations per year. Yet during the same period only 25 translations were made from Turkish into Japanese—not even one per year. Index Translationum: <http://www.unesco.org/xtrans/bsstatexp.aspx?crit1L=1&nTyp=min&topN=50> received on 10.03. 2013

literature (Weltliteratur, singular as in Goethe and Marx) or perhaps, better, one world literary system (of inter-related literatures); but a system which is different from what Goethe and Marx had hoped for, because it's profoundly unequal (Moretti 2000:55).

Moretti draws on Even-Zohar's ideas on literary interference as follows:

Interference [is] a relationship between literatures, whereby a ... source literature may become a source of direct or indirect loans—a source of loans for ... a target literature ... There is no symmetry in literary interference. A target literature is, more often than not, interfered with by a source literature which completely ignores it (Moretti 2000:56).

Moretti comes to the conclusion that it is the destiny of peripheral cultures to be intersected and altered by another core culture that 'completely ignores it'. For him, this asymmetry in international power is the usual scenario in the contemporary global cultural context, since English occupies the "core" and often defines the destiny of writers and writing in more "peripheral" languages.

The Index Translationum figures demonstrate that although English is the most translated language worldwide, it is also one of the languages least translated into; the ratio is 8 to 1. Lawrence Venuti defines this situation as a 'trade imbalance':

Those grossly unequal translation patterns point to a significant trade imbalance between the British and American industries and their foreign counterparts. Quite simply a lot of money is made from translating English but little is invested in it (Venuti 1998:160).

Holders of economic power have the last word on the distribution of cultural assets. The Western model ensures the maintenance of unequal power relations between Western cultures and so-called peripheral cultures.

Similarly, Johan Heilbron and Gisèle Sapiro argue that English has a “hyper-central” position in terms of translation:

Crudely speaking, since half the books translated worldwide are translations from English, English occupies the most central position—even hyper-central. Well behind come German and French, which represent between 10 and 12% of the world market of translations The other languages all have a share of less than one percent of the international market, and might thus be considered as peripheral, despite the fact that certain of them (Chinese, Arabic or Japanese) represent linguistic groups that are among the most important in terms of number of speakers (Heilbron and Sapiro, 2007:96).

Venuti comments on how the hegemonic West, which exports enormous amount of books into the less widely-spoken languages of the world, contributes to these unequal translation patterns:

If translation reveals the cultural and economic dependence of developing countries on their hegemonic others, its many ramifications also make clear that this dependence is in various ways mutual, even if unequal. African, Asian and South American countries look to the west for translations and imports of scientific, technical and literary texts, even for school books at every educational level (Venuti 1998:164).

He adds that some writers in Anglophone cultures, such as Africa and India, look to the United States and United Kingdom for critical and commercial success, and in some cases the value of indigenous writing in these languages “is judged by indigenous critics according to whether it can be translated into the hegemonic languages and thereby gain international recognition for the subordinate culture” (ibid:165).

Heilbron and Sapiro come to the conclusion that communication among peripheral languages very often passes through the intermediary of a center. The more central languages—such as English—have more capacity to function as an intermediary language. Thus an English translation from a peripheral language is often immediately followed by a quite large wave of translations into other languages. So English continues to function as the central intermediary language for communication among most other languages.

Casanova claims that the unequal distribution of literary capital in the literary universe is matched by an unequal distribution of linguistic-literary capital, since political science has demonstrated the political and social inequality of languages. Abram de Swaan (1993) has also described the linguistic-political capital attached to languages. According to Casanova, the unequal distribution of this linguistic-political capital divides the linguistic field into two groups—“dominating languages” and “dominated languages”:

Dominated languages have been recently nationalized, are relatively deprived of literary capital, have little international recognition, a small number of national or international translators, or are little known and have remained invisible for a long time in the great literary centers. Dominating languages are endowed with a relatively large volume of literary capital due to their specific prestige, their age, and the number of texts which are considered universal and which are written in these languages (Casanova, 2010:289).

Casanova then defines this structural inequality as a power struggle that assigns significance to the respective position of the three poles that determine the direction of translation. These are the language (Dominating/Dominated), author (Nationally famed/International famed) and translator (TT/Consecrating Agent). In order to understand the real stakes of the translation of a text, as Casanova suggests, it is first necessary to describe the position that the source language and target language occupy in the universe of literary languages. Casanova then posits four possibilities that describe the position of languages in the linguistic-literary domain: translation into a dominated language from a dominating language or vice versa; translation into a dominating language from a dominating language, lastly, translation into a dominated language from a dominated language without any intermediary. Casanova considers the last possibility very rare (Casanova, 2010:290).

Given the inequity in the world literary system, what is the position of Turkish literature in the Japanese polysystem, with 14 translated novels and some other translations—produced more for pedagogical than literary purposes—that do not reach a large Japanese readership? The answer is that Turkish literature is almost nonexistent in the Japanese polysystem.

When we look at the Japanese polysystem, we see that the Japanese began to translate literature almost as soon as they were able to record their language with characters borrowed from China. The influence of Chinese literature is apparent not only in translations, but in the countless themes and expressions borrowed from China. European missionaries arrived in Japan at the end of the sixteenth century to teach Christianity. The European priests who were studying Japanese prepared Japanese translations of various theological and secular works with the aid of converts. Before the Meiji Restoration (1868), European literature was generally known in Japan through translations from Portuguese and especially Dutch. The first translation of a European novel, *Record of Wanderings*, “written by the Englishman Robinson Crusoe,” was done in 1850 from a Dutch translation (Keene; 1998: 55–60). The Meiji period also witnessed the advent of a golden age of literary translation. In this period the Japanese translated from English, French, German and Russian. Thus the Meiji period witnessed a fusion of Japanese, Chinese and Western styles to form a new style (Kondo and Wakabayashi; 2009: 468–476). Translation was an important factor in that period in the making of domestic literary repertoires based on western models. Translations were expected to contribute to cultural and literary progress. Therefore the Japanese literati needed to “translate” the cultural, linguistic or textual properties of foreign texts into their own system in order to for them to serve in Japanese culture.

During the formative years of the country’s modernization there were many translator-authors such as Tsubouchi Shōyō and Futabatei Shimei who made enormous contributions with their essays, fiction, and translations. Tsubouchi Shōyō (1859-1935) was a Japanese author, translator, and professor of English at Waseda University. His book of criticism, *Shōsetsu Shinzui* (The Essence of the Novel), helped to free the Japanese from the low opinion they had of such literature. Tsubouchi’s novel *Tōsei Shōsei Kishitsu* (Portraits of Contemporary Students) was one of the earliest modern novels in Japan.

Futabatei Shimei (1864–1909) was another Japanese author, translator, and literary critic. *Ukigumo* was his first novel, and he did his earliest translations from the Russian writer Ivan Turgenev. In these works Futabatei used a style called *genbun itchi* (unification of spoken and written language),

one of the first attempts to replace classical Japanese literary language and syntax with modern colloquial idioms (Baykara 2012: 149–150).

In the last hundred and fifty years, Japanese intellectuals have mainly mastered European languages with an eye to learning about the West in different fields such as history, sciences, literature or simply for communication, be it in peacetime or during war. So all of the Western classics were translated into Japanese from these languages.

In his polysystem theory, Itamar Even-Zohar draws attention to the relations between “the making of cultural repertoire” and translations, discussing this question and the role of translated literature. As has been explained, in the Japanese polysystem, translations of Western literary works, which had come to form a canon since the Meiji Restoration, were regarded as forming a central repertoire, determining the rules and expectations of the rendering process. The system has since been affected by factors belonging to several other systems, such as the social and political systems, which were themselves linked to the introduction of literary genres.

It might be possible to explain the introduction of Western literary genres into the Japanese polysystem on the basis of one of the main sets of circumstances identified by Even-Zohar: “a) when a polysystem has not been crystallized yet; b) when a literature is either peripheral or weak or both and c) when there are turning points, crises or literary vacuums in the literature” (Even-Zohar 1990: 46–8). In the case of the Japanese polysystem, I believe it is the third set of criteria which might help explain the emergence of these translations.

Drawing on Even-Zohar, I can assert that translated literature from Turkish has always been historically peripheral or non-existent within the Japanese polysystem, as is also the case the other way round. At no point have these translated literatures constituted a major channel through which ‘a fashionable repertoire is brought home’ (Even-Zohar 1990:48) This is the reason that Turkish literature in translation has been so peripheral within the Japanese polysystem, apart from practical factors such as the lack of suitable translators between these languages and other commercial, cultural, linguistic and geopolitical reasons that have given rise to this phenomenon.

Tahir Gürçağlar describes the position of Slovene literature in Turkish as “non-translation” (Tahir Gürçağlar 2013: 183–198). What she means by non-translation is not a deliberate refusal to translate, but the absence or scarcity of translations from a given source culture (Slovenian) in a target culture (Turkish). This is probably the concept that best describes the position of Turkish literature in Japan. João Ferreira Duarte employs “non-translation” in different ways by referring to ‘omission, repetition, language closeness and bilingualism’ on the micro level or ‘cultural distance, institutionalized censorship, ideological embargo’ on the macro level. An examination of the possibilities presented by Duarte suggests that ‘cultural distance’ seems to be the most likely cause for the lack of Turkish literary translations in Japanese. Ferreira Duarte describes cultural distance as follows:

I am employing this phrase to describe the fact that a highly canonical text or series of texts fail over a more or less lengthy period of time to be admitted into some target system for no other reason than cultural remoteness, which may stem from hostility or indifference and may lead to a dearth of experts able to tackle the translation. It comes to mind that the first translation of the Qur’an published in Portugal dates from as recently as 1978. Historical and religious constraints help us explain why for centuries there was no community in the country capable of fostering demand for a translation of the sacred book of Islam (Ferreira Duarte, 2000:98).

In his definition Duarte mentions how “a highly canonical text or series of texts fail over a more or less lengthy period of time to be admitted into some target system”. While this has been the case with Turkish literature in Japan, the reason is probably not that the two countries had different religions. Nor is hostility an option. I think it is indifference rather than hostility that has played a crucial role in the lack of translations of Turkish literature into Japanese. Indeed, it took a long time since their first contact in 1890 for both cultures to train a handful of translators who could translate into the other language without using a vehicular language. The first direct Turkish translation from Japanese literature was not published until 2002.

Except for ancient Chinese literature, Japan has been indifferent to most of the literatures of its Asian neighbors. After the second half of the nineteenth century Japan always looked to the West for progress and to

translated Western literature as a cultural import to supplement the imports of Western technology.

The fact that Turkish and Japanese are “peripheral” and “dominated” languages in the global literary polysystem made it difficult for the two languages to have direct contact, and they had to rely on intermediary European languages such as English, French, German or Russian.¹² Despite the genuine interest created by the works of Orhan Pamuk among Japanese people, Turkish literature is still on the very remote periphery of the Japanese literary polysystem, and it might take years to see the masterpieces of Turkish literature in Japanese. My research on Turkish literature in Japan has proven that translations of Turkish literary works have always been decided on and carried out by scholars of Turkish philology or Turkish history, rather than scholars of Turkish literature. Therefore there have been very few Turkish translators among the Japanese.

Recently, however, positive developments such as the proliferation of Turkish language institutions, the translation of almost all the works of Orhan Pamuk from the Turkish originals, widespread use of the internet for reaching the source or relevant target texts in different languages, and the Turkish-friendly Japanese mass media have increased the chances of Turkish literature in Japan.

I believe that literary exchange will gain greater momentum with the collaboration of authors, publishers and translators in both countries and that the financial support of official institutions such as TEDA¹³ in Turkey and the Japan Foundation in Japan will enable the field to look toward a brighter future for translations of Turkish literature in Japan.

¹² Russian has often been an intermediary language for translations of Nazım Hikmet.

¹³ “TEDA” is the translation and publication grant programme of Turkey and it aims at introducing the Turkish art and literature abroad.

REFERENCES

Books

Baykara, O. 2012. Japanese Literature in Turkish: 1959-2005 and beyond. *Journal of Academic Studies*. Vol. 14. No. 55. 131-154.

Branchadell, A. and West L. M. (eds) 2005. *Less Translated Languages*. Amsterdam and Philadelphia: John Benjamins.

Casanova, P. 2010. Translation as Unequal Exchange (tr. Siobhan Bronwlie). In: Baker, M (ed) *Critical Readings in Translation Studies*. London and New York: Routledge. 285-302.

Ferreira Duarte, J. 2000. The Politics of Non-translation: A Case Study in Anglo-Portugese Relations. *TTR: traduction, terminologie, redaction*. Vol. 13. No.1. 95-112.

Heilbron, J. and Sapiro, G. 2007. Outline for a sociology of translation. Current issues and future prospects. In: Wolf, M. & Fukari, A. (eds.) *Constructing a Sociology of Translation*. Amsterdam and Philadelphia: John Benjamins. 93-107.

Keene, Donald. 1998. *Dawn to the West: Japanese Literature in the Modern Era- History of Japanese Literature*. Vol. 3. New York: Colombia University Press. 55-60.

Kondo M. and Wakabayashi J. 2009. Japanese Tradition. In: Baker, M. & Saldanha, G. (eds.) *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge. 468-476.

Moretti, F. 2000. Conjectures on World Literature. *New Left Review*. No.1. 54-68.

Moretti, F. 2003. More Conjectures. *New Left Review*. No. 20. 73-81.

Pym, A. 1998. *Method in Translation History*. Manchester: St Jerome Publishing.

Seçilmiş Japon Hikâyeleri. 1959. *Cehennemın Kapıları*. (tr. Samih Tiryakiođlu) İstanbul: Varlık Y.

St. André, J. 2009. Relay Translation. In: Baker, M. & Saldanha, G. (eds.) *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge. 230-232.

Swaan, Abram de. 1993. "The Emergent World Language System". *International Political Science Review*. 14 (3): 219-226.

Swaan, Abram de. 2001. *Words of the World: The Global Language System*. Cambridge: Polity Press.

Tahir Gürçağlar, Ş. 2013. "Does the Drina Flow? Cultural Indifference and Slovene/Yugoslav Literature in Turkish". *Across Languages and Cultures*. Vol. 14(2): 183-198.

Takahashi, Tsujii. 2009. *Katawarani Itsumo Hon*. Tokyo: Bensei Shuppan.

Venuti, Lawrence. 1998. *Scandals of Translation*. London and New York: Routledge.

Internet Sources

Ignác Kúnos: http://tr.wikipedia.org/wiki/Ign%C3%A1c_K%C3%BAnos received on 10.02.2013

Kız Çocuğu (şiiir): [http://tr.wikipedia.org/wiki/K%C4%B1z_%C3%87ocu%C4%9Fu_\(%C5%9Fiir\)](http://tr.wikipedia.org/wiki/K%C4%B1z_%C3%87ocu%C4%9Fu_(%C5%9Fiir)) received on 15.02.2013

<http://www.serdarozkan.com/biography.html>, received on 20.02. 2013.

http://tr.wikipedia.org/wiki/Osman_Necmi_G%C3%BCrmen received on 20.02. 2013.

Index Translationum:

<http://www.unesco.org/xtrans/bsstatexp.aspx?crit1L=1&nTyp=min&topN=50> received on 20.02. 2013

Newspaper

Cumhuriyet Gazetesi 15.01.2006

Interview

Fujiwara Shoten, (interview with the editor in chief: Mr. Taku Kariya,
10.02.2013, Tokyo.)

