


Unveiling Translation's Role in Soft Power: The Case of the TEDA Project

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Abstract: Literary translation has been one of the most intriguing fields of study in terms of translation studies. Like other forms of translation, it encompasses not only linguistic transfer but also cultural transfer. Considering that cultural elements and literary features are prominent in literary texts, it is no surprise that literary translation gained significant ground in translation research. Despite the challenges faced in the process of literary translation, its contributions to literature, readers, and intercultural understanding outweigh. Apart from these, translation's role in fostering a country's soft power should not be underestimated. As a resource reflecting a nation's culture with abundant cultural elements, literary translation is one of the most substantial domains of translation that can have a pivotal role in soft power. In parallel with all these contributions of translation, the promotion of literature through translation on a global scale comes into prominence. Promoting literature belonging to less prevalent languages is even more crucial as the authors of such literature need to show more effort to make their voices heard in broader geographies. To fulfill this goal, translation projects that provide such an opportunity for authors play a significant role. From this point of view, this study aims to present a clear framework of literary works translated from Turkish literature into Spanish language within the scope of TEDA project funded by the Turkish Ministry of Culture and Tourism. The literary works translated into Spanish are presented based on elements such as the authors, translators, publishing houses, literary genres, countries and years. The results reveal that there is a remarkable amount of effort to make Turkish literature recognized in Spanish-speaking regions; however, there is still a long way to go as the number of translations and diversification in terms of authors, translators, and literary genres are still limited.

Keywords: *culture, literature, soft power, TEDA, translation*

INTRODUCTION

In our ever-globalizing world, the art of literary translation has been one of the main domains of translation. It establishes a bridge between cultures, increases understanding of different cultures, and helps different literary traditions enrich themselves. It has also been one of the intriguing areas of study in translation studies. Several studies focus on the challenging process of literary translation and its role both in our lives and in the field of translation studies. These studies cover several aspects of literary translation and various language pairs.

Even though the studies on literary translation cover various language pairs, some are more popular, while others are relatively neglected. Translation between Turkish and Spanish is one of the neglected language pairs in translation studies, especially in translation from Turkish into Spanish. However, interest in the Turkish language, literature and culture has recently increased thanks to factors such as Turkish series and movies and Orhan Pamuk's Nobel Prize. The increasing interest in the Turkish language and literature demonstrates the significance of globally promoting literary

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translations from Turkish into Spanish. TEDA (Translation and Publication Grant Program of Turkey) project that provides grants to publish Turkish literary works in various languages and cultures is one of the significant steps taken for this purpose. Despite having a long and rich history, Turkish literature has not gained the place it deserves in the international arena. Therefore, such projects are even more essential for languages and literature that are globally less dominant. Translations within the scope of such projects attract attention not only to the related literature but also to the language and culture. Increasing interest in a culture in one domain fosters interest in other domains, such as tourism, media, and literature, which is an indirect positive outcome of such projects.

Additionally, translation from less prevalent into more prevalent languages is another crucial point in promoting literature and culture. In the past, reaching a mass audience was more challenging than it is now. Owing to technology and the globalizing world, it is now easier, more practical, and faster to reach sources related to literature. When the power of technology and the prevalence of a language are combined, there will be more chance of global recognition for authors who might otherwise remain unheard of due to language barrier.

It would be unfair to claim that recognition of Turkish literature in foreign languages and cultures will only be beneficial for Turkish literature. The main objective of projects like TEDA is to promote the source culture. However, thanks to such projects, foreign readers can access foreign literature in the comfort of their own languages. While enjoying foreign literature, they will have the chance to gain knowledge about a different culture, broaden their perspectives, and even learn some words. Moreover, as literature is a living domain, interactions between different literatures will provide the chance to gain different insights and enhance themselves. There will also be positive outcomes in terms of intercultural dialogue.

With all these thoughts in mind, this study aims to provide a clear picture of translations from Turkish into Spanish within the framework of TEDA in terms of the authors, translators, publishing houses, literary genres, countries and years.

THEORETICAL FRAMEWORK

TEDA Project

Initiatives such as translation projects, workshops, or grant programs focusing on translation are significant tools for promoting a country's literature in different cultures worldwide. TEDA, a translation grant program started in 2005 by the Turkish Ministry of Culture and Tourism, is a notable example of such an initiative. TEDA is defined as "a translation, publication, and promotion support program that provides incentives to publishers operating in Turkey or abroad to promote works of Turkish culture, art, and literature published in Turkish or in another language abroad through translation and publication" (Republic of Turkey Ministry of Culture and Tourism, n.d.). Sağlam and Saydam attract attention to the role of TEDA and state that it can be considered the second translation movement in Turkey after the movement aimed at translating from the Western and Eastern languages into Turkish (2011, as cited in Yurtdaş, 2014). The distinction between the two movements lies in the direction of the translation. In the initial movement, the effort was to facilitate access to literary works from different languages and languages thanks to their translations in Turkish. Conversely, with TEDA, Turkish literature started gaining a significant opportunity to spread worldwide. This change can be attributed to Turkey's EU harmonization process (Koç, 2010).

The deficiencies in promoting Turkish culture, art, and literature abroad and the inability to reach readers efficiently can be counted as the reasons why this project started (Republic of Turkey Ministry of Culture and Tourism, n.d.). The blending of a variety of cultures and civilizations in today's world was also an encouraging factor in paving the way for this project (Republic of Turkey Ministry of Culture and Tourism, n.d.). Despite not starting with motives from abroad, the government's support and funding helped the project start (Uslu, 2012). In broad strokes, TEDA's aim



can be summarized as “representing and promoting Turkish culture and literature to the readers worldwide”. To fulfill this objective, TEDA provides incentives to foreign publishers who are willing to publish literary works in different languages. Besides, it helps increase Turkish authors' global visibility (Republic of Turkey Ministry of Culture and Tourism, n.d.)

In such projects, the meticulous evaluation process is significant. Once there is an application for the grant, it is evaluated by TEDA Advisory and Evaluation Committee. As stated by TEDA, the following criteria are taken into account in the process of evaluation:

- “The literary nature of the work
- If the publisher has received a TEDA grant in the past, whether or not the publisher has successfully met its obligations regarding previously funded works.
- Level of translator experience.
- The publisher’s distribution and promotion strategy” (Republic of Turkey Ministry of Culture and Tourism, n.d.).

The criteria for application show that the literary work itself, publisher, translator, and publishing house are the four main factors taken into account in the evaluation process. This is noteworthy because it shows that TEDA embraces the essential factors taking part in the process. The selection of books to be translated is substantial as these books will be a tool for promoting Turkish literature in different countries. The selection of translators is also significant because the translator is the rewriter of the book in the target language. Lefevere, who describes translation as “the most obviously recognizable type of rewriting”, puts forth that translations can portray the image of authors and/or a (series of) work(s) in a different culture and bring the authors and/or the works beyond the boundaries of source culture (Lefevere, 1992, p.9). This reveals translators’ role as rewriters who can “create images of a writer, a work, a period, a genre, sometimes a whole literature” (Lefevere, 1992, p.5). As problems arising due to translation might lead to failures in the project and also the promotion of Turkish literature and culture, careful selection of the translators is significant. Besides, the publishing house is also a key factor. Publishers with successful distribution and promotion strategies have a more comprehensive network and can help the translated books reach more readers. Bearing all these factors in mind, it can be inferred that projects such as TEDA can reach numerous publishers in a variety of languages in a variety of cultures and promote a country’s authors and literature via translation.

As stated by TEDA, between the years 2005-2021, the program supported publications by 868 publishers in 63 different languages and 89 different countries (Republic of Turkey Ministry of Culture and Tourism, n.d.). When the program first started in 2005, the countries that received support were mainly the USA (14 grants), Greece (7 grants), and Germany (3 grants). However, in 2006, the TEDA Project gained significant momentum, and the number of countries seeking grants indicated a notable increase. Several countries, including Spain, applied for the grant that year (Koç, 2010).

Given the parties involved in the program and the statistics, it is possible to state that it yields advantages for several parties involved. These benefits can be outlined as follows:

- Turkish authors gain recognition in different languages and geographies.
- As the literature is a notable reflection of a culture, it helps Turkish culture gain recognition in various countries.
- It boosts interaction between cultures and literatures.
- Translators find the opportunity to translate more literary works, which is a prestigious task.
- Publishing houses get the chance to publish books using grants. This contributes financially to them, which is an essential point as they are business enterprises. It also enhances their recognition.



- Copyright agencies started to provide a professional process regarding authors' copyrights (Koç, 2010) which is a significant issue when literary translation is at stake.
- As emphasized by Rona, foreign students now have a chance to read Turkish literature at universities (Koç, 2010)
- In the long run, the increase in interest in Turkish culture can also spark interest in Turkey in terms of tourism and media.

Spanish Language around the World

Spanish is a widely spoken language whose popularity has been increasing around the world day by day. Demographic information related to Spanish can provide insight for any translation project or grant as it reveals the importance of reaching the readers/audience in Spanish. According to the annual report published by the Cervantes Institute in 2023, the number of native Spanish speakers is almost 500 million, and the total number of Spanish speakers is estimated to be more than 599 million. Of all the languages spoken worldwide, Spanish retained its position as the second mother tongue in 2023. In addition, it occupied the fourth position regarding the total number of speakers and became the third most used language on the Internet. The increasing interest in the language also made it the fourth most studied language in the world. While it was the most studied foreign language in the United States, interest in learning the language is also increasing in the European Union (Pastor Villalba, 2023). When its position among other languages in terms of the total number of speakers is concerned, it holds the fourth position after English, Chinese Mandarin, and Hindu (Cervantes Institute, 2023). Alongside its demographic importance, Spanish is also among the politically significant languages, as it holds the third position in the United Nations and the fourth position in the institutional field of the European Union (Vitores, 2023). Apart from the current situation of Spanish, the estimations for the future are also promising. The number of potential Spanish language users is estimated to keep growing until 2071. At the time, it will exceed 718 million people with varying proficiency levels in the language (Vitores, 2023). Even though non-native speakers of Spanish have different motives for learning Spanish, the encouraging factors can be counted as its global use, cultural diversity, political influence, educational/professional reasons, touristic reasons and/or entertainment (such as football or series, and films).

Another attention-grabbing aspect of Spanish is its use in diverse geographies. It is not only spoken in Spain, where it emerged. The following table shows the statistics about the countries where Spanish is a native language (Vitores, 2023, p. 25-26).

Table 1: Spanish around the World

Country	Population ¹	Native Speakers (%) ²	Native Proficiency Group (NPG) ³	Limited Competence Group (LCG) ⁴
Mexico	131.230.255 ⁵	96,8 %	127.030.887	4.199.368 ⁶
Colombia	52.156.254 ⁷	99,2 %	51.739.004	417.250
Spain	47.615.034 ⁸	91,4 % ⁹	43.520.141 ¹⁰	4.094.893 ¹¹
Argentina	46.654.581 ¹²	98,1 %	45.768.144	886.437
Venezuela	33.728.624 ¹³	97,3 %	32.817.951	910.673
Peru	33.725.844 ¹⁴	86,6 %	29.206.581	4.519.263
Chile	19.866.923 ¹⁵	95,9 %	19.052.379	814.544
Guatemala	17.602.431 ¹⁶	78,3 %	13.782.703	3.819.728



Ecuador	15.924.108 ¹⁷	95,8 %	15.255.295	668.813
Bolivia	12.169.501 ¹⁸	83,0 %	10.100.686	2.068.815
Cuba	11.194.445 ¹⁹	99,8 %	11.172.056	22.389
Dominican Republic	10.711.155 ²⁰	97,6 %	10.454.087	257.068
Honduras	9.745.149 ²¹	98,7 %	9.618.462	126.687
Paraguay	7.554.796 ²²	68,2 %	5.152.371	2.402.425
Nicaragua	7.046.308	97,1 %	6.841.965	204.343
El Salvador	6.364.940	99,7 %	6.345.845	19.095
Costa Rica	5.262.237 ²³	99,3 %	5.225.401	36.836
Panama	4.468.089 ²⁴	91,9 %	4.106.174	361.915
Uruguay	3.423.108	98,4 %	3.368.338	54.770
Puerto Rico	3.263.584 ²⁵	99,0 %	3.230.948	32.636
Equatorial Guinea	1.715.000 ²⁶	74,0 %	1.269.100	445.900
Total	481.422.366	94,5 % ²⁷	455.058.518	26.363.848

The above table reveals that Spanish is spoken in 21 countries across 4 continents, including North America, South America, Europe, and Africa. Therefore, it would be misleading to think of Spanish as only limited to Spain and Europe and underestimate its potential.

All these statistics show that the Spanish language has a significant presence in various parts of the world and highlights its potential influence in the domains of communication, education, politics, and international relations. Thus, it is evident that Spanish would be one of the reasonable language choices to promote foreign literature and culture to broader populations.

Soft Power

The dynamics of each era affect international relations and a country's place in the global arena. Based on the current situation at the time, countries determine their moves accordingly. The recent changes in politics, economy, and technology have led countries to become part of global competition. This competition, in turn, changed countries' policies used to increase their global influence (Arslan & Sezgin, 2023). They try to find up-to-date methods to secure and improve their place across the globe. In the past, hard power, defined by Nye (2003) as "the ability to use the carrots and sticks of economic and military might to make others follow your will" was the core in international relations. After the long-term use of hard power in international relations, the tendency changed towards the employment of soft power. Although soft power requires more time compared to hard power that has tangible resources, it provides long-term change (Wagner, 2014) which results in increasing interest in this type of power.

Nye (1990), who coined the term soft power, associates the power in international politics with the weather and adds that leaders and analysts strive to forecast the changes in power distribution among states just as farmers and meteorologists attempt to forecast storms. According to Nye (1990), there are three ways to obtain power. These are compulsion (sticks), inducement (carrots), and attractiveness (soft power). He also gives a clear definition of soft power: "the ability to achieve what you want by attraction rather than compulsion or payment" (Nye, 1990, p. 5-7) and further states that soft power is based on influencing the choices of others (Nye, 2023, p. 102). The methods used to



foster soft power differ from hard power. Soft power involves using communication, attraction, and persuasion to be recognized, accepted, and supported both in domestic and international affairs (Timilsana, 2024)

The role of culture within soft power is essential. Recently, nations have started to appreciate its significance more, and its use as an element of soft power is growing. Through culture, it can be simpler to establish connections and influence others in case of a nation possessing a strong culture and values associated with it that appeal to others (Timilsana, 2024). Nye emphasizes that culture can be considered as one of the resources on which a country's soft power is based, together with its political values and its foreign policies, and adds:

In international politics, the resources that produce soft power arise in large part from the values an organization or country expresses in its culture, in the examples it sets by its internal practices and policies, and in the way it handles its relations with others (Nye, 2023, p. 102).

Turkey is one of the developing countries striving to increase its global power. As with several other nations, it realized its soft power and potential later than its hard power. Especially the latter half of the 2000s witnessed Turkey's involvement in both regional and international affairs that can be described as more extensive, diverse, and profound. Several politicians, columnists, and even academics, both in and outside the country, started to put more emphasis on soft power than in the past. Steps taken in terms of economy and diplomacy, as well as the increasing popularity of cultural products helped Turkey gain attraction, especially in the neighboring regions (Gültekin, 2019).

Translation and Soft Power

Translation acts as a bridge between languages and cultures. Its crucial role in bridging cultures gives it a central role in exercising soft power. Nations that understand the value of translation in increasing a nation's soft power by disseminating its culture in the global arena, attach importance to translation. Fortunately, translation's role is not marginalized these days. On the contrary, its role has been strengthened, enabling even greater prominence for translation (Wu, 2017).

Through translation, a cultural product such as literary works, films, series, and music can make ground in another language and culture. It does not only have an effect on directing discourses and actions of social actors in the global arena, but it also helps represent a nation's cultural image (Çakır & Tekin Çetin, 2022). It can also be considered a significant force for development (Wu, 2017). Therefore, translation can be considered one of the most powerful elements of soft power (Çakır & Tekin Çetin, 2022). The following description of translation displays its potential in pursuit of increasing soft power:

Translation is an inexpensive form of exchange, the fruits of which- the dissemination of information and ideas, the inculcation of nuanced views of foreign cultures, increased empathy and understanding, the recognition of our common humanity- will be on display for a very long time (U.S. Department of State, 2005, as cited in Kochan, 2008, p. 561).

Among various types of translation, literary translation is one of the domains of translation through which the culture of a nation can be expressed in other languages. Therefore, authors are among the potential soft power elements together with others such as musicians and actors (Roselle, Miskimmon & O'loughlin, 2014). Via literary translation, sympathy and understanding of a culture can be facilitated. Consequently, nations can increase their soft power in the long run and provide a more secure place in international relations. Especially for countries such as Turkey whose language is spoken less widely compared to the nations considered powerful at a global level, the use of translation as a way of fostering soft power has become even more critical. Therefore, translations into widely spoken languages such as Spanish can be considered an important step taken in this pursuit.



Bearing all these in mind, it can be inferred that translation projects such as TEDA can play a pivotal role in strengthening Turkey's soft power.

METHODOLOGY

All forms of research require “an explicit (i.e.auditable), disciplined and systematic approach” and the most suitable methodology is chosen so as to find things out within the scope of the related research. (Hancock, Ockleford & Windridge, 2009, p.6). This study is a quantitative research as it collects numerical data by the use of instruments and uses statistics and makes a comparison and interpretation of them (as cited in Ghanad, 2023).

Firstly, information about the TEDA project was obtained in order to understand its purpose and framework. Then, the 3097-page catalogue related to translations was analyzed. The information was confirmed through correspondence with TEDA authorities. The relevant data, comprising of the titles of the books in the source language and target language, authors, translators, publishing houses, literary genres, countries and years was retrieved. The titles of the books in source and target languages were provided in a table. The other data was demonstrated in graphics to form a clear picture of the situation. Each form of data was interpreted under the related graphic. All the data and the interpretations were used to provide a clear picture of the translations from Turkish into Spanish within the framework of TEDA and to show the significance of such initiatives in terms of soft power and encourage more initiatives in the field of translation.

Turkish Literature in Spanish

Considering the widespread distribution of Spanish worldwide, it can be stated that initiatives such as TEDA can enable access to Turkish literature and culture in a broader geography via translations in Spanish and help foster Turkey's soft power. As Carpintero Ortega (2012) states, there was a relative “explosion” in Turkish books translated into Spanish in the 2000s, which can be partly attributed to TEDA. However, despite this relative increase in interest, Spain was not even among the 20 countries where the most significant number of works was translated via grants by TEDA. In parallel with this, Spanish was not among the 20 languages into which the most significant number of books was translated between 2005 and 2018 (Ünal, 2019).

In the following part of the study, the findings related to translations of literary works from Turkish literature into Spanish within the framework of TEDA from its beginning until the research date (April 2024) will be provided. The following table shows the titles of the books translated between the given dates.

Table 2: Translations from Turkish into Spanish between the years 2005-2024 (April) within the framework of TEDA

Source Language (Turkish)	Target Language (Spanish)
Amak-ı Hayal	Las profundidades de la imaginación
Aşk İlahileri	Cánticos de amor
Aylak Adam	Un hombre ocioso
Ben Olmadan Çöller Vardı	Antes de mi había desiertos
Beş Şehir	Cinco ciudades
Beyaz Kale	El castillo blanco
Bizans Sultanı	El Sultán de Bizancio
Bugünlerde Bahar İndi	La primavera ha venido
Cemile	Lejos de Estambul
Cevdet Bey ve Oğulları	Cevdet Bey e hijos
Çıplak Ceset	Último acto en el Bósforo



Dağın Tepesindeki Kız	La muchacha en la cima de la montaña
Dokunmadan	Sin tocar
Dualar Kalıcıdır	Conversaciones de otoño
Eşik	El Umbral
Göçmüş Kediler Bahçesi	El jardín de los gatos desaparecidos
Hasretinden Prangalar Eskittim	Desgasté cadenas añorándote
Hikayelerim	Mis historias
Şiir Antolojisi	Antología poética
İnsanın Acayip Kısa Tarihi	La historia insolitamente breve del ser humano
Dokuzuncu Hariciye Koğuşu	Pabellón nueve de cirugía
Huzur	Paz
İki Genç Kızın Romanı	Dos chicas de Estambul
İstanbul Bir Masaldı	Estambul era un cuento
İstanbul Hatırası	Réquiem por Estambul
İstanbullular	Gentes de Estambul
Kırk Ambar	El harén del otoño perdido
Kırmızı Saçlı Kadın	La mujer del pelo rojo
Kirpi ve Sergi	El Erizo y la Exhibición
Kitapçı Dükkanı	Hotel Bósforo
Kürk Mantolu Madonna	Madona con abrigo de piel
Peygamber Cinayetleri	Los crímenes del profeta
Saat Kulesi	Cuentos cortos cortos y la torre del reloj
Saatleri Ayarlama Enstitüsü	El instituto para la sincronización de los relojes
Sessizlik	Silencio
Size Pandispanya Yaptım	He hecho un pastel para ti
Umursamaz Uykucu	El Impávido dormido- Cuentos y textos cortos cortos
Veda: Esir Şehirde Bir Konak 1918-1924	Adios, Estambul
Yaz Yağmuru	Lluvia de verano

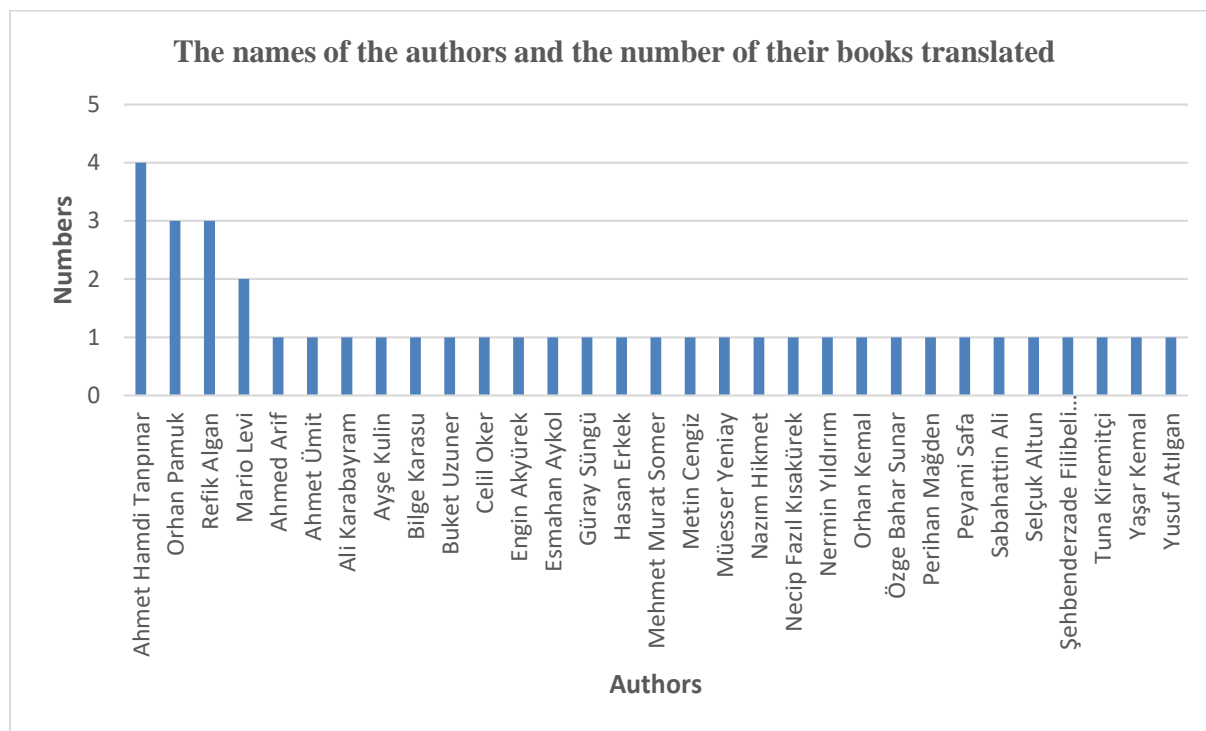
At this point it may be necessary to point out that the aim of this study is not to analyze the translation strategies or methods used in the translations. Therefore, translations will not be analyzed one by one. However, some points in the translation of titles given above may be worth mentioning. Some of the words used in the titles are not actually present in the source text. These words include Bósforo (Bosphorus), Estambul (Istanbul), and harén (harem). This finding is also in parallel with Carpintero Ortega's findings related to Turkish literary works in Spain between 1954-2010 (Carpintero Ortega, 2012). This may be accepted as an interesting finding as it shows that some keywords were preferred in translations to capture the attention of prospective readers. These are among the first places/words that might come to a foreign reader's mind when Turkish culture is mentioned. In the later years, this stereotypical approach was abandoned. This is promising as it partly signals that translations are more open to the source culture and do not limit it to certain words, concepts, or places. Such an approach might provide a better understanding of Turkish culture.

The choice of such words emphasizes some cultural elements with which prospective readers are familiar. This choice might be a translator's own choice, considering several factors that might be present in the translation process. On the other hand, the reason might be the inclusion of the publishing houses in the translation process, which is often the case. As the primary aim of the publishing houses is to sell their products, their preferences are mainly based on elements that will help them sell more. This can be considered a win-win situation as the more books are sold, the more people will be familiar with Turkish culture. This might also evoke interest in other sectors, such as media and tourism.



FINDINGS

Graphic 1: Authors



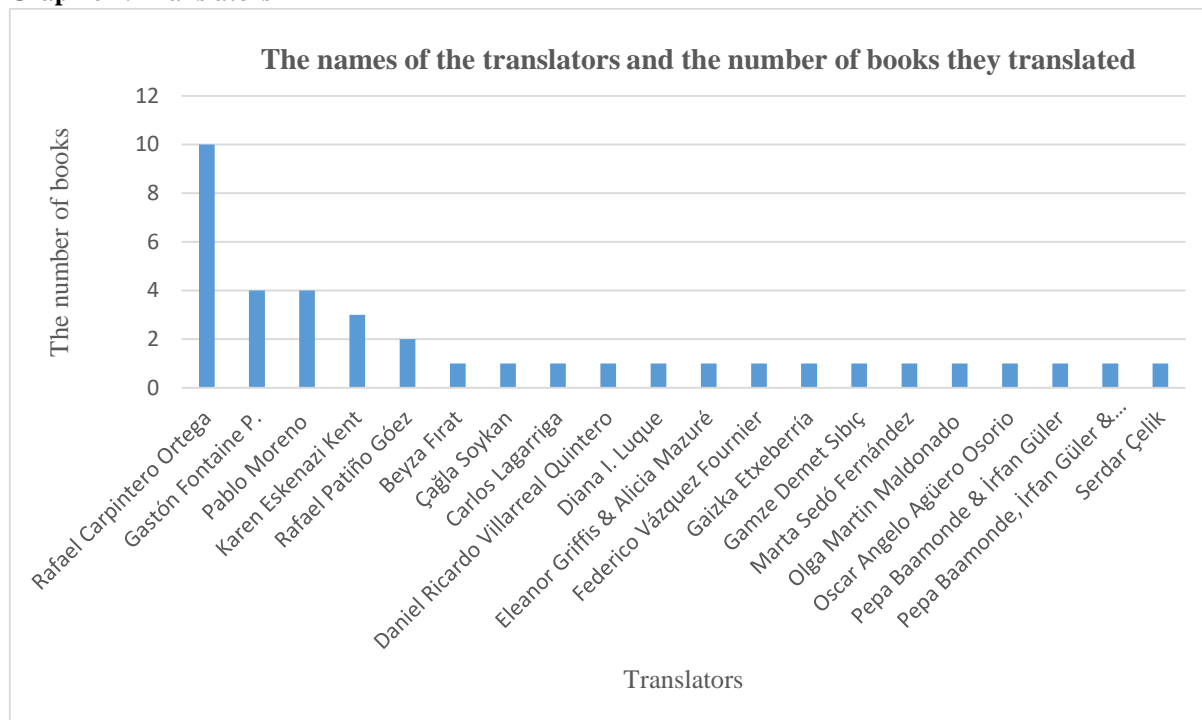
The results showcase intriguing insights related to the authors whose works have been translated into Spanish. The works of Ahmet Hamdi Tanpınar, a prominent figure in twentieth-century Turkey as a poet, novelist, essayist, short-story writer, and academic and political figure, are predominant with 4 translated books. Ahmet Hamdi Tanpınar did not receive significant recognition, probably because he did not conform to any of the ideologies of his era. However, he has recently started to be considered one of the esteemed figures in Turkish literature (Britten, 2018). Later, Orhan Pamuk and Refik Algan come second in the list with 3 translated books. Orhan Pamuk, winner of the Nobel Prize for Literature in 2006, increased his popularity after the prize. It can be inferred that this prize positively affected his place among the authors. Besides, he is known for reflecting cultural elements and is described as an author “who in the quest for the melancholic soul of his native city has discovered new symbols for the clash and interlacing of cultures” by the Swedish Academy (The Swedish Academy, 2006). Algan’s second place in the list indicates that despite not being as widely acknowledged as Tanpınar or Pamuk, there is a certain degree of interest in Algan’s books among Spanish-speaking readers. As he won Sait Faik Story Award in 2006 (Darüşşafaka Society, n.d.), it is possible that interest in his works increased thanks to this award, and this played a role in selection of his works. Mario Levi, on the other hand, occupies the third rank in the list with 2 translated books. It shows that there is a moderate interest in his books. However, it can still be considered as noticeable among the others.

The works by the other 27 authors were translated once. This is a remarkable result indicating interest in a wide variety of authors. This is a significant finding as each author has his/her own style and stories to tell. The variety of authors can enable different literary voices to be introduced to Spanish-speaking readers. Interestingly, among these authors, there is a renowned actor, Engin Akyürek, who has increasing popularity in Spanish-speaking countries. This result suggests a crossover between the literature and the media sector. This is a promising finding considering the popularity of Turkish films/series in Spanish-speaking countries, as this crossover might lead to an increase in interest in Turkish culture and literature, even in the Turkish language.



As for the gender of authors, the data reveals an overwhelming difference between the number of male and female authors. In terms of the number of authors by gender, out of 31 authors in total, 24 are men while only 7 are women. In terms of the number of translations by gender, again, there is a vast majority of books written by male authors, which is 32, while the number of books written by female authors is only 7. Besides, only 1 book by each female author was translated. These findings show that more male authors in the Turkish literary circle have more chance to be acknowledged in Spanish-speaking countries in comparison to female authors.

Graphic 2: Translators

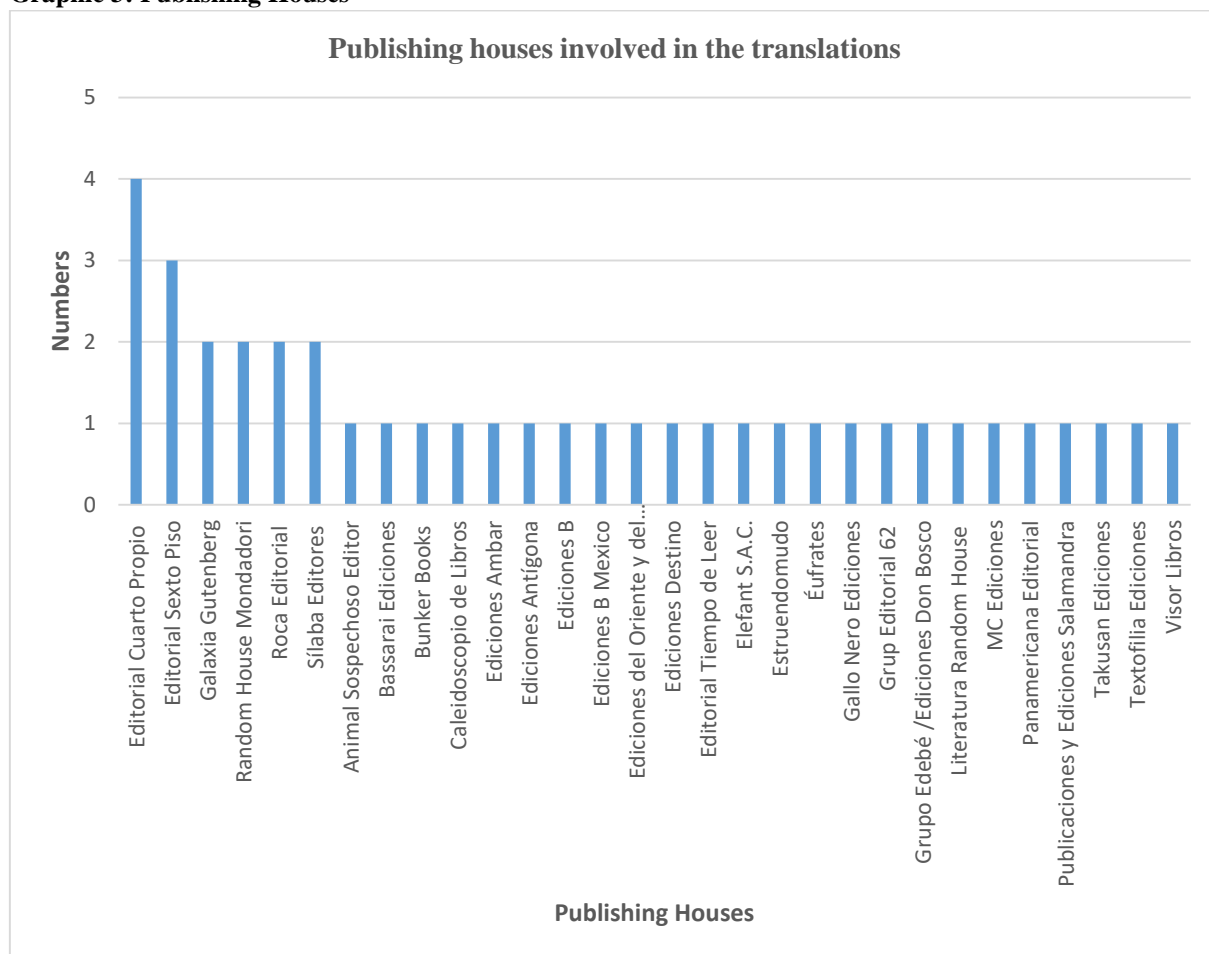


The data shows 21 distinct translators/groups of translators involved in the process. 36 translations were made by 1 translator, signaling the predominance of an individual translation approach. In contrast, 2 of the works were translated by 2 translators, while 1 of them was translated by 3 translators. Rafael Carpintero Ortega, a prominent academician in Turkey in the field of Spanish language and literature, translated the highest number of books, totaling 10. Gastón Fontaine P. and Pablo Moreno are ranked second in the list with 4 translations. Karen Eskenazi Kent translated 3 books, while Rafael Patiño Góez translated 2. When individual translations and translations in groups are considered separately, it can be seen that the rest of the translators translated 1 work only.

On the other hand, the results indicate that some translators had both individual and group translations or participated in different group translations. Çağla Soykan translated 1 book independently and was involved in a translation group for 1 translation. On the other side, Pepa Baamonde and İrfan Güler contributed to 2 different group translations.

As for the gender of translators, the data reveals that 12 male translators and 10 female translators contributed to the translations. In terms of the number of translations by gender, male translators translated 29 books, 2 of which were in collaboration with female translators. On the other hand, female translators contributed to 10 different translations. Of these translations, 1 was a group translation by two female translators, while 2 were translated in collaboration with a male translator.



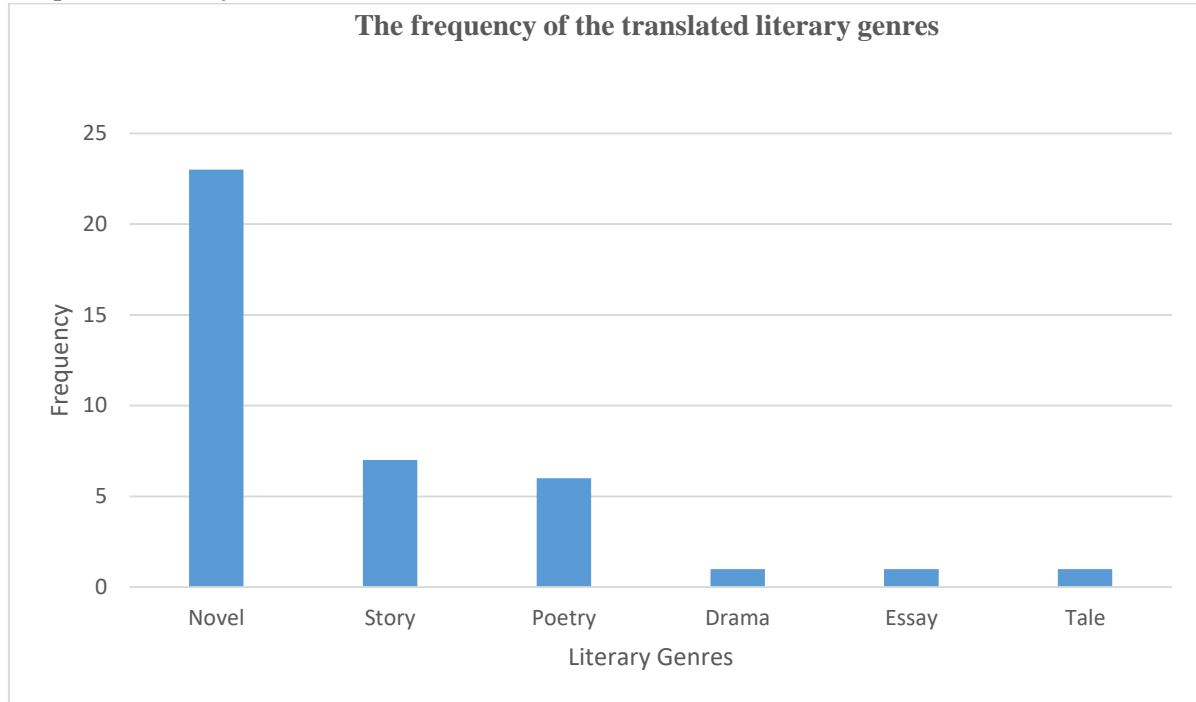
Graphic 3: Publishing Houses

There are 30 different publishing houses involved in the translations. Editorial Cuarto Propio translated the highest number of books, equaling 4 books in total. It is followed by Editorial Sexto Piso that translated 3 books. Galaxia Gutenberg, Random House Mondadori, Roca Editorial, and Sílabá Editores followed them with 2 translated books. The rest of the publishing houses (24) published 1 translation only.

The data indicates a great variety in terms of publishing houses. It can be considered both positive and negative. Different publishing houses reach different audiences based on some non-literary factors such as economics, politics, and quality. Therefore, diversity might be beneficial in terms of reaching mass readers with different backgrounds and needs. In addition, the variety also suggests that Turkish literary works and TEDA attracted the attention of several publishing houses, which might result in reaching even more readers. There could also be an indirect result of this interest in TEDA, which might lead to more projects supporting literature and translation.

Conversely, the results can be interpreted in a negative manner. They indicate that there is no consistency in terms of publishing houses. The majority of the publishing houses were involved in the project only once. They might not be interested in the translation and publication of more works in terms of the TEDA project, or they might not have had the same opportunity again.

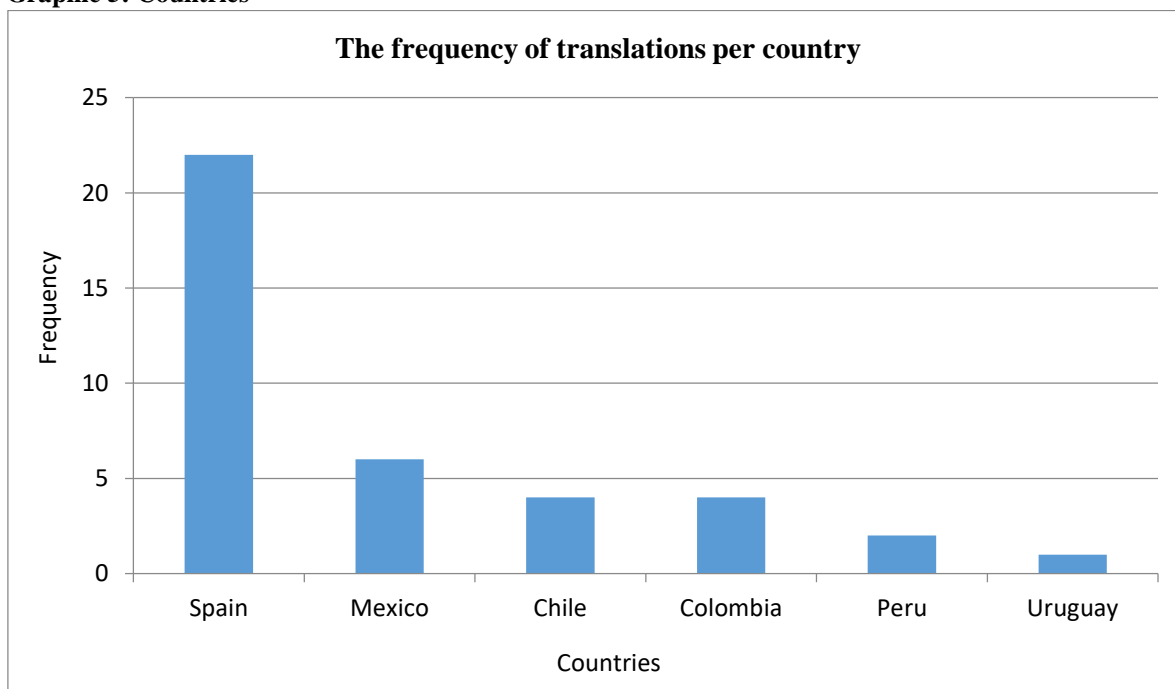


Graphic 4: Literary Genres

Taking the genres of the translated works into account, it is apparent that the vast majority belongs to the novel genre with 23 translations. This genre made ground for itself in Turkish literature during the Tanzimat era. Several works in the genre started to be produced and gathered momentum in time. Therefore, the popularity of novels among the authors and the increasing interest in the genre among readers can be counted among the reasons to be at the top of the list. The story genre follows the novel genre with 7 translations. Stories are literary works that are mostly a versatile source of cultural elements. Moreover, they represent social issues, opinions, and feelings in an effective manner. Considering the number of pages, it is evident that they are a time-efficient way of enjoying literature and a good source for teaching a country's literature and culture. Poetry represents the third common genre among the translated works with 6 translations. It is a presumable result because it is a genre commonly enjoyed by Turkish literary circles.

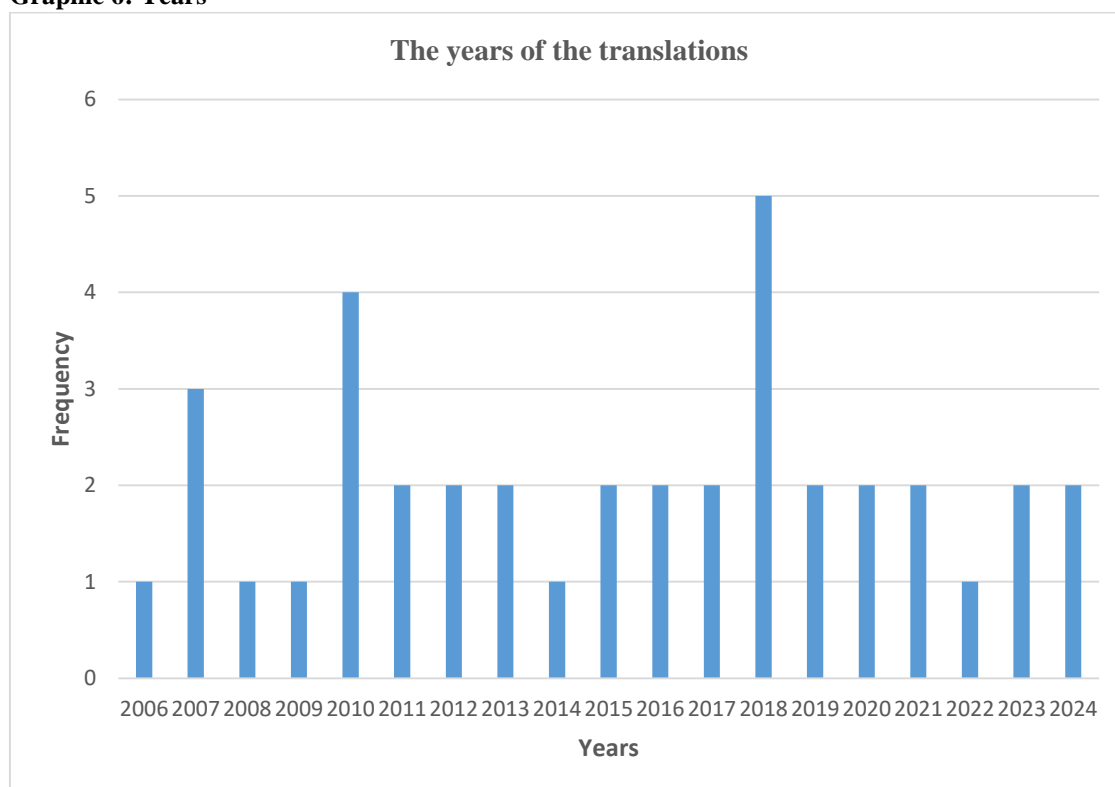
On the other hand, drama, essay, and tale are the genres that have been translated the least among the others. The difficulty of translating drama texts due to dramatic elements and their format and the lesser popularity of such texts can be why they have a lower frequency in terms of translation. The lesser popularity of essays can also be explained by the difficulty of translating the author's style as it is a free way of writing and involves a condensed form of opinions and emotions and lower popularity as sometimes they involve specific issues. Interestingly, even though the popularity of tales in Turkish literature has increased in recent years, the genre remains among the least translated genres. They target a certain age group and this age group constitutes of individuals who might not be aware of cultural elements yet. These two reasons might be why they have been neglected among the other genres.



Graphic 5: Countries

As stated above, Spanish is a widely spoken language around the world. Therefore, a literary work translated into Spanish can reach readers in various geographies. There are 6 countries where Turkish literary books were translated within the scope of the TEDA project. Considering Turkey's historical background with Spain, it is no surprise that Spain ranks first in the list with 22 translations. Mexico comes second with 6 translations, while Chile and Colombia follow Mexico with 4 translations. Peru is the second to last on the list with 2 translations. Uruguay, on the other hand, is the country where Turkish literary works have been translated the least, with 1 translation only. Limited demand in Turkish literature or accessibility to literary works from Turkish literature due to the inadequacy of interaction between the countries might be why it is at the end of the list. The countries in the list indicate that Turkish literature has had the opportunity to reach Spanish-speaking readers in different parts of the world, though in different numbers, which is a promising finding that shows its potential.



Graphic 6: Years

The data relating to the years of translations reveal that the first translation was done in 2006 when the TEDA project gathered steam in general. In 5 different years, there was only 1 translation. 2018 stands out as the year with the highest number of translations (5 translations). There is no regular course when considering chronologically from the first to the last translation. On the other hand, there has not been a steady increase or decrease in the number of translations. Besides, there was at least 1 translation each year between the years 2006-2024 which signals stability.

The most drastic changes happened between 2009-2010 and 2017-2018 (as an increase) and 2018-2019 (as a decrease). Thus, it cannot be definitively asserted that the history of translations from Turkish into Spanish within the scope of the TEDA project often faced drastic changes.

CONCLUSION AND SUGGESTIONS

Within this study's scope, translations of literary works from Turkish into Spanish under the TEDA project were presented in terms of the authors, translators, publishing houses, literary genres, countries, and years. In the narrowest sense, the findings of this research are specific to a particular translation project, a certain pair of languages and domains. However, in a broad sense, the results might provide insight into other translation incentives for different projects, languages, and domains.

Regarding the authors, it can be concluded that the wide variety of authors from different backgrounds, times, literary genres, and positions in Turkish literature enabled different authors to make their voices heard and have a place in Spanish-speaking countries. The results related to translators, the other significant actor in the translation process, revealed that the translation process can be carried out both individually and in collaboration with other translators. The variety of publishing houses in the project is promising to reach a mass audience. As literature is a broad domain, the analysis of literary genres is also essential. The distribution among the translated literary genres showed that a genre's historical and cultural significance within Turkish literature could affect its popularity in the selection of works to be translated. In addition, other factors such as societal interests, current literary trends, and difficulty in translating might also affect the selection process.



The popularity of the genres in a country's literature might also indicate the preferences of readers and the market demand in parallel with these preferences. In addition, the number of countries where these literary works were translated is promising as it is not limited to Spain. As stated above, Spanish is a widely spoken language worldwide and has been increasing its popularity even more day by day. Likewise, the popularity of Turkish series has been increasing in Spanish-speaking countries. This increasing popularity might also explain the popularity of the literary works translated from Turkish into Spanish. In addition, one of the authors is a famous actor in these countries. This finding suggests that the increase in interest in one domain can show its effect in other domains. Therefore, such trends should be kept in mind in such projects. On the other hand, the results related to years showed that there was no steady course or many drastic changes over the years. The fact that there was at least one translation each year is promising in terms of stability. In such projects, the aim is generally to gain momentum over the years. However, the history of the abovementioned translations does not indicate such a momentum.

The TEDA project undoubtedly contributed to the recognition and popularity of Turkish literature in various regions and languages worldwide. Translations into widespread languages should be given more prominence in such projects as this can facilitate reaching more people around the globe. In parallel with this, Turkish literature needs more projects to gain prominence worldwide. In pursuit of this aim, TEDA can be improved by increasing the number of translations and diversifying the authors and translators, as each has their own style and can enrich literature in their own ways. Stability in terms of cooperation with publishing houses is also essential. On the other hand, the increase in the variety of publishing houses, especially those that attained a place in the market, might also be beneficial as each publishing house has its own readers and areas in which they are famous. Concerning the countries involved in the projects, the increasing popularity of the Turkish series can be beneficial in fostering interest in Turkish literature and culture in a broader geography. Moreover, delving into this topic in academic research can increase the recognition of the TEDA project and generate ideas for further programs and projects.

It is evident that the formation of incentives for translation is beneficial in terms of the translation domain and promoting literature and culture to readers in different geographies who do not speak the source language of the literary work. These contributions indirectly lead to another notable contribution: soft power. The abandonment of hard power, the latest technological developments, and global policies have increased the tendency toward using soft power. Though its results might be seen in the longer term compared to hard power, it can be considered a convenient way of gaining a powerful position for nations. Therefore, enhancing soft power will be advantageous for nations, and inevitably, translation can be regarded as an essential component of soft power. It can contribute to soft power via different fields, such as literature, media, and tourism, which are significant and widespread domains in our globalized world. By recognizing translation as not merely a transfer between languages, nations can promote their literature, culture, and political ideals and shape international public opinion. This can help them reinforce their place in the global arena. Moreover, they can foster understanding and respect between nations and cultures. This can contribute to global order and lead to a culturally diverse and more interconnected world.

At this point, the results obtained in the study have intriguing implications for the role of translation in terms of soft power. They show the broad and multifaceted benefits of translation regarding soft power. They also indicate the potential effect of language and the exchange of cultures on soft power through translation. As appreciating translation's value in conveying culture may promote soft power, translations should be given more importance in related academic studies. In addition, a collaborative approach is significant. All the actors that might support soft power, such as policymakers, culture experts, translators, non-governmental organizations, and academicians should cooperate. Nations should invest more in quality translation than ever before. They should consider it as the cornerstone of soft power. Even though translation has not yet taken its rightful place in terms of soft power, thanks to the current situation and the speed of developments around the world, it seems promising in this pursuit.



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