

An Overview of a Peripheral Literary Exchange: A Bibliography of Portuguese Literature in Turkish Translation

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This paper¹ offers a bibliography of Portuguese literature translated into Turkish in book format and an analysis of it. The need to create a bibliography emerged from the lack of a complete bibliographic resource to consult to provide a background for a doctoral study on the reception of Portuguese author José Saramago's works in Turkish. The bibliography prepared through consulting existing bibliographies, archives, previous studies on translation into Turkish, and other resources confirms the peripheral position of Portuguese literature in the Turkish literary system, while offering an overview of the dynamics of this one-way literary movement. The findings show that the translation of Portuguese literature into Turkish is a relatively recent phenomenon. The fact that most of the translations have been produced within the last 25 years may be related to the shift of attention onto Portuguese literature after Saramago's Nobel win in 1998. The bibliography also confirms Johan Heilbron's (1999) hypothesis that central languages tend to be used as mediating languages to translate peripheral literature. In the case of the translation of Portuguese literature into Turkish, Spanish, English, and French appear as mediating languages in the scarcity of translators working directly from Portuguese.

Keywords: literary translation; Portuguese literature; Turkish translation; peripheral languages; translation bibliography

1. Introduction

When we talk about translational exchanges between cultures, languages, and nations, we are bound to use concepts and metaphors, mainly spatial ones. The core-peripheral model developed by Johan Heilbron (1999, 2000, 2010, 2020) based on Immanuel Wallerstein's world-system (1974) consists of four language groups categorized according to translation flows between languages: hyper-central, central, semi-peripheral, and peripheral.

The centrality or peripherality of languages depends on their position in the international system; central languages tend to be translated more into other languages and used as mediating

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¹ This paper is based on a doctoral study "José Saramago in Türkiye: A Social Psychological Approach to the Reception of Literary Translation" conducted at the FCSH, Universidade Nova de Lisboa and financed by the Foundation for Science and Technology (FCT) within the scope of a doctoral scholarship with the reference DOI 10.54499/2021.05834.BD and defended in March 2025.

(Received 3 March 2025; accepted 17 June 2025)

languages in indirect translations (Heilbron 1999), which are understood here as translations created through other translations in a language different from the language of the ultimate source text written by a source text author (Assis Rosa, Pięta, and Maia 2017; Pięta 2019). In his research based mostly on UNESCO Index Translationum,² Heilbron (1999) suggests that English has a hyper-central position; French and German are central; Spanish, Danish, Swedish, and Polish are semi-peripheral, while Portuguese, Norwegian, Chinese, and Japanese hold peripheral positions. A quick search in the Index gives us an idea of the position of Turkish in the larger system. Index Translationum lists 328 entries for translations from Turkish into English, 236 into French, 807 into German, 77 into Spanish, and eight into Portuguese.³ Therefore, we can infer that Turkish is situated in the periphery of the international literary system.

This article aims to situate Portuguese literature (literature produced by Portuguese authors and primarily published in Portugal) in the Turkish literary system. The idea emerged during my doctoral research when I needed to understand the background of Portuguese literature in Türkiye while studying the Turkish reception of the works of Portuguese author José Saramago. Such an endeavor naturally requires the discovery of translations of Portuguese literature published in Türkiye. Upon failing to find any previous studies on the matter or a complete bibliography of Turkish translations of Portuguese literature (explained in the next section in more detail), I decided to create an updated bibliography for the purpose of this study.

While the word ‘bibliography’ is usually used as a list of references used in a work by a researcher, as a discipline, it refers to the “systematic description of books according to a certain criterion, such as subject, author, period, etc.” (Carter and Barker 2004, 37 quoted in Berk Albacten and Tahir Gürçağlar, 2019, 213). In the study of translations, it is important to know what was translated (or not translated for that matter), when, where, and by whom in order to understand thoroughly exchanges between languages and cultures. As Anthony Pym (1998) suggests, compiling a translation bibliography means doing archaeological work, which is plausible considering “bibliographies themselves speak to us in voices shaped by history—voices that, in their turn, shape history” (Wagner 2001, 3). The voices heard while compiling and reading translation bibliographies can tell us about power relationships between source and

² <https://www.unesco.org/xtrans/bsform.aspx>.

³ The Index does not differentiate in which Portuguese-speaking country the works were published.

target languages and cultures, common trends and tendencies, or changes in these. This is what I aim to do in this paper: interpret the voices rising from the bibliography of translations from Portuguese literature in Turkish listed in the Appendix with the hope that it will pave the way for further research in the area in the future.

Below, the creation of the bibliography is explained, followed by the interpretation of the findings and a conclusion.

2. Creation of the Bibliography

Creating a bibliography of translations must begin with a primary criterion: defining what is a translation, or in other words, what is going to be accepted as a translation. For the purpose of this study, I adopted Gideon Toury's (2012) 'assumed translation' approach, in other words, any text presented or regarded as such has been accepted as a translation. In this study, paratexts (Genette 1997) such as source text titles and the names of source text authors and translators have been useful to decide what is regarded as translation.

Existing bibliographies in a target culture system, be they general or translation bibliographies, are the first resources to look at while creating an inventory of translations from a certain language or literature. Previous studies (to name but a few, Berk Albachten and Tahir Gürçağlar 2019; Pięta 2010; Poupaud, Pym, Torres Simón 2009) have shown both the limitations and advantages of some national and international bibliographies including the Index Translationum, national library archives, and even Amazon. In my case, I was lucky that there was an existing translation bibliography consisting of literary translations from 33 countries in Turkish created by Mehmet Tahir Öncü (2017) to take as a starting point.

Öncü's (2017) bibliography covers the translations published between the early years of the Turkish Republic (founded in 1923) and 2016. In this work, the Portuguese literature section has 58 entries, more than half of which are works written by José Saramago (31 out of 58), while most of the remaining entries consist of Fernando Pessoa's works (18). This bibliography is already suggestive of the position and situation of the translation of Portuguese literature into Turkish, in comparison to literature in other languages, through the number of translated works and the concentration on the works of the most known writers worldwide, such as a Nobel winner and the most famous Portuguese poet. Nevertheless, I decided to look further since my knowledge as a translator and editor of Portuguese made me realize that the list was

not complete as it did not include some works published before 2016 or was inaccurate as there were repetitions.

As mentioned before, Öncü's (2017) bibliography does not go back to the pre-Republic period. Therefore, I checked the historical studies on the translation movements in Türkiye conducted by Turkish scholars to see if Portuguese literature was mentioned (cf. Arusoğlu 2003; Aytaç 1999; Berk 1999; Kolcu 1995; Tahir Gürçağlar 2008; Yağcı 1999; Yazıcı 2004). However, I could not find any reference to translations from Portuguese literature or language in general in these works.

Other national resources I turned to for the creation of the bibliography included the online archive of the Turkish National Library. As this archive, or the Turkish National Bibliography, does not allow searches for source languages and literatures, research through these sources is rather time-consuming and laborious. As Özlem Berk Albachten and Şehnaz Tahir Gürçağlar (2019) also proved in their study, the latter is a good source when the researcher wants to study the translations published in a certain period of time as the bibliography is organized by years and months. However, I found the online library useful to search for the registers of the works of the authors whose works I already knew had been translated into Turkish. Even so, I quickly realized that not all editions such as reprints were recorded in the archive.

In order to complete and correct this list, I first referred to the Index Translationum. Unfortunately, it was not fruitful even to draw a global conclusion regarding the situation of translation of Portuguese literature in Türkiye, or even for the literature produced in Portuguese in general. This is because it only lists 37 entries for translations from Portuguese into Turkish, most of which are the works of Brazilian writers and their reprints.

To continue my research and with the knowledge that Portugal has an initiative in cooperation with the Institute Camões to spread Portuguese literature worldwide funding translation and publication costs, I consulted the translation database of the Directorate General of Books and Libraries of Portugal (DGLAB), the lists provided on the website of the Institute Camões for funded translations between 2012 and 2018, and the funded translations through

the Translation and Publication Funding Programme (LATE) as of 2020.^{4,5} These lists revealed that various Turkish publishers were granted funding for the translation and publication of 21 works between 2014 and 2024: two in 2014, one in 2016, one in 2017, three in 2021, seven in 2022, four in 2023, and three in 2024.

Besides the resources mentioned above, I consulted an online bookstore, an online book-logging platform, and online catalogues of Turkish publishers. The online bookstore Kitapyurdu.com⁶ was founded in 2000 in Türkiye. Visitors can comment on the products sold on the website and evaluate them by giving stars up to five and making comments. They can also interact with each other directly through the like and dislike buttons and respond to existing comments. Along with the number of reviews, the website provides information on the sales figures and previous editions sold on the platform. The book-cataloguing social network 1000kitap⁷ was founded in 2012 in Türkiye. On the platform, the readers mark on their profile the books they have read, or they want to read. While doing this, they can also add reviews about books and evaluate them with points from 1 to 10. In this manner, a profile page emerges for each writer and each book. All information including comments and reader profiles is accessible on the platform without signing up or logging onto the website. These platforms were especially useful to identify reprints and retranslations and to find the missing information such as Turkish titles and publication years of the works while completing the bibliography.

The bibliography produced within the scope of this project can be classified as an enumerative bibliography (Belanger 1977) as it lists books according to a system or reference plan such as by author, by subject, or by date. In this case, the bibliography offered in the Appendix lists the works by source authors and includes information regarding the source text title, the target text title, the names of the translator and the Turkish publisher, the genre, and the year of publication. The bibliography has been created in table format to allow tracking reprints and retranslations.

⁴ <http://livro.dglab.gov.pt/sites/DGLB/Portugues/Paginas/PesquisaTraduco.aspx>; <https://www.instituto-camoes.pt/activity/o-que-fazemos/cultura-portuguesa/cultura-e-desenvolvimento/apoios?start=10>; <http://livro.dglab.gov.pt/sites/DGLB/Portugues/divulgacaoEstrangeiro/apoioTraducaoEdicao/Paginas/TraducaoObras.aspx>.

⁵ Although the Instituto funded publications abroad before 2012, the list provided for this period does not mention any translations published in Türkiye.

https://www.instituto-camoes.pt/images/stories/edicao/edestrangeiro_jan13.pdf.

⁶ <https://www.kitapyurdu.com/>.

⁷ www.1000kitap.com.

Analyzing the bibliography in the Appendix, the reader would soon realize that some of the entries do not include some information, which is marked with an asterisk. In the case of missing source text titles, the entries include collections of selected stories or poetry; hence, it is not possible to associate them with a single work or title. These translations need to be analyzed individually, which was out of the scope of my research project. Some of the entries miss the title of the translation and the publication year since these are ongoing translation projects that either were listed in the aforementioned translation fundings or are currently in the editorial process (being translated or edited by me or by the translators and editors I know) and will be published soon. Therefore, this bibliography is by no means complete or exhaustive. Considering creating a bibliography was not the main objective of my doctoral study, it was not possible to achieve the ultimate completeness within the limits of my project as creating a bibliography is a time consuming and laborious work which needs teamwork. Nevertheless, it still offers an overview of the translation of Portuguese literature in Türkiye. The findings of the bibliography are discussed in the next section.

3. Portuguese Literature in Turkish Translation

The new bibliography of translations of Portuguese literature into Turkish that I created for this study includes 141 publications in Turkish corresponding to 107 originals in Portuguese. The difference results from the retranslations and reprints of some authors' works, which will be addressed in further detail below. As for the translated genres, the bibliography reveals that half of the translations consist of novels. The remaining half includes stories and story collections (ten), children's literature (eight), picture books (three), poetry (nine), non-fiction (seventeen), a theatre play, and a comic book.

According to the bibliography, the works of 25 Portuguese authors have been translated into Turkish as of writing. The number of contemporary Portuguese authors is more than double that of the number of canonical authors.⁸ Almost half of the translations from contemporary authors are the works of the bestseller and/or award-winning authors, including José Saramago

⁸ The term 'canonical author' is typically used to describe a writer whose works are widely regarded as essential, influential, and of lasting significance within a particular literary tradition or culture (cf. Bloom 1994). Usually, the inclusion of an author's works in anthologies, national curriculums, course syllabi, and critical editions demonstrates his or her canonical status in a given literature. Here, I referred to the anthology *O Cânone* (The canon) (Feijó, Figueiredo, and Tamen 2020) to determine the canonical authors of Portuguese literature in my list.

(who is the most translated Portuguese author into Turkish with 30 translations), Afonso Cruz, António Lobo Antunes, José Luís Peixoto, Gonçalo M. Tavares, Luís Miguel Rocha, and José Rodrigues dos Santos.

Out of the works in the list written by the canonical Portuguese authors (including Almeida Garrett, Eça de Queirós, Luís Vaz de Camões, Fernando Pessoa, Mário de Sá-Carneiro, Camilo Castelo Branco, Maria Judite Carvalho, and Ferreira de Castro), more than half are the works by Fernando Pessoa. Along with Pessoa's most renowned works such as *Livro do Desassossego* (*The Book of Disquiet*) and *Mensagem* (*Message*), the translations include selections of Pessoa's poetry, essays, and stories. Some classic works including *Os Lusíadas* (*The Lusíads*) by Luís Vaz de Camões, *Viagens na Minha Terra* (*Travels in My Homeland*) by Almeida Garrett, *Amor de Perdição* (*Doomed Love*) by Camilo Castelo Branco, and *O Crime do Padre Amaro* (*The Crime of Father Amaro*) and two selections of short stories by Eça de Queirós have been translated within the last four years with the abovementioned translation and publication funding.

Among the Portuguese authors whose works have been translated into Turkish, most are male. In fact, there are only four female authors. Three of them are authors of children's literature with seven works, while all female writers' works are nine in total. This can be explained by the fact that Turkish publishers seem to prioritize works by writers whose works are in the public domain and by bestseller and/or award-winning authors, as shown above; there are few Portuguese female names in these categories.

The bibliography offers interesting clues about how translation from Portuguese literature into Turkish began. First of all, a closer look at the numbers gives clues about the Turkish interest in Portuguese literature: only 12 out of 141 translations were published before 2000. This means the Turkish publishers' interest in Portuguese literature is a quite recent phenomenon. While an increase is observed in the first ten years of the new millennium (with 26 translations), most translations were published within the last 15 years (103 translations). There is no concrete reason to explain this sudden interest, except the fact that José Saramago's Nobel prize awarded in 1998 must have had an influence on the publishers, signaling an under-explored literary source for publication (4 of 5 works published in 1999 are Saramago's works). After all, the Nobel Prize not only increases the translations of the winner's works but also increases, in most cases, the volume of translations by attracting attention to the national

literature to which they belong (Sapiro 2016; 2024). The fact that the popularity of Saramago's works increased specifically in Türkiye after 2011 when the current publisher Kırmızı Kedi began publishing his works with bright yellow covers can also be considered as a contributing factor to attracting publishers' interest in Portuguese literature.

Moreover, an ideological interest seems to be one of the catalysts of the translation of Portuguese literature into Turkish. For instance, the first translation in 1975 was from the French translation of Álvaro Cunhal's book on the 1974 Portuguese revolution.⁹ The second translation in 1980 was also a work by Cunhal, published under his pseudonym Manuel Tiago, *Até Amanhã, Camaradas (Until Tomorrow, Comrades)*. It is significant that these books were translated during a period when Türkiye was being ruled alternately by right-wing, conservative, and Islamic parties and center-left-wing social liberal parties in turn for a short period of time until the 1980 military coup, which took place as a reaction to the political violence between the far-left, the far-right, the Islamist militant groups, and the State, among other economic and political reasons. Hence, it can be speculated that these works were translated for ideological reasons to instill leftist ideas and to show Portugal's revolution as an example.

An ideological tendency is also observed in the way José Saramago's works were first brought to Turkish publishers. Although Turkish translations of his works quickly entered the Turkish system a year after José Saramago won the Nobel Prize in 1998, the editor Adnan Özer, working at the time for the publisher Gendaş, had heard about Saramago's works during his trip in Spain and suggested them to the publisher that bought the rights for translation about six months before the Nobel. The first Turkish publishers of Saramago's works, including Gendaş, were more left-wing in terms of publishing ideology. Looking at the works that first entered into the Turkish literary system, one can observe that the first titles chosen for translation (in 1999 and 2000) were those that criticized the construction of Europe (*A Jangada de Pedra [The Stone Raft]* 1997), bureaucracy (*Todos os Nomes [All the Names]* 1997), God, religion, human nature, morality (*O Evangelho Segundo Jesus Cristo [Gospel According to Jesus Christ]* 1991, *Ensaio Sobre a Cegueira [Blindness]* 1995), monarchy, the Catholic Church and inquisition, authority, oppression (*Memorial do Convento [Baltasar and Blimunda]* 1982, *Levantado do*

⁹ The title of the French source text is *Portugal: l'aube de la liberté* published in 1974. Unfortunately, I could not find the original title.

Chão [Raised from the Ground] 1980). Özer also explained in a telephone conversation that Saramago's attitude towards the EU and his dissident political views attracted readers from all political views and ethnicities in Türkiye. Today, and for the last 15 years or so, Saramago's works have been published by the publisher Kırmızı Kedi, which can be positioned on the left side of the political spectrum.

This new bibliography proposed in this paper gains more meaning when it is considered within the wider context of the Turkish literary translation system. Accordingly, literature with more than 500 entries in Öncü's (2017) translation bibliography includes English (8188 entries), French (3769 entries), German (2005 entries), Russian (1349 entries), Italian (766 entries), and Spanish (554 entries). Considering that English, French, and German are the most taught foreign languages in the secondary and tertiary education in Türkiye (Deregözü 2021), the central position of English, French, and German literature is plausible. On the other hand, the existence of Portuguese as a foreign language in Türkiye is limited to elective and/or external courses in higher education establishments, and there are no university degree courses in language, literature, or translation for Portuguese. This situation is also true in Portugal, and to the best of my knowledge in other Portuguese-speaking countries, where no academic programs are found for Turkish. This explains the lesser literary exchange between the two languages compared to others.

The scarcity of translators working from Portuguese into Turkish had a direct influence on the source languages in translating Portuguese literature into Turkish. Despite the fact that I did not list the source languages in the list, as I am only certain about the information on the source or mediating languages of José Saramago's works, it is likely that most of the early translations were made through English and French. As mentioned above, the first ever translation from Portuguese literature into Turkish was performed through French. Besides, according to Hakan Atay (2016), Fernando Pessoa's works were translated by the translators Cevat Çapan, Işık Ergüden, and Saadet Özen through French and English mediating texts. During the interviews I conducted for my doctoral study, I found that Ergüden and Özen later added Portuguese to their working languages, and Özen revised, under her own initiative, her translations of *Livro do Desassossego* by Fernando Pessoa and *O Ano da Morte de Ricardo Reis* (*The Year of the Death of Ricardo Reis*) by José Saramago based on the Portuguese source texts, in the case of the latter when the book was reprinted by another publisher.

The doctoral study I conducted on the reception of the works of José Saramago in Türkiye has also confirmed this hypothesis that Portuguese literature has been mostly translated indirectly into Turkish. According to the findings of the study, most of José Saramago's works were translated through English, French, and Spanish. This is true especially in the translations first published by the previous publishers of Saramago's works. Considering the lack of translators working from Portuguese into Turkish until recently and the centrality of these languages in the Turkish system in relation to others, this is not unexpected. Nevertheless, I found that the choice of these mediating languages was not completely target-originated but rather led by the agents of the source text. To explain better, the source text copyright agency or, until his death, Saramago himself indicated the mediating texts to Turkish publishers as they were overseen by Saramago. On the other hand, Spanish, among other mediating languages, has had a prestigious position as a quasi-original because, besides its linguistic and cultural proximity to Portuguese, Spanish translations were overseen and, after a certain point, produced by José Saramago's Spanish wife Pilar del Rio. This privileged position of Spanish as a mediating language is to such an extent that today Saramago's works can only be translated via Portuguese originals or Spanish translations. Nevertheless, speaking from my own experience as a translator and editor of the works of Portuguese authors including Saramago and Pessoa, I can confirm that Turkish publishers have started giving preference to Portuguese as the source language for translation and editing of Portuguese works thanks to the increasing number of translators who have mostly learned the language in Portuguese speaking countries. Additionally, the LATE funding for the publishing of translations also requires works to be translated directly from their Portuguese source texts.

The bibliography also indicates the existence of the retranslation phenomenon for three Portuguese authors. Here retranslation is understood as a new translation of a text previously translated into the same target language (Chesterman 2000; Cadera and Walsh 2022; Tahir Gürçağlar 2020; Koskinen 2019). One of these retranslation cases involves six works by Fernando Pessoa as active retranslations, which is a common phenomenon in the case of canonized and public domain authors.¹⁰ Among these, among all retranslations, the most retranslated work is *Livro do Desassossego* which has four Turkish translations published by

¹⁰ 'Active retranslation' refers to the translations produced within the same time period by various publishers or the same publisher (Pym 1998).

different publishing houses.¹¹ The second case is the retranslation of *Até Amanhã Camaradas* (1975) by Alvaro Cunhal (signed this book with his pseudonym Manuel Tiago), translated as *Yarın Bizimdir Yoldaşlar* (tomorrow is ours, comrades), first translated in 1980, reprinted by a different publisher in 1996, and retranslated in 2021 published by a new publisher. This retranslation is an interesting case since Cunhal's works are not in the public domain yet, and both translations are on the market. As it is the second work ever translated from Portuguese into Turkish, as explained above, this retranslation may be an outcome of an ideological agenda as well. Another reason for such an interest can be publishing a direct translation of this work as the peritext indicates that the translation of this book translated from the Portuguese original has been published for the first time.

Indirect translation has been found to be one of the main reasons for retranslation of the works of José Saramago in Turkish. 10 out of 32 titles translated into Turkish to date were retranslated when a new publisher bought the copyright of Saramago's works; hence, they are passive retranslations as described by Pym (1998). These new translations were produced, in most cases, due to the previous indirect translations via French and English since, as explained above, Saramago's current copyright agency urged for retranslations, probably to protect Saramago's legacy. In other cases where first translations were made through Spanish, retranslations are simply the result of the loss of contact with the translator or failure in reaching an agreement on financial matters with the previous translator.

As for the translators who have contributed to the entry of Portuguese literature into the Turkish literary system, I identified 28 female and 30 male translators, 58 in total. Due to the limitations of the study, I do not have information about the language pairs of half of the translators. However, out of the other half (29 translators), 10 work from Portuguese into Turkish alongside other source languages, usually English, Spanish, and/or French which are among the working languages of the remaining 19. It is, therefore, only natural that Portuguese literature and other literature written in Portuguese have entered and continue to enter into the Turkish literary system thanks to indirect translation.

¹¹ I am currently working on a new translation of this work which is expected to be published in 2026 by another publisher.

4. Conclusion

Translation bibliographies are the first resources for researchers who want to study translation movements in a target language. They are useful to offer an overview of trends and norms in translation while helping to situate source languages or literature in a target system. The aim of this paper has been to situate Portuguese literature within the Turkish translation system by creating a translation bibliography. The paper emerged from the lack of a complete bibliography to consult while studying the reception of the works of the Portuguese Nobel laureate, José Saramago.

Consulting the existing bibliographies and the new bibliography offered in this paper in the Appendix, this study confirms the peripheral position of Portuguese literature in the Turkish literary system. It is inferred through this bibliography that the translation of Portuguese literature into Turkish is a recent phenomenon, yet Turkish publishers' interest appears to have increased within the last 15 years, especially after José Saramago was awarded the Nobel Prize in Literature in 1998. Nevertheless, ideology also seems to have played a role in the entry of Portuguese works into the Turkish system.

In accordance with Heilbron's (1999) hypothesis, indirect translation emerges as a prevalent phenomenon in the translation of Portuguese literature into Turkish. The lack of formal training for translators for the Portuguese and Turkish pair and the scarcity of translators working from Portuguese into Turkish as a natural consequence of this have made indirect translation necessary for the entry of Portuguese literature into the Turkish literary system. Within this context, the most common mediating languages to create Turkish translations are found to be Spanish, French, and English.

Nevertheless, indirect translation seems to be one of the main reasons for retranslations as the number of translators and editors working from Portuguese has increased in recent years. The growing interest in Portuguese literature as an underexploited literary field and retranslations may lead to Portuguese literature gaining a more prominent position in the Turkish literary system in the near future.

The creation of this bibliography has shown that existing bibliographic sources such as Index Translationum, Turkish National Library Archive, and Turkish Translation Bibliography are fundamental; however, they are not sufficient alone to draw conclusions specifically for under-researched language pairs. Besides, searching general archives for translations has

proven inefficient in terms of required time and labor. Nevertheless, other non-bibliographic online resources such as book-cataloguing platforms, online bookstores, and publishers' catalogues are useful to complete missing information about reprints, retranslations, titles, and translators.

To conclude, this bibliography is still incomplete, despite the best of my efforts, as translations from Portuguese literature into Turkish continue at an increasing pace. I alone have recently made translation contracts for 10 new translations in the coming years, and I know, from the offers that I have had to turn down and from the ongoing projects that other translator colleagues have been working on, that many publishers are interested in adding important Portuguese names and titles to their catalogues. I believe and hope that this bibliography will pave the way for further research into literary translation from Portuguese into Turkish. Expanding this bibliography covering books published in other Portuguese-speaking contexts such as Brazil, Mozambique, and Angola and creating an online database could increase our understanding of the relationship between Portuguese and Turkish linguistic exchanges.

APPENDIX

Table 1. A translation bibliography of Portuguese literature in Turkish

Author	Title	Turkish Title	Genre	Publisher	Translator	Year
Afonso Cruz	Os Livros Que Devoraram o Meu Pai	Babamı Yutan Kitaplar	novel	Soysal	Burçe Kaya	2023
	A Boneca de Kokoschka	Kokoschka'nın Kuklası	novel	Tekin Yayınevi	Canberk Koçak	2016
Almeida Garrett	Viagens na Minha Terra	Memleketimde Seyahatler	novel	Sia Kitap	İmren Gökce Vaz de Carvalho	2022
Alvaro Cunhal / Manuel Tiago	Portugal: l'aube de la liberté	Portekiz'de Özgürlüğün Şafağı	nonfiction	Bilim	Hale Özışık	1975
	A Casa de Eulália	Eulalia'nın Evi	novel	Yordam Edebiyat	Canberk Koçak	2021
	Até Amanhã, Camaradas	Yarın Bizimdir Yoldaşlar	novel	Sanat Emeği Yayınları	Metin Alemdar	1980
				Yar Yayınları		1996
				Yordam Edebiyat	Canberk Koçak	2021
Ana Filomena Amaral	Gelos	*	novel	Anima Yayınları	Bengi de Sá Matos Paixão	in editorial process
André Carrilho	A Menina dos Olhos Ocupados	Gözleri Tutsak Kız	children's literature	Nito Kitap	Hilal Alkan	2021
António Lobo Antunes	Explicação dos Pássaros	Bana Kuşları Anlat	novel	Can Yayınları	Handan Saraç	1993
	Auto dos Danados	Lanetlilerin Oyunu	novel	MonoKL	Duru Örs	2021
	Os Cus de Judas	Dünyanın Sonundaki Yer	novel	MonoKL	Duru Örs	2019
Camilo Castelo Branco	Amor de Perdição	Yasak Aşk	novel	Fihrist Kitap	Tomris Salamanca	2024
Catarina Sobral	Achimpá	Açimpa	children's literature	Gendaş Kültür	Serdar Çelik	1999
David Machado	Não te Afastes	Gitme	children's literature	Sosyal Eğitim Danışmanlık	Pelin Doygun	2022
Eça de Queiroz	Antologia de Contos	Mandarin ve diğer öyküler	story	Fihrist Kitap	Tomris Salamanca	2022
	Alves & Companhia	Alves A.S. ve diğer öyküler	story	Fihrist Kitap	Tomris Salamanca	2023
	O Crime do Padre Amaro	*	novel	Aylak Adam	Emrah Kartal	in editorial process
	A Cidade e as Serras	Şehir ve Dağlar	novel	Fihrist Kitap	Tomris Salamanca	2024
Fernando Pessoa	Fantástico e Realidade	Düşsel ve Gerçek	poetry	Dünya Yayıncılık	Cevat Çapan	2004
	Ode Marítima	Denize Övgü	poetry	İyi Şeyler Yayıncılık	Cevat Çapan	1995
	O Banqueiro Anarquista	Anarşist Banker	collection of stories	Palto Yayınevi	Engin Suren	2014
				Can	Işık Ergüden	2006
				Zeplin	Cahit Kaya	2019

Author	Title	Turkish Title	Genre	Publisher	Translator	Year
	Livro do Desassossego	Huzursuzluğun Kitabı	novel	Palto Yayınevi	Orhan Tuncay	2016
				Can	Saadet Özen	2011
				Çivi yazıları Yayınevi	Orhan Tuncay	2017
				Kırmızı Kedi	Bengi De Sa Matos Paixão	2025
	Quaresma, Decifrador	Bulmaca Meraklısı Quaresma	collection of stories	Kırmızı Kedi	Işık Ergüden	2013
	*	Sırların Cebri	collection of poems	Nisan	Işık Ergüden	1995
	*	Başiboş Bir Yolculuktan Notlar	nonfiction	Kırmızı Kedi	Işık Ergüden	2015
	*	Pessoa Pessoa'yı Anlatıyor	nonfiction	Kırmızı Kedi	Işık Ergüden	2012
	A Educação do Estoico	Aklın Haysiyeti	nonfiction	Zeplin	Sefa Adakul	2019
		Stoacının Eğitimi: Teive Baronu'nun tek eseri		Sel	Imren Gokce Vaz de Carvalho	2023
	Poetry collection by Martin Lopez-Vega	Uzaklıklar, Eski Denizler	poetry	Can	Cevat Çapan	2009
	A hora do Diabo	Şeytanın Saati	story	Metis	Işık Ergüden	1993
	Poemas de Alberto Caeiro	Teslis'in İkincisi Alberto	poetry	Kult	Nil Toker	2013
	Cartas de Amor a Ofelia	Ophelia'ya Mektuplar	nonfiction	Sel	Sema Rıfat	2009
	A Morte do Príncipe; A hora do Diabo	Prensın Ölümü ve Şeytanın Saati	story	Sel	Işık Ergüden	2018
	Mensagem	İşaret	poetry	Ötüken Nesriyat	İbrahim Aybek	2024
		Mesaj		Kırmızı Kedi	Bengi De Sa Matos Paixão	2021
	*	Anlamaktan Yoruldum	nonfiction	Zeplin	Gözde Karalök	2019
				Aylak Adam	Ümit Şenesen	2016
	*	Hiçbir Şey İstememenin Mutluluğu: Aforizmalar	nonfiction	Zeplin	Hakan Akdoğan	2015
	Coleção de ensaios	İnsan Bir Uçurumdur	nonfiction	Zeplin	Umit Senesen	2019
		Felsefi Denemeler		Aylak Adam	Umit Senesen	2013
	*	Huzursuz Bir Aforizma: Duygular	nonfiction	Çivi yazıları Yayınevi	Orhan Tuncay	2018
	Poetry collection by Martin Lopez-Vega	Gizemli Bir Maske	poetry	Kolektif Kitap	Cevat Çapan	2016
	Lisboa: O que o Turista Deve Ver	Lizbon: Her Turistin Görmesi Gerekenler	nonfiction	Pharmakon	Hakan Atay	2018

Author	Title	Turkish Title	Genre	Publisher	Translator	Year
	*	Hiçliğin Bilgisi	nonfiction	Alakarga Sanat Yayınları	Zarife Biliz, Işık Ergüden	2022
	Marinheiro	Denizci	theatre	Sel	İmren Gökce Vaz de Carvalho	2023
	Escritos Sobre Freud	Freud Üzerine Yazılar	nonfiction	Bağlam	İmren Gökce Vaz de Carvalho	in editorial process
Ferreira de Castro	A Selva	*	novel	Alfa	İlknur Akman Erk	in editorial process
	Eternidade	*	novel	Alfa	İlknur	in editorial process
Gonçalo M. Tavares	Aprender a Rezar na Era da Técnica	Teknik Çağında Dua Etmeyi Öğrenmek	novel	Kırmızı Kedi	İpek Gürsoy Kutluyüksel	2016
	Jerusalém	Kudüs	novel	Kırmızı Kedi	Pınar Savaş	2012
	O Bairro: Senhores Valéry, Henry, Brecht, Juarroz, Calvino, Walser	Beyefendiler	collection of stories	Kırmızı Kedi	İpek Gürsoy Kutluyüksel	2014
	Um Homem: Klaus Klump; A Máquina de Joseph Walser	Joseph Walser'in Makinesi ve Bir Adam: Klaus Klump	novel	Kırmızı Kedi	İpek Gürsoy Kutluyüksel	2016
	Uma Menina Está Perdida No seu século a procura do pai	Babasını Arayan Yüzyılında Kayıp Bir Kız	novel	Kırmızı Kedi	İmren Gökce Vaz de Carvalho	2022
Isabel Minhós Martins	Atlas das Viagens e dos Exploradores	Seyahatler ve Keşifler Atlası	children's literature	Koç Üniversitesi Yayınları	Duru Örs	2021
	Cá em Casa Samos...	Bizim Evde			Sevcan Şahin	2020
	Ir e Vir	Gelmek ve Gitmek				2021
	Para Onde Vamos Quando Desaparecemos?	Kaybolunca Nereye Gideriz?				2020
	Quando Eu Nasci	Ben Dünyaya Geldiğimde				2020
Jerónimo Pizarro	Pessoa Existe?	Pessoa Yaşadı mı?	nonfiction	Alakarga	Serhat Tunca	2018
José Luís Peixoto	Nenhum Olhar	Tek Bir Bakış Yeter	novel	Arkadas	Senem Şen	2005
	Morreste-me	Sen Bende Oldun	novel	Anima	Bengi de Sá Matos Paixão	2023
José Rodrigues dos Santos	Sinal de Vida	Yaşam Sinyali	novel	Pegasus	Hasan Can Utku	2019
	A Mão do Diabo	Şeytanın Eli	novel		Doğanay Banu Pinter	2019
	A Chave de Salomao	Süleyman'ın Anahtarı	novel		Hakan Tansel	2015
	O Último Segredo	İsa'nın Son Sırrı	novel		Hasan Can Utku	2017
	Vaticano	Vatikan	novel		Hasan Can Utku	2017
	Codex 632	Kodeks 632	novel		Mansur Gülbeyaz	2016

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		Tanrı'nın Formülü	novel		Cem Demirkan	2014
José Saramago	Claraboia	Çatıdaki Pencere	novel	Kırmızı Kedi	Pınar Savaş	2012
	O Silêncio da Água	Suların Sessizliği	picture book	Kırmızı Kedi	Pınar Savaş	2012
	O Maior Flor do Mundo	Dünyanın En Büyük Çiçeği	picture book	Kırmızı Kedi	Emrah İmre	2014
	A Viagem do Elefante	Filin Yolculuğu	novel	Turkuvaz	Pınar Savaş	2009
				Kırmızı Kedi		2014
	A Viagem do Elefante (Comicbook)	Filin Yolculuğu	comicbook	Kırmızı Kedi	İpek Gürsoy Kutluyüksel	2015
	Alabardas, Alabardas, Espingardas, Espingardas	Mızraklar, Mızraklar, Tüfekler, Tüfekler	novel	Kırmızı Kedi	Işık Ergüden	2016
	Poesia Completa	Belki de Neşe: Toplu Şiirler	poetry	Kırmızı Kedi	Işık Ergüden & Zariye Biliz	2018
	Da Estatua à Pedra e Discurso de Estocolmo	Heykelden Taşa ve Nobel Konuşması	nonfiction: speeches	Kırmızı Kedi	Emrah İmre	2019
	O Lagarto	Kertenkele	picture book	Kırmızı Kedi	Emrah İmre	2019
	Viagem a Portugal	Portekiz'e Yolculuk	travelogue	Kırmızı Kedi	Saliha Nilüfer	2019
	Terra do Pecado/ A Viúva	Dul	novel	Kırmızı Kedi	Bengi De Sá Matos Paixão	2022
	Uma Luz Inesperada	Beklenmedik Bir Işık	picture book	Kırmızı Kedi	Emrah İmre	2022
	Todos os Nomes	Bütün İsimler	novel	Gendaş	Serdar Çelik	1999
				Kırmızı Kedi	Nesrin Akyüz	2012
	A Jangada de Pedra	Yitik Adanın Öyküsü	novel	Gendaş	Dost Körpe	1999
				Merkez		2006
				Kırmızı Kedi		2013
	A Caverna	Mağara	novel	İş Bankası	Sıla Okur	2005
				Kırmızı Kedi		2014
	O Ano da Morte de Ricardo Reis	Ricardo Reis'in Öldüğü Yıl	novel	Can	Saadet Özen	2005
				Kırmızı Kedi		2017
	As Intermittências da Morte	Ölüm Bir Varmış Bir Yokmuş	novel	Merkez/ Turkuvaz	Mehmet Necati Kutlu	2007
				Kırmızı Kedi		2013
	O Homem Duplicado	Kopyalanmış Adam	novel	İş Bankası	Emrah İmre	2010
				Kırmızı Kedi		2015
	O Ensaio Sobre a Cegueira	Körlük	novel	Can	Aykut Derman	1999
				Kırmızı Kedi	Işık Ergüden	2017
					İpek Gürsoy Kutluyüksel Manavbaşı	2023
	O Ensaio Sobre a Lucidez	Görmek	novel	Can	Aykut Derman	2008
				Kırmızı Kedi	Işık Ergüden	2017
					İmren Gökce Vaz de Carvalho	2024
	O Conto da Ilha Desconhecida	Bilinmeyen Adanın Öyküsü	short story	İş Bankası	Emrah E. Çakmak	2001
					Emrah İmre	2009
				Kırmızı Kedi	Emrah İmre	2014
			novel	İş Bankası	İpek Babacan	2004

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	História do Cerco de Lisboa	Lizbon Kuşatmasının Tarihi		Kırmızı Kedi	Emrah İmre	2016
	As Pequenas Memórias	Küçük Anılar	memorial	Can	İnci Kut	2008
				Kırmızı Kedi		2018
	Caim	Kabil	novel	Kırmızı Kedi	Işık Ergüden	2011
					İnci Kut	2023
	Evangelho Segundo Jesus Cristo	İncil'deki İkinci İsa	novel	Gendaş	Emrah E. Çakmak	2000
		İsa'ya Göre İncil		Merkez		2006
				Kırmızı Kedi		2012
	O Caderno	Not Defterimden	blog writings	Turkuvaz	Nesrin Akyüz	2009
		Defterler		Kırmızı Kedi		2014
	Levantado do Chão	Umut Tarlaları	novel	Can	Ayça Sabuncuoğlu	1999
		Toprağın Uyanışı		Kırmızı Kedi	Başak Öztan	2015
	Memorial do Convento	Baltasar be Blimunda	novel	Gendaş	Emrah E. Çakmak	2000
		Manastır Güncesi		Merkez	Işık Ergüden	2006
		Baltasar ile Blimunda		Kırmızı Kedi		2013
	Objeto Quase	Kısırdöngü	short story collection	İş Bankası	Soner Bilgiç	2001
		Ölümlü Nesneler		Kırmızı Kedi	Emrah İmre	2015
	Manual de Pintura e Caligrafia	Ressamın El Kitabı	novel	Can	Şemsa Yeğin	2001
		Ressamın Günlüğü		Kırmızı Kedi	Mehmet Necati Kutlu & Ertuğrul Önalp	2018
	Cadernos de Lanzarote – I	Lanzarote Defterleri – 1. Kitap	diary	Kırmızı Kedi	İmren Gökce Vaz de Carvalho	2025
	Cadernos de Lanzarote – II	Lanzarote Defterleri – 2. Kitap	diary	Kırmızı Kedi	İmren Gökce Vaz de Carvalho	2025
Luís Miguel Rocha	O Último Papa	Son Papa	novel	Alfa	Barbaros Bostan	2008
Luís Vaz de Camões	Os Lusíadas	Lusitanyalılar	epic poem	Ötüken Neşriyat	İbrahim Aybek	2021
Maria Judite de Carvalho	Os armários vazios	Boş Gardıroplar	novel	İş Bankası	Emrah İmre	2025
Mário Cláudio	Retrato de rapaz	Delikanlının Portresi	novella	Everest	Bengi De Sá Matos Paixão	2025
	O Fotoğrafo e a Rapariga	Fotoğrafçı ile Küçük Kız	novel	Everest	Ceren Dalgıç Tuzcu	2023
	Boa Noite, Senhor Soares	İyi Akşamlar Bay Soares	novel	Everest	Ceren Dalgıç Tuzcu	2023
Mário de Sá-Carneiro	A Confissão de Lúcio	Lucio'nun İtirafı	novel	Yedinci Kat Yayınları	Tugay Kaban	2024
	Correspondência com Fernando Pessoa	Fernando Pessoa ile Yazışmalar	nonfiction	Kırmızı Kedi	İmren Gökce Vaz de Carvalho	in editorial process
Paulo Monteiro	O Amor Infinito que te Tenho e Outras Histórias	Sonsuz Aşk ve Diğer Hikayeler	collection of stories	Flaneur	Bengi De Sá Matos Paixão	2021

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Pedro Rosa Mendes	Baia dos Tigres	Kaplanlar Körfezi	novel	Ulus Dağı	Mustafa Yıldırım	2008
Ricardo Viel, Alejandro García Schnetzer	Saramago: Os Seus Nomes	*	photobiography	Kırmızı Kedi	İmren Gökce Vaz de Carvalho	in editorial process

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